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Intersectionality in the Language and Writing Classroom

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Abstract

Intersectionality in the Language and Writing Classroom

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Current research in teaching English to speakers of other languages (TESOL) has begun to explore how variables of race, gender, and sexuality impact student identities and investment (Motha, 2014; Norton and Davis, 2011). For example, Nelson's (2009) foundational work on sexual diversity as a pedagogical resource has addressed the need for engaging sexuality in our research and teaching practices. Explorations have been limited to a variable-by-variable approach, or an in-depth and nuanced exploration of each intersection; however, this approach can lead to considering variables such as race, gender, and sexuality as mutually exclusive, making it impossible to investigate voices and narratives that cannot be fully understood by a single identity. Furthermore, this kind of approach inadvertently constructs these variables as static, concrete categories, contradicting the post-structuralist notion of identity as fluid, performative, and multiple. By taking a variable-*with*-variable, approach, or an intersectional

approach, researchers will not only be able to overcome these limitations, but will also be able to challenge, develop, and revise theories of language, identity and investment in the field of TESOL.

I explore what an intersectional approach is, what it enables us to accomplish in our research and teaching, and its symbolic and material consequences for our understanding of language and identity. By laminating methodological and theoretical approaches including Crenshaw's (1999) concept of intersectionality, I build what I term a variable-with-variable approach which I use to research my own classroom, a 200-level composition course for multilingual language learners (MLLs). I examine the constructions of race, gender, and sexuality, the narrations of critical moments in classroom interaction, and the ways in which students and I encounter the convergence of these identity intersections. This kind of approach allows us to ask: in what ways do classroom and research practices that focus on sexuality engage with overlaps of race and gender? How does investigating sexual identities without addressing race, gender, class, or other intersections nullify and/or silence the voices and narratives of queers of color? I address these questions and more in my interrogation of the convergence of race, gender, and sexuality in the context of my own classroom.

TABLE OF CONTENTS

List of Figures	viii
List of Tables	ix
Chapter 1. Introduction	1
1.1 A Brief Summary	1
1.2 Chapter Overviews	3
Chapter 2. Literature Review	7
2.1 A location proposed: In-between foundations of language, identity, and investment ...	7
2.1.1 Language	8
Applied Linguistics.....	9
Conversation Analysis.....	9
Critical Discourse Analysis	11
Second Language Studies and Composition	14
Intercultural approaches	15
Translingual approaches	16
Critical/cultural studies	16
Postcolonial perspectives	17
Performative perspectives	20
Critical race studies perspectives	20
Defining Languages Across Disciplines	21
2.1.2 Identity and Identification	23

Interactional	23
Intersectional	25
Race	27
Othering	27
Palliated difference	28
The social imagination of race	29
Gender	29
Sexuality	31
Queer theory	32
Processual	33
Narrative	34
2.1.3 Investment	38
Pedagogical memory	42
Critical classroom moments	43
Processual	33
2.2 An Intersectional Approach to Language, Identity, and Investment: The Decenter ...	43
2.2.1 Intersectionality	44
2.2.2 The Decenter	46
2.3 An Intersectional or Variable-with-variable	47
Chapter 3. Methodology and Data Collection: Acknowledging and Recognizing an Intersectional Approach within the Context of Language and Writing Studies	49
3.1 Developing a syncretic methodology: Six guiding principles	51
3.1.1 Six Guiding Methodological Principles	52

Principle 1: Discursivity and Social Difference	52
Principle 2: Linguistic and/or Rhetorical Strategies in Use	53
Mood, Modality, and Tenor	55
Principle 3: A Syncretic Approach	60
Narrative Gravity	62
Principle 3: A Syncretic Approach	60
Principle 4: Practicality	60
Critical classroom moments	67
Classroom-life narrative	68
Pedagogical memory	72
Principle 5: Interdiscursivity	74
Principle 6: Catalytic Validity	75
3.1.2 Layers of inquiry, methodology, and methods	75
3.2 Data Collection	78
3.2.1 Pedagogical context	78
3.2.2 Classroom recordings	82
Transcription processes	80
Classroom notes	82
Participants	82
3.2.3 Conference recordings	82
3.2.4 Coursework	83
Participants	84
3.2.5 Focus groups	83

3.2.6	Interviews	88
	Transcription processes	90
	Participants	91
3.3	From Methodology, Methods, and Data Collection to Interpretation and Discussion	91
Chapter 4. Findings and Discussion Part 1: Foucault, HIV/AIDs, and Laughter		93
4.1	Investigating Critical Classroom Moments	93
4.1.1	Instructor Observation Notes	94
	Context	94
	Findings and Analysis	95
4.1.2	Class Discussion Board	98
	Context	99
	Findings and Analysis	100
	Nomination Strategies - Discussion Boards	101
	Predication Strategies - Discussion Boards	103
	Social Actors: I/we/us	105
	Social Actors: Proper nouns	107
4.1.3	Intersections - Race, Sexuality, and Culture	98
4.2	Narrativizing Our Class Experience	113
	Dicussion board strategies	113
	Citing witnesses who have seen the events	115
	By including historical and social facts within their story	115
	By building a story round an embedded cultural generalization	116

4.3	Journaling Our Class Experience.....	116
	Context	116
	Discursive Strategies.....	117
	Narrative - Journal	120
4.4	Interviews.....	121
	Context	121
	Nomination Strategies - Interviews	121
	Argumentation Strategies - Interviews	125
	Perspectivization Strategies - Interviews	127
	Intensification/Mitigation Strategies - Interviews	125
	Narrative - Interviews	135
	Putting the classroom moment together	135
	Protecting the classroom moment	138
	Evaluating the classroom moment	142
	Cultural generalization of naturalness	143
	Cultural generalization of shame	144
	Cultural generalization of intercultural struggle	144
4.5	Constructing a Classroom-life Narrative: Foucault, HIV/AIDs, and Laughter	145
	4.5.1 The Classroom as a Site of Intercultural Struggle	146
4.6	Conclusion	148
Chapter 5. Findings and Discussion Part 2: Intersections of Race, Gender, and Sexuality		150
5.1	Multilingual Students' Understanding of Race	151
	5.1.1 Where you belong to	152

5.1.2	The culture you live in	153
5.1.3	Race is about complexion	153
5.1.4	Artificial boundaries	157
5.1.5	What kind of education you have	158
5.2	Multilingual Students' Understanding of Gender	160
5.2.1	Based in biology	160
5.2.2	Perform genders through our actions	162
5.2.3	Comparison of [...] behaviors	163
5.3	Multilingual Students' Understanding of Sexuality	164
5.3.1	What is considered legitimate	165
5.3.2	Defines who we truly are	168
5.3.3	Heated issue	169
5.3.4	Naturally [...] attracted	170
5.4	Interrogating the decenter: Multidimensional and matrix approaches	172
5.5	Navigating Convergences: Pathways of Interpretation	174
5.5.1	Classroom interaction	174
5.5.2	Focus group talk	181
5.5.3	Interview talk	189
	I feel comfortable	189
	Conflict of identity	191
	You're not supposed to say that way	192
5.6	The Decenter and Decentering: Concepts/Actions	198

5.7	Implications for Critical Pedagogy	199
Chapter 6. Findings and Discussion Part 2: Intersections of Race, Gender, and Sexuality		200
6.1	Critical pedagogy	200
6.2	Stances on Encountering Diversity	203
6.2.1	Acceptance-Agreement or Tolerance-stance	203
6.2.2	Isms or Controversial-stance	205
6.2.3	Metacritical-stance	207
	Critical	208
	Creative	212
	Metacognitive	215
6.3	Symbolic and Material Impacts of a Metacritical Stance	218
Chapter 7. Re-constructing My Research and Teaching Imagination		226
7.1	Developing an Intersectional Framework.....	227
7.2	Exploring Intersections of Race, Gender, and Sexuality	228
7.3	Discussing the Pedagogical Implications	228
References.....		232
Appendix 1.....		247
Appendix 2.....		261

LIST OF FIGURES

Figure 5.1. Multidimensional Framework	172
Figure 5.2. Matrix of Meaning Making	173
Figure 5.3. Board Capture 1, Left, Week 3	178
Figure 5.4. Board Capture 1, Right, Week 3	179

LIST OF TABLES

Table 2.1. Meshing Narrative Pathways	36
Table 3.1. Working Definitions of Discourse(s) (DHA) and Evidence (FPDA)	53
Table 3.2. Five Discursive Strategies from Reisigl and Wodak (2009, p. 94)	54
Table 3.3. Linguistic Consequences of Tenor	57
Table 3.4. Speech Function Pairs and Corresponding Moods	59
Table 3.5. Interactions within a Syncretic Approach to Classroom Talk and Narratives	66
Table 3.6. Ways to Understand Narratives	69
Table 3.7. Laminating Layers, Principles, Methods, and Processes	76
Table 3.8. Transcription Symbols	81
Table 4.1. Nomination Strategies	102
Table 4.2. Main social actors/actions and predications	104
Table 4.3. Strategies of Perspectivization, Intensification/Mitigation, and Call for Inquiry	112
Table 4.4. Classroom Moment Narrative from Discussion Board Posts	114
Table 4.5. Nomination Strategies in Creating Pedagogical Memories	122
Table 4.6. Predication Strategies in Creating Pedagogical Memories	123
Table 4.7. Hedgers and Boosters Students Employ when Retelling	132
Table 4.8. Sequence of Remembered Events/Actions	136
Table 4.9. External Evaluations	139
Table 4.10. Internal Evaluations	140
Table 6.1. Three Stances when Encountering Diversity	203

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DEDICATION

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Chapter 1. INTRODUCTION

When I met with my student, Hunter, for a follow-up interview for my study, I was excited to work through the various questions I had developed for the occasion (see Appendix 2 for a list). Hunter is a brilliant student. He took risks in my class, and seemingly always questioned the inherent assumptions in texts and conversations that may have otherwise gone unnoticed. When I asked him about his comfort level during our class, I was unsure as to what to expect. I was pleasantly surprised when he said,

1 HUNTER: I never felt weird/

2 YAS: you felt pretty like let's just talk about stuff/

3 HUNTER: yeah cause this is stuff that people don't normally talk about/

4 YAS: uh huh

5 HUNTER: and I was like I got a chance to talk/ **I don't even know what I'm going to say**

6 **but I'm excited to find out what I'm going to say so** [bold, my emphasis]... that's why/

In Line 1, Hunter says, “I never felt weird.” I attempt to reconfirm what Hunter has said with, “you felt pretty like let’s just talk about stuff.” In Line 3, Hunter agrees and highlights that the course topics we discussed was “stuff that people don’t normally talk about.” This comment was usual for my course. Many students would voice that they had very little opportunities to discuss forms of diversified expression , that is expressions of diversity or those identity and identification practices that impact our everyday interactions. Hunter expresses an excitement that my students and I also felt during the course. In Lines 5-6, he exclaims, “I don't even know what I'm going to say but I'm excited to find out what I'm going to say so.” His statement makes a case for doing work on how to engage forms of diversified expression in our language and writing classrooms, which is the topic of this dissertation.

1.1 A BRIEF SUMMARY

Forms of diversified expression have been examined across disciplines in various ways. For language and writing studies, these examinations have consisted of focused, in-depth explorations of a single variable of identity, such as Kubota and Lin's (2009) collection on race in second language classrooms. While many of these kinds of examinations acknowledge that multiple forms of diversified expression interact with one another, that *intersectionality*, should be taken into account; there is a lack of theorization as to how this is incorporated into research practices. As a result, there is no discussion on how can we transform our teaching practices if we were to map intersectionality onto the language classroom.

My dissertation examines both the need and possibilities for work on forms of diversified expression in the language and writing classroom. I examine data from the 200-level composition class I taught in Spring 2014. This course was open to students who identified as multilingual language learners (MLL). In our writing program's teacher's manual, the term MLL is described as

someone who is proficient in more than one language. This term is generally associated with language-in-use, focusing on developing linguistic and rhetorical strategies and skills. (University of Washington, 2015, p. 153)

This term and its description contrast sharply with more familiar terms, such as English as a second language (ESL) and English language learner (ELL). The term reflects a shift towards valuing all the linguistic and rhetorical resources a learner brings with them into the classroom, as opposed to just their English capabilities (see Matsuda & Jablonski, 2000, for a discussion on moving beyond the second-language metaphor in language/writing studies). In this way, my course invited students with various linguistic and rhetorical resources from diversified backgrounds.

The course explored the relationship between language and identity within communities with an explicit focus on race, gender, and sexuality. I chose to frame the course in terms of these themes in an effort to be as transparent as possible with my students during the entire teaching and research process. I recorded our class meetings and one-on-one conferences and collected written assignments and online discussion board posts. I also followed up with volunteers the following quarter for one-on-one interviews and a small focus group. Based upon these multiple forms of data, I examined how the following three layers come into contact:

- Layer 1. **Linguistic and/or rhetorical:** What linguistic and/or rhetorical strategies does a speaker(s) and/or writer(s) employ in order to discuss/construct forms of diversified expression?
- Layer 2. **Social and/or cultural:** In what ways can we map intersectionality onto the language classroom based upon the linguistic and rhetorical choices of the speaker(s) and/or writers involved?
- Layer 3. **Pedagogical:** How does a particular co-narration or discursive construction (both written and spoken) influence a student's (and instructor's) pedagogical memory of a certain in-class event?

Each layer makes up a particular aspect that converges within the classroom. I map intersectionality onto the convergences of these layers, specifically by examining how diversity appears (or fails to appear) in classroom interaction, writing, and follow-up interactions. Based upon my findings, I argue for an intersectional or variable-*with*-variable approach to social difference, understanding that identities are never singular or static. In this way, we are focusing on the relationships between variables as opposed to the variables in and of themselves. Within this framework, I am proposing a new, alternative way of engaging social difference in teaching and research: *the decenter* or the potentially productive spaces or traces in which forgotten and unintelligible experiences can be perceived.

1.2 CHAPTER OVERVIEWS

In order to build an intersectional framework around the idea of the decenter, I make the following moves that Bloome et al. (2005, pp. 236-239) suggest for their microethnographic approach to literacy events:

- A location must be proposed.
- A proposal for an intertextual connection must be acknowledged.
- A proposal for an intertextual connection must be recognized.
- A location must have social consequence.

I chose these moves because of their foundation in language and literacy; furthermore, Bloome et al. capture the importance of multiple perspectives coming into contact. For the first interactional move, I propose a location within TESOL, applied linguistics, critical/cultural studies, and writing studies by describing current scholarship on language and identity in the language and writing classroom in Chapter 2. I begin by exploring how language, identity, and investment are defined; the theoretical perspectives that influence those definitions; and the major ways in which these concepts have been utilized. Within this conversation on definitions, theoretical influences, and their implications for language and writing classrooms, I draw attention to the major limitations of current theories of language and identity. I argue that in order to overcome these limitations, we must consider new, alternative approaches. I propose an intersectional approach as a potential answer.

In Chapters 3, 4, and 5, I discuss how an intersectional approach must be *acknowledged* and *recognized* through an in-depth exploration of the “theory-method connections within and across the various research perspectives” (Bloome et al., 2005, p. 241). Moreover, I explore how my data can be seen in different, alternative ways by taking an intersectional approach. In Chapter 3, I make a case for *acknowledging* intersectionality in our field by building an intersectional framework or *variable-with-variable* approach. Because of this approach’s interdisciplinary nature, I propose integrating applied linguistics, critical/cultural theory, and

composition and rhetoric when examining the language and writing classroom. I first describe six principles that might guide an intersectional framework. These principles include: engaging with discursivity and social difference; focusing on linguistic and rhetorical strategies in use; syncretizing various methodologies and perspectives; evaluating findings for practical application; practicing interdiscursivity throughout the research process; and creating impact based upon one's findings. I discuss how these principles allow a researcher to consider the relationships between identification variables like gender and race, and how these relationships shape and are shaped by social interaction. Furthermore, an intersectional approach can enable us to consider new ways of interrogating the relationships among identity, language, and investment. I conclude by outlining the intersectional approach I have taken when investigating classroom talk, instructor and peer conferences, written coursework, online discussion board posts, email exchanges, and follow-up interviews. The second part of Chapter 3 contextualizes my intersectional research by defining the participants, the setting, the course design, and relevant background information concerning the course and its participants.

In Chapters 4 and 5, I demonstrate how an intersectional approach should be recognized as contributing to retheorizing our field. I explore the reflexive relationship between race, gender, and sexuality that can empower or silence speakers, noting that narratives that allow speakers to display shared assumptions are easily accommodated in conversation, while those that contest assumptions are too often forgotten or overlooked. It is these overlooked perspectives that I argue are located in the decenter, the ideological margins, which this research seeks to both define and make a case for as a site of inquiry. Chapter 4 focuses specifically on a critical classroom moment, defined by Pennycook's (2004) as an unplanned shift in classroom discourse, which occurs during the second week of our course. This particular moment brings

the relationships between race, gender, and sexuality into conversation when students laughed at the discovery of Michel Foucault's dying from AIDS. I trace how this critical moment is recollected through student narratives as a larger shift towards becoming cultural readers when encountering uncomfortable topics. Moreover, I evaluate how student identities and investments are impacted. Chapter 5 examines more broadly how intersections of race, gender, and sexuality converge within our classroom. I draw parallels between how students and current research conceptualize each intersection so as to frame my discussion of how these variables interrelate within classroom interactions, student journals, focus group discussions, and instructor-student interviews. I explore two specific interactions: a classroom discussion of racial representations in language learning textbooks and a focus group discussion on racial stereotypes and course topics. My self-reflective discussions in these chapters lead me to interrogate the relationship between theory and praxis, and how that relationship impacts student identities and investments. I ask myself: what does an intersectional approach that engages diversity actually look like? What does this approach to language and writing enable instructors to accomplish in our teaching practices? What does it enable students to accomplish in their learning practices?

I answer these questions by making the final interactional move: discussing the social consequences—symbolic and material—of taking an intersectional approach. I first articulate the underlying principles of critical pedagogy in my teaching practices, how my students responded in interviews and course evaluations, and three stances—tolerance, controversies, and metacritical—that we as instructors and learners can take when engaging diversified identities and experiences from various expressions. I explore the practices, the possibilities of embodying these practices, and how we can begin to reconsider fostering and supporting diversity in the language/writing classroom. In an effort to tie the threads of each chapter together, I

operationalize Bloome et al.'s (2005) concept of research imagination in my concluding chapter.

I argue that an intersectional approach enables us to reimagine the relationships between our social worlds, our classrooms, our students, and ourselves in ways attuned to creating safe pedagogical spaces for encountering diversity, conflict, and critical inquiry.

Chapter 2. LITERATURE REVIEW

In this chapter, I attempt to locate my study according to Bloome et al.'s (2005, p. 236) first interactional move: *a location must be proposed*. This move asks researchers to critically consider:

- What are the theoretical foundations?
- What methodologies are deployed? What processes and genres are involved?
- What are the stakes and purpose of the project? What is the function of the project?
- Who is involved (e.g., researcher, participants, third parties)?
- Where is the line of inquiry historically situated?

In response to these framing questions, my goals to interrogate theoretical work and classroom research in language studies, critical/cultural studies, and writing studies, with a focus on language, identity, and investment. By articulating, or in Bloome et al.'s (2005, p. 239) words *imagining*, each of these concepts' theoretical foundations; their uptake in particular methodological perspectives; and the stakes, historical impact, and "by whom, to whom, and for what purposes" each has been deployed, I can propose a location from which to intervene within the study of language and identity.

I first attend to the major limitations of current work on language, identity, and investment: (1) the covert assumption that identity variables such as race, gender, and sexuality are mutually exclusive, which can silence and erase marginalized voices and narratives, and (2) the problematic construction of these variables as static, concrete categories when using variable-*by*-variable approaches to the language classroom. I argue that in order to overcome these limitations, we must consider new, alternative approaches in language and writing studies. I propose a variable-*with*-variable approach as a potential point of departure, which is conceptualized and attempted in Chapters 3, 4, and 5. For the present chapter, I develop definitions of language, identity, and investment in order to build the concept of *the decenter*, or

the space in which intersections converge. I argue that identity intersections can be made visible with the decenter as a locus of research, a focus in which seemingly unintelligible and forgotten classroom spaces give voice to marginalized identities.

2.1 A LOCATION PROPOSED: IN-BETWEEN FOUNDATIONS OF LANGUAGE, IDENTITY, AND INVESTMENT

By articulating how my study *imagines* language, identity, and investment, I am accounting for the social/cultural, discursive, and spatial temporality that the present study emerges from (Bloome et al., 2005). Despite attempts to create distance between the researcher and the researcher's practices; to disconnect lived experience from entering the reciprocal process of interpretation and evaluation within the nexus of theory, research and pedagogical practices; to depersonalize the process of critical inquiry through the very constructions of theory, research, and practice as not created by or with people, researchers can no longer ignore that any location proposed is situated within a particular time and space by specific people with intentions who use language and other means to accomplish goals. My goal in this chapter is to explore why language and writing studies have failed to engage in theorizing how the lived experiences of students and teachers within the language and writing classroom are impacted by intersections of race, gender, and sexuality (hooks, 1994, p. 61).

In this effort to theorize the location of my study and how that location imagines theoretical concepts, methodologies, and the people who are involved, I start by defining *language as social action*.

2.1.1 *Language*

When defining language as social action, I am already assuming that language *does* rather than *is*; it *acts* rather than simply *states* (Nelson, 1999). Underlying this perspective are multiple threads within applied linguistics, writing studies, and cultural/critical studies. More

specifically, the theoretical foundations and methodological approaches I draw upon are informed by the historical, socio-cultural, and cognitive perspectives and situations of the people who are able to articulate their respective locations because of the contexts that enable them to do so. In this way, by exploring how I can locate my research study, I am making the argument that we must accept that there is no distance between theory, practice, and those involved in the processes of knowledging (Barkhuizen, 2011).

Applied Linguistics. In the field of applied linguistics, various definitions of language abound. Depending upon a person's background, exposure to multiple disciplines, and the theoretical concepts that they choose to invest in, language is considered more than simply grammatical forms, detached from time and space; therefore, language studies can no longer remain a "nice" or socially and culturally decontextualized field—it must hold itself accountable beyond the linguistic level. From the development of conversational analysis to corpus analysis, we begin to see language emerge as a more complex concept, attuned to social, cultural, and political ways of being in the world. It is from within this context, I highlight two main threads from applied linguistics that inform my study's location: conversation analysis (CA) and critical discourse analysis (CDA).

Conversation Analysis.

First of all, don't worry about whether [speakers are] 'thinking.' Just try to come to terms with how it is that the thing comes off. Because you'll find that they can do these things. Just take any other area of natural science and see, for example, how fast molecules do things. And they don't have very good brains. So just let the materials fall as they may. Look to see how it is that persons go about producing what they do produce.

(Sacks, Lecture 1, p. 11)

Developed from Harold Garfinkel's (1967, p. 11) definition of ethnomethodology as "the investigation of the rational properties of indexical expressions and other practical actions as contingent ongoing accomplishments of organized artful practices of everyday life," we can see

how the concept of indexicality, the real-time accomplishment and signaling of language practices played a fundamental role in establishing conversation analysis (CA) in the 1960s and '70s by Harvey Sacks, Emmanuel A. Schegloff, and Gail Jefferson (Titscher et al., 2000, p. 105; Wooffitt, 2001, p. 50). CA, then, became a tool for linguists who desired to move away from the ideal speaker-centered universal models of language, using the work of sociologists like Garfinkel and Sacks and Schegloff who were focusing on the social knowledge of speakers. (Titscher et al., 2000, p. 105; Wooffitt, 2001, p. 50; Psathas, 1995, pp. 3-8). In this way, language becomes a social activity that speakers engage within to accomplish particular goals.

Sacks' discussion, as quoted above, allows me to begin highlighting how CA conceptualizes language. I can identify at least three major aspects of language accordingly: the speakers involved in conversation; the conversation as the object of study; and *how speakers go about producing what they do produce*, which refers to language as natural, contextual, and agentive. Wooffitt (2001, p. 51) elaborates in the following two ways: she states that the "key assumption is that language use is a site for social action: people do things to each other when they talk," and Wooffitt continually collocates language with use when explaining CA's approach. There are overlaps and extensions if we fuse Sacks (1995) and Wooffitt (2001): language becomes an activity in which speakers collaborate towards a particular goal. Because language is a social activity, the CA specialist is invested in the normative conversational structures or expectations—orderliness—that speakers adhere to in talk-in-interaction. Their definition highlights the systematicity of language use, the processual nature of that use, the social and contextual constraints of conversation, the agency of speakers involved, and that talking does and accomplishes conversational goals.

The consequences, however, of understanding language from a CA perspective are three-fold: specialists assume an emic position towards their data; they focus on what is sequentially relevant, what speakers orient to, and how the design of those turns impacts conversation; and they purport to be a purely data-driven analytical method. Billig and Schegloff (1999) discuss the impact of these consequences, such that, as Billig argues, CA's practices and assumptions are, similar to other disciplines, situated and informed by particular theoretical perspectives; moreover, its attention to local occasioning limits and/or neutralizes how background, experience, and discursivity informs speakers within contexts. Some scholars, like Seedhouse (2004) and Richard and Seedhouse (2005), suggest differentiating between applied and orthodox CA in order to account for these limitations.

Critical Discourse Analysis.

For the [discourse-historical approach (DHA)], language is not powerful on its own – it is a means to gain and maintain power by the use 'powerful' people make of it.

(Reisigl & Wodak, 2009, p. 88)

Van Dijk (2001, p. 96) defines critical discourse analysis (CDA) as “discourse analysis with an attitude.” In contrast to work in CA and pragmatics, CDA specialists are specially interested in interrogating how relationships of power are created and reinscribed through spoken, written, and visual rhetoric. Silberstein (2011) reminds us that CA, pragmatics, and other non-CDA approaches have the potential to be critical, however, at the heart of CDA, the critical and political meet through close linguistic and rhetorical analysis. This conflation of the critical and political, and the subsequent foregrounding of that perspective, can be seen in Fairclough and Wodak's (1997, pp. 271-80) outline of guiding principles for those interested in conducting CDA work:

- CDA is concerned with social problems
- Power relations have to do with discourse

- Society and culture are dialectically related to discourse
- Language use may be ideological
- Discourses are historical and can only be understood in relation to their context
- The connection between text and society is not direct, but is manifest through some intermediary
- Discourse analysis is interpretive and explanatory
- Discourse is a form of social behavior

It is important to front that these principles articulate a research program that is invested in social justice through academic research. In comparison to the trend in linguistics to start with a set of data, and see where, from that data, problems may arise, CDA specialists' starting point is the particular problem that concerns an analyst. Let us say, for example, that a specialist sees a problem with the media's negative portrayal of Pacific Islander immigrants. This identification of (or mere thought of) a problem leads said specialist to examine data concerning those negative portrayals, and so data is collected, codified, and analyzed. During this research process, specialists should keep in mind that there are many threads they can engage, from historical to ideological, and that this engagement is largely dependent upon the specialist's background and assumptions. As the principles indicate, however, specialists should share some of the following assumptions: interrogating discourse is how we (read: linguists, researchers, specialists) uncover the complexities of the problem; there is almost always a powerful and less powerful social position taken within discourse; analysis can take on multiple interpretations; and text(s), whether spoken, written, or visual, must be investigated in order to make an argument about the relationship between a particular text and how it connects, constructs, and even contributes to the social problem being investigated. In short, CDA approaches discourse analysis with the understanding that one's work is informed by multiple intersections, such as power, society, culture, and history.

Before moving into how the theoretical frame of the discourse-historical approach (DHA) imagines language, it is important to define discourse(s) as it relates to CDA perspectives. Discourse is a social practice; utterances/texts are products and help to reproduce social worlds. Continental critical theory (e.g., Foucault) sees discourse as a group of generalizable statements that regulate utterances in some way. This definition is largely derived from Foucault's (1990) work on how 'truths' are deployed and maintained through language. These truths are those very practices that constrain utterances. In this way, we are constituted by the rules or structures that regulate how we speak (Mills, 1997).

There are many CDA frameworks, and each tends to take on completely different foci. Reisigl and Wodak's (2009) discourse-historical approach (DHA) is one theoretical framework that focuses on discourses (or generalizable statements) on particular domains, such as climate change. They recursively explore how these discourses are deployed through linguistic and rhetorical realizations, which returns us to Reisigl and Wodak's definition of language: "language is not powerful on its own—it is a means to gain and maintain power by the use 'powerful' people make of it" (p. 88). According to Reisigl and Wodak, language in and of itself holds no power, it is people, or social actors, with prior roles, operating within a conventionalized meaning system that make language meaningful.

As I move further along in this definition, I see that Reisigl and Wodak (2009) define language as a "means" and as "use[d by] 'powerful' people" (p. 88). What their definition entails, then, is language as a tool and/or resource for people in positions of power to accomplish their political goals. They reaffirm my articulation in their statement, "DHA critically analyzes the language use of those in power *who have the means and opportunities to improve conditions*

[italics, my emphasis]” (p. 88). Language use then is not simply a matter of its systematicity, but the discourse(s) that it is caught within and (re)produces.

While Reisigl and Wodak’s (2009) understanding of language, alongside Mills’ (1997) and Pennycook’s (1994) interrogation of discourse(s), allows us to perceive language as political, language as a tool/resource, and as a medium—spoken, written, and visual—for negotiating relationships of power. There are two major limitations of the DHA perspective on language. First, language remains in the hands of the “powerful,” which reflects a neo-Marxist ideology. Pennycook (p. 126) critiques this limitation as a representational fallacy that constructs a kind of hidden truth within texts. Second, the people who are not in positions of power can be seen as constrained, determined, and erased in Reisigl and Wodak’s framework, implicating that only those in power have agency; consequently, this constructs the CDA specialist and the powerful people as wielding agentive power and communicating truth (for further discussion on the agency of social subjects in critical approaches to language, see Silberstein, 2011).

Second Language Studies and Composition.

Language is thus the ongoing emergent product of practice.

(Lu & Horner, 2013, p. 588)

Due to the conversations happening across disciplines, a symbiotic field, as termed by Matsuda (2011, p. 32), has emerged amongst scholars in second language studies and composition. Within this field, I attempt to locate how language is articulated. Historically, this symbiosis is somewhat new, given that second language studies and composition have long been considered divergent in their foci, spoken versus written being a major difference, but also first- and second-language writing studies have had different genealogies. However, because of the necessity of fostering language and writing practices that support multilingual learners in various contexts, scholars have begun to engage in what Matsuda (p. 31) calls metadisciplinary discourse

so as to negotiate, examine, and open up the similarities and differences between these presupposed separate fields.

Matsuda (2011) surveys the field's progression towards symbiosis by historicizing the major pedagogical approaches to second language writing since the 1940s. From sentence-level focused pedagogies to processual ones, Matsuda's timeline is an important framework to reference when discussing the intercultural and translingual approaches that the present study cultivates.

Intercultural approaches. Intercultural approaches critique the inherent invisibility of “what constitutes legitimate knowledge” within second language and composition studies (Ramanathan, 2002, p. 32). In other words, our field participates in the normative practice of culturally assimilating our multilingual students to norms, ideologies, and practices that are Western, individualistic, and disconnected from students' lived experiences. Ramanathan and Atkinson (2011, p. 166) explore how these “ideologies of the individual” have informed particular writing classroom practices, such as conceptualizations of voice, peer review strategies, and an orientation to fostering critical thinking skills. Benesch (1999) challenges their perspective, arguing that it is a reductive portrayal of non-Western learners of English, as it becomes monologic as opposed to dialogic, foreclosing the possibility of engaging in relational, reflexive, and translingual discussions between instructors and students. The importance of an intercultural approach, as I theorize it based upon the courses I have taught and the research I have conducted, is to discover how intergroup relations are realized and deployed in discourse. Intercultural approaches ask that teachers and researchers resist Western assumptions as given starting points, and consider the underlying assumptions that translate into our everyday teaching and learning practices so as to respond to, and encounter other cultures and their respective

discourse systems. In this sense, a definition of language according to Ramanathan and Atkinson's (2011) approach is, ultimately, cultural; furthermore, it reminds us that how we see language, how we view this actual concept will need to be interrogated. Their argument then may best be interpreted as a call for professionals to acknowledge cultural conceptualizations of language, whether that is in writing or conversational practices. I would extend their suggestion to include drawing upon students' backgrounds and experiences to inform in-class discussions of diversified learning practices.

Translingual approaches. While the intercultural approach may provide ways to explore normative structures between differing cultures, Lu and Horner's (2013) translingual approach allows us to take that in-between position; they allow us to account for difference and sameness in that "all [language and writing] involves rewriting and translation, inevitably engaging in the labor of recontextualizing (and renewing) language, language practices, users, conventions, and contexts" (p. 586). According to Lu and Horner, then, language and writing is seen as a practice, as a tool or resource for social actors, as a process of constant negotiation and recontextualization, as a bundle of conventions that have multiple meanings across and between contexts. In this way, a translingual conceptualization of language accounts for the emergent practice of language orienting to particular social and cultural goals of everyday lived experiences. Lu and Horner (2013) draw heavily upon Butler's (1993) concept of discursive agency and Pennycook's (2010) concept of local practice.

Critical/cultural studies.

"Like desire, language disrupts, refuses to be contained within boundaries. It speaks itself against our will, in words and thoughts that intrude, even violate the most private spaces of mind and body."

(hooks, 1994, p. 167)

Critical/cultural studies encounter the concept of language by accounting for the body and the psyche. We see this perspective diverge from applied linguistics and composition studies in hooks' (1994) initial description of language as a living entity through the use of verbs like *disrupts*, *refuses*, and *speaks*. Further, desire, boundaries, the body, privacy, and will are conceptualized in critical/cultural studies, and have often influenced applied linguistic and composition work. I point out in this section three major threads that have been particularly influential in our field's work on language and identity: (1) postcolonialism; (2) Butler's (1990) performativity; and the practice of theorizing lived experience. Each thread consists of various strands from critical/cultural theorists within race, gender, and sexuality studies. Therefore, as I attempt to locate these threads within the following section, I am in the process of discerning the stakes, the historical impact and uptake, and the significant question of who—who is this particular perspective targeting? Who is writing this perspective? What purpose does this writer have in deploying this perspective? With these tentative answers, I determine what is missing within our field's understanding of the linguistic in relation to identity and investment.

Postcolonial perspectives.

“To speak a language is to appropriate its world and culture.”

Fanon (2008, p. 21)

If we attempt to understand how Fanon (2008) imagines language, we have to consider the situation in which his statement is located: a critique of race, language, and desire that takes into account the positioning of Black men and women in Western, White, European cultures. Layering his definition above with Canagarajah's (1999) and Pennycook's (2001) work, we can imagine language as an act of appropriation—when we use other modes of expression from different social and cultural worlds, we are appropriating particular ways of speaking and being “to exist absolutely for the other,” (Fanon, 2008, p. 1). Fanon goes on to explore the tensions

between discourse, materiality, history, psyche, and the body within this other/self dyad. In his examination of the *Other* in regard to Jean Veneuse: “to be ‘the Other’ is to always feel in an uncomfortable position, to be on one's guard, to be prepared to be rejected and [...] unconsciously do everything that's needed to bring about the anticipated catastrophe” (p. 57). In this way, the *Other* is always in the process of comparison; the *Other* is always taking up particular positions in various contexts so as to “bring about the anticipated catastrophe.” Therefore, in contrast to largely deterministic perspectives, a position of resistance, a position of “anticipated catastrophe” is necessary in what I call a postcolonial perspective of language.

Canagarajah (1999) critiques Phillipson's (1992) deterministic view of English language spread by documenting student resistance to linguistic imperialism in peripheral spaces within the classroom. Canagarajah's argument focuses on the teaching of English, specifically the “coping strategies” students take within a classroom that centers on powerful varieties of English. His critique is important: “domination is never wholesale” (p. 25). A postcolonial perspective then turns domination on its head through specific linguistic, rhetorical, and discursive strategies, which challenge, rather than reproduce, relationships of power. Pennycook (2010, p. 68) calls this “crucial understanding” indicative of postcolonial perspectives, allowing us to engage with language by addressing:

- An historical understanding of language use
- A nonessentialist stance emphasizing appropriation and hybridity
- A focus on local contexts of language

Each of Pennycook's (2010) articulations, alongside Canagarajah (1999) and Fanon (2008), point to important aspects of the definition of language I imagine at the end of this section. First, a postcolonial perspective allows us to engage the historicity of language, whether that is spoken, written or visual. While context is considered in CA (locally), DHA (globally),

and intercultural approaches to writing, postcolonial perspectives provide an opportunity to examine how language is not simply a homogenizing mechanism, a matter of tolerance and social progression, and a vehicle to hybridize one's languages and cultures with another. Language becomes a means to resist complex glocal relations across time and space. Three major drawbacks of taking this approach to language (and possibly more) may include: romanticizing linguistic appropriation; embracing a pluralist fiction that all voices will be heard as a consequence of postcolonial perspectives; and, as I would tentatively postulate, no matter the literature, the work, the voices heard, we are still caught within a paradigm of subject/object-hood that allocates subjectivity to certain groups and not to others (Hammonds, 1994; hooks, 1994; Pennycook, 2010). It is because of this very paradigm that postcolonialism enables me to interrogate the common thread in critical/cultural studies: language affects people, communities, histories, and lived experiences. Language, then, is more than simply communication: it *does*, *(en)acts*, and *breathes*.

Performative perspectives. Butler's (1990) concept of performativity and discursive resignification allows us to pursue linguistic/rhetorical analysis in ways that account not only for the performance of language, but also the effects of language use. The notion of performativity is founded within Austin's (1962) work on speech acts. Austin defines three acts: *locutionary* focuses on the utterance itself; *illocutionary* is the intended meaning; *perlocutionary* are the effects, whether they are linguistic, psychological, or even physical. Butler (1990) extends Austin's work to integrate feminist and queer thought. Butler describes performativity as impersonation that produces discursive resignification. This impersonation does not "paralyze" meaning but "extend[s] its range, to make us consider at what expense and for what purposes the terms [*queer, lesbian, gay, etc.*] are used; [moreover,] through what relations of power such

categories have wrought” (Butler, 1993, p. 229). To put this definition another way, discursive resignification gives social actors the opportunity to reassess the use of particular terms within the regulatory frame of our everyday interactions. For example, Valentine’s (2006, p. 252) examination of identity categories in an alternative lifestyles support group explores how two participants, Nora and Miss Angel, discuss the limited meanings of *woman*, *homosexual*, and “my own kind.” The result of work like Valentine’s (2006) and Butler’s (1990) theoretical concepts is that language seen as action has consequences, and what those consequences are must be examined and investigated.

Critical race studies perspectives. These consequences, effects, silences, reiterations, according to critical/cultural studies, shape and are shaped not only by the act of language itself, but also by the people, communities, histories, and lived experiences in which language occurs. When we focus on communities, intergroup relations, critical race theory (CRT) articulates how words and images have the potential to inflict psychological wounds—“[p]sychic injury is no less an injury than being struck in the face and it is often far more severe,” (Lawrence III, 1993, p. 74). In other words, injurious language *has* effects. What does injurious language mean? Is it only injurious language that has effects? In answer to the first question, CRT scholars discuss hate and legal speech in particular as injurious. Their focus does not foreclose that these are the only forms of “injurious” language. Other lines of inquiry within applied linguistics and CDA may focus on markedness and discursive constructions of particular communities (see Dijk, 1987 and Reisigl & Wodak, 2001 for in-depth discussions). What CRT does allow us to imagine, in relation to language, is the psychic and physical impacts upon a person who is the target of injurious language (Matsuda, 1993).

Defining Language Across Disciplines.

“[L]anguage [i]s a system with its own rules and constraints, and with its own determining effect on the way that individuals think and express themselves.”

(Mills, 1997, p. 7)

“[L]anguage is memory and we forget ourselves a little.”

(Taulapapa McMullin, 2011, p. 82)

In the section above on language, I have surveyed how language is imagined within applied linguistics, composition studies, and critical/cultural studies in order to build a definition of language for the present study. While I am aware of the limits of my engagement, as defining language or any particular theoretical concept and methodology can be seemingly infinite, there are areas in which concepts and methods overlap. I call these areas of overlap crystallizations. In order to explore these crystallizations, I use Pennycook’s (2001) seven suggestions for understanding language in critical applied linguistics (CALx) as a framework. Within this framework, we can see what crystallizations have been discovered in an effort to define *language as social action*.

Developed in response to work in sociolinguistics, language rights, linguistic imperialism, and postcolonialism, Pennycook (2001) suggests an approach to the politics of language below:

1. The need for critical social theory capable of dealing with the maintenance of inequality
2. An approach to language that goes beyond description and moves toward critique
3. An understanding of the shortcomings of a model that emphasizes appropriacy
4. A view of language as productive as well as reflective of social relations
5. The need for an historical understanding of language use
6. A view of culture, identity, and global politics that avoids essentialism and instead looks at forms of resistance and appropriation
7. A need always to work contextually (p. 72)

In these seven suggestions, we can see traces of what I examined in the previous section on defining language. Like many of the other perspectives, Pennycook demands a particular critical

social theory that can address relationships of power. The second suggestion entails looking beyond description towards critique. Because of the tendency in the field of linguistics to focus solely on description, critique has been the driving force behind the creation of critical applied linguistics. What that critique involves, however, is largely interdisciplinary. It is for these reasons that critical/cultural studies, intercultural and translingual approaches to writing, and Reisigl and Wodak's (2009) discourse-historical approach can potentially answer the second, fourth, and fifth suggestions. All approaches grapple with the complexities of lived everyday experiences, the reproduction of power, and historical contexts. These overlaps also point to the final suggestion in which we must always work contextually; however, CA can also play an important role in supporting a close examination of language use in the context of the micro-level. The third suggestion echoes intercultural and translingual approaches to writing and critical/cultural studies in that language appropriation is critiqued in and of itself. Overall, Pennycook's (2010) suggestions frame how *language* is imagined in the current study *as social action* according to the following three crystallizations.

1. By intersecting critical/cultural theories of race, gender, and sexuality so as to interrogate the symbolic and material consequences—psychic, bodily, lingual—of discourses and discursive practices
2. By interrogating the productive semiotic potential of language acts upon social relationships, lived experiences, histories and contexts through applied linguistics and critical/cultural studies
3. By engaging discursive agency in “resistance and appropriation” practices “constrained but not determined” (Silberstein, 2011) within spoken, written, and visual situations in concert with applied linguistics engagement with performativity and composition and rhetoric theories of writing practices

Thus far, I have examined the various conceptualizations of language as they are shaped by particular ways of knowing: from applied linguistics to translingualism, I have attempted to articulate not only how language is imagined in my study, but what possibilities are available when language is imagined in that particular way. Now, let us embark upon engaging the

concept of identity as situated within the threads I have identified in the last section. For this section, I will first define the different aspects of identity and identification that my study attempts to account for, and then subsequently articulate how those aspects, albeit still dynamic, still subject to change, still informed and shaped by lived experiences, align to effect a proposal for the understanding of identity that the present study takes: the decenter.

2.1.2 *Identity and identification*

Now that we have surveyed the various perspectives that contribute to how language is imagined in this study, we are ready to engage how identity and identification is theorized within the intersectional approach I am building. Because of this study's focus on the linguistic and rhetorical realization of performed identities, I do not engage each perspective on identity as in the previous chapter. Instead, I discuss three aspects of identities/identification that are integral to my study: interactional, intersectional, and processual.

Interactional. When imagining *identity as interactional*, I am aligning myself with the poststructuralist notion of identity and identification as a constant state of negotiating the self with others (speakers, ideologies, and communities) within the regulatory frame(s) of culture and society (Butler, 1990; Norton, 2013). This perspective enables us to engage concepts of positioning, performativity, local and global contexts, and temporality, which directly oppose essentialist views of identity and identification as innate, static, and categorical. Positioning can be understood as the negotiation of relationships of power (Norton, 2013). Multilingual learners, in the case of the present study, have the ability to “take up or are maneuvered into [social positions] by the actions of others,” (Bloome et al., 2005, p. xx). Speakers are agentive in the process of identification (Canagarajah, 1999).

Concepts of performativity and discursive resignification, as I have discussed in our earlier section on language, become central to the concept of positioning as this study imagines interaction as a means to accomplish identification. Althusser's (1970) concept of interpellation or "how the social subject is produced through discourse" (p. 282) becomes an important meeting point between positioning and performativity. This concept describes that the act of naming a subject gives that subject possibilities for social existence based on what they are named (Butler, 1993). In this way, when someone is named in speech, one's identity is "constrained but not determined" (Silberstein, 2011). CA's approach to membership category devices provides one such avenue for exploring positioning, performativity, as well as the importance of local context. Membership categories are *inference rich* cultural or social resources that speakers select in order to "describe, identify, or make reference to other people or ourselves," (Hutchby & Wooffitt, 2008, p. 35). Identification then is caught within these referential resources (read regulatory frame with its expected associations and/or features) and is indexical or occasioned to within talk-in-interaction; it is through conversation that the relevance and causality of identities are produced (Antaki et al., 1998). By examining how these categorizations are indexed and exploited within interaction, we can explore the performance of those identities (as negotiated by the speakers) and their implications. In addition, Halliday's functional approach to grammar, specifically how *tenor* is reproduced through social interaction, adds to an analysis of identity as interactional for it requires articulating how conversational moves contribute to relationships of power between speakers.

However, we must also take account of the global context in which the conversations in this study are taking place, that is, the language/composition classroom within a research institution. What ideologies, practices, and processes inform the identities being performed?

Given its focus on genealogies of discourse and rhetoric, DHA can aid us in naming what global ideologies and rhetorical practices shape interaction; cultural/critical studies then asks us to critique the overall narrative in which those identities and the processes of identification occur.

Intersectional. What does *identity as intersectional* entail? What constitutes an intersection? How do we capture various intersections without limiting our analyses? In this section, I attempt to locate the answers to these questions within recent scholarship in language, writing, and critical/cultural studies. I focus on the intersectional aspect of identity that is informed by race, gender, and sexuality. Further, I argue why this focus is necessary if we are to continue challenging our theorizations of language, identity, and investment (which is imagined in the remainder of this chapter).

Before discussing each intersection in detail, it is necessary to articulate why I am referring to them as intersections in the first place. I would like to begin by drawing upon the differences between *being* and *becoming* in relation to identity as articulated by Ibrahim (1999). This differentiation is important when we are attempting understand the scope of identity and identification as they relate to language and bodily acts. Ibrahim states, “[*being*] is an accumulative memory, an experience, a conception upon which individuals interact with the world around them, whereas [*becoming*] is the process of building this conception” (p. 354). According to Ibrahim (pp. 353-354), *being* is the “memory,” “experience,” or “conception” that social actors “interact with,” which is similar to our discussion of membership categories (see previous section) and discourses (see section on language and DHA). I would add here Halberstam’s (2011, p. 15) concept of *memorialization* or the “disciplinary mechanism” in which we “tidy up disorderly histories” into concrete, palatable forms. *Being* then consists of resources for identification that are recognized and seemingly concrete in definition, while *becoming* is the

very process of exploiting and negotiating these resources to accomplish identification through social interaction. Pennycook (2001, p. 147) substantiates Ibrahim's statement by describing, "our identities as produced in a dynamic relation between fixed pre-given categories of identity and the different positions we take up in discourses." Therefore, we must not only carefully examine how categorizations of identity are exploited through the performance of identification, but also the very categories themselves. I make a distinction between categories of *being* versus *becoming* practices. Categories of *being* are the *memorializations* built upon historicized identities; they are the *names we will to truth*. They are resources from which we understand our social realities. On the one hand, *being* categories are intersections of identity that build Butler's (1990, p. 25) "regulatory frame." On the other, *becoming* practices are the linguistic, rhetorical, and bodily acts that reproduce these categories of *being*. In short, *becoming* *wills* a regulatory matrix of *being*. Intersections, then, are *becoming* practices as they cannot be captured by a category.

For the present study, I chose to focus on intersections of race, gender and sexuality. Lorde (1984) articulates the relationship between these intersections in the following statement, "[a] fear of lesbians, or being accused of being lesbian, has led many Black women into testifying against themselves" (p. 121). In this particular instance, which is still applicable to today's context and trajectory, Lorde argues that Black lesbian women have to choose between being Black or being lesbian. Epstein (1994) also found this to be the case in her interviews with Akanke. What this compels us to do then as researchers is to find a way to consider individuals as intersected rather than as taking up positions or drawing upon memorializations in separate, discrete ways; theorizing intersectionality is necessary. Within the fields of language and writing, we have limited our foci on how proficiency/rhetorical skills and one intersection of

identity converge within classrooms, such as race and gender. While some scholars have incorporated concepts of desire and symbolic capital into these explorations, the symbolic and material consequences of the interaction between race, gender, and sexuality has yet to be comprehensively theorized or rigorously researched. It is this exigency that motivates the present study's attempt to imagine an intersectional approach to the language/writing classroom.

Race. How does race become a category of *being*? The direction that this present study takes to answer this question is by exploring racialization processes as problematized within applied linguistics and writing studies through critical/cultural theory. Racialization is defined by Kubota and Lin (2009, p. 5) as, “[a process that] produces and legitimates difference among social groups based on perceived biological characteristics, yet it is a dynamic and historically situated process in which racial significations are always shifting.” Similarly, Omi and Winant (1994, p. 5) define racial formation as, “the sociohistorical process by which racial categories are created, inhabited, transformed, and destroyed.” According to these definitions, racialization is a process that involves individual, community, and institutional practices to reproduce perceptions of racial difference as biological across time and space that are subject to change. What becomes the focus of this section then is not so much on arguing for a particular categorization of race, but on examining what practices are involved in reproducing the category of race in sometimes divergent, sometimes overlapping ways. I explore three practices in particular: Othering, palliated difference, and the social imagination of race.

Othering. When Fanon (2008, p. 111) states, “[i]n a sense, you reconcile us with ourselves,” we can begin to see how Othering as a practice entails creating groups in which to locate identities that are not one's own. Said (1979, p. 205) describes: “*Oriental* was a reference for the reader sufficient to identify a specific body of information about the Orient.” Said's

example adds to Fanon's statement that the practice of Othering involves creating those "references" or *being* categories for readers or interlocutors to draw upon. These references are largely informed by historical, social and cultural processes, and they require speakers to acknowledge, evaluate, and claim how the Self either fits or does not fit into the "body of information" reconciled. Kubota and Lin (2009, p. 5) add, "the categorization of people carries a legacy of colonialism and often contains value judgments of the categories, although a scientific discourse masks such judgments with a neutral, objective, and even liberal humanistic tone." In this way, Othering as a practice in the process of racialization requires differentiation between what one is and what one is not. For example, referencing the self *I/us/we* in opposition to the unfamiliar, exotic, or *them/they*. These practices can further be seen in acts of stereotyping, visual, textual, and aural representation, and essentialization (Lippi-Green, 2011; Kubota and Lin, 2009). They can also be found within the fields of applied linguistics and writing studies through consistent use of Othering labels to identify language learners (see Spack, 1997) and contrastive rhetoric (see Kaplan, 1967).

Palliated difference is a concept from Motha (2014, p. 86) in which "difference [is] permitted to an extent that it is limited." In other words, palliated difference focuses on the invisibility or unseen effects of racialization in which "the relevance of race and racism" is "cloaked" in order to accomplish particular goals, such as avoiding discussing students' racial backgrounds during a teachers meeting so as to avoid conflict and reach consensus (p. 78). Racial difference becomes tenuous dependent upon the context, interlocutors, and interactional goals. As a practice, I see palliated difference translate into a cline in which interlocutors can orient to or avoid. Difference may be strongly embraced within "we're all multicultural now," discussions, while palliated to posit neutral stances in the discussion of language proficiency

(Kubota, 2004, p. 32; Motha, 2014). Critical race theory engages this concept further by interrogating Whiteness and “post-racial” discourses of colorblindness (Delgado & Stefancic, 2001).

The social imagination of race is a practice in which desire, access, and agency contribute to a person’s participation in or aspiration to belong to a particular community. This practice is based in the concept of imagined communities or how groups of people connect to those who are not physically present but imagined to engage in their community’s set of practices, ideologies, and hegemonies (Kanno & Norton, 2003). While Anderson (1991) originally developed this concept in response to nationalism, applied linguists and sociolinguists have translated this concept into communities of practice. Kanno and Norton (2003, p.167) examine the relationship between communities of practice and identities by examining how “the desire to belong to such an inaccessible community shapes a person's agency as she constructs her identity.” Critical race theorists add to this conversation by articulating the concept of aspirational capital (Yosso, 2006). Because race “is socially and historically constructed and shaped by discourses that give specific meanings to the ways we see the world,” how people create and participate in imagined communities allows us to see the intersection of race in the process of racialization through constructions of race itself as a category, the communities within those categories, as well as the stories that either challenge or reconfirm that category’s existence across time and space.

Gender.

[W]oman itself is a term in process, a becoming, a constructing that cannot rightfully be said to originate or to end. As an ongoing discursive practice, it is open to intervention and resignification. Even when gender seems to congeal into the most reified forms, the ‘congealing’ is itself an insistent and insidious practice, sustained and regulated by various social means.

(Butler, 1990, p. 45)

According to Butler (1990), terms, like woman, are a process, an act of becoming, and a construction that has no real definite end, even though it may be “sustained and regulated by various social means.” What is important here is that gender is seen as a practice, and that practice can lead to foreclosure or change. Feminism is an important theoretical perspective to engage when considering gender as a social practice and how that may be seen from an intersectional perspective. While the suffragette movement largely constitutes the first wave of feminism, the second and third waves take on similar yet different foci. The second wave is situated within a modernist framework such that gender “differen[iation is] a starting point,” (Mills & Mullany, 2011, p. 14). Challenging differences between communities, specifically men and women, become central to the collective project of fostering solidarity against patriarchal oppression, for example, Lakoff’s (2004) groundbreaking text on how women’s language subverts women’s status within the Western social world.

The third wave, however, develops out of post-structuralist frameworks that foreground discursive praxis that reinscribes or challenges relationships of power; feminists from this perspective are interested in gender and social structuration. Butler’s (1990) work on performativity, for instance, integrates speech act theory, discursive resignification, and psychoanalytic and Foucauldian theories to destabilize the assumption that difference is, in fact, a binary construct. Butler’s perspective, as indicated above, is a perspective that has continued to shape how researchers across disciplines encounter identity, mostly in the realm of gendered and sexual identities. Cameron’s (1999) work on the performance of heterosexual masculinity is one example.

However, the major critique facing both the second and third wave models is the problem of whose experience is being problematized. Lorde (1984, p. 117) states, “[a]s white women

ignore their built-in privilege of whiteness and define *woman* in terms of their experience alone, then women of Color become ‘other,’ the outsider whose experience and tradition is too ‘alien’ to comprehend.” In this moment, Lorde (1984) among other Black feminist scholars articulate how *being* woman in feminist literature has been universalized and conflated with Whiteness (Hammonds, 1994; hooks, 1994). Here we see an avenue to explore—one in which categories of *being* are not only critiqued, but considered as informing one another. Crenshaw’s (1993) work on intersectionality is one such product of taking that pathway as I discuss later when proposing orienting to *the decenter*.

Sexuality. How can we begin defining sexuality as an intersection of *being*? How does sexuality inform identities and identification practices? In what ways can we theorize sexuality in relation to other intersections? Let me begin with a quote from Berlant and Warner (2002, p. 198) in which they state, “sex opens a wedge to the transformation of those social norms that require only its static intelligibility or its *deadness* as a source of meaning.” According to Berlant and Warner, engaging sex(uality) allows us to challenge (*wedge*) heterosexual culture (*norms*) and its practices that limit the intelligibility of sex, sexuality, and sexual identities through its essentializing “ideologies and institutions of intimacy” (p. 192). Halberstam (1997, p. 266) argues that without investigating sex(uality) beyond the abstract and theoretical, “we necessarily fail to engage with the body, pleasures, and their complex webs of association.” In other words, the relationship between sexuality and materiality must be addressed so as “to bring [a queer] world into being” (Berlant & Warner, 2002, p. 198). This world is defined as “a space of entrances, exits, unsystematized lines of acquaintance, projected horizons, typifying examples, alternate routes, blockages, incommensurate geographies,” (p. 198). To put this another way, entering, exiting, being and becoming within a queer world involves opening up alternative kinds

of spaces that may or may not provide definite answers, but allow us to practice engagement and realization. While Berlant and Warner (2002) develop their approach to creating queer worlds through Habermas' (1989) publics and Warner's (2002) counterpublics, I choose to diverge; I choose to attempt to *bring an intersectional space into being* that brings difference into conversation through multiple entrances, exits, dead ends, and incommensurate possibilities.

Queer theory as discussed by Berlant and Warner (2002), Halberstam (1997), and Nelson (1999) becomes both a perspective and a practice that demands us to destabilize identities and practices, but also institutions. In the field of applied linguistics, it was Livia and Hall's (1997) collection *Queerly Phrased* that paved the way for linguistic theory and the performance of queer identities to be explored. Queer identities examined were that of gay men and lesbian women, which is a common shortcoming in queer social practices that bring sex and theory together. Warner (1993, p. xxvi) says, "people want to make theory queer, not just to have a theory about queers." Queer inquiry then must go beyond identifying sexuality and sexual identities; we must develop practices that resist heteronormative *becoming* practices and *being* categories, references. In this way, we question, like Kulick (2002), the "regulatory" matrix that constructs sexual difference as natural, heteronormative, and inescapable; furthermore, queering gives us as researchers, speakers, and teachers agency in the questioning process. We can attempt "to identify [...] the ruptures, [to] account for silences that make them possible and give them meaning, and explore how they structure and are structured through (all kinds of) sexuality," (Kulick, 2002, pp. 679-681; Butler, 1990). Because "[q]ueer theory is a cluster of perspectives, not a single theory," it allows us to theorize intersectionality within a myriad of perspectives that contest, nullify, or complement one another (Cameron & Kulick, 2003, p. 55). We are able to bring theoretical concepts and various methodologies to interrogate "the way [people] construct

themselves as desiring subjects and address the real or imagined objects of their desire” (Cameron & Kulick, 2003, p. 107).

Halberstam (1997, p. 261) argues that “[t]he true challenge of queer theory [...] is to put the sex back into sexuality, continue to define and make visible sexual minorities and restore a sense of material practices to the discourse.” Therefore, the intersectional approach that I am imagining in this project must address how the physical act of sex may inform discourses, practices, and identification processes. This approach must also give voice to sexual identities laminated by race, gender, and other intersections in an effort to examine the symbolic and material consequences of *becoming* and *being* that force identities and narratives to “testif[y] against themselves” (Lorde, 1984, p. 121).

What role does language play, then, when examining data for intersections of race, gender, and sexuality? Mills and Mullany (2011) state that “[l]anguage should be seen as being produced within an ideological system that regulates the norms and conventions for ‘appropriate’ gendered behaviour,” (p. 41). In other words, examining linguistic and rhetorical strategies can provide researchers a glimpse into how norms or conventions of particular gendered identities are met and disrupted in conversation. I extend this to include race and sexuality, as other notable scholarship has (Kubota & Lin, 2009; Nelson, 1999).

Processual. *Identities as processual* is the last component of how this study imagines identity in line with Ibrahim’s definition of *becoming*. What I am attempting to account for is the temporality of identity, or how identities are subject to change, repositioning, and evanescence across time and space. Therefore, we could pose the following question: in what ways do past, present, and future temporalities (and histories) shape and are shaped by the *becoming* or performance of identities? Two pathways to answering this question—

performativity and interaction— have already been explored in earlier sections (such as CA and SFL). However, one pathway remains untaken, and that pathway consists of navigating theories of narration, the focus of this section, that account for how we *become* through stories in social interaction.

Narrative. There are three major approaches to narrative studies: narrative inquiry, narrative analysis, and Nelson’s (2011) critical narrative studies. Narrative inquiry focuses on “big” stories, such as life histories, and generally centers on structural components, shared-but-divergent uses of narrative genres, and the reproduction of ideologies. Narrative analysis, however, is much more similar to CA’s approach to conversation in that the local context in which these narratives are happening, how these narratives are being negotiated through language with other speakers, and the impact of those performances upon the self and community are investigated. Nelson’s (2011) proposal for critical narrative studies is grounded within the need to consider narrative research as an artful research and praxis. When I say artful, I mean translating findings into a meaningful presentation. Nelson (2011) acknowledges how narrative is a learning tool that should involve multiple voices, recontextualization, and knowing praxis. In other words, critical narrative studies positions itself as understanding narrative as a form of negotiated and shifting knowledge. In this section, I attempt to *integrate* all three in an effort to not only acknowledge how the “big” stories frame our everyday interactions, but also how the “small” stories may challenge, overlap, or nullify how students see their experiences in relation to their identities and investment (Bamberg, 2011; Bell, 2002). Furthermore, the messy, recursive process of working with narratives is translated into a narrative of knowledge in and of itself that requires further theorizing, further debate, and further development (Nelson, 2011). For the purposes of this section, I explore how all three contribute to the processual aspect of

identity through various conceptualizations of time. Let us start with Nair's (2002) third sutra to begin our discussion:

Narrative requires a meta-theory of time. Because we hold fast to the belief that, despite Einstein's equations, perceptual and physical time both flow always forwards, we are able to play games with time—to cut up, re-sequence and re-label parts of the body of Vac and then recombine them in a linear mode. (p. 347)

In the sutra above, Nair points out that when examining narratives, we should have some “meta-theory of time.” These meta-theories can vary depending upon the discipline, the narrative's genre, the speakers, and the communities. While “big” stories may seem more attuned to Halberstam's (2011) concept of memorializations working as normative frames, “small” stories are interrogated within interactional frameworks, which highlights the difference between narrative inquiry and narrative analysis. Nelson's (2011) critical narrative studies (CNS), on the other hand, brings these emphases into conversation. This approach parallels Nair's (2002) sutra the ways in which we “play games with time,” that is, how speakers recontextualize events—“cut up, re-sequence, and re-label”—in order to make stories fit the “modes” which their interlocutors may or may not expect. These acts of recontextualization illustrate that narration is a process, and within this process, identification or *becoming* practices are embedded. In Table 1 below, I show how *identity as processual* can be illustrated in Linde's (1993) terms of *continuity and causality* (pp. 127-162), *similarity and differences to others* (pp. 106-120), and *reflexivity* (pp. 120-126) within all three frameworks.

Table 2.1

Meshing Narrative Pathways

Narrative Pathways	Narrative Analysis	Narrative Inquiry	Critical Narrative Studies
Concepts			
Continuity and causality	Temporal ordering	Coherence systems	Analysis through and of narrative
Similarity and differences to others	Process of negotiating position, story, personhood	Relational act that establishes relationships between interlocutors, communities, and ideologies	Style of writing/knowing
Reflexivity	Create self as other through evaluative strategies	Network of reciprocating identities within shifting contexts	Learning tool

The first set of concepts, *continuity and causality*, are two major principles of coherence, which Linde (1993) defines as how parts of texts relate to a whole text; furthermore, coherence is a cooperative accomplishment for it cannot be achieved without negotiation between interlocutors. Continuity relates to how identities and identification practices are made consistent within the storying frame. Causality, on the other hand, shows how past, present, and future identities, experiences, and practices build upon one another. While narrative analysis focuses on the temporal ordering that occurs at that moment when storying, narrative inquiry explores the coherence systems that make the selves in those stories understandable. CNS incorporates both approaches, yet includes this incorporation to how researchers retell what they have found in their research, that is, analysis through and of narrative.

The second set of concepts is *similarity and difference with others* (read others as interlocutors). How are the identities in a story relatable and believable to both the teller and the listener(s)? To put it another way, an audience must be able to participate in the story through similar understandings and assumptions of the social world, as well as see the storytellers as

having a unique experience or position that is believable. While narrative analysis focuses on the how the narration is negotiated, performed, and evaluated by those involved, narrative inquiry examines the relationships established through the act of storytelling. By integrating both of these approaches, critical narrative studies considers the discussion of narrative in research as a style and way of knowing in and of itself. In this way, researchers become the storytellers, and the listeners are the readers.

The third concept is *reflexivity*. Narrative analysis would focus on evaluative strategies, while narrative inquiry would consider the network of reciprocating identities within shifting contexts in which the storytelling event took place. What are the institutional constraints? What enables someone to speak? These are some of the questions that narrative inquiry enables us to answer. CNS takes reflexivity one step further to demand critical reflection on the moves, the stories, and the processes we took to accomplish artfully narrating our research. As a result of all three concepts, and how they may be addressed within the different pathways of narrative studies, we can describe *identity is processual* according to the following aspects of narrative:

- narrative practices must create a coherent sense of self across time and space; and
- narratives must be negotiated with our audience results in order to accomplish a relatable and believable retelling

In this section, I have explored how identity can be defined as interactional, intersectional, and processual. Now, I will explore how the present study imagines *investment* in order to better locate the proposal that this study is making: that we must consider new, alternative ways of understanding language, identity, and investment in order to move beyond the limitations of our fields.

2.1.3 *Investment*

Pioneered by Norton Pierce (1993) and extended by Darvin and Norton (2015), investment moves away from the concept of motivation in second language acquisition that sees commitment to language learning as assimilatory and decontextualized towards the cultural capital that language learners desire. Norton's investment accounts for the relationship between identities, society, and temporality. Darvin and Norton (2015, p. 42) incorporate three "key constructs," which include identity (as discussed in the previous section), Bourdieu's (1991) symbolic capital, and ideology. With this updated model of investment, Darvin and Norton (2015, p. 47) posit the following questions that can be asked from such an approach:

1. How invested are learners in their present and imagined *identities*? In what ways are they positioned by others, and how do they, in turn, position interlocutors in ways that grant or refuse power? How can learners gain from or resist these *positions*?
2. What do learners perceive as *benefits of investment*, and how can the capital they possess serve as *affordances for learning*?
3. What *systemic patterns of control* (policies, codes, institutions) make it difficult to invest and acquire certain capital? How have *prevailing ideologies* structured learners' habitus and predisposed them to certain ways of thinking?

These three questions articulate ways to consider how teaching practices, at the macro- and micro-levels, impact language learners' identities and classroom interaction. The first question interrogates what positions students choose to take and why they take these positions in relation to the identities that they desire. Analyzing recollections that evaluate learning experiences is one way to answer these questions, particularly when students discuss positions that are problematic or troubling for them (see Baxter's, 2003 for a discussion of the discourse of gender differentiation). The second question addresses the symbolic capital aspect; researchers must look at how symbolic capital is constructed through language and action. What do particular forms of symbolic capital offer according to this learner and how does this aid learning? These questions may be answered with focus group or interview questions that ask students to consider their backgrounds in relation to their purposes for enrollment and participation in the course in

question. In addition, Yosso's (2006) discussion of the concept of cultural wealth adds to Darwin and Norton's (2015) exploration of capital possessed by learners by acknowledging forms of capital that have yet to be considered, such as aspirational, navigational, familial, and resistant (Yosso, 2006, pp. 41-51). Their final question addresses the big or ideological narratives that learners respond to or interact with. It asks teachers to be self-reflexive when evaluating what we are invested in—how are our responses culturally, socially, and historically situated within the classroom? When working with students, an instructor should consider creating safe spaces for these metacognitive discussions to be held. Overall, these three questions point to a model of investment that investigates local and global dimensions. In Darwin and Norton's (2015, p. 51) words, investment allows us to not only “examin[e] the microstructures of power in communicative events but also investigat[e] the systemic patterns of control that recurring communicative practices are indexical of.”

When incorporating investment into the intersectional approach being proposed here, I revise Darwin and Norton's (2015) questions in order to begin orienting us towards the decenter or the pedagogical spaces in which the convergence of intersections impact voices and narratives. My revisions are as follows:

- How do learners discuss their investment in present and imagined identities through *being* categories and *becoming* practices? In what ways are these categories and practices acknowledged by others, and how are they, in turn, taken up or forgotten in conversation?
- How do learners perceive their investment through recollections of their learning experiences? What symbolic capital do they draw upon in their retellings that illustrate their accomplishment or failure to learn?
- What local and global contexts make it difficult to invest and acquire certain capital? How do students acknowledge these contexts, and the structuring ideologies and assumptions, through discussing critical classroom moments that shape their overall learning experience?

I have revised the first question in an effort to address how investment becomes a thread between experience and identification, emphasizing how researchers should consider this thread as fragile, consequently subject to particular positions and evaluations by other speakers. In this way, investment overlaps with *being* categories and *becoming* practices, resulting in the possibility of *decentering*, or interrogating marginal spaces in which intersections of identity converge, so as to find what categories and practices are acknowledged and forgotten. Nair's (2002, p. 237) concept of *narrative fragility* is one way to engage this thread. She states, "stories are fragile, according to Sacks (1995), to the extent that listeners can question their *veracity* and *tellability*." In other words, interlocutors can decide the truthfulness of the storyteller and the significance of the experiences retold; they can question, suggest, and, inadvertently, influence the way stories are performed (see Polanyi, 1985 for an example). If we approach our analysis of investment through a storying lens, then we may be able to assume that it is the negotiation of experience between speaker(s) and teller(s) that determines the veracity and tellability of accounting for one's investment in language learning—who is involved and how may their presence influence a student's account of their investment in the present and imagined identities they acknowledge? What identities are erased or forgotten in the negotiation of this acknowledgement? What conversational moves do the speaker(s) and teller(s) make that contribute to acknowledging or forgetting these particular identities or identification practices? To echo the classic CDA query why this, here, now: Why this story of pedagogical experience now, and what relevance does it have to the interlocutors? What strategies are drawn upon so as to protect the fragility of the learning experience? Are they ratified or rejected, and what are the consequences of that negotiation process?

The second question addresses the conceptualization of investment as a concept that is in flux, social, and laminated by relationships of power; furthermore, investment enables us to see how learners position themselves as agentic, and even resistant, in the language learning process. I would like to further complicate the aspect of identity in investment so as to account for a multilayered understanding of the desire for present/imagined identities. When Darwin and Norton (2015) frame investment as beneficial, some voices or experiences may be lost; for example, when Long presents her friend's desire to be White during our end-of-quarter research panels, Long demonstrates the complexity of present/imagined identities as overlapping, in contest, and sometimes nullifying one another:

[My friend] wants to be White . she tries to perform like her peers because she want to be think of as White and for some reason she thinks that is like superior [...] but ever since she came to [this research university] where there are so many Asians in this school she // she is realizing that maybe it's not // she's been // hasn't been living true to herself and [...] maybe [she says to me] I'm not fully White in terms of personality . maybe I'm actually more Asian than I think I am.

Long, Presentation Panels

The tension discussed in Long's statement above between present/imagined identities is indicative of how investment can be theorized in much more complex and nuanced ways. What takes center stage in Long's discussion are the difficulties in trying to perform Whiteness within contexts that limit one's identity categories and identification practices. It is not until her friend interacts with a different context—"so many Asians in this school"—that other possible ways of being and becoming open up. An intersectional approach would ask about the experiences that made the investment (or lack thereof) possible. We would ask how does gender and sexuality intersect, if at all, and what are the consequences of those intersections? What does "true to herself" mean in relation to this speakers' learning and personal experiences? I suggest the writing studies concept of *pedagogical memory* as one possible way to engage this tension and further complicate our notion of investment to include the decenter.

Pedagogical memory is a concept in writing studies that examines how our memories of learning influence what and how we learn. Pioneered by Jarratt et al. (2009, p. 49), they argue that it is the “emotional charge around [in-class] event[s]” that impacts student knowledge(s). They found that recalling a “shared, collective experience” of college writing instruction was a participatory act; students created pedagogical memory when requested by interviewers to discuss their learning experiences during first-year writing courses (p. 50). Jarratt et al. (2009) examined what writing skills and strategies students could recall. They found a range of positive, negative, and in-between experiences to inform what students took away from the class. These emotions may not only inform a student’s perception of their investment, but also the symbolic capital they draw upon to accomplish their learning goals. Some students may see their capital as inhibiting, while others may see their capital as beneficial.

The third, final, question moves towards a focus on context and practice. While Darwin and Norton (2015) ask us to consider the systemic patterns of control that constrain, but do not determine (Silberstein, 2011), one’s investment and acquisition of capital, I ask us to focus on what students are aware *and* unaware of through narration that indexes systemic patterns of control, ideologies, or assumptions. Because taking an intersectional approach requires researchers to work from both what is present and absent, as well as to encounter the decenter in which the unintelligible may be difficult to ascertain or even find, there must be a concept that can bring some kind of intelligibility to the multiple layers of systemic patterns of control, ideologies, and assumptions that laminate experience—that concept is Pennycook’s (2004) critical classroom moments combined with queer inquiry (as described in the sexuality section above).

Critical classroom moments are those unplanned shifts in classroom discourse that point out or orient those involved to what may be challenging or difficult in the collective effort of learning and classroom interaction. These *whats* can range from certain forms of capital, certain kinds of identities or identification practices, and social and cultural ideologies/assumptions that students may find themselves encountering. Their encounters may be elided, may be brought to bear, or even seemingly punished by their instructors or peers. It is in these confrontations that we find the decenter most fragile, for interlocutors have a tendency to gravitate towards what is comfortable, familiar, and straightforward rather than what is discomforting, strange, and complex. Therefore, an intersectional approach would ask: what critical classroom moments occurred during the length of the course? How may these have initially and later impacted student investment, identities, and identification practices? How have their learning experiences been shifted or decentered as a result?

2.2 AN INTERSECTIONAL APPROACH TO LANGUAGE, IDENTITY AND INVESTMENT: *THE DECENTER*

I have outlined the major approaches to engaging language, identity and investment within and across temporalities and perspectives in an effort to review the context acknowledged by applied linguistics and writing studies. Now, I propose shifting our attention away from what we know towards what we do not know: *the decenter*. I imagine *the decenter* as *those spaces* wherein the unintelligible, forgotten, and erased voices and narratives which do not fit neatly into particular *being* categories and/or *becoming* practices can be, potentially, located. Integrating Crenshaw's (1993) mechanism of intersectionality with my own concept of the decenter, researchers must laminate multiple perspectives and theories in order to explore other ways of *being* and *becoming* to add to our theories, practices, and interpretations of language, identity, and investment. In this final section, I outline what an intersectional approach is, define what the decenter is, and, in

conclusion, what fusing this approach with the concept of the decenter in relation to the nexus of language, identity, and investment can help us accomplish.

2.2.1 *Intersectionality*

Intersectionality is a mechanism developed by Crenshaw (1993) that explores how “existing within the overlapping margins of race and gender discourse and the empty spaces between, it is a location whose very nature resists telling.” Largely in response to feminist work on violence against women of color, Crenshaw (1993, p. 114) critiques the conflation of intragroup differences and poses intersectionality as one way to “disrupt the tendencies to see race and gender as exclusive or separable categories.” In other words, experiences of women of color cannot be fully accounted for in research that looks at either race or gender separately. Moreover, we may be able to develop a more comprehensive understanding of the experiences of women of color by focusing on overlapping factors that shape identities, such as race and gender together. Hammonds (1994) extends this to include sexuality, and Truame (1994) adds the dimension of (dis)ability.

I focus on intersections of race, gender, and sexuality because of the historical tendency to understand them as mutually exclusive. For example, Eng (2001, p. 2) discusses “the impossibility of thinking about racism and sexism as separate discourses [...] they must be understood as mutually constitutive, as drawing their discursive legibility and social power in relation to one another.” Eng’s statement addresses how the relationship between intersections must be articulated as opposed to blanketed by a focus on one or another, for example, sexism over racism. In Epstein’s (1994) collection of stories and interviews, Akanke, a Black lesbian woman living in Britain, discusses this problem as concerning community. She states, “[b]eing ‘closeted’ is not a choice I wish to make. Nevertheless, because of the pervasiveness of racism,

it is one that I choose to make. Being Black, however, is not a choice. As a Black woman my color is my most obvious feature, not my sexual preferences” (p. 102). According to Akanke, she must choose what community “outweighs” the other (p. 113). In the remainder of the interview, Akanke describes choosing her Black community over the support of queer communities. What her experience illustrates is that if we choose to analyze intersections of race, gender, and sexuality separately, we fail to hear or notice voices like Akanke’s that contribute to the difficulties and challenges facing those whose identities are conflated (not intersected) because of the failure to theorize intragroup differences. Zoe, a student from my class, goes on to highlight the importance of considering social difference as intersectional in relation to all people. Clauses are numbered according to Eggins’ (2004) model. Zoe defines intersectionality below:

As identity and social power intersects, all aspects of people’s identities, including, social roles, character, and authority influence their social statuses in the society. In other words, multiple performances make up the person’s identity. The interactions of these identity ingredients interact and infuse with each other to form power relations.

Excerpt 1 demonstrates how one student in my class articulates the implications of multiple identities upon social actors and contexts. Zoe first highlights the intersection of “identity and social power.” She identifies what multiple identities consist of: “social roles, character, and authority influence [...] statuses in the society.” Zoe then makes a connection to our class concept of performativity and how the interactions between these “performances” of identities “[in]form power relations.” In other words, intersectionality as defined by Zoe is how “identity ingredients interact” and impact power relationships. Crenshaw’s (1993) concept of intersectionality then becomes a useful starting point for investigating student interactions so as to see the complex ways in which “identity ingredients interact.”

But where are these spaces to engage with the intersections of identities and how those may or may not influence power relationships? Drawing upon my readings of critical race theory, post-structuralist feminist theory, and queer theory, I identify these spaces as *the decenter*—an unintelligible and forgotten space in which social difference begins.

2.2.2 *The Decenter*

Although defining *the decenter* as a space where social difference begins is somewhat slippery and unfixed, I find that this term accounts for identifying how life experiences, identities as multiple and ever shifting, and temporality intersect. The first key aspect, life experiences, demands nameless, silent, and erased experiences to be heard. Building upon Baxter's (2003) work in the language learning classroom and gendered positionings, Crenshaw's (1993) proposal of being aware of intragroup differences, and Nelson's (1993) work on how sexual identities can be a pedagogical resource for language learning classrooms, the decenter allows those very experiences to be made visible in Halberstam's (2003) words in the very act of noticing or accounting for their existence in narrative, classroom talk, and one-on-one interviews, just to name a few. In other words, we try to make sense of what appears to be unintelligible or forgotten—the decenter—in the act of doing something such as classroom research.

The second key aspect—identities as multiple and ever shifting—is strongly grounded in post-structuralist perspectives of being. This aspect can be identified in language style shifts, varied terms of self-identification, and in what Becker and Silberstein say about genres—we acknowledge norms by breaking them. What this means for my definition of the decenter is that the space for these identities or voices should not be taken as fixed or unmoving; just as space and temporality can shift, so can those very identities and voices; in short, identities are multiple,

transitory, and even contesting or overlapping as Spivak (1994) reminds us of “[the] many subject positions which one must inhabit; [because] one is not just one thing.”

The third key aspect—temporality—returns us to critical narrative studies in the sense that when the decenter is voiced, it is voiced at that moment. It may change in future incarnations; it may even be forgotten. This realization connects strongly with the idea of pedagogical memory and my suggestion to focus on pedagogical rememberings. The decenter allows us to not only recognize spaces in which intersectionality is noticeable, but also gives us the opportunity to interrogate these spaces by the very act of naming them. For the present study, these spaces—the ones that will attempt to be named and explored—exist within classroom interactions, focus group interactions, and one-on-one interviews.

2.3 AN INTERSECTIONAL OR VARIABLE-WITH-VARIABLE APPROACH

I have identified in this chapter the interrelation of definitions of language, identity, and investment according to language and literacy studies, critical/cultural studies, and narrative studies in order to support an approach that:

- Interrogates relationships of power within language classrooms as they are realized through talk and texts
- Develops concepts and methodologies that attempt to address the processes, practices, and effects of this interrelation of language, identity, and investment as it relates to language and literacy, i.e., classroom, practices
- Co-narrates the experiences of particular individuals and communities who shape and are shaped by this interrelation

When fusing this approach with the mechanism of intersectionality and the theoretical concept of the decenter, we are able to ask the following questions:

- What intersections are you invested in as a researcher? Why these intersections at this particular time within this specific context?
- What theoretical perspectives define/address these intersections? What are the consequences of addressing these intersections for this particular context within these fields?
- How are these intersections constructed/indexed as categories of *being* within the conversation/text? What linguistic, rhetorical, bodily strategies are utilized?

- How do these intersections converge within becoming practices in the data? What linguistic, rhetorical, bodily strategies are utilized?
- Which intersections are oriented to in the data? Which intersections are absent or unnoticed? What are the possibilities of interpretation if we take into account what intersections are absent or unnoticed?
- What is the relationship between these intersections? Overlapping? Nullifying? Or contesting? What are the symbolic and material consequences of these relationships?

Overall, these questions complicate the study of social difference in the language and writing classroom through exercises in self-reflexivity, careful and close analysis of the linguistic and rhetorical, and an exploration of what happens when we decenter our interpretations of data. In the following chapters, I will explain one way of accomplishing an intersectional approach that draws upon the understandings developed here as well as the findings discussed in the later chapters of this dissertation. Within this recursive, cyclical, and critically reflective research practice, I wish to challenge the limits of our understanding of language, identity, and investment in language and writing studies.

Chapter 3. METHODOLOGY AND DATA COLLECTION: ACKNOWLEDGING AND RECOGNIZING AN INTERSECTIONAL APPROACH WITHIN THE CONTEXT OF LANGUAGE AND WRITING STUDIES

Investigating multiple intersections in the language learning context and their impact upon student identities and experiences requires a methodology that:

- examines how identities and experiences are realized through spoken and written discourses (i.e., linguistic and rhetorical layers),
- draws upon multiple fields that engage with teaching and learning practices (i.e., social and cultural layers),
- allows for a critical dialogic approach that carefully considers how findings, interpretations, and the researcher's background shape the knowledge being produced (i.e., pedagogical layer).

As the above bulleted list shows, a syncretic methodology is necessary to both understand the inherent fusion of layers while teasing apart the linguistic and rhetorical, social and cultural, and pedagogical layers of the current study. This kind of methodology analyzes multiple layers in relation to a researcher's stance, the historicity of the classroom in which the research takes place, and the experiences of social actors within the classroom context. I translate these layers—linguistic/rhetorical, social/cultural, and pedagogical—into the following three sets of questions guiding my work. An explanation of possible overlaps and distinctions follow.

1. **Linguistic and/or rhetorical:** What linguistic and/or rhetorical strategies does a speaker(s) and/or writer(s) employ in order to ...
 - Discuss course topics of race, gender, and sexuality?
 - Perform and/or describe their and/other identities?
 - Narrate their experiences?
2. **Social and/or cultural:** In what ways can we map intersectionality onto the language/writing classroom based upon the linguistic and rhetorical choices of the speaker(s) and/or writers involved?
 - What discursive constructions discourage engaging the decenter or the convergence of multiple forms of diversified expression within classroom spaces? What discursive constructions encourage engaging the decenter?

- How do these discursive constructions and their uptake (or lack thereof) contribute to our understanding of identity in language and writing studies, such as Norton's (1995) *investment*?
3. **Pedagogical:** How does a particular co-narration or discursive construction (both written and spoken) influence a student's (and instructor's) pedagogical memory of a certain in-class event?
- In what ways can we work towards a call for action based upon these co-narrations?

The first layer, *linguistic and rhetorical*, focuses on the particular strategies used in spoken and written discourse to discuss course topics between student peers and the instructor and student(s), to perform and/or construct identities, and to remember classroom experiences. By posing this series of questions, I focus on linguistic and rhetorical strategies in my data; furthermore, I draw upon methods and techniques that identify and engage with these strategies, such as conversation analysis (CA) and critical discourse analysis (CDA).

The second layer, *social and cultural*, focuses on how intersectionality plays a role in the language/writing classroom. I tease apart this layer by investigating how social, cultural, and other intersectional aspects converge in my classroom. Therefore, my methods and techniques must be open to incorporating multiple theories of race, gender, and sexuality across disciplines. For example, I bring critical race theory (CRT) and critical narrative studies (CNS) into conversation. This approach enables intersectionality to act as a *mechanism* that disrupts what speaker(s) are orienting to or constructing in an effort to locate *the decenter* or the experiences that are forgotten within pedagogical contexts like the classroom. While my focus is on race, gender, and sexuality converging within the decenter, I also take into account other intersections that surface during interactions, such as class and ability. I acknowledge each as they are relevant to the discussion.

The third layer, *pedagogical*, encompasses both the first and second layers in that it is the main purpose of this study: how can we take what we learn from theory, what we learn from our collected data, and create change? I incorporate methods and techniques that have been used to study language and writing classroom contexts. These methods and techniques are sensitive to the needs of students, instructors, and researchers. Furthermore, this layer considers the practical in regards to the specific situation and context it overlays. In this way, narratives become a focal point in gauging pedagogical impacts.

In the remainder of this chapter, I outline six guiding principles I developed for the methodology of this study. I connect these six guiding principles to the three main layers—questions—explored in the current study by specifically pinpointing the methods that will be used to accomplish the present study's goals. I provide a rationale for the study's goals, highlighting why the study took place in the context of the researcher's own course. I then move on to describe the study's context, the participants of the study, the data collected, and how the data was transcribed and coded. At the end of this chapter, I reiterate my project's questions in relation to the methodological approach so as to bring into sharp relief what I discuss in the chapters to come.

3.1 DEVELOPING A SYNCRETIC METHODOLOGY: SIX GUIDING PRINCIPLES

As indicated above, the present study demands a methodology that incorporates multiple perspectives, investigates spoken and written discourse, is critically reflective, and makes a call for action both in the language-learning context and beyond. Bloome et al.'s (2005, p. 240) demarcation between assimilationist and dialogic methodological approaches, therefore, works as a useful foundation for what I will outline as the

methodology used in this study. Assimilationist approaches aim to create a single approach out of many, while dialogic approaches attempt to create conversations between researchers. It is this very conversation—full of contradictions, parallels, nulls—that defines a dialogic approach, acknowledging that research is made up of particular interpretations from particular backgrounds and situated within particular contexts.

It is in this vein, then, that I propose six guiding methodological principles that strive to meet Bloome et al.'s (2005, p. 240) call for dialogic approaches to research; furthermore, these six principles pool together multiple perspectives—methodological tools and theoretical concepts—in order to investigate the layers (linguistic/rhetorical, social/cultural, and pedagogical) of the current research project. Drawing upon a wide range of disciplines, methodologies, and theories, I propose the following six guiding principles for my study of a 200-level composition class for multilingual language learners:

3.1.1 *Six Guiding Methodological Principles*

1. The approach engages with the discursive reproduction of social difference.
2. The approach focuses on how speakers create a sense of self and their experiences through spoken and written discourse.
3. The approach is syncretic by incorporating contradictory, supplementary, and/or competing theories and methods in order to provide a multi-layered understanding.
4. The approach is concerned with teaching, learning, and research practices in multilingual language-learning contexts.
5. The approach is recursive when working between its data, methods, and theories.
6. The approach orients itself towards catalytic validity.

Principle 1: Discursivity and Social Difference. The first guiding principle requires a methodology that can identify and discuss how social difference is discursively reproduced. To do so I utilize the concept of *discourse* in Reisigl and Wodak's (2009, p. 89) Discourse-Historical Approach (DHA) in concert with Baxter's (2003, p. 77) sources

of connotative *evidence* in Feminist Poststructuralist Discourse Analysis (FPDA), as seen in Table 3.1 below:

Table 3.1

Working Definitions of Discourse(s) (DHA) and Evidence (FPDA)

Reisigl and Wodak (2009, p. 89): DHA	Baxter (2003, p. 77): FPDA
<ul style="list-style-type: none"> • macro-topic relatedness • pluri-perspectivity • argumentativity 	<ul style="list-style-type: none"> • non-verbal language • verbal language • metalanguage

Acknowledging Reisigl and Wodak's (2009) definition of discourse, the proposed methodology recognizes a text, quote, and/or piece of evidence as discourse by asking, does the discourse make a connection to a macro-level topic, such as gender differentiation, are there a variety of truths and/or perspectives that constitute and are constitutive of the discourse in the social world, and how is the discourse realized through argumentative structures so that it is considered valid and true by the interactants? While the limitations of this definition lie in its cultural and social context of being derived from research and work in Western rhetoric, it is a useful starting point for identifying the topics that arise within an interaction. Baxter's (2003) sources of evidence provide a more concrete addition to the three requirements for Reisigl and Wodak's discourse—what linguistic and/or rhetorical strategies are seen/observed in the contexts in which discourses arise? Therefore, the first guiding principle asks a researcher to consider not only what it delineates as social difference, but also how that is evidenced in talk and action.

Principle 2: Linguistic and/or Rhetorical Strategies in Use. While the first guiding principle places an emphasis on macro-level topics, the second guiding principle

examines micro-level moves and strategies that speakers employ in order to create meaning in their current social context. I utilize Reisigl and Wodak's (2001, p. 94) definition of strategy as "a more or less intentional plan of practices (including discursive practices) adopted to achieve a particular social, political, psychological, or linguistic goal." That is to say, speakers essentially choose to make certain linguistic/rhetorical moves in order to accomplish a particular goal, whether this is attempting to remember the sequence of an event or how certain social actors may have impacted it. To identify and characterize these moves, I use Reisigl and Wodak's (2009) selection of five discursive strategies as shown in Table 3.2 below. While the contents of this table are from Reisigl and Wodak, the examples are from my own data. I have also added emphasis in italics (for key words) and bold (for examples).

Table 3.2

Five Discursive Strategies from Reisigl and Wodak (2009, p. 94)

Discursive Strategy	Objectives	Devices	Example
Nomination (or referential)	discursive <i>construction</i> of social actors, objects/phenomena/events and processes/actions	<ul style="list-style-type: none"> • membership categorization devices, • deixis, • tropes 	When Diego categorizes himself as having heterosexual membership, for instance, "this topic was very different/ .because I'm not // as me as a straight man ."
Predication (or predicational)	discursive <i>qualification</i> of social actors, objects, phenomena, events/processes,, and actions (more or less positively or negatively)	<ul style="list-style-type: none"> • stereotyping, • collocations, • and explicit comparisons, such as euphemisms 	During group work, Long, Rider, Jack and Hunter are discussing peer review, and Long focuses on a discussion she had with Jack. She evaluates one of her peer's appearances by stating, " Rider looks more handsome than an average Korean guy ".
Argumentation	justification and questioning of claims of truth and normative rightness	<ul style="list-style-type: none"> • topoi • fallacies 	Emma justifies that laughter in response to a well-known social thinker dying of AIDs can be seen as "natural."
Perspectivization, framing, or discourse representation	positioning speaker's or writer's point of view and expressing involvement or distance	<ul style="list-style-type: none"> • deixis, • quoting strategies, • metaphors, • and prosody 	Cloe discussing how her friends and family react to her excitement over our course topics, "and my friends and I'm like oh I really like this theory/ and blah blah blah blah/

			and then they're like yea:h/ they don't really get it.”
Intensification, mitigation	modifying (intensifying or mitigating) the illocutionary force and thus the epistemic or deontic status of utterance	<ul style="list-style-type: none"> • modality, • verb choices, • and diminutives/augmentatives 	An example is from my one-on-one interview with Eun in which she appears to be softening the certainty of her claim through the use of a tag question: “I think you said . you asked us questions right? ”

While the list of discursive strategies above is not exhaustive, Reisigl and Wodak (2001) find these in the discursive creation of group membership. Identifying these strategies helps to indicate how certain in-class events and the course topics of race, gender, and sexuality are constructed at a linguistic and rhetorical level; however, focusing on only these strategies can limit our understanding of spoken and written discourse, particularly of the social actors who choose the linguistic and rhetorical means to converse, narrate, and/or connect with other social actors—speaking and writing is not a monologic practice, but a *dialogic* one. Therefore, I overlay a reading of discursive strategies as defined in Table 3 above with a reading of social relationships encoded in conversational moves made within narration as explored in Eggins’ (2004) systemic functional linguistics (SFL). By incorporating the methodological tool of interpreting interpersonal meaning through Mood and Modality choices, my analysis can situate how those very discursive strategies speakers employ shape social relationships; the social relationships relevant to this study are students and their instructor, students with their student peers, and students and the researcher.

Mood, Modality, and Tenor. SFL provides a multitude of ways to investigate how language is used in social action to create a sense of meaning as the second guiding principle stipulates. One of the main ways is the analysis of the grammar of interpersonal meaning or how social relationships are encoded through language (Eggins, 2004, 99-100). This particular kind of analysis requires three clausal level aspects to be

identified—tenor, mood, and modality. Below I will discuss *how* to identify these aspects through the use of an example from the current study’s data. Excerpt 1 takes place after students discussed in small groups what a coming out narrative is.

Excerpt 1

1 YAS: anybody what is it?
 2 LONG: we think it’s the first time you reveal something/
 3 YAS: [uh huh . what are you revealing?
 4 JACK & S?: [<laughs>
 5 LONG: uhm a story that is xxx surprising/
 6 YAS: surprising? why do you say surprising? that's interesting . surprising/ okay/
 7 LONG: xxx it’s not something people would expect from you? yeah/
 8 YAS: uh huh not
 9 expected/

I begin Excerpt 1 by asking small groups to report out their definitions through the use of a question, “anybody what is it?” Long acts a representative of her group, by using “we” to signal that they came to a consensus; she also provides an answer to my question—“it’s the first time you reveal something.” I ask her to elaborate—“what are you revealing”—while Jack and another student laugh near the recorder. Long responds with a straightforward answer to my what: “a story that is xxx surprising.” I prompt her to expand further by asking a clarification question as well as my own “interesting” comment on her use of surprising. Long answers the clarification with a statement that clearly equates surprising to “it’s not something people would expect from you?” I respond by reaffirming her answer.

While Excerpt 1 is a short extract from recorded classroom talk, it is useful in defining the terms *tenor*, *mood*, and *modality* for the purposes of this study. In other words, SFL allows researchers to discuss more than the actual linguistic and rhetorical moves being made in conversation; inherent social relationships and the roles speakers

play in order to communicate can be explored, examined, and analyzed in order to glimpse what *may* socially and culturally underpin the conversational moves being made.

Let us begin with *tenor* or the term used in SFL to define the social role relationships that speakers play in conversation. At face value, we can assume that the tenor or social roles are that of instructor and student(s). But how can a researcher then interpret tenor in Excerpt 1 according to the text to illustrate the relationship between student and instructor? In the present study, there are two paths taken to identify, examine, and interrogate tenor. One path is to identify elements of informal and/or formal language, which are defined as the linguistic consequences of tenor in Table 4 adapted from Eggins (2004, p. 103):

Table 3.3

Linguistic Consequences of Tenor

INFORMAL language	FORMAL language
<ul style="list-style-type: none"> • Attitudinal lexis • Colloquial lexis (abbreviated forms, slang, swearing, interruptions, overlap, nicknames, and diminutives) • Typical mood choices • Modalization to express probability • Modulation to express opinion 	<ul style="list-style-type: none"> • Neutral lexis • Formal lexis (full forms, no slang, politeness, no swearing, careful turn-taking, titles, no names) • Incongruent mood choices • Modalization to express deference • Modulation to express suggestion

Based upon Table 3.3, we can readily recognize that there is careful, turn-taking in Excerpt 1, repasted below as Excerpt 1a:

Excerpt 1a

- 1 YAS: anybody what is it?
 2 LONG: we think it's the first time you reveal something/
 3 YAS: [uh huh . what are you revealing?
 4 JACK & S?: [<laughs>
 5 LONG: uhm a story that is xxx surprising/
 6 YAS: surprising? why do you say surprising? that's interesting . surprising/ okay/

7 LONG: xxx it's not something people would expect from you? yeah/
 8 YAS: uh huh not
 9 expected/

As seen in Lines 1-3, a question is asked, a response is given, and an evaluation is made. Lines 3 and 4 show an instance of overlapping laughter during my evaluation of Long's response. Furthermore, Line 2 illustrates an example of modulation to express opinion when Long makes her group's answer tentative through the use of the verb "think" as opposed to a more definitive verb. Line 2 could also be interpreted as a suggestion, given that the context supports suggestions being made to the instructor. By comparing Line 2 with Line 7, however, uncertainty seems to be more apparent in the use of rising intonation at the end of Long's answer, "from you?" Based upon these observations of the linguistic consequences of tenor alone, the relationship between the speakers is not simply formal or informal; a mix of formality and informality characterizes our classroom talk. It is not until taking the second path that the specific *functional* choices being made by the speakers comes into the forefront. Instead of focusing on what characterizes the exchange, I now focus on how the talk functions to realize social meanings. In Table 3.3, adapted from Eggins (2004, p. 146), I detail the two main types of speech functions—initiating and responding—which can then be broken down into four corresponding functions. Furthermore, brackets indicate typical mood choices.

Table 3.4

Speech Function Pairs and Corresponding Moods

INITIATING FUNCTION(S) MOOD IN CLAUSE]	SPEECH [TYPICAL CLAUSE]	RESPONDING SPEECH FUNCTION(S) [TYPICAL MOOD IN MOOD IN CLAUSE]
		<i>Supporting</i>
Offer [modulated interrogative Mood]		Acceptance (also can be non- verbal) [minor clause]
Command [imperative Mood]		Compliance [minor clause]
Statement [declarative Mood]		Acknowledgement [elliptical declarative Mood]
Question [interrogative Mood]		Answer [elliptical declarative Mood]
		<i>Confronting</i>
		Rejection
		Refusal
		Contradiction
		Disclaimer

In Table 3.4, there are two different speech functions that organize how conversation plays out between two or more social actors. Initiating speech functions include making offers, commanding others, making statements, as well as asking questions; their purpose is to elicit a response, and Eggins (2004) identifies two kinds of responses—supporting and confronting. Supporting responses consist of accepting an offer, complying with a command, acknowledging a statement, and answering a question. Confronting responses consist of rejecting an offer, refusing a command, contradicting a statement, and making a disclaimer. Each speech function is identified by the linguistic and rhetorical choices a speaker makes to converse; these choices are best described as Mood and Modality according to the SFL framework. Mood is how we identify the linguistic function of conversational moves, while Modality helps us identify how a speaker feels, interprets, expresses their message. Both mood and modality are ways to see how tenor is being developed between social actors in spoken and written discourse.

Let us examine a part of Excerpt 1, Excerpt 1b below, to demonstrate an analysis of speech function pairs.

Excerpt 1b

1 YAS: anybody what is it?

2 LONG: we think it's the first time you reveal something/

3 YAS: [uh huh

In Line 1, I initiate the conversation by asking a question using the interrogative mood; therefore, I am attempting to elicit an answer or disclaimer. Long chooses to answer my question with, “we think it’s the first time you reveal something/”. Her use of “think” is a particularly interesting mood choice since it implies some sense of tentativeness.

Therefore, there’s a difference between how I establish my sense of self as an instructor in relation to Long’s sense of self as a student. I direct the conversation through questions. Long responds to those questions, and I then evaluate them. In this way, speech functions can help us understand, at least from that perspective, how senses of a self or of an experience are realized. In this case, our roles as teacher and student are performed through the use of specific moods. Overall, the second guiding principle is met by conducting a comprehensive survey of linguistic and rhetorical choices made by speakers in conversation and narration through the following three bulleted points:

- Identifying strategies of nomination, predication, argumentation, perspectivation, and intensification/mitigation
- Identifying the linguistic consequences of tenor
- Identifying choices of mood and modality in conversational exchanges

Principle 3: A Syncretic Approach. The third guiding principle is the heart of my methodological approach; it requires multiplicity in theoretical perspectives, methodological tools, and interpretations based upon the data and those particular ways of seeing the data. Mills and Mullany (2011) demonstrate the importance of mixed methods in their discussion of feminist methodologies when approaching language and gender, especially how quantitative and qualitative methods can be combined. However,

the limitation of their discussion is in its focus on compatibility between methods and theories that are used in tandem; in other words, a synthetic approach—one that combines, adapts, and provides a singular perspective—is encouraged, if not the norm in research. Bloome et al.'s (2008) syncretic approach to literacy events in the classroom, however, shows that it is possible to bring contesting, nullifying, and competing methodologies and perspectives together—a process of lamination. Bloome et al. (2008, p. 135) provide key questions to ask any research study that intends to laminate together a wide-range of practices and perspectives.

Bloome et al.'s (2008, p. 135) Questions for Syncretic Frameworks

1. What kind of a relationship is being built among research perspectives?
2. By whom?
3. With whom?
4. For what purposes?
5. When?
6. Where?
7. With what consequences for whom?

The answers to these seven questions will be explored in the following paragraphs in an attempt to demonstrate how the third guiding principle will be realized in my study; furthermore, I will present the process by which I laminated together the layers—linguistic/rhetorical, social/cultural, and pedagogical—presented in the Introduction.

While Bloome et al.'s approach, and even the structure of this written dissertation, are conceived as step-by-step (linear), logical, and cohesive, the actual process of laminating can be realized in a much more circular, relational, and *gravitating* way (Nair, 2002).

In order to demonstrate what I mean by a circular, relational, and gravitating way of building a syncretic framework that suits Guiding Principle 3, I need to begin by defining Nair's (2002) conceptualization of *narrative gravity as* the (de)centering force

between layers, across layers, and inside layers. I then move outwards, towards what questions are pulled by particular research perspectives I am familiar with; what questions are left to fall; what questions, remain, floating in the spaces that research perspectives forget, avoid, and/or reject.

Narrative gravity, articulated by Nair (2002), is a way of seeing context as inescapable. Stories cannot simply float; they must be grounded, pulled, and elevated by a variety of forces. In short, they do something with the weight they're given by speakers, linguistic constructions, and more. Extending Nair's (2002) conceptualization to the creation of a methodology that is syncretic, I demonstrate how the forces of multiple layers of analysis and interpretation interact (are pulled together, thrown apart, or intersect) so as to build a complex relationship between six research perspectives—critical discourse analysis (CDA), critical narrative studies (CNS), Pennycook's (2001) critical applied linguistics (CALx), feminist post-structuralist discourse analysis (FPDA), Crenshaw's (1999) concept of intersectionality in CRT, and Nelson's (1999) queer inquiry. In this way, my answer to Bloome et al.'s (2008) first question (*What kind of a relationship is being built among research perspectives?*) is that the relationship being built amongst the research perspectives is gravitational—where do the multiple perspectives overlap, disconnect, and/or nullify one another? What are the implications of these relationships?

By whom? is the second question I must address, and this points to one of the major interactions between the six research perspectives: **self-reflexivity**. My background as a half-Chamorro half-White child growing up in Saipan and the United States is a force that must be accounted for within the space of interpreting and analyzing

data. My scholarly interests in race, gender, and sexuality are yet another force. Therefore, my reading of the data is weighed down by my personal, academic, and professional experiences. It is for this reason that any reading of data is simply that—one reading out of many.

With whom? is the third question postulated by Bloome et al. (2008). The answer concerns both the data collected and the research perspectives I have selected. While any number of theoretical perspectives and methodological tools could be amalgamated to create a strata of understandings of classroom moments, student identities, and the impact of intersections of race, gender, and sexuality, feasibility is also important in the context of this project. As Mills and Mullany (2011, p. 94) caution, “attempting to be proficient across different areas does run the danger of spreading oneself too thinly.” It is for this reason that I build a relationship with six approaches I am familiar with and serve my needs *and* provide the disclaimer that the research perspectives and data I am engaging are *my* interpretations of the research perspectives and collected data, just as one interprets a colleague or friend. Throughout the process of building relationships *with* research perspectives and collected data, four interactions contour the relationship: **identities, social difference, discourses**, and the relationship between **micro- and macro-levels**. Each research perspective and piece of data varies in what data they engage with, how they engage with that data, and the relationships they build between that data and macro-level structures. For example, CDA and FPDA investigate discourses that occur in talk-in-interaction; however, while CDA focuses explicitly on the relationship between data and macro-level structures, FPDA is far more concerned with the micro-level.

For what purposes? is an important question asked of any study. The present study aims to examine data from a multi-perspectival, complicated relationship between research perspectives so as to understand classroom talk and narratives in an intersectional way. I am demonstrating that we can understand what is occurring in data and our classrooms in a kaleidoscope of ways. While some intersections or variables, race and gender, may be more readily visible, other intersections may simply be forgotten and/or assumed, such as sexuality. While the mechanism of intersectionality allows us to see variables like sexuality, gender, and race simultaneously, to what extent does it facilitate seeing them interact with one another in our classrooms and scholarly work? Each research perspective utilized in the current study incorporates some sense of a **problematizing approach**, they are limited in what they choose to problematize and choose to ignore. By laminating the perspectives (or layering the approaches), I may be able to uncover and problematize what is unseen. Laminating involves seeing each perspective for what it is, a perspective, and then finding gaps or connections between the layers to see where intersections may occur. Crenshaw's (1993) discussion of *structural intersectionality* is a significant example of the laminating practice I am proposing by articulating the third guiding principle as requiring syncretism.

When and where? are Bloome et al.'s (2008) penultimate questions. They require a description of the context within which relationships between research perspectives are being built for and in. **Experiences-related** is my answer to this question. These experiences generally take place within the immediate classroom context (Spring 2014), the recalled classroom context (Fall 2014), and the processes of transcription, analysis and presenting (tentative) conclusions (Summer through Spring, 2016). It is important to

note that all three—the researcher’s interpretations, the research perspectives, and the participants’ interpretations—are experience-related. These experiences are historically, socially, and culturally relevant to when and where a study takes place, a research perspective is established, and an experience is conveyed.

The last question, and perhaps the most important for the practical aspect (which makes up Principles 4, or situated within multilingual language-learning contexts, and 6, or catalytic validity, is *what consequences for whom?*—the effects, impacts, resulting gravitation towards a **centered** existence or away into a **decentered** existence. If we are able to engage the forces of research perspectives, see how these forces are complied with, rejected, and/or ignored by the data we collect, we may be able to more sincerely understand the layers of our teaching, learning, and research practices. Furthermore, we can begin building upon the numerous understandings we conjecture so as to create the possibility of change or **catalytic validity**.

In order to summarize the way in which I meet the third guiding principle—or a syncretic approach—I depict the interactions between the analytic and interpretive research perspectives I am drawing upon in Table 3.5 below.

Table 3.5

Interactions within a Syncretic Approach to Classroom Talk and Narratives

Analytic	Interactions	Interpretive
Critical Discourse Analysis, Discourse-Historical Approach (CDA/DHA)	<ul style="list-style-type: none"> • Self-reflexivity • Problematizing (approach) • Macro-micro levels 	Poststructuralist feminism (FPDA)
Critical Narrative Studies	<ul style="list-style-type: none"> • Experience-centered • Identities-centered • Decentered 	Intersectionality (Critical Race Theory)
Critical applied linguistics	<ul style="list-style-type: none"> • Discourses • Social difference • Catalytic validity 	Queer inquiry (Queering)

The left side of Table 3.5 lists the analytical layers, or those that focus on language (through critical analysis of linguistic and rhetorical moves), pedagogy (through critical praxis), and social-cultural ways (through narrative) of seeing data. The right side of Table 6 lists the interpretive layers, or those that specifically investigate intersections of gender (FPDA), race (CRT), and sexuality (queer inquiry). The center of Table 3.5 lists some, but not all, of the ways in which the layers interact—even those within the same category, such as intersectionality and poststructuralist feminism. These interactions are relevant to the third guiding principle that requires mixed methods and theories in order to provide a syncretic, complex understanding of the data collected for my study.

Principle 4: Practicality. The fourth principle moves away from theoretical and interpretive components towards evaluating findings for their *practical* application. Building upon work in critical pedagogy, TESOL, and composition studies, three terms become important when analyzing, interpreting, and drawing conclusions from my data.

These three terms are: *critical classroom moments*, *classroom-life narrative*, and *pedagogical memory*.

Critical classroom moments. Critical classroom moments is the focal point of my dissertation because when these critical classroom moments occur, social actors *react*; their reactions may be through telling stories to a peer who is not a part of the class or writing reflectively on the sequence of events in that moment, its impact, and/or what they can take away from the occurrence. However, it is important to illustrate where the term *critical classroom moment* is historically situated within scholarship, most notably within discourse analysis and critical pedagogy.

Bloome et al.'s (2005, p. 6) definition of *social event* is a useful starting point in that they are concerned with the spaces in which social actors “concertedly create meaning and significance.” In other words, an event or moment consists of a “bounded series of actions and reactions” that social actors make meaningful within a particular space and time. These actions and reactions are generally considered at the linguistic level in discourse analysis, and taking place, at least in Bloome et al.'s study, at the time the data is recorded.

I have defined what an actual moment is through Bloome et al.'s (2005) definition of a social event; however, I must now account for the use of *critical* in conjunction with a classroom moment. Classroom moments could be any moment in which teaching and learning are significant, yet it is as Pennycook (2004, p. 330) states when “something changes, where someone ‘gets it,’ where someone throws out a comment that shifts the discourse” that defines what a critical classroom moment is—it is an unplanned moment that is acted upon and reacted to by its social actors in meaningful ways (p. 330). But the

limitations of both Pennycook and Bloome et al.'s discussions of classroom moments is in their consideration of what happens before and after. It is for this reason I extend Pennycook's (2004) and Bloome et al.'s discussion of classroom moments so as to consider a larger time frame that explores both before and after the critical classroom moment occurs. In other words, I examine what leads to a critical classroom moment taking place, what happens during that critical classroom moment, and then what happens after the critical classroom moment takes place both immediately and within a six month period. Pennycook's (2004) use of reflective classroom observation notes suggests that we can gain insight into critical classroom moments from a variety of data. In short, I combine classroom talk, interview, and focus group data; and written assignments and observations in order to engage critical moments in the classroom. Furthermore, my work is strengthened through the use of Nelson's (2009) queer inquiry approach to classroom-life narratives.

Classroom-life narratives. Narrative can be defined in multiple, contesting ways as seen in Chapter 2. Classroom-life narratives in particular are an art-form as described by Nelson (2011); they involve researchers taking up the experiences found in data and recontextualizing them in creative, new ways as opposed to the genre of an academic essay. In other words, Nelson reconceptualizations how we present our findings; this is similar to Bloome et al.'s (2005) concept of the *researcher's imagination*. In order to practice this technique, I combine the narratives gathered from my own notes and reflections and my students' recollections in one-on-one interviews and journal entries. This results in a classroom-life narrative of the various responses to a critical classroom

moment in which students laughed when learning that Michel Foucault had died from AIDs (see Chapter 4 for the discussion).

Narrative approaches. When creating classroom-life narratives, a researcher must carefully explore the narratives that will contribute to the teacher-scholar’s reconstruction. I examine these narratives using three approaches: Nair’s (2002) *cline of fragility*, Labov’s (1999) structural narrative categories, and identity-relevant CA techniques and tools based in narrative. These approaches are outlined in Table 3.6 below.

Table 3.6

Ways to Understand Narratives

Narrative Fragility (Nair, 2002, p. 363-364)		Sociolinguistic narrative categories (Labov, 1999)	Conversational Analysis Techniques/Concepts
Boring/Implausible ⇕ Neither Boring/Implausible	<i>Tellability</i> <i>Veracity</i>	EVALUATION Abstract Orientation Complicating Action Resolution Coda	<ul style="list-style-type: none"> • transcription techniques <ul style="list-style-type: none"> ○ overlaps ○ adjacency pairs ○ turn-taking • identity as a resource for speaker • mentionables

Narrative fragility is Nair’s (2002, p. 237) combination of conversation analysis and Gricean cooperation—“stories are fragile, according to Sacks, to the extent that listeners can question their *veracity* and *tellability*.” On the one hand, *veracity* is a story’s truthfulness. Listener(s) can question, suggest, and, inadvertently, influence the way stories are shaped and told (see Polanyi, 1985 for an in-depth example). On the other hand, *tellability* is evaluative in the sense of significance, relevance, and excitement surrounding a narrated event. As with any narrative, these two criteria inform the creation of a classroom-life narrative . The researcher must take into account their

reader's understanding of the situation (or the veracity of the narrative) by including significant details, for example, that make the telling persuasive. This can be aided by the strategies (e.g., third person, quoting witnesses, tag questions) that Nair (2002, p. 238) lists storytellers using to protect the fragility of their narratives can be incorporated into a researcher's analysis of their own classroom-life narrative. The criterion of tellability requires classroom-life narratives to demonstrate the significance of the narrative and pull the reader into the storying process through particular linguistic/rhetorical moves that answer the "so what?" question. In other words, researchers must be cognizant of the choices they make just as much as they must be cognizant of their processes for examining narratives in their data. For my data, I use narrative fragility to not only consider the choices I am making when creating a classroom-life narrative, but also as a framework for thinking through when students share or do not share their life experiences. This act can potentially point to the decenter (or that unintelligible space in the classroom in which these stories may be heard).

Labov's (1999) *narrative categories* are a traditional analytic framework drawn upon for this current study. While the model's weakness is its attempts to be an objective and universal way of evaluating narratives, its strength is in its focus on sequence or temporality. A *fully formed narrative* begins with an abstract or preface and an orientation, locating a story's context, which may signal an act of storytelling. Conversely, a *minimal narrative* is "a sequence of two clauses which are temporally ordered" (p. 226). After a complicating action, the remaining components are a resolution, the conclusion to the complicating action clauses or main events, and then the coda; the coda brings the speaker and teller back into the conversation before the

narrative happened. Evaluation, the sixth component of Labov's (1999) narrative categories is presented above as encompassing all of the other categories; it can come at any point in the storytelling process. This sequencing is important when constructing a classroom-life narrative because multiple speakers will remember an event in sometimes divergent, sometimes overlapping ways. For example, in the next chapter I explore how a critical classroom moment is remembered in contesting ways. This inspires me to create a classroom-life narrative that accounts for those temporalities. The kinds of questions I ask are: Are time frames for a particular event similar or different? Why or why not? I also use Labov's framework to structurally analyze narratives that appear in classroom talk, one-on-one interviews, and student journals, noting issues of sequencing and distinctions between fully formed and more minimal narratives.

Conversation analysis (CA), given its data-driven focus, provides important *techniques and concepts* for examining spoken discourse. While the tradition is grounded in a presumed objectivity when finding orderliness in conversation, my own study chooses to inhabit its emic disposition as I play an important part in the conversations that happen between my students and me. Furthermore, there are some important aspects of CA in relation to identities in interaction. The most important is the distinction between preferred and dispreferred responses when examining adjacency pairs. Adjacency pairs are ordered exchanges between different speakers. When a speaker uses the first part of an adjacency pair, the second part is expected and/or preferred. A common example is found in greetings (Wooffitt, 2001, p. 53). Other CA tools and perspectives that the present study utilizes are transcription techniques (Wooffitt, 2001), the use of identities as a resource for speakers (Widdicombe, 1998), and

the use of mentionables or what is noticed or referenced in a way that all participants orient towards that topic and/or identity (Svennevig, 1999). These tools and perspectives are part of conversation. Conversation plays an important role in narrativization: speaker(s) tell stories when speaking to one another. CA provides one way of investigating how that process happens; furthermore, classroom-life-based narratives are built upon these conversational accomplishments.

Classroom-life narratives create a sense of what happens in the classroom from the researcher's perspective. This perspective is just one of many perspectives, and the above approaches help us in that creation process: What is the timeline of a particular event? How do students negotiate an event in conversation? How best can a researcher put the pieces together to create a cohesive classroom-life narrative? Beyond these structural and temporal questions, however, is the question of impact. I use the concept of *pedagogical memory* from writing studies to answer this question.

Pedagogical memory. Because of pedagogical memory's close connection to co-narratives, I begin my discussion of pedagogical memory with Nair's (2002, p. 373) two-hundred and eighth sutra:

How do you recover a lost past? Only through words, words that recall and sometimes enrich and amplify the memories of the possessions, emotional as well as physical, that one held in the antediluvian past.

Nair's question highlights that narrative is a process of "recover[ing] a lost past" or recalling a particular event that took place within a certain context of time and space; furthermore, Nair emphasizes the significance of linguistic and rhetorical choices when "recovering" one's emotional and physical possessions in stories. Albeit possessions is a somewhat abstract way to describe the components that charge the linguistic and

rhetorical moves when narrating an event, it is these very possessions that pedagogical memory attempts to articulate—what knowledge(s) does a student have before a classroom moment and in what ways do those knowledge(s) change, shift, or disappear in the process of recalling a classroom moment? Furthermore, what are the effects on these knowledge(s)?

Jarratt et al. (2009, p. 49) propose that student knowledge(s) change dependent upon the “emotional charge around an event.” While interviewing students about their first-year writing courses, Jarratt et al. (2009) found that recalling a “shared, collective experience” of college writing instruction was a participatory act; students had a range of pedagogical memories depending upon their feelings towards those experiences. If students had a particularly negative or positive recollection, they could recall that event with clarity; moreover, they could describe what they learned (or did not learn) as a result. If students were largely unaffected by a classroom experience, they generally could not recall what they made learned. For the purposes of meeting the fourth guiding principle (practicality), pedagogical memory becomes one way to understand critical classroom moments and their long- and short-term impacts.

In summation, the fourth guiding principle depends upon how a study defines terms related to teaching, learning, and research practices in multilingual language-learning contexts. Three main terms for my study were defined in this section: *critical classroom moments*, *classroom-life narratives*, and *pedagogical memory*. These terms underscore the importance of the pedagogical application of this study. They are terms utilized when discussing the data and its impacts upon shaping teaching and learning

practices. The following bulleted list recapitulates my discussion of the fourth guiding principle:

- **Critical classroom moments**—unplanned occurrences in the classroom that instructors and students *must* react to in that moment.
 - **Methods/Tools:** Nelson’s (1999) and Pennycook’s (2004) response frameworks
- **Classroom-life narratives**—stories of classroom events that have long- and short-term impacts.
 - **Methods/Tools:** Nair’s (2002) cline of fragility; Labov’s (1999) narrative categories; conversation analysis techniques
- **Pedagogical memory**—shifts in knowledge(s) and the impact of those shifts on elicited narratives
 - **Methods/Tools:** Jarratt et al.’s (2009) framework

Principle 5: Interdiscursivity. The fifth guiding principle arises out of my own situation as an applied linguist working within discourse analytic frameworks. A researcher works within a certain context that is made of their data, their methods, and their theories. They go back and forth from data to methods to theories and back again to data. It is a triangulating process that can be defined as recursive (Baxter, 2003; Bloome et al., 2005; Bloome et al., 2008; Reisigl & Wodak, 2009). Recursivity demands that researchers examine data repeatedly so as to see the data in multiple ways. Due to the syncretic nature of the current study, then, it is important to highlight that the fifth guiding principle is met because of the very nature of *locating* the ways in which data is being read within the triangulation process. Bloome et al. (2008, p. 235) define *locating* as, “juxtaposing a study, a series of studies, or line of inquiry with other studies and lines of inquiry.” In other words, by acknowledging not only where connections can be made between the findings and research perspectives, it is also important to acknowledge where those connections fail. It is in this vein that Crenshaw’s (1999) mechanism of

intersectionality allows us the opportunity to utilize the recursive character of critical applied linguistics work to see overlaps, disconnects, and nulls.

Principle 6: Catalytic Validity. Mills and Mullany (2011) argue that the most important aspect of work in language and gender is to have a call for action—it must move beyond the context of the research to influence change. While earlier work in language and gender had been generally concerned with issues of lexis (Lakoff, 2004), recent scholarship has dealt with issues of performativity and raised awareness on issues of the third sex, masculinities and femininities, exceptional genders, and genres, like coming out narratives, that had been largely underrepresented. While raising awareness for other scholars may benefit the discipline as a whole (and this is not restricted to language and gender studies) what, then, is possible apart from academic scholarship? CDA offers a focus on politics. CRT generally offers a focus on law. CNS offers creative storytelling. What all, then, offer is some form or another of CALx’s catalytic validity.

Research has catalytic validity, as described by Pennycook (2001), “to the degree to which [doing something] may be seen as socially transformative, as part of an ethical and political vision of change” (p. 162). To put this another way, what one does in research must not be limited to accomplishing the research itself; research must have an effect that transforms the social worlds we imagine; research must create change. While there are a variety of ways in which to do so—volunteerism, lobbying, and more—the present study focuses on *transforming* teaching and learning practices.

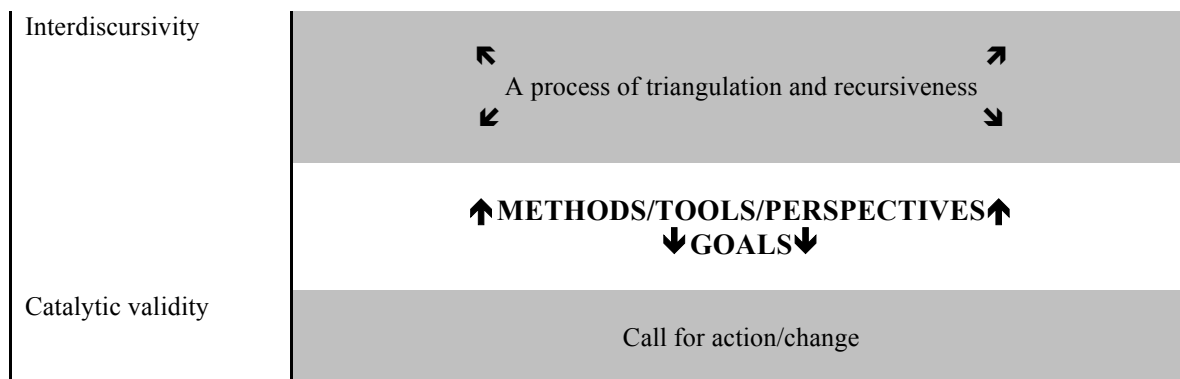
3.1.2 *Layers of inquiry, methodology, and methods*

In conclusion, I have proposed six guiding principles that articulate the methodological approach to map intersectionality onto the language classroom. These six guiding principles have a wide-range of interpretation, but I have selected methods, techniques, and concepts that help me to explore the linguistic/rhetorical, social/cultural, and pedagogical layers that converge in my writing classroom. These range from Reisigl and Wodak’s (2001) discursive strategies to Nair’s (2002) cline of fragility. Moreover, I have chosen three variables of identity that I am invested in focusing on: race, gender, and sexuality. In Table 3.7, below, I illustrate how I have laminated the layers, principles, methods, and research process in order to answer my research questions. Furthermore, I sketch out the circular, relational and gravitating process of analyzing and interpreting the data collected.

Table 3.7

Laminating Layers, Principles, Methods, and Processes

LAYERS → PRINCIPLES ↓	<i>Linguistic/Rhetorical</i>	<i>Social/Cultural</i>	<i>Pedagogical</i>
Discursivity & social Difference	• Discourses (DHA, FPDA)		
Linguistic/rhetorical strategies-in-use	<ul style="list-style-type: none"> • Discursive strategies (DHA) • Mood, modality, and tenor (SFL) 		
Syncretic	CDA/DHA; FPDA; CNS; CRT; CAL; Queer Inquiry		
	<ul style="list-style-type: none"> • Self-reflexivity • Problematizing approach • Macro-micro levels • Experience/identities-centeredness • (De)center(ing) process • Discourses • Social difference • Catalytic validity 		
Practicality			<ul style="list-style-type: none"> • Critical classroom moments • Classroom-life narratives • Pedagogical memory



Although Table 3.7 is a rudimentary visual, for the purposes of showing the layered quality of my method, it can give a basic overall look at what I have discussed thus far in this chapter. Laminating these layers is circular in nature. I do not simply move from Layer 1 to Principle 1; I move between, among, and across the variety of principles, questions, and methods so as to discover ways in which the data I collected can be analyzed and interpreted.

Due to the large amount of data that I have collected, I have decided to focus my discussion on three main classroom events and their impacts. In the remaining sections of this chapter, I examine both written and spoken forms of data; further, I raise multiple interpretations in order to challenge the limitations of an overarching methodology and to incorporate, instead, multiple methods that may provide more insight. It should be noted that that insight, at least to this degree, is still subject to interpretation, because, as can be seen in the following chapters, I argue that all data—how it is transcribed, how it is elicited, how it is enacted—produces subjective truths that have the potential to change current teaching and learning practices. More importantly, I seek to demonstrate that intersections of race, gender and sexuality are significant in how they impact data and classroom interactions.

3.2 DATA COLLECTION

Understanding what is occurring in a classroom, conversation, or narrative requires a myriad of perspectives or traces; in order to unearth these traces, I collected a wide range of spoken and written data—classroom audio recordings, daily classroom observation notes, student coursework, student-teacher conference recordings, focus group recordings, and one-on-one post-course interviews. While most of the data was collected during the 10-week spring quarter of 2014, one focus group and six post-course interviews took place the following fall quarter of 2014.

3.2.1 *Pedagogical context*

The focus of this study was a self-selected multilingual learner section of a first-year composition course. The announced topic of the class was language, narrative, and community. Within the class description, the course's focus on race, gender, and sexuality was emphasized. I made this choice to be as transparent as possible so that students could make an informed decision to enroll in the course. Some students chose the course because it was sensitive to multilingual learning, while other students chose to enroll for the topics we would cover.

During our course, we became familiar with scholarly work on language and identity informed by power relationships by reading Cameron (1999), Foucault (1990), and Kubota and Lin (2009) during the first five weeks of our course. Students were assigned a concept paper that required them to engage with a theoretical concept they found compelling in our readings, such as racialization, performativity, or queering. The second part of the course introduced students to narrative analysis. Their final assignment asked them to explore a particular community's stories through a

combination of narrative analysis and the theoretical concept they had examined previously. We concluded our course with group panel presentations that were a venue for students to exchange their research findings and experiences. The course syllabus, with assignments, can be found in Appendix 1.

3.2.2 *Classroom recordings*

On the first day of class, March 31st, 2014, I introduced the current study to my class. I also handed out consent forms to record Monday class meetings starting the following week. Recordings only took place on Mondays because our Wednesday meetings were held in a computer lab, which was noisy due to the machines. While all students agreed to be audio-recorded, a small number consented to be video-recorded. I had planned to both video and audio record the class sessions, with one corner of the classroom reserved for video recordings, and the rest of the class recorded by audio recorders; however, due to a complication with borrowed recording equipment, I was unable to record the second week of class. As a result, I decided to only audio-record the remaining class meetings with three Olympus VN-702PC recorders that I purchased myself. These three recorders were placed at the back of the classroom, to the left of the classroom, and to the right of the classroom.

After each recording session, I drafted a layout in which students' locations were indicated by pseudonyms enclosed within small circles. If students got into groups, and seating arrangements changed, I indicated the change on a second layout. Class meetings took place from mid-morning till early afternoon for approximately two fifty-minute periods with ten-minute breaks in between. Recorders were started at the beginning of class and then stopped at the end of class. After each recording took place, the files were

dated, titled, and stored in a locked drawer at my office until the course's completion.

During summer 2014, I transcribed the recordings according to the following transcription scheme. While English, Chinese, and Spanish were spoken in the classroom recordings, English was the only language transcribed; uses of the other languages were noted in the margins.

Transcription processes. Transcription was a recursive process that involved both macro- and micro-level aspects. While macro-level aspects (such as racism) were largely descriptive or focused on what is occurring in the data, micro-level aspects (such as holding the conversational floor or who is determining the conversational topics being discussed) were much more focused on the details of select conversations. Classroom recordings consisted of six in-class sessions that generally included a total of 20 speakers.

Each recording was listened to multiple times so as to analyze both macro- and micro-level aspects. The first listen-through was to write down summaries of what was taking place in the recording. I would compare these notes with my own daily notes made during the quarter. In addition, I highlighted any significant exchange or moment that I wished to investigate closely. The second listen-through focused on identifying common themes, such as the intersections of race, gender, and sexuality; other significant themes that emerged were identity, power, family, culture, ethnicity, and stereotypes. Subsequent listens would consist of focusing on the selected moments or exchanges that I had made note of and transcribing and coding them according to a system based upon conversation analysis as outlined by Wooffitt (2001) and Coates' (1998) work in language and gender, and Eggins' (2004) systemic functional linguistics. I present the transcription key in Table 3.8 below.

Table 3.8

Transcription Symbols

@	Indicates the recorder name (A, B, or C), and the time of the recording.
CAPS	All capital letters indicate speaker emphasis.
?	Indicates a rising intonation.
S?	Indicates unknown student speaker.
<>	Text within less-than and more-than signs indicate actions.
[Left square brackets indicate overlapping talk.
/	Frontward slashes indicate the end of clause.
//	Double frontward slashes indicate brief pauses.
.	Periods indicate long pauses.
[]	Enclosed single brackets indicate explanations for speech that may lack clarity or a noun.
=	The equals sign indicates contiguous utterances.
xxx	Three x's indicate unknown speech

Each transcript was formatted with two columns. The left column was for the transcribed spoken discourse as well as summarized exchanges. The right column was reserved for common topics/themes that rose out of classroom interactions. I highlighted parts of a transcript to indicate a particular quote or interaction that stood out to me. I also asterisked the end of sections that were particularly salient. These sections were then commented upon with respect to what I found in other transcripts and the literature I am drawing upon for this project.

Classroom notes. I took daily observational and reflective notes after each class meeting. Each note was roughly a half-page in length. Although my notes mainly consisted of lesson plan-related material, any day that had a significant classroom moment that was particularly of note to me was critically reflected on in the first person. These micro-level notes were used to corroborate, contest, or supplement my analyses of not only classroom recordings, but also all other recordings.

Participants. All students agreed to be audio-recorded during class. Their backgrounds are of particular importance because of the nature of this study. Most students, with the exception of Emma, Zoe, and Eun, were in their first or second year of college. The age range was from 18 to 22. Out of nineteen students, eleven identify as men and eight identify as women. While some students explicitly identified as heterosexual, some students, like Rider, never disclosed or indicated any sexual identity. Racial identities were closely related to a student's language proficiencies, cultural, and social practices. The majority of students identified as Chinese, either Mainland Chinese or Taiwanese. Four students were from Spanish-speaking backgrounds; however, all four considered themselves Mexican American. Two students were from Kazakhstan and spoke Kazakh and Russian. Two identified as Korean, and one student identified as Thai. One student identified as Vietnamese. Another student identified as American, as well as Jewish and Russian.

3.2.3 *Conference recordings*

Conferences were held at the middle of the quarter (Week 4) and the end of the quarter (Week 9). The sessions were recorded with an Olympus VN-702PC Voice Recorder. While for the first conference our conversations were about developing ideas for the

narrative research project, the second conference was about the panel presentations. Each conference lasted roughly twenty minutes. Students were required to bring a notepad and pencil or laptop, three conferencing goals, and a draft with either student or teacher comments. I kept to our conference guidelines, which consisted of responding to student questions on feedback they had received, working through each student's conference goals, and addressing any of their concerns. Because of this conferencing setup, I attempted to support student learning and research goals by addressing what matters to each individual most (Black, 1998). After each conference, students were required to submit a one-page statement that critically reflected on and summarized our meeting. Students were also encouraged to write down any remaining questions and/or concerns. The length of their responses ranged from half-a-page to a full page.

3.2.2 *Coursework*

On the last day of class, June 4th, 2014, I introduced and distributed consent forms that requested student coursework. Coursework included the following: two major writing assignments, email exchanges, research and learning journal entries, online discussion board posts, and critical reflections (student-teacher conference reflections, cover letters, and in-class freewrites). The two major writing assignments worked from theory to application. The first major writing assignment was a 5-7 page exploratory paper that required students to define a theoretical concept of their choice. The second major writing assignment was a narrative research project that was 8-10 pages long and required students to write an abstract, introduction, literature review, methodology, findings, discussion, and conclusion. Research and learning journals and critical reflections made up the metacognitive component of the course. These assignments

asked students to relate their experiences (in-class and outside of class) to the course topics and writing assignments. Discussion board posts were an important part of the course, because they made visible what we were talking about in class, why it was important, and how it related to the course goals/activities/assignments. Email exchanges, on the other hand, mainly consisted of questions and concerns from students taking the course, such as Jack's email concerning his discomfort writing a coming out story for his journal.

Participants. 17 out of 19 students agreed to let me examine their coursework. Data from the two students, Long and Lucas, who did not give consent are omitted from the data analysis.

3.2.5 *Focus groups*

Two focus groups were arranged for students to participate in—one during the middle of the quarter and the other after the course's completion. The first focus group took place in class on April 28th, 2014. Similar to our previous class recordings, I placed a recorder in the center of the classroom, to the left, and to the right of the classroom. Students were given a set of guiding questions to answer. These questions as seen in Appendix 2 were divided into 7 sections: background, classroom moments, course readings, course reflections, plans/post-course applications, and other.

The first section asked students to introduce themselves, what courses they were taking, and why they enrolled into the course. The second section attempted to elicit narratives of significant classroom moments, even with its first question:

What classroom sessions would you consider the most memorable from the quarter?
Why?

The remaining questions focused on course topics from a variety of angles, such as how comfortable students were discussing course topics or what topics they were least excited about. Students were only to talk about the few topics we covered in class—gender, identity, race, performativity, and power. In addition to these topic-centered questions, I inquired about in-class activities, writing assignments, and peer review sessions (see Appendix 2).

The third section required students to review course readings. Originally, I had planned for more readings; however, feedback from my mentors and colleagues led me to cut down on half of the required readings. Therefore, students were only able to review Cameron's (1999), Foucault's (1990), and Kubota and Lin's (2009) texts. We had yet to reach the fourth and final required reading, Labov (1999). Students were encouraged to highlight what they found interesting, what they struggled with, and what texts impacted them most. It was not until the fourth section that students were asked about their impressions and goals for the course. One of the most important questions was, "do you feel these course topics are appropriate for a 200-level writing course? Why or why not?" I wished to see how students evaluated the relevance and appropriateness of the course topics to their studies at the university. The final section was open-ended so that students could talk about what they wished to talk about, as long as it related to the course.

The second focus group was held on October 14th, 2014, in a study room in the library on campus from 5:40 pm till 6:30 pm. Three students volunteered to participate. Because I was their instructor in spring, I decided not to be present during the focus group. I asked students to be straightforward with their answers to the questions. It is for

this reason that I revised the previous handout to include five sections instead of seven, fewer and more specific questions, and with explicit instructions and notes. I also numbered and lettered each question so that students could easily reference what they were talking about during the focus group.

The categories were (A) background, (B) classroom moments, (C) course readings, (D) course reflections, and (E) other. The first background-related question asked participants to introduce themselves. I provided some cues, such as their names, current year in school or profession, and any significant coursework. The second background-related question, similar to the first focus-group handout, asked what reasons the participants had to take the course. In addition, I listed some possible reasons, which included interest in the course topics and needed the credit (see Appendix 2).

The second section, classroom moments, was revised for specificity and clarity. I had found in the recordings from April 28th, 2014, that students did not discuss actual moments. They preferred to discuss the topics and their own personal investment and/or opinions of them. Whether this is due to the question being too open or not being given enough visual space in the actual handout, I decided to create a list of classroom moments that their “instructor found particularly engaging.” The events were listed in the following order: the whole-class discussion on Foucault (1990) and AIDs; Cameron’s (1999) article on performativity and the video we watched, *Reorientation*; the in-class activity we did in class on racial representations in English textbooks; the genre of coming out narratives utilizing an example from my own interview with Sergio, and memorable moments during the end-of-quarter panel presentations. While this setup of

questions may have limited the events that students could recount, it was much more productive in cueing participants on happenings that they may have otherwise forgotten.

The second part of the classroom moments section was dedicated to questions about course topics. I first listed twenty-one course topics for participants to choose from (see Appendix 2). I then asked questions that targeted participants' feelings—were they comfortable discussing the topics? Did the instructor create a productive environment for students to discuss the course topics? What suggestions did they have for the instructor to improve her approach? The last question—have you found yourself experiencing any of the course topics after taking [our course]?—explored whether or not the coursework has application beyond the classroom context.

Course readings made up an important part of the course and its written assignments. It is for this reason that I chose to keep the third section dedicated to participants' evaluation of both the required and optional course texts. I also asked participants what they struggled with in the readings and how they overcame that struggle. The penultimate section required students to critically reflect on the coursework. Since I am investigating language learner identities, I included a question that explicitly asked students about some of the identities—researcher, multilingual language learner, and person—that they may have performed in my class. I also included questions that asked students how meaningful the course was to them and whether or not it has any application or should be taken by other students. The final section included an optional freewrite, as well as instructions on how to notify the researcher that the focus group meeting was complete.

The focus group took roughly thirty-seven minutes total. Three students volunteered—Eun, Hunter, and Emma. While Hunter and Emma come from Chinese backgrounds, Eun comes from a Korean background. All three participants are proficient in their home languages, Mandarin Chinese and/or Korean, and English; however, Emma is also proficient in the Taiwanese dialect of Chinese. While students answered most of the questions with brevity, salient moments of interaction took place when discussing certain course topics—race and sexuality—and events surrounding those course topics outside of the classroom space made up the majority of the focus group’s conversation.

3.2.6 *Interviews*

Interviews were conducted after the course’s completion in order to elicit narratives of pedagogical memory so as to explore how students interpreted classroom moments, course topics, and coursework. Students were contacted before the start of Fall 2014 by email. Six out of 19 students agreed to meet and discuss our spring class in October and November of 2014. Interviews were roughly 35 to 45 minutes. Each interview asked questions based upon the following five categories: student background, course expectations, classroom experiences, critical reflections, and future applications.

Student background questions focused on residency, language proficiency, and previous coursework. Course expectation questions centered on course goals and enrolment. An important question from this section requires each student’s impressions of course topics before and after the course.

- B2. When you first enrolled in the course, you may have felt a certain way about the course topics we were going to discuss, such as race, gender, and sexuality. After taking the course, do you find that your feelings or ideas have changed towards those topics?
- a. Do you see or understand them in different ways now? Why or why not?
 - b. Do you feel that these course topics should be taught in a college-level course?

The three-part question above focused mainly on our course topics of race, gender, and sexuality. I ask students to think beyond how they felt about course topics currently to evaluate they understood or perceived course topics differently because of our composition course. I also ask students to evaluate the advantages and disadvantages of teaching these course topics in departments both English and beyond (Jarratt et al., 2009).

The third category of questions, classroom experiences, focused on eliciting student narratives on classroom participation, in-class moments, and experiences with the demands of the course. Students were asked to evaluate the course topics they were excited about and not excited about; they were also asked about course readings and any memorable in-class activity and/or writing assignment. I then asked students to retell interesting classroom moments that stood out to them during the quarter. So as to ensure that certain experiences were discussed, I created a list of classroom moments that stood out to me as the instructor for the interview (for list, please see above on page 39). I chose these moments to include in the list because I wished to elicit narratives on how my students interpreted these events in order to see overlaps, intersections, and disconnects. It should also be noted that because our discussion on Foucault and AIDs was not audio-recorded, I made sure to ask each student to recall that particular classroom moment.

My fourth set of questions encouraged students to critically reflect on the course. From whether or not they felt comfortable conducting group work on these course topics to their reasons for taking up certain lines of inquiry in their written assignments, I attempted to give ample opportunities for students to evaluate the pedagogical choices that I made in designing the class and that they made in completing coursework. Two questions, however, are important to clarify in this section.

The first question is about how students understood the term *multilingual language learner* (MLL). MLL defined our composition class because it required enrollees to be proficient in languages other than English. It was important to reconfirm information concerning my participants' backgrounds; furthermore, I encouraged students to think about a label that was a part of our course title in relation to their identities. How do they define MLL? What label or identity do they prefer in comparison, such as *English language learner* (ELL) or *English as a second language learner* (ESL), and, most importantly, what reasons do they have for their preferred term? This set of questions required students to not only think about how they identify themselves, but how others, institutional and beyond, label or categorize them (Kubota & Lin, 2008). The second question asked students to retell any important life experiences that are related to the course topics. This question was the most versatile in that I asked it if and only if the interview moved in that direction. It was one of the few questions that sincerely asked students to consider their personal experiences outside of the context of the university in relation to the class and its course topics.

Future applications made up the final category of interview questions. In this category, I asked students what they valued most from their experience in our class. I also asked how our class had impacted their current coursework and/or profession. Lastly, I inquired how students currently felt about the course topics.

Transcription processes. Transcription of the interviews followed the format of the classroom recordings as detailed in my explanation of the transcription process for classroom talk.

Participants. Out of the six interviewees, three speakers identified as women; the other three speakers identified as men. Every interviewee was proficient in two or more languages. Four speakers disclosed their sexual identities as heterosexual in the interviews—Hunter, Cloe, Jack, and Eun. The other speakers chose not disclose their sexual identities in the interview. Most of the interviewees had been in their first year at the university when enrolling in our course, with the exception of Emma who took the class her senior year. Speakers came from multiple cultural, social and racial backgrounds. Cloe identified as Thai. Eun and Rider both identified as Korean. While Eun’s background consisted of many trips between America and Korea since high school for homestay and undergraduate study, Rider had lived in Belgium, Korea, China, and then moved to the United States in September 2013.

Hunter, Jack, and Emma identified as Chinese. While Hunter identified as coming from Mainland China, Emma identified as Taiwanese *and* Chinese. Having lived in Shenzhen, China, a large city near Hong Kong, Emma was the only interviewee to have experience using Cantonese and Mandarin Chinese. However, for Jack, this question of cultural and racial background is a “complicated” one. Jack discussed in his interview that he was born in New York, but moved to China at two-years-old. This complication resulted in a struggle with his “values” and being “embarrassed or feel[ing] bad about/ be[ing]/ [Chinese[,]” which is discussed in more detail in the chapter that follows.

3.3 FROM METHODOLOGY, METHODS, AND DATA COLLECTION TO INTERPRETATION AND DISCUSSION

This chapter explored six guiding principles that the present study uses to build a framework that explores spoken and written discourse in a 200-level composition course for multilingual language learners at a research university in the Pacific Northwest. It

also outlined in detail what data—classroom and interview talk, student narratives, and written texts—were investigated. Now, we turn towards analyzing and interpreting two classroom events in which intersections of race, gender, and sexuality became significant.

Chapter 4. FINDINGS AND DISCUSSION PART 1: FOUCAULT, HIV/AIDS, AND LAUGHTER

Critical classroom moments (Pennycook, 2012) are those unplanned shifts in classroom discourse “when we realize that some new understanding is coming about” (p. 131); these shifts can happen at any time throughout a class meeting and within any space. Sometimes, these moments come about because of an unexpected student comment and/or as a part of following a line of inquiry during whole-class discussion. In analyzing these moments, I pay attention not only to the act of choosing when to engage with a shift in the discourse, but also the way in which the instructor and students respond to the shift. In the following chapter, I discuss one such moment from my own classroom in Spring 2014—a moment in which laughter was a major response to information on Michel Foucault’s death from HIV/AIDS. The ways in which students discuss and recall this particular moment puts into conversation the power of laughter; the complexity of the classroom as a site of intercultural struggle; and discourses on heteronormativity, HIV/AIDS, and sexuality. Furthermore, their recollections raise questions of when to engage with critical classroom moments, what the possible impacts of these moments upon student identities and investment are, and how recollections of this moment shape and/or influence student *and* instructor pedagogical memories?

4.1 INVESTIGATING CRITICAL CLASSROOM MOMENTS

In order to begin exploring the answers to these questions, I examine four kinds of data in which students and myself recall the moment of Foucault, HIV/AIDS, and laughter. I examine my preparation and observational notes; student and instructor posts on our Week 2 discussion board; one student’s journal entry for Week 2; and recollections from the six post-course one-on-one interviews I held the following quarter. The process with which I analyze each set of data is

divided into four steps. First, I describe the time and space that each data takes place. Second, I discuss my initial findings, specifically focusing on the linguistic and rhetorical layer as described in Chapter 3. Third, I analyze the complex ways in which intersections of race, gender, and sexuality impact multilingual student identities and investment. Fourth, I create a class-life narrative based upon the data. By creating this narrative, I bring the overlaps, contestations, and nullifications into dialogue; this dialogue attempts to answer the questions posed, as well as generate a tentative list of pedagogical implications that will have significance in a later chapter, Pedagogical Implications, on how underrepresented narratives in tandem with a critical inquiry pedagogical orientation can open up language learning possibilities.

4.1.1 *Instructor Observation Notes*

Context. During the second week of the quarter, I introduced Foucault's (1990) theory of power. Students were required to read two selections from Foucault's (1990) *History of Sexuality* later in the week, which allowed me to focus on introducing the reading selections during our first class meeting on Monday (4/7/2014). The first half of our class was dedicated to constructing student definitions of identity that incorporate performativity and post-structuralism, which we had discussed the week prior. Afterwards, we focused on summarizing skills and strategies. We created a class checklist to use for the remainder of the quarter. The second half of our class focused on becoming acquainted with Michel Foucault's work, particularly his theoretical concepts of power and heteronormativity. Before that class period, I brainstormed a tentative list, as seen in Excerpt 1 below, of what may be useful to know about Michel Foucault while reading *History of Sexuality*.

Excerpt 1: Foucault Takeaways for 4/7/2015 Lesson Plan

- Important social theorist
- Known for works *Discipline and Punishment & History of Sexuality*

- Interested in history and how there are changes throughout history
- Believes that power is *productive* and comes from *all places*
- Concept of heteronormativity
- That knowledge is always constructed (poststructuralism)
- What is considered *natural and normal* is constructed to be that way from all points of power
- Challenges Marx

In Excerpt 1 above, I generated seven aspects of Michel Foucault that may be useful for introducing Foucault to students who are most likely unfamiliar with his work. For example, students may be familiar with social theorists like Karl Marx. They may also need some support in understanding the gist of the selections from *History of Sexuality*, such as power as productive and multiple. Furthermore, I considered what connections my students could make to concepts and/or theories we had already discussed in class the week prior, that is, performativity, language, and gender. When closely examining the list, it is important to identify what I did not include, that is, any background on Michel Foucault's sexual, racial, and gendered identities. Was my decision purposeful? Does it matter if it was or was not? These are the kinds of questions I grapple with when discussing the pedagogical implications of my study in Pedagogical Implications. So far I have established the context for the lesson plan for 4/7/2014, such as steps towards scaffolding and preparation for in-class activities. However, what remains to be discussed is what happened in the classroom according to my notes, especially what shifted the classroom discourse that day—one student's comment.

Findings and Analysis. To begin our discussion of Foucault (1990), I asked students to “[b]rainstorm a list of what you consider is important when you hear the name Foucault?” Students were given 20 to 25 minutes to use their smart phones or laptops to look up information on Michel Foucault. Because of faulty equipment that day, I was unable to record what happened in class, and as a result, all of the following data is based on my own notes from that day, online exchanges on our class discussion board, one student's journal entry, and six post-

course interviews. While a transcription could have been a concrete reference point, the concept of pedagogical memory indicates that the ways in which an event or experience is interpreted, recollected, and shared may better demonstrate how student identities and investment are impacted (Jarratt et al., 2009). In the section that follows I work temporally from data found closest to the event's occurrence towards data found later so as to explore what *truths* are performed, constructed, and evaluated within the layers of language, social difference, and pedagogical practices.

Both during and immediately after class, I took notes about the day. I focused particularly on the classroom moment, as described in Excerpt 2 below, which took place when students shared what they had found out about Foucault (1990).

Excerpt 2: Instructor notes from Week 3, 4/14

Students offered various things from his major works to where he was born, and then Eun says, does it have to be about school

And I said no

And she said well I think it's weird or funny that he died from AIDs

The class, most international students laughed

I asked why did you guys laugh? What does that mean?

Student said---Didn't know how else to respond

Another student said--- if he writes about discipline, but has AIDs, how can he be disciplined or moral

I responded with

- *I want to know why we react the way that we do and what makes that seem acceptable or okay*
- *This really relates to Foucault (1990)*
- *And is that what Discipline and Punishment is about—morality?*

Concept paper brainstorm

- Handout prompt / talk through it
 - There will be a list of outside sources to choose from this Friday

I felt uncomfortable, but then I remembered what Cynthia [Nelson] has always suggested---it's not about what is right or wrong, it's about how we interpret/understand/react and challenge those interpretations/understandings and reactions---I don't want students to be confined to one simple reaction, I want multiple reactions

According to my notes in Excerpt 2, students reported out what they found “from his major works to where he was born.” Eun, the last student to offer information she found, asked, “does it have to be about school?” I replied with *no*, and then Eun said, “well, I think it’s weird or funny that he died from AIDs.” I wrote down that “the class, most international students laughed.” I then began asking students why they laughed and the meaning of their laughter. One student offered, “didn’t know how else to respond,” while another student said, “if he writes about discipline, but has AIDs, how can he be disciplined or moral.” I do not have names next to these answers, as this was the second week in class, but I wrote the following bulleted points, as seen in Excerpt 2, and reproduced below:

- I want to know why we react the way that we do and what makes that seem acceptable or okay
- This really relates to Foucault (1990)
- And is that what *Discipline and Punishment* is about—morality?

These three bulleted points require some further examination, specifically how I construct them in relation to my own teaching practices. The first point engages with the class’ reaction in a critical way. I question why a particular reaction occurred and if, at all, it appears to impact student identities and investment. It is interesting here as well to see how I shift from *I* to *we*. My move to frame the sentence with “*I* want to know [italics, my emphasis]” suggests that I am focusing on my own personal and/or political desires for the class. I then use *we* to include a certain group of people, but whether this group is the class as a whole or beyond the classroom is ambiguous. The second point returns my focus to course content, specifically what students were required to read of Foucault (1990). What, however, remains unclear here is what I am referencing when I use *this*. Does *this* refer to the act of laughter or the critical reflection of that laughter? The last point is much more specific in terms of how it both connects to the student’s comment that shifted the classroom discourse, the content of the course, and a critical question to

engage about morality. Together with my brief description of what occurred—Eun made a comment about Foucault dying of AIDs and the class laughed in response—and three questions that I confronted, I wrote a critical reflection on the critical classroom moment itself towards the end of Excerpt 2.

I wrote my critical reflection shortly after class ended that day. I began by describing how I felt. I then highlighted that I attempted to keep myself focused on the theoretical approach of my class, that is, queer inquiry, as opposed to my own personal reaction. My critical reflection, from Excerpt 2, is seen again below:

I felt uncomfortable, but then I remembered what Cynthia [Nelson] has always suggested---it's not about what is right or wrong, it's about how we interpret/understand/react and challenge those interpretations/understandings and reactions---I don't want students to be confined to one simple reaction, I want multiple reactions

I begin my brief reflection above with how “I felt” and what “I remembered”. I then extend this to an undefined “we,” which may demarcate my students and me or other instructors, Nelson (1999), and me who are invested in queer inquiry. However, my use of “students” in the second-to-the-last clause where “I don't want [...] one simple reaction, I want multiple reactions” challenges the prior interpretation. In other words, it appears that I am explicitly concerned with the learning goals for my students as they are impacted by my teaching practices. While my own observational notes provide some temporary insight into the actual event, it sheds little light on how students were impacted, which is the focus of the current study; my notes also do not demonstrate the uptake of the topic in subsequent genres (discussion board, journaling, and interviews). Therefore, it is important to move onto examining other texts in conjunction with my notes so as to build multiple ways of understanding the critical classroom moment. The next set of texts I investigate are posts from our class discussion board.

4.1.2 *Class Discussion Board*

Context. After our class meeting, I emailed the class listserv with a request to further engage with the moment of laughter in a different way. I prepared an online discussion board prompt for Week 2 in hopes of encouraging students to critically revisit some of the questions I had raised throughout the week. I grouped sets of questions according to the dates of class meetings. The first set of questions asked students to consider the different meanings of laughter; to make connections to our course concepts; and to explore other ways of understanding the topic of HIV/AIDs. These questions are listed below:

- What does laughter or silence signal in different cultural and social contexts?
 - e.g. classroom, coffee shop, American Pacific NW, Singapore
- What connections can you make to performativity (what does laughter do or signal) or Foucault's conception of power (is laughter powerful? In what ways?)?
- What do you know about AIDS? What do you know about the history of this disease and how it has impacted communities and loved ones?

The second set of questions reference our class meeting on 4/9/2014. I generated them based on our lesson plan, which included a class viewing of *Reorientation*, a three-part series on homosexuality and sports produced by The Sports Network. These questions challenged students to share their freewrites on *Reorientation* for class that day; they also asked students to make connections to course readings and lectures. Below are the questions posed in the prompt:

- Share an analysis of one of the comments to *Reorientation*. How did you answer the questions Foucault (1990) provides us as a guide? What was difficult? What did you feel you couldn't answer?
- What important connections can you make between *Reorientation* and Cameron (1999)? How about Foucault (1990)?
- Share your own reaction to *Reorientation*. Think audience, purpose, and analysis in the sense of performativity and heteronormativity.

The third set of questions consisted of other possible journaling questions that students could respond to. These questions focused on the classroom moment, specifically challenging students to critically re-examine their reactions as well as make connections to Foucault's (1990) and Cameron's (1999) course readings. I list the three open-ended questions below:

- What was your first reaction to the mentioning of AIDs in our class on Monday?
- How do you interpret/analyze that reaction?
- How could you interpret/analyze that reaction using Foucault (1990) or Cameron (1999)?

In addition to the three sets of questions above, I provided some possible linguistic/rhetorical strategies for engaging with other students' ideas. These strategies were framed to be cooperative through the use of politeness strategies, such as *please remember* and *respectfully*. I also presented a possible way for strategically challenging peers:

Please remember that this is a conversation. Respond to other people's ideas respectfully so that you can expect the same when you present your own. Some ways to do this are: I understand where you're coming from ..., or I don't really know if I agree, but I can see this

With these expectations and the online discussion board prompt's set of questions, I attempted to elicit responses that focused not only on students' conceptualization of intertextuality and close reading skills, but also on students' personal reactions due to the nature of the current study.

There were a total of 31 comments. Sixteen comments were related to the Foucault moment.

Eleven out of 19 students chose to discuss course topics and reactions to in-class moments in a critically reflective way. Seven students responded to the questions about the Foucault moment, while 4 students responded to the questions about *Reorientation*. In the following analysis of the discussion board posts, I examine my students' responses to the critical moment, specifically the linguistic and rhetorical moves they make within their posts. Furthermore, I explore how a narrative of the critical moment is co-authored and developed through the responses. Lastly, I engage with the social and/or cultural intersections, by addressing how sexual, gendered, and racial expression are noticed, constructed, and/or avoided.

Findings and Analysis. The linguistic and rhetorical moves that students made in their posts to our online discussion board can be explored in multiple ways. As I outlined in the Methodology and Methods chapter, I describe Reisigl and Wodak's (2009) five discursive

strategies of nomination, predication, argumentation, perspectivization and intensification/mitigation. While these strategies are in no way exhaustive of the linguistic and rhetorical choices available to multilingual students in my class, they are a way to understand how students recollect a critical classroom moment involving Foucault, AIDs, and laughter.

Nomination Strategies – Discussion Boards. Each of the nomination strategies, or strategies that construct (e.g., nominate) social actors, course topics, and classroom moments, listed below is from the set of online discussion board data that related to the critical classroom moment in which laughter shifted our classroom discourse into a discussion of laughter as a “preferred” response. “Preferred” here is borrowed from work in conversation analysis, which means that another response, such as silence and/or emotional statements, may have been dispreferred (Seedhouse, 2004). This differentiation between preferred/dispreferred will be examined further in this chapter when I discuss evaluations of the experience through narration.

Selected nomination strategies, as well as other remaining strategies, have been named according to how students discuss the event, that is, in-vivo coding. For example, the first nomination strategy in Table 10 is *conformity*. While Reisigl and Wodak (2009, p. 48) codify this kind of strategy as a form of van Leeuwen’s (2008, p. 52) collectivization, I utilize Hunter’s first post on the discussion board to identify the strategy. More specifically, his use of *we* in his first post indicates one possible way to interpret the use of *we* as a nomination strategy that conforms a speaker(s) to a particular community or group: “I thought the most interesting moment during this week’s class was that *we* [italics, my emphasis] all laughed at the fact that Foucault died because of AIDS.” As can be seen in Hunter’s statement, *we* acts to group people within class (which precedes *we*) into what Hunter perceives to be an imagined consensus of his peers (Reisigl & Wodak, 2009; Malinowitz, 1995). Students take up this use of “we” and a

“conformity” response throughout the discussion board. It is important to note here that whether or not these *we*-references include the instructor, myself, is unclear. Other deictics used to indicate conformity are seen in Table 4.1 below. Conformity was also indicated through the use of collectives that pool a speaker and their perceived group together, such as in Hunter’s quote above.

Table 4.1

Nomination Strategies

Selected Strategies	Linguistic Means	Examples From Our Discussion Board
“Conformity” [Conforming]	<i>Deictics</i>	we/us/our
	<i>Collectives (groups conforming to speaker’s group)</i>	friends class(mates)/group/class society
“Strangers” [Stranger-ifying]	<i>Isolatives (groups not conforming to speaker’s group)</i>	strangers, victims infectors, patient (basketball) players philosopher homosexual people man, guy chimpanzees
“Nations” [Nations-ifying]	<i>Toponyms</i>	developing nations Africa
“Example” [Exemplification]	<i>Proper names</i>	Foucault Magic Johnson
“Illness” [Ill-ification]	<i>Acronyms</i>	HIV, AIDs
	<i>Descriptives</i>	Virus Disease Contagion Illness
“Reaction”	<i>Verb</i>	Laughter

Nomination strategies were also employed to indicate “strangers,” or groups considered outside of the speaker’s perceived group (Malinowitz, 1995; Reisigl & Wodak, 2009). While Reisigl and Wodak (2009, p. 48) identify the use of deictics such as *them* and/or *they* to refer to

other groups who are not considered a part of the majority, students in my study used what I define as “isolatives” or nominations that make estranged and/or isolate certain groups according to negatively associated categories, such as “victims,” “infectors,” and “homosexual” as seen in Table 10 above. Another strategy was to nominate certain locations and spaces through the use of toponyms or geographical references like “developing nations” and “Africa.” The significance of these toponyms is in their situatedness within the clauses(s); this is further discussed in Predication Strategies – Discussion Boards.

Two more strategies were used to refer to social actors, course topics, and classroom moments in our discussion board exchange—exemplification and ill-ification. While Foucault (1999) was the main social actor referred to using the strategy of exemplification, there was a single instance of Magic Johnson being referred to. It should be noted that I am intentionally separating “Example” from “Strangers” for the reasons that a pointed reference to (an) actual person(s) is different in comparison to general terms. Ill-ification, the final strategy, consists of two main linguistics means. The first means is a straightforward use of acronyms that specify a common, shared name of an illness, for example, HIV. The second means is the use of *descriptives* that are considered general terms when referencing an illness, such as virus and disease.

Predication Strategies – Discussion Boards. While nomination strategies indicate reference points within conversation and/or texts, predication strategies demonstrate how those reference points—social actors, classroom moments, and course topics—are evaluated through a variety of linguistic means from collocations to explicit comparisons. Table 4.2, highlights the discursive characterization of social actors, classroom moments and course topics.

Table 4.2

Main social actors/actions and predications

Social Actors/Actions	Predications
I	<ul style="list-style-type: none"> • thinking/believing/feeling verbs • <i>as uncertain</i>: not sure, don't have a specific response
We	<ul style="list-style-type: none"> • qualified as nonrestrictive: all • <i>as passive subjects</i>: get/receive information, • <i>as post-structuralist</i>: have multiple aspects; behave differently depending on context
Us	<ul style="list-style-type: none"> • qualified as restrictive: few of, some of, most of
Foucault	<ul style="list-style-type: none"> • <i>as a writer/philosopher</i>: disciplined; strict; argued against oppressive social structures • <i>as equal to his experience</i>: actual mundane life; died of AIDs/HIV transmission, • <i>as a sexual identity</i>: homosexual; victim
HIV/AIDs	<ul style="list-style-type: none"> • <i>as agentive</i>: cause of death(s); spreads (virus); inherited from chimpanzees; infector • <i>as a subject</i>: uncommon topic in a public setting, taboo subject; one-sided/restricted knowledge (line between facts and rumors) • <i>as a myth</i>: societal mechanism to control homosexuality • <i>as a product</i>: of homosexual intercourse; of promiscuous behavior; of immoral behavior • <i>as an illness</i>: virus; illness; creates patient(s); creates victim(s)
Laughter	<ul style="list-style-type: none"> • <i>as an act of conformity</i>: (normative) conformity/social influence; acceptable/appropriate reaction, • <i>as a natural reaction</i>: natural/automatic response, • <i>as an act of fragility</i>: unconscious cover up for discomfort; unconscious cover up for awkwardness • <i>as contextually dependent</i>: contextually dependent
Developing nations	<ul style="list-style-type: none"> • explicit comparisons (to developed nations): higher attack rate of AIDs; lower education level; immature civic awareness • named by collocation: Africa

Out of the various social actors/actions mentioned in the discussion board posts, I focus on the most frequent nominations. These include: *I*, *we*, *us*, Foucault, HIV/AIDs, laughter, and

developing nations. In order to further explore Table 11 above, I examine how each social actor/actions are nominated.

Social Actors: I/we/us. It is important to explore an example when discussing the social actors *I*, *us*, and *we*, because these deictics are being qualified and attributed in particular ways that are significant to answer the current study's inquiry into how discursive strategies may indicate the impact of intersections of race, gender and sexuality. Excerpt 3 below is from Hunter, the first post on the discussion board that set the overall approach to critically reflecting upon the critical class moment. All instances of deixis in the form of pronouns are underlined; each clause has been numbered according to Eggin's (2004, pp. 255-256) approach to clause complexes. This approach allows us to see how clauses are interconnected:

Excerpt 3: Hunter's First Post on 4.9.2014

(1) I thought the most interesting moment during this week's class was that we all laughed at the fact that Foucault died because of AIDS. (2) I'm not sure if the rumors were true about the contradiction between him as a disciplined writer and his actual mundane life. (3) I think most of us neither do. (4i) Is the laughing just a type of normative conformity because a few of us started laughing (4ii) or is it because some bias about HIV-infected victims are so deeply rooted in our mind that we couldn't help laughing while such topic was brought up? (5) For me, it was because of the latter.

In Excerpt 3 above, Hunter shifts between *I*, *we*, *us*, and *our* in noticeable ways. He begins by identifying himself as "I" in the Clause 1, qualifying himself as agentive in that he is critically reflecting upon a "moment during this week's class." He may also be utilizing "thought" as a mitigation strategy to lessen the rest of Clause 1 or the post as a whole. Because "I thought" is positioned at the beginning, as opposed to somewhere within Clause 1, it is considered the theme of the clause. This theme, in turn, becomes a possible framework for reading the rest of Hunter's post. What is interesting, however, is that after mentioning the subject of the post—the moment—Hunter uses *we* to define "all [who] laughed at the fact that Foucault died because of

AIDS.” Hunter then makes a similar move in Clause 2, where the theme is “I’m not sure,” once again setting up the rest of his statement (Clause 2) to be just that: unsure. Both themes open up the possibility of interpreting Hunter’s own stance on the classroom moment as distant and uncertain, while “we” and “him” and “his” (read Foucault) appear more or less concrete when attributed to laughing and/or being a certain kind of writer. Hunter reuses this strategy in Clause 3, however, the uncertainty is only attributed to “most of us” which sharply contrasts with “we all laughed” in Clause 1. “Us” here then delineates between the entire class and a certain group of individuals within the class. The use of “us” to draw a boundary between all and some/most/few demonstrates that there is a sense of separation within the classroom; this use throughout the discussion board also challenges my own pedagogical memory of the event in the sense of who *exactly* laughed—everyone, according to Hunter’s recollection, in class? Or had it been a majority of the students, as I remembered?

What is particularly salient in Excerpt 3 is that the frame of uncertainty with which Hunter explores the classroom moment works to open up the conversation, as opposed to foreclosing any further opportunities. Clauses 4i and 4ii are two questions that work to claim possible reasons for the laughter. While the first claim relates to our course content, Foucault’s (1990) theory of heteronormativity, the second claim is a more personal one as indicated by the use of “our mind” and “bias.” Drawing my attention, however, is the qualification of “we” in 4ii: “we [underline, my emphasis] couldn’t help laughing while such topic was brought up?” There are two possible ways to interpret the meaning of this “we.” My first inclination is to consider the discourse of naturalness that arises throughout the journal entries, discussion board, and the interviews that I will examine later in this chapter. The discourse of naturalness can be stated as: what is constructed as natural is considered normal and unable to be altered—that is: it

[natural] is what it [natural] is.

The discourse of naturalness constructed by “we couldn’t help laughing” indicates “we” as inclusive, and the response as natural and preferred; any other response may have been defined and/or described as something unnatural and dispreferred, which I discuss when exploring Rider’s narrative about the event. However, another interpretation is possible: a discursive strategy of mitigation. By framing “we couldn’t help laughing” as a passive act as opposed to an agentive one, Hunter may be attempting to lessen the impact of why the laughter occurred and who laughed.

Social actors: Proper nouns. The use and qualification of proper nouns is also a major point to explore, particularly how Foucault and HIV/AIDs are qualified in the discussion board, as seen in Table 11 above. A clear example of these uses is in Zoe’s post in response to Long on 4.10.2014. Long’s post resituates the discussion of laughter in the context of the course material, that is, post-structuralism. She argues that the laughter, from the students’ point of view, may have been to position the topic of HIV/AIDs as funny versus serious or problematic. Although I am unable to present Long’s post in my analysis here due to her choice not to consent to coursework being utilized, Zoe’s reply to Long demonstrates the complex ways in which students are negotiating what they come into contact with in the classroom and their own knowledge(s) and/or experiences. In Excerpt 4 below, Zoe’s second post on the discussion board qualifies, evaluates, and positions the relationship between Foucault and HIV/AIDs:

Excerpt 4: Zoe’s Response to Long on 4.10.2014

(1) I agree that if we were placed in a different context, we would have reacted to laughter in a different way. (2) This reminds me of how post-structuralism emphasizes how there are multiple aspects of a person. (3) For example, when we are with our friends, we behave differently compared to when we are with our parents. (4) I also believe that the laugh was caused by social influence and the sense of conformity. (5) Additionally, I find it ironic when I found out Foucault's reason of death was of HIV transmission. (6) Throughout his whole life, Foucault

argued against oppressive social structures in the society. (7) As a homosexual himself, he saw HIV as a myth that the society came up with to target and control homosexuality. (8) Although Foucault constantly questioned the consequences and effects of "certain practices," he still died as a victim of his own beliefs.

In Excerpt 4, Zoe begins her response to Long with an agreement, a connection to what Long is posing as a possible reason for why the laughter occurred. However, in contrast to Hunter's post in Excerpt 4, Zoe's post is far more certain, as well as building a more solid claim or point of argumentation through not only referencing Long's post, but also the course's introduction to the post-structuralist concept of identities/identification in the first two clauses. She furthers her argument by presenting evidence: "when we are with our friends, we behave differently compared to when we are with our parents." Zoe's example is one that students (and even the instructor) are most likely familiar with: friends and family; furthermore, the use of "we" reaffirms this move to appeal to an audience that Zoe may consider herself a part of—the "we" defined by Long's post.

It is when we get to Clause 4 that Zoe departs from making connections to the previous post (Long's) and presents her own ideas or perspective in relation to Long's, and the board's, posts. She signals this departure by using the personal pronoun "I" and "believe," which may be constructing ownership of the idea to be posed or to lessen and/or mitigate the impact of her ideas to be posed or both. What is interesting is that Zoe seems to answer Hunter's question of normative conformity, and takes that as her own answer, emphasizing the "social influence" aspect of the answer.

Clauses 5 through 8 are the most salient in Zoe's post when discussing how certain social actors and/or course topics are predicated. She adds onto her current post with the adverb "additionally," which when acting as a theme of a clause, may or may not construct her statements as an afterthought. But when Zoe shifts to discussing Foucault, she claims she found

it “ironic” that Foucault’s death was from “HIV transmission.” It is important to note here that students had no background information regarding the history of HIV/AIDs when Michel Foucault died.

In contrast to Hunter’s use of “rumors” and disclaimers of uncertainty, Zoe constructs Foucault’s actions and life as factual truths from Clauses 5 through 8. According to her post, Foucault “argue[s]” against social institutions; *he* considers these social institutions oppressive; *he* defines himself as a “homosexual;” *he* considers HIV a social “myth” that controls homosexuality; *he* “question[s]” the impact of ‘certain practices’ (which Zoe quotes from Foucault himself); and, most importantly, *he* is “a victim of his own beliefs”. In short, Zoe positions Foucault as responsible for receiving HIV/AIDs because of his opposition to social institutions, which disrupts discourses of cultural harmony (Shi-xu, 2005).

While one argumentation strategy that Zoe employed in the first half of her post—referencing others—is nonexistent in her discussion of Foucault and his death, by making the theme and subject Foucault himself, Zoe is potentially making a marked written move in the discussion board conversation; the reader may interpret the statements made in Clauses 5 through 8 as factual. Another way to interpret Zoe’s move here, however, is that Zoe was thinking through her own interpretation of Foucault’s life and choices according to the gaps between the information presented in the lesson plan and her own knowledge(s) on the topic. Furthermore, how his history, as limitedly presented, may challenge discourses prevalent within her own communities and identifications.

4.1.3 *Intersections – Race, Sexuality, and Culture*

Now that I have examined the multiple ways in which social actors, actions, and in-class events are nominated and predicated, I highlight two examples of how intersections of race, sexuality,

and culture converge within the data. The first convergence is when Jack gives an example of a famous basketball player who has HIV/AIDs. He states in Excerpt 5 below:

Excerpt 5: Jack's Example Post

(1) From my knowledge, AIDs is a kind of illness caused by HIV, a virus. (2) HIV virus was first detected in Africa among chimpanzees. (3) But now both AIDs and HIV are worldwide spread. (4) Sexual activity, breast milk and blood exchange are the major method of contagion. (5) Although body contact is not a method for contagion, people used to isolate the infectors. (6) For example, the legendary basketball player, Magic Johnson, was forced to retire from NBA as a majority of players in the league did not want to play in the same game with an HIV infector. (7) With recent years of education, the discrimination against people carrying HIV and the speed of the spread of the disease are reducing.

Jack's post in Excerpt 5 demonstrates that he is able to own—"from my knowledge"—what he understands about HIV/AIDs in Clause 1. However, where his information is coming from is largely ambiguous, as seen in Clauses 1 through 5. What is notable, however, is his reference to Africa, chimpanzees, and the use of 'infectors' to identify people who have HIV/AIDs. While one could argue that 'infectors' may be a negative portrayal of people with HIV/AIDs, one must also keep in mind Jack's language knowledge and what texts/sources he is drawing upon to describe his knowledge of HIV/AIDs. In Clause 6, however, Jack references a specific person who has HIV/AIDs and "was forced to retire from NBA". This Clause could be seen as an example that Jack is familiar with HIV, because he wrote his major paper on a sports figure, Jeremy Lin. Alternatively or additionally, his exemplification could be an example of how Blackness, HIV/AIDs, and Africa overlap. In other words, this interpretation would suggest that Jack is employing a marked example to either distance and/or demonstrate the distance between himself and the subjects at hand.

In Clause 7, Jack then moves on to discuss how discrimination against people who have HIV/AIDs as well as the spread of the disease is being lessened through education. Although there are some problematic assumptions being made in Clause 7, Jack attempts to bring the

discussion back to awareness and that, in fact, HIV/AIDs is being lessened. This is more or less connected to the argumentative strategies that Eun employs in her own post to the discussion board to discuss where her knowledge came from. Instead of only stating “from my knowledge” like Jack, Eun actually references her information sources. Her post is Excerpt 6 below:

Excerpt 6: Eun’s Discussion Board Post on 4.15.2014

(1) To be honest, I don't know much about AIDS. (2i) All I know is mostly from movies (2ii) (which is not always the same/similar to reality) (2iii) or rumors told by friends. (3) I heard that AIDS may break out when man has sexual intercourse with another guy. (4i) Also, I have heard that AIDS attack rate is higher in developing nations, (4ii) which in most cases also have lower education level and immature civic awareness. (5) That's why I said it was interesting that such a strict, disciplined philosopher like Foucault died of AIDS. (6) However, I know that I shouldn't have assumed that every AIDS patient to be promiscuous or immoral. (7) Most importantly because I do not know whether the information I had about AIDS are facts or just rumors.

Eun begins her post with a disclaimer in response to the discussion board’s question of “What do you know about AIDS?” The disclaimer attributes Eun as not “know[ing] much about AIDS.” Furthermore, the disclaimer builds a framework within which to understand the series of statements and claims that follow—a perspectivization strategy—that positions Eun’s knowledge as “heard” and “not always the same/similar to reality.” In other words, Eun compares her knowledge on AIDs as being conflicting, and, perhaps even, doubtful, which she also discusses in her one-on-one interview.

This disclaimer-and-statement perspectivization strategy is continually employed throughout Eun’s post, specifically when Eun frames information she has heard and/or learned from other sources. While two sources are referenced by name, movies and friends, one source is left unnamed; this unnamed source is qualified as informing others about AIDs in developing nations. Overall, strategies of perspectivization, intensification/mitigation, and one that I define as call for inquiry can be seen throughout the discussion board posts, as shown in Table 4.3.

Table 4.3

Strategies of Perspectivization, Intensification/Mitigation, and Call for Inquiry

Perspectivization	<ul style="list-style-type: none"> • Conforming/making “stranger” deictics: • Theme/subject choices:
Intensification/mitigation	<ul style="list-style-type: none"> • Verbs of feeling, saying, thinking, etc. • Intensifiers (or boosters) and hedgers
Call for Inquiry	<ul style="list-style-type: none"> • Interrogatives

As demonstrated in Eun’s and Jack’s posts, perspectivization is an important strategy when distancing one’s self from one’s own knowledge and/or the topic/subject they are engaging with. Furthermore, another way to perspectivize is through theme/subject choices, such as Hunter’s post in which his own uncertainty becomes the perspective/framework the reader can see his statements through. Intensification/mitigation strategies are also used throughout the discussion board, mainly with verbs of feeling, saying, and thinking and boosters and hedgers. It is the third strategy in Table 4.3 that I would like to clarify as a pedagogical one—in other words, this strategy attempts to move the discussion away from certainty towards uncertainty, such as creating a line of inquiry out of our conversation as opposed to discerning a concrete, correct answer. This kind of call for inquiry makes for an interesting parallel when applied to my own question of: what are we accomplishing in the classroom? What do we want to accomplish by bringing diversity into the classroom as a pedagogical resource, even if it is unplanned and unprepared for? What, then, is the purpose of making critical these moments in the classroom that give us opportunities to engage with social difference, thus working towards a kind of catalytic validity or meaningfulness to our students’ lives and identities as they struggle within the classroom space to make sense not only of the content, but also of their performed selves?

So far, I have examined the discursive strategies multilingual students in my class employed when discussing their reactions to a critical classroom moment. I have also traced some significant discourses, such as discourses of cultural harmony, that arise from their retellings. I move now to explore the narrative aspect of the discussion board so as to build a class-life narrative from what the students discuss below in order to provide a basis from which to build on the narratives of six students interviewed later that fall.

4.2 NARRATIVIZING OUR CLASS EXPERIENCE

Discussion board strategies. To begin my examination of the multiple narratives created throughout the discussion board, I will start by identifying the narrative categories found within the students' discussion. While some of the statements may be considered what Norrick (2000) defines as non-narrative, which are informative in nature, three narrative categories as defined by Labov (1999) can be identified: abstract, complicating action, and evaluation. An abstract as defined by Hunter when referencing Labov (1999) is what "drag[s] you to another world." In other words, the abstract of a narrative can be described as a signal of a retelling or a story, by prefacing what is to come. In regards to the discussion board, my own prompt acts as the abstract as it works to elicit the stories concerning student reactions to an in-class moment. Two parts form the complicating action of the discussion board narrative—the laughter and the classmate's comments, as seen in Table 4.4.

Table 4.4

Classroom Moment Narrative from Discussion Board Posts

<i>Complicating Action: Laughter</i>	<i>Writer:</i>
we all laughed at the fact that Foucault died because of AIDS	Hunter
That moment of laughter was very interesting indeed	Cloe
some of us started laughing, the whole class find the laughing	Jack
almost all the laughing started simultaneously	Zoe
the group broke out into laughter when we heard Foucault died from AIDS that day in class	
<i>omitted</i>	Long
<i>Complicating Action: Classmate's comment</i>	
I personally laughed mainly because I believe our classmate was so mindful when talking about death of Foucault.	Jack
It is interesting that such an inadvertent comment I threw out in class brought up a whole new topic to discuss.	Eun
<i>Scheme of Classroom Moment Narrative according to Labov's framework</i>	
Abstract: A moment of laughter happened in class as referenced by the instructor and students; discussion post prompt	
Orientation: Classmate's ('mindful') comment	
Complicating action: <i>Laughter</i> : (1) all students laugh; or (2) some students laugh, rest of the class laughs and then shift towards discussing a new topic	
Evaluation: Discussion board posts all work to evaluate the reasons why the laughter occurred.	

While the classmate's comment is referred to by only two students, Jack and Eun, the actual laughter is cited by Hunter, Cloe, Jack, Zoe, and Long (although her response is again omitted from the data due to not giving consent for use of her coursework in this study). However, the overall linear sequence of the actual classroom moment can be built around what students have written about the two instances of complicating action. According to Jack and Eun, the laughter occurred because of a classmate's comment—Eun's comment that Foucault died from AIDS. This sequence of complicating actions is corroborated by Hunter's and Zoe's posts when they describe what is being laughed *at*, that is, a comment about Foucault's death from AIDS. Therefore, based upon how the complicating action points of reference are qualified in the discussion board posts, what happened in the classroom was: a comment was made about Foucault's death and a certain group of students laughed in response.

What makes these discussion board posts interesting, however, is the fact that most of the posts fall into the category of evaluation. The significance placed upon evaluation, as opposed to building notable and/or extraordinary ordinariness through complicating action, orientation, and/or a resolution, demonstrates the importance of narrative fragility in order to protect the storyteller identities. Three protection strategies in narrative from Nair (2002, p. 238) are significant when discussing in what ways my students may have attempted to protect the fragility—*veracity* (truthfulness of a story) and *tellability* (significance of a story)—of their retellings of their reactions are:

- (i) by citing witnesses who have seen the events described or can reliably vouch for them
- (iii) by including historical and social facts within their story which ‘everyone knows’, thereby making the rest of the story more ‘real’
- (ix) by building a story round an embedded cultural generalization (p. 238)

Citing witnesses who have seen the events described or can reliably vouch for them.

The most notable retelling of one’s reaction, and subsequent evaluation of it, that utilizes this citation strategy is Eun’s last post on the discussion board. In her post, she cites the sources of information she gathered concerning HIV/AIDs. These sources are movies and rumors demonstrating the veracity that these ideas are in popular culture. Hunter, like Eun, references rumors, although he does not cite where those rumors come from. On the other hand, Zoe does not explicitly reference where their information comes from, which according to Nair’s (2002) framework may lessen the veracity of the claims that Zoe makes.

By including historical and social facts within their story which ‘everyone knows’, thereby making the rest of the story more “real.” Zoe does, however, accomplish another protection strategy by focusing on presenting her claims as factual truths. I have reprinted the last part of her post below:

(6) Throughout his whole life, Foucault argued against oppressive social structures in the society. (7) As a homosexual himself, he saw HIV as a myth that the society came up with to target and control homosexuality. (8) Although Foucault constantly questioned the consequences and effects of "certain practices," he still died as a victim of his own beliefs.

Zoe's discursive strategies of positioning Foucault as theme and subject may construct what statements she makes in regards to him as factual—"As a homosexual himself, he saw [...]" for example, which leaves no opportunity for critique, even self-reflexively. It is these very statements that seemingly protect the veracity of her retelling of the group's laughing reaction—not, necessarily, her own.

By building a story round an embedded cultural generalization. The last major protection strategy is building the reaction story and its consequent evaluation within the discussion board genre as the foundation of an embedded cultural generalization that Jack posed in his one-on-one interview with me. He said that he would have liked the class to have less of an International Chinese student presence because he wanted multiple backgrounds "equally represented [...]" so that ideas could clash with each other." When connecting this statement to the uptake of words like "conformity" and traces of discourses of intercultural struggle, suggests that some kind of embedded cultural generalization about HIV/AIDs was pervasive—and when we investigate one student's journal entry and how six students recount the in-class moment, we see this embedded cultural generalization about HIV/AIDs more solidly sketched out.

4.3 JOURNALING OUR CLASS EXPERIENCE

Context. The research and learning journal prompt for Week 2 consisted of questions ranging from our Foucault (1990) reading to further elaboration on in-class activities, such as the classroom moment in which most, if not all, students laughed and our class viewing of the video *Reorientation*. Most students chose to focus their journals on the concept of power in Foucault's (1990) text. However, out of the 19 students, Biyu was the only student to write about the

Foucault, HIV/AIDs, and laughter classroom moment in her journal for that week. Her journal was roughly two pages double-spaced, and first focused on the classroom moment, and then moved on to discuss one aspect of Foucault's (1990) conceptualization of power: how it is multiple and ever present. She makes connections to the show we viewed in class, *Reorientation*, as well as raises salient definitions of the homosexual. In the following section, I examine three excerpts from her Week 2 journal entry.

Discursive Strategies. Biyu begins her journal by explicitly stating that she will address the question posed in the prompt, "what was your first reaction to the mentioning of AIDs in our class on Monday?" The first paragraph of her journal entry is excerpted below:

Excerpt 7: Biyu, Journal Entry Week 2

(1) Firstly, I would like to discuss my understanding of the laughter about HIV and Foucault's death. (2i) HIV is a sexually transmitted disease which causes the immunization system to dysfunction, (2ii) so when people talk about HIV, the first impression would be 'inappropriate sexual conduct'. (3i) This stereotype was especially magnified when the topic was mentioned right after the introduction (3ii) that Foucault's specialty was the theory about sexuality among the others. (4i) An inevitable connection between the two was speculated (4ii) and thus led to the laughter; at least that is the reason why I laughed.

The formality of Biyu's opening paragraph is signaled by the use of formal lexis, such as the use of 'would' in Clause 1 and the technical language in Clause 2. Biyu also chooses to use verbs that may be considered academic, such as *magnified*. What is also noticeable is the use of the discursive strategy of perspectivization or how a social actor, Biyu in this example, positions herself in relation to the in-class event, which in this case is when laughter was the class' response to Foucault dying from AIDs. In Clause 1, Biyu takes ownership of the discussion of the topic in the first clause through the use of first personal pronouns *I* and *my*. In the following clause, Clause 2, no personal pronouns are utilized, which may signal distance from the topic.

Furthermore, it may also frame her second clause as factual by making HIV take the subject and theme position in the clause.

The rheme part of the clause defines HIV according to an unnamed source, as well as extends this definition to be true to people in general. Furthermore, the remainder of the rheme, “the first impression would be ‘inappropriate sexual conduct’,” implies a causal link between being infected by HIV and deviant sexual behavior. While the impact of this statement is not only problematic for its subscription to a common discourse—HIV/AIDs equals immoral sexual behavior as a natural and shared understanding—that often arose when my students discussed HIV/AIDs, the way in which Biyu inadvertently or not distances herself from the statements prevents this particular moment from being critically engaged with; instead, this distancing that forestalls critical discussion is seemingly compounded in Clauses 4-7 through the use of statements like “especially magnified when [...] mentioned right after [the information that] Foucault’s specialty was [...] sexuality” and the noun phrase “an inevitable connection.” While the first clause introduces the magnification of “this stereotype [of people with HIV/AIDs]” as a result of learning about Foucault’s death, the subsequent clause highlights the discourse that HIV/AIDs equals immoral sexual behavior through Biyu’s use of “inevitable.”

Before considering another way in which to see Biyu’s journal entry, particularly the kinds of clauses she is employing in order to discuss the Foucault, HIV/AIDs, and laughter event, it will be necessary to present the second paragraph of her journal entry in which Biyu draws pointed connection between performativity and the in-class moment of laughter.

Excerpt 8: Biyu, Journal Entry Week 3

(5) Furthermore, the laughter can also be interpreted using the definition of performativity. (6) Male make fun of gays to show their masculinity. (7) In this case, we laugh because we are healthy and despise sexually-transmitted diseases. (8) In other words, we laughed in order to show our attitude towards this specific disease. (9) However, just to be clear, I am not

discriminating against people who have AIDs. (10) It's just that it is sarcastic for someone who studies sexuality to have a sexually transmitted disease. (11) I believe that the student who brought up this piece of information also because she saw the irony in this matter.

In Excerpt 8 above, Biyu begins to describe how the laughter in class can be interpreted by applying the theoretical concept of performativity. In Clause 6, she states that “[m]ale make fun of gays to show their masculinity.” While this statement can possibly be seen as an overgeneralization, it is important to keep in mind that students worked with Cameron's (1999) article that interrogates the speech of White heterosexual males in a college context. Therefore, Biyu's statement may be an explicit reference to Cameron (1999), albeit lacking the complexity with which Cameron (1999) engages the subject in her article. After this statement, from Clauses 7-8, Biyu explicitly discusses the reasons why the laughter occurred. This can be considered a discursive strategy of argumentation through the use of “because” and constructing a binary of healthy people and people with sexually transmitted diseases, which suggests that there is logic behind the laughter.

In Clause 9, Biyu then makes a disclaimer. She uses the conjunctive adverb *however* to point out her own stance, which she had been building since the beginning of Excerpt 7. Her stance is marked by, “I am not discriminating against people who have AIDs.” Biyu's statement here seems to be in response to the negative connotations of her discussion in Excerpts 7 and 8. She even emphasizes her disclaimer beforehand with, “just to be clear.” What is more so interesting, however, are the two clauses that follow. Similar to van Dijk's (1987) findings on racist constructions of foreigners, Biyu's rhetorical patterns and linguistic choices strongly suggest that a disclaimer enables speakers to make unwarranted claims of other people that are not a part of their communities. In other words, Biyu's first two paragraphs construct a mental picture of HIV/AIDs and the logic behind laughter as the preferred response to a binary that

exists between healthy people and people who have sexually transmitted diseases; in short, healthy people have more credibility than people who have sexually transmitted diseases. This same construction is seen throughout the discussion board responses and one-on-one interviews.

Another significant rhetorical strategy that Biyu employs is the use of *I*. In Excerpt 8, the use of personal pronouns, specifically *I* is markedly different from Excerpt 7. While in the first excerpt, Biyu used perspectivization to distance herself from a definition of HIV/AIDs that may have been copy and pasted given the single quotations used, in Excerpt 2, Biyu no longer distances herself. Instead, she applies a theoretical concept from class, performativity, as a part of her discussion. Further, she utilizes a disclaimer, as opposed to a statement in Clause 4. Her strategic use of disclaimers and statements allows Biyu to navigate the perspectives she is drawing upon to develop her stance. Excerpt 7 focuses on what HIV/AIDs is, and how it is a stereotype, while Excerpt 8 highlights possible reasons why laughter is performative and the preferred response. What is interesting in Excerpt 8 is the shift of *we* to *I*.

Narrative – Journal. According to Biyu’s journal entry, the critical classroom moment occurred after a “student who brought up this piece of information” caused laughter. While Biyu’s discussion of the underlying reasons for laughter are mainly evaluative, one notable narrative is her own self-reflection of the process that led to her laughter. As shown in Excerpt 7, Clauses 2i through 4ii demonstrate the unfolding of “why [Biyu] laughed.” Biyu begins by creating the context prior to the classroom moment through defining what HIV means to “people” in Clauses 2i through 2ii. She qualifies HIV in what appears scientific (objective) and social (subjective) ways. She then references her qualification of HIV’s impression as a “stereotype” that brings us, the readers, into her narrative world. The first complicating action seen here is that Foucault is introduced as a theorist of sexuality and more. The second

complicating action is Biyu's own reference to connection-making, albeit "speculated," between Foucault's scholarly accomplishments on the one hand and his death from AIDs on the other in 4i. The last piece of complicating action is that laughter occurred because the connection between credibility and immoral sexual behavior was, as Biyu defines later in Excerpt 8, ironic.

Biyu's recollection of the event is straightforward and one that embraces self-reflexivity. Not only does she attempt to consider her own perspective on laughter, Biyu also considers resources from class, such as Cameron's (1999) study. However, whether or not this act of recollection was transformative is unclear. Furthermore, the discourse of laughter as natural to ironic happenings goes unchallenged. It is for this reason that considering the other ways in which students remember, their pedagogical memory of, the event is necessary before considering what discourses are threaded throughout the data as well as ones that may be more individualized. In the following section, I consider six other students' later rememberings of the classroom moment.

4.4 INTERVIEWS

Context. Interviews were held during the following Fall 2014. Students who had consented to being contacted later that year were emailed details about the interview and interview process in September. Out of 19 students, 6 volunteered to participate. The following analysis concerns the middle part of the interview. Students were asked if there were any moments they could recall from class the previous spring. I also had a list of moments readily available for students to refer to, and this is what created the context for students to recall the critical classroom moment of Foucault, HIV/AIDs, and laughter.

Nomination Strategies – Interviews. Nomination strategies found in the one-on-one interviews concerning the critical classroom moment often defined boundaries between certain

identities/social groups and other identities/social groups (Gee, 2011a; Gee, 2011b). For example, personal identities and/or beliefs were emphasized with deictics that referred explicitly to the speaker's stance, such as *I* and *me*. Speakers also tended to use the preposition *for* to emphasize this border between their views and others. For example, Cloe states: "and we were like that's funny/ like for [underline, my emphasis] me I find it funny because like..." She begins her clause with "we," which defines a group outside of her own individual stance as indicated by her use of "for me." Speakers also utilized particular nouns, such as *people*, *students*, and *criminal* to indicate a group of people/identities that the student did not identify with. Table 4.5 below is a list of salient nomination strategies found in the interview data.

Table 4.5

Nomination Strategies in Creating Pedagogical Memories

Selected Strategies	Linguistic Means	Examples From Interview Data
"For me" [Emphasizing personal perspective]	<i>Deictics</i>	I/me
	<i>Prepositions</i>	For
"People" [People-ifying]	<i>Deictics</i>	we the you guys
	<i>Occupations</i>	people, students, criminal
	<i>Collectives</i>	whole class
"Person" [Person-izing]	<i>Deictics</i>	the
	<i>Proper Names</i>	Foucault
"Lead" [Leading]	<i>Deictics</i>	you
	<i>Occupations</i>	police officer
Reaction	<i>Verb/Nouns to Denote</i>	laughter
	<i>Actions</i>	questions lead/open up (conversation)

Predication Strategies – Interviews. What becomes even more intriguing is when we move beyond the nomination strategies towards how students qualify and/or evaluate particular

nominations. In Table 4.6 below, I outline how five nominations—*I/me*, *we/people/students*, *person (Foucault)*, *laughter*, and *questions of inquiry*—are predicated in the interview data.

Table 4.6

Predication Strategies in Creating Pedagogical Memories

Social Actors/Actions	Predications
<i>I/me</i>	<ul style="list-style-type: none"> • <i>qualified as separate from 'we'/'group'/'other' 'students'</i>: for me; my; • thinking/believing/feeling verbs • <i>as reactive</i>: surprised; shamed; learned; • <i>as able to reflect</i>: to be conscious; just didn't know;
<i>We/people/students</i>	<ul style="list-style-type: none"> • <i>qualified as non-restrictive</i>: people, students • <i>evaluated by I/me</i> • <i>as wrong</i>: criminal; should not have said that way;
Foucault	<ul style="list-style-type: none"> • <i>as a person</i>: "this guy" (Cloe); • <i>as a writer/philosopher</i>: publications; thinker, writer, philosopher; "intellectually profound" (Cloe); • <i>as equal to his experience</i>: died from AIDs; "had AIDs" (Hunter); "what he did," (Cloe); "it stands out," (Hunter); "contradicting," (Cloe); "and then he has AIDS," (Cloe) • <i>as a sexual identity</i>: immoral (behavior), (Eun); hypocrite, (Emma); "he just died of AIDS which is like a sexual transmitted disease," (Cloe);
Laughter	<ul style="list-style-type: none"> • <i>as a normal reaction</i>: normal; natural; it's just how people think about it, (Emma); expected; overreactive;
Questions (of inquiry)	<ul style="list-style-type: none"> • <i>as a strong reaction</i>: serious; police officer-like; unexpected; angry; mad • <i>as a way to elicit reflection</i>: questions; period's reflection; "what we're doing," (Jack);

I/me is evaluated as separate from the majority, the group of students other than the student who is speaking. *I/me* is also generally defined by thinking, feeling, and saying verbs. *I/me* is also constructed as being able to react and to critically reflect, which may be influenced by the language utilized by the instructor/interviewer when discussing the in-class moment. *I/me* sharply contrasts with *we/people/students*. Speakers generally defined what *we/people/students*

felt; furthermore, there was one instance in which students were positioned as criminals in relation to the instructor (see Perspectivization below). Similar to the discussion board, however, students constructed Foucault as a person, as a writer/philosopher, as equal to his life experience, and as representative of his sexual identity. One example of how Foucault was constructed as representative of his sexual identity was when Cloe stated “he's kind of very intellectually uhm profound/ [...] but then he just died of AIDS which is like a sexual transmitted disease/.” Initially, Cloe describes Foucault as intellectually profound, but then her last description of him is based on what he died of, as opposed to what he accomplished. This tendency to associate Foucault mainly with his death from AIDs is seen throughout the interviews and the discussion board; however, it should be noted that this may be an impact of how the prompting questions were framed, such as “do you remember when we talked // when we had that discussion about Foucault and the AIDs thing came up.” In other words, the prompt itself positions Foucault and having/dying from AIDs as the main topic versus Foucault and his accomplishments.

The last two social actors/actions of note are laughter and questions (of inquiry). These could be classified as the two responses involved within the critical classroom moment: laughter, which is associated with all or a majority of students in the classroom; and questions of inquiry which is associated with the instructor, me. The question then arises: why are two reactions evaluated in such divergent ways according to the students? Possible answers to this question are discussed later in this chapter.

While these predication strategies highlight only six out of nineteen students' ways of recollecting five social actors/actions of importance to our classroom moment, they are part and parcel of formulating claims and providing frameworks to understand the in-class event. Furthermore, they are seen in journal entries and discussion board posts, which suggests that

these strategies are important ways to share and challenge their pedagogical experiences surrounding the moment of Foucault, AIDs, and laughter. I discuss two more strategies in detail in sections Argumentation and Perspectivization Strategies below.

Argumentation Strategies – Interviews. In this section, I describe how two major claims are developed in six student narrations—the claim of “natural association,” (Hunter); and the claim of “hypocrite,” (Emma). My reasons for choosing to focus exclusively on these two claims are two-fold: first, these claims can be considered shared with the rest of the class peers (or Hunter’s *we*) as demonstrated throughout the interviews, discussion boards, and in Biyu’s journal entry versus other claims that are individually-oriented; second, these claims demonstrate the complex ways in which heteronormativity is oriented to, albeit based on a fallacy of common sense as opposed to evidence-based. I not only examine the specific ways in which this claim is built through each speakers’ linguistic/rhetorical moves, but also focus on how disclaimers in particular can enable speakers—both instructor and student—to lessen their accountability for arguments made and/or mitigate the impact of their response.

Claim of “Hypocrite”

- he's kind of very intellectually uhm profound/ but then he just died of AIDS which is like a sexual transmitted disease/ **contradicting** [bold, my emphasis]/ (Cloe)
- that we . perceptionally think that . associate AIDS with a negative side of things so that's why people would feel like . maybe he's a **hypocrite**? [...]and . what he say people should do this this is the right thing to do but at the same time he . died from AIDS (Emma)
- I mean **it stands out** when **he was one** who was talking about all those things **and then he eventually had AIDs** (Hunter)

One major claim constructed throughout student discourse is Foucault as a hypocrite. This claim is developed by sharply contrasting Foucault’s merits as an “intellectu[al]” with the cause of his death—“he eventually had AIDs.” For example, Cloe states, “he’s kind of very intellectually uhm profound,” which highlights Foucault’s contributions as a philosopher/scholar.

She then transitions into hearing the information that he died from AIDs, as well as qualifying that for her listener—“which is like a sexual transmitted disease.” Her statement is followed by a qualifying adjective that defines the impact of this particular gap between Foucault’s intellectualism and his death: “[it’s] contradicting.” In short, by emphasizing the gap between Foucault’s accomplishments and his death, Foucault is constructed as a hypocrite. This claim, however, fails to answer the question of: why does dying of AIDs negate what Foucault has contributed? Why is laughter versus critical reflection the preferred response? These two questions can be answered by looking at the second claim, the claim of “natural association” below.

Claim of “Natural Association”

- the reason why people laughed at it is maybe it's like a **social construction** thing/ [...] so it's **just how people** . [**think about it**/ (Emma)
- I think that's a . to me cause I felt that I laughed too/ and it was **pretty normal**/ [...] oh . maybe **within current social contexts is // it's just normal to associate one** [...]and it's just **natural . association**/ [...] so it's **normal**/ (Hunter)

The claim of “natural association” can be defined as a heteronormative response (Nelson, 2004; Malinowitz, 1995; Halberstam, 1997; Epstein, 1994). In other words, this kind of claim assumes that something is natural, and so there is little or no need to support the claim with concrete evidence. The evidence, instead, is “just how people think about it,” or to put this statement in another way, how the general public—an imagined public—conceives of some concept and/or identity (Carroll et al., 2008; Kanno & Norton, 2003). Emma and Hunter both explicitly outline this claim, while the remaining students implicitly refer to the claim, such as Cloe’s statement that, “I feel like we might be giggling for the same reason.” While this claim of “natural association” may assume that students are enacting heteronormativity, it is important to also consider an alternative interpretation of using an imagined public. The imagined public

becomes a way for students to explore heteronormative responses, and critically reflect on them so as to develop a more complex sense of the classroom as a site of intercultural struggle (Norton et. al, 2004; Norton & Toohey, 2004; Norton & Toohey, 2011).

Perspectivization Strategies – Interviews. One recollection of the critical classroom moment stood out to me, as the instructor: Rider's. The way in which he works to recall what happened after "we were doing Wikipedia¹ search about Foucault" was particularly important because his focus on the instructor's role, mine, creates a strong boundary between the instructor and students, and uses a startling metaphor to describe the moment's impact on his pedagogical memory.

Rider's recollection relies on the use of metaphor as a discursive strategy to represent and construct the students and instructor involved in the classroom moment in divergent ways. Yasmine begins that part of the interview by asking, "is there a moment in class that you remember really well?" Rider responds with the Wikipedia in-class activity, "and then there was students who was like oh he died because of AIDs". It is important here that out of all of the participants, Rider never referred to the occurrence of laughter in the classroom. Instead, his narrative focuses on how the instructor and students played roles similar to that of a police officer and criminal. The metaphor is seen below in Excerpt 9:

Excerpt 9

- 1 YAS: why do you remember it?
- 2 RIDER: because your reaction was very strong/
- 3 YAS: my reaction was strong? how did I react?

¹ Students were able to use whatever resources they wished to find information on Foucault (1990). My rationale was that students would reference a resource that was accessible and informative, even if the information potentially lacked credibility. We could use the classroom as a space to interrogate what makes a resource credible or not. Therefore, many students used Wikipedia for a quick overview of his life and work, and we discussed the credibility of this source during our discussion of academic and scholarly sources later in the quarter.

4 RIDER: you were like . you were kind of . u:hm it felt like to me felt like you was you were
 5 xxx police officer/ and the student was acting as uhm criminal/ so you guys were in a police
 6 station/ and then you were like why did you say in that way/ why would you think in that way/
 7 you were kind of strong/ and the students felt like uh/ so maybe I should not have said in that
 8 way/

While Excerpt 9 demonstrates how the interview questions may, similar to the section on Argumentative Strategies – Interviews, influence the answers and/or stories of interviewees.

However, “why do you remember it?” is in response to Rider’s timeless statement of, “I still remember it.” Rider answers the question with, “because your reaction was very strong.” At this point, Line 2, Rider is qualifying the instructor’s reaction as marked. I chose to clarify what Rider meant by “my reaction was strong,” because at this point and time I had relied on my own observational notes and my own pedagogical memory to recount the critical classroom moment as “uncomfortable,” yet focused on critically engaging with the question of “why laughter” was the class’ response to one student’s comment about Foucault, dying and AIDs?

Instead of addressing what the students did throughout the retelling of this particular pedagogical memory, Rider focuses on what I, the instructor, did, and how that parallels with the relationship between a police officer and a criminal during an interrogation at the police station. This framing is seen in Lines 4-8 above. While perspectivization potentially summarizes the entire move above, nomination and predication strategies are also quite relevant. First and foremost, Rider consistently focuses on delineating a boundary between “you” and “me/I” throughout his statement. This boundary is seen below in the following bulleted list:

- You is defined as “kind of [...] police officer”
- Students are defined as “acting as uhm criminal”
- Our context was defined as “in a police station”
- Afterwards, the focus is consistently on “you were like” asking questions, such as “why did you say in that way?” “Why would you think in that way?” Interestingly enough, students commented on this “think that way,” and while some students interpreted this to be a positive move towards critical reflection, others, such as Rider, interpreted this as a foreclosure—a move by the instructor to silence the students’ reactions.

The way in which Rider recalls the critical classroom moment both surprised and troubled me. I had been under the impression, as can be seen in my observation notes, that that particular moment was of significance because I *remember* it as moving our focus towards more critical reflection upon the ways we interpret and understand other identities, communities, and social practices. In addition, other students corroborated my perspective, voicing that they had not considered these kinds of topics, like HIV/AIDs, to be serious ones. However, Rider's recollection provides a counter-story to my own pedagogical remembering of the event, as well as others—the very act of creating a metaphor not only focused the critical classroom moment on the instructor's actions, but it also challenged my approach of engaging students with questions that pointedly focused on the laughter at hand; his remembering then bears the important question of—what are the limitations of critical pedagogy? What are the cultural, social, and pedagogical implications? What, in fact, does it mean to be critical?

Considering multiple interpretations is one starting point to answer the questions above. One interpretation is to look at what Rider chooses not to highlight and/or discuss in his response—the laughter itself. If I were to recreate a narrative of the classroom moment based on Rider's retelling alone, one potential narrative that would keep the events, the social actors, and the narrative elements included in his statement might be as follows:

The topic for the class was power. Students were researching Foucault on Wikipedia. A student reported, “oh he died because of AIDs.” The instructor responded strongly with questions like “why did you say in that way? Why would you think in that way?

Why do any of you think AIDS is bad?” Students felt that the instructor was upset and that they should have responded in a different way.

The reconstructed narrative above demonstrates the importance of understanding the multiple ways in which our actions as teachers can impact our students. In Rider's recollection, my reaction was in response to the student's comment on someone dying from AIDs. There is

no explicit mention of students laughing in response to the student's comment. Laughter may be implied in the ambiguous use of, "maybe I should not have said in that way" or how I recontextualized his narrative—"they should have responded in a different way." Accordingly, I propose that two claims can be inferred from Rider's narrative:

- Claim 1. Students should respond how the instructor wants them to respond.
- Claim 2. Strong responses foreclose critical learning opportunities in the classroom.

Claim 1, students should respond how the instructor wants them to respond, makes two assumptions. The first assumption is that there is a *right* and *wrong* reaction. While the *right* reaction elicits a non-strong response from the instructor, the *wrong* reaction elicits a strong response. To put it another way, the underlying assumption seems to encourage a binary understanding of the classroom, as opposed to a multiple and variable one. Building upon Claim 1, Claim 2 defines strong responses as a foreclosure of critical learning opportunities. These two claims, along with Rider's use of perspectivization strategies, such as the second-person pronoun *you* to identify the instructor and the use of generalizable *students* to identify those impacted by the event, further supports Rider's claims. Important questions that arise include: how were other multilingual students impacted by the critical classroom moment, specifically my moves as an instructor? Are there limits to classroom discourse within a critical pedagogical approach? What was the purpose of shifting the focus onto the instructor as opposed to the students' laughter?

In answer to the first question, let us look at the responses when I asked about my own reaction to the unplanned shift: "how did you: // do you remember how I reacted?" Student responses are listed below in bulleted form. Cloe's response was not included since she did not explicitly comment on my reaction.

- I think you: uhm there were one question on that that period's reflection or something? [...] that we had // an assignment that we had to turn in/ you: listed as one of the questions (Emma)
- yeah you were like too serious uhm . and . I mean it's interesting I didn't expect any like serious reaction like that to my comment so it was interesting/ bu:t uhm . I think you said . you asked us questions right? [...] yeah I think you asked like why: do we think the class like laughed at my comment? (Eun)
- the DAY I don't really remember/ (Hunter)
- nu: bit serious but you wanted us // I think you wanted us to: to be to be to memorize that moment and uh to ask ourselves why did our // why do we laugh? [...] [what we're doing and to be conscious/ (Jack)

Each response above, with the exception of Hunter's, highlights how my actions in the classroom were remembered. Three responses construct my actions as asking questions of reflection, and Eun and Jack specified that I was "serious." On the one hand, how Eun and Jack qualify my reaction as being a "bit" or "too" serious is similar to Rider's interpretation. On the other hand, Eun and Jack explore the ways in which they engaged with those questions that were productive for their own learning experiences. The varied recollections and interpretations of my actions according to my students demonstrates the importance of considering how pedagogical memories are constructed student-by-student as opposed to generating a collective experience based on a single student and/or, in the case of not having a transcript, based on an audio recording.

In answer to the second question—are there limits to classroom discourse—is a resounding yes. The relationship of power between student and instructor, the context of a diverse classroom in which students may relate to certain group identities, and the content of the classroom being unfamiliar and/or controversial creates an attention, or even hyper attention for some students, to speaker roles. For example, Rider's parallel of instructor and cop demonstrates how the power of the instructor within the classroom, even if that very instructor, myself, is attempting to disengage from that standpoint—is always contextualized, remembered, and drawn

upon. Furthermore, questions of inquiry could be interpreted according to the IRF model or Initiation, Response, and Feedback model. This model, as Mayr (2004) has shown, is one way in which power relationships are recreated in prison discourse. Although another extreme kind of metaphor, the main point of it is the concern that certain forms of classroom discourse may constrain both instructors and students; furthermore, there needs to be a move towards the instructor not leading the line of inquiry when a moment happens, but the students. These very concerns are further addressed in the chapter on Pedagogical Implications.

Intensification/Mitigation Strategies – Interviews. When recalling the critical classroom moment, students also relied heavily on intensification/mitigation strategies, such as using intensifiers/boosters and hedgers. In Table 4.7 below, I present a list of hedgers and boosters students employed when creating pedagogical memories.

Table 4.7

Hedgers and Boosters Students Employ when Retelling Pedagogical Memories

Hedgers	Intensifiers (or Boosters)
<ul style="list-style-type: none"> • Rider: ‘maybe,’ ‘kind of,’ • Emma: ‘maybe,’ ‘not necessarily’ • Cloe: maybe, little (+ bit) • Eun: little, too, really • Hunter: ‘pretty,’ ‘maybe,’ • Jack: little (+ bit), just, bit, 	<ul style="list-style-type: none"> • Cloe: very, just, • Emma: just, • Eun: just, <laughter> • Hunter: just, • Rider: still, actually, definitely

The list of hedgers and boosters in Table 4.7 shows the kinds of hedgers and intensifiers students employed when being interviewed about our course. It also shows that students mainly hedged. One example of a hedger-in-use is when Jack describes himself in response to the event, as shown in Excerpt 10 below:

Excerpt 10: Focused Example – Hedger

- 1 YAS: what did you think about that? how did you think . how do you remember it?
- 2 JACK: well I'm uh a little bit cynical person/ so I often <laughs> laugh at things/

3 YAS: uh huh

4 JACK: when things are little just a little bit awkward <quietly>

Jack modifies a description of himself as a “cynical person” and “when things are [...] awkward” with the hedger little. A possible interpretation could be Jack is lessening the impact of cynical for his listener—myself. In contrast, an example of a booster-in-use is when Rider uses *actually* to emphasize that “nobody [...] participated,” as shown below in Excerpt 11:

Excerpt 11: Focused Example – Booster

RIDER: or mad? so like nobody actually participated/ but then you lead up the canvas discussion panel/ you included that like question again and I'm not sure if other students participated/ but then I could see you tried to lead some conversation on the topic/

In contrast to Jack’s example, Rider utilizes “actually” to intensify what happened after the critical classroom moment, particularly when the instructor, myself, asked critical questions for the students to consider. Interestingly enough, the rest of Rider’s statement utilizes modulation that is more mitigating, such as *not sure* and *could*. This mitigation, however, is employed when Rider is not sure “if other students participated” as opposed to his claim that “nobody actually participated” beforehand when he was sure.

What Jack and Rider’s examples demonstrate is that the reason for employing intensification/mitigation strategies can vary; however, it must always be kept in mind that the linguistic consequences of the social relationship between instructor-student is ever present. In this vein, questions arise about the positioning of students and instructors within an instructor’s research project; although students are volunteers in the project, they know that their statements are also going to be analyzed. However, the ways in which the students construct the in-class moment suggest that students may be more comfortable with expressing their interpretations than expected, yet they have to strategically frame their pedagogical rememberings differently when in conversation with their instructor, myself.

Indirect speech acts were also an important discursive strategy when intensifying and/or mitigating our classroom moment. Most interviewed students made statements into questions as a form of mitigation during their conversations with me. Examples from each interview are listed below, with the exception of Hunter and Jack who did not utilize this strategy.

- Cloe: who said it like he died from AIDS?
- Rider: but then you seemed kind of mm kind of angry?; or mad?; probably?;
- Emma: and people laughed about it?; maybe he's a hypocrite?; there were one question on that that period's reflection or something?
- Eun: you asked us questions right?; uhm having the same sex uhm uhm what is it intercourse or something?; uhm I don't know immoral or anything right?;

In addition to indirect speech acts, verbs of feeling and thinking were also significant intensification/mitigation strategies. There were 16 instances of the verb *feel/felt* and 20 instances of the verb *think/thought*. While these verbs positioned students to make less certain statements, they also allowed students to own their statements as opposed to framing a statement as factual and correct. Whether or not this is due to the power relationship between the student and the teacher *or* the relationship between the student and their pedagogical memory remains a core question. What we can interrogate from a linguistic/rhetorical standpoint is the difference between the social actors positioned before the verb *feel/felt*. For example, when Cloe uses *feel/felt* to mitigate the certainty of her recollection when recalling the process of researching Foucault on Wikipedia. She says, “thinker whatever that is/ I *feel* [italics, my emphasis] like there was a long list/ and we *feel* like wow! this guy did so much/ a:nd suddenly someone brought up that he died of AIDS/ and we were like that's funny/.” There are two different uses of *feel* in this particular example from Cloe. The first *feel* seems to be lessening the certainty with which Cloe can recall a “long list” about aspects of Foucault that her group found. The second *feel*, however, seems to represent what her group felt instead of being a form of mitigation.

Thus far, I have examined the discursive strategies multilingual students employ in their narratives from nomination to intensification/mitigation. I have also highlighted some of the discourses that arise—intercultural struggle, shame, and HIV/AIDs as immoral. However, before proceeding any further to trace and engage with intersections of race, gender, and sexuality, I explore how narrative plays an important role in creating pedagogical memories of the critical classroom moment.

Narrative – Interviews. In order to further understand the critical classroom moment in question, in the following section, I explore how each student I interviewed recalls the moment in complementary, contesting, and nullifying ways. Similar to my examination of narratives from the discussion board posts above, I outline the particular ways in which students create pedagogical memories of the critical classroom moment of Foucault, HIV/AIDs, and laughter. I highlight how students put together the moment, evaluate the moment, and protect the moment. Afterwards, I construct a new narrative that interweaves not only their pedagogical memories of the moment, but also the student contributions to the discussion board, Biyu's journal entry, the focus group's brief discussion of the event, and my own critical reflections on that day. My aim is to encourage a multi-layered understanding of how moments like Foucault, HIV/AIDs, and laughter are encountered, contested, and, ultimately, to encourage new ways of considering teaching *and* learning practices in the multilingual classroom.

Putting the classroom moment together. When evaluating a narrative's sequence, generally in the study of narrative, we have often relied on narrative categories as defined by Labov (1999). These six categories are useful starting points for pinpointing the organization of co-narration: abstract, orientation, complicating action, resolution, evaluation, and coda. For the purposes of putting the critical classroom moment together, however, I focus specifically on the

categories of orientation, complicating action, and resolution. I chose these categories to focus on because they were what communicated the actual events, contextual clues, and/or conflicts of the moment itself. I outline the sequence of events in Table 4.8 according to each student's retelling within Labov's (1999) categories.

Table 4.8

Sequence of Remembered Events/Actions

Speakers	Sequence of events
Rider Cloe	(1) Students researching power and Foucault on Wikipedia
Hunter Eun Rider Jack Cloe Emma	(2a) Student comments with information on Foucault dying from AIDs (2b) Information about Foucault dying from AIDs
Hunter Eun Jack Cloe Emma	(3a) (People) Laughter (3b) (Class) laughter (3c) (We) Laughter
Eun Rider Jack Emma	(4a) Instructor responds with questions (4b) Instructor responds with interrogating questions (4c) Instructor responds with critically reflective questions
Rider Jack	(5a) Student(s) don't respond in-class (5b) Student(s) reflect
Eun Rider Emma	(6a) Student(s) research HIV/AIDs as homework (6b) Instructor starts Canvas discussion board

Table 4.8 illustrates the various recollections and how they overlap, contest, and or nullify one another. It should be noted that even though I shall be referring to speakers' names when examining how the critical classroom moment is remembered, I was also a part of the recollection process as any narration is a co-narration (Nair, 2002). While Rider and Cloe were the only ones to recall the context of the moment, or when they were researching power and

Foucault on Wikipedia, all six students remembered hearing about Foucault dying from AIDs. However, as shown in Table 4.8, there are two sources from which this information was heard: (1) by a fellow student and (2) by an unidentified speaker. Eun, in her interview with me, stated that she made the comment, while all other students were unable to recall who, exactly, made the comment. We will return to this detail when we investigate how this classroom moment impacted student identities and investment.

All students except Rider reported laughter as the major response to the information that Foucault died from AIDs. It not only raises the question of how the laughter is constructed in student retellings, but also why laughter is absent from Rider's own retelling. In answer to the first question, students identified a range of speakers who laughed from *people* to *we* or from general/inclusive to specific/exclusive, which is similar to the range found in student responses on the discussion board. In answer to the second question, Rider's focus is on the instructor's actions versus the students', and illustrates another way of interpreting critically reflective questions as interrogating and, potentially, reinforcing the power relationship between the student and their instructor. This discussion of how one student interpreted questions posed by me, the instructor, leads us to point out the other two interpretations of what happened after the laughter occurred. Jack and Emma state that there were critically reflective questions asked of the students, while Eun only states *questions*; she never qualifies further what kind of questions.

What occurred after the instructor asked questions is remembered by Rider and Jack. While Rider remembers students not responding, Jack recalls students reflecting. Whether or not their reflections were vocal or silent is not specified; however, the last event in students' pedagogical memories of the critical classroom moment are seen in Eun, Emma, and Rider

remembering that students researched and/or could discuss HIV/AIDs on the class' discussion board.

Overall, there are three major actions and/or events that are referenced as being a part of the critical classroom moment of Foucault, HIV/AIDs, and laughter. The first is that information on Foucault's death from AIDs was heard. The second is that the majority of students laughed in reaction to the information. The third is that the instructor responded with questions concerning the students' reactions. Because we have teased apart the temporality (orientation and complicating action) of the moment, I focus on the category of evaluation from Labov (1999) in order to explore the ways in which students make narrative components of the critical classroom moment meaningful.

Evaluating the classroom moment from multiple perspectives. When examining narrative, it is not only necessary to engage with what happened, but also how speakers interpret and/or evaluate what occurred—"its *raison d'être*" (Labov, 1999, p. 231). Evaluations can appear anywhere within a narrative, which allows a speaker to comment on actions and events that take place. As outlined by Labov (1999) and Toolan (2001), evaluations can take place outside and inside a narrative. In the following section, I explore the kinds of evaluations students relied upon, both external and internal. I then pose the implications of these evaluations in relation to creating pedagogical memories and impacting student identities and investment.

External evaluations can range from wholly external evaluations to evaluative action (Toolan, 2001, p. 152). Three types of external evaluations were notably relied upon in our conversations—wholly external evaluations and embedded comments. Examples of each are shown below in Table 4.9.

Table 4.9

External Evaluations

Evaluation Types	Examples from Interview Data
Wholly external evaluations	(1a) I still remember it (Rider) (1b) I didn't like dislike or anything but I felt like . it was a little bit more than what I has // expected/ (Eun) (1c) I just remember that everyone laughed at it/ (Emma) (1d) the DAY I don't really remember/ (Hunter)
Embedded, Teller-as-participant's comment	(2a) and <i>we</i> feel like wow! (Cloe); (2b) cause <i>I</i> said it's uhm I said what's funny/ [...] and then xxx philosopher died by AIDs/ (Eun)
Embedded, Non-teller's comment	(3a) <i>who</i> said it like he died from AIDS? (Cloe); (3b) and then <i>you</i> were like why did you say in that way/ why would you think in that way/ (Rider) (3c) and <i>the students</i> felt like uh/ so maybe I should not have said in that way/ (Rider)

Wholly external evaluations are those that explicitly “express a speaker’s current or still valid general evaluation of [...] distant event[(s)]” (Toolan, 2001, p. 152). In other words, similar to how abstracts comment on the gist of what happens in a narrative, wholly external evaluations comment on the overall feeling towards and/or the impact of the event. For our purposes, this kind of evaluative comment allows us one way to gauge how the critical classroom moment was memorable *and* tellable. As seen above, Examples 1a through 1d illustrate a range of memorability and tellability from Rider’s being most to Hunter’s being least.

But only one kind of evaluation cannot comprehensively illustrate how a speaker feels and/or is impacted by an event. Other kinds of evaluation are needed to see the entire picture. Therefore, I examine two other salient external evaluations found in the data in the form of embedded comments. One kind of embedded comment found is when a teller reports a comment they made as a participant during the event. Examples 2a and 2b come from Cloe and Eun. The difference between the two is that Cloe references a group of students that includes herself (*and we feel wow!*), while Eun references herself through the use of *I said*. The second kind of

embedded comment found is when the teller reports a comment made by another participant or participants. Example 3a in Table 18 illustrates Cloe attempting to identify who said “he died from AIDs.” Example 3b and 3c, however, illustrate Rider commenting explicitly on what he recalls the instructor saying as well as how the students felt and/or thought in response to the instructor’s reaction.

The external evaluations examined in Table 18 begin to show the complex ways in which students recall a particular event. For example, Rider communicates a strong recollection of the event, yet he does not reference himself when retelling his story only others—the instructor and the students. Eun, however, appears to have just as strong a recollection, but her narrative focuses on her own personal growth because of the experience. Cloe, on the other hand, recalls the event in the context of her group of peers engaging with the “wow!” moment of comparing Foucault’s accomplishments to the cause of his death.

But my analysis cannot be limited to external evaluations. Internal evaluations are also of great importance, which included intensifiers, comparatives, and explicatives. Examples of those found in the interviews are shown in Table 4.10 below:

Table 4.10

Internal Evaluations Found in Pedagogical Rememberings

Intensifiers	(4a) <i>Boosters/Hedgers</i> : so; kind of; very; just; little bit; really; too; pretty; (4b) <i>Repetition</i> : funny; strong; I didn’t know; I don’t know; I (don’t) remember (4c) <i>Adverbs</i> : suddenly; definitely
Comparatives	(5a) <i>Negatives</i> : so like nobody actually participated (Rider); contradicting (Cloe); (5b) <i>Futurity</i> : yeah before that you know when we first had like read article I . [...]yeah/ I didn't know/ I just didn't know about the disease so ... (Eun);
Explicatives	(6a) <i>Because ...</i> : because . I . think at that moment uhm . some students already knew about knew more about the disease/ and I didn't so I fee:I ... a little bit shamed/ (Eun); I LAUGHED because I find that people laugh

	<p>and it was no big deal/ [...]I find it was uh uh people are making . are overreactive for that thing/ (Jack); that was because . they // in my // the reason why people laughed at it is maybe it's like a social construction thing/ (Emma); because your reaction was very strong/ (Hunter)</p> <p>(6b) <i>Which ...</i> : but then he just died of AIDS which is like a sexual transmitted disease/ (Cloe)</p> <p>(6c) <i>Prefaced with 'why'-interrogative from interviewer:</i> oh . maybe within current social contexts is // it's just normal to associate one . I mean it stands out when he was one who was talking about all those things and then he eventually had AIDs (Hunter);</p> <p>(6d) <i>So ...</i> : that we . perceptionally think that . associate AIDS with a negative [...] side of things so that's why people would feel like . maybe he's a hypocrite? (Emma)</p>
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All students utilized some form of internal evaluation. Intensifiers were some of the most common, particularly the use of boosters, such as *very*, *really* and/or *too*. Repetition was also a common way to evaluate teller and other participant actions, such as Eun's comment of "I didn't know" in relation to her knowledge of HIV/AIDs prior to the classroom moment. Comparatives were another form of internal evaluation, such as emphatic negatives (i.e., *nobody*) and referencing futurity or how the classroom moment, in this present study, may impact student investment.

The last form of internal evaluation is the explicative or appended justifications to narrative clauses. For example, when Cloe in Excerpt 11 below is discussing her feelings during the process of researching information on Foucault, she highlights a potential reason why her group of peers found his cause of death "funny."

Excerpt 11

- 1 YAS: what do you [remember? [I want to know what you remember/
 2 CLOE: [what I remember [I feel like when we were talking // he was so // they
 3 described him as so many things was it like like a writer philosopher/
 4 YAS: mmhmm
 5 CLOE: thinker whatever that is/ I feel like there was a long list/ and we feel like wow! this
 6 guy did so much/ a:nd suddenly someone brought up that he died of AIDS/ and we were like
 7 that's funny/ like for me I find it funny because like . he's kind of very intellectually uhm
 8 profound/

9 YAS: uh huh

10 CLOE: but then he just died of AIDS which is like a sexual transmitted disease/

11 YAS: uh huh . so you feel like it was ...

12 CLOE: contradicting/

In Excerpt 11, I ask Cloe to “remember” the event in detail. Cloe, with uncertainty, discusses her group’s realization of the disparity between Foucault as a “writer philosopher” to “he died of AIDs.” This disparity becomes the reason for finding “it funny” as indicated by explicative markers *because* and *which* (Toolan, 2001, p. 157). While *because* qualifies the entire statement concerning the disparity itself—“he's kind of very intellectually uhm profound/ [...] but then he just died of AIDs”—the *which* expands upon Cloe’s definition of AIDs, “a sexual transmitted disease.” At this point in our conversation, I ask Cloe to expand upon the disparity that she is hinting at. Cloe states that the disparity itself is “contradicting,” which supports the discourse of naturalness described in earlier sections, as well as below.

The various ways in which students put together the narrative and evaluated the narrative demonstrate the importance of not only considering what occurred during the critical classroom moment, but also how students were impacted by the events, such as their pedagogical memory. Evaluative components of narrative, however, are just one way of investigating how student identities and investment is impacted by classroom moments. Nair’s (2002) concept of narrative fragility is another way to engage with the co-narration of the Foucault, HIV/AIDs, and laughter moment.

Protecting the Classroom Moment. What is most important in my examination of pedagogical memories that I am asking my multilingual students to recall is to consider the complex ways in which their identities are impacted. As I demonstrated above, evaluative commentary is one way to see how student identities can be shaped and/or influenced; furthermore, they can indicate the stakes of the event and whether or not any kind of personal

growth has taken place after the event. However, there is another way to engage with student identities and investment—narrative fragility. According to Nair (2002), the cline of narrative fragility is indicated by degrees of inference. I have explained these degrees in Chapter 3. Now, I revisit Nair's (2002, p. 239) injunction of "always protect the fragility of your narratives because you are thereby protecting your vulnerable 'self'" so as to demonstrate how multilingual students protect their pedagogical memories through two major protective strategies—"building a story round an embedded cultural generalization" (p. 238) and using iterative strategies to emphasize the evaluative impact of pedagogical memories.

To understand the workings of cultural generalizations, it will be necessary to return to our discussion of discourses found within the data: (1) discourse of naturalness; (2) discourse of shame; and (3) discourse of intercultural struggle. These discourses can be seen as traces not only within the discursive strategies students utilized, but also in the ways students drew upon 'a cultural generalization' that they believed was commonly shared. I explore each trace of the three discourses above in order to show how each narrative was built around three particular cultural generalizations.

Cultural generalization of naturalness between social actors/actions: The generalization is best articulated by Emma's statement that "it's just how people . [think about it]" when referring to the link between someone getting HIV/AIDs and "immoral behavior." Emma, Eun, Hunter, and Cloe indicated the "contradicting" implication that is "normal." While Cloe's pedagogical memory of the event is focused on the contradiction, Emma and Eun challenge the assumption of contradictoriness, although it appears to still be immanent in their reference to immoral sexual behavior, such as Eun's "it doesn't really mean that the person is uhm uhm I

don't know immoral or anything right?" or Emma's "yeah even though I think people getting AIDS does not necessarily mean they . they are sexually promiscuous".

Cultural generalization of shame: Shame, as investigated above, came about most explicitly in Eun's discussion of how she felt after the classroom moment. She states, "yeah but I feel a little bit shamed after that/ because . I . think at that moment uhm . some students already knew about knew more about the disease/ and I didn't so I fee:l ... a little bit shamed/." In this example, she highlights her lack of knowledge before the classroom moment and her peers' knowledge after the classroom moment. Shame, in this sense, is a culturally constructed generalization that one may be considered outside a group if they do not have the same knowledge and/or experience as that group.

Cultural generalization of intercultural struggle: The culture of the classroom is also an important aspect to keep in mind when exploring each narrative for it is a site of intercultural struggle—students in my class came from all parts of the world, as well as different parts within the same country. Furthermore, each had their own unique and situated history of linguistic, cultural, and social experiences. Jack qualifies what people laughed at was "no big deal." He states, "I find it was uh uh people are making . are overreactive for that thing/". In other words, Jack suggests that navigating how cultures come into contact is sometimes taken too far—students are too hesitant (according to his discussion board post) or "overreactive." On the other hand, Rider argues that it is the instructor who is too "strong" and/or appears "upset" so that "students felt like uh/ so maybe I should not have said in that way/." In both Rider and Jack's narratives, the reactions to that moment were too serious. Cultures came into contact, and, according to Rider, were unable to break down that moment of contact further. Jack, on the

other hand, demonstrates that it was a move “to memorize that moment and uh to ask ourselves why did our // why do we laugh?”

The second of Nair’s (2002) protective strategies is “using iterative structures to reinforce the casual patterns and evaluative aspects of the story” (p. 238). Rider’s narrative is one example of how this iterative strategy can be employed in order to emphasize his evaluation of the classroom moment. He utilizes repetition in two ways: (1) restating the instructor’s reaction as strong, angry, or mad; and (2) listing concrete questions that he remembers the instructor asking in a format of *you were like* + question. Both of these ways allows the teller, Rider, to construct not only the instructor’s reaction as he remembers it, but also the students’ reactions. He does not explicitly reference his own evaluation of the event until towards the end of the narrative.

Other multilingual students also employ repetition to reinforce the evaluative impact of the story. Eun’s narrative is another significant example when she describes her experience before, during, and after the episode. She consistently refers to her state of not knowing and then the state of pushing her limits of knowing about the topic of HIV/AIDs.

4.5 CONSTRUCTING A CLASSROOM-LIFE NARRATIVE: FOUCAULT, HIV/AIDs, AND LAUGHTER

In this chapter, I have laminated multiple layers onto a critical classroom moment that occurred during our Spring 2014 class. I have carefully considered the discursive strategies employed to accomplish retellings of the critical classroom moment from nominating strategies to narrative protection strategies. I have also examined three discourses that can be inferred from the data: discourses of naturalness, discourses of shame, and discourses of intercultural struggle. In addition, I have investigated how intersections of race, gender and sexuality converge within the classroom by exploring the multiple interpretations that an intersectional approach demands. I

have uncovered the overlaps, challenges, and nullifications in this oscillating process of lamination. Now, in this last section, I move on to build a new class-life narrative of the event by drawing upon my multilingual students' recollections as well as my own (Nelson, 2011).

4.5.1 *The Classroom as a Site of Intercultural Struggle*

On a spring day, the second week of the quarter, I introduce students to Foucault's (1990) *History of Sexuality*, in preparation for the weekend reading assignment. I begin by asking students to look up information on Foucault (1990) through Google and/or Wikipedia searches. When roughly ten minutes have passed, I ask students to share their responses—

“Philosopher.”

“*Discipline and Punishment.*”

“Does it have to be about school?”

“No,” I say. Eun says, “well I think it's weird or funny that he died from AIDs.”

Laughter. I hear it from everyone present, while other students hear some *not* all of their peers laugh. Even though I recognize that I am uncomfortable, I choose to focus on challenging my students' first reactions and/or interpretations through a series of questions that address the question of why did laughter occur? What does that mean?

Some students discuss possible reasons. One is the contradictory nature of working as a scholar who engages with issues of sexuality and then dying from HIV/AIDs. Another is that they did not know how else to respond. Another is that other students had laughed. I continue to encourage students to reflect on the reasons why laughter was the major response in relation to Foucault's (1990) theory of power in *History of Sexuality*.

Later, however, students recall the moment in various ways. On our online discussion board, students highlight reasons for the laughter to be natural and/or normal—we couldn't help

laughing. They also engage with associations of HIV/AIDs—Africa, transmission, spread, homosexual, disease. Whether or not these definitions are based on new or known individual and/or cultural knowledge (“friends”) is rarely referenced. Furthermore, who laughed and who did not laugh becomes unclear and dependent upon the writer. One student, out of many, engages with this new understanding of HIV/AIDs in her journal. She makes connection to class concepts, as well as addresses her own limits of knowing.

My impression is that students recall the moment as a springboard for being critically self-reflexive. It is not until six months later that I discover the limitations, struggles, and benefits of my critical pedagogical approach according to six exemplary students from my class—Rider, Jack, Eun, Hunter, Cloe, and Emma. Rider, Jack, and Eun all focus on how unexpectedly serious that moment became, particularly my reaction through questions that interrogated the reason for the laughter:

“no: bit serious but you wanted us // I think you wanted us to: to be to be to memorize that moment and uh to ask ourselves why did our // why do we laugh?” (Jack)

“you were kind of strong/ and the students felt like uh/ so maybe I should not have said in that way/” (Rider)

“I . think at that moment uhm . some students already knew about knew more about the disease/ and I didn't so I fee:l ... a little bit shamed/” (Eun)

Emma, Cloe, and Hunter highlight the naturalness of the laughter, that it was normal for that particular space and time because of the disparity between Foucault’s (1990) work and his death:

“thinker whatever that is/ I feel like there was a long list/ and we feel like wow! this guy did so much/ a:nd suddenly someone brought up that he died of AIDS/” (Cloe).

“I think I . laughed at it too <laughs> cause I don't remember how I felt but I would assume . that was because . they // in my // the reason why people laughed at it is maybe it's like a social construction thing/” (Emma).

“it's just normal to associate one . I mean it stands out when he was one who was talking about all those things and then he eventually had AIDs” (Hunter).

Each student's pedagogical remembering of the classroom moment focuses on particular aspects that were meaningful to their identities and investment in the classroom. Although the critique of my own reaction as the instructor was difficult to hear, it was also inspiring to be able to have honest, straightforward feedback from my students. It also demonstrated that the classroom is not simply a site of struggle, but a site of intercultural struggle in that students are coming into class with a wide range of experiences, knowledges, identities and investments that must be acknowledged.

Eliciting pedagogical rememberings is one possible way, as I demonstrated in this chapter, to make that acknowledgement. Their pedagogical rememberings provide the stepping stones to strengthen my teaching and learning practices. Furthermore, they create a space for instructors and students to be conscious of what we are embodying, constructing, and countering as critical moments surface.

4.6 CONCLUSION

In this chapter, I explored one critical classroom moment from the ten-week course I taught in spring. This moment, in particular, was unique due to the fact that it was not recorded; only the impressions and rememberings were collected and analyzed. In this vein, I crafted a narrative of our class' pedagogical memory in and of itself based on a wide variety of spoken and written data. In the chapters that follow, I focus on smaller stories, smaller moments in

which intersections of race, gender, and sexuality are most salient. I then move on to the pedagogical implications of my study based on both this chapter and the following chapter on intersections in the classroom.

Chapter 5. FINDINGS AND DISCUSSION PART 2: INTERSECTIONS OF RACE, GENDER, AND SEXUALITY

In the last chapter, I examined how some of my students and I remembered a notable critical classroom moment through written and spoken discourse. I focused mainly on students I was able to follow up with in one-on-one interviews. Their interviews, written responses, and my own observations were put into conversation in order to explore how forms of diversified expression converge within the classroom. These convergences demonstrate the exigency for creating new, alternative approaches to the study of language and identity if we wish to challenge our current research theories and methods. For this dissertation, mapping intersectionality onto the language and writing classroom is how I am challenging current approaches to language and identity in language and writing studies. Exploring emotionally charged moments in which these intersections converge is one way. Another way is to interrogate how forms of diversified expression are perceived, constructed, and oriented to in conversation.

In this chapter, I employ a broader focus that requires investigating the perspectives of other students' in our class. I illustrate how these perceptions, constructions, and orientations can move us towards developing a variable-*with*-variable approach.

In order to build this approach, I answer the following questions:

1. In what ways are intersections of race, gender, and sexuality discursively constructed through the linguistic and rhetorical choices of the speaker(s) and/or writers involved?
2. How do these discursive constructions impact our understanding of the language and writing classroom as a convergence of time, space, identities, and investment?

To begin answering the first question, I consider how my multilingual students understand variables of race, gender and sexuality by investigating classroom talk and reflective writing activities in which they define, construct, and draw upon these variables. Once I map out my students' conceptualizations, I utilize Crenshaw's (1993) mechanism of intersectionality to

disrupt the overlaps, contradictions, and nullifications of these variables in student interactions that include discussion board exchanges, group work, and focus group recordings. Furthermore, I draw connections to specific examples of how my students describe how these intersections impact their identities, investments, and life experiences. My findings are then posed as a point of intervention, answering my second research question: how intersectionality can be incorporated into our research practices so as to extend our understanding of student identities and investments. I propose the concept of *the decenter* and the act of *decentering* as one way to accomplish this incorporation.

5.1 MULTILINGUAL STUDENTS' UNDERSTANDING OF RACE

Students first encountered the term race in our class when they were assigned to read Kubota and Lin (2009). Kubota and Lin describe race as in flux, imagined, and socially constructed with reference to work in critical race theory. Students came to class having read Kubota and Lin in preparation for our first class meeting on Week 3. To begin our class meeting, I decided to hold a brief question and answer session in which students could voice their concerns with course material and assignments. It is in this context that Dastan asks if race can be performed. Our exchange is shown in Excerpt 1 below:

Excerpt 1

- 1 DASTAN: so it's about race/ so can we perform the race? so if take like if take Asian and
- 2 even if uhm he or she will perform him or herself like an/ I don't know like an European/ we'll
- 3 still consider them as Asian/ why?
- 4 YAS: I don't know why!
- 5 S?: <laughs>
- 6 YAS: that's what we're looking at right?
- 7 CLASS: <laughs>

In Excerpt 1, Dastan begins by stating what he is going to ask about—race—and then he moves into an important question that links Cameron's (1999) concept of performativity that

students were required to read in class and Kubota and Lin's (2009) race. Specifically, Dastan asks "can we perform the race?" By asking this question, Dastan is bringing the range of perspectives—from social to biological—of race into focus. He further explains the reason for answering his question by providing an example, which is a discursive strategy of argumentation. Dastan's example asks why someone remains other-identified as Asian even though they perform as a European. In response, I make a disclaimer—"I don't know why!" This exchange is what would frame the remainder of our class; more specifically, I asked students to discuss how they define race. After our whole-class discussion, students then were assigned to explore visual representations of race in English language learning textbooks. Below, I present what multilingual students in my class defined and constructed as race during these in-class activities, which range from biological to \sociological conceptualizations. I have named these conceptualizations in my students' words: race as *where you belong to*, race as *the culture you live in*, *race is about complexion*, race as *artificial boundaries*, and race as *what kind of education you have*.

5.1.1 *Where you belong to*

Eun was the first student to respond to the question posed about possible definitions of race for the class. Her response captured what some students in their weekly journals considered race to be—a part of someone's identity *and* indicative of "where you belong to." She explains this definition further in Excerpt 2 below:

Excerpt 2

- 1 EUN: uhm I said it is your identity that tells you where: where you belong to/
- 2 YAS: where you belong to?
- 3 EUN: but not in terms of uh location though/
- 4 YAS: what do you mean?
- 5 EUN: uh uhm you can be // so you can be Japanese but born in Korea but have Korean
- 6 citizenship so . I'm I'm not saying that/ more like in terms of uhm I don't know your

7 uhm genes?

Eun's definition of race relies heavily on the assumption that race is an identity; by defining race in this way the term becomes not only a personal concept, but also a social and cultural one. I encourage Eun in Line 2 to clarify what she means by, "where you belong to?" Eun proceeds to describe what she does not mean, that is, not location; in other words, race is not geographical. She then gives an example of a Japanese-identifying person being born in Korea, having Korean citizenship, but leaves the implication of these conflicting racial identities with her use of "so" in Line 6. It is not until Line 7 that Eun explicitly defines race as genetic: "your genes?" Although Eun remains tentative in offering her definition, as indicated by rising intonation, Eun's example is now more easily interpretable. Her 'so' becomes the assumption that a Japanese who is born in Korea, has Korean citizenship, is still considered Japanese because of their genes, or in Eun's words, "where you belong to."

In their journal entries for Week 3, some students, Avery and Diego, shared Eun's definition of race. Avery states, "[i]t is kind of like your nationality except not always because you could be born in a certain place yet not actually be from there." Her statement parallels Eun's example in that she highlights the significance of where one is "not actually [...] from". Diego also emphasizes the importance of race being "linked to ancestry" in his journal entry. To put it another way, Eun, Avery, and Diego conceptualize race as a sense of belonging to one's ancestry as opposed to where one is physically born.

5.1.2 *The culture you live in*

Mateo, on the other hand, adds to our discussion of race in a different way. He presents not only an alternative way of conceptualizing race, but also brings ethnicity into our discussion of race as seen in Excerpt 3 below:

Excerpt 3

1 MATEO: I said uhm . there's a difference between ethnicity and race so: for me
 2 ethnicity is more of like . uh like as meaning like you know American or Mexican you
 3 know/ xxx like that/ and race of // about like the culture you live in or where you
 4 identify yourself is/ cause like . personally me I'm . I was born in Mexico but I'm .
 5 like . I say like my race is more Americanized since I grew up in America/ I xxx
 6 American culture/

~~~~~  
 7 YAS: okay okay so you think this is more cultural?

8 MATEO: yeah/

9 YAS: and ethnicity is . more [ location?

10 MATEO: [ like blood/ your actual blood like ...

~~~~~  
 11 YAS: blood?

12 MATEO: like your bloodline your ...

13 YAS: okay

In Excerpt 3, Mateo highlights a difference between race and ethnicity specific to his life experiences. He discusses the difference in relation to his identification as American *and* Mexican, which can be seen in Lines 2, 4, 5, and 6. Further, Mateo defines race as socially and culturally impacted—"the culture you live in or where you identify yourself"—thus challenging Eun's conceptualization of race as biological and/or genetic. Mateo even presents a narrative to contradict Eun's hypothetical one. He states that even though he was born in Mexico, because he grew up in America, the culture itself defined his race. Ethnicity, on the other hand, is blood or, perhaps, what Eun was categorizing as race.

5.1.3 *Race is about complexion*

Long and Jack both contribute to the discussion after Mateo's addition by including physical appearance as part of their conceptualizations of race, that is, skin color. In Excerpt 4 below, Long agrees with Mateo; however, she extends his definition of race as culture to include "skin color".

Excerpt 4

- 1 LONG: so I agree with him that race is more like in terms of culture or skin color or
 2 whatnot/ ethnicity is not as broad/ it's more like // so race is like Asian and ethnicity is
 3 like Japanese Korean . [Filipino
 4 YAS: [okay

Long also, as shown in Excerpt 4, brings ethnicity back into our discussion of race, particularly by highlighting how they are different. Ethnicity, according to Long, is narrow in meaning, such as Japanese, while race is broader, Asian for example. Jack follows up Long's response by agreeing with her definition of race as "about complexion" in Excerpt 5 below:

Excerpt 5

- 1 JACK: I think race is about complexion/ it's a more general . than uh citizenship or
 2 nationality/ [...]and I also think like uh culture is too general cause uh culture is dynamic/ it's
 3 always evolving/ ethnicity more like culture and traditions/ it's the things left from past
 4 uh generations/

As can be seen in Line 1 of Excerpt 5, Jack's conceptualization of race overlaps Long's in two ways—(1) race as complexion and (2) race as general. Jack then comments on the inclusion of culture when discussing ethnicity in Lines 3-5. In order to do so, he provides a concrete definition of culture as "dynamic," "evolving," and about "traditions". Jack then compares his definition of culture to ethnicity, thus illustrating that a broad/narrow spectrum applies to racial identities in relation to culture, ethnicity, and generational age. Furthermore, Excerpts 3, 4, and 5 illustrate the difficulty of determining the border between race and ethnicity.

Four students also critically reflected upon physical definitions of race in their weekly journals. Generally, students took a before-and-after approach by discussing the definitions of race they had come to class with and comparing those definitions to how they thought about race after our week-long examination of the concept. Biyu specifically frames her prior conceptualization by stating that before class she "believe[d] that skin color is everything

(rhetorically). No matter how people are embraced by a different culture, the skin color still represents who they are.” In other words, Biyu equated skin color as representative of racial identity. Cloe similarly expresses that race is a physical representation. She makes the following statement in Excerpt 5a below:

Excerpt 5a

1 I've always thought of race as physical representation of different biological factors.
2 However, biology proved to be unrelated to race, and that surprises me; especially the
3 part in the video where the students compare their DNA sequence with those in the
4 database.

As shown in Excerpt 5a, Cloe references her “always” consideration of race as physical and/or biological in Line 1. Cloe then goes on to make a connection to the video clip we viewed in class from *Race: The Power of Illusion*. She states that the video “surprises” her, especially the selection that deals with students comparing DNA sequences. Rider also comments on his beliefs before in response to the video selection. Like Cloe, Rider states that “I had always believed that race has to do with physical appearances and some people took racist actions by discriminating skin color.” Not only does Rider reference feeling that before this class he conceptualized race as physical, he also refers to the concept of discrimination, specifically racial. Dastan, on the other hand, still strongly defines race as physical. He writes, “I define race as a variety of inherited characteristics, including genes, skin color, and physical appearance, that makes us unique and, at the same time, similar to someone.” According to Dastan’s definition, race is a physical set of characteristics that include genetic makeup, complexion, and other physical features that “unique[ly]” and “similar[ly]” identify someone. In other words, definitions of race as “about complexion” entail all physical features.

5.1.4 *Artificial boundaries*

In response to other students' conceptualizations, Hunter's own definition of race (and ethnicity) focused on power relationships that create borders between groups of people. His full definition is seen below in Excerpt 6:

Excerpt 6

1 HUNTER: I think no matter race or ethnicity they both a:re . artificial boundaries that
2 separate divide people into groups which serve to . maybe to embrace certain values of
3 that group/ or: the authority of that group/

Hunter prefaces his definition of race above in Line 1 by highlighting that it is not the concept that matters, or the identities, but the way in which “authority” is used to “divide” communities of people. Similar to Kubota and Lin's (2009) reading, Hunter points to the importance of “authority” of certain “group[s]” and “values” when conceptualizing race (and ethnicity).

However, Brody counters Hunter's definition by returning our discussion to actual physical differences in the classroom in Excerpt 7 below:

Excerpt 7

1 BRODY: I don't think it's completely artificial/ I mean you look at any of us in this
2 room/ and there's obviously differences
3 YAS: okay
4 BRODY: I feel like there's a . there's a line/ cause there's definitely an artificial
5 whatever societal constructs but there's also you know . like an actual ethnicity/ xxx I
6 don't know
7 YAS: there's a stro:ng e[motional and . maybe [historical?
8 BRODY: [yeah [yeah

As shown in Excerpt 7 above, Brody raises his counter to Hunter by first conceding that social constructs exist in Line 4. He then offers his counterargument: “actual ethnicity.” I ask him to clarify, adding in “emotional and historical” to Brody's definition. Diego follows up our discussion, which is not present in Excerpt 7, with, “wouldn't you say . physical?” Brody agrees

with Diego, which demonstrates that it—and this could be ethnicity or race or both—for Brody is emotional, historical, and physical.

Like Hunter, Biyu also feels her definition of race has been impacted by Kubota and Lin's (2009) conceptualization of race. Her discussion below in Excerpt 7a is from her journal entry for Week 3. Clauses/complex clauses for written texts are numbered according to Eggins' (2004) framework. This framework allows us to see the connections within and between clauses. Biyu explains how she creates a compromise between the idea of race as biology and race as social ideology:

Excerpt 7a

(1) This article changed my point of view. (2i) I think that even though biological differences still exists and (2ii) is part of the definition of race, (2iii) social norms and constructions must be considered as part of the concept because (2iv) race generates discrimination and hierarchical formation, which is apparently a social component.

Biyu signals that there has been a change in her “point of view” in Clause 1 from biological to sociological. She details how grappling with what she knew before class and what she knows now is difficult in Clauses 2i through 2iv. Similar to Rider's comment on discrimination, Biyu states that “race generates discrimination and hierarchical formation” and marks that as “a social component.” What is interesting here is that she modifies “a social component” with “apparently,” which may mean that before reading Kubota and Lin (2009) Biyu considered hierarchical formation and discrimination as biological and/or non-social.

5.1.5 *What kind of education you have*

Similar to Hunter's discussion of power, Bohai's connection between race and education is a notable move to highlight the issue of access when considering racial identities and racialization. Bohai's contribution is seen in Excerpt 8 below.

Excerpt 8

- 1 BOHAI: I think it's uh related to . what kind of education you have?
- 2 BOHAI: some habits . well how you perform yourself?
- 3 YAS: educa [tion?
- 4 BOHAI: [yeah

What needs to be clarified before explaining Excerpt 8 in detail is that Bohai struggled with the class assignments and course content due to his English proficiency. He was, however, an enthusiastic student who participated often. In this instance, Bohai offers his own definition of race as connected to education. Bohai's conceptualization becomes unclear in Line 2, when he highlights "habits" and "perform yourself." I attempt to elicit more of what Bohai means, but he does not clarify further.

In three student journal entries, however, this connection between race and educational access is discussed. Jack, Santiago, and Cloe all identify how "race plays a large role in determining your life's chances," (Santiago's Journal Entry 3) specifically through affirmative action. Out of all three, Cloe fully discusses her perspective in Excerpt 8a below:

Excerpt 8a

- (1i) I feel like I'm too young to make an insightful observation about life chances, (1ii) but I think that racism plays a big role in determining that; especially in the early years of education.
 (2i) When the person receives higher education and qualifications, it tends to dissipate, (2ii) because the proof of higher education provides the worth.

Cloe's discussion begins with a disclaimer in Clause 1i: "I'm too young to make an insightful observation about life chances." She then moves onto explain how she connects race, education, and discrimination. What is different when compared to Jack and Santiago's conceptualizations is that she differentiates between educational levels—early education and higher education. Cloe states that higher education "provides more worth," or in other words, makes accessibility equal to all who have earned degrees or "proof of higher education." Does education counter racial

discrimination or encourage it as Ferguson (2008) might argue? Are there other intersections and/or aspects that may? These are the kinds of questions that my students explore, as well as the kinds of concerns that an intersectional approach decenters around how students' multiple identities and investments overlap, contradict, and/or nullify one another.

5.2 MULTILINGUAL STUDENTS' UNDERSTANDING OF GENDER

Students engaged with the concept of gender during the first week of class after reading Cameron's (1999) article on the performance of heterosexual masculinity. As a result, students generally defined gender by either agreeing or disagreeing with Cameron's (1999) text, which argues that genders are learned and performed. While some students reacted strongly against the idea of gender as a social phenomenon, others considered this social approach as valid and in line with their own conceptualizations of gender. The following sections identify the three main definitions of gender as *based in biology*, *performed through actions*, and as a *comparison of behaviors*. These definitions come from student journals for Week 1 because class recordings did not begin until Week 3.

5.2.1 *Based in biology*

In their journals, Avery and Hunter both strongly oppose an idea of gender as social and/or learned. Instead, they present counter arguments to Cameron's concept of performativity and gendered identities. Avery's counter is notable in which she describes one example of how gender cannot be learned in Excerpt 9 below:

Excerpt 9

(1) One example of someone doing gender is in regards to childbirth. (2) Females are the only ones that are able to birth a child. (3) Regardless of what a person "wants their gender to be", a male who identifies himself as a female will not be able to give birth to a child. (4) This is an example that doing gender is based in biology. (5i) Naturally, women are made to be the ones who are able to bear a child – (5ii) it's not a decision that people can just decide for themselves. (6) This isn't an aspect of doing gender than can be learned.

In Excerpt 9, Avery conceptualizes gender as biological through her vocabulary choices and discursive argumentation strategies. Throughout this paragraph from her journal entry, Avery's use of biology-related vocabulary works to sketch out her understanding of gender. She uses the terms *female/male*, adverbs like *naturally*, and frames gender as a given not a choice—"it's not a decision that people can just decide for themselves." In other words, Avery frames her example of childbirth as having no counters because of its relation to biology.

In addition to vocabulary choices, Avery builds an argument against gender as a learned behavior by highlighting that males "regardless of [... identif[ying]] as a female" cannot give birth in Clauses 2 and 3. What is interesting is that Avery chooses not to identify the ideas underlying Excerpt 9 as her own beliefs: she does not use "I" or reference her own beliefs, nor does she consider counters to her statements. Hunter's conceptualization of gender parallels Avery's own. What demarcates his understanding from Avery's, however, is Hunter's perception of "socially related fields." He writes more on this critique in Excerpt 10 below:

Excerpt 10

(1i) Not only in sociology, but also in psychology and other socially related fields, (1ii) it is almost a cliché that "gender is socially constructed". (2i) I can't say that I completely disagreed with theory, (2ii) but I was certainly not on the supportive side of it. (3) Biological elements such as hormones and neurotransmitters also indisputably play an essential part of constructing human behaviors related to gender. (4) I never gave the topic a further thought because, to me, it was just another theoretical claim without any practical value.

In contrast to Avery's discussion in Excerpt 9, Hunter presents his disagreement from a personal standpoint. He specifically highlights his perspective through the use of "I," as well as makes a concession in Clause 2i. Although Hunter's stance on the subject does not change as seen in Clause 4, he demonstrates one way a student can encounter the idea of gender as learned and/or performed in resistant and critical ways without shifting their own personal beliefs.

5.2.2 *Perform genders through our actions*

Students who agreed with Cameron's (1999) article wrote about how they see this conceptualization of gender in their daily lives. Two students in particular, Diego and Zoe, discuss this in detail. While Diego examines the implications of how he performs his gender, Zoe focuses on her own observations of "how females and males express friendliness in a different way." Both students consider gender as a "social construct" and "not fixed but vary to change." To detail how these students conceptualize gender as performative action, I explore two selections: one from Diego's journal entry and another from Zoe's.

In Excerpt 11, Diego presents his view from his "eyes," stating that he would be considered gay and/or less masculine if his actions were not male. His conceptualization is somewhat difficult to trace below, but Diego illustrates how gender is complex and, potentially, defined by a person's actions.

Excerpt 11

(1i) The view that we perform genders through our actions is very true in my eyes because I may have been born a male (1ii) but if my actions did not entail me to be a male I would be considered "gay." (2i) In the sense I would be less masculine just because my actions didn't oppose otherwise, (2ii) but with that being said, gender is a variable change. (3) Stating that gender roles are dependent on events through life that will vary our actions through masculinity or sexuality. (4) In conclusion genders are not fixed but vary to change.

The complexity of gender that Diego is grappling with in Excerpt 11 can be seen in Clauses 1i through 2ii. He states clearly that he considers gender as a performance to be "very true." He goes on to paraphrase Cameron's (1999) text, with a particular focus on the variability of gender as a way of being. Zoe, on the other hand, highlights the importance of power by retelling her cousin's experience working as a psychiatrist. She states in Excerpt 12 below:

Excerpt 12

(1) Furthermore, observers often rate male non-expert as more dominant than the female expert. (2) For example, my psychiatrist cousin told me when the word “expert” was used, the men patients would say, “So, you’re the expert.” (3) Evidently, to men, women’s superior knowledge sparked resentment, not respect.

Zoe’s retelling here provides insight into why she considers Cameron’s (1999) argument to be compelling. What is even more interesting is that she chooses an instance when language has impact, that is, the use of the term “expert.” The question that arises then is why do students see these concepts in such divergent ways, even when I group them together in the same categories? My answer to that is experience—student histories and beliefs need to be articulated before we can even begin to understand how intersections of race, gender, and sexuality have impact upon their classroom interactions and beyond.

5.2.3 *Comparison of [...] behaviors*

A third way in which students conceptualized gender was through a comparison of gendered behaviors. While this definition of gender is closely tied to the concept of performance, I find it important to delineate between the two since the former relies heavily on the fluidity of gender and the latter embraces the dichotomy of gender roles. Jack and Santiago define gender according to these strict boundaries between expected gendered behaviors; they focus on how men are gendered in opposition to women, which justifies their support of Cameron’s (1999) argument that gender is learned and performed.

Jack explores his understanding of gender as one that is “[s]urrounded by both genders in life,” which reinforces the idea of binary genders; however, it is within this binary that gender as a comparison of genders exists. Jack goes on to discuss a more pointed example of how gender is learned and performed by discussing “the fact that ‘being a man’ is not ‘being a woman.’” In

other words, there are only two options, and these options are mutually exclusive. Jack expands upon this in Excerpt 13 below:

Excerpt 13

(1) As a clear standard does not exist for distinguishing masculine and feminine characters, people have to learn the behaviors of the opposite gender in order to avoid those traits that belong to the opposite gender. (2) By not performing the characterized traits of females, the young men in the research demonstrate their masculinity. (3) Without the comparison of feminine behaviors, males would not be able to orient their gender performance of masculinity. (4) Men have to aware what is unmanly in order to perform.

What is notable in Excerpt 13 above is how Jack explores the mutually exclusive nature by acknowledging only two genders. Jack even provides an example in Clause 2 from Cameron's (1999) research to support his conceptualization of gender. It is not until Clause 4 that gender as a comparison of behaviors is exemplified by how the masculine gender must be "aware [of] what is unmanly in order to perform." This notion is also seen in Santiago's journal entry. He makes similar claims by drawing upon Cameron's (1999) text to specifically highlight how gender as compared behaviors is relevant to "males." Building upon the expectation of heterosexual masculinity, Diego states that, "[a]s a result, we see males acting a script of what a male should be, when in reality it is simply a social construct." To put his statement another way, what a male should and should not be demarcates gendered behaviors.

5.3 MULTILINGUAL STUDENTS' UNDERSTANDING OF SEXUALITY

I would like to begin my discussion of my students' understanding of sexuality by highlighting an interesting interaction during Week 4 that took place when students were transitioning from one in-class activity to another. The interaction in Excerpt 14 below highlights one instance in which sexuality was explicitly defined between Rider and Hunter.

Excerpt 14

- 1 RIDER: what is heteronormativity like a expectation of certain gender to be a certain way?
- 2 HUNTER: yeah
- 3 RIDER: right
- 4 RIDER: and heterosexuality is liking the opposite sex/
- 5 HUNTER: heterosexuality? it's different sex/ yeah/

In Excerpt 14, Rider asks Hunter to clarify what heteronormativity means. He proposes the definition, “a expectation of certain gender to be a certain way?” Hunter reaffirms Rider’s definition, and Rider responds by further clarifying what he means through defining heterosexuality as “liking the opposite sex.” Although this may appear as an expected response, it is important to preface my students’ understandings of sexuality with a concrete definition of heteronormativity that some students chose to encounter critically. The definitions of sexuality that arise from these encounters are sexuality as *what is considered legitimate*, as what defines *who we truly are*, as a *heated issue*, and as concerning who is *naturally attracted* to whom.

5.3.1 *What is considered legitimate*

One way in which my students conceptualized sexuality was by acknowledging that certain sexual identities are legitimated. Long poses this kind of definition during our fifth class meeting, as shown in Excerpt 15:

Excerpt 15: Classroom Interactions, Week 3

- 1 LONG: so because it's kind of like a bias against homosexuality/ then I guess it i:t
- 2 makes people perform what is considered legitimate you kno:w/ so it kinda
- 3 influences people in that sense yeah/

In Excerpt 15, Long is describing “a bias against homosexuality” in order to discuss the concept of performativity for our course. She goes on to explicitly point to how bias may influence people to perform “legitimate” identities; moreover, her articulation of sexuality within this

framework suggests that performativity may be defined for her as a reflexive praxis in relation to sexual identities.

Bohai also discusses how sexuality is about what is legitimate and what is not. Similar to Long, Bohai pairs his discussion of sexuality with performativity in Excerpt 16 that follows:

Excerpt 16: Classroom Interactions, Week 3

- 1 BOHAI: I have a question/ so uh the first time we talk about performativity is about . uhm
- 2 about identities can be changed through the long time/ and but we need to come to the uh
- 3 homophobias we think that the/ I forgot the name of author/ so he said that we cannot apply
- 4 the treatment to the uh homosexuality/ and I don't know why/
- 5 YAS: what are you trying to say here?
- 6 BOHAI: so uh because uh we can change our preference of the sexuality/ but why can we not
- 7 change uh apply some treatment to one person to change their preference?
- 8 YAS: but is that what the question is about performativity is changing . people's beings or is it
- 9 about performing xxx

As shown in Excerpt 16, Bohai begins by discussing the idea of identities as performed, which allows identification to become a dynamic—“changed”—category as opposed to a static one. He explicitly states that this understanding of identity is situated within the current course, “the first time we talk about performativity.” Bohai brings up a concern with “homophobias,” which may be in connection to our class viewing of *Reorientation* during Week 2. Bohai then moves onto discussing an unnamed author and what this author said about treating homosexuality. He provides a disclaimer that may indicate his confusion concerning the relationship between performativity, homosexuality, and, in connection to Long’s statement, legitimacy. I ask him to clarify, and he goes on to raise an important question, “why can we not change uh apply some treatment to one person to change their preference?” Bohai’s statement here constructs sexuality as what is considered legitimate because he pointedly references changing preferences to prevent homophobias. In other words, Bohai develops a line of inquiry that is concerned with making others perform legitimate sexual identities in order to avoid discrimination.

Brody raises this same discussion point in his journal for Week 2. He specifically highlights how *Reorientation* raises salient questions similar to Bohai's—how are certain sexual identities legitimated? How are other sexual identities not? His full exploration of this problem is seen in Excerpt 17 below:

Excerpt 17: Brody, Week 2 Journals

(1i) On a different note, the documentary *Reorientation* was a good video to watch in class (1ii) because it explicitly gave context for our class that I was itching to have from the start. (2) It did this by stating that there is a strong stigma against homosexuality and forms of sexuality that aren't "heteronormal." (3i) Even though we all know of this stigma, I think it would've been beneficial to begin this quarter and talk of sexuality by explicitly stating that it *is* a problem in society, (3ii) and then following a problem solving route by asking *why* it is problem, which would then lead to the reading and analyses that we jumped into right away instead. (4i) Either way, I'm glad that we watched the Part I clip, (4ii) and that sexuality/acceptance was discussed in the context of society, as opposed to broad, general discussions about sexuality and just the theories related to it.

In Excerpt 17, there are three main aspects to Brody's journal entry that can be readily identified:

(1) his response to *Reorientation*; (2) his understanding of sexuality; and (3) his critique of the pedagogical approach taken in our class so far. Again, similar to students' conceptualizations of gender, their definitions of sexuality appeared to be in reply to a particular text or ideology.

Reorientation was one of the turning points in our class, at least in relation to sexuality, because that text was concrete and accessible for students to engage with, as indicated by Bohai and Brody. What is interesting is how Brody discusses sexuality as a problem, specifically between heteronormal and non-heteronormal sexual identities through his referencing of the "stigma" associated with non-heteronormal sexualities and highlighting that sexuality is "a problem in society." It should be noted that this concept of heteronormal may be built upon his readings of Cameron (1999) and Foucault (1990). In other words, students like Long, Bohai, and Brody who defined sexuality as what is considered legitimate were focused on power relationships between sexual identities.

5.3.2 *Defines who we truly are*

Another conceptualization of sexuality that students engaged with is directly related to performativity and sexuality; students who considered sexuality in this way felt that like gender, sexuality can be learned. Similarly, this conceptualization is in response to Cameron's (1999) and Foucault's (1990) texts. Students indicated in their journals and class discussions that they agree with the idea behind identities being performed, and that sexuality is an identity or part of identity. Dastan and Diego describe this particular definition of sexuality in their journals during Week 2 as shown in the following excerpts. In Excerpt 18 below, Dastan coins the phrase "who we truly are" that encapsulates this perspective of sexuality in the sense that identities, like gender and sexuality, can deviate from the norm. Performativity then enables individuals to embody "who [they] truly are." He writes:

Excerpt 18: Dastan Journal Entry Week 2

(1i) Performativity can define gender, or sexuality (1ii) because, the way we act in persona to closer friends than strangers defines who we truly are. (2) Although society demands we put a front and live to societal standards; (3) Cameron's argument states that being less or different from society is ok.

Dastan begins discussing performativity in Excerpt 18 by qualifying it as a way to "define gender, or sexuality." His reasons signaled by "because" are that performativity enables people to be themselves with close friends, rather than with strangers. He goes on to focus on how "society demands" certain "standards" in Clause 2. It is not until Clause 3 that Dastan refers to Cameron's (1999) argument, consequently framing performativity as enabling people to act differently depending upon the social situation. Diego shares Dastan's view that performativity involves a certain amount of attunement—assembling and performing—to one's social situation, although he takes a much more biological perspective (males or females) versus Dastan's social one in Excerpt 19 below.

Excerpt 19: Diego Journal Entry Week 2

(1) Performativity is the act of assembling and performing an identity. (2i) It proves useful to define this term (2ii) because it explains interactions in human nature. (3) In sexuality it can refer to why people perform as males or females.

As shown in Diego's journal entry above, Diego agrees with Dastan in Clause 1 on the idea that performativity allows one to actively assemble and *do* identity work. In Clause 2, Diego uses the term "human nature" to indicate what performativity accomplishes or *natural interaction*. Diego then focuses on sexuality specifically in Clause 3, and he highlights the performance of "males or females." *Nature, male, and female* are linguistic choices that Diego makes in his journal entry, which denote a biological perspective. Whether or not this is Diego's intention or a matter of working through social and biological perspectives, what is important here is the fact that students are conceptualizing sexuality in connection to what they know and what they are learning in our course.

5.3.3 *Heated issue*

In addition to making connections to course content, students also defined sexuality according to topics and/or sensitive issues that are usually underrepresented or never discussed in classroom contexts. In Bohai's journal entry, he first defines sexuality as "sex preference" and then goes on to describe it as "a heated issue in philosophy as a result of its strong relation to the identity." To put his statement in another way, Bohai is presenting the reason *why* sexuality can be defined as a heated issue; his reason is that it "strongly" relates to identity. Daiyu, on the other hand, is one of the few students to question whether or not discussing and/or researching sexuality "is [...] that important?" She engages with this question by discussing Foucault's (1990) understanding in *History of Sexuality*. Her reasons for questioning the validity of research on sexuality are discussed towards the end of her journal entry. She states, "I just don't have been explored the

topic about sexuality before”. Daiyu then proceeds to further engage with whether or not sexuality should be a research topic. She asks, “[i]s that just because this is a reflection of cultures and performative?” In another way, Daiyu is highlighting what I have highlighted earlier here—is our discussion of sexuality a consequence of cultural context and literature on performativity? Does the situation within which this class is exploring certain course topics impact how students define concepts of identity, such as race, gender, and sexuality?

In contrast to Daiyu’s trajectory of questions concerning the importance of sexuality as a topic, Zoe argues why it is an important topic in relation to the video we watched, *Reorientation*. She states, “I believe there is a problem where people do not realize the serious consequences behind the culture of casual homophobia.” Similar to Brody’s claim that we must look at sexuality as a social issue, Zoe argues for interrogating issues of sexuality because of the “culture of casual homophobia.” Her statement then highlights two important aspects in relation to this concept of sexuality as an issue: (1) an issue means that there is a societal problem that needs to be addressed and (2) an issue also means that peoples’ perceptions are involved and they possibly need to be persuaded to further engage issues or change.

5.3.4 *Naturally [...] attracted*

There were references similar to race about how sexuality could be an identity that one is born with. After exploring the concept of performativity in relation to gender, sexuality, and identity, Dastan raises an important question about the naturalness of attraction. He states, “[w]hy does female, which ‘naturally’ should have been attracted by males, is attracted by other females?” In this single moment, Dastan addresses not only the taken-for-grantedness of sexuality as a natural or biological phenomenon, but also challenges it by asking, “should have been attracted by males, is attracted by other females?” He presents performativity as a possible

answer to that, which suggests that Cameron's (1997) article on performativity may have had far-reaching influence in regards to sexuality. Another possibility is that I did not open with the question of how do you define sexuality. Instead, I presented a theory on sexuality from both a performative standpoint *and* a relationship of power one.

The four major ways in which students define sexuality are *what is considered legitimate*, *who we truly are*, *a heated issue*, and *naturally attracted*. These responses, like the ones for race and gender, demonstrate the importance of considering how my students orient to the "regulatory frame" (Butler, 1990, p. 25) that impact how categories of *being* converge across space and time; moreover, based on their conceptualizations, students define race, gender, and sexuality in various, sometimes overlapping, and sometimes contesting ways. One significant observation that could be made is how narrow and wide certain intersections are considered. For example, my students often defined race in more nuanced ways as opposed to sexuality and gender. This observation suggests that gender and sexuality, for my students, are seen to be narrow, bounded categories, while race may be a wider, more integrated category of *being*.

Where do these in-depth findings concerning each variable leave intersectionality? These variables allow us to understand the context within which our students are navigating everyday interaction. For example, the linguistic and rhetorical resources they are drawing upon to orient to particular constructions of race may vary across contexts. As discussed in Chapter 2, intersectionality may best be seen as *becoming* practice, rather than as category of *being* because it brings variables together, and, subsequently, analyzes the relationships between those variables. In the next section, I explore how race, gender, and sexuality creates what Dhamoon (2011, p. 238) calls *a matrix of meaning making*, which prepares us for understanding why the

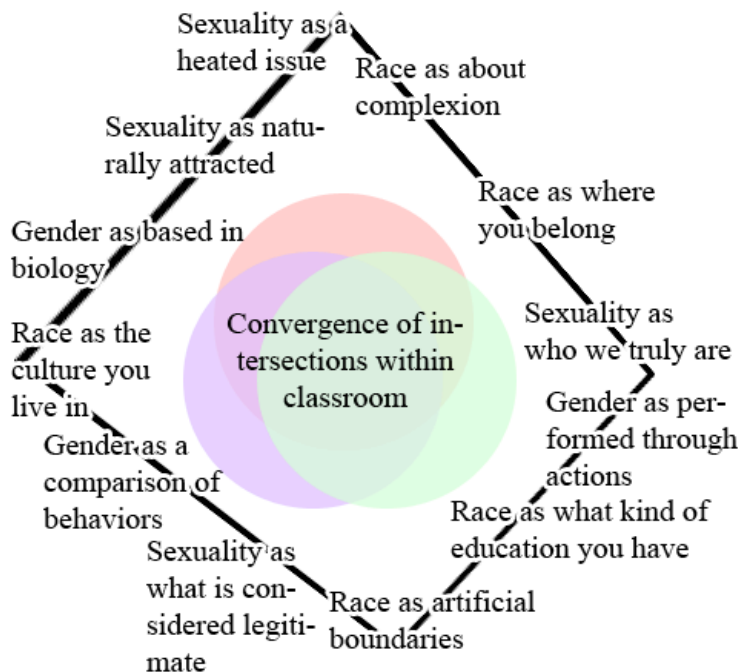
concept of *the decenter* and the process of *decentering* is necessary for rethinking how we approach language and identity.

5.4 INTERROGATING THE DECENTER: MULTIDIMENSIONAL AND MATRIX APPROACHES

When I first attempted to navigate the convergence of race, gender, and sexuality, I attempted to translate Butler's (1990) regulatory framework into a visual (Figure 5.1).

Figure 5.1

Multidimensional Framework



In Figure 5.1, the diamond-shaped box is a physical representation of Butler's (1990) regulatory frame. I incorporate my students' conceptualizations of race, gender, and sexuality into the physical frame. I chose not to follow a particular order in an effort to capture the chaotic ways in which our understandings shape the frame. Inside the frame, I have three circles that overlap. These circles are colored differently, indicating that the three variables of race, gender, and

sexuality are converging. Their convergence takes place in the overlaps. It is these very spaces—*the decenter*—that can be unintelligible in the language and writing classroom. The benefits of this approach are that the intersections are clearly seen. Furthermore, we can pinpoint the convergences of the intersections easily. However, these clear-cut mappings of intersections limit our engagement by failing to recognize how integrated all variables really are.

Dhamoon (2011) provides a useful alternative: a matrix of meaning-making. Dhamoon's matrix attempts to "capture the ways in which processes of differentiation and systems of domination interrelate [...] it entails movement among multiple interactions and across time, dimensions, and levels" (p. 238). In this way, identity, power, and experience converge in messy, unbounded ways (Figure 5.2).

Figure 5.2

Matrix of Meaning Making



In Figure 5.2 above, we see a mix of colors that can represent a wide-range of variables from race to ability. Because these variables are not clearly identified, the matrix approach allows a wider range of interpretations of intersections and their relationships to one another.

Furthermore, those unintelligible spaces are no longer easily found. The matrix approach encourages us to carefully examine the narration of student experiences. We can potentially locate where, how, and in what ways intersectionality impacts our classrooms. In short, a matrix approach places us within the chaos of intersectionality, and we must navigate from the center of classroom discourse to the decenter. These navigations take various pathways, and along these pathways, we find multiple, sometimes contesting and at other times overlapping answers as to how variables of identity shape our language and writing classrooms.

5.5 NAVIGATING CONVERGENCES: PATHWAYS OF INTERPRETATION

In the following sections on classroom interactions, focus group and interview talk, I navigate the messiness of these convergence of intersections of identity. I highlight major findings (the center), and then begin moving towards the decenter by following multiple pathways of interpretation. This process of navigating multiple pathways is what I call decentering. These pathways put into conversation previous research and what emerges in my data. They are neither finite nor correct. They are pathways out of many that we can take as researchers. Because if we wish to be intersectional in both our understanding of identity and our approach to identity, then we must acknowledge that our interpretations should be multiple and decentered.

5.5.1 *Classroom interactions*

During Week 3, our class focused on intersections of race by examining conceptualizations of race according to each student, an article from Kubota and Lin (2009) on critical race theory, and an excerpt from *Race: The Power of an Illusion*. Their explorations engaged with definitions that fell within the spectrum illustrated in Figure 5.1. However, it is important to move beyond conceptualizations and towards how they are drawn upon in interaction, that is, how intersections of race, gender and sexuality shape and are shaped by individuals in spoken and written

discourse. In order to accomplish this goal within an educational context, I recorded our in-class activity that asked students to examine representations of race in textbooks. I explore how intersections of race and gender are made salient in the section that follows. Furthermore, I demonstrate how desire is another intersection that needs to be addressed in light of collaborative board talk (Motha & Lin, 2013).

Excerpts 20 through 22 are selections from our in-class group activity in which six different groups were assigned English language learning textbooks that target a wide range of English proficiency levels. Students were asked to answer a list of questions from Taylor-Mendes (2009, p. 71) that encourage a critical reflection of the visual representation of race. These questions include: “Which pictures do you think represent American or British cultures?”; “Do the images help you learn English?”; and “Who has the power in the pictures? Who has status?” I purposefully left it open for groups to engage with the questions of their choice, and while some chose to work through the questions in a linear order, others chose to focus on their general impressions of the representations and the implications of those impressions.

In Excerpt 20 below, Rider, Long, Hunter, and Bohai’s group discuss what racial identities are represented in their textbook. Another student (unidentified due to no video recording) outside of their group also comments on their conversation. Their actual conversation consists of Rider and Long claiming that only White identities are represented in the textbook, while Hunter challenges their perception.

Excerpt 20

- 1 RIDER: they're all White=
- 2 LONG: =see!
- 3 HUNTER: how do you know they're all White?
- 4 RIDER: because . they're all White/
- 5 LONG: White? well maybe xxx
- 6 HUNTER: it's black and whi:te/

7 LONG: well you can // [cause you can just kind of tell/
 8 S?: [xxx

As shown in Excerpt 20, both Rider and Long contend that the representations are “all White”. Hunter provides counters to their consensus in two different ways: (1) through a question, “how do you know they’re all White?” and (2) a comment in which he identifies the textbook as being printed in “black and whi:te/.” In response, Long counters with “well you can // [cause you can just kind of tell/”. Hunter does not reply.

The exchange between these three students raises some questions about how gender and race intersect; more specifically, what enables Long (female), Hunter (male), and Rider (male) to make certain statements and not others? For example, Rider states his overall perception, and Long supports his statement. When Hunter challenges that perception, Rider answers Hunter’s question and Long returns with a question of “White?” In addition, Long does not stop engaging with Hunter’s counter. She considers that Whiteness can be inferred based on the pictures, “you can just kind of tell/.” The question then is why does Long hold the floor as well as counter Hunter’s opinion instead of Rider, if we are working under the assumption that access to the floor may be dependent upon gendered identities? What of cultural and racial identities? What of the educational context and how that alone may influence and/or shape these identities within conversation? Instead of attempting to answer these questions at this point, it is necessary to see how the conversation pans out. In Excerpt 21, the conversation continues. The unnamed student joins Long and Rider in their consensus.

Excerpt 21

1 S?: Asians don't look like that/
 2 RIDER: I mean if they're trying to portray people with color then they might have color
 3 LONG: exactly <quiet> okay so this is de:finately White/

As shown in Excerpt 21 above, an unidentifiable student interjects with “Asians don’t look like that/.” Most likely the student is responding to a picture that either Long, Rider, or Hunter have open and/or readily seen. This picture is further indicated in Excerpt 22 below by Long who articulates that one of the people in the picture has “blonde hair.”

Excerpt 22

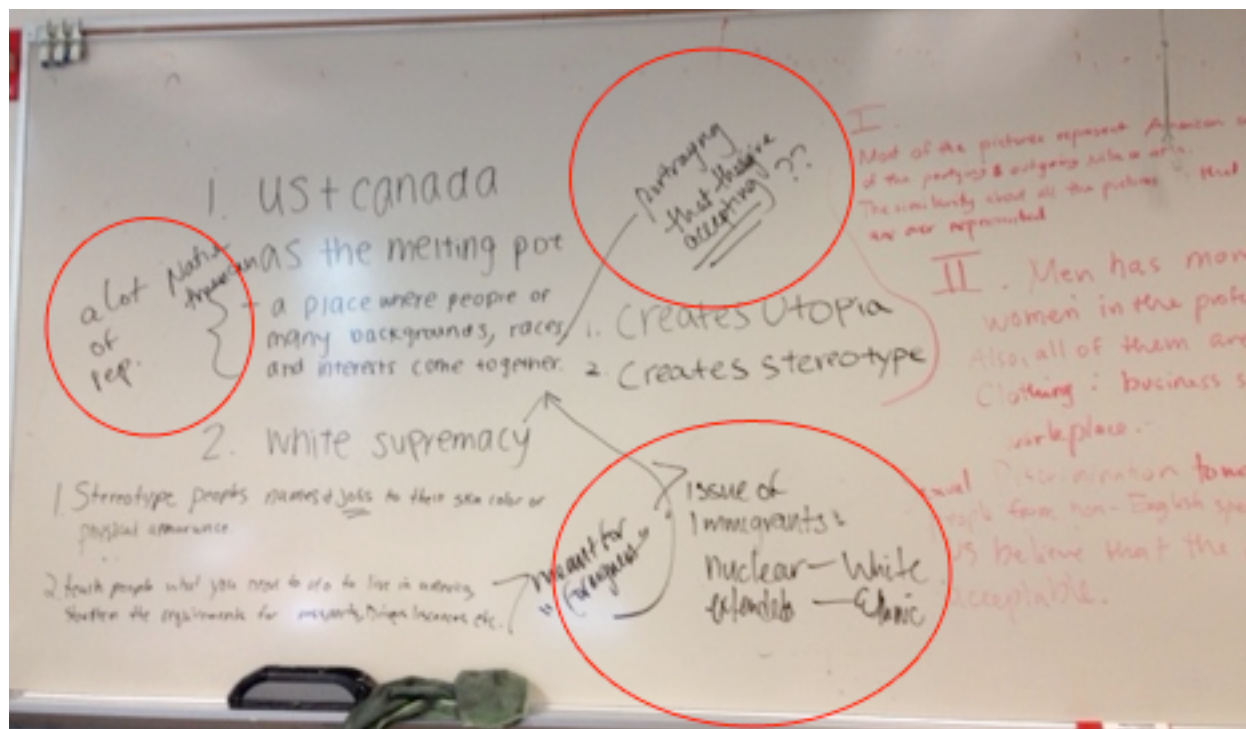
- 1 LONG: he has blonde hair/ you can tell/ xxx
- 2 HUNTER: <laughs> can't tell blonde hair
- 3 LONG: yeah you can yea:h/ it's pretty obvious/ like // like he said if they're Asian they should
- 4 have black hair/

Hunter counters Long’s statement that a person in the image they are looking at has “blonde hair” by arguing that one “can’t tell blonde hair” in Excerpt 22. Long challenges Hunter by making the following claim: “if they’re Asian they should have black hair/.” Although Long does not explicitly support her claim later in the conversation, instead choosing to rely on the declarative that “it’s pretty obvious,” it is interesting in this sense that Asian is defined by hair color. The importance of hair color then for Long is to identify a particular physical characteristic as indicative of racial identity, which supports the more biological perspective of race.

After group discussions like Excerpts 19 through 21, students were asked to write down two major findings for the class based on their exploration of language learning textbooks. We made connections between groups’ findings, which I wrote on the board. This act of mapping findings on the board led to a fruitful whole-class discussion. I took photos of the board with an iPhone 5, and have provided these images in Figures 5.3 and 5.4 below, which represent the contributions of different groups.

Figure 5.3

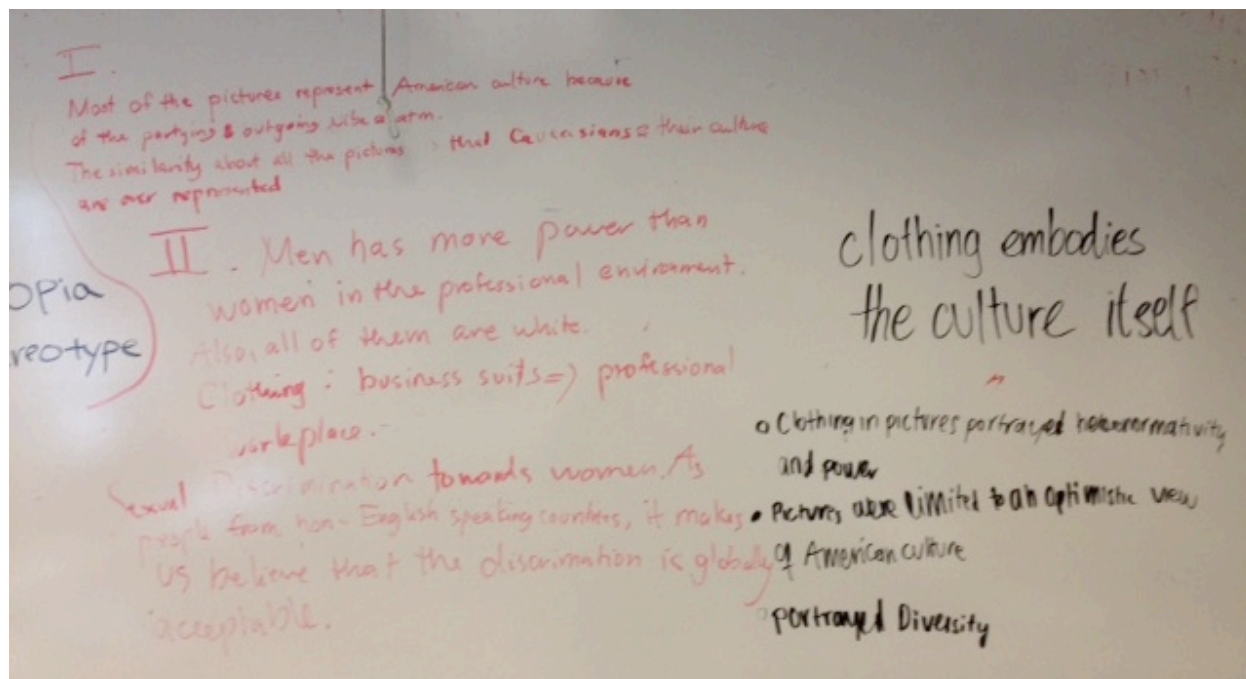
Board Capture 1, Left, Week 3



In Figure 5.3 above, student group contributions are present in both black and red marker. During our whole-class discussion, I attempted to highlight connections between similar findings and comment on what students found in an effort to clarify. My contributions to the board conversation are indicated by red circles. For example, I wrote, “portraying that they’re accepting??.” Some key words that stand out in Figure 5.3 are: U.S. + Canada/American, White Supremacy, Stereotype, Foreigners, Immigrants, White, Ethnic, Men/Women/Power, Clothing/Business/Workplace, Sexual Discrimination. These key words are similar to what is found in Figure 5.4 below.

Figure 5.4

Board Capture 2, Right, Week 3



Clothing, culture, English speaking countries, American (once again), heteronormativity, and diversity are some of the key words that can be found in Figure 5.4 above. I did not contribute on this side of the board. Based on these key words from both photos, intersections can be seen *visually*. I will focus on three particular instances: (1) in Figure 3, “US + Canada melting point”; (2) in Figures 5.3 and 5.4, “Men has more power than women in the professional environment”; and (3) in Figure 5.4, “clothing embodies the culture itself.”

In Figure 5.3, students wrote on the board the construction of US and Canada as a melting pot or “a place where people of many backgrounds, races, and interests come together.” After this finding, the same group adds, “white supremacy.” These statements conflict with one another, yet it is this contestation that Crenshaw (1993) argues should be explored. According to my students, intersections of racial and community experience come into contact within textbook

representations; the result is not only reproducing the melting pot ideology, but also reinforcing Whiteness as normative with marked visual choices.

But the intersections do not end in Figure 3, as gender and professionalism make their way onto the board in Figure 5.4. Students write, “men has more power than women in the professional environment. Also all of them are white.” As in Figure 3, intersections of race and Whiteness continue to be highlighted. What is different, however, is the overlap of gender and professional identities, most specifically the discourse of gender differentiation found within the textbook. Additionally, this particular group mentions “clothing: business suits => professional workplace,” which brings me to the right space of the board where students also discuss clothing and how it “embodies the culture itself.” Building upon their understanding of clothing, students further write that clothing can “[portray] heteronormativity and power.”

Departing from clothing, students restate the construction of American culture as “limited to an optimistic view,” echoing Figure 5.4’s two statements concerning the melting pot and whiteness. What this exploration of how we mapped our findings on the board during Week 3 demonstrates that we can bring *the decenter*—those moments and spaces in which intersections of race, gender, and sexuality—*visually* into the classroom, but it is developing certain in-class activities and fostering teaching and learning practices that make this kind of practice possible. While this was just one activity, I discuss further activities that could be created based on how students responded in the next chapter. In the next sections, I transition to different contexts in an effort to illustrate that intersectionality is not limited to a specific focus on variables, group work, and/or whole-class discussion; focus group contexts are also a place to explore the decenter or intersections of race, gender, sexuality, and more.

5.5.2 *Focus group talk*

Focus groups were on a volunteer basis. Students who said that I could contact them after our course's completion were contacted, and out of all 19 students, 3 students agreed to meet and discuss focus group questions. What is interesting in the excerpt we will look at for this section on intersections is when race and gender overlap during a discussion of a graduated student's—Emma's—experiences working for a large company in the Pacific Northwest. In Excerpt 23 below, Emma describes the context she is in in greater detail.

Excerpt 23

- 1 EMMA: it's like // cause I'm the only Asian in the department/ so sometimes I feel like . uhm
- 2 EUN: you're the only Asian in tha:t whole xxx [department?
- 3 EMMA: [in my department/
- 4 EUN: in your department/
- 5 EMMA: well actually the whole floor/ they're there aren't a lot of Asians there/
- 6 HUNTER: how'd you find it?
- 7 EMMA: just through like a family friend/
- 8 EUN: so is it like that in xxx city? [or ... oh
- 9 EMMA: [no/ maybe it's just uh the company/ or my depart
[ment/
- 10 EUN: [okay/ that's interesting/
- 11 EMMA: yeah
- 12 EUN: cause usually if I uhm . go to the customer service section of the department store
- 13 there is at least like . I don't know/ like one Asian and xxx [older Asian ladies <laughs>
- 14 HUNTER: [<laughs>

The exchange above is in response to the question, “[d]o you feel you were able to apply what you learned/discussed in [our English course] in other classes and/or beyond the university setting? Why or why not?” Emma’s response to the question is that the course content continues to impact her beyond the classroom through narrative. She begins by explaining her situation with a focus on her identity: “cause I’m the only Asian in the department/.” In this moment, Emma identifies herself as Asian and the rest of her department as not Asian. Eun follows up with, “you’re the only Asian in tha:t whole xxx [department?” Emma reconfirms

with, “in my department.” Emma’s purpose for bringing up this personal experience, however, is delayed as Eun and Hunter pose questions to further make sense of the situation, which can be considered a consequence of narrative as a collaborative effort; we cannot move into a story or a recounting of our personal experience without creating the context first, especially in consideration of the audience (Nair, 2002).

When examining how the three speakers respond to each other, intersections of race and gender become salient. Although race appears to take a much more prominent role in the fact that it is named through the use of “Asian(s),” gender and personal experience laminate the conversation. The ways in which they laminate may be understood by examining each speaker’s response style, as well as how the participants contribute to building Emma’s narrative. Let us begin with Hunter, and what his responses are to Emma’s narrative preface. Hunter responds, in Excerpt 23, two times. His first response is in the form of a question, which according to Eggins (2004) is a conversational move that intends to elicit information. This act of eliciting information can be seen in Emma’s response of, “just through like a family friend/.” Hunter’s second response is laughter that responds to Eun’s statement concerning “older Asian ladies” working in “the customer service section of the department store.” This response may be considered cooperative in the sense that it is mirroring Eun’s laughter. Eun, on the other hand, responds throughout the exchange in Excerpt 23. Her responses range from questions, similar to Hunter, comments in the form of acknowledgements, and her own narrative that speaks to her personal experience in the context of where Emma works.

These response differences demand the question of what enables Eun and Hunter to speak when they speak? Further, what cultural, social, and gendered backgrounds may contribute to these differences in response? Moreover, does this pattern continue to exist beyond

Excerpt 23? In response to the first question (what enables Eun and Hunter to speak when they do?), Eun's responses could potentially be considered cooperative in the sense that Eun supports Emma's statements through focusing on important parts of Emma's story and making acknowledgements. Hunter's, at this point, are also cooperative, mainly asking for further clarification of particulars to Emma's narrative. It is not until later in the conversation that a possible distinction may be made, which addresses the third question (do these patterns continue?). But the second question (concerning backgrounds) deserves some focus—Eun is female, speaks Korean and English, while Hunter is male, speaks Chinese and English; Emma is also female, speaks Chinese, Taiwanese, and English. Out of all three speakers, Hunter received the highest grade in our course. Do these factors impact the current conversation? I argue that they do, and that intersectionality is one way to engage with that impact. Therefore, it is important to explore the rest of the conversation reproduced in Excerpt 24.

Excerpt 24

- 1 EUN: so you feel like what?
- 2 EMMA: uhm cause sometimes you want to do something that's not ... stereotypical/
- 3 EUN: mmhmm
- 4 EMMA: I don't know how to describe it/
- 5 HUNTER: so xxx don't want to be racist anymore?
- 6 EMMA: no/ you don't want to fit into the stereotype/ like even though that's what you do:/
- 7 EUN: o:h
- 8 EMMA: sometimes cause we like bring lunch too . [to work/
- 9 EUN: [o:h I okay/
- 10 EMMA: and everyday you bring rice/
- 11 EUN: uh huh
- 12 EMMA: and then you just feel like people oh think that I'm Asian/ I eat rice/
- 13 HUNTER: mmhmm
- 14 EUN: uh huh
- 15 EMMA: something like that ...
- 16 EUN: so you feel weird if you [xxx
- 17 EMMA: [sometimes
- 18 EUN: have you ever uh uhm brought like . breads? bread and potato or something?
- 19 EMMA: cause we have like a like a employee . restaurant over there/ so sometimes I just
- 20 don't bring lunch and eat over there/

21 EUN: but when you bring you bring= [<laughs> oh that's funny!
22 EMMA: =rice [<laughs>

In Excerpt 24 above, Emma, Eun, and Hunter continue to contribute to co-narrating Emma's workplace experience as an "Asian." Eun begins by refocusing their conversation on Emma's narrative with the following question, "so you feel like what?" Emma replies with, "uhm cause sometimes you want to do something that's not ... stereotypical/." In our course, we discussed stereotyping in texts, as shown in the earlier classroom talk section. Therefore, stereotypes became a starting point for students to engage with conceptualizations of race. In this particular focus group instance, Emma begins talking about her workplace experience by highlighting a stereotype: "I'm Asian/ I eat rice/." She starts with a disclaimer, "I don't know how to describe it/." Hunter responds with a polar interrogative of, "so xxx don't want to be racist anymore?" Emma immediately answers his question with a, "no," and then makes a clearer statement in regard to not wanting to participate in a certain stereotype. She says, "you don't want to fit into the stereotype/ like even though that's what you do:/." Hunter's question then not only elicits a strong response from Emma, but also allows for the conversation to focus on Emma's workplace experience.

From Lines 8 to 12, Emma discusses her struggle with the cultural practice of bringing lunch to work. Emma goes on to highlight how she avoids bringing lunch, choosing not to eat rice because "you just feel like people oh think that I'm Asian." Eun follows up with her own comment, "so you feel weird," which Emma reaffirms by telling Hunter and Emma what she does do: "so sometimes I just don't bring lunch and eat over there/ [at the cafeteria]". In Excerpt 24, Hunter and Eun's responses to Emma bring the intersection of gender into focus. While the discussion is focused on intersections of racial and professional identities, the gendered identities of the speakers may contribute to what comments and questions are made.

At this point in the conversation, Eun has made largely cooperative moves during Emma's retelling of her experience at work. Cooperative strategies are generally associated with femininity (Cameron, 1999). Hunter, on the other hand, has been largely quiet and offered only questions and some affirmation in the form of laughter. For the remainder of the conversation, I explore the two notable shifts: (1) Hunter's first response to Emma's experience and (2) Hunter's final response to Emma's experience that highlights one way social identities as well as gendered, racial, and professional identities interact.

In Excerpt 25, Hunter's first reaction counters Emma and Eun's discussion of rice. He not only opens up the conversation for critical engagement, but also focuses the conversation on racial and cultural intersections, and the impact of those intersections upon each speaker present.

Excerpt 25

- 1 HUNTER: I don't think that's stereotypical/ that's just . [how we live [like Asian eat rice/ xxx
 2 what's [up?
 3 EMMA: [that's yeah [I know but ...
 4 EUN:
 5 [<laughs> that's true!
 6 EMMA: cause sometimes you just don't want to uh stand out that much/ especially you're like
 7 in a . all White group/
 8 EUN: so like why do they // what do they // what do the other people bring? usually? like
 9 sandwiches or ...
 10 EMMA: yeah something like that/

One clear intersection of race is the use of "Asian" and "White" to create some sort of differentiation between the two groups. Emma constructs this differentiation not only through her choice of words, but also her use of the proform *you*. Eun confirms this differentiation with the use of "they" and "other people" to indicate two or more communities. But this intersection of race is also layered by cultural intersections, such as bringing lunch and social stereotyping. Arguably, the speakers' gendered identities laminate the conversational exchange as what

enables Hunter to confront Emma, while Eun chooses not to. Excerpt 26 below also mirrors these response styles.

Excerpt 26

- 1 HUNTER: so xxx you want to perform a White identity instead of Asian?
- 2 EUN: <laughs>
- 3 EMMA: sometimes if you want to put it [that way/ yeah/
- 4 HUNTER: [peer pressure <laughs>/

Hunter's second response in Excerpt 26 above parallels his choice of confronting questions that demand an answer, which is met with laughter by Eun and a tentative response from Emma, who wished to present her interpretation of the experience as well as its impact. Hunter then says that they should move to the next question, consequently ending their discussion. Neither Emma nor Eun challenge Hunter's move, which could point to two particular pathways: gendered speech patterns and the desire to be a particular identity (for Emma, this identity may be White as shown in Line 3).

One way to engage with the intersections found within Excerpts 22 through 25 is to consider gendered speech patterns. Cameron (1999), Eckert and McConnell-Ginet (2003) and Baxter (2003) comment on particular patterns of speech that are found within cross-gender contexts. For example, Baxter (2003) discusses how gendered identities in tandem with peer/instructor approval may impact access to the floor, what subject positions are available to speakers, and linguistic and rhetorical resources that speakers choose to draw upon. In Baxter's (2003) study, male-identifying speakers generally had easy access to the floor and had confidence when contributing to class discussions. Female-identifying speakers, on the other hand, tended not to access the floor and usually provided interactional support for male-identifying speaker identities. In relation to the data above, however, we can see that most of Baxter's (2003) findings are not entirely applicable in this particular context. There is no

instructor, and this is after the course has been completed. Furthermore, these students have had a break between when they used to interact weekly to rarely, if ever, interacting.

What does apply are the confidence with which Hunter's moves parallel the male-identifying speakers in Baxter's (2003) study. He expresses strong opinions and/or challenges Emma's statements. Eun as well supports what Baxter (2003) and Cameron (1999) define as female-identifying cooperative strategies of talk. However, Emma's moves provide a counter to Baxter's (2003) findings in that she strongly challenges to Hunter's claims and questions, such as "no" and "sometimes if you want to put it that way." Furthermore, Hunter does not hold the floor; the two female-identifying speakers, Eun and Emma, do. While this holding-of-the-floor may be a result of a particular context (a focus group, rather than a classroom) and the speakers involved (two females who know each other), this way of seeing intersections of gender and race supports Govindsamy's (2004) findings concerning cross-gender educational situations: even when outnumbered, the male voice is always acknowledged and/or present. This pathway also allows us to expand our understanding of how variables intersect—it is more than an issue of gender. Cultural and social intersections must be brought into the conversation.

Another way to explore the many intersections within Excerpts 23 through 26 is to consider how language, desire, and race intersect. Motha and Lin (2013) most notably describe this interaction. Motha and Lin's (2013) article focuses on how TESOL professionals shape and are shaped by "desire on multiple levels" (p. 3). The current work examines how intersections found within student talk shape and are shaped by intersections of gender, race, and sexuality; when considering racial, gendered, and sexual identities, Motha and Lin's (2013) argue that theories of desire should be incorporated into our work if we *desire* to encourage agency and foster critical reflexive practices within our classrooms, especially in relation to identity. The

above Excerpts 23 through 26 are a concrete example of a student-oriented counter practice that acknowledges the complexity of desire upon intersections of racial and professional identities and responds to Motha and Lin's (2013) question of, "how do language learners take up, negotiate, subvert or discount these desires?"

The answer to Motha and Lin's (2013) question may be found in the focus group exchange above. More specifically, when Emma states "cause sometimes you want to do something that's not ... stereotypical/," she is describing a desire to break racial stereotypes or social expectations of her racial identity. Emma further explains this with a follow-up statement: "you don't want to fit into the stereotype/ like even though that's what you do:/" In this statement, she may be attempting to elicit Eun and/or Hunter's support for the same kind of desire. However, Eun and Hunter have different reactions. On the one hand, Eun offers how this desire of Emma's could be achieved, such as "breads" or "potato." On the other hand, Hunter directly challenges Emma's statement. He asks, "so xxx you want to perform a White identity instead of Asian?" If we read their exchange with desire, race and professional intersections in mind, then we may be able to support Motha and Lin's (2013, p. 2) argument that "at the center of every English language learning moment lies desire: desire for the language; for the identities represented by particular accents and varieties of English." To put their statement in another way, desire is one important mechanism by which to understand how overlaps of race and language ability may be impacted and/or shaped by assumptions of what is desirable.

Giving our students, like Emma, Hunter, and Eun spaces in which to encounter these desires, these racial identities, and their professional implications—the decenter—creates opportunities to "develo[p] an explicit consciousness of sources of desire [...] because it can help her question the degree to which her desires are attainable or rational, potentially reducing their

allure and power” (Motha & Lin, 2013, p. 22). This “explicit consciousness” (p. 22) is shown above in how all three speakers within the focus group are able to not only explore the intersections of race, desire, and professional identities, but also challenge them.

5.5.3 *Interview talk*

Interviews provided opportunities for students to reflect on their experiences in the classroom. I focus on two particular interviewees’ experiences, specifically Emma and Rider, as they relate in-class experiences and their impressions to me. These exchanges demonstrate how sexuality, culture, and gender shape and are shaped by multilingual learners. In both responses, Emma and Rider are responding to the interview question of whether or not there were instances of being uncomfortable in the classroom. In the first selection (see *I feel comfortable*), Emma describes her comfort when discussing the concept of sexuality in our classroom. In the second selection (*You’re not supposed to say that way*), Rider discusses how course content becomes salient in the context of another student commenting on a personal article of clothing as “so gay.”

I feel comfortable. Emma discusses her comfort level in class discussing issues of sexuality during our one-on-one interview. She begins by stating that she feels comfortable. I then ask her to further clarify what made that possible in the context of our class. She responds with a hypothetical as shown in Excerpt 27 below.

Excerpt 27

- 1 EMMA: I feel comfortable/
- 2 YAS: you felt comfortable? why? what made it comfortable?
- 3 EMMA: mm . I don't know/ hmmm/ cause maybe if those situation // if we can apply those
- 4 situation to someone/ so let's say if there's a . homosexual person in the room
- 5 YAS: mmhmm
- 6 EMMA: I probably would be more careful with my wording a:nd/
- 7 YAS: uh huh
- 8 EMMA: the things that come out of my mouth/ but I think . I assumed that those scenarios

9 does not apply/

10 YAS: mmhmm

11 EMMA: so . I would feel really comfortable talking about it/ so that it won't . maybe in //

12 unintentionally hurt someone's feelings?

13 YAS: uh huh

14 EMMA: yeah

In response to my question concerning what enables our class to be a safe space to discuss sexuality, Emma states that certain “scenarios” do not apply; if they did, she “would be more careful with my wording a:nd/ [...] the things that come out of my mouth/.” She goes on to further address that she held the assumption that no one identified as homosexual was present. Moreover, she clarifies why she “would be more careful” were “a homosexual person in the room” in the sense that she would not want to “unintentionally hurt someone’s feelings.” The implications of Emma’s assumptions and her subsequent reflection upon them demonstrate two important intersections here—sexual cultural. The culture of the class appeared to Emma, as well as many other students, like Jack who described it explicitly as predominantly Chinese international students, In Emma’s mind, that predominant culture allowed fully expressing and/or discussing course topics. That is, to be Chinese is not to be homosexual, thus allowing one to speak about sexuality comfortably. One way to interpret Emma’s explanation is to focus on what is absent, and whether or not she makes that absence explicit. I argue that she does; she understands the assumptions that she has made, and acknowledges them. She even goes on to explore that assumption in the remaining part of her discussion below in Excerpt 28.

Excerpt 28

1 YAS: so like just being aware but you felt that within class it wasn't // you could be more

2 open about it?

3 EMMA: mmhmm

4 YAS: you don't feel like . social pressure maybe?

5 EMMA: I don't feel like someone might get hurt because of what I said/

6 YAS: mmhmm

7 EMMA: yeah

In Excerpt 28 above, I encourage Emma to explore what she means by ‘unintentionally hurting someone’s feelings’ and how that relates to creating a classroom space that is comfortable.

Emma makes some affirmation, and so I propose social pressure as a reason, because it was a concept that many multilingual students in our course could relate to. Emma rejects that reason by reiterating that “I don’t feel like someone might get hurt because of what I said/.” As a result of Emma’s statements, the intersections of culture and sexuality can be examined in multiple ways. I illustrate one possible pathway: conflict of identity.

Conflict of identity. When Emma states, “I assumed that those scenarios does not apply,” she is referring to ‘scenarios’ in which homosexual identities are present. It is in this particular respect that I propose to intervene with the assumption that intersectionality does not exist, or intragroup differences are not taken into account. I have termed this assumption as conflict of identity or the ideology that identities are mutually exclusive. This mutual exclusiveness is often found within groups, particularly concerning racial and sexual identities (Epstein, 1994). If Emma cannot imagine “those scenarios” applying to our classroom context, then what are the implications? Who does this assumption impact in the classroom? Whose feelings are or are not being hurt? As discussed in the brief overview of Crenshaw’s (1991, p. 1245) concept of intersectionality, her engagement with the "multilayered and routinized forms of domination" that minority women face in battered shelters in Los Angeles asks researchers to be mindful of the “overlapping structures of subordination,” specifically what excludes certain identities from being accounted for.

Our question then becomes how can we engage with Emma’s statement utilizing Crenshaw’s (1993) work as a starting point? While this starting point has been the focus of this chapter, Emma’s statement is a concrete point of departure for the fact that for a lot of students,

whether intentionally or not, consider racial and sexual identities to be mutually exclusive; no one exists within the multilingual student community in our classroom who identifies as a homosexual, at least according to Emma's statement. Although Emma appears to be questioning this statement the moment it is uttered in Excerpt 28, it is the very preconceptions she voices that, similar to Crenshaw's (1993) work, perpetuate the notion that identities do not intersect. They are constructed as separate and discrete categories. However, as Spivak (1994, pp. 194-195) reminds us, there are "many subject positions which one must inhabit; [because] one is not just one thing." In other words, we must challenge how identities are constructed as impervious categories of particular groups (i.e., intergroup focus). For even within imagined communities, intersectionality impacts various members within a particular group. Hammonds (1994), Truame (1994) and Epstein (1994) have made this intervention, yet scholars in language and writing studies have not yet begun the arduous task of retheorizing our limited understanding of identities. Because language and writing studies have yet to engage the interrelation of variables and their intersectional impacts upon people, contexts, and ideological positionings, voices are lost in the process of research and teaching. In other words, *the decenter* cannot exist. Responding to this lack of engagement is the intervention I am making by exploring statements like Emma's—to see just *how* intersectionality can be utilized to open up how we encounter spoken and written data and the implications of those encounters. The goal is to develop new ways to engage with identities that are not limited to a separate and discrete consideration.

You're not supposed to say that way. Rider's discussion of his comfort within our classroom space differs in comparison to Emma's. While Emma focused on being sensitive to those present, Rider focused on being sensitive towards the topics themselves. In the following selection, Rider and I have already established his level of comfort in our class beforehand.

Rider “always” felt comfortable, but then recalls moments when he was “sometimes uncomfortable with listening to others.” I ask him to clarify what he means by this statement in

Excerpt 29.

Excerpt 29

- 1 YAS: listening to other people?
- 2 RIDER: when some other people didn't really think this is like a serious topics/
- 3 YAS: can you give me an example of something you remember? is there anything that strikes
- 4 you?
- 5 RIDER: I cannot really remember during the panel or like group talking session but then I
- 6 remember during the break time/ uhm . I actually bring glasses/ in the // and then uhm I'm not
- 7 really sure how to describe it but then like when the glasses get dirty we clean up with some
- 8 other handkerchief?

In Excerpt 29 above, Rider clearly references an in-class experience that justifies his statement of “sometimes uncomfortable with listening to others.” He orients me, the listener, towards the context of his experience, which is during a transition between our class break and/or our panel presentation setups. Rider had brought in a pair of glasses, along with a glasses handkerchief. He chooses to emphasize the handkerchief because it is the object that elicits a particular response from his peers that “really surprised” him, as shown in Excerpt 30 below.

Excerpt 30

- 1 RIDER: uhm because I was bought it with glasses so it came as a gift so I was not the one
- 2 who chose or not blah blah but then I // that one has like a pink and then cats/
- 3 YAS: uh huh
- 4 RIDER: and // and then I just used it because that was the only handkerchief that I have/
- 5 YAS: yeah/
- 6 RIDER: and there's my // like other person sitting next to me and they saw it and then that
- 7 person was like what you bring this like pink pink handkerchief that is SO gay/
- 8 YAS: ahhh/
- 9 RIDER: just what that person said and then I still remember it/

The handkerchief is described in Excerpt 30 to be “pink” with “cats.” Rider uses this handkerchief to clean his glasses, and cites how a classmate commented with “what you bring this like pink pink handkerchief that is SO gay/.” Although Rider does not name his peer, it is

clear that this moment really put into perspective how the course topics, even though they work to challenge what we interpret as normal and/or socially expected, may impact some learners and not others. It also brings into the forefront what our purposes are of teaching courses with topics like sexuality, race, and gender. Is it to provide opportunities and support for students like Rider to sincerely engage with issues of race, gender, and sexuality so he can then be more knowledgeable when in situations similar to the one he describes in this selection? In an effort to answer these questions, it is important to consider the rest of Rider's recollection in Excerpt 31.

Excerpt 31

- 1 RIDER: and then actually that was like the eighth week of the course?
- 2 YAS: wow
- 3 RIDER: so that's like uhm we learned enough about it/
- 4 YAS: uh huh
- 5 RIDER: and then I was really surprised because that person still doesn't think this topics are
- 6 serious
- 7 YAS: they weren't invested in [it in the same way ...
- 8 RIDER: [right
- 9 YAS: wow . how did you react?
- 10 RIDER: I was like oh no you're not supposed to say that way/
- 11 YAS: uh huh
- 12 RIDER: and then that person was like WHAT what do you mean? and then the class
- 13 restarted so the conversation ended there/

As can be inferred from Excerpt 31, Rider stresses the importance of when this experience happened—"eighth week"—and the implications of that timing, which consist of "that person still doesn't think this topics are serious." He then discusses the abruptness with which the conversation ended, as he counters his peer with the statement, "oh no you're not supposed to say that way." The other person returns with a clarification question of, "WHAT what do you mean?" However, there is no resolution in the exchange because "the class restarted." What is significant here is how Rider responded and examining how his response was

enabled through the lens of intersectionality. I explore two possible interpretations: (1) intercultural struggle and (2) Rider's own conceptualization of White masculinity.

Scollon and Scollon's (1995, p. 126) work on intercultural communication highlights a particular intersection of interest: "how the ideological positions of cultures or discourse systems become a factor in the interpersonal communication of members of one group with members of other groups." In this sense, Scollon and Scollon (1995) ask how do ideologies shape intercultural interactions? This question may be one way to interpret and explore how Excerpt 31 is an example of *intercultural* communication. According to Shi-xu (2005), intercultural communication is more than an "exchange of information," it is an act "with and upon" interlocutors. We can see this act through Rider's construction of the peer in relation to his own identity through deixis. Rider distances himself through the use of deictic elements, such as "*that person* [italics, my emphasis]" and subtle shifts between uses of *we*, *I*, and *that person* which distinguishes between who has acquired what ideological positionings in this class, how the differences between peers may intervene in certain situations like Rider's own. In other words, while a single person, does not seem to take the same ideological positions, Rider and "we" who have "learned enough about" the ideological position in which one is not supposed to say "that's so gay," the intersection of ideological positionings of classroom culture and outside-of-classroom culture(s) becomes a worthwhile interpretation to highlight. This is the intercultural struggle interpretation.

Another way to explore the exchange above is to consider how race, gender, and sexuality intersect. Rider details this intersection for his written assignment on the concept of masculinity by connecting his own experience of studying abroad and Shaw and Lee (2012). He writes that race and/or ethnicity overlays "gender social script[s]" in the form of masculine traits

that David and Brannon (1976) identifies as *sturdy oak* and *no sissy stuff*. Sturdy oak, as described by Rider, is “toughness,” while no sissy stuff rejects heteronormative femininity traits or “girls stuff.” In order to exemplify his statements, Rider discusses his own experiences rooming with students whom he identifies as a Latino, Chinese, Korean, and French-American. He describes the interaction between these four roommates as conflicting in Excerpt 32 below, which is from our concept paper assignment. I again use Eggins’ (2004) approach to clauses/complexes to highlight the way clauses are connected.:

Excerpt 32

(1i) My Latino roommate’s biggest interest is working out to make a muscular body shape, (1ii) while my French-American roommate enjoys discussing his dream or future with his other white friends. (2i) My Asian roommates who are from China and Korea tend to spend approximately 20 minutes in front of a mirror to decorate themselves with using hair dryer and hair gel, which (2ii) my Latino and French-American roommates incline to reject them and connect them with “women’s stuff”. (3) Therefore, my definitions of gender and gender social script are strong at identifying one’s identity, where he or she belongs. (4i) For instance, although I lived in Belgium for 6 years and I am studying in the United States since last year, (4ii) as an Asian male, I still behave with what is considered more feminized traits than my white friends. (5i) Similarly, my white friends, whom I met in China, still emphasize on behaving like tough men, (5ii) even though they lived in China for several years. (6) Thus, gender and its norms can be served as a good guideline to find out one’s identity by himself/herself.

Excerpt 32 demonstrates how Rider’s conceptualization of masculinity as informed by race is strong. He explores how his roommates from different parts of the world react to the use of “hair dryer[s] and hair gel” that Rider identifies as “woman’s stuff.” Initially, the statements in this excerpt encourage a binary approach to of masculinity, which may be framed as Eastern versus Western conceptualizations; however, it is how this binary perspective may be impacting Rider’s own identity and investment through the retelling of his experience that matters, which can be traced in clauses 4i through 6. He states explicitly in Excerpt 31 that he identifies as an Asian male, which demonstrates that Rider strongly identifies within a certain boundary of Asian maleness. He then moves on to define his behavior as “still [...] what is considered more

feminized traits than my white friends.” In this instance, we see a differentiation being built between what is White masculinity and Asian masculinity. This differentiation seems to impact Rider’s identity and investment in performing a masculine self through comparison. Let me take a moment to draw upon work on White heterosexual masculinity and Asian masculinity according to Kiesling (2006) and Eng (2001).

According to Kiesling (2006, p. 118), heterosexual masculinity is performed in order to create and maintain “relationships of homosocial desire and dominance.” Homosocial desire is related to Kimmel’s (2004) concept of *homosocial enactment* in which men prove themselves to other men through the performance of heterosexual masculinity. Dominance, on the other hand, building upon Cameron’s (1999) groundbreaking work on the performance of heterosexual masculinity, is to create and maintain relationships of power through the use of the discourse of heterosexuality; further, I would argue that it is the discourse of *White* heterosexuality that is the unmarked form, marking non-White heterosexual masculinity. In addition, as Rider’s statement in Excerpt 32 demonstrates, this particular discourse may act as a vehicle for comparisons of non-White heterosexual masculine discourses. If we take into account Eng’s (2001, p. 2) discussion of the “cultural productions of” Asian masculinities, we see Rider’s statement situated within the process of *feminizing*, *emasculating*, and *homosexualizing* Asian masculinity.

While I have a possible way to interpret this impact upon Rider’s own identity and investment according to the literature, it is important to return to what he said in Excerpt 31 above—“gender and its norms can be served as a good guideline to find out one’s identity by himself/herself.” If I were to re-interpret this single line, I would propose that Rider is saying that norms are a way that others, not necessarily himself, can discover who they are. For Rider,

as his interviews, coursework, and written assignments demonstrate, he may find this form of discovery useful.

5.6 THE DECENTER AND DECENTERING: CONCEPTS/ACTIONS FOR A VARIABLE-WITH-VARIABLE APPROACH

In this chapter, I have identified the multiple ways in which speakers construct race, gender, and sexuality along a biological-social continuum. I have also explored how these variables converge within my classroom from small group work to written assignments and in focus groups that reflect upon those experiences. By navigating these convergences, I have demonstrated the usefulness of the concept of the decenter and the process of decentering. The decenter are those unintelligible spaces within our classrooms in which the voices and narratives that are not at the center of classroom discourse appear. In this way, the concept of the decenter integrates intersectionality as a theory of identity, or that one variable cannot fully capture a person's identity, with the language and writing classroom.

We can locate the decenter through the process of decentering. Decentering is a research practice that incorporates Crenshaw's (1993) intersectionality as a mechanism to disrupt or challenge what is at the center, or most obvious, of classroom discourse. Decentering encourages us to start from these centers, and work outwards, moving along different pathways to locate those unintelligible spaces in our classrooms. These movements involve working with a myriad of methods, techniques, and theoretical concepts that disrupt the center. Each movement also requires a great amount of recursiveness between self-reflexive practices, research practices, and data, bringing us closer to understanding how variables of identity converge. These convergences are made up of various relationships between variables, which can range from overlapping to nullifying. Intersectionality makes it possible to both retheorize our field and revise our research actions so as to fully account for the nuances and complexities

of identity and identification practices within the language and writing classroom: we must build a variable-with-variable approach to move beyond the limits of our “knowing” forms of diversified expression.

5.7 IMPLICATIONS FOR CRITICAL PEDAGOGY

A variable-with-variable approach is not limited to just exploring data and extending our understanding of identity and investment. This approach also allows us as teachers and learners to discover other ways of envisioning our classroom spaces, content, and goals. In the next chapter, I investigate the impact of my study upon teaching and learning practices so as to demonstrate what opportunities there are for practical application both inside and outside the language classroom.

Chapter 6. FOSTERING AND SUPPORTING DIVERSITY IN THE LANGUAGE AND WRITING CLASSROOM: INTERSECTIONALITY AS A PEDAGOGICAL PRACTICE

The findings of an intersectional approach that have been presented thus far allow us as researchers to engage other ways of knowing the link between language, identity, and investment. We can begin to decenter our variable-by-variable focus towards how these variables interrelate in an effort to interrogate the impact of their various interrelations. Furthermore, we can begin to transform our theories of language, identity, and investment so as to discover new, alternative ways of approaching the teaching of language and writing in our classrooms. In this penultimate chapter, I discuss how an intersectional approach has shaped my own view of the classroom, and how that view informs my teaching practices. I grapple throughout the chapter with the question of what does it mean to foster and support diversity in the language and writing classroom? First, I explore three major stances that we—my students and I—have taken to encounter various forms of diversified expression. I propose that a *metacritical* stance to fostering and supporting diversity is attuned to an intersectional approach by discussing the particular teaching practices I have utilized. I evaluate these practices through careful self-reflection and student reactions so as to support my argument, as well as to demonstrate the symbolic and material impacts of taking such a stance in our language and writing classrooms.

6.1 CRITICAL PEDAGOGY

Critical pedagogy is an approach to teaching and learning dedicated to social transformation by encouraging perspectives that critique taken-for-granted assumptions. This approach has inspired my own teaching and learning practices, and it is for this reason that I discuss what

critical pedagogy is before illustrating how I have integrated it into my intersectional approach to the language/writing classroom. Crookes (2013, p. 1) describes:

In a general sense, a pedagogy which can use the term “critical” is a perspective on teaching, learning, and curriculum that doesn’t take for granted the status quo, but subjects it to critique, creates alternative forms of practice, and does so on the basis of radical theories of language, the individual, and society that take seriously our hopes for improvement in the direction of goals such as liberty, equality, and justice for all.

This approach attempts to create change; however, what kind of change seems largely dependent upon Westernized notions of progressive social justice, as shown in Crookes’ use of the Pledge of Allegiance. While this aspect of critical pedagogy has been subject to much critique, I outline five main principles of critical pedagogy below:

1. Explores how context is multi-dimensional, shapes, and is shaped by teaching and learning practices (Canagarajah, 1999; Breen, 2001; Edge, 2006; Epstein, 1994)
2. Fosters community through creation/negotiation of subjectivities and collaborative sociopolitical meaning-making practices (Mackie, 1999; Malinowitz, 1995; Rivera, 1999; Smoke, 1998; Hall & Eggington, 2000; Pennycook, 2004)
3. Addresses the interdependency of language needs and social needs (Morgan, 1998; Norton and Toohey, 2004; Smoke, 1998; Cummins 2000; Cummins, 2001)
4. Challenges privilege and dominant knowledges (Nelson, 1993; Nelson, 1999; Cox & Assis-Peterson, 1999)
5. Transforms the classroom into a form of social action (Taylor, 2006; Ullman, 1999; Frye, 1999; Hardin, 2001; Crookes, 2013)

Critical pedagogy’s first principle requires us to consider the reflexive aspect of context in its impacting and being impacted by multiple forces, including cultural, sociopolitical, and institutional. In this way, we see classroom contexts as emergent; particular times and spaces are negotiated through teaching and learning practices. Community building is another important principle of critical pedagogy because teaching and learning is a social practice. We must teach and learn *with* others rather than teach *to* and learn *from* others in order to create change. The third principle articulates the exigency of Norton’s (1995) investment. We must see that learners (and I would argue instructors) desire particular kinds of capital associated with particular linguistic/rhetorical resources. Ideally, the tools to cultivate these desires are developed within

the classroom, so that we can have a sense of agency outside of the classroom. In addition to encouraging a sense of agency in language and writing, criticality, the fourth principle, plays an integral part in being aware of the linguistic/rhetorical resources we wish to acquire, and their implications. These principles motivate the final principle, which positions the classroom as a vehicle for creating change. What kind of change varies across classrooms. For my own classroom, this change is in how students engage social difference.

As previous chapters have demonstrated, engaging social difference in one's classroom demands a rigorous, nuanced approach attuned to the complexities of our everyday social, cultural, and political realities. While we have approached diversity in ways oriented to personal experience, social difference, and discursive inquiry, intersectionality allows us to problematize across these orientations. To put this claim more specifically, approaching diversity in the classroom from an intersectional framework makes possible a classroom in which:

- Students and teachers to engage with the complexities of their personal backgrounds and lived experiences in order to build critical frameworks for assignments and beyond
- Criticality to be investigated from multiple viewpoints
- Safe spaces for encountering conflict to be fostered through community-building teaching, learning, and research practices
- Course readings, in-class assignments, and in-class activities to invite student voices/narratives to speak/be heard in acts of counter-praxis

Even if we take an intersectional approach, conflict occurs, and it is, as Nelson (2009, p. 83) argues, our responsibility as teachers, not to avoid conflict, but rather to create a safe space for encountering it. An intersectional approach provides the framework from which to make decisions. Teaching is neither the act of following a recipe nor the creation of a product; it is a process, and one that involves stances. There is a wide range of stances that we can inhabit when encountering conflict within our classrooms, and in the following sections, I describe three stances attuned to social difference.

6.2 STANCES ON ENCOUNTERING DIVERSITY

I chose the term *stance* in lieu of *approach* to capture the *act* of positioning one's perspective in relation to a particular topic or context as we accomplish talk within our classrooms. Stance also accounts for a more dynamic and agentive understanding of translating theory into practice.

There were three major stances that my students and I inhabited when encountering diversity within our language/writing classroom: *acceptance-agreement* or tolerance-stance, *isms* or controversies-stance, and *question-what-you-see* or metacritical-stance. These stances are based upon data collected, and are shown below in Table 6.1.

Table 6.1

Three Stances when Encountering Diversity in the Language/Writing Classroom

Acceptance-Agreement	<i>Isms</i>	Question-what-you-see
Diversity as liberal multiculturalism	Diversity as intergroup difference	Diversity as intersectional
Interrogates individual experiences	Interrogates social issues	Interrogates discursive texts and practices
Positive/mainstream representations as a pedagogical strategy	Debate of binaries as a pedagogical strategy	Destabilizing lx/rhetorical acts as a pedagogical strategy
Sameness as equitable/ethical practice	Intergroup difference as equitable/ethical practice	Contestation of meaning as equitable/ethical practice
Appeals to emotions, feelings	Appeals to human rights	Appeals to criticality

6.2.1 *Acceptance-Agreement or Tolerance-stance*

A *tolerance-stance* is an orientation to social difference that focuses on facilitating acceptance through personal experience and/or positive/mainstreaming of representations. The perception of this particular stance towards diversity is described by my student, Avery, in a journal entry

for our first week of class. This entry responds to Cameron's work on gender performativity, and the question of whether or not we perform genders.

I think especially since we live in Seattle, which is pretty liberal, it's constantly conveyed to us that we should be tolerant and accept everyone. While that may be a good thing and yes, I agree that we should accept people, I don't think that this tolerance has to go as far as agreeing that what other people believe is right or okay. I think that is something that our society has started believing. People that don't accept your beliefs or don't agree with you are considered narrow-minded or intolerant. Also, our society promotes the idea of relativity very often, where things are the way they are depending on how you *want* them to be – what I believe is truth is true relative to me, which might not be true for you and that's ok but you have to in a way agree with what I believe too, otherwise I'm not being open-minded enough.

Avery, Journal Entry 1

Avery first disagrees with Cameron's argument, and then discusses the implications of a tolerance-stance to diversified identities and ideas within the Seattle context below. For example, Avery points out a stigma associated with narrow-mindedness or intolerance, because tolerance is associated with: "liberal," "Seattle," "accept[ing] everyone," "relativity," and "open-minded." She states, "[w]hile [tolerance and acceptance of everyone] may be a good thing and yes, I agree that we should accept people, I don't think that this tolerance has to **go as far as agreeing that what other people believe is right or okay** [bold, my emphasis]." Her statement here raises a couple of important questions. First, when diversity is seen from a tolerance-stance, the implication is that everyone holds equal status or "we are all multicultural now" (Kubota, 2004, p. 32). There is no attempt to problematize social difference, only blanket difference as sameness or commonality, and a consequence of this perspective is that issues of privilege, power, and essentialization are obfuscated. In other words, Avery's discussion illustrates the problems with orienting to diversity from a tolerance-stance, or what I would equate with Kubota's discussion of liberal multiculturalism in the language classroom. Avery's statement also raises the question of: what personal experiences, knowledges, and/or conflicts motivate her response? Because of her focus in the paragraph above on belief and/or values, as well as a lack

of interrogating her own personal experience and knowledge, Avery is more focused on the concept of progressive pedagogy or the tolerance of differences as opposed to *why* difference isn't tolerated (see Cummins, 2000, p. 257 for an in-depth discussion on progressive pedagogy).

While there is a place for integrating positive/mainstream representations and experiences of social difference in our teaching, learning, and research practices, a tolerance-stance does not enable us to move beyond the representation itself. It focuses mainly on inclusive practices, consequently forgetting that social difference must be interrogated, and that this practice of interrogation can lead to social action. The concept of social action brings me to the second stance, or the isms or controversies-stance, in which students orient to social difference in ways attuned to community difference and extremisms.

6.2.2 *Ism or Controversial-stance*

A *controversial-stance* is an orientation to social difference that focuses on –isms, or extremist positions across macro-level contexts, as my student Brody demonstrates in his journal entry below.

Through stories I hear from my black friends of supposed racism, recent involvement in the hip-hop scene which contains many black individuals, and especially what I have learned about black history through general schooling, **I realize I have only been exposed to the idea and exhibition of explicit racism** [bold, my emphasis]. I have never been exposed to implicit racism that CRT states is engrained within the fabric of America and everything that is built upon it. Because of this, it is hard for me to believe that racism is a completely normal and expected thing in contemporary society – not a thing of the past of which we are feeling the aftertaste and are trying to get rid of today. **I have always thought of racism as a presence that existed in a time not so long ago, and an era which can be considered over with and done, while today we are “cleaning up” from it.**

Brody, Journal Entry 3

Brody understands, as shown above, the idea of “explicit racism” as opposed to “implicit racism,” which was introduced in our course readings. He frames his knowledge within references to “stories I hear from my black friends of supposed racism.” He indicates difficulty

believing that “implicit racism [...] is engrained within the fabric of America and everything that is built upon it.” He supports this statement by stating that the “era [of racism is] over with and done, while today we are ‘cleaning up from it.’” I categorize his statement as part and parcel of a *discourse of post-racism*, which is reinforced by Brody’s articulation that racism is an “aftertaste [that we] are trying to get rid of today.” To understand Brody’s discussion above as a controversial-stance, recall that this stance orients to social difference by highlighting macro-level issues of inequality between groups. It focuses on how social difference is negotiated across macro-level contexts, intergroup relations, and policies. This stance draws upon elements of what Nelson (2009, p. 210) defines as a controversies approach to framing sexual diversity as subject matter. Social and societal issues become the focus of inquiry, such that institutionalized discrimination and the rights of minority groups may be subject to debate.

Similar to a tolerance-stance, this orientation and its practices have a place within curriculums that wish to engage social difference. It would be superficial not to engage social and societal issues when bringing diversity into one’s classroom. However, it is *how* that engagement is accomplished which makes the *isms/controversial approach* somewhat limiting: dichotomies and/or binaries are the focus of inquiry as opposed to the discursive acts (texts and practices) that take place locally and are shaped by global social and societal issues. Approaches that discuss productive engagement with *isms/controversies* include Motha’s (2014) focus on ways to engage race and empire in the classroom, and Nelson’s (2009) exploration of sexual diversity as a pedagogical resource. Further, Nelson (2015, in press) investigates alternative ways to consider –isms in language pedagogy.

In the section that follows, I discuss another stance that can be taken—the metacritical stance. This stance attempts to negotiate how lived experiences, criticality, and metacognition

can enable us to not only engage social difference in ways attuned to the discursivity of texts and practices at the local-level, but also the social and societal problems at the macro-level.

Moreover, this stance attempts to decenter this global-local relationship through the concept of intersectionality, translingual practice, and a collective effort towards catalytic validity.

6.2.3 *Metacritical-stance*

The previous two stances towards social difference have focused on acceptance-agreement (tolerance) and isms (controversial). The third stance, metacritical, orients to social difference by not only challenging how texts and practices make particular perceptions of social difference normal or natural, but also requiring us to build, evaluate, and revise critical frameworks that we can apply to our coursework and beyond. My student, Jack, when discussing how our course topics impacted him best captures how a metacritical stance orients to social difference. He says:

so rather than uh something objective EXISTing there a:nd uh yes/ and uh I find those how people categorize people they just uh attach values to them/ but uh after taking this course I thinking that we should uh people should uh look at things cases from cases separately/ even when there's a really strong . xxx for that/ strong impression for a certain group of people/

To put Jack's words within the metacritical-stance I am proposing here, this stance orients to social difference by challenging the categories that shape and are shaped by it, analyzing the texts and practices of creating those categories, and interrogating the processes we take to investigate social difference through critical inquiry. Bringing Canagarajah's (1996) call for creativity and criticality, Nelson's (2011) argument for incorporating narratives of classroom life into our research practices, and Lu and Horner's (2013) translingual approach into conversation, we can define this stance in the following way: a *metacritical stance* positions an instructor, and their teaching practices, in *critical*, *creative*, and *metacognitive* engagement with all forms of diversified expression. While the practices that communicate this stance can vary from context

to instructor, the ultimate goal is to encourage a collective teaching and learning effort towards catalytic validity, or meaningful impact.

In order to illustrate how each aspect communicates a metacritical stance as well as how this particular stance enables teacher-student collaboration towards catalytic validity, I describe what theoretical perspectives shape each aspect, and how these perspectives translate into teaching and learning practices. I conclude with a discussion of the symbolic and material impacts of a metacritical stance towards diversity, and the potential for catalytic validity by taking such a stance.

Critical. Pennycook (2001) defines three approaches to critical work: *critical thinking*, *emancipatory modernism*, and *problematizing practice*. Critical thinking approaches criticality by fostering a “set of thinking skills, a set of rules for thinking [...] [in] students” (p. 4). This approach is based upon Western humanist traditions, and has been critiqued for its individualistic ideology that does not easily translate to non-Western contexts and identities (Ramanathan & Atkinson, 2011). This approach and its critiques also overlaps with the tolerance-stance discussed earlier. Emancipatory modernism approaches criticality by “taking social inequality and social transformation as central to one’s work” (p. 6). As seen in critical discourse analysis (CDA) and second-wave feminist work, the starting point is a societal problem. The goal of these approaches, broadly described, is to solve a societal problem through legislation, language change, and/or awareness, which folds into the controversial-stance discussed earlier. The final approach, *problematizing practice*, centers on “the constant questioning of all categories” (p. 8). This questioning practice challenges what we consider as normal or natural by drawing upon various perspectives, such as queer, post-colonial, and post-structuralist feminist perspectives. These practices define criticality as a resistance to taken-for-granted assumptions in our everyday

lived experience. This is the kind of criticality that contributes to what I define as a metacritical stance.

Drawing upon translingual approaches to composition (Canagarajah, 2013; Lu & Horner, 2013; Bou Ayash, 2013) and queer inquiry (Butler, 1993; Nelson, 2009), a metacritical stance takes a *critical* position to diversity by:

- Defining language/writing as performative, sociopolitical, and contextual
- Problematizing all linguistic/rhetorical acts
- Encouraging interdisciplinary analysis of discursive practices across texts, time, and space

Canagarajah (2013) outlines two major shifts when considering how *trans* impacts our conceptualization of language/writing. The first shift is in seeing language as an act of shuttling between speech communities. This act involves “a negotiation of diverse linguistic resources for situated construction of meaning” (p. 3). The second shift is thinking of language beyond the morpheme or sentence-level; we should think of language as involving symbol systems, inhabiting multiple modalities, and taking place within various ecologies (p. 10). When we combine this perspective with the post-modernist feminist claim that the personal is political, we are able to consider the sociopolitical nature of language acts (Baxter, 2003). Building upon Butler’s (1993, p. 19) concept of performativity, we can trace how each linguistic and rhetorical “action ... echoes a prior action.” In other words, iteration and difference are in a constant process of (re)negotiation within a regulatory matrix (see Chapter 2 for an in-depth discussion of performativity). This definition of language/writing can be further contextualized within Scollon and Scollon’s (2003, pp. 15-16) geosemiotics, which sees

humans in the physical world as bundles of histories—of language, of discourses, and experiences, of social and political performances, as juggling multiple social roles and performances, largely unconsciously, and as being physical bodies which carry and express genetic, social, and momentary dispositions which are never possible to fully occlude behind those socially constructed performances.

Through this lens, we can see language/writing as inhabiting various temporalities. In other words, language/writing is social action (see Chapter 2). This perspective of language/writing allows us to *problematize* all linguistic/rhetorical acts in their constant emergence and attempts to be memorialized (see Halberstam, 2011, for a discussion of memorializations as attempts to make particular events in history concrete and palatable). Furthermore, this perspective encourages multiple knowledges to be brought into conversation when analyzing linguistic/rhetorical acts.

A metacritical stance's criticality translates into practice in various in-class activities and assignments. For my 200-level composition course in particular, I saw criticality occur most noticeably in the following three practices:

- Accessible scaffolding of theories
- Assigning ethnographic/translation tasks
- Negotiating productive discussion strategies

When we are working through theories with multilingual students (and any student for that matter), making the material accessible is important to facilitating critical inquiry for one major reason: students can have a foundation to build upon. Scaffolding, or what is often referred to in educational psychology as teaching material in ways that are sensitive to a learner's zone of proximal development (ZPD), is a practice that requires an instructor to ask what their end goal is, why, and how they will achieve that goal through classroom activities and assignments (Vygotsky, 1978, p. 86). For our course, I prepared activities that would target the gist of theories of performativity, power, and race. For example, our reading of Cameron (1999) began with a whole-class discussion of how students defined identity. Students read the article that night and responded to guiding questions that I prepared. Bringing these preparations to our class the following Wednesday, students and I worked through the meaning of Cameron's (1999)

text by developing a gist of the article in small groups; in-class close readings of particular sections; and then a whole-class discussion of the differences between perspectives on identity, most specifically *what we are* versus *what we do*.

The second practice of assigning ethnographic/translation tasks involves providing tools and concepts for students to use when conducting research that requires them to reach out to various communities for data. Because this was a 200-level course, I asked students to conduct narrative research for an 8-10 page paper. Their challenges during the research process revolved around two key aspects of the assignment: (1) how to discuss narrative in terms of structure and social practice and (2) how to *shuttle* between languages in the process of translating interviews that were held in languages other than English. These challenges enabled students to confront Foucault's (1990) position on truth (that it does not exist), as well as critique the linguistic and rhetorical strategies they chose when translating into English. This practice facilitated what Bou Ayash (2013, p. 101) describes as "an enhanced awareness among our students of the dynamic interaction between English, other languages, and the language practices inevitably occurring in their everyday lives."

The final practice that communicates a metacritical stance in terms of criticality is the development *with* students' productive discussion strategies. For many writing courses, frameworks on how to create a conversation between academic texts is a popular avenue, such as in Graff and Birkenstein's (2006) *They Say, I Say: The Moves that Matter in Academic Writing* or Kolln and Gray's (2012) *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects*. My focus was on discussion strategies and skills, such as cultivating *cooperative development* or "an approach to . . . self-development based on a model of internal growth," (Edge & Attia, 2014, p. 65). Although Edge and Attia's *internal growth* seemingly implies a humanist model, their focus

is on “extend[ing] our repertoire of response[s] in the face of new challenges” (p. 65). In other words, cooperative development is about inviting multiple perspectives into conversation or “learning by talking” (p. 66). Edge and Attia describe the roles of *speaker*, who articulates a non-defensive statement about a specific problem or difficult problem, and *understander*, who “put[s] aside [their] own thoughts, feelings, experience, opinions and anything else” in an effort “to demonstrate [their] understanding of what the Speaker has to say and wants to achieve” (p. 66). This approach depends upon the cooperation of speakers and understanders to develop ideas through what Edge and Attia term nonjudgmental discourse or linguistic and rhetorical strategies that do not follow socialized conventions; her examples are: attending, reflecting, focusing, thematizing, challenging, goal-setting, trialing, and planning (pp. 67-68). Teaching these strategies facilitates a conversation in which:

The challenge [for the Speaker] is not to *defend* [emphasis added], but to extend one’s thoughts, one’s plans, one’s self, and to take full responsibility for those extensions. For the Understander, in the full knowledge that we each have different paths to tread in order to become the best teacher[/student]-scholar that we each can be in the process of becoming, I want to put that knowledge into practical use by laying aside my own experience in order to help someone else shape their own. (p. 69)

Creative. I struggled trying to decide how to capture all three aspects in a single term, and chose not to include some form of *creative* in the naming of the metacritical stance. However, being critical and metacognitive involves a certain amount of invention, imagination, and experimentation. For that reason alone, I believe that metacriticality strongly implies creativity. Definitions of what creativity means in and of itself abound, and across composition studies and applied linguistics, I have found two discussions of languaging and writing that capture how a metacritical stance orients to creativity. Canagarajah (2013, p. 2) writes:

Competence is not an arithmetical addition of the resources of different language, but the transformative capacity to mesh their resources for creative new forms and meanings.

Similarly, the term translingual treats textual practices as hybridizing and emergent, facilitating creative tensions between languages.

Canagarajah revises the concept of communicative competence to include various linguistic and rhetorical resources. Competence should also account for possibilities of language use, such that transformations of “forms and meanings” occur. Canagarajah integrates this understanding of competence with translingualism by describing “textual practices as *hybridizing* and *emergent*, facilitating *creative tensions* [emphases added] between languages.” I have italicized key words from Canagarajah’s quote in an attempt to highlight what creativity means for a metacritical stance:

- Creativity is a hybridizing act, similar to that of Bakhtin’s (1994) *collective creativity* for “[t]he word in language is half someone else’s” (p. 77).
- Creativity emerges as an ongoing process of negotiation, iteration, and difference attuned to the exigency of its rhetorical situation and its *creative tensions* (Lu & Horner, 2013).

These two definitions, however, do not capture the effects of creativity. Effects can focus on the emotional, intellectual, and kinesthetic charge of any linguistic/rhetorical act. Nelson (2011) discusses this charge when describing why she has chosen to foreground narrative research in order to enrich how we approach work in TESOL specifically and applied linguistics broadly. She writes:

I enjoy work that surprises or intrigues me; that uncovers and jostles assumptions I did not know I had; that has a compelling rhythm, a poetic sensibility, a certain sharpness; that lingers in my mind long after the first reading; that stirs me to think—not just *abstractly* but also *kinesthetically, emotionally, viscerally* [emphases added]. (p. 463)

Nelson’s description of the intellectual effects of a particular text or work that “surprises or intrigues” her represents how a metacritical stance orients to creativity. Creativity becomes more than a matter of collective creation or creative invention for this particular stance. It becomes a shift away from “the underlying assumption [...] that to be truly intellectual we must cut

ourselves off from our emotions” (hooks, 1994, p. 155). To add this understanding to the bulleted points above:

- Creativity allows emotions and experience to have a place in the classroom.

While I would argue that all writing involves creativity, a metacritical stance differs in its focus on *student incomes and experiences*, as well as facilitating opportunities for exploring the *symbolic and material effects of texts and practices*.

Teaching practices that center on cultivating hooks’ (1994, p. 91) *passion of experience* or “a way of knowing that is often expressed through the body, what it knows, what has been deeply inscribed on it through experience” encompass how a metacritical stance orients to creativity. We are asking our students to draw upon their own lived experiences in an effort to make sense of their social worlds. These lived experiences underlie the Speaker’s ability, in Edge’s (2015) cooperative development, to clarify their ideas for development during the invention process. Furthermore, lived experiences allow us to engage investment, or where we have come from (our past), where we are in the classroom (our present), and where we desire to go (our future). Pedagogical practices that I developed included: building multiple definitions of classroom vocabulary on the black board; making connections between what my students and I have experienced and course content through private journaling, online discussion board exchanges, small group activities, and analyzing unfamiliar diversified narratives (e.g., coming out stories).

Practices that ask students to investigate *the symbolic and material effects of texts and practices* requires fostering what Guerra (2016, p. 228) terms *rhetorical sensibility* through praxis. Rhetorical sensibility

is a concept that reflects the belief that every student needs to develop a critical awareness about what language does, rather than what it is, in the context of very specific

circumstances informed by a critical awareness of the choices made in the context of the various competing ideological approaches to language difference currently available to us.

When translated into a metacritical stance, we are asking students to see language and what it does in symbolic and material ways. What choices we make in speaking and writing have an effect, and these choices can cross modalities and ecologies (Shipka, 2005). Guerra (2016) calls for inviting our students into the conversation, which returns us to the importance of our students' lived experiences shaping how they understand, interact, and create in our classrooms. I have accounted for their rhetorical sensibility by assigning multimodal projects, translation tasks, and group presentations. Each activity/assignment has facilitated a discussion of student backgrounds, collaboration, and in-depth discussions on how to invent genres, both academic and nonacademic. In short, a metacritical stance that orients to creativity encourages practicing “the art of making words matter” (hooks, 2000, p. 1)

Metacognitive. Jack, my student, discusses how translating an interview from Chinese into English was challenging in the exchange below. His discussion is an example of how my students attempted to make sense of the process of translation or *shuttling* between languages, the impacts of that *shuttling*, and why a metacritical stance, in comparison to other stances, allows for metacognitive engagement.

JACK: mm how do I say it/ just uh the difference in languages just can't uh . [represent/

YAS: [can't get that

JACK: can't get that! right exactly/

YAS: that thing right?

JACK: the thing right/

YAS: <laughs>

JACK: just sounds different/ sounds so . plain . after the translation/ [although it's the same meaning/

YAS: [a:h I know what you mean/ uhm

JACK: there would be so much emotions when reading the line in the Chinese // reading the translation/ you can sense uh how . what's their opinion on this/

Jack discusses how “the difference in language” is difficult to capture. He states, “just sounds different/ sounds so . plain . after translation/ [although it’s the same meaning].” By reflecting on his research project in which he engaged in translation, Jack illustrates the process of *shuttling* between languages as particularly complex. His difficulties with representing a speaker’s emotions and opinion are far more challenging than Jack may have initially expected. Furthermore, Jack is being required to shuttle between genres as he has to integrate the interview into a research paper. Jack’s retelling then allows us to see how a metacritical stance to diversity requires seeing the process of *shuttling* as an act of *code-meshing* rather than simply *code-switching*. Darwin (2015, pp. 597-598) makes a similar argument for multimodal performances to be considered a tool for critical reflection and a pedagogical tool.

We can parallel Darwin’s claims concerning multimodality with Canagarajah’s (2006, p. 603) on translingual teaching practices that “try to accommodate diverse literacy traditions—not keep them divided and separate.” In this way, students navigating or “shuttling” between modalities and linguistic/rhetorical realities can collaborate with their peers and instructor to “demystify the dominant conventions behind a specific genre of writing, relate their writing activity to the social context in which it takes place, and shape writing to achieve a favorable voice and representation for themselves” (p. 603). However, it is the processes of demystification, relation, and voice and representation that demands self-reflexivity. Interrogating our own processes, not just the results of being critical and creative in the writing classroom, becomes the third, final aspect of what we orient to when taking a metacritical stance.

This self-reflexive interrogation of process or metacognitive practice is the subject of transfer studies in composition and rhetoric. Reiff and Bawarshi (2011, p. 315) define metacognition as “an ability to reflect on one’s cognitive processes.” Metacognition has also

been called mindful abstraction. We can reframe these definitions for the language/writing classroom as the ability to engage in self-reflexivity at all the stages of the learning and research process. This self-reflexivity, according to Perkins and Salomon (1999) involves near and far transfer. Near transfer consists of transferring skills/strategies between similar contexts. For example, academic papers across disciplines may have particular aspects in common. Near transfer is associated with Perkins and Salomon's low-road transfer mechanism, when contexts share perceptual similarities. Far transfer involves transferring skills/strategies between different contexts, such as applying writing skills/strategies learned in a composition class to a professional context. Far transfer is associated with Perkins and Salomon's high-road transfer, which requires reflection and metacognitive awareness to see similarities. In short, the differences between these acts of transfer are in how closely and obviously tied one context is to another, and how those particular strategies/skills can be moved, with ease or difficulty, across these contexts.

If we were to combine the concept of mindful abstraction, on the one hand, with the concept of pedagogical memory, we may be able to see how the emotional charge of an event can impact what—skills/strategies—our students learn to transfer from one situation to another. For example, Rider's recollection of the Foucault/AIDs critical classroom moment may impact how he approaches sexuality in later classrooms and beyond. On the other hand, if we were to combine mindful abstraction with Norton's investment, or the capital associated with *investing* in particular skills/strategies, we may be able to better teach particular topics, skills, and strategies, knowing that students are invested in making transfer happen. These combinations illustrate the potential of fostering metacognitive practices in our students, so that they can consider how:

- lived experiences constrain how we encounter similar and different rhetorical situations
- intersections of social difference shape our perceptions of and the process of acquiring

- linguistic/rhetorical skills/strategies across contexts
- and the symbolic and material effects of linguistic and rhetorical choices we make when working across genres

These three considerations involve a recursive exploration that involves constant questioning of choices, the impact of those choices, and how to revise those choices to achieve particular goals in language/writing. This recursivity also demands that students critically draw upon their lived experiences. To put this in another way, students interrogate how their lived experiences may shape their approach to particular topics or assignments. In addition, evaluation is part and parcel of this recursive process for students must be able to discern the impact of their languaging and writing across contexts.

Orienting to these considerations via a metacritical stance when encountering diversity involves teaching practices that target fostering self-reflexivity, encouraging multivocality, and exploring how each of our students practices criticality. One teaching practice I have utilized is examining with my students the scaffolding of a lesson plan, and then asking students to teach their peers a particular strategy/skill by using our whole-class scaffolding exercise as an example. Individual activities that I have assigned to encourage a metacritical stance for my students include: journaling exercises, writer's memos, and end-of-quarter cover letters. Moreover, as exemplified at the beginning of this section, translingual tasks, such as Jack's translation of a Chinese interview into English for his final project, facilitate a metacognitive engagement with Canagarajah's *shuttling* process.

6.3 SYMBOLIC AND MATERIAL IMPACTS OF A METACRITICAL STANCE

In an effort to explore the symbolic and material impacts of inhabiting a metacritical stance in the language/writing classroom, I asked students what the most important takeaways from our course were in one-on-one interviews. I attempted to see how students interpreted the

meaningfulness of our course topics and approach. All six students I interviewed stated that the course topics should be taught with a focus that accounts for lived experiences, criticality, and beyond-the-classroom application. For instance, Cloe says:

CLOE: I want to say . I don't feel like there's a really big takeaway but it's more like learning to uhm . mm to see it differently/ learning to uhm . question things you see? [...] it's like . maybe in a sense this class . makes you recognize the things like the topics that we brought up/ [...] and . because of this recognition we can use that to uhm . like dwell into it further? maybe during class or like on my own/

YAS: uh huh . did you feel that you uh did do that afterwards? did you feel that . that you would // you dwelled on some of the course topics?

CLOE: mm [m

YAS: [or no?

CLOE: I think I [do/

YAS: [yeah?

CLOE: like uh but // before I even got into this class I'm always questioned [stuff around me/

YAS: [yeah!

~~~~~

CLOE: but . I think this class kind of introduced me to like even more topics= =to be worried about <laughs>

YAS: =okay=

Our exchange above highlights the importance of developing critical frameworks for investigating course topics. Cloe also discusses how the class encouraged her to recognize particular topics, and “because of this recognition we can use that to uhm . like dwell into it further? maybe during class or like on my own.” In other words, this course, and how it engaged with topics of race, gender, and sexuality through a metacritical stance, inspired students like Cloe to continue practicing critical inquiry. Cloe further comments on her own predisposition to “question[ing] stuff around me,” and how this class challenged her to acknowledge even more topics “to be worried about.” When attempting to trace the impacts of a metacritical stance to diversity, one impact for Cloe is making connections between coursework and outside-of-the-classroom experiences. Another impact is understanding that a student can

have agency, they can create their own critical frameworks, as well as when interrogating a topic one must explore multiple, diversified perspectives to “see [the topic] differently.”

Emma adds to our conversation on impacts by highlighting the value of being open-minded when engaging with our course topics. She says:

EMMA: with the topics we talk about it's . I think it's mostly about uhm . being open-minded/

YAS: mmhmm

EMMA: yeah

YAS: so being able to: ... when you say open-minded do you mean like . just understanding other perspectives or do you mean like being able to understand that you're maybe not going to have the same perspective but you can still consider that ...

EMMA: yeah/ it's like without . not uhm . putting too much preconceptions on things before you . actually know the situation/

Emma discusses how being “open-minded” when exploring our course topics requires “not uhm . putting too much preconceptions on things before you. actually know the situation.” To put her statement another way, an open-minded approach is one that requires us to step back from what we expect about a particular situation. This definition of open-minded is different from Avery’s discussion of tolerance and acceptance, which illustrates that another impact of a metacritical stance is the recognition and value of multiple perspectives, even if they are competing.

Additionally, this recognition requires fostering responsible/ethical writing and reading practices.

Jack corroborates this impact by emphasizing how this course has allowed him to focus on his ideas, as opposed to decontextualized lower order concerns like grammar. He states:

the most important takeaway from this class I think is uh that uh . idea is super important/ in other English courses we tend to like // I tend to struggle with the language/ and uh putting less focus on the idea/ but in this one I find like uh since it's APA as a student I don't have to worry about the tense/ [...] grammar and uh I find that uh I will get a more time focus to look at the xxx to my idea and how I come up with uh stuff/

To put this in another way, a focus on clarity of ideas and how those ideas matter, and where those ideas come from are central to a metacritical stance. This focus allows students to worry

less about their English proficiency and more on expressing their ideas. Rider, moreover, emphasizes that the importance of *how* we approach topics matters.

by taking this course . not only me but other students especially . kind of learned more about the seriousness of those sensitive topics/ [...] how they're sensitive in twenty-first century/ [...] and then even when we're living in Seattle/ and Seattle is very diverse but then STILL very sensitive here/

Rider's *how* seems to re-evaluate how students negotiate particular topics with others, and that that process of negotiation can have impact in various ways for different people and groups of people. In summation, the statements of my students above illustrate the major impacts of taking a metacritical stance when encountering diversity. These include:

- the recognition and value of diversified perspectives
- the consideration of global-local connections, such as those connections between what we learn in class and what we experience outside of class
- the development of strategies for students to “comprehend, critique, and contribute to discourse practices” (Nelson, 1999, p. 209)
- the encouragement of “students’ practical sense of agency” (Lu & Horner, 2013, p. 597)
- the cultivation of responsible/ethical use of writing, teaching, and other creative practices

#### 6.4 LIMITATIONS AND FUTURE ITERATIONS: LOCATING CATALYTIC VALIDITY

While many students in their evaluations and journals commented on the breadth of material (and its value to exploring their own lines of inquiry), they would have liked more focus on either one or two intersections of identity or theoretical concepts. During our interview, Cloe and I discussed the difficulties of having multiple course foci as opposed to one or two. She said, “I wasn't really excited about race/ [...] [ that much/ and then but for the queer theory/ I kind of . I was [...] a little excited but I didn't really . like . grasp it [ completely.” This difficulty is one limitation of an intersectional approach to critical inquiry—we interrogate relationships *between* variables at the expense of an in-depth understanding of a particular variable.

Because I approached my class from a metacritical stance that required students to engage diversity utilizing their own experiences and important concepts from applied linguistic

and narrative studies, students found the end-of-quarter research projects both challenging and rewarding. Students were required to read a substantial amount of material in order to prepare for their high stakes assignments, such as Foucault's (1990) *History of Sexuality* or Kubota and Lin's (2009) discussion of critical race theory. Jack discussed the importance of making those connections between course materials, assignments and experience, rather than his level of interest in course topics. He states:

JACK: I find Kubota and Lin they express uh . something that I I know of but I never . kind of find the right word or xxx [ supporting that/

YAS:

[ a:h yeah

JACK: I know it's uh <clears throat> something that is like uh that is existing

YAS: mmhmm

~~~~~

JACK: but [uh

YAS: [you didn't have the language for it?

~~~~~

JACK: I didn't have the language for it/ and I didn't do the research/ I just had this uh

YAS: your own [ experience? [ uh huh

JACK: [ MY own view/ I'm // no one nothing is like uh supporting [ that no one's supporting my view so yes/

According to our exchange, Jack found Kubota and Lin's understanding of critical race theory to help facilitate his own engagement with diversity. He says, "I know [racialization] uh [...] something that is like uh that is existing." I ask, "you didn't have the language for [expressing its existence]?" Jack replies with, "I didn't have the language for it/ and I didn't do the research/ I just had this uh [...] MY own view." In other words, he felt his experiences, knowledges, and beliefs were validated because of our course readings, since they supported his view. This excerpt illustrates that a metacritical stance requires interrogating the relationship between experience and knowledge.

However, students still faced some challenges when engaging in the interrogation process, most particularly with the length and complexity of readings—according to Eun, "cause

I'm a really slow reader/ so I don't like . to do the reading assignments if it's more than ten pages"—or the rigorous conceptual and research assignments. Hunter says during the focus group, “if [students] want to do something talk about something more open-minded or don't like following instructions this is a pretty good course.” Emma further compares our course to lower level composition courses: “this one is a lot more interesting.” In short, the challenge of taking a metacritical stance is to think beyond what we *know* in order to discover what we *do not know*. But thinking beyond involves cultivating critical frameworks that put our students and us into seemingly uncomfortable territory, which can be met with resistance. For instance, students were given the option of writing a coming out narrative out of many journal prompts for that week's entry. These assignments allowed students to engage both new genres and identities that were potentially not their own. Students always had a choice in my course to choose what they wished to engage and what they did not. Jack, however, found this option to be incredibly difficult and uncomfortable, even though he was not required to write for this particular prompt. During our interview, he said:

I mean maybe my prejudice or something but uh . hhh I feel like uh people . are not a definite/ and things happen to them can change their values <laughs> [...] so I'm afraid that why do the coming out narrative I would have to li // I // I // I mean . I have TO at minimum I have to think from . imagine from the perspective of uh homosexual people/

Jack's discomfort with this option for a journal entry stemmed from engaging with our course material on performativity. He conveyed to me that attempting to inhabit the genre of coming out narratives made him have to consider taking on a homosexual perspective. Jack's discomfort illustrates the importance of allowing students to have a space to voice their discomforts, conflicts, and successes, which an intersectional approach facilitates. However, the limitation of taking such an approach means that discomfort and resistance must be recognized as having a place in the learning process. The instructor and student must develop strategies and practices

for encountering a multitude of responses by building spaces attuned to community, collaboration, and critical inquiry.

An intersectional approach to diversity in the language/writing classroom that engages material from a metacritical stance has advantages and limitations. The advantages parallel the importance of diversity in our current cultural, social, and political realities; we desire an approach and stance that enables us to encounter diversity that accounts for our students' experiences. The limitations center around levels of discomfort, the amount of material to include, and how to make what we do in the classroom matter so that students become invested in what our courses have to offer. However, as Eun exclaims in our interview, an intersectional approach and metacritical stance give students the chance to cultivate skills and strategies for critically encountering diversity:

it does [ it does because I'm taking uhm . already I'm tak // I'm so for the first time in my life I'm taking uhm sociology classes xxx three of them and one of the is uhm . sociology of sexuality/ so we talk about what you know the uhm the line between heterosexuality and homosexuality and something in between them so they talk about something that's that's similar to what we did/ but more maybe like in depth/ [...] and I feel like maybe some other students are quiet because . they don't feel comfortable talking about it? but we've already done it/ <laughs> so I feel more confident/

Eun is discussing here her sociology class in which she attends quiz sections that further complicate class material. One of these quiz sections focused on the range of sexualities from homosexual to heterosexual. Eun says that other students are quiet, but not her because “we've [in our class] already done it/ <laughs> so I feel more confident.” What Eun's statement indicates is a sense of meaningful accomplishment or catalytic validity—this catalytic validity goes beyond the classroom space in that confidence when engaging course topics like sexual diversity becomes integral to a pedagogical practice of “collectively grasping, feeling the

limitations of knowledge, longing together, yearning for a way to reach that highest point. Even this yearning is a way to know,” (hooks, 1994, p. 92).

## Chapter 7. RE-CONSTRUCTING MY RESEARCH AND TEACHING IMAGINATION

Bloome et al. (2005) describe the concept of *research imagination* as that act which:

reflect[s] and create[s] an image of the classroom [...] recogniz[ing] that research is a human process caught up in the complexity of human relationships while also recognizing the importance of being reflective about those complex human relationships. (p. xxii)

According to Bloome et al., the research process is a human process. Research can evoke emotions and reaffirm beliefs just as much as research can be utilized to persuade and create change across various contexts and people. In this present study, I viewed research as a process of navigating and making sense of the human relationships involved in classroom-based research by focusing on student voices and narratives. This process allowed me to bring research, teaching, and learning into a conversation that disrupts how research has typically view social difference in language and writing. As a result, I have been able to work through a number of challenging questions that face our field: what directions in our research can we take in order to challenge how we examine identity and identification practices in our language/writing classrooms? What can intersectionality offer us as both a theory of identity and as a mechanism for challenging how we engage social difference within the language/writing classroom? What are the strengths and limitations of mapping intersectionality onto the language/writing classroom? And, lastly, how do our findings shape our future research and teaching practices? These questions, and more, have been teased apart for my 200-level composition course for multilingual language learners (MLL) through careful and close examination of spoken and written data for this project.

Now, in my final chapter, I bring together these threads I found so as to make a call for more research that incorporates intersectionality into language and writing studies. If we can

shift the directions we are taking in language and identity work toward new, alternative approaches, such as the intersectional approach proposed in this dissertation, then we can build productive spaces for students to negotiate how they encounter forms of diversified expression.

In summary, I have accomplished the following three bulleted points:

- Developed an intersectional or variable-with-variable framework
- Built the concept of the decenter and the research process of decentering
- Explored the multiple relationships between intersections of race, gender, sexuality, and more in pedagogical contexts
- Discussed the pedagogical implications of teaching practices attuned to intersectionality

In the sections that follow, I discuss how each chapter contributes to the bulleted points above in an effort to answer the research questions proposed in Chapter 2. I include the research questions at the beginning of each section for easy reference.

## 7.1 DEVELOPING AN INTERSECTIONAL FRAMEWORK

1. What intersections are you invested in as a researcher? Why these intersections at this particular time within this specific context?
2. What theoretical perspectives define/address these intersections? What are the consequences of addressing these intersections for this particular context within these fields?

I proposed a location from which to intervene into how work in language and identity has approached social difference. I explored the covert assumption that intersections, such as variables of race and gender, are mutually exclusive; further, I articulated how this approach, *variable-by-variable*, reproduces the essentialist notion that variables are static and concrete. In response to these limitations, I *imagine* language as social action; identity as interactional, intersectional, and processual; and investment as future cultural capital within intersectionality. Based upon these imaginations, I built an intersectional approach according to six guiding principles as seen in Chapter 3. I emphasized the importance of articulating what intersections

are most meaningful to a researcher incorporating an intersectional framework, as well as asking to what purpose the research is carried out and the possible implications the field.

In Chapter 2 and 3, I discuss how my own intersectional framework is invested in intersections of race, gender and sexuality and how my approach is attuned to critical/cultural theory, language, and writing studies because of my background and experience. As a result, I demonstrate the exigency of developing alternative frameworks to engage social difference in more nuanced, complex ways. Furthermore, I propose the concept of the decenter or the space in which “life experiences, identities as multiple and ever shifting, and temporality intersect” (p. 40) in an effort to locate where my work takes place, how I envision its impacts, and, most of all, make intelligible the experiences and voices that are often forgotten or erased when we take a variable-by-variable approach.

## 7.2 EXPLORING INTERSECTIONS OF RACE, GENDER, AND SEXUALITY IN PEDAGOGICAL CONTEXTS

3. How are these intersections constructed/indexed as categories of *being* within the conversation/text? What linguistic, rhetorical, bodily strategies are utilized?
4. How do these intersections converge within *becoming* practices in the data? What linguistic, rhetorical, bodily strategies are utilized?
5. Which intersections are oriented to in the data? Which intersections are absent or unnoticed? What are the possibilities of interpretation if we take into account what intersections are absent or unnoticed?

In Chapters 4 and 5, I explore intersections of race, gender, and sexuality within classroom-based spoken and written data. In Chapter 4, I focus on the critical classroom moment in which the majority of my students responded to Foucault’s death from HIV/AIDs with laughter. Drawing upon narrative studies and the writing studies concept of *pedagogical memory*, I trace how the event is remembered in our online discussion board and follow-up focus- group and one-on-one interviews. These *pedagogical rememberings* are laminated in order to create a classroom life narrative that illustrates that *how* students remember pedagogical

moments *impacts* student investment. Furthermore, my findings suggest that the classroom can act as a safe space in which to encounter conflict in productive ways.

In Chapter 5, I focus on the various ways my students conceptualize intersections of race, gender, and sexuality in order to locate how *the decenter* emerges in interaction, whether the decenter is taken up or erased, and the consequences of its acknowledgement or erasure. I find multiple conceptualizations of race, gender and sexuality to range from the biological to the social; the latter is seen in examples such as race as *what kind of education you have* and sexuality as *what is considered legitimate*. It is from these *being* categories (student conceptualizations) that I imagine the regulatory frame that my students may orient to in conversation and writing or *becoming* practices. I interrogate focus-group and interview data to not only highlight the relationship between *being* and *becoming*, but, more importantly, the convergence of this relationship within particular pedagogical contexts. I discover that *the decenter* almost always surfaces (e.g. in the form of diversified expression, shifting identities, and/or challenging moments of discomfort), but the relationship between variables and their impact upon speaker relationships can facilitate the uptake or erasure of *the decenter*.

### 7.3 DISCUSSING THE PEDAGOGICAL IMPLICATIONS OF TEACHING PRACTICES THAT FOSTER/SUPPORT DIVERSITY

6. What is the relationship between these intersections? Overlapping? Nullifying? Or contesting? What are the symbolic and material consequences of these relationships?

The last question of my study focuses not only on identifying the relationships between intersections, but also how these relationships impact student investment and performance in the language/writing classroom. The first part of this question is answered in Chapters 4 and 5 by following multiple pathways of interpreting the various relationships between race, gender, and sexuality (and more intersections). For example, the selection from Emma, Eun, and Hunter's

focus-group talk in which Emma vocalizes her desire to not be stereotypical. The second part demands that the last guiding principle of an intersectional framework be explored: *catalytic validity* (that is meaningful application within and beyond the classroom). I propose three stances—tolerance, controversies, and metacritical—that instructors can consider when bringing diversity into their classrooms. For each stance, I outline teaching practices that communicate each stance, such as translingual tasks. These practices illustrate why the work I have done in this study matters: we must reconsider how we incorporate diversity as a pedagogical resource into our language/writing classrooms in order to build safe spaces that allow for the critical, creative and metacognitive engagement of social difference.

In conclusion, I proposed one way to integrate intersectionality into language and writing studies. I developed a framework that is interdisciplinary, dynamic, and experience-oriented. I was able to interrogate how I, as an instructor, have attempted to take a metacritical stance when examining racial, gendered, and sexual diversity with my students. My students and I experienced moments that pushed us to reconsider our assumptions, as well as moments that challenged feelings of discomfort and shame. We developed new, alternative ways to encounter diversity. It is from these experiences that I have not only learned *with* my students *how* to reimagine research as a human experience, but also *how* to reimagine fostering and supporting diversity by integrating the human experience into our teaching and learning practices.

I will let the students have the final word: I end with my student Cloe's discussion of the impact our class had upon her perspective towards our course topics. This excerpt is taken from our one-on-one follow-up interview in which I ask her if she sees race, gender, and sexuality in different ways as a result of our course. She describes that while her feelings may not have

changed towards a particular topic, she can understand, imagine, and engage those topics in new ways that were not previously available to her.

Excerpt 1

1 YAS: and when you first enrolled in the course you may have felt a certain way about the  
2 course topics we were going to discuss/ because I remembered I had posted about it like race  
3 gender sexuality/ uhm I // and if you don't feel comfortable answering you can always tell me/  
4 after taking the course do you find that your feelings or ideas have changed towards those  
5 topics? do you see your understanding of sexuality gender and race in different ways now?  
6 why or why not?

@5:00.05;

7 CLOE: I feel like // maybe the feelings have been changed but I think I do look at them  
8 differently/

9 YAS: mmhmm

~~~~~

10 CLOE: maybe have different perspective/ but then maybe feelings and . your view may not
11 you know overlap/ if you understand what that means <laughs>

12 YAS: so could you give me an example of something specific?

13 CLOE: mmm like . u:hm . for example uhm like maybe homosexuals/

14 YAS: yeah

15 CLOE: uhm like you . may not like them/ and after studying more about them understanding
16 them more/ you still may not like them but you kind of like . understand accept them m // as
17 they are/

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APPENDIX 1

Course syllabus and assignment prompts

ENGL281: Intermediate Expository Writing—Identity, Narrative, and Community

Knowledge makes me more aware, it makes me more conscious. “Knowing” is painful because after “it” happens I can’t stay in the same place and be comfortable. I am no longer the same person I was before. – Gloria Anzaldua

COURSE DESCRIPTION

This course is an intermediate writing course for multilingual language learners that continues to build writing skills, with a particular focus on research processes. In this course students will investigate the link between language and identity by exploring local communities and narratives—for example, investigating stories of international students’ experiences of Seattle’s International District. Our main focus will be on engaging cultural and social differences in the context of community and storytelling, including intersections of race, gender, and sexuality. Students will work with a variety of data sources, including observation notes, interview transcripts, and written/spoken narratives. In addition, students will be working with both academic and non-academic texts in order to accomplish their research goals and develop writing skills.

* * *

COURSE GOALS

- Build a collaborative research community by discussing research ideas and findings, participating in peer review, as well as taking part in group co-authoring
- Investigate language and identity through a critical exploration of local communities and narratives
- Become familiar with important academic work on language and identity
- Compile a whole-class portfolio that not only illustrates the history of the course itself, but also demonstrates and reflects on the best work in the course

* * *

COURSE BREAKDOWN

- *Participation and preparedness (20%)*: this includes in-class workshops, peer reviews, timely submissions, reading responses, conferences, and discussion board participation
- *Research and Learning Journals (15%)*: this includes weekly reflections on class activities, critical reflections on writing assignments, and a log of research with commentary (expect to write 2-4 pages a week)
- *Theory Paper (15%)*
- *Abstract (5%)*
- *Conference Paper (15%)*
- *Symposium Presentation (20%)*

- *Class-portfolio submission (10%)*: a final, polished draft of either the Theory or Conference Paper and a 1-2 page critical reflection (will be handed out in class)

* * *

COURSE TEXTS

- Available online.

COURSE SCHEDULE

1	3/31	<p><i>Class objectives:</i></p> <ul style="list-style-type: none"> ✓ Intro to course objectives and topics ✓ Meet & greet ✓ Set writing/research goals
		<p><i>Homework for 4/2:</i></p> <ul style="list-style-type: none"> • Post Reading Response(s) on WordPress for Bashir-Ali (2006) • Research and learning journals: <ul style="list-style-type: none"> ➤ Reflect on the writing/research goals you have for this course (why, how do you plan to accomplish them) ➤ After reading Bashir-Ali (2006), some questions to consider are: <ul style="list-style-type: none"> ▪ What do you think Bashir-Ali (2006) is referencing when she uses the word ‘codes’? What do these codes have to do with her argument? ▪ Why does Bashir-Ali (2006) use identities rather than identity? What are the implications of making this identity plural? Why would this be the first article assigned in this class? ➤ Reflect on the link between (you may also use personal experience to support your answer)?
		<p><i>Readings for 4/2:</i></p> <ul style="list-style-type: none"> • Bashir-Ali, K. (September 2006). Language Learning and the Definition of One’s Social, Cultural, and Racial Identity. <i>TESOL Quarterly</i>, 40, 3: 519-544.
4/2	4/2	<p><i>Class objectives:</i></p> <ul style="list-style-type: none"> ✓ Identity – what is it? Why does it matter? ✓ Discussion: Bashir-Ali (2006) Reading ✓ Theory paper assignment ✓ Intro to the theory of performativity – Overview of Butler (1993) and Cameron (1997/2006)
		<p><i>Homework for 4/7:</i></p> <ul style="list-style-type: none"> • Post Reading Response(s) on WordPress for Cameron (1997/2006) & Butler (1993) • Research and learning journals: <ul style="list-style-type: none"> ➤ After reading Butler (1993) and Cameron (1997/2006), consider the following questions: <ul style="list-style-type: none"> ▪ What is similar between the articles--Butler (1993) & Cameron (1997/2006)? What is different?

		<ul style="list-style-type: none"> ▪ How would you define ‘performativity’ based on these two articles? ▪ What perspectives or tools does each text offer us when working with language and identity? ▪ Think about Cameron’s (1997/2006) interpretation of the conversation between the young men: in what ways do you agree with her interpretation? In what ways do you disagree with her interpretation? Why? ▪ What does the view that we perform genders provide us as researchers? What kinds of conclusions does it allow us to make? What kinds of conclusions does it not allow us to make? <hr/> <p><i>Readings for 4/7:</i></p> <ul style="list-style-type: none"> • Cameron, D. (1997/2006). Performing gender identity: young men’s talk and the construction of heterosexual masculinity. • Butler, J. (1990). Excerpt (pp. 1-12) from <i>Gender Trouble</i>.
2	4/7	<p><i>Class objectives:</i></p> <ul style="list-style-type: none"> ✓ Performativity theory discussion: Cameron (1997) & Butler (1990) Excerpt ✓ Interpellation – Introduction to Althusser ✓ Theory paper follow-up/questions/concerns <hr/> <p><i>Homework for 4/9:</i></p> <ul style="list-style-type: none"> • Post Reading Response(s) on WordPress for Althusser’s (1970) Ideology and Ideological Apparatuses • Research and learning histories: <ul style="list-style-type: none"> ➢ What connections can you make between our course readings so far--Bashir-Ali (2006), Cameron (1997), Butler (1990) and Althusser (1970)? ➢ Summarize our class discussion of performativity today. Why would this theoretical approach be useful when investigating language and identity? ➢ After reading Althusser (1970), consider the following questions: <ul style="list-style-type: none"> ▪ What is an Ideological State Apparatus? If you are having difficulty defining this, think about some examples first and work from there (hint:)! ▪ <hr/> <p><i>Readings for 4/9:</i></p> <ul style="list-style-type: none"> • Althusser’s (1970) Ideology and Ideological Apparatuses
	4/9	<p><i>Class objectives:</i></p> <ul style="list-style-type: none"> ✓ Disney as an example of interpellation: Althusser Reading ✓ Making connections to Althusser, Bashir-Ali (2006), Butler (1990), and Cameron (1997) ✓ Heteronormativity / Language and Power – Introduction to Foucault (1990) <hr/> <p><i>Readings for 4/14:</i></p> <ul style="list-style-type: none"> • Foucault (1990): Excerpt (pp. 17-35) from History of Sexuality <hr/> <p><i>Homework for 4/14:</i></p> <ul style="list-style-type: none"> • Post Reading Response(s) on WordPress for Foucault (1990)

		<ul style="list-style-type: none"> • Research and learning histories: <ul style="list-style-type: none"> ➤ Summarize our class discussion of interpellation today. Why would this theoretical approach be useful when investigating language and identity? In what ways can it connect to Bashir-Ali (2006), Butler (1990), Cameron (1997), and your reading for the weekend, Foucault (1990)?
3	4/14	<p><i>Class objectives:</i></p> <ul style="list-style-type: none"> ✓ Heteronormativity revisited/resisted: Foucault (1990) & King (2008) ✓ Introduction to Critical Race Theory (CRT) – Kubota & Lin (2009) Preview ✓ Theory paper rough draft/brainstorm pair share
		<p><i>Readings for 4/16:</i></p> <ul style="list-style-type: none"> • Kubota, R., & Lin, A. (2009). “Race, culture, and identities in second language education: Introduction to Research and Practice.” [Kubota and Lin]
		<p><i>Homework for 4/16:</i></p> <ul style="list-style-type: none"> • Post Reading Response(s) on WordPress for Kubota & Lin (2009) • Research and learning journal: <ul style="list-style-type: none"> ➤ After reading Kubota & Lin (2009), answer questions 1-4. For question 4, think beyond second language education research! Consider your own major/minor or your academic/non-academic interests—what lines of inquiry could you develop that address racialization and racism?
4/16		<p><i>Class objectives:</i></p> <ul style="list-style-type: none"> ✓ Video: Race: The Power of Illusion ✓ Making connections between Race: The Power of Illusion and CRT (Kubota & Lin, 2009 Reading)
		<p><i>Readings for 4/21:</i></p> <ul style="list-style-type: none"> • Taylor-Mendez, C. (2009). “Racial Stereotypes in EFL Textbooks English as a Foreign Language (EFL).” [Kubota and Lin]
		<p><i>Homework for 4/21:</i></p> <ul style="list-style-type: none"> • Post Reading Response(s) on WordPress for Taylor-Mendez (2009) • Research and learning journal: <ul style="list-style-type: none"> ➤ Make connections between Kubota & Lin (2009), the video, Race: The Power of Illusion, and Taylor-Mendez (2009) ➤ After reading Taylor-Mendez (2009), find an old ELL textbook of yours (if you can’t find one, look at the library or contact me by email). Consider the following questions: <ul style="list-style-type: none"> ▪ What visual representations of race or culture are present? Are these representations engaging or repelling? Why or why not? ▪ What kinds of messages are communicated by these visual representations? Positive? Negative? Why? ▪ Why do you think these textbooks are used? What would you suggest to improve the textbook you’re looking at specifically?

4	4/21	<p><i>Class objectives:</i></p> <ul style="list-style-type: none"> ✓ Racial identities: Taylor-Mendez (2009) Reading ✓ Theory paper: Peer review ✓ Conference paper assignment – Data collection, Symposium, Class Portfolio
		<p><i>Homework for 4/23:</i></p> <ul style="list-style-type: none"> • Research and learning journals: TBD
		<p><i>Readings for 4/23:</i></p> <ul style="list-style-type: none"> • None!
4/23	STUDENT-TEACHER CONFERENCES	<p><i>How to prepare for conferences:</i></p> <ul style="list-style-type: none"> • Bring your peer reviewed draft with you to the conference • Brainstorm at least 3 conferencing goals • Bring a notepad & pencil/laptop to take notes • Bring your informal proposal <p><i>After the conference:</i></p> <ul style="list-style-type: none"> • Email me a 1-page statement that summarizes what we talked about, what kind of research project you are thinking about doing, and any other lingering questions/comments you may have
		<p><i>Homework for 4/28:</i></p> <ul style="list-style-type: none"> • Post Reading Response(s) on WordPress for Labov (1999) • Research and learning journals: <ul style="list-style-type: none"> ➤ What is the importance of student-teacher conferences? Did we accomplish the goals you set out? Why or why not? ➤ Reflect on the process of drafting, peer reviewing, and student-teacher conferencing for your theory paper? How do each of these steps build upon one another? What is your revision plan for the draft due next week, Monday (4/28)? ➤ After reading undergraduate conference paper abstracts, think about how you would: <ul style="list-style-type: none"> • List citations for the 3 undergraduate conference paper abstracts you read • Define the genre of conference paper abstract— What’s the overall structure of the abstract? What rhetorical and linguistic choices do the abstracts make? Why? What will you take away from reading through exemplary UW undergraduate conference paper abstracts?
		<p><i>Readings for 4/28:</i></p> <ul style="list-style-type: none"> • Labov’s (1999) Transformation of Experience in Narrative • Read 3 undergraduate conference paper abstracts available on http://exp.washington.edu/urp/symp/archives.html
5	4/28	<p><i>Class objectives:</i></p> <ul style="list-style-type: none"> ✓ Theory paper due ✓ Introduction to Narrative Studies: History of approaches – Written (Propps) & Spoken (Labov, Sacks) ✓ Kinds of narrative: Labov (1999) Reading ✓ Conference paper abstract brainstorming/drafting session
		<p><i>Homework for 4/30:</i></p> <ul style="list-style-type: none"> • Post Reading Response(s) on WordPress for Peterson & Langellier

		<ul style="list-style-type: none"> (2006) • Collect: Narrative data • Research and learning journals: <ul style="list-style-type: none"> ➤ After reading Labov (1999), consider the following questions: <ul style="list-style-type: none"> • TBD
		<p><i>Readings for 4/30:</i></p> <ul style="list-style-type: none"> • <i>Working with Texts</i>, <u>Storytelling</u> section, pp. 248-257 • Peterson, E. E. and Langellier, K. M. (2006). The performance turn in narrative studies. <i>Narrative Inquiry</i>, 16 (1), 173-180.
	4/30	<p><i>Class objectives:</i></p> <ul style="list-style-type: none"> ✓ Review Labovian approach to narrative – Bring copies of your narratives to class ✓ Moving beyond narrative as a recapitulation of the past – Narrative as a performative speech act: Peterson & Langellier (2006) ✓ Coming out stories as an example
		<p><i>Readings for 5/5:</i></p> <ul style="list-style-type: none"> • Bell, J. S. (2002). Narrative Inquiry: More Than Just Telling Stories. <i>TESOL Quarterly</i>, 36, 2, 207-213. • <i>The Coming Out Stories: <<Selected Readings>></i>
		<p><i>Homework for 5/5:</i></p> <ul style="list-style-type: none"> • Post Reading Response(s) on WordPress for Bell (2002) • Collect: Narrative data • Research and learning journals: <ul style="list-style-type: none"> ➤ After reading <i>The Coming Out Stories</i>, I would like you to write a coming out letter of your own in one to two pages. Please refer to class notes, your reflections the past four weeks, and course discussions to inform your attempt to write within this genre. You may also refer to our course website for more examples of coming out narratives on our course website. ➤ After completing your coming out letter, I would like you to reflect on this experience. You may talk about your experience writing this piece, how our course readings so far influenced certain linguistic and rhetorical choices you made, how the experience has contextualized our course readings, and what makes a coming out letter performative?
6	5/5	<p><i>Class objectives:</i></p> <ul style="list-style-type: none"> ✓ Narrative inquiry as a method: Bell (2002) Reading ✓ Working with narrative data Workshop I: Coming Out Stories ✓ Conference paper abstract: Pair share
		<p><i>Readings for 5/7:</i></p> <ul style="list-style-type: none"> • Conference paper example
		<p><i>Homework for 5/7:</i></p> <ul style="list-style-type: none"> • Gather narrative data (checks will start beginning of Week 7) • Research and learning journals: TBD
	5/7	<p><i>Class objectives:</i></p> <ul style="list-style-type: none"> ✓ Conference paper genre: analyzing examples ✓ Conference paper template generation

		<ul style="list-style-type: none"> ✓ Symposium preparation
		<p><i>Readings for 5/12:</i></p> <ul style="list-style-type: none"> • Nelson, C. D. (September 01, 2011). Narratives of Classroom Life: Changing Conceptions of Knowledge. <i>TESOL Quarterly: a Journal for Teachers of English to Speakers of Other Languages and of Standard English As a Second Dialect</i>, 45, 3, 463-485.
		<p><i>Homework for 5/12:</i></p> <ul style="list-style-type: none"> • Post Reading Response(s) on WordPress for Nelson (2011) • Finalize conference paper abstract • One page of data due for in-class workshop on 5/12 • Research and learning journals: TBD
7	5/12	<p><i>Class objectives:</i></p> <ul style="list-style-type: none"> ✓ Conference paper abstract due ✓ Discussion: Nelson (2011) Reading ✓ Introducing the Class Portfolio ✓ Working with Narrative Data Workshop II: Bring your data to share in groups!
		<p><i>Readings for 5/14:</i></p> <ul style="list-style-type: none"> • None!
		<p><i>Homework for 5/14:</i></p> <ul style="list-style-type: none"> • Dropbox: Submit your finalized conference paper abstract • Finish gathering narrative data & start working on your conference paper using the conference paper template we developed in class • Research and learning histories: <ul style="list-style-type: none"> ➤ What are the advantages of having your peers look over and give you feedback on your data? Is this practice found in other disciplines outside of composition? ➤ Did something surprise you about your data today? Why or why not? ➤ What feedback did you receive from the workshop today that was useful? What wasn't so useful? ➤ Reflect on what you have learned so far by working with data firsthand? What are the difficulties? How did you overcome them?
5/14		<p><i>Class objectives:</i></p> <ul style="list-style-type: none"> ✓ Class symposium preparation & brainstorm: title, panels, schedule ✓ Brainstorm/drafting session for conference papers with peers/groups
		<p><i>Readings for 5/19:</i></p> <ul style="list-style-type: none"> • Lerum, K. (2012). What's love got to do with it?
		<p><i>Homework for 5/19:</i></p> <ul style="list-style-type: none"> • Post Reading Response(s) on WordPress for Lerum (2012) • Research and learning histories: <ul style="list-style-type: none"> ➤ After reading Lerum (2012) <ul style="list-style-type: none"> ➤ How does Lerum (2012) appeal to you as a reader? Name one instance that supported her argument for the reader and reflect on why this was an important/intriguing instance that appealed to you as a reader.

		<ul style="list-style-type: none"> ➤ There is a list of scholars on page 274, choose one and do some quick research on this scholar. Who is this person? Why are they important? What's something interesting about them and their work? ➤ This example of a scholar critically reflecting on her work and experiences is important as we enter the last two weeks of our class. What are some important moments in our course for you? Why?
8	5/19	<p><i>Class objectives:</i></p> <ul style="list-style-type: none"> ✓ Reflecting on our growth in this course---the critical reflection for the Class Portfolio: Lerum (2012) Reading ✓ Conference paper rough draft: Peer Review
		<p><i>Readings for 5/21:</i></p> <ul style="list-style-type: none"> • None!
		<p><i>Homework for 5/21:</i></p> <ul style="list-style-type: none"> • Review teacher comments for your Theory Paper and revise in preparation for 5/21 • Research and learning journals: <ul style="list-style-type: none"> ➤ Look over your comments from the peer review of your rough draft. What suggestions are useful? What suggestions are unclear? What's your revision plan? ➤ As you look over my comments to your Theory Paper, please use your research and learning journal to respond to the following questions: <ul style="list-style-type: none"> ▪ Choose three comments to respond to directly (cut & paste them into your journals) ▪ Evaluate your own paper using the rubric provided ▪ Go through the rubric/end comment from your instructor and make a list of what you will revise for 5/21 and why these revisions will make your paper stronger
5/21		<p><i>Class objectives:</i></p> <ul style="list-style-type: none"> ✓ Conference paper presentation brainstorming/outlining breakout session ✓ Theory paper 2nd Draft: Pair Share
		<p><i>Readings for 5/28:</i></p> <ul style="list-style-type: none"> • None!
		<p><i>Homework for 5/28:</i></p> <ul style="list-style-type: none"> • Dropbox: Submit your most recent conference paper draft by 5/27, 10:00 AM • Prepare for Student-Teacher conferences • Research and learning journals: <ul style="list-style-type: none"> ➤ Begin drafting an outline of your conference paper presentation for the class symposium. Make a list of what is important and why. ➤ Reflect on this stage of the research process. What do you feel confident about in your research project? What do you feel less confident about?
9	5/26	NO CLASS
	TBD	STUDENT-TEACHER CONFERENCES
		<i>How to prepare for conferences:</i>

		<ul style="list-style-type: none"> • Bring your peer reviewed conference paper draft with you to the conference • Brainstorm at least 3 conferencing goals • Bring a notepad & pencil/laptop to take notes <p><i>After the conference:</i></p> <ul style="list-style-type: none"> • Email me a 1-page statement that summarizes what we talked about, a finalized outline of your symposium presentation, and any other lingering questions/comments you may have <hr/> <p><i>Homework for 6/2:</i></p> <ul style="list-style-type: none"> • Research and learning journals: <ul style="list-style-type: none"> ➤ Reflect on the process of preparing for our class symposium? What steps have you taken to prepare for the presentation? What kind of format will you use--- powerpoint, speech, group discussion? Are you working collaboratively with someone else? If yes, what have you done as a group/pair? What have you done individually? ➤ Restate your research/writing goals for the course in your journal, and then reflect on whether or not you feel you accomplished these goals. What goals did you not reach? What will you do to reach them after this course? • Prepare for the editing/proofreading workshop on 6/2 by finalizing your most recent conference paper draft.
10	6/2	<p><i>Class objectives:</i></p> <ul style="list-style-type: none"> ✓ Proofreading workshop ✓ Class portfolio questions ✓ Symposium practice <hr/> <p><i>Readings for 6/4:</i></p> <ul style="list-style-type: none"> • None! <hr/> <p><i>Homework for 6/4:</i></p> <ul style="list-style-type: none"> • Practice, practice, practice! • Final polished draft of your conference paper & outline of your in-class presentation (you will be required to turn both in electronically before class (10:00AM)).
	6/4	<p>SYMPOSIUM</p> <hr/> <p>TBD</p>

CONCEPT PAPER

CONTEXT

Demonstrating your understanding of an important theoretical concept is a part of writing research papers in most academic disciplines. Furthermore, it is important that you are not only able to understand and define theoretical concepts in your own words, but also evaluate its strengths and weaknesses as a concept in relation to the topic or theme you are investigating. In this way, your understanding of a major theoretical concept can be applied when critically examining data you will collect for your research projects in this course.

YOUR TASK

For your first major assignment, you will write a 3-5 page essay in which you will **define, explore and critique a theoretical concept we have discussed in class.**

THEORETICAL CONCEPTS:

- Culture
- Discourse
- Gender
- Heteronormativity
- Performativity
- Power
- Queering
- Race
- Sexuality

GUIDING QUESTIONS

- What do the course texts say about these concepts/definitions?
- Situate your concept/definition in the context of the theory it arises out of. Why is it important for that theoretical perspective?
- What are the strengths and weaknesses of this theoretical concept?
- How does this theoretical concept help us understand/see language and identity?

AUDIENCE

Your first major assignment should be addressed to an academic audience. This includes me, your instructor, your classmates, and other undergraduates at the UW who may be interested in the theoretical concept you've chosen.

EVALUATION

- Demonstrates a critical understanding of a chosen theoretical concept by presenting a definition in the words of the author, situating it within a theoretical approach, and evaluating its strengths and weaknesses
- Explores connections between a chosen theoretical concept and the link between language and identity
- Academic source(s) are used in strategic, focused ways (e.g., summarized, cited, applied, challenged, and re-contextualized) to support the goals of the writing
- Employs style, tone, and conventions (this includes documenting sources) appropriate to the demands of an academic paper

REQUIREMENTS

- 5-7 pages double-spaced, APA format, 12 point Times New Roman
- A unique title!
- 1 outside reading from our course website

FORMAT

Your last name, Page # Right hand corner
Title Title is center, not bolded or underlined or italicized
Section Header Centered and bolded

CONFERENCE PAPER

CONTEXT

You have submitted your conference paper abstract, and are in the process or already have gathered the narratives you need for your conference paper. Now it's time to put everything together in the form of an academic research paper, or what we will call the conference paper for this course.

YOUR TASK

For your second major assignment, you will write an **8-10** page paper in which you will accomplish your goals from your conference paper abstract. In other words, **you will articulate your theoretical framework, outline your methodology, present your data, and critically discuss your findings in order to pose the implications of your research.**

GUIDING QUESTIONS

- Think sections!
 - ✓ Introduction
 - ✓ (Brief) Theoretical Framework/Literature Review,
 - ✓ Methodology (Participants, Settings, Processes),
 - ✓ (Significant) Data,
 - ✓ Discussion and Interpretation (Intertextuality), and
 - ✓ (Tentative) Conclusions/Researcher's Critical Reflection
- Review the articles we have discussed/read in/for class—what do researchers choose to include? What do they choose not to include? What style/tone do they employ?
- Focus on what's important or most relevant! Don't try to include everything---what matters most to your study? What matters least? Get rid of the least!

AUDIENCE

Your second major assignment should be addressed to those that will be attending the class symposium. This includes your colleagues from class, other undergraduate scholars, graduate students, professors, and your instructor.

EVALUATION

- Develops a complex claim with stakes (why this study matters) that emerges from and explores a line of inquiry relevant to the topic of social difference in language, narrative, and community
- Academic source(s) and data are used in strategic, focused ways (e.g., summarized, cited, applied, challenged, and re-contextualized) to support the goals of the writing
- Makes connections between the study's theoretical framework and the data found in the interpretation and discussion section, which supports the implications that the study poses at the end of the paper (intertextuality)
- Demonstrates an organized, logical flow of thought and argumentation
- Employs style, tone, and conventions (this includes documenting sources) appropriate to the demands of an academic research paper (what we will call the conference paper for this course)

REQUIREMENTS

- 8-10 pages double-spaced, APA format, 12 point Times New Roman
- A unique title!
- 2-3 outside readings (some suggestions are available on our course website, but also revisit your theory paper from this class)

FORMAT

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Title Title is center, not bolded or underlined or italicized
Section Header Centered and bolded

APPENDIX 2

Focus group and Interview questions

Focus Group Questions – Autumn 2014

This focus group session is an opportunity to speak with your peers from English 281. Feel free to follow the format below, and/or adjust depending on how you and your peers feel would be most productive (i.e. will get the most talking going)! Remember that this session may take anywhere between 40 minutes to 45 minutes. The researcher (your instructor) will not be present, but will audio record the session, which you may recognize from class last spring!

A. BACKGROUND

- A1. Take turns briefly introducing yourself (1-2 minutes). Some possible information to disclose (or give) are the following: your name, where you consider yourself from (and this can be from multiple locations), your year in school or if you've already entered a particular profession/occupation, and any previously significant coursework taken that relates to English 281 (such as a course in gender studies or queer theory).
- A2. Why did you enroll in English 281 last spring? What were your reasons (e.g. interest in the course topics, needed the credit, etc.)?

B. CLASSROOM MOMENTS

- B1. What classroom sessions would you consider the most memorable from the quarter? Why?
- a. Some class moments that your instructor found particularly engaging were the following:
 - i. The whole-class discussion on Foucault and AIDS
 - ii. Cameron's article on performing heterosexual masculinity
 1. How Cameron's article paralleled/didn't parallel with the video, *Reorientation* (the show about gayness, sports, and masculinity)
 - iii. Racial representations in English language learning textbooks
 - iv. Coming out narratives and your instructor's example from her own work with Sergio
 - v. During the panel presentations, when someone asked a panel member if he/she was racist.
 - vi. During the panel presentations, when the panel on race was asked if race exists.
 - vii. During the panel presentations, what paper/topic was most captivating and why? (For a refresher, please refer to the abstracts packet I've included with these questions. Please take another copy!)
 - viii. During your own presentation, what moments or words from your peers/instructor impacted you the most? What questions are still in your mind?
- B2. Below is a list of course topics. Please look over them before moving onto the questions:

- Coming out narratives
 - Culture
 - Feminism
 - Gender
 - Heteronormativity
 - Identity
 - Ideology
 - Language
 - Narrative
 - Performativity
 - Power
 - Queer theory
 - Race
 - Racism
 - Research processes
 - Sexuality
 - Society
 - Social difference
 - Storytelling
 - Panel presentations
 - Textbook representation
- B3. What course topics (from B2) were you most excited to participate in? Why?
- a. What topics were uncomfortable for you or made you not want to participate? Why?
 - b. Do you feel these course topics are appropriate for a 200-level writing course? Why or why not?
 - c. Did the course change your perception of certain course topics? Why or why not?
 - d. What did your instructor do to create a more productive environment for uncomfortable course topics?
 - e. Were these activities/discussions/assignments successful? Why or why not?
 - f. What would you suggest for your instructor to do to create a more productive environment for uncomfortable course topics?
- B4. Have you found yourself experiencing any of the course topics after taking English 281?
- a. How did the course, if at all, shape how you reacted to those experiences?

C. COURSE READINGS

- C1. What required course readings did you feel most connected to? Why?
- Cameron (1997/2006) *Performing gender identity: young men's talk and the construction of masculinity*
 - Foucault (1990): Excerpt (pp. 17-35) from *History of Sexuality*
 - Kubota, R., & Lin, A. (2009). "Race, culture, and identities in second language education: Introduction to Research and Practice."
 - Labov's (1999) *Transformation of Experience in Narrative*
- C2. What optional course readings did you complete? Why?
- C3. What course readings did you struggle with? How did you overcome that struggle?

D. COURSE REFLECTIONS

- D1. After this class, did you feel you discovered anything about yourself ...
- as a researcher?
 - as a multilingual language learner?
 - as a person?
- D2. Reflect on each stage of the course (as much as you can collectively remember). How was ...
- How was the beginning of the course?
 - How was the middle of the course?
 - How was the end of the course?
- D3. Do you feel you were able to apply what you learned/discussed in English 281 in other classes and/or beyond the university setting? Why or why not?
- D4. Would you recommend this course to other students? Why or why not?

E. OTHER

- E1. Any other questions/comments, please feel free to discuss them. After you feel you have reached an end to the focus group, please consider the following option before wrapping up.
- Optional: Post-Focus Group Reflection:**
 - Write a brief 1-2 paragraph on your focus group experience on the piece of paper provided with the title **Reflection on Focus Group**.
- E2. When you feel you have completed the focus group, please inform the researcher via text or phone call that you are ready to leave.
- Researcher's phone #: 206-962-9163**

Thank you for participating in this research project! You'll be contacted sometime afterwards to arrange a one-on-one interview if you have consented. All data will be transcribed and every

participant has already been given a pseudonym. Please note that if you ever have any questions, you are more than welcome to contact the researcher via email at yromer@uw.edu or by phone. Again, thank you for your participation.

Interview Questions –Autumn 2014

A. STUDENT BACKGROUND

- A1. Home/country/residency background
- Home country
 - Length staying/living in the United States?
- A2. Language background
- Languages used
 - Proficiencies
- A3. Educational/professional background
- What year are you at the UW? If graduated, what is your current profession?
 - What previous coursework have you taken that supported your learning, research, and writing goals for English 281?

B. COURSE EXPECTATIONS

- B1. What were your reasons for enrolling in English 281?
- B2. When you first enrolled in the course, you may have felt a certain way about the course topics we were going to discuss, such as race, gender, and sexuality. After taking the course, do you find that your feelings or ideas have changed towards those topics?
- Do you see or understand them in different ways now? Why or why not?
 - Do you feel that these course topics should be taught in a college-level course?
- B3. What were your goals for the course?
- Did you meet them? Why or why not?

C. CLASSROOM EXPERIENCES

- C1. What course topics were you most excited to participate in (refer to list of course topics below)? Why?
- C2. What course topics were you least excited to participate in (refer to list of course topics below)? Why?
- Coming out narratives
 - Culture
 - Feminism
 - Gender
 - Heteronormativity
 - Identity
 - Ideology
 - Language
 - Narrative
 - Performativity
 - Power
 - Queer theory
 - Race
 - Racism
 - Research processes
 - Sexuality

- q. Society
 - r. Social difference
 - s. Storytelling
 - t. Panel presentations
 - u. Textbook representations
- C3. Did you feel comfortable discussing the course topics with your peers during group work or whole-class discussions? Why or why not?
- C4. Did you discuss your reactions to our course content more explicitly in your individual writing assignments (e.g. research and learning journals) or in face-to-face environments (e.g. the classroom)? Why or why not?
- C5. We had some really interesting moments in class that stood out to me as the instructor. Some of them are as follows (and you may recognize them from your focus group meeting if you chose to participate):
- a. The whole-class discussion on Foucault and AIDS
 - b. Cameron's article on performing heterosexual masculinity
 - i. How Cameron's article paralleled/didn't parallel with the video, *Reorientation* (the show about gayness, sports, and masculinity)
 - c. Racial representations in English language learning textbooks
 - d. Coming out narratives and your instructor's example from her own work with Sergio
 - e. During the panel presentations, when someone asked a panel member if he/she was racist.
 - f. During the panel presentations, when the panel on race was asked if race exists.
 - g. During the panel presentations, what paper/topic was most captivating and why?
- C6. What activities/assignments/discussions did you find ...
- a. most memorable? Why?
 - b. least memorable? Why?
- C7. What course readings really impacted you? Why?
- a. What readings didn't really have an impact on you? Why?

D. CRITICAL REFLECTIONS

- D1. How do you feel about your participation in this course? Were you more comfortable in group work, whole-class discussions, online exchanges or individual assignments?
- a. What would have made it easier to participate in class?
- D2. How did you choose your theoretical concept for your first major assignment (concept paper)?
- b. Do you feel you were successful with writing that assignment?
 - i. Why/why not?
- D3. What kinds of narratives did you choose to collect for your second major assignment (conference paper) and why?
- D4. During your panel presentation, what moments or words from your peers/instructor impacted you the most?
- c. What questions are still in your mind?

- D5. Think about the journaling that you did throughout spring quarter.
- d. Were any journal questions/prompts uncomfortable or stressful for you? Why or why not?
 - e. Did you ever have your peers read your research and learning journal entries? Why or why not?
 - f. Did you find the research and learning journals a safe place to express your thoughts/opinions/reactions to the course content and assignments? Why or why not?
- D6. Identities used/referenced in our class—How would you define each? What identity do you prefer/disprefer? Why or why not?
- g. Multilingual language learner (MLL)
 - h. English language learner (ELL)
 - i. English as a second language (ESL)
 - j. Other?
- D7. Important/significant life experiences—Have you had any significant/memorable experiences that have helped you relate to our course topics, such as race, gender, and sexuality?
- k. If so, in what ways did they help/not help you to think about the course topics?
- D8. How do you define our three major course topics after taking English 281?
- l. Race
 - m. Gender
 - n. Sexuality
- D9. Let's say that you're now in charge of revising English 281 for future MLL students. What would you change about the course if you could?

E. FUTURE APPLICATIONS

- E1. What do you think is the most important takeaway from this course?
- E2. Did this course affect how you think other courses should be taught? If so, how?
- E3. Has this course helped you in other courses at the UW? How about outside of the academic context---at your current job, when visiting your home countries, when attending non-academic events?
- E4. What course topics do you still feel strongly about?
- E5. Do you think issues of (intersecting) identities should be a regular part of language and content courses? Why or why not?

VITA

I earned my undergraduate degree in English at Boise State University. I then earned my Master's in Education at International Christian University in Tokyo, Japan. I am the first woman in my family to receive a doctorate.