12-2017

# Coding the Discourse and Translingual Strategies of Collaborative Writing of Secondary Education Students

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CODING THE DISCOURSE AND TRANSLINGUAL STRATEGIES

OF COLLABORATIVE WRITING OF SECONDARY

EDCUATION STUDENTS

A Thesis

by

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Submitted to the Graduate College of
The University of Texas Rio Grande Valley
In partial fulfillment of the requirements for the degree of

MASTER OF ARTS

December 2017

Major Subject: English

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December 2017

ABSTRACT

Arredondo, Zane Lee, <u>Coding the Discourse and Translingual Strategies of Collaborative Writing of Secondary Students</u>. Master of Arts (MA), December, 2017, 180 pp., 3 tables, 2 figures, references, 35 titles.

Abstract: Kenneth Bruffee used collaborative writing pedagogy to help reacculturate students' discoursal identities to help them adhere to the expectations of the academic community. Although studies have shown that reacculturation may not exactly happen, Collaborative writing pedagogy still has maintained its presence within Composition studies since then and has been adapted into being implemented into digitally shared spaces. However, one aspect has been overlooked about physical shared spaces, the conversations themselves being studied. This study explores Kenneth Bruffee's constructive conversations among secondary students within collaborative writing pedagogy. The collaborative sessions are recorded and viewed with a translingual lens applying Johnny Saldana's coding method combined with Suresh Canagarajah's translingual strategies to make qualitative data quantitative.

DEDICATION

I dedicate this thesis to my family and friends as I would never have gotten this far or be the person I am without the influences they gave me growing up. Special gratitude goes to my parents, Adam Arredondo and Doris Arredondo, for always molding, pushing, and believing in me when I was growing up and even until this day. I do not want to wonder what I would be without your loving care.  My sister, Ariel, deserves my gratitude for being the thorn in my side to always go farther to prove myself than plan.

I also dedicate this thesis to my wife, Robin Arredondo, and my daughter, Rylee James Arredondo. I am glad that my wife put up with me being busy so many times for long hours after school. When it comes to my daughter, I am sorry for being so busy for your first 9 months of life. I promise I will make it up to you the rest of my life.

ACKNOWLEDGMENTS

I will always be grateful to the Department of Writing and Language Studies at the

University of Texas Rio Grande Valley. I would have not been able to achieve my Master's or

complete this thesis with all the countless times the professors in this department accommodated

me. The numerous sets-ups the professors had to do with the IT on the Brownsville Campus, and

the times they drove back and forth between Edinburg and Brownsville mean the world to me.

My graduate college experience may have been different from most as I did spend it watching a

class occur before my eyes on TV, but I would never change it.

And there are some other people I would like to acknowledge and thank. Thank you to

my friend and colligate peer, Robert Casas, as our collaborations got me this far. Thank you to

advisor Dr. Joe Noe for always being available and managing to guide me through my graduate

college career. Thank you to Dr. Randall Monty for teaching me research methodologies and

always challenging me in class. Thank you to Dr. Colin Charlton for showing me I can have fun

and still learn how to become a teacher. Thank you to Dr. Genevieve Garcia de Mueller for

always being available to give me advice. Finally, and most importantly, a special thanks to my

chair Dra. Alyssa Cavazos. I am glad that I started my graduate college career with your

introduction class and ended it with you as my chair as I ended where I began. I appreciate all the

countless questions you had to peruse from me to help me complete this thesis.

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INTRODUCTION

*"Writing is among the most complex of all human mental activities."*
-Flower and Hayes

Flower's and Hayes' quote always rung in my mind after reading it in a textbook for one day in my undergraduate Reading class. Although I never struggled with writing, I knew when I was going to start teaching that I would experience struggling writers. An issue formulated in my mind when I thought about struggling writers, how do I teach them to write or help improve their writing? I cannot recall how I learned how to write, so how could I teach others? Heck, I do not even remember how I learned how to read as far as I knew, I merely started reading one day. Because my interest in wondering how to teach writing, one question that followed me through my teaching career was, "What is the best way to teach writing?"

With that question in mind, I remember making the choice to choose the thesis tract for my degree plan when asked upon entering the Master's program at University of Texas Rio Grande Valley (UTRGV). I remember the words rolling off my advisor's lips when he said, "Your thesis will come to you randomly when a professor tells you 'that's a good idea, you should research that.'"

Sadly, that never happened for me. I managed to go through all my Master's courses, but not once did I ever say a good idea aloud in my courses to where a professor told me to expand upon it. My absentee good ideas placed me behind in my degree plan as I apparently was

supposed to be crafting some elaborate research question that would be my ticket to graduation the whole time I was trying to pass my classes, yet all I could do was barely survive these classes that I was taking with a little help from my friends. I even forgot the question I made as an undergrad about teaching writing the best way as I only wanted to make sure that I could graduate.

Now, maybe I did not have good ideas, but I did have friends and professors who were willing to help me. If I could not survive my graduate courses on my own accords, how could postsecondary and undergrad students survive their courses? I started to remember how I worried to teach struggling writers as an undergrad; now, I was an English teacher myself, and I needed help. Therefore, it only made sense that the only way people were being successful academically was through receiving a little help, that little help meaning collaboration.

### The Road to Collaborative Writing Pedagogy

Collaboration started making more and more sense to me as I realized that I would never have gotten as far as I have in graduate school without people helping me. I performed collaborations due to the professors' assignments and even on my own terms. My coworker/peer helped me as we partitioned the class readings with him reading a few articles and me reading the other ones. We would combine our notes over the journal articles making a document with the most important quotes to utilize for the responses we write to make about the articles for class. This brings to me journal articles and collaborations.

Almost all the journals featured in my classes were articles that were written collaboratively. So, if I was a graduate student/English teacher needing collaboration to survive my classes, if researchers in Composition studies used collaborative writing to complete articles, then it only made sense that collaboration was essential to education. I took this a step further

into my area of research, collaborative writing should, theoretically, work for students to learn how write, or at least, help them survive academically the way collaboration helped me survive graduate school. In other words, it could become the new way I wanted to teach, it started becoming part of my pedagogy. I figured that maybe I would never find the best writing pedagogy to use for students to learn, but I could find a pedagogy that I believed in.

Because I grew interested in altering my pedagogy, I needed to understand how pedagogy is even defined. I knew it was a term that I would hear in my Composition courses, and it was a word that I knew how to say in different ways multiple times hoping one was the correct pronunciation. However, what I found is that pedagogy is

> an ethical philosophy of teaching that accounts for the complex matrix of people, knowledge, and practice with the immediacy of each class period, each assignment, each conference, each…. the art of teaching—the regular, connected, and articulated choices made from with a realm of possibilities Historically, it accounts for the goals of the institution and to some extent society. (Meyers 166)

Through this definition of pedagogy, it appears to be a complicated idea to understand, but the way I break it down is that pedagogy means that an instructor's pedagogical approach is vital to his or her class as it connects to literally everything: the teaching philosophy, assignments, students, and even instances outside of the classroom. The outside aspects of pedagogy are important as they influence the pedagogical approach teachers use. An example of this outside influence would be the institution affecting the pedagogical approaches of an instructor. To provide a specific example is how secondary teachers feel they have to teach to the test. The outlook of pedagogy through this means that all the pieces matter within a classroom situation, and it is a very rhetorical and critical lens to view pedagogy. The pieces being the school,

administration, and outside factors that affect the pedagogy of the teacher within the classroom. Since my research is not solely on pedagogy in terms of teaching, I needed to shift my focus on how Composition studies look at pedagogy. I found in "What is Composition Pedagogy" by Amy Taggart, H. Hessler, and Kurt Shick, that "Composition pedagogy is a body of knowledge consisting of theories of and research on teaching, learning, literacy, writing, and rhetoric, and the related practices that emerge" (3). Yet again, we have a definition that is accessing and pulling different ideas from different people as if it is almost a collaboratively created body of knowledge that is slowly being raised by Composition studies. Hence, my fixation on collaboration for my thesis as it appears that pedagogy is a collaborative creation of multiple scholars uniting to help make sense of how to teach Composition.

## Collaborative Writing Research and Beyond

My circulating ideas surrounding collaborative writing pedagogy led me into wondering how collaborative writing was researched in Composition studies in the past. When I jumped into the scholarship of collaborative writing, I learned in *Collaborative Learning: Higher Education, Interdependence, and the Authority of Knowledge*, Kenneth Bruffee wanted to use collaborative learning (writing) to reacculturate his students discoursal identities to adhere to the academic communities. I found studies conducting similar research methodologies to find if collaborative writing pedagogy would improve students' writings like featured in Neomy Storch's "Collaborative writing: Product, Process, and Students' Reflections" and Reza Biria's and Sahar Jafair's "The Impact of Collaborative Writing on Writing Fluency of Iranian EFL Learners." They both watched two classes with one being a controlled group and the other being the treatment group, which would write collaboratively. They compared the essays to see which type of writing collaborative or individual would help students produce better writings. Other

studies like Richard Louth's, Carole McAllister's, and Hunter McAllister's "The Effects of Collaborative Writing Techniques on Freshmen Writing and Attitudes," compared different type of collaborative writing. Storch and Louth et. al also surveyed the students to see if they enjoyed collaborative writing. Beth Brunk- Chavez and Shawn J. Miller tested out collaborative writing in shared digital spaces in "Decentered, Disconnected, and Digitized: The Importance of Shared Space," and surveyed as well. Finally, Helen S. Du, Sam K.W. Chu, Randolph C. H. Chan, and Wei He tested collaborative writing online through the use of wikis in "Collaborative Writing with Wikis: An Empirical," but they also coded the digital collaborations. All of these studies resulted in various results, but most came to the conclusion that collaborative writing could be enjoyed by most students as it made them feel comfortable, yet the students did not like the fact of losing autonomy over their writings to a fellow academic peer and that collaborative writing may produce a little bit more quality over individual writing but not by much.

Other than Du's et. al collaboration, all of these studies focused on the results of collaborative rather than the actual process of collaborative writing. Storch did measure how long the collaborative pairs took on each part of the writing process, yet she did not focus on what was said in the collaborative process. This is the gap of the research of collaborative writing pedagogy occurs as most researchers cared more about the students' final writings through the studies opposed to what they were saying. For this research, I propose to investigate and apply similar research like Du's et. al research, but I want to look in a physical shared space opposed to a digital one. This is where my research comes into play among the collaborative research concerning collaborative writing pedagogy.

Through the reading of collaborative writing scholarship and finding a gap of research, I managed to hone in on the term discourse. If students were going to be implementing

collaborative writing in Composition classrooms, they had to be speaking to help complete this task. Bruffee wanted students to reacculturate their identities, so they could start using the expected discourse of them at the university level. Henceforth, I had to define discourse and I chose to define discourse as Jurgen Habermas's definition of discourse and Richard Rorty's definition of normal and abnormal discourse as Bruffee's uses this to justify his use of collaborative writing. Habermas sees discourse as "the structure and conditions of that form of communication in which (hypothetical) truth claims are argumentatively examined and rejected, revised or accepted" (McCarthy 299). Through this definition of discourse connecting to my research, it means that when the students are collaboratively working together on their essays, that they are communicating for the sole purpose of coming to a decision over any matter that occurs during the conversation, forming a consensus. A formed consensus is important and the reason why I chose Habermas' definition as if the students never agree on what to write, then collaborative writing would not be occurring. The way for students to form a consensus for essay writing, they used Rorty's normal discourse and abnormal discourse. Normal discourse is a "conversation within a community of knowledgeable peers" (Bruffee 552). Normal discourse means that the conversation is flowing among one another because every conversing peer holds the same background and consensus over any matter. Yet, when someone brings a new idea it creates abnormal discourse which is "when consensus no longer exists with regard to rules, assumptions, goals, values, and mores" (556). To relate these terms back to collaborative writing, normal discourse is when the students are writing and agree over any decision on what to write. Normal discourse appears to be an easy flowing process, yet it "blocks the flow of learning" (556-557). Therefore, students need abnormal discourse needs to help for the students to grow as writers because it "sniffs out stale and unproductive knowledge" (557). Abnormal discourse is

the only way for students to learn one from another and take risks with their essay writings since it helps attempt and learn new aspects of writing. Rorty's two types of discourse only comes to play as these were the ones Bruffee decides to use to justify his use of collaborative writing.

Dwelling on the term discourse brought me to another idea of what can occur during the collaborative writing process. If the students must use discourse to help complete their task, they will be speaking, and similar to idea of discourse helping students reach a consensus, they would have to be making meaning amongst one another. Even if the students were using normal discourse, they still would have to make their points get across, so this brought me to consider linguistic aspect of collaboration. Although the focus of collaborative writing was changing students' discourse, most universities are diverse, and students bring a range of linguistic resources similar to how Bruce Horner, Min-Zhan Lu, Jacqueline Jones Royster, and John Trimbur state that "all speakers of English speak many variations of English, every one of them accented, and all of them subject to change as they intermingle with other varieties of English and other languages" (305). This means that no student even if they only know English can truly be declared monolingual as students would be shifting between the different dialects of Englishes they know. For example, a student may speak the way expected of them at the colligate level, yet a student still may shift back to the way they speak outside of school. Thus, students would be using translingualism during their collaborative conversations which is an"approach [that] insists on viewing language differences and fluidities as resources to be preserved, developed, and utilized" (304). Translingualism means, applied to Composition studies, that instead of hindering students by forcing them into one dominant way of writing or speaking, Composition instructors can help students use the resources they come with and incorporate their linguistic resources as a new paradigm shift. Now, if the students are using

translingualism with their discourse to help make meaning amongst each other, the combination of discourse and translingualism brings in Suresh Canagarajah's translingual strategies which are ways multilinguals negotiate and make meaning amongst each other.

Since there are some chance students might use Canagarajah's translingual strategies to make meaning together as all are multilingual, it is important to note that one of Canagarajah's strategies is envoicing, which "refers to modes of encoding one's identity and location in texts and talks" (80). One important way multilingual students will encode their identities during collaborative writing is by using English and Spanish at the same time, and the usage of both languages consecutively brings another term in my research: code meshing. Code meshing "allows minoritized people to become more effective communicators by doing what we all do best, what comes naturally, blending, merging, meshing dialects" (Young 72). This shows that code meshing is in the same footing as translingualism and allows students to exhibit their full potentials.

An important issue to state is that I am not planning to perform a translingual pedagogy to my class. Therefore, I am not exploring translingual pedagogy, merely only trying to observe if Canagarajah's translingual strategies occur among multilingual students as I want to see when and why they choose to code meshing during their collaborative conversations in hopes of understanding how they use it to make meaning and to help complete the task of finishing their essays.

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**The Expansion of Collaborative Writing Research**

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With my focus being on the translingual strategies students use in the discourse of collaborative writing, it connects to how my focus on these ideas will fill the gap of collaborative writing pedagogy research. As the result of research performed before me, I have formulated the

following questions: "What part of the writing process do secondary multilingual students speak the most about and does this focus improve their writing? Which translingual strategies do secondary multilingual students use the most to make meaning during collaborative writing? When does code-meshing occur within secondary multilingual students' collaborative writing and what part of the writing process is being discussed?" The 1st question arose through the gap of collaborative writing pedagogy research as researchers focused more on the quantitative side of collaborative writing pedagogy to see if it enhanced students writings opposed to the qualitative side of what was being said when collaborative writing pedagogy was being implemented; therefore, I want to combine a qualitative process and quantitative process as I plan to code the collaborative utterances between my students to help find what parts of the writing processes may theoretically help improve their writing. The 2nd question arose as I realized that through this coding process and due to the participants that translingual strategies would be occurring, and I want to see which translingual strategies they use the most in hopes of being able to utilize these translingual strategies in the classroom. Technically, every student is a multilingual when viewed with a translingual lens, so I can use this lens to help see how my students use these strategies to make sense of their collaborations. Finally, the 3rd question came about because I knew it would happen during the conversations, and I wanted to take advantage of these occurrences to see when students purposely code meshed in the collaborative conversation and what part of writing they spoke about. To sum up everything, my 1st question lead me to formulating my last two questions as they became layered on due to the methodology I plan to implement, defining translingualism, and the participants within my study.

The way I plan to answer these questions is through my methodological approach. I plan to up the ante of collaborative writing pedagogy as I plan to make qualitative data into

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quantitative data. I will have two sets of classes, a treatment group and a controlled group. They will take a pretest and post-test that will consist of one persuasive essay they will write individually. After, the treatment group will perform Kenneth Bruffee's constructive conversations in hopes of them improving their scores for their post-test. During these constructive conversations, I will record the students for all five sessions. Next, they will take the post-test for me to find out if collaborative writing pedagogy enhanced their writing. The next step is I will transcribe all the constructive conversations. Finally, I will use Johnny Saldana's *The Coding Manual for Qualitative Researchers* to help make sense of the recordings. With his coding manual, which he defines as "a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data" (3), I will be able to see what aspects of writing they focus the most about and even which translingual strategy will be implemented the most during the transcribed conversations. Also, I will be able to see when the students code meshed as well as what part of writing they were speaking about writing. This is how I plan to make my qualitative data into quantitative data based on how many times I see certain codes compared to others.

Since my area of interest is collaborative writing pedagogy with the focus on the translingual strategies that will occur during these conversations, it brings the theoretical lens I will be using to view my work. I chose a translingual lens to view the collaborative conversations that I will be studying within the classes I study as I want to focus on how they utilize all their linguistic resources. I want to see which translingual strategies occurs when they make meaning together over the essays the students will be writing collaboratively. I want to focus on how through these linguistic reservoirs the students have how and when they will choose to code mesh within the collaborative conversations.

To end my introduction, I plan to go through the past and current conversation in Composition research concerning collaborative writing pedagogy to reveal the gap of research I plan to fill, the theories behind collaborative writing pedagogy, how English as a Second Language (ESL) utilizes collaborative writing pedagogy and how this transcends into translingualism and translingual strategies. All of these past studies, theories, and communicative studies will set the stage for my own studies.

Through my own research, I will explain the method to my coding of the collaborative conversations and how I plan to combine Suresh Canagarajah's strategies. After I managed to distinguish the method to my madness, I will show how I applied it to the transcribed conversations of the participants in my research. During this exhibition, I will also reveal how my code process changed multiple times from my initial coding to my secondary coding.

Next, I will reveal the results of my study. I will show how collaborative writing affected my students from the pretest to the post-test, what the students spoke about the most during collaborative writing, which translingual strategy was utilized the most, and when and why students purposely code meshed during the collaborative conversations. Also, I will discuss any shortcomings that arose during my study due to technical difficulties and student absents.

Finally, I will show how I plan to make sense of my data and how it can be applied in the future to Composition studies. The fruits of my labor will how Composition classrooms can further utilize collaborative writing pedagogy and translingual strategies with students in hopes of enhancing their writings.

CHAPTER II

REVIEW OF LITERATURE

I need to explain in detail and through the scholarship of research how my research questions will fill the void in research before me. But, first, I need to show why I chose to focus on collaborative writing pedagogy through the body of knowledge concerning Composition pedagogy. The way Kenneth Bruffee stumbles across collaborative learning and writing is in in his book, *Collaborative Learning*, "As a young teacher troubled by the inadequacies of my own teaching, I sought help in the—as we called them then— 'far out'— educational ideas that were springing up in those days at every turn…our students were disappointed with all this experimentation" (xiv-xv). Similar to Bruffee, I have felt this was to in my own classroom when it came to teaching writing as there was always a new pedagogical method being promised to us through trainings that would be the golden key to our students learning to become proficient writers. However, I have arrived to embrace collaborative writing pedagogy through the use of the articles of "What Works in Teaching Composition" by George Hillock Jr. and "We Know What Works in Teaching Composition" by  Douge Hesse these researchers have lead me into developing two reasons why collaborative writing should still be used in the classroom and researched today.

Reason one is that Hillock Jr. shows that a type of collaborative writing pedagogy has a powerful effect on student's writings. He performs "an integrative review or meta-analysis of experimental treatment studies completed from 1963-1982" (515) where he breaks down

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Composition pedagogy into six focuses of instruction: grammar and mechanics, models, sentence combining, scales, inquiry, and free writing. Through the research centering on these focuses of instructions, he dismisses some off stating some of them were less effective while some were more effective than others. In short, grammar and mechanics, free writing, and sentence combining show to the be the least effectiveness in that order while inquiry, scales, and models reveal to the be the most effective in that order. The states of effectiveness coming from Hillock Jr.'s research shows that Composition pedagogy is definitely not a one size fits all for the students especially since Bruffee already stated that students grew disappointed through this process of experimentation of pedagogies. Yet, Hillock Jr. mentions that scales are"defined as a set of criteria embodied in an actual scale or set of questions for application to pieces of writing. …students apply the criteria to their own writing, to that of their peers, to writing supplied by the teacher, or to some combination of these…. [it] engages students in applying the criteria and formulating possible revisions or ideas for revisions" (531). His example of scales, he explains shows that the students worked in groups revising their texts based on a set number of questions to lead them through the exercises. Technically, this is a type of collaborative writing pedagogy as they are discussing the revisions being made. Hillock Jr. finds that scales "have a powerful effect on enhancing quality. Through using the criteria systematically, students appear to internalize them and bring them to bear in generating new material…" (537-538). This means guided collaborative writing instruction does prove fruitful for students. Although we do learn it is not the most effective focus of instruction, the fruitfulness of scales helping students generate new material connects to my next reason why collaborative writing is beneficial.

Reason two is Hesse believing that students need help formulating ideas and formatting their writing into specific genres and can achieve these two aspects of writing by talking and

discussing, aka collaborative writing pedagogy.  Hesse arrives to this conclusion as he confronts

the issue of what works by proving that students can write sentences (as he looks into a corpus of

students' writings), but he presents the idea that students need help, "developing and deploying

their ideas and matching their writing with the expectations of various disciplines." (Hesse).  The

idea of students needing help on creating ideas opposed to grammatical output connects to

Hillock Jr.'s research as the focus of instruction of grammar and mechanics is becoming

outdated as he writes, "the study of traditional school grammar has no effect on raising the

quality of student writing" (537). Therefore, the grammatical aspect of writing is not what is

holding Composition students back, but their lack of flow of ideas is preventing them from

progressing. The lack of generating ideas can be met through Hillock Jr.'s scales as he mentions

they help students formulate new materials. Moving on with Hesse's research, he writes about

the many ways in which instructors teach writing, one sticks out the most being:

> Courses provide instruction and practice on all aspects of writing. Attend to the
> form and conventions of specific genres? Yes. Talk about creativity, invention
> (how to generate ideas), grammar, and style? Certainly, but also discuss things
> like logic and accuracy in writing, and how to fit a piece to various audience
> needs and expectations.

In other words, Hesse believes that if the students are to *talk* and *discuss* with one another they

will be able to meet the various outcomes required of them when they write in their Composition

courses and beyond. One outcome being of specific genre and how to frame a text for a varied

audience. The audience component connects to when Anis Bawarshi states, "[writing] involves a

process of learning to adapt, ideologically and discursively, to various situations via the genres

that coordinate them. Writing is not only a skill, but a way of being and acting in the world in a

particular time and place in relation to others" (141). Writing becomes a more complicated

process as Bawarshi reveals that there is more to writing than simply a writing utensil and paper,

but a rhetorical situation that creates the writing situation that requires students to adapt

"discursively." No wonder Composition instructors struggle to find a pedagogy to follow as

writing is being defined as overly complicated. Another important factor from Bawarshi's quote

is 'in relation to others' revealing that writing is not a solitary action. Elaborating more on this

quote, Bawarashi's definition of the writing situation connects to Meyer's definition of pedagogy

as both pertain to focusing on the situational forces on the outside affecting what is happening on

the inside of the classroom. Hence, writing has a discursive aspect to it that correlates to the time

and place surrounding the writers, genre and audience. One way to meet these expectations of

genre and audience according to Hesse is Composition instructors to *talk* and *discuss* these

concepts with their students.

  Combining the metanalysis resources of Hesse and Hillock Jr. on Composition pedagogy,

they lead me to believe that collaborative writing can rhetorically empower students in their

writings as it has students learning from one another (Hillock Jr.), it helps students generate ideas

for writing (Hesse), and it can help students discursively adapt to learn the genres that will be

required of them to write in their academic careers through discussion (Hesse). Most importantly

by helping students learn the genres required of them, it would be helping them to rhetorically

understand their audience through discursive means.

**Defining Collaborative Writing**

  After arriving at collaborative writing pedagogy, I need to pinpoint what type of

collaborative writing I want to focus on within my research. Composition studies has defined the

differences between cooperative and collaborative work, defined collaborative writing itself, and

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has broken collaborative writing down into four different types of collaborative writing: dialogic collaboration, hierarchical collaboration, interactive writing, and group writing.

In "Decentered, Disconnected, and Digitized: The Importance of Shared Space," Beth L. Brunk-Chavez and Shawn J. Miller distinguish the differences between cooperative and collaborative work. They define cooperative as when, "students divide the work among themselves and later assemble it into its final product to be evaluated" (2) while collaborative is when the students "'do the work together and while the work may be delegated, the final result is negotiated'" (qtd. in 4) and holds "exploratory talk" (5). Cooperate work is not what I am researching, so I will opt to go with their definition of collaborative work for my text.  Also, they choose to define shared spaces as "variable and dynamic; it can be a virtual space, a physical space, or a digital space. It can be a blackboard, a whiteboard, an online chat room, or discussion board" (7-8). Shared spaces to the researchers are where the students' collaborations happen. Shared spaces are important to collaborative writing pedagogy as now Composition instructors are choosing to implement collaborative writing through digital spaces. After setting the differences of collaborative and cooperative and defining the spaces students will be writing, the next step is breaking down collaborative writing.

Dialogic collaboration bares a similarity to group writing due to both centering around students working on creating a written text at the same time. According to researchers Kristia Kennedy and Rebecca Moore Howard in their research in "Collaborative Writing, Print to Digital," they define dialogic collaboration as when "the group works together on all aspects of the project" (40).  The first word of this compound noun, *dialogic* fits with what Hesse mentions of students discussing and talking about writing in hopes of the students helping one another out. While dialogic has the speaking part of students working together on all aspects of a written text,

group writing defined, by researchers, Richard Louth, Carole McAllister, and Hunter McAllister in "The Effects of Collaborative Writing Techniques on Freshmen Writing and Attitudes," is when "group members interact during the writing process and the group is responsible for the final product" (217). This reveals that group writing is collaborative writing when students work together throughout the writing process and all are expected to provide input on the final written text. Group writing could fit into Hillock Jr.'s focus of instruction scales as the only aspect missing is an instructor adding a list of guided questions to help the collaboration among the students. The definitions of these two types of collaborative writing are too similar for me to even consider one is even different than the other, and they both fit for Brunk-Chavez's and Miller's definition of collaboration as the final result for these two types of collaborative writing is negotiated by the writers. However, I need that dialogic collaboration that has students working together on all parts of the project, especially the adjective they decide to place in front of collaborative, *dialogic*. The dialogic will reveal what the students say when the collaborations are happening, and this type of collaborative writing fits with what I need to research in my study due to the gap of research overlooking what the students say.

Hierarchal collaboration bares no similarity to any of the four types of collaboration as it is stated to be when "the group divides the tasks in component parts and assigns certain components to each group member" (Howard & Kennedy 40). This type of collaborative writing is partitioning different parts of the work for the essay to one another to eliminate the work flow. In theory, it could be the kind of collaborative writing that happens through classes with no physical space to participate but a digital space, which Brunk-Chavez and Miller considers as a shared space. Also in relation to Brunk-Chavez's and Miller's research, hierarchal collaboration lines perfectly with their definition of cooperative work as both have writers sectioning off

different part of the work to one another. As mentioned earlier about cooperative work, Howard's and Kennedy's definition of hierarchical collaborative writing is not one that I would consider to be in the contexts of my research as I do not want the students to partitioning parts of the writing tasks to each other. It removes the critical aspect of what the students will be speaking to each other during the collaborative writing process as they will only be discussing who will be writing what part of the essay.

Unlike hierarchal collaboration, interactive writing is the most complicated process out of all the four types of collaborative as it proceeds through stages. Interactive writing is when "group members interact during the various stages of the writing process" (Louth et. al. 217). This process has students meet for the brain storming and aspects of the writing to process to help formulate different sections of the essays; however, the students ultimately write their essays solitarily. I do not consider this type of collaborative writing for my research although it is technically collaborative. I want the students to co-own the final written text opposed to only receiving support from one another. This co-ownership will allow students to care more of the final product and learn how to navigate meaning among one another in means of finishing the task of writing.

The final definition of collaborative writing to mention is the definition Neomy Storch enforces in her research, "Collaborative writing may be defined as the joint production or the coauthoring of a text by two or more writers" (275). This definition is the most basic broad definition of collaborative writing, yet it is the one I want to go with by combining it with the definition of dialogic collaboration as they align. Howard's and Moore's definition of dialogic collaboration has the writers working on every aspect of writing similar to Storch's definition having both students coauthoring the production of the written text. To state differently, in my

study, I am observing students who collaboratively write every part of their essays together as this is the only way I can center in on the dialogic collaboration occurring between them. I showed how Composition studies defines collaboration, collaborative writing and even how they distinguish the different types of collaborative. The next question lingering in my mind is do Composition instructors and researchers justify their use of this Composition pedagogy? To divulge into further, what are the theories supporting collaborative writing pedagogy?

## Theories Surrounding Collaborative Writing

To set the stage for theories in collaborative writing pedagogy, the title for the advocate for collaborative writing pedagogy falls onto Kenneth Bruffee, who was previously mentioned earlier into how he struggled to find a way to help his students learn, but before entering how he planned to use collaborative writing pedagogy it is important to point out that most of Bruffee's work stems from a conglomeration of theories: Lev Vygotsky's social constructionism & zone of proximal development, Stanley Fish's interpretative communities, and Richard Rorty's normal and abnormal discourse. Through the mention of Rorty's different type of discourses, I will also set into the definition of discourse and utterances for my research. With these theories combined, it will reveal how Bruffee plans to use collaborative learning/collaborative writing pedagogy to help the students be reacculturated, that leads this research into having to define discoursal identities.

First, the perfect example of how Composition studies coincides with Vygotsky's social constructionism is a statement made by Kevin Roozen in "Writing is a Social and Rhetorical Activity," where he states, "that writers are engaged in the work of making meaning for particular audiences and purposes, and writers are always connected to other people" (Roozen 18). This means that when all of us are writing in the field of Composition and are using other

scholar's contributions to our research, we are never truly writing alone but writing as a collective community. As I write this literature review, I am pulling from all these different conversations regarding Composition pedagogy and collaborative writing pedagogy making this a collaborative product. Even though I physically solitarily write this paper, theoretically, it is a joint production of all the discursive recourses shaping my opinion and writing style to adhere to a certain audience I expect to read my text. These ideas of collaboratively creating knowledge with my writing is what social constructionism is all about. It is defined as

> is typically defined as an account of knowledge in which all assertions about what is the case are traced to negotiated agreements among people. Knowledge on this account is not driven by empirical fact, but what counts as fact depends on assumptions, logics, practices, and values specific to culturally and historically situated communities. (Gergen 1772)

Social constructionism means that the only way we socially construct knowledge is by agreeing on what we believe is a truth opposed to whatever concrete facts may be available to us. Through this social constructive lens, it is apparent that collaborative writing pedagogy should be a part of any Composition instructor's pedagogy as writers are never truly writing alone. Even if the writer is creating new knowledge, it requires to have someone or a party to agree with them even if this newly created knowledge is through other text surrounding the subject matter.

The idea of socially agreeing over knowledge leads into defining discourse. The definition I want to combine is Jurgen Habermas's definition of discourse and Richard Rorty's definition of normal and abnormal discourse as Bruffee's uses this to justify his use of collaborative writing. Habermas sees discourse as "the structure and conditions of that form of communication in which (hypothetical) truth claims are argumentatively examined and rejected,

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revised or accepted" (McCarthy 299). This syncs with social constructionism as people must agree over the knowledge or come to a consensus. Coming to consensus usher's in Rorty's definition of normal and abnormal discourse. Normal discourse is a "conversation within a community of knowledgeable peers" (Bruffee 552). Normal discourse means that the conversation is flowing among one another because every conversing peer holds the same background and consensus over any matter. Yet, when someone brings a new idea it creates abnormal discourse which is "when consensus no longer exists with regard to rules, assumptions, goals, values, and mores" (Bruffee 556). Abnormal discourse reveals that not everyone is ready to agree with this new idea set forth from someone in the conversation. It creates turmoil as the whole group has to find a consensus to either agree with this new or reject this new idea. The notion of unagreed territory can be a scary thought as at times people are not ready to agree over a new idea; however, it is important for the sole fact of advancing knowledge. This goes along with how negative the term *abnormal* can sound when it comes before discourse, yet abnormal discourse is the yang to the ying of discourse as normal discourse "blocks the flow of learning" and abnormal discourse "sniffs out stale and unproductive knowledge" (Bruffee 556-557). Scholars need abnormal discourse to advance the socially created body of knowledge they are adding to as if they do not accept it, there will be no new knowledge being generated causing the research to go stale.

Before moving on from discourse, allow me to define discourse into a smaller unit for the sake of my research, an utterance. I will go with Philippe Schlenker's definition of the context of utterance being "the point at which the thought is expressed; it includes a speaker, a hearer, a time of utterance and a world of utterance" (279). I selected this definition as it meshes with the hybrid definition of discourse I chose. Schlenker's definition of utterance are the smaller units

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within the discourse that occurs in conversation. With this context, we have to use Schlenker's utterances (spoken words) to socially construct Habermas' definition of discourse which focuses on everyone coming to a consensus through using Rorty's normal and abnormald discourse. Without utterances, there would be no verbally socially constructed knowledge or technical truth.

With social constructionism deeming we have to use discourse to come through a consensus by using normal and abnormal discourse, that leads into Fish's interpretative communities. Bruffee writes about Fish's interpretative communities meaning of how knowledge is generated is "'what gives us the right to be…right.' Fish argues that the authority of knowledge is 'situated': 'The thoughts we can think and the mental operations [we] can perform… 'have their source in some of other interpretative community'" (200). In other words, we can only say that an idea is correct if it is already agreed upon in some type of community that says so. This connects to normal and abnormal discourse as this would mean that the agreement of knowledge created is normal discourse; hence, a consensus was already made claiming this is a truth. To further put what Fish was stating about education, Bruffee writes "Fish's procedure is this: having identified knowledge as constructed by the interpretive communities that students are already members of, he helps students make a transition to membership in another community, one in which self-conscious practice is part of the knowledge it constructs" (201). Fish's procedure of interpretative communities, which Bruffee implements, means that they both want students to enter a new discourse where they hold a authority of creating new knowledge. This new discourse being the academic discourse expected of the students at a collegiate level.

The reveal of Bruffee's agenda of having students enter a new discourse brings in the next term of reacculturation. In *Collaborative Learning: Higher Education, Interdependence,*

*and the Authority of Knowledge*, Bruffee plans to exploit Rorty's abnormal discourse in his classroom to help reacculturate his students. According to Bruffee, Reacculturation:

> "is switching membership from one culture to another. It's always complex, in most cases incomplete, and usually painful. Reacculturation involves giving up, modifying, or renegotiating the language, values, knowledge, mores, and so on that are constructed, established, and maintained by the community one is coming from, and becoming fluent instead in the language and so on of another community" (298).

This means that Bruffee knows this process is difficult to manage, and he wants his students to switch and enter a new discursive community where they could possibly give up a part of themselves. To state further, Bruffee uses collaboration to help students transition into the discourse of academics. He believes, "What we have to do, it appears, is to organize or join a temporary support or transition group on the way to our goal, as we undergo the trials of changing allegiance from one community to another" (8). This way, the students can feel more comfortable with their place within academia and can master the discourse they should use there. At this point, we learn that Bruffee's goal of collaborative writing pedagogy is a means of introducing students into the academic discourse in hopes of preparing them for the future in academics. However, there is the final term linking these theories back to the founder of social constructionism, Vygotsky. To be more specific, Vygotsky's zone of proximal development.

Lev Vygotsky's zone of proximal development is "the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky 86). This means that it is a level where the students can

technically grasp through leadership of a teacher or peer. They just need a little boost or help to get to where they need to be to learn a concept, or in this case, reacculturate. In his own writing, Bruffee defines this term as the "understanding that lies just beyond current knowledge and ability: what we cannot learn on our own at the moment, but can learn with a little help from our friends" (370. Ignoring that Beatles reference, there is a heavily applied mention that Bruffee wants his students to travel this distance of development through the students' friends/peers; yet again, hence, collaborative writing. Another way this term comes into play in Bruffee's research is how he expects it to transpire through collaborations:

> "…trying to understand the world at the very frontier of their ability…To do that, they construct an ad hoc, transitional language. This language on whatever linguistic history students bring to the conversations and eventually yields an agreed-upon language…then soon or later, students internalize that conversation so that they can continue it alone. In each case, human beings travel the indirect part from the world to themselves and form themselves to the world through conversation with another person." (143)

The transitional language connects with Rorty's abnormal discourse as it is what the students, at least in their own circles of conversations, do not necessarily agree on yet. Thus, they need to converse to reach this agreement of new knowledge, which yet again, causes the students to arrive at reacculturation.

This idea of reacculturating students' identities or to be more exact discoursal identities leads into defining what a discoursal identity is being "the impressions that they consciously or unconsciously convey in their written text and that are constructed by the reader" (qtd. in Olinger 274). This means that the way students write a text by word choice and style helps constructs the

identities they are conveying along with their audience sifting the pieces together. It takes two people using this definition to create a discoursal identity as the reader of the essay has decide the discoursal identity of the writer. In other words, discoursal identities are essentially who the students are when they write and how people perceive their writings; therefore, theoretically through collaborative writing pedagogy, students will reacculturate their identities to the one they are expected to adhere to at the collegiate level. What can possibly happen to their original identities will be explored on later through another study that I cover.

To further explain the process of reacculturating students' discoursal identities in the means of Vygotsky's zone of proximal is Compositionist instructors are using the students' peers to help them achieve the level they need to be in academics. For example, if a teacher wanted to help students understand how to write a persuasive text they could implement a two-part method to complete this process. First, the teachers themselves can write a persuasive text as a whole class and verbally display the writing process to help students reach the proximal development. Second, the teacher can pair students together and assign a persuasive text in hopes that one of the student already having reached the proximal development and scaffolding their fellow peer. Of course, this only works if the class already has been fostered to write essays, and the teacher is only changing genre.

To break down this process more, there are students in reach of gaining the normal discourse of academics, but they need to use abnormal discourse to reach this zone of proximal development through making utterances. This socially constructed achievement is meant for the students themselves to perform rather than the instructor. They are scaffolded by each other through abnormal discourse. This way reacculturation would be happening inside the classroom being the end point of the proximal development. Theoretically, this should help them conquer

Bawarshi's writing situation as the students would understand the outside forces and the discourse those outside forces us to use within the classroom. This shows the rhetorical value of collaborative writing as it empowers students to be able to write the way their audiences will be expecting.

Therefore, collaborative writing theoretically will help students with writing their own text as they will come to a consensus during the collaborative writing process with their partners that should allow them to enter the discourse of the academic community as some will be in the zone of proximal development that can only be attained through their collaborative conversations.

## Collaborative Writing & ESL

Because the students I will be studying are considered multilingual as in In "Opinion: Language Difference in Writing: Toward a Translingual Approach" by G Bruce Horner, Min-Zhan Lu, Jacqueline Jones Royster, and John Trimbur, they state that "all speakers of English speak many variations of English, every one of them accented, and all of them subject to change as they intermingle with other varieties of English and other languages" (305), this means that I need to show how collaborative writing pedagogy is in relation to English as a Second Language students because there are truly no monolingual students as every student brings a varied version of English or Spanish (in the case of my students) to the classroom. Thus, I need to show how ESL education embraces collaborative writing pedagogy, reveal how translingualism affects collaborative writing pedagogy through Suresh Canagarajah's translingual strategies, and because translingualism is at play for my research, I need to define code meshing as it will be happening.

Before looking at how collaborative writing is used in ESL and EFL studies, let us look at the background of ESL studies when it comes to writing and how it relates to collaborative writing pedagogy. Using Paul Kei Matsuda and Matthew J. Hammill's "Second Language Writing Pedagogy," the two writers make it important to note that "U.S. college composition courses have been designed primarily for monolingual native users of a dominant variety of English who share more or less similar cultural and educational backgrounds" (267). Hammill and Matsuda mean that the Composition classroom is clearly not designed for ESL students. Hence, how can they fully utilize their writing class if it is not made for them? This leaves the ESL population in a space that is going to leave them behind educationally if teachers do not start creating a curriculum designed to teach multilinguals. As bleak as Composition studies may look for ESL students, Matsuda and Hammill mention, "Students who have learned English through explicit instruction may also have extensive meta-knowledge of the English language that native English users do not often have…They may also be able to understand and analyze the cultural values, assumptions, and practices from different perspectives" (274). This means that ESL students have the ability to perceive the Bawarshi's writing situation in different ways than monolingual students. Looking back at Hammill and Matsuda's quote, this means collaborative writing pedagogy theoretically should be beneficial for these students as they can use discussion like Hesse mentions, to help empower each other in writing.

Matsuda and Hammill also propose a solution in helping ESL students enter the discourse community expected of them. They suggest, "Patchwriting—the copying of words and grammatical structures from source text—can be a useful transitional strategy that students use to mimic and learn the practices of a target discourse community" (274). This idea is similar to Hillock Jr.'s focus of instruction model, which he defines it as the act when "students are

required to read and analyze these pieces of writing in order to recognize and then imitate their features" (530). Interestingly, like mentioned earlier, this was not one of the best focuses of instructions for students to learn how to write, yet Hillock Jr. writes that "emphasis on the presentation of good pieces of writing as models is significantly more useful than the study of grammar" (537). Grammar was the less effective focus of instruction among all of the focuses Hillock Jr. researched. So, at least for Matsuda and Hammill stating patchwriting to be beneficial for ESL students, there is evidence from Hillock Jr.'s metanalysis of composition studies proving that it is not. Another idea Matsuda and Hammill suggest is from Meryl Swain, and it is "collaboration allows L2 learners to engage in discussions that promote metalinguistic awareness, notice gaps in their linguistic knowledge, and negotiate their own roles and objectives in a communicative setting, all of which will be beneficial for L2 writers' overall development of language proficiency" (276). The metalinguistic awareness happens between L2 writers as they collaborate because they can help each other understand words new words, translate words, and make decisions of meaning of certain words as they come to a consensus. Since the L2 writers are new to the language, they can notice similarities between their own languages or even critique the grammar rules that do not make sense. You usually do not have L1 thinking about language in the same manner as their already thinking in English. This idea of going between different languages due to metalinguistic awareness is what brings translingualism into play, more specifically, Suresh Canagarajah's translingual strategies, but first, translingualism needs to be defined.

Translingualism is an"approach [that] insists on viewing language differences and fluidities as resources to be preserved, developed, and utilized" (Horner et. al 304). Translingualism means, applied to Composition studies, that instead of hindering students by

forcing them into one dominant way of writing, Composition instructors can help students use the resources they come with and incorporate their linguistic resources as a new paradigm shift. These resources are the different languages and variations of languages that they know. In other words, instead of having students enter the dominant academic discourse expected of them to learn, through this method, the students are helping to create the new discourse, a fluid one changing all the time to fit the needs of the students and those around them. Using the different resources that translingualism brings into the classroom also brings new strategies that students have to use to make meaning within the classroom.

In Suresh Canagarajah's *Translingual Practice: Global Englishes and Cosmopolitan Relations* and the chapter "Translingual Negotiation," he breaks downs how multilinguals use translingual strategies to make meaning. For the term "meaning," he means it "in an expanded sense to accommodate rhetorical and social meanings" (83). This means that similar to Vygotsky's social constructionism as both have people socially constructing meaning together. Canagarajah further breaks down how people use translingualism to make meaning when he states, "The translingual orientation won't filter the negotiation of meaning to derive a core structure that shapes meaning. We should attend to the trajectory of talk to consider how meaning is shaped…understanding and misunderstanding are part of a continuum where, through negotiation strategies, misunderstandings evolve into new understandings (78-79). This means that similar to Richard Rorty's normal and abnormal discourse, when multilinguals use translingual strategies to make meaning they can also shift between forming a consensus to a disagreement. Thus, it even connects back to Habermas' definition of discourse about it focusing in on forming a consensus as a consensus can only be reached if everyone in the conversation agrees about the subject or they are open to negotiate meaning with others. Hence, through

implementing translingualism in the classrooms, students would have to use certain strategies to help make meaning among each other to help reach a consensus.

Canagarajah writes about four different types of translingual strategies that students use to make meaning:

> Envoicing strategies shape the extent and nature of hybridity, as a consideration of voice plays a critical role in appropriating mobile semiotic resources in one's texts and talk; recontextualization strategies frame the text/talk and alter the footing to prepare the ground appropriate negotiation; interactional strategies are adopted to negotiate and manage meaning-making activity; and entextualization strategies configure codes in the temporal and spatial dimension of the text/talk to facilitate and respond to these negotiations. 79

Each of the four strategies mentioned above are the ways multilinguals can construct meaning in their conversations; however, Canagarajah wants us to remember that all of them are "Inter-connected and inform one another" (79). This means that multilinguals use more than one of them to construct meaning. These strategies overlap one another to help multilinguals make meaning during their conversations. Therefore, if every student is multilingual in the Composition classroom and if collaborative writing pedagogy is being implemented, then Canagarajah's translingual strategies will be occurring as the students are making meaning together while they collaboratively write their essays together.

Taking a closer look at Canagarajah's strategies, entextualization will be when students are asking each other to further explain a statement made during the conversation as Canagarajah writes it is "how speakers and writers monitor and manage their productive processes by exploiting the spatiotemporal dimensions of the text" (84). Interactional will be when the

students are collaboratively developing ideas for their essays as Canagarajah defines it "as a social activity of co-constructing meaning by adopting reciprocal and collaborative strategies" (82). Recontextualization is when the students bring resources from outside the framed conversation and refurbish to fit within the new context as Canagarajah states that recontextualization is when multilinguals

> "have to frame [their] talk in ways conducive to uptake and achieve the appropriate footing for meaning negotiation…there might be ambiguity and confusion as to which frame or footing applies in an interaction. When speakers from diverse cultural and social backgrounds use English for the negotiation of meaning, there are questions as to whose frame and which footing applies." (80)

An important attribute to remember about recontextualization is that not every new resource may fit in the context the students are trying to frame the resource in. In other words, they may implement a new linguistic resource, but the receivers fail to gain the uptake of the recontextualized source. Finally, the one I left purposely for last is envoicing. Canagarajah reveals that envoicing "refers to modes of encoding one's identity and location in texts and talks" (80). One important way multilingual students will encode their identities during collaborative writing is by using English and Spanish at the same time. This combination of languages allows students to use their identities to make meaning, especially when their partners can receive the uptake between one another when these occurrences of language combinations happen. The fact that a combination of languages is being used in collaborative writing brings the next term to be looked at: code meshing.

The fact that the students I will be viewing students speak in both English and Spanish, some would say this is code switching; however, for this study we will focus on using the term

code meshing as it empowers students more than code switching. This is because code meshing "allows minoritized people to become more effective communicators by doing what we all do best, what comes naturally, blending, merging, meshing dialects" (Young 72). This shows that code meshing is in the same footing as translingualism and allows students to exhibit their full potentials while code switching makes students "[seek] to transform double consciousness, the very product of racism, into a linguistic solution to racial discrimination" (Young 56). The concept of double consciousness relates back to Bruffee's idea of reacculturation as he wants students to change their discoursal identities to a line with the academic discoursal identities expected of them. Technically, this state of double consciousness means that they are not really changing their discoursal identities as they know when to use the discourse expected of them. They are merely wedged in between two discoursal identities. This in terms is having them feel that their discourse is inferior to the academic one that is expected of them.

In collaborative writing pedagogy, I want my students to be able to blend all the resources they have opposed to feel that they have to switch between the resources they have. This way students will be able to fully utilize collaborative writing pedagogy. Also, there are many reasons according to researcher Vershawn Ashanti Young why we should use the term code meshing over codeswitching, but I will focus on two of the ones he states.

Returning to idea of an inferior discourse brings the first reason Vershawn has as students are only being allowed or persuaded to speak in a certain discourse it "teach[s] students that the two language varieties cannot mix and must remain apart belies the claim of linguistic equality and replicates the same phony logic behind Jim Crow legislation—which held that the law recognized the equality of the races yet demanded separation" (52-53). This segregation of their discourses is reminiscent of the Jim Crow laws according to Young, and it makes sense as there

have been studies where teachers make students go back and forth between Standard American English and African American English. An example of this can be seen in "A Design for a Developmental Writing Course for Academically Underprepared Black Students" by Dianna Campbell and Terry Meire. In this study, they decided to "develop a course which would reacquaint or, in many cases, introduce students to the general principles of sentence structure, and then within that framework, handle inflectional and syntactical differences between Edited American English and Black dialect wherever necessary" (22). Right there with the word *differences* shows how they are segregating the two dialects, and interestingly enough they use the word *integrated* in the next sentence. Although these two researchers had no malicious intentions and were trying to help the students if anything, there study does lead them to stating the following quote:

> The introduction also stresses the value of being able to use different dialects in different contexts, particularly in terms of the necessity of all good writers to consciously identify their voice, audience, and purpose. What is appropriate or what "works" in one situation may not work in another; the college classroom is, of course, a "context," a specifically defined environment with its own set of expectations, one of which is the proficient use of EAE. (22)

This shows that the double consciousness is unintentionally expected to happen for these students as they do want the students to know that there is a certain time and place to use certain discourses.

The last reason ends on a more positive note as Young states "Code meshing…encourages speakers and writers to fuse that standard with native speech habits, to color their writing with what they bring from home" (64-65). This fusion that Young state

connects the notion of translingualism as code meshing allows students to blend all their discoursal resources to make something new. Code switching limits them as they have to "switch" between two discoursal ideas, and in the remembrance of Bruffee's quote of acculturation being *painful*, do we really want our students to suffer? Thus, code meshing is the term being used as my study wants to see translingualism occurring among the students I am watching.

Empowering ESL students and multilingual students (technically these two terms mesh together as well) through collaborative writing will only allow these students to use their metalinguistic awareness, or in other words all these linguistic resources (translingualism) as students will be code meshing within the collaborative writing process while used translingual strategies to help create meaning between these interactions.

## Findings in Collaborative Writing

Because collaborative writing pedagogy has theories supporting it and perhaps collaborative writing works in conjunction with translingualism, these notions lead to the most important questions: does collaborative writing pedagogy work and what are the effects of it? There have been various studies conducted to learn if collaborative writing pedagogy is worth implementing, does it enhance students' writings, do the students like it, and most importantly do students actual change their discoursal identities due to collaboration? Although I do not perform a metanalysis over a vast corpus of research like many researchers have done before me, an easily distinguishably noticeable trend is how most collaborative writing research is performed in similar matters ending with not much progress occurring for the students who do the collaborative writing sessions, yet most of the surveying show that students do enjoy it. Hence, the following section will have a few examples of these instances.

The most basic setup for collaborative writing pedagogy research is to have two classes, one be the treatment group and the other one being the controlled group. The controlled group stays working on writing individually while the treatment group is allowed to write collaboratively. At times, a pretest and post-test are taken to see if the students writing improve from the beginning of the research to the end. Most of these assessments are taking individual while some may allow the paired writers to take the post-test together too. Some researchers compare the word count among the essays while others compare the number of clauses written. To add to these methods, the researchers may record how long students spent on certain parts of the essay or even survey the students to see how they feel about collaborative writing. Lastly, researchers may put a spin on these methods by adding a different layer by focusing on different types of collaborative writing or see how collaborative writing works in shared spaces that are digital, which appears to be the final frontier of collaborative writing pedagogy due to the wiki.

Taking a step back, in the article "The Effects of Collaborative Writing Techniques on Freshmen Writing and Attitudes" by Richard Louth, Carole McAllister, and Hunter McAllister, they pinpoint the positive and negative feelings through a meta-awareness approach of the collaborative writing conversation by stating,

> Kantor (1984) and Glassner (1983) have shown positive effects of collaboration on audience awareness and revision…Gere and Abbott (1985) concluded that students' comments were useful and consisted not of small talk but mostly of idea-related criticisms and directives…however Berkenkotter (1984) and Ziv (1984) found that collaborative dialogue did not run so smoothly, that students were not overly willing to relinquish authority over texts… (217)

This metanalysis of collaborative researched performed before them shows that researchers have been finding positive qualities when it comes to collaborative writing and the negative qualities as it mentions that students do not like to allow other students to have autonomy over their writing. One important keen note is that the fact they notice that collaborative writing helps improve audience awareness. This fits with Bawarshi's writing situation, Hesse's belief that discussing and talking can help with this area of writing, and Bruffee's reacculturation as through collaborative writing pedagogy the students are learning how to write to adhere a certain crowd with this crowd being the academic community.

Considering my research on multilingual students and collaborative writing, Neomy Storch's "Collaborative writing: Product, Process, and Students' Reflections" and Reza Biria's and Sahar Jafair's "The Impact of Collaborative Writing on Writing Fluency of Iranian EFL Learners" implement similar methods when it comes to looking at how collaborative writing affect multilingual students. Storch researches by recording the collaborations and surveying the students to see if they like the collaborative process, and she compares her paired writers to individual writers while Biria and Jafair do not blend qualitative data with quantitative since they do not record but focus mostly on the quantitative aspect of their research as they use computer software to help scan the essays. Although their results vary, they both do lead to the same argument if collaborative writing is entirely worthwhile to implement, and regardless of the differences among the two studies, both come to the conclusion that collaborative writing does not cause that much of a difference. Storch writes "students working in pairs produced shorter but more grammatically accurate and linguistically complex texts…also produced texts that had a clearer focus" (165) while Biria and Jafair write "The findings imply that although there was rising progress in the use of T-units and clauses by pairs, the fluency of the written texts was not

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significant enough in comparison to the fluency of the essays produced by the individuals" (171). In other words, Storch's research may seem more positive leading Composition instructors to the old class age argument of quantity vs quality, but Biria's and Jafair's research almost diminishes this notion as they say that it was not significant enough in their research when it came to their focus of fluency.

When it comes to the different types of collaborative writing like mentioned earlier, group writing vs hierarchal, the article by Richard Louth's, Carole McAllister's, and Hunter McAllister's "The Effects of Collaborative Writing Techniques on Freshmen Writing and Attitudes" come back into play. In Louth's et. al study, they perform research by surveying the students having them write both in group writing and interactive writing and have them take a pretest and posttest to have some quantitative data. They learn that when comparing group writing posttest and the individual writing posttest, that the results were "essentially equal" (220). Although both collaborative writing processes did not produce more effective writing, the researchers do end on a positive note. They urge educators that they can perform these methods to help make students have happier attitudes toward writing. Also, they encourage other researchers to look into "more qualitative research, either ethnographic or case study, using techniques such as protocol analysis to explore what occurs in these writing groups" (222). This is important as

> "ethnographic methodology gives priority to observation as its primary source of information. This purpose is also served, in a secondary and ancillary manner, by other sources of information used by the ethnographer in the field: informal conversations, individual or group interviews and documentary materials (diaries,

letters, class essays, organizational documents, newspapers, photographs and

audiovisual aids)." Gobo 5

Louth's et. al call to action for more ethnographic research in collaborative writing pedagogy

means researchers need to take a step back and notice what is going on opposed to test results.

This call to action appeals to way I believe there is gap missing in collaborative writing

pedagogy when it comes to what is occurring in the conversations during these collaborative

writing sessions among students.

Another important aspect to take a closer look at is if students like implementing

collaborative writing pedagogy. In the earlier mentioned "Decentered, Disconnected, and

Digitized: The Importance of Shared Space," by Beth L. Brunk-Chavez and Shawn J. Miller,

they too survey the students like Storch and Louth's researching group to see how the students

feel about collaborative writing. Brunk-Chavez and Miller and Storch all receive similar

feedback about student's feelings towards collaborative writing. The summarization of most of

the positive responses Brunk-Chavez and Miller receive is that "students mentioned that working

in groups raises their comfort level in the classroom and makes it easier to learn" (15) and the

students learn to take advantage of getting help from different people and seeing feedback from

different points of view. For Storch, she learns that "although most were positive about

collaborative writing, two students felt that pair/group work is best relegated to oral activities,

such as group discussions, rather than writing activities" (166). This being only two students out

of the eighteen were negative towards collaborative writing. This negativity does connect to

Louth's et. al research when they mention how students do not want to lose their feeling of

autonomy to other students, but two out of eighteen students is not a bad ratio. Similar to the

other two researches Louth's et. al surveying research reveals "that the interactive and group-

writing conditions produced more positive attitudes…" (220). With these three surveys combined, they make collaborative writing pedagogy appear to be enjoyed by students; however, there is a dark side of collaborative writing too.

Relating back to the sense of lost autonomy mentioned by Louth's group's research, Brunk-Chavez and Miller receive negative responses that consist of people not doing their fair share of work, not being able to come to a consensus on what to write, and "the dislike for group work is born out of students' willingness to defer to their instructors' authority, believing that the instructor always has the 'answers' and that they are the 'right answers'" (12). Like all good ideas, there must be downside to collaborative writing and some of the downsides are due to the fact of students' stubbornness of accepting help from a fellow peer, and other students taking advantage of not having all the responsibility to complete the work. The negative aspects of collaborative writing dooes not prevent the research of collaborative writing pedagogy occurring, so it can be stated that there is a possibility of the positive aspects out weighing the negative ones.

Because collaborative writing does not improve students' writings by much but students for the most important enjoy the process, it is important to look at ethnographic research concerning collaborative writing pedagogy due to Louth et. al calling for it. Andrea R. Olinger heeds to their call by looking into how collaborative writing constructs "discoursal identities." This ethnographic connection to discoursal identities and collaborative writing pedagogy connects to Bruffee's goal of reacculturation through this methodology as he believes this is what students can learn through collaborative learning.  In "Constructing Identities Through 'discourse": Stance and Interaction in Collaborative College Writing" by Olinger, she considers how students reflect their identities through their writing collaboratively. She bases her inquiry

off other researchers who noticed that students at times will verbally resist writing certain academic words due to them believing that they would be stealing someone's words or not sounding like themselves. Consequently, this could counter Bruffee's idea of reacculturation as he wants them to make this transition, yet according to Louth et. al, they say that the students at least do gain a sense of audience awareness, that means students would purposely use certain academic terms to help fit the genre they are being required to write in.

What Olinger does is blends conversation analysis with other ethnographic methods as she focuses on videotaping a group collaborative writing project of one group of students from a first-year writing course. Olinger appears to have heed Louth's et. al call. Olinger focuses on the stance of the students when she looks at the data she collected. She defines stance as "'a position with respect to the form or content of one's utterance'" (qtd. in 275). Her definition of stance syncs with Habermas' definition of discourse because of the mention of *utterance* as students would have to discuss and argumentatively come to their stance through communication. She transcribes the video-recording of the students, conduct interviews, and obtains documents like course assignments and other components of the class to help learn about what has been shaping their identities in their writings.

Considering Olinger's findings, she learns the stances of students surrounding the word "discourse" as that was the topic of their group project. She transcribes an interaction where the students are finishing up their draft and start laughing about the word "discourse." Next, she interviews two of the students to find out they used the word for different reasons. The 1st one, Olinger states "they allow her to create role distance between the identity of someone who uses the word without comment and that of someone for whom it requires comment because it is not her own" (281). The second student does distance himself from the word, but he states another

reason for using it. He says that the "'terms help them stay on topic, but they also index an academic audience beyond the teacher'" (284). This shows that although the second one laughed, he is using it for a purpose to address more than just their teacher but an academic community. Overall, Olinger learns that students do hold some type of resistance when it comes to allowing words to shape their discoursal identities. Could this be an opposition against Bruffee or a finding that could go with Bruffee's theory as the students do technically start using the discourse of the academic community? Or, could this be the students secretly changing their identities, but they simply think they are in control of it by noticing when to use the terms? The gap missing in Olinger's search for discoursal identities is that she does not focus entirely on writing opposed to students only speaking about writing; however, she is on the right path towards cementing more concrete evidence in the ongoing conversation of collaborative writing pedagogy as we find that students are playing with their discoursal identities.

As Olinger explored the discursive social physical space provided for students in collaborative means, Helen S. Du, Sam K.W. Chu, Randolph C. H. Chan, and Wei He explore the digital space of collaborative writing. Although Du et. al research through the internet and Wikis in "Collaborative Writing with Wikis: An Empirical," they perform a similar coding to the extent that I want to do in my research methodology. However, we perform the coding through different means and look at different aspects of collaborative writing.

Du et. al collected and analyzed two student-contributed wiki content: "students' input in their group projects, and students' comment on their group projects" (385). The wiki content would fall under Brunk-Chavez's and Miller's shared space but a digital one. The group collects their data by accessing the students' input through the wiki's revision history function, and they keep all the comments that the student wrote in groups saved through the wiki comment

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function. The last part of data collection they use from the wiki were the usernames of the students and the date and times the students commented or changed the content to help see the frequency of the students were using the wiki.

When it comes to coding their data, Du et. al categorize the students' actions on the wiki by placing them in eight categories: "'adding,' 'moving,' and 'deleting' actions on a sentence, and editing 'grammar,' 'words,' 'images,' 'links,' and 'format' actions within a sentence" (385). Next, they separate the categories into high and low-level functioning actions. While deleting, moving, grammar, words, are high level actions, adding, images, format, and links were lower. The coding aspect is key to how they are expanding on the gaps of collaborative writing pedagogical research as they are focusing on the actual procedure of collaborative writing opposed to the finished product. This coding aspect is how I would want to apply codes to the method of recording Storch performed in her research. Through the recordings she took, she records the amount of time students spend speaking about different parts of the essay: total time, planning, writing, and revision, and she learns that "Most of the time was spent on the writing phase" (163-164). She takes this research to another level by breaking the amount of time spent in each of the processes like generating ideas, language related episodes (LREs), structure, interpreting graph and other, and through this method she finds that "Although all pairs spent some time on language deliberations, the amount spent varied" (164). So, in theory, I could record collaborative writing sessions and apply similar codes that Du et. al made, but some would change due that the shared space I would research in is physical.

Concluding Du's et. al research, they look at the three levels of education by the percentages of high and low-level actions they inputted within the project. The researchers compare what aspects of the categories the three schools focused on more, adding, and finally,

they arrive at a conclusion by looking at the data in great depth. Out of the four conclusions they arrive at, the three most important ones needing to be mention is that the level of education correlates to the amount of interaction and effectiveness during the collaborative writing process (387), the students did not issue tasks evenly among the group members with the university level having the less difference (387), and finally, the use of the wiki did not mean a better amount of collaboration among students in the writing process (387). What these findings mean for their research is that collaborative writing does tend to work more efficiently for higher level of educations, but there could be other factors in play hindering this pedagogy as maybe the younger writers struggled using the wiki or never collaborated before. Also, it is important to their research showed that wikis do not exactly improve collaborative writing among students.

Overall, this article shows how collaborative writing pedagogy is being moved digitally through the use of wikis and how researchers are utilizing these tools to research the procedural part of collaborative writing. It is logical that collaborative writing pedagogy would move to next level of education as most branches of education are starting to employ the internet. It enhances the shared spaces of the classrooms as allows collaboration to transcend the physical space by the fact Composition instructors can blend digital and physical shared spaced.

As what can be seen through the research methodology of Composition studies concerning collaborative writing pedagogy, the majority of these researchers focused solely on the final written text produced by the students or how students felt about collaborative writing. It is important to note that Storch did record how long students spent speaking about different parts of the writing process, yet she does not specifically reveal what the students were saying. Also, while Du et. al code the online collaborative writing process, they do not necessarily code the verbal conversations occurring in a shared physical space. So, these researchers have paved the

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way for collaborative writing pedagogy research to allow me to fill the gap of coding the verbal collaborative writing process occurring in a shared physical space.

## Opposition to Collaborative Writing Pedagogy

Like stated earlier about Bruffee stating that reacculturation is a painful transition for students, it only makes sense that there would be refuters towards his theories surrounding collaborative writing pedagogy. The main refuter of them all being, John Trimbur.

Trimbur writes an article in response to Bruffee's idea of collaborative writing, yet he offers a way to improve the notion. In "Consensus and Difference in Collaborative Learning," he focuses on the consensus of collaborative writing and claims that it "is inherently dangerous and potentially totalitarian practice that stifles individual voice and creativity, suppresses differences, and enforces conformity" (733). His research centers on how using collaborative writing can create a hivemind within the academic community, yet he poses that "Consensus…can be a powerful instrument for students to generate differences, to identify the systems of authority that organize these differences, and to transform the relations of power that determine who may speak and what counts as a meaningful statement" (734). Therefore, Trimbur does see the benefits of Bruffee's theory as consensus can be a strong driving force, yet he wants to alter the collaborative writing pedagogy to empower the students as opposed to having the students change for the pedagogy in the manner of what Bruffee wanted.

The clash between Trimbur and Bruffee is that Trimbur's methodology differs as he is considering collaborative writing with a Deweyan pragmatic lens, "discover in administration, selection of subject matter, methods of learning, teaching and discipline, how a school could become a cooperative community while developing in individuals their own capacities and identifying their own needs" (Mayhew & Edvards xv-xvi). In other words, he views that

education should be learned on an individual level with the student learning at his/her own pace and simply have some instructional input to help.  While Trimbur uses this view, Bruffee's theories supporting his collaborative learning all stem from social constructionism. Bruffee's theories means that people create new knowledge internally through dialogue, and he can take this practice a step further by having students verbalize it within the classrooms. The clashing of their philosophies over education only make sense to clash as Deweyan pragmaticism stands from an individualized educational design and Vygotsky's social constructivism falls on a collaboratively socialized educational design. Deweyan pragmaticism is more about the one learner, and how that learner is growing at their own pace in education while social constructivism is when the learners are learning and creating knowledge together.

It's important to recognize that Trimbur writes about what other people fear about collaborative learning. He mentions how researchers are using words like "totalitarian" (733), "homogenizing force" (734), and even compare the idea of consensus to "1984" (733). He claims that researchers fear of this collaborating learning methodology as forcing students into the academic discourse will cause them to lose their individuality within education. These critical comments about collaborative learning show that Trimbur is not the only one skeptical about this pedagogy.

Also, he is against everyone coming to a consensus without questioning it for themselves. The idea of being against consensus takes an individualistic stance towards students being able to create knowledge on their own terms. To add to his methodology, it almost mirrors a point of view of critical discourse analysis as he is urging people to look at the power behind certain ideas. Although he does not use this methodology within his research, other than posing an idea similar to Bawarshi. He wants students to consider the outside forces that affect students'

writings. This can be seen in his main idea of transforming collaborative learning as it is by having students consider the differences of the literature they read, and the literature academics have them read. He believes they will learn "the rhetoric of dissensus that structures the dominant representation for what literature is and is not and that produces marked differences in the way they read and experience text" (744). This is placing the power into the hands of the students and giving them the ability to question why academics are the way they are. Interestingly, if you consider Bruffee's definition of consensus, "what the members of a knowledge or discourse community 'know' is therefore what the members of the community agree to," (Bruffee 293), Trimbur's dissensus' goal is to question why people agree on what they exactly know. It is like using Rorty's abnormal discourse to question why the normal discourse is acceptable.

The last notion to consider is that the process of reacculturation is supposedly painful for students. Do Composition instructors necessarily want their students to undergo pain for them only to write more academically? I say no as I would not want to use collaborative writing pedagogy to alter my students to adhere to one way; rather, collaborative writing pedagogy should be used to help students fully utilize the shared space of the classroom by using all their resources, and in this case the resources being their peers and linguistic backgrounds.

## Why All the Pieces Matter

There have been numerous attempts at researching collaborative writing when it comes to Composition, and these attempts have gone in similar and different ways of creating new knowledge when it comes to this subject. Like Rorty's abnormal discourse, each researcher collaboratively added new knowledge (ideas) to the growing area whether it be Bruffee's idea of introducing students into the discourse through collaborative means, Trimbur worrying about a

student losing their individuality in collaborative work, ESL academia wondering if students even enjoy collaborative work or even improve from performing this pedagogy, Helen S. Du et. al coding wiki collaborative actions in new shared spaces like mentioned in Brunk-Chavez's and Miller's work, and finally, finding researchers who want to know how it is shaping students' discoursal identities. These researchers help shape the academic conversation of collaborative writing that is ever growing like Roozen's definition of writing always being social and rhetorical. They all saw how Hesse and Hillock Jr.'s search for an effective writing composition pedagogy, and they tried their hand at researching collaborative writing pedagogy.

The researchers mentioned throughout this text all see the rhetorical value of collaborative writing pedagogy as it gives a way for Composition instructors to battle Bawarshi's writing situation by helping students shift between discoursal identities into the ones required of them by the outside forces of the writing situation. Through these means, students will be able to tailor their writing to their audiences in hopes of the audiences accepting the students' newly crafted discoursal identities featured in their writings. Students will be able to write using the genres and vocabularies that they believe the audiences want to read. Many studies of collaborative writing have been performed by ESL education in hopes of helping ESL students gain improvements in writing although this method could cause discoursal identities alter which would be painful in the matters of how Bruffee explained reacculturation.

As scholars, we need to remember that our scholarship of knowledge surrounding any branch of academics are socially constructed where people must come to a consensus by using normal and abnormal discourse to arrive to a new socially constructed agreement like social constructionism. This means that students we teach, who we plan to follow in our footsteps to help nurture new knowledge to come to fruition, should only be able to perform and gain

knowledge and skills in the same manner as us. The way scholars socially construct knowledge is why I believe collaborative writing pedagogy is useful as it prepares students to become like the scholars we are. They learn how to use the same skills we use to generate knowledge.

Finally, my literature review leads me to where I jump into the stream of the ongoing conversation like Fontaine and Hunter mentioned. Although it may not be ethical to have our students become the discoursal identities expected of them at the collegiate level, it is helpful for them to at least be able to understand what their academic career will require them to know, especially when it comes to writing. It would be the most logical action for all to use collaborative writing pedagogy mixed with translingualism and allow the students to sift and mix different parts of a new academic discoursal identities that they can create; however, regardless of the articles featured in academia about translingualism, not everyone is on board yet. Luckily, we can still try to see how multilinguals use Canagarajah's translingual strategies to make meanings in hopes of utilizing these practices for other students in the Composition classroom.

With all the pieces on the board, I have my own students who are diverse mix ranging from ESL students to Special Education students to General Education students, and I want all of them to succeed. They are all expected to write in a certain genre pertaining to a certain test that will either allow them to graduate or not. At times, I feel like I can only explain a concept or help them write to a certain extent, yet with all the positivity mentioned above surrounding collaborative writing pedagogy, could my students help themselves better than I can? Could they collaboratively write essays to help teach each other how to improve when it comes to the flow of their ideas like Hesse mentioned, and possibly write the way that is expected of them according to Bruffee's goal of helping shift to a new discoursal identity?

In defense of my research and all of collaborative writing pedagogical research, Olinger does practically state that students do use the discourse required of them to survive in the academic world without completely shifting their discoursal identities into the one required of them. This means that collaborative writing pedagogy does equip students with the means of surviving at a university level. With my research, my goal would be similar to Storch's work with hopes of only improving my students' writings and not change their discoursal identities. I merely want to prepare them for what they need to know when it comes to writing. I want them to hit the zone of proximal development but for improvements in writing whether it comes to sentence structures, genres, or even development of ideas.

Ultimately, I want to see what are good instances of constructive conversations between students while they work collaboratively on essays. I want to record and code these dialogic, collaborative, and constructive conversations to see which utterances and which utterances do not work to improve their writings. The gaps left in the research before having them focusing mostly on the results and the time spent on certain parts of the collaborative writing process. I want to fulfill these gaps by looking at the actual social aspect of the collaboration and statistically weigh these coded conversations together to find which one helps improve students' writing.

CHAPTER III

METHDOLOGY

To begin my methodology section and to prove the agency of why I am choosing to

perform my research to answer these following questions: "What part of the writing process do

secondary multilingual students speak the most about and does this focus improve their writing?

Which translingual strategies do secondary multilingual students use the most to make meaning

during collaborative writing? When does code-meshing occur within secondary multingual

students' collaborative wriing and what part of the writing process is being discussed?" The

agency is because I am answering the call that researchers Richard Louth, Carole McAllister, and

Hunter McAllister state after they researched collaborative writing, "more qualitative research,

either ethnographic or case study, using techniques such as protocol analysis to explore what

occurs in these writing groups" (222). I plan to help fulfill this call as I am focusing on the

collaborative conversation during the writing process with a translingual lens. I choose a

translingual lens as according to G Bruce Horner, Min-Zhan Lu, Jacqueline Jones Royster, and

John Trimbur, there are no monolinguals as "all speakers of English speak many variations of

English, every one of them accented, and all of them subject to change as they intermingle with

other varieties of English and other languages" (305). Hence, any qualitative research I perform

over the collaborative conversation will implore me to use a translingual lens over the

conversations as through this outlook students will use "language differences and fluidities as

resources to be preserved, developed, and utilized" (304). Another reason is that the participants

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in my study all know English and Spanish with some even having the label of English as a Second Language, so there will be meshing of these two languages.

My methodology to answer my research questions are formatted similar to researchers before me. I will have a controlled group and treatment group like Neomy Storch's "Collaborative writing: Product, Process, and Students' Reflections" and Reza Biria's and Sahar Jafair's "The Impact of Collaborative Writing on Writing Fluency of Iranian EFL Learners" have in their studies as they compare collaborative writing to individual writing. I will perform a similar coding process like Laura Gonzales' Multimodality, Translingualism, and Rhetorical Genre Studies," and Helen S. Du's, Sam K.W. Chu's, Randolph C. H. Chan's, and Wei He's "Collaborative Writing with Wikis: An Empirical." While Gonzales focuses on multimodality and Du et. al focus on collaborative writing pedagogy through the shared space of the internet, they all use a coding process to help make sense of the data they collect. However, my coding process from these two studies are not the same, but they show that the coding is a viable process to be used for Composition research.

### The Participants

Moving on to my participants, I have two classes that I will be examining within my research. Class A, the treatment group that will be the collaborative writing class, has an overall of 22 students. Out of these 22 students, five have the label for Special Education. Two students are coded as 504's students because of Dyslexia. Five students have the label of ESL students, yet the majority of students come from Spanish speaking families meaning they all speak Spanish to an extent in their conversations. This is an important aspect I want to highlight for my research when it comes to recording of their constructive conversations. The students will be naturally code meshing during their collaborative writing conversations, and I want to investigate

how those conversations impact their writing processes. Ultimately, all of them are economically disadvantaged, and all but one is coded as At-risk. This class is where I plan to have them work collaboratively write essays while I record them. The second class, Class B the controlled group, will work on their essays individually. This class consists of 15 students inside the classroom. 6 out of the 25 students are labeled Special Education students. 1 of the students is labeled ESL students but similar to the last class, all students speak Spanish to a certain extent. Only two students are not coded as At-risk. One student is coded for 504 Dyslexia.

**Background of Secondary Classrooms Writing Situation**

Before going into detail about my methodology and means of gathering data, we need to look at how the Texas Education Agency classifies my students with the all various labels I have mentioned in the above paragraphs. It will validate the sense of agency on why I chose to apply a different type of Composition pedagogy in hopes of the students improving their writing.

Under the Individuals with Disabilities Education Act (IDEA), classrooms are now supposed to be inclusive. This means that students of different labels are placed within one classroom requiring the teacher to provide differentiated instruction. It is important to note the way to see differentiated instruction as that it "does not change what is taught but rather changes how it is taught" (Aldrige 193). In other words, teachers need to prepare their lesson plans and pedagogical methods to ensure that they meet all the different types of needs of their students in the classroom at one time. This adds a whole new level to Bawarshi's writing situation for writing teachers as he states about the writing situation that, "[it] involves a process of learning to adapt, ideologically and discursively, to various situations via the genres that coordinate them. Writing is not only a skill, but a way of being and acting in the world in a particular time and place in relation to others" (141). Hence, as the institution instructing the way the teachers need to act in

the classroom a particular way, it causes Composition teachers to have to adapt to the diverse range of students inhabiting their classrooms. With the broad range students coexisting in the classroom, collaborative pedagogy fits most of the accommodations that come with the special population of students who need differentiated instruction. Technically, a teacher should always be teaching a concept in different ways to meet the needs of all students.

One classification that teachers have included in their classrooms are Special Education students. According to Texas Education Code, students receive the Special Education when they are "at least three but not more than 21 years of age and has one or more of the following disabilities that prevents the students from being adequately or safely educated in public school without provision of special services: physically disability, mental retardation, mutational disturbances, learning disability, autism, speech disability, or traumatic brain injury" (TEC). When it comes to differentiated instruction for SE students, each SE students receive diverse sets of accommodations that range from guided notes, preferred seating, extra time on assignments, instructions read aloud, checked for understanding, and many others. Students can enter SE education by the Response to Intervention (RTI) process. General education students enter this process once they fail a subject. The RTI process comes in three tiers that requires a teacher to monitor the students through each one. The first tier is the general education students, and they usually enter the second tier by failing. In this tier, teachers will monitor closely through small groups or different methods to help teach the students to help them advance in the class. If not, they enter tier three where they enter the Special Education program. Through RTI and Special Education, students can get tested for any learning disabilities to allow teachers to understand the scope of the situation to help differentiate their instruction.

A major aspect to consider through SE accommodations is that they are meant to helps students learn at their own pace. For example, the extra time accommodation ranges from minor assessments to major assessments, and it helps teachers remember that students learn at their own pace. Through collaborative writing pedagogy, the students will be able to learn from one another as some will pick up the aspects of writing faster than others; therefore, the students who understand concepts quicker will be the ones to reinforce the content to the students who need it. Collaborative writing pedagogy will give the extra required time needed for students to learn and met the accommodation of checking for understandings as the students will check themselves through collaborative conversation.

The next type of students that will be within my classes are English as a Second Language (ESL) students. They were already previous mentioned in a previous chapter, yet we should cover how they receive this typification by the state. A student is labeled ESL by TEA when their "primary language is other than English and whose English language skills are such that the student has difficulty performing ordinary classwork in English" (TEC 26.052). To state differently, this means that they are about to begin or are in the process of learning English. Since ESL students could know more than others about their new language, another typification has ESL teachers rate the students in a program called Texas English Language Proficiency Assessment System (TELPAS). Through TELPAS, ESL students can receive the rating of being a Beginner, Intermediate, Advanced, and Advanced High. Each level comes with a set of English Language Proficiencies (ELPS) stating where the students should be at for listening, reading, writing, and speaking.

It is important to note when it comes to ESL students that it has been researched that they learn aspects of languages, and the aspects are separated between Basic Interpersonal

Communication Skills (BICS) and Cognitive Academic Language Proficiency (CALP). BICS is "basic vocabulary and pronunciation, skills that are readily apparent during conversations between two or more people" (Bylund 71) while CALP is "language skills that allow an individual to process and make meaning of language that exists independent of any situational clues, and is the language skill required for meaningful engagement in most academic tasks" (71). Students learn BICS quicker compared to CALP as they use BICS more regularly and utilize them to get through conversations outside of the academic setting. CALP usually has been noted to take up to five to seven years for ESL students to learn.  In theory, these two aspects of language acquisition would overlap one another during the collaborative writing process as the students would be speaking to one another using BICS, yet they would use CALP when it comes to academic content. This intermixture of language acquisitions should help ESL students when it comes to writing as it will happen them practice the academic discourse expected of them.

Another label that the majority of my students have are At-Risk. A student can fall under the At-risk typification for a number of reasons like being held back a year, failing a state assessment, being an ESL student, a SE student, or even being placed in an alternative center. For example, in the Texas Education Code it says a student can be labeled "if the student is in grade 7, 8, 9, 10, 11, or 12 [and] did not maintain an average equivalent to 70 on a scale of 100 in two or more subjects in the foundation curriculum during a  semester in the preceding or current school year or is not maintaining such an average in two or more subjects in the foundation curriculum in the current semester" (TEC 29.081). If anything, the label of At-risk only widens by students' population as they could be labeled that for several reasons. These students do not come with special accommodations like the students mentioned above, yet they

should still receive the same attention as others. They could potentially be left behind within the educational system without the proper guidance.

The last type of student to be noted are 504's. 504 students are students that fall under the Rehabilitation Act of 1973 which "protects the rights of individuals with disabilities in programs and activities" (Brownsville Independent School District [BISD] 1-1). There many different medical concerns as to why students receive the 504 status, and some of these reasons do not affect them on a learning level. Although 504s' are many and vary, teachers need to be aware of the ones their students, so that they can focus on when it comes to pedagogy and differentiated instruction. An example of one would be Dyslexia. If a student is coded for Dyslexia, they receive accommodations like check for understanding, oral administration, and extra time on assignments. Technically, collaborative writing pedagogy is a way for a Composition teacher to check for understanding as the students will be speaking to one another either explaining how to write the essay or learning from one another how to write the essay. If anything, collaborative writing pedagogy is driving force to help cement the content taught to the students.

To consider these labels being bared on my students, it is easy for a high school teacher to forget how these labels can affect students: ESL, 504's, SE, and At-Risk. Although the article focuses in on the label ESL and those like it, Christian Ortmeier-Hooper' s "English May Be My Second Language, but I'm Not 'ESL'" reveals how the ESL label affects the students who receive the label. She states, "The institutional markers of ESL, ESOL, or ELL are often rejected by … students who wish to move beyond the status of English language learner and to leave those markers behind in mainstream classes, particularly upon arriving at large college campuses" (410). She comes to this conclusion through her research as one student claims, "I'm not ESL…My senior year I didn't take an ESL class, So I don't think that I qualify as an ESL student," another student

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compares being ESL as being "'outed'" (408) as an immigrant similar to being outed as a homosexual. Both students are against the labels. So, if there are students resisting the ESL label, it easy to translate these feelings against ESL to the other labels mention. Regardless of the accommodations that come with these labels, students may not like the label tattooed on them by institutions. Sadly, as of right now those labels are here to stay, yet teachers and I can still develop new ways to help meet the needs of all students in the classrooms like my attempt in this research using collaborative writing pedagogy.

## Procedure

I used two classes and had them work on a set of seven persuasive essays shaped in the same format that is featured on the students' English II State Texas Assessment of Academic Readiness (STAAR) test. Both classes worked on a pretest or the first essay individually that was rated holistically using the STAAR rubric (see TEA website) that comes from TEA. The two raters used this rubric, and the two ratings were combined to gain a student's rating. After this process, Class A worked on the next five essays collaboratively in pairs as I recorded them to listen to their constructive conversations in a span of five weeks. I lead these collaborative writing sessions based on Kenneth Bruffee's constructive conversations that will be mentioned in a couple of paragraphs later. Class B worked on the next five essays individually while being recorded as well. All the essays can be seen in Appendix A, B, C, D, E, and F. After the six weeks passed, I had the two classes take the same pretest as a posttest and had these essays rated by the same two raters using the STAAR rubric. I compared the pretest and posttest to see if collaborative writing had made a difference or even if the individual writers had grown from this work. The essay ratings lead to me looking into certain recorded conversations based on any differences the occurred from improvements of rating or even the change in writing from the

collaborative writing pedagogy. This way I could see what parts of the writing process students spoke about more that altered their own writing styles in the posttest. When it came to other recordings, I originally planned to look into certain recorded conversations based on entries I made during the collaborative writing sessions in my double entry journal, yet I never managed to utilize the double entry due to the students constantly calling on me during the recording process. Therefore, I heard every single recording that occurred in this practice.

As mentioned above, I implemented collaborative writing pedagogy based on Bruffee's constructive conversations. This was a change in my pedagogy as my pedagogical method was developed around the STAAR exam due to administration choosing this to be my main priority in teaching my class. Therefore, before altering my pedagogy, I had already taught both classes how to write a persuasive essay based on an outline created by other English teachers within my school. This outline was a Frankenstein of Composition pedagogy as it conglomerated the various outputs we received from trainings we attended. The persuasive outline created by the other English teachers in my school will be featured in Appendix H. The persuasive outline technically fits Hillock Jr.'s scale, which are "defined as a set of criteria embodied in an actual scale or set of questions for application to pieces of writing. …students apply the criteria to their own writing, to that of their peers, to writing supplied by the teacher, or to some combination of these…. [it] engages students in applying the criteria and formulating possible revisions or ideas for revisions" (531). Because of the persuasive essay outline being used, I mentioned that I am using scales to help both classes.

To explain my original pedagogy which Class B will still use, and it was the way I taught Class A before this study occurred, the main goal was for the students to create a thesis statement and to provide at least one example to help support their thesis and explain this example

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adequately to show how it connects to their thesis. This was the bare minimum for the students who struggled to write. I taught them how to write a thesis statement based on a T-chart they created for the prompts as we focus solely on persuasive writing because that is what they needed to know how to write for the STAAR exam. Through the T-chart, they cataloged reasons for both sides of the persuasive prompt to see which side they knew more reasons for, and this would be the side they selected. Then, they wrote a thesis statement based on one or two reasons from their T-chart. Finally, these reasons became the body paragraphs where they featured an example to support their reason. Recently, we were told for the students to use either a movie example or personal experience to support their reason. After, the students concluded their essays with a call to action prompting their audience to go act for the side the students' selected.

The two Composition pedagogies I technically implemented before this was expressive and collaborative. I never implemented any translingual pedagogical strategies with these students as for the most part, my directive for the class was geared by administration to focus on the state administered test. Expressive pedagogy "places the writer at the center of its theory and pedagogy assigning highest to the writer's imaginative, psychological, social, and spiritual development and how that development influences individual consciousness and social behavior" (Burnham & Powell 113). Expressive pedagogy focuses on the students' selves opposed to the grammatical outlook students can have about writing in hopes of making them feel more comfortable writing. It "encourages, even insists upon, a sense of writer presence even in research-based writing. This presence – 'voice' or ethos – whether explicit, implicit, or absents, functions as a key evaluation criterion when expressivists examine writing" (113). To expand on, I wanted my students to feel empowered as writers as many were labeled ESL or still had Spanish as their first language. I never wanted my students to feel hindered by the fear of

grammar rules, so the way I implemented expressive pedagogy was through Power Writing. Power Writing is when I place two photos on the projector screen, and I told the students to pick one out of the two and write whatever came to their mind in one minute with them not worrying about grammar but ideas. For collaborative writing pedagogy, I would set the students in groups to help write thesis statements for varied persuasive prompts, and they would at least write one persuasive essay collaboratively. My goal was they would learn about writing from one another.

Now, for class A is where I shifted my pedagogy to fit with Bruffee's collaborative writing. If we look at the amount of time I had the students for class, it was 90 minutes with a five-minute break in-between. My treatment for this class was Bruffee's constructive conversation where it is having the students speak about their writings with one another, but they have to speak about, "every step in writing: finding a topic; deciding what to say about it; developing material to defend or explain what they say; reading, describing, and evaluating what they have written; and rewriting" (59). To undergo this method, I had consensus-group tasks when they walked in displayed on the boards as warm-ups for the days that we collaboratively wrote. The consensus-group tasks can be seen in Appendix G. The consensus-group tasks took about 10 minutes maximum for them to complete it. Consensus-group tasks are when the students are "collaboratively analyzing, diagramming, or combining sentences, revising sentences to improve their structure, simplifying complex or disorderly expression, reorganizing the sentences in disorganized or scrambled paragraphs/finding the thesis sentence or proposition in professionally written essays, inventing material to develop underdeveloped paragraph" (60). For the warm-up, it was a simple revising and editing warm-up (Grammar and Mechanics-"attended to matters of usage and punctuation through use of set classroom exercises or a particular set" [Hillock Jr. 530]) they had to collaboratively completed when they walked in. The

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next part of Bruffee's plan is to use peer review. Here, they read descriptive outlines from another student and then the students write feedback to the descriptive outlines. A descriptive outline is a map of the student's essay. Although the pedagogy is different, I still allowed Class A to look at the same outline Class B used for writing. Therefore, I had the students collaboratively plan their essays for twenty minutes and then allowed them to meet with another paired group to read their outlines together and receive feedback. Next, the students received their breaks and returned to the classroom. Now, they wrote for the next 35 minutes collaboratively and the scales I gave were the STAAR rubrics and persuasive outline, so they can base their decisions on what is expected of them. This enabled the students to know what their audience was requiring of them. At the end, they performed Bruffee's read a-louds where I had them perform that after they were done with their collaborative essays as placing the pairs into a group of four. Then, they shared their findings and read their essays aloud allowing them to experience how their essays flowed.

The way I facilitated the translingual occurrence was before we began the study I told my students that was okay to speak however they chose to speak. This means to them that I did not want them to feel that they had to adhere to English during their collaborative conversations, yet that they could speak Spanish if they felt this was the easiest way to express themselves. Yet again, an important issue to point out is that I did not use a translingual pedagogy with any class. I simply just told one class to feel free to speak however they choose. The reason I only focused on speaking was because I wanted to see how they used linguistic resources to help make meaning.

The final part of my implemented procedure was that I was active as role of facilitator during the recordings. As mentioned above with accommodations, one of the accommodations is

to read out questions and check for understanding. I did try my best not to help the students too much and to allow them to have their own constructive conversations over the prompt. However, Class A is my inclusion class; thus, the students are used to having an additional teacher to help meet their needs when it comes to classwork.

After having the students undergo these procedures, the next step in methodology is how I plan to see my data from a researcher's perspective. In other words, my methodological lens I used to view my research.

## Methodological Lens

Before divulging into how I coded my constructive conversations, I need to mention through what type of lens I used that helped created my initial coding, final coding, and to show what I was looking for.

Through my procedure, I planned on obtaining spoken discourse through the recorded collaborative writing sessions. Discourse should be defined in terms for my methodology. Similar to our original definition and consensus, I used a hybridize definition of discourse by using Jürgen Habermas' definition of discourse mixed with Richard Rorty's normal and abnormal discourse. Habermas sees discourse as "the structure and conditions of that form of communication in which (hypothetical) truth claims are argumentatively examined and rejected, revised or accepted" (McCarthy 299). To explain further, this means that discourse to him is a group of people coming to a consensus over a subject matter. Through this definition of discourse, no new knowledge can be agreed unless the people communicating agree it on as they have to decide or come to a consensus of accepting that new knowledge as a truth. The idea of having to come to a consensus over new knowledge connects to Richard Rorty's two types of discourse. The types are normal discourse, which is "'the sort of statement that can be agreed to

be true to all participants whom the other participants count as rational'" (qtd. in Bruffee 552),

and abnormal discourse, which is "when consensus no longer exists with regard to rules,

assumptions, goals, values, and mores" (556). To summarize, the discourse featured in my

research was formed by how the subjects agree to speak about everything within the

collaborative writing process, and it cycled between normal discourse and abnormal course to

help everyone enter the normal discourse. The normal discourse was when the students

collaboratively created a stance on an instance during the constructive conversations. Stance can

be defined as seen in researcher Andrea R. Olinger's "Constructing Identities Through

'discourse': Stance and Interaction in Collaborative College Writing."  She defines it as "'a

position with respect to the form or content of one's utterance'" (qtd. in 275). In other words, a

student only takes a stance when they believe what they are stating is a truth, and they have to

use abnormal discourse to allow the other students to form a consensus over this new truth.

These definitions combined means that when looking at my recorded data, I was peering into

how subjects came to an agreement on what to write in their collaborative essays. The last aspect

to cover of my definition of discourse is utterance. This is the part that I focused on a when it

came to my coding.  Like mentioned earlier, I chose Philippe Schlenker's definition of the

context of utterance being "the point at which the thought is expressed; it includes a speaker, a

hearer, a time of utterance and a world of utterance" (279). I selected this definition as it meshes

with the hybrid definition of discourse I chose, and I technically coded utterances to help

understand the discourse my students used. Schlenker's definition of utterance are the smaller

units within the discourse that occurs in conversation. With this context, we have to use

Schlenker's utterances (spoken words) to socially construct Habermas' definition of discourse

which focuses on everyone coming to a consensus through using Rorty's normal and abnormald

discourse. Without utterances, the students I studied would never be able to form a consensus or work collaboratively.

With my definition of discourse and utterance, it means that I was looking to see how the students agreed on how to write their essays. I looked to see if they were agreed over instances of organization, development of ideas, language/conventions, and revising and editing. What did the students say to help make an agreement over these subjects? Which aspect did they spend more time focusing on or even trying to make an agreement on? These answers were answered through my coding process.

The final component of my methodological lens is that I looked at how my multilingual students are making meaning through Suresh Canagarajah's translingual strategies. However, one important point to make is that I saw these strategies as how students rhetorically negotiated and made meaning among each other as I considered all students multilingual. Thus, even if they were not using per say a linguistic resource in a different language, I still saw it the way Canagarajah breaks down how multilingual make meaning using translingual strategies in *Practice: Global Englishes and Cosmopolitan Relations* and the chapter "Translingual Negotiation." For the term "meaning," he means it "in an expanded sense to accommodate rhetorical and social meanings" (83). I took his definition of meanings as an agreement between the conversationalists because multilinguals would be using these translingual strategies to help create meaning between the people participating in the conversation and this meaning means that they would want others to agree with them. Also, another instance Canagarajah supports my claim when he writes, "The translingual orientation won't filter the negotiation of meaning to derive a core structure that shapes meaning. We should attend to the trajectory of talk to consider how meaning is shaped…understanding and misunderstanding are part of a continuum where,

through negotiation strategies, misunderstandings evolve into new understandings (78-79). This resembles the definitions of Richard Rorty's normal and abnormal discourses as multilinguals use translingual strategies to make meaning they can also shift between from forming a consensus to a disagreement. Thus, it even connects back to Habermas' definition of discourse about it focusing in on forming a consensus. This brings my methodological lens full circle.

The most important part of my methodological lens is the breakdown Canagarajah writes about four different type of translingual strategies that students use to make meaning. They are

> Envoicing strategies shape the extent and nature of hybridity, as a consideration of voice plays a critical role in appropriating mobile semiotic resources in one's texts and talk; recontextualization strategies frame the text/talk and alter the footing to prepare the ground appropriate negotiation; interactional strategies are adopted to negotiate and manage meaning-making activity; and entextualization strategies configure codes in the temporal and spatial dimension of the text/talk to facilitate and respond to these negotiations. 79

Each of the four strategies mentioned above are the ways multilinguals can construct meaning in their conversations and writings; however, Canagarajah wants us to remember that all of them are "Inter-connected and inform one another" (79). This means that multilinguals use more than one of them to construct meaning. These strategies overlap one another to help multilinguals make meaning during their conversations.

Through translingual strategies that were implemented, my students were also code meshing. Another concept covered in my literature review was why the term code meshing was selected over codeswitching, but not to go into great detail code meshing was selected as it "allows minoritized people to become more effective communicators by doing what we all do

best, what comes naturally, blending, merging, meshing dialects" (Young 72). Code meshing is used by students when they implement the translingual strategy of recontextualization as they helped themselves take control of the negotiation of the agreement by using a discourse that is similar between both of the participants. This way, not only does it help them reach the agreement the code meshing participant wants, but it also allows the other participant to feel more trusting of them. The way I distinguish code meshing for occurring almost exclusively in conjunction with envoicing is because I see code meshing as the way students can encode or display their identities the most compared to the other strategies. In my previous chapter, I mentioned how researchers found that not all students felt comfortable giving up autonomy over their essay writings, so this translingual strategy of using code meshing helped this transition.

Now that I explained my participants, my procedure, and my methodological lens to view my data, I need to explain how I plan to use the data I gathered from all of this. The final step for me is to make use of my qualitative data.

## Coding

The next factor would be the coding factor within my methodology. This was the most difficult aspect of my methodology. Before explaining how I coded, I need to clear up on what I mean by coding. The coding I selected to do to my research is based on Johnny Saldana's *The Coding Manual for Qualitative Researchers.* If it was not for his manual, I would have simply only listened to my recordings and tried to make explanations out of that. With his coding which he defines as "a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data" (3), I was able to see what aspects of writing they focused the most about and even which translingual

strategy was being implemented during the conversation. I can even make my qualitative data into quantitative data based on how many times I see certain codes compared to others.

The version of coding I selected, based on Saldana's work, was Process Code, which is "appropriate for virtually all qualitative studies, but particularly for those that search for ongoing action/interaction/emotion taken in response to situations, or problems, often with the purpose of reaching a goal or handling a problem" (79). I created my four-primary coding based on Canagarajah's translingual strategies: envoicing, recontextualization, interactional strateiges, and entextualization. I chose these as my primary codes due to the fact as most of the collaborative writing conversations should fall under Canagarajah's translingual strategies. The conversations occurring would fall under these strategies because all of the students being studied are considered multilingual and some are coded as ESL, which means that they will be using all their linguistic resources to make meaning amongst each other to complete the task of collaborative writing. I decided to make all these for coding purposes into present participles: entextualizing, envoicing, interacting, and recontextualizing. The next codes I developed were my subcoding based on the STAAR Persuasive Writing Rubric that has a scale from 1 to 4 since I was teaching the essay to my students based on this rubric, and these areas they are looked at, are actions. While there are scoring up to 4, the rubric itself only focuses on three items, organization, development of ideas, and use of language/conventions (TEA). This gives me three categories for my methodology of coding as I will transcribe the students' conversation and try to find which one of these three students used the most in their constructive conversation. The goal of distinguishing these as three separate subcodes should help me answer which part of writing students spend the most speaking about. However, I want to separate the last category into two, revising and editing. I distinguished these two as editing was when grammatical aspects of

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writing like misspelling or fixing a sentence occurred while revising was when the students actually made changes to the essay based on the ideas. Therefore, I had my initial coding categorized as organizing, developing, revising, editing, talking, teaching, and questioning. I only had talking because I knew high school students trail off topic, and I hoped or at least knew sometimes students will teach other students.

After I started my initial coding process, I noticed that the four primary codes did not allow me to code every aspect of the conversations, and even my subcodes did the same. I ended up making a few changes: adding a new primary code Attempted Interacting, removing a few of my subcodes (teaching, organizing, and talking), and adding the codes of agreeing, answering, code meshing, disagreeing, formatting, grunting, joking, refraining, stating, slang, and questioning. Before justifying my new primary codes, removal of a my old subcodes, and adding my new subcodes, it is important to give examples of each my four original primary codes to show justification on why I used those translingual strategies of envoicing, entextualization, interactional, and recontextualization.

The envoicing code is one I consider to be one of the most important codes of the four original ones as it relates to when my students code meshed during their conversations. According to Canagarajah, envoicing "refers to modes of encoding one's identity and location in texts and talks" (80). I connected the definition of this translingual strategies in my coding as when students code meshed, joked, grunted, and even cursed/used slang at times. At these times students were truly revealing and using their own identities as a strategy to make meaning during the conversations. Code meshing shows the students translingual identities, joking shows the students' personalities when it came to trying to make the collaborative process entertaining for one another, cursing and using slang shows the willingness and comfort students were to speak

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how they would outside the classroom, and finally, grunting is when the students articulated

noises like "ugh" and "hmm." They used these grunts to show agreement at times or even a

disagreement. In the following example, two students spoke how to begin their essay for the

prompt, "Write an essay stating your opinion on whether it is okay to hold grudges."

S3: Have you ever held a grudge against someone. Against right?

24INTERACTING
24aDEVELOPING
24bQUESTIONING

S4: mhmm. Y luego el over view ya los explicamos. Explain or add to your hook. Y luego ponemos uhh… ponemos esta by realizing that holding a grudge causes negativity for yourself and for people around us. Or is that by realizing that holding a grudge against someone is like being in a trap.

25ENVOICING
25aCODEMESHING
25bFORMATTING

S3: But like have you noticed, have you realized that

25cDEVELOPING

S4:la ponemos usted.

26ENVOICING
26aCODEMESHING

When it came to starting these persuasive essays, I taught the students to start with a hook to gain

the reader's attention, and I compared this to how commercials usually have some gimmick or

aspect to catch the viewer's attention. Student 3 started to development her introductory

statement while Student 4 jumped on the negotiation of meaning by taking it a step further and

tried to help format their introduction paragraph. Student 4's jump showed her enthusiasm and

through this enthusiasm she started to envoice her own identity by code meshing. Her code

meshing began in Spanish and even meshed English at the same time in the sentence as she

started to remind the two that they needed to write the overview sentence, which was the word in

English she meshed in, and she meshed back into Spanish to finish her sentence. This excerpt of the coded transcribed constructive conversation is the perfect example of envoicing and code meshing because Student 4 was constantly meshing in her translingual identity while she spoke about the essay.

For entextualization, Canagarajah states that it is "how speakers and writers monitor and manage their productive processes by exploiting the spatiotemporal dimensions of the text," (84) which means students are checking themselves during the constructive conversation to see if they are understanding what their partners are trying to communicate. Hence, any moment during the transcribed conversations where students asked for the other student to explain what they said, I coded it as entextualizing. Another aspect of this translingual strategy according to Canagarajah is that it occurs "As writers edit, omit, and revise their lexical, grammatical, and syntactic choices…" (84). This aspect of entextualization meant that I needed to encode any aspect of editing or revising their essays as entextualizing. In the next example, the students asked one another about word choice and technically clarification if a certain word had the same meaning as another one:

| | |
|---|---|
| S7: Is dress the same as looks? | 2ENTEXTUALIZING<br>2aQUESTIONING<br>2bEDITING |
| S8: I would say yes, because how you look combines with dress. | 2cANSWERING |
| S7: How do they look, is that's it? | 2dQUESTIONING<br>2eEDTING |
| S8: Yes | 2dAGREEING |
| S7: Examples, we can look for examples. Um, what's a good story? Movie or Story? | 3INTERACTING<br>3aQUESTIONING |

S8: What's that book we read
with the *Kaffir Boy*?

Here, Student 7 questioned whether or not the word *look* holds the same meaning as *dress*.

Student 8 answered the proposed questioning by saying yes which led to Student 7 asking if the

way he/she wrote the sentence in their essay by using the word *look* was correct. This example

fits when students asked for understanding as Student 7 performs the entextualization strategy

considering the word *look* as she checks to see if he/she is using the word properly.

The translingual strategy I figured to be the most prominent one is the interactional

strategy and Canagarajah defines this one "as a social activity of co-constructing meaning by

adopting reciprocal and collaborative strategies" (82). The co-constructing meaning by using

collaborative strategies means how the paired students were able to come up with ideas and how

to format their essays in their constructive conversations. The reoccurring strategy they had

while creating sentences were bouncing ideas and questions off each other for their stances on

the essay and examples. The other main strategy featured was them metacognitively saying aloud

what they were writing, so their partners could either agree with they said by repeating it in an

agreeance or to disagree and verbally correct what the other was writing. Here, in the following

example, the two students bounced ideas off each other to find which side they ultimately went

with.

S7: Define them or define
themselves?

1INTERACTING
1DEVELOPING

S8: Define themselves because

1aDEVELOPING

S7: Because you can hang out
with

1bDEVELOPING

S8: Bad people and you're not
a bad guy

1cDEVELOPING

1dDEVELOPING

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S7: Gangsters and thugs, and stuff like that. But when they want to beat up people and you say no that's not the right way. You have different thoughts from different people. That's why they don't define them, they need to define themselves.

1eAGREEING

S8: Okay.

S7: Different thoughts, manners. What else should it be? Thoughts, manners, styles? habits that's a good one. Habits that's a good one. Themselves.

1fDEVELOPING

1gQUESTIONING

S8: Not the same person

1hDEVELOPING

S7: If you define themselves, they're defining themselves by how they look and act.

1iDEVELOPING

Student 7 immediately began the recording trying co-construct a consensus on the essay topic by asking the question the prompt wants answered. Next, Student 8 answered the stance they wanted to choose, and what followed was the two students giving different reasons on why that stance was the correct one to go with. The students even at different parts of the transcript finish each other sentences as the developed the reasons to support their stance.

The black sheep of the family of translingual strategies, or at least for my coding, was recontextualization. Canagarajah defines this one is when the conversationalists "have to frame this talk in ways conducive to uptake and achieve the appropriate footing for meaning negotiation…there might be ambiguity and confusion as to which frame or footing applies in an interaction. When speakers from diverse cultural and social backgrounds use English for the negotiation of meaning, there are questions as to whose frame and which footing applies" (80). I

took this definition as when the students assess a situation by applying different resources in their constructive conversations which might not have meshed well with their partners at first, so they had to gain the right framing and footing to help their partner understand what they meant by bringing this outside resource that their partners were not accustomed to in constructive conversations. It may not always work, yet it is a way for students to check to see if the outside resource they bring fits within the new context they are giving it. I also had students recontextualize for the actual recordings themselves to help me understand what was going on by setting the footing and framing of what was happening in the recording. Most of the time, these recontextualization or framing were not important to write and off task. The following example had one student bring an example to help support their essay the other student never even heard about, so the student had to frame the example he/she stated to help by explaining it and hoped that the other student will understand it.

| | |
|---|---|
| S12: We can write, well, you've seen Secret Life of an American Teenager, right? | 1dQUESTIONING |
| S11: No | 1eANSWERING |
| S12: You've never seen it? You're lying. Well, it's about a girl who gets pregnant when she's like young. She's in High school. Well, there's this guy who gets her pregnant. And like what's it called? At first, he's really childish and didn't want to take care of the kid and all that. And at the end of the day, takes care of the kid, and he's like he's the more mature one. The other girl was more mature when she was smaller, and now she's bigger she | 2ENVOICING<br>2aJOKING<br>3RECONTEXTUALIZING<br>3aSTATING<br>3bFRAMING<br><br><br><br><br><br>4INTERACTING |

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doesn't really care about
anything

S11: So we can put

S12: We can put that as our
example. The girl's name is
amy and the guy is Ricky.

Not only did the student recontextlualize, she also envoiced as she/he was surprised that this was

one of the few instances his/her partner did not have the same resource for an example as her.

Through the explanation of Student 12, Student 11 was able to grasp the example and technically

agreed to use it within their essay. This agreement prompted them to switch their translingual

strategy to interactional as now they both held the same footing.

Now, for my last primary code, it was the one I created on my own. I noticed my students

were using the translingual strategies to help negotiate meaning in their conversations, yet I felt

at times the students failed at creating meaning at times. Therefore, I added one more primary

coding which I called Attempted Interacting. I defined my new coding as when one student tried

to create meaning together but for various reasons their partners failed to catch onto this

translingual strategy. In other words, one partner was presenting uptake, and the other person did

not reciprocate it. The absentee of reciprocating at times resulted because the their partners were

simply ignoring one another or they did not understand one another at times. The majority of the

time was one ignoring or not paying attention, yet if the misunderstand occurred, students should

have recontextualized or entextualized to help bring their partner to a shared understanding,

However, the students usually merely repeated themselves in hopes of their partners

understanding the uptake. One of my examples had the students attempting the prompt: "Write

an essay stating your position on if people defines themselves or the people around them defines

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them." In this the following example, they were collaboratively creating ideas for examples, and

the example they chose was from the Netflix TV show, "13 Reasons Why":

| | |
|---|---|
| S11: Everyone makes their own choices on what they want to do. For example, in 13 Reasons Why | 21INTERACTING<br>21aDEVELOPING<br><br>21bDEVELOPING |
| S12: Um, when everyone wants to keep lying about the tapes, Zach said | 21cGRUNTING |
| S11: No. | 21dDEVELOPING |
| S12: That they should just say the truth. That's really ****ing guilty and ****. | 213DEVELOPING<br>21fSLANG |
| S11: Zack said he wanted to tell the truth? | 21gQUESTIONING |
| S12: That he wanted to tell the truth. | 21hDEVELOPING |
| S11: This proves that… | 21iDEVELOPING |
| S12: This proves that… | 21jFORMATTING |
| S11: This proves that not, what's it called? | 22kQUESTIONING |
| S11: Not everyone has the same opinion? | 22lANSWERING |
| S12: And that shouldn't define who you are. | 23ATTEMPTED INTERACTING |
| S11: The same opinion? | 23ENTEXTUALIZING |
| S12: And that shouldn't define who you are. | 23aQUESTIONING<br>23bANSWERING |
| S11: Although we hang out with people who all do one thing | 24INTERACTING<br>24aDEVELOPING |

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For Student 12, the collaborative writing process was flowing perfectly for her while her partner and her co-constructed ideas under the translingual strategy of interactional. However, Student 12 throws Student 11 a curve ball when Student 12 unsuccessfully answers Student 11's question about word choice. Student 12 answers, but Student 11 ignores the answers and tries to keep going with the flow of ideas even though Student 12 says, "And that shouldn't define who you are." In this instance, the translingual strategy entextualization is used by Student 11 when she gets lost between Student 12's utterances. Surprisingly, all it takes is for Student 12 to repeat herself for them both to reenter the interactional strategy. Hence, this is why I added this as one of my primary codings. Attempted Interacting allows me to reveal when students believe they are co-constructing together when in reality they are not.

Now, for my subcodes, I ended up changing them almost entirely as I removed three codes, created a temporary code and erased, and added ten new subcodes. The three codes I erased were teaching, organizing, and talking. Initially, I thought that I would not be speaking a lot during the collaborative process, but the students were constantly calling for my aid during the collaborative process, and while I started coding and understanding the translingual strategies better, I noticed that a few times I, myself, used translingual strategies at times with my students. Not to say I purposely enacted translingual pedagogical strategies with my students, but I performed Canagarajah's translingual strategies unknowingly to help make meaning when the students brought me into their constructive conversations. Although I did not code mesh, I did envoice my identity as a facilitator since there were times where I purposely used questioning and rhetorical questioning to help lead the students to understand the topics, an idea, or an example I suggested them to use in their essays. Thus, I removed having a special coding for me. I removed organizing as I felt some of these instances fit within editing and revising and a new

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code I created, formatting. Next, for talking, I realized that sometimes if the students were trailing a little off topic, they were still implementing translingual strategies through this. Therefore, I deleted talking as I felt talking was giving these utterances less importance. The removal of talking meant that I chose to code every utterance under the old subcodes I used or the new subcodes I created. The code I temporarily used was reciprocating. I thought that reciprocating helped show that the students were receiving the uptake. However, I ended up dividing those coded utterances into my new codings I decided to go with as I felt that they fit more adequately. Finally, the codes I added were agreeing, answering, code meshing, disagreeing, formatting, framing, grunting, joking, refraining, stating, slang, and questioning. With these new codings, my secondary process of coding managed to align better than my primary cycle.

To justify my new selection of codes, I will give joint examples the new ones: agreeing, answering, code meshing, disagreeing, formatting, grunting, joking, stating, slang, and questioning. The joint examples will feature agreeing/disagreeing, code meshing, formatting, joking/slang, and grunting as main examples. The subcodes of answering, questioning, and stating are self-explanatory. As for the new subcode of refraining, it only happened four times during the collaborative process, it happened when a student verbally decided not to ask a question, and it only happened under the entextualization strategy. I will not provide an example as it happened so inconsistently. As stated before, these new codes allowed me to truly typify the utterances between my students as they negotiated meaning among each other.

For agreeing and disagreeing, they both fit with the hybridized definition of discourse used for this research as they helped filter between normal and abnormal discourse as students reached a consensus over a subject matter. For my example of agreeing which will show

answering, stating, and questioning, I will show two students using the translingual strategy of interactional as they answered, questioned, stated, and agreed on the example of *Frozen* to fit the prompt: "Write an essay stating your position whether or not people can fall in at first sight." For subcodings of answering, questioning, and stating, they do not need standalone examples as they are make some components of most conversations:

| | |
|---|---|
| S22: I don't know, um, oh, we can use, what's its called, that Disney movie, with the ice lady. | 12INTERACTING<br>12aGRUNTING<br>12bDEVELOPING |
| S11: Frozen | 12cSTATING |
| S22:yeah, her sister falls in love with this guy | 12dDEVELOPING |
| S11: And he doesn't really love her…what was his name? | 12eQUESTIONING |
| S22: I don't know. Sir, do you know the guy's name from Frozen? | 12fQUESTIONING |
| T: Isn't Han or something? | 12gANSWERING |
| S22: Yeah, we are using him as an example | 12hAGREEING |
| T: That's a good example | 12iAGREEING |

In this example the students bounced the flows of ideas off each other by asking questions about the movie as well as how it relates to the essay's topic of true love. The best part is that Student 22 does not even know the title of the film but was easily able to relate the description of the film that allowed Student 11 to state which movie he wanted to use. The subcodes of questioning, answering, and developing are seen here as these were the methods of how the students came to agreement and co-constructed meaning together in constructive conversations.

There were few instances of disagreements in the student's constructive conversations, yet they occurred at times. Due to the definition of discourse being used in this paper dealing with students coming to a consensus, disagreeing deserves its own example like agreeing. In the following example students were asked to write about the topic, "Write an essay stating your opinion on whether it is okay to hold grudges." Here the students held a disagreement:

| | |
|---|---|
| S17: Which one are we do pick? | 1INTERACTING<br>1aQUESTIONING |
| S18: I rather let it out. | 1bANSWERING |
| S17: Why? | 1cQUESTIONING |
| S18: Because I have some friends that instead of holding it, they show it. | 1dANSWERING |
| S17: Yeah, I would choose not. | 1eDISAGREEING |
| S18: You rather get mad at yourself? | 1fQUESTIONING |
| S17: Yeah, just for something that | 1gANSWERING |
| S18: If you let it out, you're going to feel more better. | 1hSTATING |
| S17: Yeah, it will though | 1iSTATING |
| S18: If you keep holding it, it's gonna kill you and stuff | 1jSTATING |
| S17: It will, it won't kill me. | 1kDISAGREEING |
| S18: Not instantly, but like making you sad. | 1lDISAGREEING |

The disagreement is created as they both held a different stance over the essay question. Student 18 believed holding onto your grudges will ultimately lead a person into hurting themselves, yet

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Student 17 refutes this notion and stays disagreeing over the matter entirely. I labeled it as an interactional translingual strategy occurrence. Because even though they were disagreeing, they still were coming up with ideas for their essays as this conversation would eventually lead them into picking a side and formulating examples. Also, it should be noted that the subcode of stating was featured here as the students were stating their ideas against each other.

The subcode of code meshing is a major component of my research as I want to see why and when students code mesh when they are collaboratively writing. Fortunately, I had many occurrences of code meshing throughout the recorded constructive conversations based on students making a point or asking for clarification. The following example is of one of the students who code meshed the most:

| | |
|---|---|
| S4: Toda via no o si? | 1ENVOICING<br>1aCODEMESHING |
| S3: It's not ok. It's negative energy. | 2INTERACTING<br>2aDEVELOPING<br>2bSTATING<br>2cDEVELOPING |
| S4: Everyone makes mistakes<br>S4: It's not like, it's not important | |
| S3: To hold a grudge? | 2dQUESTIONING |
| S4: Mhm porque no mas estas.. you're just being angry | 4ENVOICING<br>4aCODEMESHIN |
| S3: Wait like being mad can affect people around you like why is it your mad all the time | 5ENTEXTUALIZING<br>5aQUESTIONING |
| S4: porque like you're pushing away people that like are trying to help you so | 6ENVOICING<br>6aCODEMESHING |
| S3: Like holding a grudge makes you angry | 7INTERACTING<br>7aDEVELOPING |

Student 4 began the conversation in Spanish right off the bat as he/she also entered the translingual strategies of envoicing and interactional. Student 3 received the uptake of Student 4's statement and began the developmental process of finding a stance for their essay. When Student 3 also needed to further explanation on a statement and a clarification by what Student 4 said, Student 4 code meshed each time to help explain her flow of ideas.

The formatting subcode was created as I realized that the two codes of revising and editing did not fit everything, so I broke down the differences between this three for myself to help me clarify how I would code them. I coded revising only for when the students would go back and change something they already wrote. I coded editing only for when the students focused on grammar, sentence structure, word choice, or spelling. Finally, for formatting, I chose it when the students were metacognitively saying out aloud their writing process to see if the other student agreed with their formatting for the sentence and when the students formatted their essays according to organization, which is why I eliminated the organizing subcode. An example of formatting is the following,

| | |
|---|---|
| S4: Riley tries to be happy but she has | 17eDEVELOPING |
| S3: She has to be sad first | 17fFORMATTING |
| | 17gDEVELOPING |
| S4: she has to be sad at first so that at the end she can be happy with her family. She needs to pass every single emotion to understand to be happy. | |
| S3: How is Riley's emotions want to be happy | 17hFORMATTING |
| S4: Want to be happy but she has to pass through sadness so | 17iDEVELOPING |

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| | |
|---|---|
| that at the end she can be happy. | |
| S3: She has to be sad | 17jFORMATTING |
| S4: She has to be sad so at the end she can be happy with her family | 17kDEVELOPING |
| S3: This shows it is easy to express different emotions | 17lFORMATTING |

Here, it shows I switched between the two codes of developing and formatting as Student 3 is

formatting the sentence while Student 4 is developing the idea.

Because my participants were high school students, there are many instances of them

using curse words/slang as well as them joking around with one another. Most of these cases, I

used the primary code of envoicing as they were using their identity as they chose to use these

certain words, and I saw joking as another way for them to show their identity. In the example I

provide, it shows one student who was reluctant to write, and this caused his partner to be

annoyed a him.

| | |
|---|---|
| S19: I was writing a masterpiece, Don't hold grudges because… write the essay | 20ENVOICING<br>20aJOKING |
| S20: No, you're going to do it | 20bSTATING |
| S19: No, do it, STUDENT 20, are you mad it? | 21ENVOICING<br>21aJOKING<br>22ATTEMPTED INTERACTING |
| S20: Yes | 22aAGREEING |
| S19: It's not good to hold grudges | 23ENVOICING<br>23aJOKING |
| S20: Anymore ideas?\ | 24ATTEMPTED INTERACTING<br>24aQUESTIONING |
| S19: No | 24aANSWERING |

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S120: Are you sure?                                                      24bQUESTIONING

For some context, the essay was about whether or not if it is good to hold a grudge, Student 19 at

this point with his/her partner during the second collaborative session was already frustrated due

to his/her partners. Because Student 18 picks up on this cue of Student 19's frustration, Student

18 states their stance of their essay to remind Student 19 that he/she originally said it was not

good to hold a grudge at all.

The last new subcode added was grunting. Now, by grunting I did not necessarily mean

an actual grunt sound people make when moving a heavy object. Rather, I mean a sound people

make naturally during conversations like saying uh, um, and sighing. These unclassified

utterances that possibly could play a role in showing the student's translingual identity as in

certain instances of the conversations, the students use these to utilize all their resources that

reveal identities and send rhetorical hints to their partners in agreeing, disagreeing, or trying to

show how they feel over an utterance spoken to them. An instance in my transcribed

conversations is

| | |
|---|---|
| S11: Okay, now body paragraph, yeah | 8INTERACTING<br>8aFORMATTING |
| S22: Wait you already wrote a thesis? | 8bQUESTIONING |
| S11: Yes | 8cANSWERING |
| S22: and an overview? | 8dQUESTIONING<br>8eFORMATTING |
| S11: Yes, I already wrote the introduction part, we just need these three, the body paragraph, the other body paragraph and the conclusion. So for the body paragraph | 8fFORMATTING<br>8gDEVELOPING |

| | |
|---|---|
| S22: We explain one of our examples | 8hFORMATTING |
| S11: Okay, and example of this is shown in | 8iDEVELOPING |
| S22: This is the plot right here | 8jSTATING |
| T: You wrote the essay?<br>S11: No. | 8kQUESTIONING<br>8lANSWERING |
| S22: I did the first part | 8mSTATING |
| S11: Um, okay what can we write as an example? | 9ENVOICING<br>9aGRUNTING |
| S22: One of our examples that we did, you only said one of them because of the looks. Now we can use another one | 10INTERACTING<br>10aQUESTIONING<br>10bFORMATTING |

In this grunting occurrence, Student 11 is with a new partner he/she never worked with before as his/her partner was absent. Student 11 did take control of the situation during the constructive conversation to help finish the task. Before the grunting, I go and ask the students if they are finished, and in that moment Student 22 lies and says he/she had completed the first part of the essay. However, if one looks at utterances before, Student 11 had already clarified how far along he/she was in the essay making process. So, this brings the conversation into an awkward silence until Student 11 breaks it with the sound of "um." Through this grunt, Student 11 initiates the interactional translingual strategy to help complete the task.

Now, with all the coding process thoroughly explained, I can look into to see where my research has landed when it come into making my qualitative data into quantitative since through the coding process I made utterances quantitative.

CHAPTER IV

DATA

After understanding my own methodology to my research, I needed to make sense of all
the data I collected. Even though I transcribed multiple constructive conversations of the
participants in my study, I still needed to make sense of every utterance; hence, why I implored
Johnny Saldana's coding method mixed with Suresh Canagarajah's translingual strategies. With
this cocktail of methods combined, I was able to code and make sense of every utterance
produced by my participants, and this allowed me to make my qualitative data, quantitative. This
was where I applied Canagarajah's translingual strategies as codes to help make sense of how the
students made sense during the collaborative conversations. An important concept to remember
is Canagarajah states meaning is "an expanded sense to accommodate rhetorical and social
meanings" (83). So, my students were constantly using these strategies to help make sense of the
task.

I had four sets of essays I needed help to score, two pretests from the controlled and
treatment group and two post-tests from the former and latter. My raters quickly went over these
to allow me to see if collaborative writing made a difference. When I noticed a difference in
score or even written text when I glanced at them, I quickly made notes for me to come back to
these to see how collaborative writing pedagogy made difference. My only hope was that it
would make some type of a difference opposed to saying my study was inconclusive.

My double entry journal ended up being least used tool for my research. I realized when I opted to transcribe every conversation that my double entry journal almost became invalid as I was able to see what occurred in the classroom through each recording I heard. The only part I can make conclusive through my journal would be body language, yet I feel like that would add a whole other layer for my research that I was not planning to expand on. Therefore, I only kept my double entry journal if I needed to expand on anything, but it was hard to keep up when I was observing my participants as many were asking for help or clarification during the process. My double entry journal was certainly a trial and error process.

## Primary Codes and Subcodes Results

Table 1 shows a compilation of how many times the primary codes were used per sessions as well as how many times the subcodings were used per sessions. This is the product of all my transcriptions, coding, and recordings all placed in one chart. With this table, I am also to show the results of my data. Or, in other words, Table 1 shows every single translingual strategy occurrence coded and every utterance coded as a subcoding.

| | | Session #1 | Session #2 | Session#3 | Session#4 | Session #5 | Total |
|---|---|---|---|---|---|---|---|
| **Primary Coding** | Attempted Interacting | 2 | 9 | 1 | 1 | 1 | 14 |
| | Entextualizing | 22 | 50 | 15 | 22 | 7 | 116 |
| | Envoicing | 27 | 55 | 21 | 42 | 24 | 169 |
| | Interacting | 40 | 63 | 36 | 55 | 28 | 222 |
| | Recontextualizing | 6 | 6 | 4 | 4 | 3 | 23 |
| **Sub Coding** | Agreeing | 32 | 20 | 17 | 26 | 10 | 105 |
| | Answering | 35 | 44 | 23 | 47 | 28 | 177 |
| | Codemeshing | 17 | 54 | 24 | 20 | 12 | 127 |
| | Developing | 83 | 93 | 88 | 81 | 71 | 416 |
| | Disagreeing | 3 | 13 | 8 | 7 | 1 | 32 |
| | Editing | 10 | 10 | 6 | 9 | 11 | 46 |
| | Formatting | 9 | 8 | 11 | 17 | 16 | 61 |
| | Framing | 6 | 6 | 5 | 4 | 6 | 27 |
| | Grunting | 6 | 7 | 4 | 9 | 2 | 28 |
| | Joking | 2 | 8 | 4 | 15 | 8 | 37 |
| | Refraining | 2 | 1 | 1 | 1 | 0 | 5 |
| | Revising | 1 | 6 | 3 | 0 | 1 | 11 |
| | Stating | 48 | 52 | 30 | 57 | 48 | 235 |
| | Slang | 4 | 3 | 1 | 6 | 5 | 19 |
| | Questioning | 75 | 97 | 47 | 79 | 66 | 364 |

Table 1: Primary Coding & Subcoding

Since I chose to use Suresh Canagarajah's translingual strategies, entextualization,

envoicing, interactional, and recontextualization, they became most of my primary codes with

the fifth being my creation based on the four primary cards, attempted interacting. The only

factor I purposely chose was to make the translingual strategies into present participles to fit my

coding method, Process Code, which is "appropriate for virtually all qualitative studies, but

particularly for those that search for "ongoing action/interaction/emotion taken in response to

situations, or problems, often with the purpose of reaching a goal or handling a problem"

(Saldana 79).  I chose Process code as I was purposely looking at the interactions happening

amongst my participant and trying to make meaning out of them the way they were making meaning out their conversations.

Through Table 1, the one translingual strategy to shine through every single session as being coded at 222 times is interactional, and this makes sense as the students were assigned to collaboratively write essays as paired writers. Hence, they would be co-constructing ideas together to help complete the task. Canagarjarah defines interactional "as a social activity of co-constructing meaning by adopting reciprocal and collaborative strategies" (82). The students had to be reciprocating meanings to one another, or they would not have ever finished their work. A huge aspect of their essay writings was to choose a stance for their persuasive essays and being able to defend their stance, and the way they defended their stance was through their examples. Then, the strategy of interactional appeared so much as the students were focusing on how to defend their thesis statements. In the following example, it relates to the most common examples of the instances I coded conversations under the interactional strategy:

| | |
|---|---|
| S5: It's not good to hold grudges. You don't need that negativity in your life. | 1INTERACTING  1DEVELOPING |
| S6: No, it's not okay. | 1aAGREEING |
| S5: Do we make a T-chart? | 1bQUESTIONING |
| S6: Yeah, we make a T-chart. | 1cANSWERING |
| S5: Okay, why is it good, not to hold a grudge?  Because of negativity | 2INTERACTING  2DEVELOPING |
| S6: Okay, why? | 2aAGREEING |
| S5: Stress is gonna be there. | 2bDEVELOPING |
| S6: Negativity, stress, anger, you can't hate people | 2cDEVELOPING |

| | |
|---|---|
| S5: Sir, what else can you put for no grudges? | 2dDEVELOPING |
| T: to hold onto them? | 2eQUESTIONING |
| S5: Yeah, don't | 2fANSWERING |
| S6: Or not too | 2gQUESTIONING |

While viewing this chart, I can see that the Student 5 and 6 casually created meaning together as they agreed over the side of the essay they are choosing. They also came to a consensus on what the next steps were in their writing process to help them complete their task as they chose to do a T-chart to still weigh both sides of the argument in their persuasive essays. Instances like shown above happened the most in the constructive conversations. perspective and to move forward with working together.

When it comes to realizing the translingual strategy of interactional was the most used one out of the four, this data answers my second research question, "What type of translingual strategies do secondary multilingual students use to make meaning during collaborative writing?" I found that this is the most important strategy for students to use in collaborative writing pedagogy. This notion of the most focused strategy also reveals that in translingual writing, students focused more on co-creating opposed to the other strategies. However, it is important to point out that these students already had been in the classroom together for over 6 months. Perhaps, they already felt comfortable enough and knew how to navigate through understanding one another, so their next step was to collaborate.

Relating the translingual strategy of interactional to collaborative writing, it reveals that the students take advantage of collaborative writing to help create ideas and use most of the time focusing on this. In "Collaborative writing: Product, Process, and Students' Reflections,"

Neomy Storch recorded her students during collaborative writing and timed how long they spent on each part writing, which she distinguished as planning, writing, and revising, and she breaks down the writing process to generating ideas, language related episodes (LREs), structure, interpreting graph and other, and through this method she finds that "Although all pairs spent some time on language deliberations, the amount spent varied" (164). Storch's timing data may have categorized instances differently from my methodology, yet utterances are not quantifiable into seconds. I did not want to focus on how long students spent, but I want to focus on what the students spoke about similar to the article "Collaborative Writing with Wikis: An Empirical" by Helen S. Du, Sam K.W. Chu, Randolph C. H. Chan, and Wei He. They coded online collaboration interactions to find that code of adding to be used the most. Although their coding process was slightly different from mine, their code of adding may mirror my coding developing, which landed mostly under interactional. Thus, students implementing collaborative writing pedagogy use it to their advantage to help develop ideas more compared to other parts of writings. Through this idea of interactional and developing, Composition instructors should, theoretically, improve collaborations of their students, yet this will be covered in more detail later.

The second translingual strategy at 169 times coded that appeared the most was envoicing. Because everyone can be considered translingual even if they do not know another language per say, there should be many instances during collaborative work where students will be using their identities during their constructive conversations. Although I counted joking/slang as another way for them to display a part of their identity, the main subcode that connected with envoicing was code meshing. The reason being was the students who participated almost all of them knew Spanish to a certain extent, and they used their Spanish resources to help make

meaning. The usage of Spanish and blending with English is exactly what code meshing is. In the following excerpt of the transcribed conversations, one student code meshes during the conversations, yet the partner goes along with it:

| | |
|---|---|
| S12: Everyone has different intentions. For example… **No Mames**. | 11ENVOICING<br>11aCODEMESHING |
| S12: Okay, yeah, everyone has different intentions and different points of a views of a person, and different intentions. I don't know, you tell me **homegirl**. | 12ENVOICING<br>12aSLANG |
| S11: Everyone has different intentions. An example of this can be seen in 13 Reasons why | 13INTERACTING |
| S12: We're doing the first one, no? | 13aDEVELOPING |
| S11: Exactly, that's why. Give a specific example to support your reason. So, you put your reason and then you put your example | 13bDEVELOPING<br>13cFORMATTING |

Student 12 first interrupts the flow of the conversation as they were utilizing a mix between the interactional and entextualization strategies prior as they were developing examples to support their essays. However, Student 12 abruptly stated, "No, mames," which is slang in Spanish similar to meaning, "You've got to be kidding me." Student 12 does this as the flow of ideas stop for the Student 12, and when looking at Student 12's next utterance, the student states, "You tell me, homegirl." Student 12 even meshes in English slang in her constructive conversations to help make meaning, and if anything, it appears that she code meshes to signal that she needs help

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or even demanding help from her partner. The students all being multilingual, being able to understand one another linguistic resources, and needing to signal when they need help is why envoicing was the second most used translingual strategy during this. So, they code meshed, and they felt comfortable doing this throughout the collaborative conversations as the recipients were able to receive the uptake of the code meshing occurrences.

Entextualization is the third most coded translingual strategy at 116 times because at times the students needed to check each other for understanding as well as make changes while they wrote. Based on the table, it appears for the most part students did not have to check each other for understanding that much compared to being able to use the interactional strategy almost twice as much. I also coded most parts that dealt with revising and editing under this strategy as Canagarajah states about entextualization is when "writers edit, omit, and revise their lexical, grammatical, and syntactic choices…" (84). The following conversation has two students struggling to spell the word maturity:

| | |
|---|---|
| S17: So, we put mature and not mature, right? We put mature and not mature. Maturity. | 7ENTEXTUALIZING 7aQUESTION |
| S18: How do you write maturity? | 7bEDITING 7cQUESTIONING |
| S17: M-A-T-U-R-E, Mature, just copy that | 7dANSWERING |
| S18: Sir, how do you write maturity? | 7eQUESTIONING 7eANSWERING |
| T: M-A-T-U-R-I-T-Y | |
| S17:  Ah, you see? You just add the I-T-Y, mature, not mature | 8ENVOICING 8aGRUNTING |

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> S18: Sir, what was the other one other than childish? Sir, I remember another word.
>
> 9ENTEXTUALIZING
> 9aEDITING
> 9bQUESTIONING
> 9cEDITING

In this conversation, the two students are formulating their T-chart and trying title the two sides as "mature" and "not mature," yet in the prompt it asks about maturity. So, Student 18 wants to know how to spell it correctly and doubts Student 17's answer in how to spell, rightfully so. Then, they move onto another word childish and want to find a synonym for it. Instances like this occurred over at times, yet a theory is that the students for the most part did not struggle to understand one another due to being classmates for so long. Also, since the essays were not for grades, a good chance is the students did not care to revise or edit that much meaning they used this translingual strategy less.

The translingual strategy that falls into fourth most used one was recontextualization. Suresh A. Canagarajah writes about a study he performed with translingual strategies that recontextualization and his students did not occur as much, "The context above is well understood by all and gives them a shared framing for the discourse. For this reason, we don't see too much work on reframing taking place…" (93). Similar to my study for when it comes to context, all the students had already been writing persuasive essays for a while, so the discourse used to write them was not brand new to any of them. Therefore, recontextualization happened only 23 times during the five sessions. In the next example, I tried to help a student use an example that I thought he would understand since it was a TV show he wrote about before, but I had to frame to fit the prompt and conversation:

> T: Okay, you can do your favorite TV show
>
> 5oSTATING

S16: Which one?

5pQUESTIONING

T: The Flash

6RECONTEXTUALIZING
6aFRAMING
6bSTATING

S16: I don't know if that's my favorite TV show

T: Which one then?

6cQUESTIONING

S16: I don't have a favorite TV show

6dANSWERING

T: Well, you can always do the Flash because his parents are dead, and he chooses to be happy. He's like the opposite of Batman. In the Flash, he loses his parents, and he still chooses to be happy.

6eFRAMING

7INTERACTING
7aDeveloping

S15: How can we put that?

7bQUESTIONING

T: That people can choose to be happy because they control how they feel. For example, in the show the Flash, Barry's mom gets murdered and later on his dad gets murdered, but he still chooses to go on with his life.

7cFORMATTING

I used a resource I thought that Student 16 would be able to receive the uptake, yet I failed for Student 16 to understand it at the moment in time. Luckily, Student 15 quickly switches the translingual strategy to interactional to help start making meaning with me, so they would have an example for their essay. Also, like usually, Student 16 mumbles something that I could never transcribe as either to show an agreement with me or to show he was still confessed, yet in the transcribed conversation later on, it shows Student 16 taking control of the example I gave.

Finally, the primary code I constructed myself, attempted interactional, it only occurred 14 times. This one happened when one partner was not paying attention, did not receive the

uptake or clue to start developing ideas, or even refusing to work with their partner cooperatively although that did not occur that much. In the next transcribed coded instance, Student 15 struggles to help start making meaning with Student 16:

| | |
|---|---|
| S15: why is it okay to hold a grudge? | 3ATTEMPTED INTERACTING<br>3aQUESTIONING |
| S16: What? | 4ENTEXTUALIZING<br>4aQUESTION<br>4bDEVELOPING |
| S15: You won't be taking advantage off? | |
| S16: How? | 5ENTEXTUALIZING<br>5aQUESTION<br>5bEDITING |
| S15: A D V A NT A G E | |
| S15:  I guess our essay topic is that it's okay to hold grudges? | 6INTERACTING<br>6aQUESTIONING |
| S16: Yes | 6bAGREEING |

The two students were writing the essay together with Student 16 writing down what Student 15 says (a common occurrence for this pair), but Student 16 makes an error as the student does not understand what exactly Student 15 is speaking about. Also, to make matters worse,Student 16 always misspells words. Student 16's errors prompts Student 15 to forcefully spell aloud advantage in hopes to Student 16 spelling it correctly and catching the uptake to start developing ideas and writing the essay together again.

My new code of attempted interactional shows the downside to collaborative writing pedagogy, it is far from perfect. Some pairs simply never got along well enough to help flow ideas together while some pairs were too friendly and did nothing during the recording (more on this aspect later). Attempted interactional also reveals that not all students understand one another or even like collaborative writing. If the students were resisting to perform the task together, it could be because they did not want to complete the work together or they hated

collaborative work. Another layer I could have added on through these suggestions is to take a qualitative method of surveying the students if they enjoyed the new treatment of collaborative writing or not.

Moving on to focusing on my subcodes, a disappointing subcoding to see as a writing teacher is revising being coded 11 times over all five sessions. Not many of the students revised while they collaboratively wrote, nor did I ever hear them go back to make any changes to their essays. It could be because none of the essay writings were going to count as grades for them, so they never took the time to make any corrections other than the corrections they made while writing with each other. An example of when I coded revising is in the following:

| | |
|---|---|
| S4: Okay so that one, holding a grudge | 30INTERACTING |
| Both: Makes problems | 30aAGREEING |
| S4: Because your like, because your pushing your friends and those who really care about you. | 30bDEVELOPING |
| S3: Okay we need something before it because if you put it like that it wont make sense with a question so you need something before it.  Holding a grudge makes problems. | 30cFORMATTING |
| | 31ENVOICING |
| | 31aCODEMESHING |
| S4: Ponemos un aaawwubbis. | 32ENTEXTUALIZING |
| | 32aREVISING |

The reason I put revising for code 32a is because Student 3 goes back stating that they need to put something before their sentence to make it flow better. Student 4 quickly receives the uptake and tries to help by stating they can use "aaawwubbis" to help make the sentence complete (an acronym to help students remember subordinating conjunctions to help make complex

sentences). Through her help, she sets in motion the revision that takes place for their essay. The few instances of the coding of revising shows that most of these participants did not go back to reconsider any of the writing they produced, but rather, they considered to make changes only while writing on the essays or when their partner posed them to make a change.

Like mentioned in the methodology chapter, it was interesting to see students metacognitively write with another as they performed think-a-louds while writing. Most of these occurrences fell under the translingual strategy of interactional and a few as entextualization as these were coded as the formatting, developing, and agreeing subcodes as at times the students were developing their ideas along with the sentences and their partners agreeing with their thoughts out loud. I believe that the students who metacognitively performed think-a-louds with their partners helped maintain the interactional strategy being coded as much as it was. An example of these aloud metacognitive writing is,

| | |
|---|---|
| S3: you can start with this one. From inside out. | 15bSTATING |
| S3: The example here. Is … | 15cDEVELOPING |
| S4: For example in the movie inside out. | 15dDEVELOPING<br>15eEDITING |
| S4: You put quotations? | 15fQUESTIONING |
| S3: yes | 15gANSWERING |
| S4: Inside out. Como se llama that girl? Riley no? | 16ENVOICING<br>16aCODEMESHING<br>17INTERACTING |
| S3: Yeah | 17aQUESTIONING<br>17bAGREEING |
| S4: Riley tries | 17cDEVELOPING<br>17dDEVELOPING |
| S3: Riley's emotions | |

| | |
|---|---|
| S4: Riley tries to be happy but she has | 17eDEVELOPING |
| S3: She has to be sad first | 17fFORMATTING |
| S4: she has to be sad at first so that at the end she can be happy with her family. She needs to pass every single emotion to understand to be happy. | 17gDEVELOPING |
| S3: How is Riley's emotions want to be happy | 17hQUESTIONING |
| S4: Want to be happy but she has to pass through sadness so that at the end she can be happy. | 17iANSWERING |

In this conversation, they agree on an example and start saying aloud what Student 4 is writing while Student 3 verbally alters any part of what Student 4 states Student 4 will be writing. Processes like above occurred between multiple pairs, and it shows that collaborative writing pedagogy can help students teach other students like Bruffee theorized. However, collaborative writing pedagogy may not alter the students' identities, students can perform these write-alouds in hopes of having their partners learn what thoughts occur during writing.

In the following table, it shows how many times each subcode was used under which translingual strategy to help make meaning. The table also reveals the total number of times each subcode was used throughout the sessions overall. What the following table reveals is how important the interactional translingual strategy is to writing as it held the most subcodings.

<div style="text-align: center">

**Table 2: Primary Coding Linked with Subcodings**

</div>

| | | Primary Coding | | | | | |
| | | Attempted Interacting | Entextualizing | Envoicing | Interacting | Recontextualizing | Total |
|---|---|---|---|---|---|---|---|
| Sub Coding | Agreeing | 1 | 5 | 9 | 86 | 4 | 105 |
| | Answering | 2 | 46 | 16 | 103 | 10 | 177 |
| | Codemeshing | 0 | 1 | 113 | 13 | 0 | 127 |
| | Developing | 4 | 3 | 8 | 400 | 1 | 416 |
| | Disagreeing | 0 | 6 | 2 | 21 | 3 | 32 |
| | Editing | 0 | 23 | 0 | 23 | 0 | 46 |
| | Formatting | 0 | 4 | 1 | 56 | 0 | 61 |
| | Framing | 0 | 0 | 0 | 0 | 27 | 27 |
| | Grunting | 1 | 4 | 9 | 14 | 0 | 28 |
| | Joking | 0 | 0 | 36 | 0 | 1 | 37 |
| | Refraining | 0 | 5 | 0 | 0 | 0 | 5 |
| | Revising | 0 | 7 | 0 | 4 | 0 | 11 |
| | Stating | 1 | 45 | 41 | 134 | 14 | 235 |
| | Slang | 0 | 0 | 18 | 1 | 0 | 19 |
| | Questioning | 12 | 137 | 23 | 186 | 6 | 364 |

Looking at Table 2, we can see that the two translingual strategies to hold almost every type of coding is interactional and entextualizing. These two translingual strategies held the most subcodes because interactional helped students create ideas and write their essays while entextualization help the students understand each other and edit their essays. Although extenxtualization was not the second most used translingual strategy, it makes sense that it still holds more subcodes than envoicing as envoicing focused mainly when the students used their identities within the conversations. Interactional never held framing, joking, or refraining as refraining was a rare occurrence that happened only under entextualization. For whatever reason it may be, the subcode refraining happened at times when the students posed questions to ask the teacher, yet they decided against it. They chose instead to figure the answer out on their own. Another aspect to see is that the subcode of developing was almost exclusive to the interactional translingual strategy which makes sense as interactional needed the paired writers to co-construct meaning. Another subcode almost exclusive to interactional was formatting as the students usually performed this when they metacognitively thought-a-loud while writing. Interestingly

enough, even grunting fell under the code of interactional even though I intentionally thought I coded it more for envoicing. This means that it was not exclusively for envoicing like code meshing was almost. The area for code meshing fell between interactional and envoicing is a grey one as technically it was falling under both a few times as interactional and envoicing was overlapping various times. Canagarajah does say that the translingual strategies do interconnect when he writes, "These four strategies do not make up air-tight compartments. They are interconnected and inform one another" (79). This means that they do overlap one another at various moments. Although interacting held 186 coded instances of questioning, entextualization comes in at second at 137 coded instances of questioning, which makes sense because this is where students are asking for clarification and to check for understanding. There could have been an overlapping occurring during the constructive conversations.

In all, when it comes to looking at which translingual strategy was used the most, interactional may still be dominant when it comes to seeing where all the subcodes were used, yet the students still would not be able to finish the task of writing essays without the three other strategies. Students need to entextualize the conversation, students need recontextualize to see where their linguistic resources fit, and they need to envoice as envoicing was the second most used translingual strategy. Hence, envoicing is important, and the biggest coding of envoicing was code meshing.

### Code Meshing Results

Code meshing may not have been in the Top 5 of the most used subcodes, but it did help envoicing become the second most used translingual strategy. For my research, I wanted to learn what part of writing students code meshed the most about when speaking about it, but what I really learned was more as I learned in addition to what parts of writing student code meshed

was why and when students code meshed to help make meaning and which students code

meshed the most between males and females.

The Table 3 reveals when code meshing was used in relation to the three other

translingual strategies established by Canagarajah as it almost always occurred under envoicing.

However, code meshing only occurred in relation to interactional and entextualization, so I took

off the recontextualization and attempted interactional.

| Table 3: Code Meshing Relationship Results | | | |
|---|---|---|---|
| | | Entextualizing | Interacting |
| Code Meshing | Agreeing | | 5 |
| | Answering | 3 | 1 |
| | Developing | | 58 |
| | Disagreeing | | 3 |
| | Editing | 2 | |
| | Formatting | 4 | |
| | Framing | | |
| | Grunting | | |
| | Joking | 1 | 2 |
| | Refraining | | |
| | Revising | 2 | 1 |
| | Stating | 1 | 10 |
| | Slang | | 2 |
| | Questioning | 26 | 6 |

Other than learning that code meshing was never used in adjunction to

recontextualization, comparing the relationship to code meshing to entextualization and

interactional still leads to the notion that my students only cared mostly about their ideas as

development was the heavily most used one with code meshing. When it comes to the

relationship of code meshing and writing, the table allows me to answer my third research

question: "When does code-meshing occur within secondary multilingual students' collaborative

writing and what part of the writing process is being discussed? From Figure 3, it can be stated

that students code meshed more when they spoke about developing their stances for their

persuasive essays and the examples to support it like mentioned in primary and sub codes results

being that students cared more on their ideas opposed to grammar. Interestingly, researcher Chad

Nilep has stated when it comes to looking into why and when multilinguals code mesh that

> "it is not necessary or desirable to spell out the meaning of particular
>
> codeswitching behavior a priori. Rather, codeswitching is accomplished by parties
>
> in interaction, and the meaning of their behavior emerges from the interaction...it
>
> is less interesting to track the frequency or regularity of particular recurrences
>
> than to understand the effect of linguistic form on discourse practice and emergent
>
> social meanings." (Nilep 17)

Therefore, I can say for my research, my participants, my previously taught pedagogy, and what

the administration wanting me to focus on writing when I taught led all my students to believe

that their ideas and examples held more value opposed to their grammar. Perhaps, this is why

code meshing in my study occurred the most when students spoke about their ideas.

When looking at how the coded conversations revealed about gender and code meshing,

Females code meshed more than males as I only heard three males code mesh through their

constructive conversations. One male, Student 2, constantly code meshed and was the one

student who recontextualized the most out of all students. His background being a mesh of the

culture of the other students surrounding him, yet he adds his own spice to his background as he

listens to music what the other students do not listen to. He does not listen to corrido music or

watch novelas. He listens to his favorite band Nirvana, which prompts him to research other

musicians surrounding that genre. Due to him holding other interests, it causes him to

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recontextualize his linguistic resources, but he code meshes to help himself fit in. An example in the methodology chapter shows him trying to fit in the Buddhistic term of nirvana as he tries to find footing with the other student to understand how he is relating it to the prompt, yet there are numerous examples of him code meshing in all the recordings as he still wants to fit in with his reoccurring partner, Student 1, who is labeled as ESL. In the following transcription, it shows him code meshing among multiple students, and his use of code meshing allows to control the conversation:

| | |
|---|---|
| S2(Paired Group): What I think of it? I think we live a society where we people judge people on how they look or the people they hang with. It shouldn't be like that. So, so You are who you are and not because who people say you say you are. | 9INTERACTING<br>9aANSWERING |
| S7: Exactly, we think that we should define ourselves or themselves because theres other people who have other thoughts of, like you say, you wanna steal,  and you're like no, you like dressing like this, I wanna study, I wanna be somebody | 9bAGREEING<br>9cSTATING<br>9dDEVELOPING |
| S2: Yeah, its like morals. It's a moral not to steal | 9eAGREEING<br>9fDEVELOPING |
| S1: People will judge you just on how you look. It shouldn't be like that. | 9gAGREEING |
| S2: Yeah, it shouldn't be like that. Today, a lot of people were looking at me weird because I got my earrings on, but I think they're cool. | 10RECONTEXTUALIZING<br>10aFRAMING<br>10bSTATING |

| | |
|---|---|
| S7: Yeah, they're pretty. | 10cAGREEING |
| S8: I don't know how they stare at your ears. | 10dSTATING |
| S2: The holes are big right? | 10eSTATING |
| S8: Yeah. | 10fAGREEING |
| S2: Or they look at my nose and call me a bull. | 10gSTATING |
| S7: We got the thoughts that they have, manners, and habits. What do you have on your T-chart? | 10hRECONTEXTUALIZING 10iRAMING 10jQUESTIONING |
| S2: Nothing, I just got here. | 10kSTATING |
| S1: I really don't, I didn't know what to do, I was waiting for him to do it together, but… | 11ENVOICING 11aSTATING |
| S2: Yeah, that's because She needs me. She needs me. And, I was gone. | 12ENVOICING 12aJOKING |
| S1: Yeah. I didn't do anything. | 12bAGREEING |
| S8: So depressing. | 12cSTATING |
| S2: Se callo la depression | 13ENVOICING 13aCODEMESHING |
| S1: Yeah | 13bAGREEING |
| S2: Ya merito se mataba pero ya viene | 14ENVOICING 14aCODEMESHING |

This transcript does not even come from Student 2's own recording, but when his pair goes to speak about their T-chart in their consensus group tasks, he tries to dominate the conversation and make it all about him. First, he tries to keep the conversation about describing how his

appearance, due to his piercing, cause people to misjudge him. When this fails, he tries to make it seem like Student 1, who is female, cannot do work without him as he came late to class that day. He goes to the extent of code meshing to keep the conversation going about himself. Other than Student 2, the other male student who code meshed, Student 17, appeared to have a slip of a tongue when he did it as his partner was male too and the result of it caused nothing to change in the conversation. The other male who code meshed, Student 5, did it as a joke as he playfully said, "Tampoco tampoco," and Student 5 has gone on many occasions to discuss how he does not know Spanish. Therefore, he uses it sparingly. So, Student 2 is really the only male student who code meshed for attention.

The theory I developed why females code meshed more than males is that they were more comfortable with actually revealing their identities and did not feel they had to put on a show when they spoke like how the male Student 2, who had different linguistic backgrounds from other students, had to code mesh to control the conversation or reveal how his ideas were valid because he knew the same linguistic resources as other students. Now, the female students code meshed for three reasons: one was because this was the language they felt more comfortable speaking in Spanish, two was to get a point across from one another when it came to developing their ideas revealed by Figure 3 showing the relationship of code meshing to other subcodes, and three was to ask for understanding as envoicing did mix at times with entextualization. Even though entextualization and envoicing overlapped, envoicing still over lapped the most with the dominating translingual strategy of interactional the most throughout all the transcribed coded sessions.

Reason one and two can be blended in the same occurrence when looking at the transcriptions of Student 3 and Student 4, with Student 4 being the main reason why code

meshing happened entirely. She was labeled as ESL, and she preferred using Spanish to help

communicate and used it to help get her point across multiple times. In the following example, it

shows how she encodes her identity in the conversation and how she uses to her advantage to

help Student 4 entirely understand her:

| | |
|---|---|
| S3: Like since you don't know the person that you have hoped that the love of your life. Hmmm, love at first sight increases hope. | 1eDEVELOPING |
| S4: O Tambien aqui dice that you fall in love with their looks and not with their personalities. You can meet someone that you fall in love with their personality. | 2ENVOICING<br>2aCODEMESHING |
| S3: Oh, like since they don't know the person when they first see them they have hope that they can start a relationship. | 3INTERACTING<br>3aDEVELOPING |
| S4: So que lo ponemos. Empesamos como? En question o como otra vez? | 3bDEVELOPING<br>4ENVOICING<br>4aCODEMESHING |

Student 4 is able to take the reins of the conversation when she purposely code meshes and is

able to get her point across when she code meshes. She is the one student amongst all the

transcribed coded conversations to code mesh the most.

Another instance Student 4 using code meshing is her trying to make understanding

between Student 3 and herself. She ignores Student 3's question as Student 4 usually is all about

attacking the task to complete it. In the following example, she jumps the gun by avoiding to

answer a question to quickly ask what they plan to do next when it comes to the writing the

essay:

S3: is it an important thing?

S4: ahora que? First paragraph. Ponemos este o este? Comos estos dos no?

S3: yeah and then the second one will be the health problems.

S4: So qual es el bien. By realizing that holding a grudge against someone is like being in a trap or by realizing that holding a grudge causes negatively for self and for people around them.

43ENTEXTUALIZING
43aQUESTIONING
44ENVOICING
44aCODEMESHING
45ENTEXTUALIZING
45aQUESTIONING

45bANSWERING

46ENVOICING
46aCODEMESHING
47INTERACTING
47aDEVELOPING

Student 4 performed these feat multiple times. Student 3 always had to retrace their steps in the conversation to help make meaning for herself. Yet, there was no recording between the two students where they struggled to finish a task.

Code meshing was an interesting occurrence to zero in on, especially when it came to males choosing not to implement it. An importance notion is that there were male students who coded as ESL, yet Student 2, who was not, was the prime suspect for code meshing. The fact that males were too shy brings up many questions that cannot necessary be answered in my studies, like for one being how does masculinity affect your linguistic resources? The fact that females were the only ones who code meshed is an interesting idea for another study. The gender differences between choosing to code mesh is a notion that another study can look into to.

**Data Per Session**

Looking into Session #1, the essay prompt was "Write an essay stating your position on if people define themselves or the people around them define them." For this session, nine

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recordings happened, one of the recordings had nothing viable due to students not working, and like all the sessions that occurred after, absences were an issue. Only eight transcribed coded conversations were computed for this session. However, disregarding Session #5's code meshing count since that one had the least amount of recordings, Session #1 has the least amount of code meshing occurrences compared to the three other sessions. This is because the students were not used to being recorded while working, so they did not envoice that frequently. Especially when looking at grunting, slang, and joking which happened to be the lowest count compared to the other four. Another aspect to consider is the disagreeing subcode as only three disagreements occurred during this session. This leads me to believe that the students similar to not envoicing that much, were more likely to agree with their partner due to the recorders. An example of this happens here:

| | |
|---|---|
| S12: What can I put as a thesis? | 3aQUESTIONING |
| S11: Um | 3bGRUNTING |
| S12: A person defines themselves because the reason is they might be different from their friends | 4INTERACTING<br>4aDEVELOPING |
| S11: true | 4bAGREEING |
| S12: or from the people they hang out with. We need another reason because it needs to be longer. | 4bDEVELOPING |
| S11: We can put this one, choose their own actions. | 4cDEVELOPING |

Even though Student 12 is the one who asks the questions, Student 12 answers it with Student 11 quickly agreeing with the statement. This happens multiple times throughout the majority of the

collaborations this sessions as students were simply trying to complete the task without feeling awkward with the recorders.

Session #2, the essay prompt was "Write an essay stating your opinion on whether it is okay to hold grudges." For this session nine recordings happened and some of the participants were absent. Luckily, all nine were calculated for this session. Due to this session having every recording that happened viable, it gave my study the most numbers, especially because the topic of the essay too. The translingual strategy of entextualization is double the amount of any of the other sessions. It has the smallest difference between interactional and entextualization compared to the other sessions too as there is only 8 more interactional codes. It also has the most question subcodes at 97, the most disagreeing subcodes at 13, the most revising at 6, and the most envoicing codes and code meshing subcodes at 55 and 54 respectively. During the actual recordings, I heard a pair of students struggle to come to a consensus on the stance they chose for this prompt, and due to the topic's word choice and students word choice while writing, it created more instances where the students had to check each for understanding (entextualization). This session also has two partners who are usually not paired, Student 2 with Student 8. Student 2 being an outsider compared to most, tries to recontextualize different ideas and tries to take control of the conversation, yet Student 8 resists Student 2's attempt over taking over:

| | |
|---|---|
| S2: Okay, whatever, let's just go start the essay. | 10bAGREEING |
| S7: But we can't start the essay still, | 10cDISAGREEING |
| S2: Well, we already kinda did | 10dDISAGREEING |
| S7: But we can't start the essay still, not until the next half. | 10eDISAGREEING |

| | |
|---|---|
| S2: We'll I'm gonna start it,<br>this is the essay | 10fSTATING |
| S7: Yes | 10gAGREEING |
| S2: I'm going to write it here.<br>I'm going to write something,<br>so then you can fix it here.<br>that's what I do. I write it first,<br>I plan it out, then I write out on<br>paper. | 11RECONTEXTUALZING<br>11aFRAMING |
| S7: I don't know. | 14ENTEXTUALIZING<br>14aSTATING |

Student 2 usually never followed the collaborative writing pedagogy the way others did. However, Student 7 did, so she tried her best to question Student 2's attempt to skip over the T-chart as Student 7 always did a T-chart ever other session.

This session also had more than quadruple the amount of attempted interactional strategies. This either means that the students were too opinionated to accept uptake from one another or they simply could not understand one another. I think as most students wanted to maintain the routine of session #1, that this session became more fruitful.

Session #3, the essay prompt was "Write an essay stating your opinion on whether maturity depends on a person's age." For this session, nine recordings happened while one recording was not viable, one recorder messed up, and some of the students were absent. This left this session with only seven computable recordings. This session has the second lowest interactional coded at a recorded 36 times even though this one did not have the least viable recordings. It also has the lowest recorded question subcodes at 47 times. So, either the topic was easy enough where the students did not have to collaborative over it as they rarely asked each other questions, or agreed to disagree as it has the second highest for disagreeing coded at 8 times and agreeing coded at 17 times. This session seems to be the oddball of all five sessions as

while hearing the recordings, the students were working fine. Yet, looking at the codings, some aspect appears to be off. Therefore, it could be a number of reasons why the data came out the way it did as due to students being absent, the topic being too easy, or even if the students become more proficient working in pairs as they usually worked with the same partner.

Session #4, the essay prompt was "Write an essay stating whether or not love at first sight exists." For this session, only six recordings happened as attendance was low, yet only one recorder messed up. This means that only five recordings were feasible to transcribed.  Although this session was the second lowest session to be coded and transcribed, it still produced the second highest coded instances of the interactional strategy landing at 55 times. I believe this since it deals with love and teenagers were writing it. This is also the second highest recorded times of envoicing being 42 times. I believed this happened as students felt extremely comfortable with the recorders in play. This can be seen in the subcodes. They had the highest coded instances of questioning 79 times, stating 57 times, joking 15 times, slang 6 times, and the highest coded answering subcode at 47 times even though there were only 79 questions being the third highest subcode out all of five sessions. To put simpler, the students either were passionate about writing this essay due to the topic or felt right at home while writing. Even the descriptive outline readings flowed more smoothly:

| | |
|---|---|
| S2: What do you guys have? | 17INTERACTING<br>17aQUESTIONING<br>17bANSWERING |
| S20: people don't let go, and frozen | |
| S1: SO you don't think it exists | 17cQUESTIONING |
| S20:  It does, We are gonna put it does because of our example | 17dANSWERING |

| | |
|---|---|
| S1: Why | 17eQUESTIONING |
| S20: I don't know | 17fANSWERING |
| S2: Why, Charlie, why did you write that? I mean what's your name? | 18ENVOICING 18aJOKING |
| S20: Yeah, it's Charlie | 18bAGREEING |
| S2: Student 20! | 18cSTATING |
| S20: Um because its all the examples we got. What do you have | 19ENVOICING 19aSLANG 19bQUESTIONING |
| S2: Okay, But what, what went through your head when you thought to writing that these was okay | 20INTERACTING 20aSTATING |
| S20: Student 19, what went through your head? | 20bQUESTIONING |
| S2: Oh, Student 19? I don't want to know. Student 20? Why do you let Student 19 write? | 20cANSWERING |
| S20: I didn't write it, it was him | 20dSTATING |
| S1: Student 20, I expected better from you | 21ENVOICING 21aJOKING |
| S2: Yeah, Student 20, me too, I expect better leadership from you | 21bJOKING |
| S19: Shut up !!!! | 22ENVOICING 22aSLANG |
| S2: Yeah, you're not a follower | 23ENVOICING 23aJOKING |

| | |
|---|---|
| S1: Student 17, no, nothing, We are not asking for your opinion right now. | 24ENVOICING<br>24aSTATING |
| S19: Yeah sit down !!!! | 24bSTATING |
| S2: Let's act that he never exists | 25ENVOICING<br>25aJOKING |

Like always Student 2 is trying to dominate the conversation, yet Student 1 and Student 19 do

not allow him to make jokes entirely on his own. The most interesting part is how they all form a

consensus to make fun of Student 17 when he tries to enter the conversation. They all reject him

and join in the joking together. Examples like the one above makes it seem that not only were the

students were comfortable, but they possibly started focusing less on writing.

Session #5, this session had the lowest number of viable recordings, 4. This happened

due to attendance, two recorders malfunctioning, and one recording not being viable. The essay

prompt for this session was "Write an essay stating your opinion on whether or not people can

choose to be happy." This session has almost every translingual strategy coded lower than most

due to the number of recordings that were viable. However, envoicing was coded at 24 times

beating Session #3, which is still the oddball out of all the sessions. On the flipside, it still had

higher coded numbers of answering, 28 times, and questioning, 66 times, than sessions #3. It also

had numerous students struggle with the prompt as they stated during the recording they were

confused with what stance to choose. Due to that struggle, it has the seconded coded number of

formatting, 16 times. It even has the highest coded number of times of editing, 11 times. The fact

that editing appeared the highest is due to one student, Student 16, and it will be revealed in a

later section as to why he caused this coding to appear so frequently in such a low number of

recorded conversations. Finally, for the least number of viable recordings, it still ties for the same

number of framing codes at 6 as students had to frame more than once the three times they used

the recontextualization strategy.

## Essay Scores

The following two graphs show how both class scored on their essays for their pretests and for

the post-tests. Figure 1 is the treatment class while Figure 2 is the controlled class.
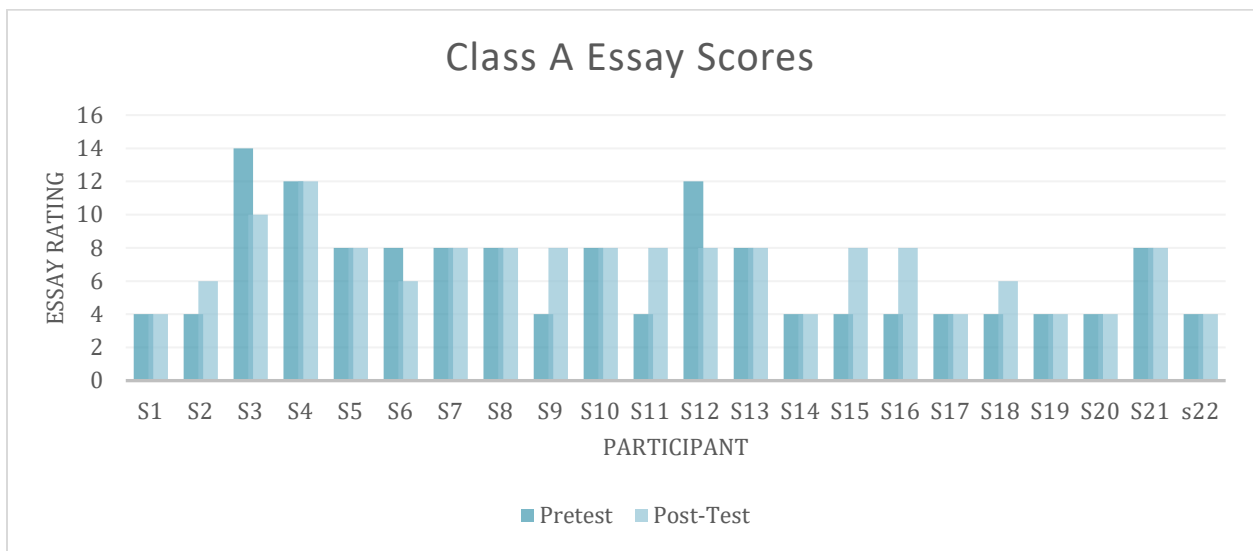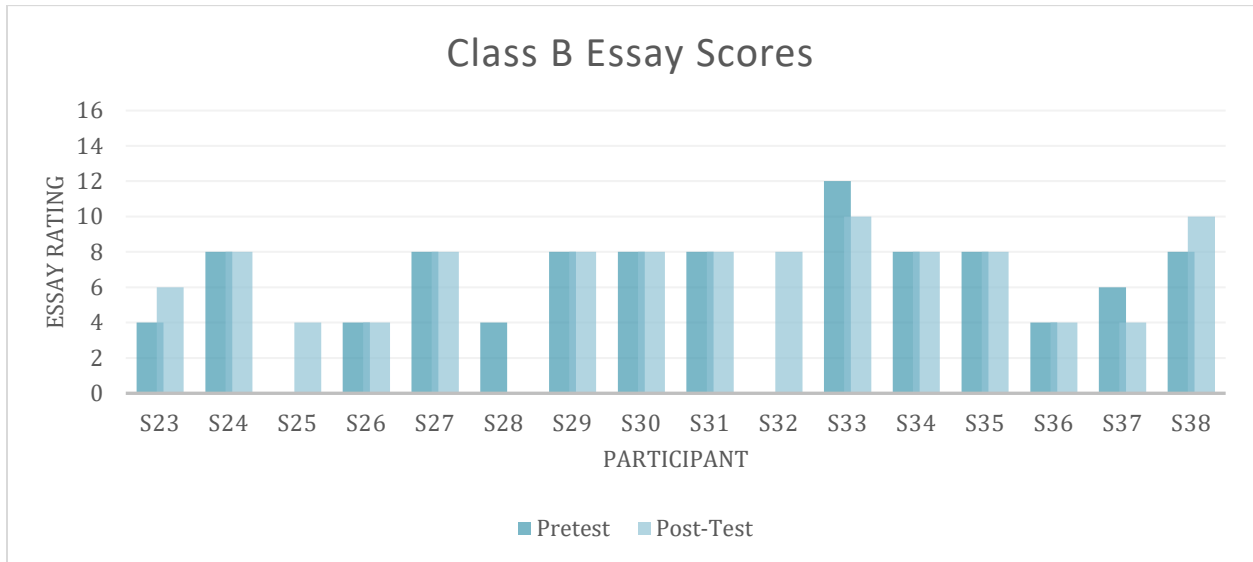
Figure 1: Treatment Class Essay
Scores



Class A Essay Scores

## Class B Essay Scores



The way the essays were scored were according to the way the STAAR EOC essay is scored. Two raters rated them by the rubric provided by TEA, and I added up the two ratings and multiplied it by two. To see how collaborative writing stacks up against individual writing, I compared both classes using the graphs to see where increases were made based on ratings, decreases were made based on ratings, how the scores of the classes combined compare to one another, and finally, if the averages of the essay scores will reveal any progress.

When it comes to the way tests are scored, the main focus of the raters is how the writers choose to defend their thesis based on developing their examples. Grammar is not a key focus of these rubrics opposed to ideas. Grammar is accounted for when due to errors it creates a struggle for the raters to understand. The fact that ideas are held so highly could be another reason why the interactional strategy was used so frequently.

By looking at both graphs, Class A had six students improve from the pretest to the post-test while Class B had four students improve from the pretest to the post-test. From an instructor's point of view, I would consider collaborative writing pedagogy a success in the

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aspect of wanting it to utilize to help more students grow as writers. The down part though was Class A and Class B both had three students drop in progress from the pretest to the post-test. Student 3 and Student 12 scored the highest out of Class A in the pretest, but for the post-test their essay scores dropped by four points. The decrease does lead to the idea if the collaborative sessions caused them to possibly second guess their own writing process when they had to write individually again. However, Student 12's partner, Student 11, did gain growth through the collaborative sessions, so perhaps like most pedagogies, collaborative writing pedagogy may work for some students and not others.

Finally, when looking at classes as wholes, the average score for Class A pretest was 6.5 while the average score for Class B pretest was 6.5. This equal summation of averages allows the suggestion that the two classes possibly were on equal footing before the treatment came along. The average for the post-test for Class A was 6.9, which technically shows that as a class they improved by .4. The average for the post-test for Class B was 7.1, which also shows that as a class an improvement by .6.

Although individual writing showed a great amount of the increased average writing score for class B, collaborative writing pedagogy still increased two more students' scores from the pretest to the post-test score. It has been shown in the past that collaborative writing pedagogy does not necessarily improve writing skills, yet if we can reach more students through this pedagogy then there is still merit to this pedagogy. It comes down to quantity against quality as a Composition teacher must decide if they want more students to grasp the concepts opposed to having students write at a higher level.

**Class A Improvements**

Even though there were only six students who showed progress from collaborative writing pedagogy, it is important to view these six students closer to see what type of progress was made and how. Progress is seen through these six students as they scored higher on the post-test, which means that collaborative writing pedagogy helped them when it came to essay writing. One of my research questions concerned, *"What part of the writing process do secondary multilingual students speak the most about and does this focus improve their writing?"* Technically, based on my coding data, the translingual strategy of interactional was used the most and the subcoding of developing was the most utilized one as well. This means that students can grow as writers through collaborative writing pedagogy when they focus on co-creating ideas, so when they write individually, the students should be able to create ideas on their own. Through these six students' conversations, we can see how collaborative writing pedagogy altered them into being more efficient writers as they all scored higher on their post-test compared to their pretest.

Student 2 has only the code of At-Risk. He out of all the students recontextlualized the most. He was also the male student brought up earlier about code meshing the most too. He constantly brought outside resources where his partners struggled to receive the uptake, yet he was always able to frame his examples to fit accordingly like the following:

| | |
|---|---|
| S7: Opinion if its okay to hold grudges | 1ATTEMPTED INTERACTING<br>1aQUESTIONING |
| S2: No, the solution is to find Nirvana | 2RECONTEXTUALIZING<br>2aFRAMING |
| S7: What's Nirvana? | 3ENTEXTUALIZING<br>3aQUESTIONING<br>3bANSWERING |
| S2: Enlightenment for yourself | |
| S7: What are we gonna write? | 3cQUESTIONING |

Although Student 2 worked with student 6, he rarely collaboratively worked with as featured in the section about the sessions individually, he was able to frame his idea quickly with his new partner. Although it is ambiguous if his partner understood him, Student 6 either pretends to take the uptake or understands it to go through the collaborative process. Student 2 was also able to write stronger examples for his post-test: Revealing that he learned how to adequately create examples for his persuasive essay writing.

When looking closer to his essays, his pretest was scored at a 4 while his post-test scored a 6. The prompt was "Write an essay stating your stance on whether it is acceptable to judge people based on their appearances." His pretest essay was the following:

> "I think I can judge people by the way they look. Things are usually what they appear. Appearance can tell a lot about who you are.
>
> For example, me I have my septum piercing and lip piercing if I ever choose to get a job in the future they probably wont accept me for my appearance. Also I have longish hair
>
> Appearances matter a lot because it explains the person for are organized, messy, educated. You name it."

Student 2 scored a 4 as he did have a thesis statement, stayed on a topic, have organization, and provided an example to support his argument. However, he does not expand his example, and his essay seems to be mostly about himself, just like all his collaborative conversation sessions too.

Student 2's post-test essay is similar to his pretest, yet he presents his example differently as it is not centered on him:

> "I think it is acceptable to judge people on their appearance.

For instance your appearance says a lot about you. If you are clean, dirty, organized, ect.

I know you should not judge but what if you own a business and come cholo applies or a very emo kid? You would rather have a well dressed, looking organized person, someone that looks professional.

Sometimes people have to look professional or acceptable to be accepted in a society.

Appearances shouldn't matter but it does in many occasions. What if you have a nice hangout its elegant and everything and some girl comes almost half naked that would be embarrassing actually, so yeah appearance count a lot."

Student 2 still uses the example of a job interview being important as to why appearances matter, but he tries to place his audience within his example by posing the question would you hire someone who looks unprofessional? He also tries to make a second example of having a nice place but having a girl who inappropriately dressed, and this caused one of the raters to still score Student 2's essay with one as the example was rushed and undeveloped. Overall, Student 2 appeared to learn a new persuasive strategy as he contextualizes his audience within his text.

Student 9 is coded as a Special Education student. Her partner was an ESL student at the level of intermediate, which means that Student 9 always was code meshing and collaboratively constructing ideas with her partner:

| | |
|---|---|
| S10: Ten year old. | 5bDEVELOPING |
| S9: Ten year old.. I'm still immature and I act like a ten year old so I think that it is true. So I would say yes and no. I would say yes and no porque I mean me grandma | 5cDEVELOPING 6ENVOICING 6aCODEMESHING 7INTERACTING 7aDEVELOPING |

pos ella when she got sick
my….

S9: Childish…. Stages                   7bDEVELOPING

S9: Tu rayas el example.                 8ENVOICING
                                         8aCODEMESHING

Here, Student 9 controls the conversation due to her partner's silence responses to her

developing ideas process and envoicing strategies. Instances like above, may be exactly why

Student 9 grew as a writer, and in another collaborative session, Student 9 works with another

partner, Student 21. Student 9 may not control the conversation like she usually does in the next

example yet working with someone else might have shed new light on generating ideas for her.

Also, interestingly, Student 9 code meshed more when working with a new partner. Perhaps, this

was her way of trying to stay dominate in the conversation?

S9: because they have too         5bDEVELOPING
much anger in them. Commit        6ENVOICING
Suicide. Le puse esto, I put this  6aCODEMESHING
mira no mas que me orvida los
names. Otra razon? Another
reason. Its not ok because
someone stole your chips

S21: es loca                      7ENVOICING
                                  7aCODEMESHING
S9: ok its not okay because       7bJOKING
people can commit suicide.        8INTERACTING
Well that's mostly, es casi todo   8aSTATING
its mostly the reason or its not
ok because you can get            9ENVOICING
aggressive.                       9aCODEMESHING

S21: Aver lets put otra razon     9bENVOICING
porque, porque si. Otra razon     9cCODEMESHING
pero para yes. If it's ok to…      10INTERACTING
yes its ok to hold on anger       10aDEVELOPING
because

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Student 9 even makes longer utterances while collaborating with her new partner. The fact that Student 9's personality swayed more for autonomy during her collaborative sessions could be the reason why she was able to control her own writing individual better for the post-test.

When looking at Student 9's pretest, she scored a 4 while on the post-test scored she scored double, an 8. Looking at pretest essay, it is similar to her post-test:

> "Do you think it's acceptable to judge people? I think it is wrong to judge people because you can hurt or damage themselves.
>
> For example, when you make fun of someone because they look different you can make them feel bad. This shows that judging is wrong.
>
> I encourage you to not judge people."

Although her pretest is on topic, has a thesis, organization, and an example. Her example is extremely weak as she only explains how judging can make feel people bad. Now, looking at her post-test, Student 9 has the same stance but provides a stronger example:

> "Is it acceptable to judge people? I don't think it is acceptable to judge people because some of them can commit suicide or hate themselves or damage themselves.
>
> For example, in the series of "13 Reasons Why" hannah was being judge by a lot of students she would get depressed till she committed suicide. Just because they saw her as a slut. This shows that you shouldn't judge people based on their appearance it might guide them to death.
>
> I encourage you to stop judging people by their appearance its not good."

In her post-test essay, she uses the Netflix TV show, "13 Reasons Why" as a why to warn people on not judging since it led to one of the character's suicides. Interestingly, Student 9 spoke about the topic of suicide during her collaboration with Student 21 as to not hold a grudge because it could lead to suicide. Through Student 9's progress, it shows that she learned how to take autonomy over her own writing and applied resources she received through the collaborative sessions as almost all students used "13 Reasons Why" as an example in their essays.

Student 11 has only the code of At-Risk. She was following her partner throughout most of the recordings until she was paired with a student who rarely showed up, yet she took control of the situation:

| | |
|---|---|
| S11: Why? Because you can't look at a person and like them | 1dDEVELOPING |
| S22: Yeah, it doesn't work | 1eAGREEING |
| S11: Another reason? | 1fQUESTIONING |
| S22: Sir, if you're falling in love at first sight, it's obviously because of looks | 1gSTATING |
| T: Right, write that down | 1hSTATING |
| S22: It's not because of personality. What else? | 1iQUESTIONING |
| S22: No, it doesn't work, because they like them because of first sight, it's obviously for their looks, not their personality | 1jDEVELOPING |
| S22: DO we need reason why it is? | 1kQUESTIONING |
| S11: We already have two, the looks and knowing nothing about them | 1lANSWERING |

| | |
|---|---|
| S22: You see a really nice guy but he's actually a killer, rapist, that's a good example right there. | 2ENVOICING<br>2aJOKING<br>3INTERACTING<br>3aDEVELOPING |
| S22: We write | 3bSTATING |
| S11: How do you wanna start it?<br>S21: I don't know | 3cFORMATTING<br><br>3dSTATING |
| S11: We can write a quote or restate a question | 3eFORMATTING |

Although it appears that Student 21 is almost taking control of the conversation when it comes to ideas, Student 11 still governs when it comes to the writing process as she structures their ideas. It is because she follows her originally partner, Student 12, in the other three sessions before this. It seems like this because it appears she learned from her partner, originally scored the second highest out of the class for the pretest.

Student 11's pretest scored her a combined rating of a four, which means both raters gave her 1's for their rating:

"Should people judge other people on their appearance? People shouldn't judge other people on their appearance because they don't know who they are and they don't know why are like that. Reason 1 is they don't know who they are. For example, some people can dress all nice but are really shy. Reason 2 is that they don't know why they are like that there are some people who act mean by go through tings. Although everyone does it, people should not judge other people on their appearance."

The main downfall for Student 11's pretest were her two reasons not being fully fleshed, and while her reason 1 had an example, she does not elaborate further on her second reason. Now,

when looking at her post-test, she did not score that much higher, yet there is a tremendous

amount of differences:

> "Should it be acceptable to judge people based on their appearance? No because
>
> you have no idea why the look or dress like that and why the act a certain way.
>
> Reason 1 is you have tno idea why the look or dress like that. An example of this
>
> is shown in real life, a student can wear some clothes or cloth's with holes
>
> because they might not have money to buy new clothes. This proves not everyone
>
> is what they seem. Reason 2 is why they act a certain way. An example of this is
>
> showen in "13 Reason's Why" Zach act's one way with his friends, but when he
>
> was with hanna he acted differently. This proves that not everyone is like the
>
> people the hang out with. Although some people think everyone is the same, you
>
> really don't know why they dress or look like that and why they act a certain way.
>
> I encourage you to get to know them first."

A close analysis of Student 11's writing being altered refers back to how Kenneth Bruffee

wanted students to experience reacculturation through collaborative learning, he states, "What

we have to do, it appears, is to organize or join a temporary support or transition group on the

way to our goal, as we undergo the trials of changing allegiance from one community to another"

(8). Student 11 slightly goes through this process as she starts to mesh her own style of writing

with her partner's, Student 12. Andrea Olinger researched to see if students discoursal identities

get altered through the universities and one student she writes believes that the academic, "'terms

help them stay on topic, but they also index an academic audience beyond the teacher'" (284).

Student 11 undergoes this process where she does not allow her discoursal identity to be

completely altered, yet she uses the format and even linguistic resources (Student 12 extensively

connected every collaborative session prompt to "13 Reasons Why"). Glancing at Student 12's

pretest, it is easy to see how Student 11 tried to mimic her partner:

> "6 out of 10 students in high school judge smarter kids based on how they dress
>
> up. It shouldn't be acceptable for kids to judge and bully other students base don
>
> their looks because it might end up in tragedy and because it lowers other
>
> people's self-esteem. Criticizing other kids or adults based on their appereance or
>
> the way they dress or just laughing can make a person feel so bad about
>
> themselves and basically just hate their own style. For example, the massacre in
>
> Columbine High School were two kids who were bullied for dressing and just
>
> being weird at the end of the shooting they ended up committing suicide. This
>
> shows that judging schouldn't be allowed. Criticizing students for just beign
>
> themselves isn't appropate because it might bring down their self-esteem. Another
>
> example, 13 Reasons Why, Hannah was being bullied so much to the point she
>
> herself. This proves that people shouldn't judge other people. All in all, nobody
>
> has the right to judge other people because we all have our flaws."

The biggest obvious mimicry is the example of Student 12's favorite TV show, "13 Reasons

Why." Yet, there is more mimicry as Student 11 learned how to try to connect her examples back

to the prompt the same way Student 12 did by using the sentence stem, "this proves…" A

sentence stem that does come from the outline provided to them when they start learning how to

write persuasive essays, but Student 11 did not start using this stem until working with Student

12. Hence, Student 11 did incorporate some new linguistic resources from working with Student

12.

Student 15 and Student 16 both hold the coding of At-Risk. Student 15 constantly lead

the constructive conversation and the conversation as a whole:

| | |
|---|---|
| S15: We can say we do because, either like because make something great again, that's trump. We can say we do because you get something beneficial out of it, and we can say we learn from other people's experiences and learn from it, so to be inspired. And uh, what else? What do you think? | 3eSTATING |
| S16: On what? | 4ENTEXTUALIZING<br>4aQUESTIONING |
| S15: If these two are examples on why we do it? Like why don't we base ourselves on other people's opinions and philosophies? | 4bANSWERING |
| S16: Because it's better to be yourself. | 5INTERACTING |

Maybe, through this pedagogy, it helped her understand what was being looking for when it

came to the persuasive essays as it helped her score higher than her post-test, 4 to 8. Her partner,

Student 16, was constantly quiet and observant throughout the constructive conversations

constantly stating, "I don't know." Through this process, it helped him open up during the

constructive conversations like seen in the last session as he joked and even gave constructive

feedback:

| | |
|---|---|
| S15: not to not be happy, but to be happy…period | 14cEDITING |
| S16: Question mark | 15ENVOICING<br>15aJOKING |

| | |
|---|---|
| S15: Haha, no question mark…so let's start our paragraph | 15bSTATING |
| S16: What? | 15cQUESTIONING |
| S15: Start our paragraph | 15dSTATING |
| S16: Paragraph, Indent? | 15ENVOICING<br>15aJOKING |
| S15: Yes, indent. Let's start with, haha do not put indent. Let's put like every superhero, not like, why'd you put like? Haha, | 16INTERACTING<br>16aEDITING<br>16bDEVELOPING |

In the example above, Student 16 pretends to misunderstand Student 15 when it came to the word "ident." He writes out the word instead of performing the action of indenting of writing, yet it seems he waits to be corrected while writing as he does not fully write everything out until Student 15 corrects him. This process ends up helping Student 16 score higher on the post-test compared to his pretest, 4 to 8. He ended up writing more detailed examples. Therefore, it is safe to say he learned this from his partner through collaborative writing pedagogy.

Looking at Student 15's pretest and post-test, Student 15 did not manage to finish her pretest in the allotted amount of time, which was 90 minutes. She wrote,

"People say that looks are deceiving, yet being a cautious person and by believing what you see can save your life. Even though you should give people a chance to show who they really are, you may fall into their bad influences or get harmed. All people have different styles, some are the best while others aren't that great. With that in mind, most people"

Student 15's essay looks like it could have been a solid essay, and she even writes about the side not chosen for the most part. Sadly, she did not finish her for whatever reason giving her a score

of 4 as she did provide a solid thesis and looked like there was planned organization for the rest of the essay. For student 15's post-test, she did finish and did decide to stay writing for the same side:

> "The saying 'don't judge a book by it's cover,' should be taken with caution as looks can deceive. Although judging can be bad, you may be badly influenced by others.
>
> There are a bunch of different types of people, some look great at times while others don't. Just because someone looks great, doesn't mean you should listen to everything they say. For example, in the movie, "Mean Girls," Regina appears to be a good-looking person, but she influences all of her friends to bad stuff. It is easy to let a pretty face control you. This reveals you need to be cautious when following people.
>
> In conclusion, listening to people based on first looks can lead you to harm, so I encourage you to judge before you act."

With a fully fleshed essay to rate, Student 15 scores higher than her previous essay, yet it is important to consider that maybe she manages to finish her faster due to the fact of collaborative writing. If she worked constantly with a partner that resisted to collaborate at first, Student 15 might have become calloused in receiving help, and she became self-efficient after the 5 collaborative sessions.

Focusing on Student 16's essays, it is easily revealed that collaborative writing pedagogy did enhance his individual writing. His pretest was

> "Do you think on whether it is acceptable to judge people based on their appearance? Although people judge because they think they are better than the

person been judged I think I would not juded a person because of how they look and act.

For example, in the Bible it says never judged a person because you bee judged also. Another thing 'is never judged a book by its cover.'

All in all I think you should never judged a person if you want to be treated equally. So I encourage you to never judged a person for he acts and his appearance."

Ignoring any grammatical errors, Student 16 writes his essay to score a 4 meaning both raters gave him a score of a 1 each as he has a thesis, two small unexplained examples, and a concluding statement. Moving to his post-test, there is a great difference in his example and even writing style:

"Do you think its acceptable to judge people based on their appearance? Why do so many people feel the need to make fun of and judge others? Although it's human nature to compare ourselves to others, whether its to our family members, or even peers.

People, tall, short, fat, skinny, light or dark skinned, athetic, band player gamer, whatever the case may be, who are we to judge them by what they do or how they look? Everyone heard the saying, 'never judge a book by its cover' well that certainly is true, and we should apply to ower everyday life.

In conclusion, the real issue is people need to learn more about caring for themselves. People can not let anyone put limitations on them or let anyone define them, the need to defined themselves. All people are born equal regardless of our

outer appearance. Which means all people should create a positive judgement when judging the external and internal features of a person."

Not only does Student 16 writes more, he even has more of a voice in his writing as he poses questions for his audience to contemplate about. However, regardless of his growth in writing, he only expands his examples and the expansion he makes is repetitive. Most importantly, he does not have a concreate thesis statement and has his audience find his stance over the subject matter throughout the essay.

Student 18 is coded as a Special Education student. Although his partner did not advance, he improved by a rating of two. Throughout most of the constructive conversations, he led the task:

| | |
|---|---|
| S18: Which one are we do pick? | 1INTERACTING<br>1aQUESTIONING |
| S17: I rather let it out. | 1bANSWERING |
| S18: Why? | 1cQUESTIONING |
| S18: Because I have some friends that instead of holding it, they show it. | 1dANSWERING |
| S17: Yeah, I would choose not. | 1eDISAGREEING |
| S18: You rather get mad at yourself? | 2ENTEXTUALIXING<br>2aQUESTIONING |
| S17: Yeah, just for something that | 2bANSWERING |
| S18: If you let it out, you're going to feel more better. | 2cSTATING |
| S17: Yeah, it will though | 2dSTATING |

| | |
|---|---|
| S18: If you keep holding it, it's gonna kill you and stuff | 2eSTATING |
| S17: It will, it won't kill me. | 2fDISAGREEING |
| S18: Not instantly, but like making you sad. | 2gDISAGREEING |
| S17: But depressed is like sad though. | 2hSTATING |

In the example above: Student 18 still manages to move the conversation even though his partner does not exactly agree with him. This is perhaps why he grows through these constructive conversations as he learns how to come up ideas for the side he wants to choose. This example shows him initiating the collaborative writing process as well as leading the example discussion.

Through Student 18's leadership, when comparing his pretest and post-test essays, the claim can be made that collaborative writing pedagogy helped him. His pretest scored a 4:

"Is it acceptable to judge people by their looks? No, people or yourself shouldn't judge people just by their looks. They may see like mean, rich, serious and for that they don't want to by their looks. IF you see a person you want to talk to them just go because you'll never know that person it'll be really nice and joyful. For example, like me to be honest fist I judge by their clothes and chain or necklace by their neck and it was last year. First I was like should I sit there or nah and I did. I did talk for few minutes and I see him around in school so he kinda talk and I talk them few minutes we become friends now he was a really nice person, but he has a serious face, but that his normal face he put. That change me just don't judge people look kind but like not in the mood. I don't mind at least I'm being well I'm being since I was in school.

Although Student 18 is on topic, has a thesis, and example, it is hard to follow his train of thoughts when he is trying to connect his example back to his stance. Student 18's post-test is similar as the other students before him, yet it can be distinguished that he learned how to control his train of thought more efficiently:

> "Is it acceptable to judge people of their appearance? It's not acceptable to judge people by their looks because you'll never know does people be really helpful. For example, "Everyone has different styles and that doesn't mean person need to be judging because someday that person will help you. Even you yourself no matter how you change people will judge or not." I don't judge because for me it doesn't how they look as long they are nice to me or helpful or friendly I'll respect them back too. People will see the style of your clothes might some think like he's rick, popular, poor, or normal and reality you're just a calm person and everyone will think differently and not see the real who you are."

In the post-test, it is important to note that one judge still scored the essay of rating 1, which means one rater still saw this essay having the same quality as Student 18's pretest. Nevertheless, the other judge scored this one higher, and to make a defense as to perhaps why that judge did, an argument can be made that the student did control his train of thoughts more and appeared to be more organized. So, there is a chance that through the collaborative sessions, Student 18 learned not to allow himself to write without organizing his thoughts.

### Discussion

When it comes to looking at my question, "What part of the writing process do secondary multilingual students speak the most about and does this focus improve their writing" the development of ideas comes into play as interactional was the most used translingual strategy

with the coded utterance of development being the most used one. There were six students who grew as writers from the collaborative writing sessions whether it was learning about organization, style, taking linguistic resources from the collaborations, or learning how to formulate better ideas, collaborative writing still promised a small win over individual writing: quantity. More students produced better writing compared to individual within my research, and it is important to remember that the averages of both classes were the same before starting the treatment for Class A. Thus, like mentioned before, collaborative writing pedagogy can cause Composition instructors to consider quantity over quality as individual writing had more quality, yet more students progressed through collaborative writing, six to four.

The second question I explored was "When does code-meshing occur within secondary multilingual students' collaborative writing and what part of the writing process is being discussed?" What I learned is that I agree with Nilep's quote that not every situation concerning code meshing can be deemed the absolute reason behind why people code meshed. Code meshing does have to be seen with a specific lens for the situation a researcher is looking at. My students code meshed the most concerning their ideas with writing because of our focus on examples when we first started practicing writing. Therefore, when they worked together, they stayed focusing on formulating their ideas and examples, so the females as they were the ones who code meshed the most, used all their linguistic resources the most on this part of writing as they wanted to fulfill what they were taught.

For my last question that my research focused on, "Which translingual strategies do secondary multilingual students use the most to make meaning during collaborative writing," it was the translingual strategy of interactional, and it only makes sense. The students had to learn how to formulate ideas with one another, and they held the advantage of having the same

linguistic resources as each other coming from similar backgrounds form home life to school life to the fact they were all in the same class for six months prior to the research.

Overall, collaborative writing pedagogy provided me with a similar to Biria and Jafair research, "The Impact of Collaborative Writing on Writing Fluency of Iranian EFL Learners" when they write "The findings imply that although there was rising progress in the use of T-units and clauses by pairs, the fluency of the written texts was not significant enough in comparison to the fluency of the essays produced by the individuals" (171). My students may not have produced better quality essays, yet more students were able to produce better essays over compared to the controlled class.

CHAPTER V

CONCLUSION

There were two questions that help pave the way my research was formulated. Question one was what was my thesis going to be about? This question lingered in my mind for two years, yet another question came along that aligned with it, what was the best way to teach writing? Perhaps, I could try to answer my second question by making that my thesis, yet I knew it was too big of a question. Therefore, I had to center in on different ways to teach writing.

I learned how to teach writing mostly from two courses I took during graduate school (I mean I technically was already teaching writing at the high school level, but I feel like these two courses helped). One class, the professor made us write questions that we would like to answer throughout the course, I came up with two: what is the best way to teach writing and what is the worst way to teach writing. I secretly hoped I never performed the answer to my second question. He quickly answered the worse way to teach writing: when you put up a bad model of an essay and tell the students, "Don't write like this." However, I think the question of what is the best way to teach writing never actually got answered with a definite response, yet he still taught us different ways we could teach writing and still be successful. He had us in groups, and we would go in and try our best to draft up different numerous ways we could teach different parts of writing: drafting, revising, and even how to connect Composition assignments with reading. At this point, I already had the lingering idea of collaborative writing being the focus of

my thesis throughout this course, but my next course over Composition helped form an even depth idea of my research.

The second course was all about pedagogy, Composition pedagogy to be exact. Pedagogy is a word that I would hear when I started teaching, but I never really knew what it meant. I just knew that if I said it during an interview, I might get hired. The professor created the course that we would read and learn about different types of pedagogy and come together to discuss them. She filled the last part for my thesis question as I would tell people I am researching collaborative writing, but now I managed to say I am researching collaborative writing pedagogy.

The next part connects to my introduction where I realized I stayed afloat within graduate school by collaboration. This idea combined with my journey of graduate school of learning about Composition studies allowed me to explore the researched history of collaborative writing pedagogy. The next step was coming up with ways to help me perform my own practitioner study over collaborative writing pedagogy based on Kenneth Bruffee's collaborative learning theories as he holds research theories about collaborative pedagogy causing most roads lead to him. I learned of a process by looking at other Composition research done before my own research and learning about research methodologies. Through my own study, I looked into the conversations occurring between students during collaborative writing sessions to zero in on what was being said that improved their writings, I questioned which translingual strategy was utilized the most to help students make meaning during their collaborations, and I wondered what part of writing do students usually code meshed speaking about.

The questions I asked grew from my curiosity of noticing that scholars would collaboratively write their journal articles, then why should students do not do the same? My

audience can only see through my citations featured in my thesis that there was collaborative performed studies as I had to cite some sources as "et. al." I connected collaborations in research articles onto how Composition teachers performed this within the classrooms. I have done collaborative writing before, yet I confess of sometimes allowing myself to lose autonomy over my writing to my collaborator or simply partitioning the work amongst myself and my collaborator. As an undergrad, I believed in the phrase of working smarter opposed to working harder. So, I never truly wrote collaboratively in the manner of my study as the students I observed truly worked together to help create their essays. It was too easy to allow the more studious student to take over any collaborative assignments in college knowing I would receive an easy A.

Focusing on the process of collaborative writing, the way I formulated my process for my research became a conglomeration of ideas from people within the university. All I had to do was start saying that I wanted to research collaborative writing. Next, I had to expand the phrase to collaborative writing pedagogy like mentioned earlier. Then, I had to add my own flavor to the mix by saying I wanted to record the collaborations. These phrases of me confessing my interest in my research class and others, lead to students and professors trying to help me. It is amazing how knowledge is transferred through universities as swiftly colleagues and professors jumped on my train of ever growing knowledge and all tried to give me directions on where to steer. I can almost completely admit that the way I approached my research was collaboratively created by various people giving me advice in my semester before starting my thesis. If anything, this notion of receiving help, connects to the social body of knowledge created by others creating a consensus.

After being able to create questions for my thesis, I had to find a way to make meaning out of it. I could not simply record students and sit and listen to the recordings in hopes of making sense. Hence, a professor from Hawaii suggested I read Johnny Saldana's *Coding Manual for Qualitative Researchers*. Through the coding, I would be able to identify themes being featured in my recordings by labeling every utterance produced. The only missing layer I added on was the translingual strategies that I received from my chair. Not only could I code every single utterance, but now I had four main themes to focus on: envoicing, entextualization, interactional, and recontextualization. These four strategies that became my primary codes allowed me to understand how students were using their linguistic resources, rhetorical skills, and helped make meaning amongst each other. The idea behind translingualism of students using every reservoir of linguistic background in their conversations would happen with the students I chose to work with as all of them were multilinguals. Even if we remove that label or others do not agree with it, all my students are bilingual. My high school English classroom was the perfect grounds of seeing how students use translingual strategies in collaborative writing sessions.

With every important part of how I managed to socially create my research process in place, I managed to perform my own firsthand research within a high school classroom with me as a researcher practitioner. I placed the recorders in the room, gave a little instruction to follow Bruffee's constructive conversation format, and I allowed the students to start writing collaboratively. Little did I realize until hearing the recordings, that I was very much a part of my own research as students were asking me for ideas, to help clarify meanings of words, and even myself at times recontextualized resources in hopes of my students exploiting them. Sadly, most of the time when I recontextualized, I thought my students knew what I was speaking about, so I

had to make what said fit the frame of our conversation. Interestingly, my students started writing persuasive essays the semester before within our classroom, and even with seven months passing, they still wanted help during their collaborative sessions. The quote I started my thesis rings back "Writing is among the most complex of all human mental activities" (Flowers & Hayes 39-40). No matter what pedagogy I perform, how many times my students write individually or collaboratively, and no matter how many times I can revise this thesis, writing will always require my students and me to use our brains to their full capacity as writing is complex. I may never fully be able to teach writing the best way or even learn how to write the best way myself, I can only try my best.

Collecting and analyzing my data, I can justify three ideas about collaborative writing pedagogy, code meshing, and translingual strategies that I found through my research. The first statement is collaborative writing pedagogy does help some students grow as writers but not all as they were only six students who enhanced their writing by being able to expand their ideas, flow their ideas adequately, and mimic the partners they worked with writing styles. I am a firm believer in that students fake it until they make it, and collaborative writing pedagogy appears to support this expression as students did walk away with new linguistic resources for their individual writing from their collaborations. The way students learn from each other is through the translingual strategy of interactional as this strategy allows for the flow of ideas to develop among the students. Through this flow of developing ideas, students experienced the chance to learn from one another. The fact that collaborative writing pedagogy did help six students improve their writings compared to the individual class simply scoring higher leads to the idea of quantity vs. quality. What truly do Composition teachers care about, to have few students write well-made essays or to have a more students write adequate essays? To bring Bruffee back into

the conversation, the fact that students mimicked other students may make him blush as this is what he wanted. He wanted students to learn from one another to adhere to the writing styles expected of them. However, I did not want to the students to feel that hard to write a certain way; I only wanted students to grow as writers and learn what they could not from me but from a peer.

The second statement I can make based on my research is that code meshing was used more (almost completely during this study) by female students compared to the male students, and code meshing occurred the most when the students discussed their ideas and examples for their essays as shown that the translingual strategy envoicing was used in conjunction the most with the translingual strategy interactional. Three out of six male students code meshed with one appearing to be a slip of a tongue, the second as a joke, and the third student, Student 2, did it for attention and to help mesh more with the crowd he was working with as he does look to be an outsider compared to the other ones. To state further, technically 50% of the male students code meshed, but only one did it consistently while the other two literally did it once each. My theory behind it connects to machismo in the culture of the students. Machismo is generally strong masculinity pride. For example, men in the Mexican culture who act machismo will expect women to cook and take care of the children while they work. In other words, an old way of thinking and practically male chauvinism. So, the other five male students choose not to code mesh because it might show their weakness of their knowledge of the English language while Student 2 is a male who confessed to shaving off his eyebrows to draw them, wearing make-up, and enjoy painting his nails. He identifies as heterosexual, but he does not conform to the normal standards of masculinity. However, Student 2 was the student who claimed in Spanish that his partner could not write without him, so he still shows machismo tendencies. When it comes to the females, they probably did not care about masculinity or see it as a short-coming to show

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their identities as they envoiced it as much as they could. These concepts of gender concerning code meshing does entice new questions for future researchers. As for the occurrence of code meshing with development ideas, that correlation relates back to the pedagogical input I gave students before the study as we had focused on improving our examples the most.

My last statement connects to my first statement as multilingual students used the interactional translingual strategy the most to make meaning during their collaborative writing conversations and to finish the task asked of them. For the sake of collaborations, developing ideas and co-creating meaning is probably the most important strategy for multilingual students to use to help finish their essays. Why would the students want to recontextualize new resources when they can opt to choose resources easily understood by their peers? Especially if the rhetorical situation is looked into, were these students going to be affected if they did not write better essays? No, therefore, it is easier for them to take advantage of what they know amongst each other and create ideas based on the shared resources.

The three implications I made based on my research lead me to formulating ideas on how my research can expand upon the Composition classroom and Composition research concerning collaborative writing pedagogy, translingual strategies, and code meshing.

## Implications for Teaching

The fact that I started forming my idea around Flower's and Hayes' quote claiming that writing is the most mentally complex task to perform, based on my results of my research, I can create new suggestions on how to help implement collaborative writing pedagogy to include linguistic inclusivity and craft a way for students to utilize every part every resource, so when they write individually, they can improve.

The student learning outcomes (which I based on the Texas Essentials of Knowledge &

Skills [TEKS]) that I set for the way I plan to implement a writing assignment based on my research are "Students will be able to write persuasive texts to influence the attitudes of their audiences," "Students should able create a clear thesis or position with supporting reasons to justify the thesis statement," and "Student will be able to organize their writing appropriately to the purpose, audience, and context of the prompt." My final student expected outcome comes from my study of wanting to see students include all of their linguistic resources, "Students will be able to draw from various resources from past classes and from their different linguistic skills to help compose text and enhance class discussion."

My last student learning outcome raises some concerns on how I plan to tap into my students' linguistic reservoirs. How do I reinforce translingual pedagogy to align with collaborative writing pedagogy based on my study and the literature surrounding collaborative and translingual pedagogies? Also, how do I prevent from students painfully undergoing reacculturation as that was the goal behind collaborative learning? Especially, if I consider how the majority of my male students resisted code meshing through their collaborations, the male students may have been holding back the usage of their linguistic resources. This resistance can mean that students already feel they have to speak or act a certain way at school. If I truly want to implement translingual pedagogy with my writing assignment I need to find a way to open the grounds of the classroom to comfortably allow students to code mesh. With students holding back and my fear of students altering their own discoursal identities, the solution I found is John Trimbur's rhetoric of dissensus.

Trimbur's goal of using rhetoric of dissensus was "to help students identify the structures of power that inhibit communication among readers" (745). He wanted students to discuss the differences of readings they had to do accordingly with school and the readings outside school in

hopes of students realizing that "literature exists as a social category that depends on its relation to nonliterature" (744). Instead of focusing on reading, I rather refurbished the rhetoric of dissensus and apply it to writing. A driving force of collaborative writing pedagogy being successful for my treatment class was that the students and myself all knew each other well enough. Camaraderie truly goes a long way. There were instances in the constructive conversations where my students and I had to recontextualize, but these instances happened as we thought we knew the receivers of our utterances would already understand us. The best type of guidance to form this camaraderie between the students amongst themselves and the instructor is to get them talking. My thesis is supported by social constructionism, so rhetoric of dissensus would help form amity with the students and instructor as I want to apply translingualism to the rhetoric of dissensus to have the students socially construct their own discourse of classroom.

The way to undergo this translingual rhetoric of dissensus is to have the students start discussing different types of writing (genres, texting, and academic writing), the writing expected of them in the classroom, and the parts of writing they enjoy and dislike. The goal of the persuasive essay for my class is for the students to have a clear thesis and examples supporting them, so the students will discuss what else they feel is required to help reach that goal. Similar to Trimbur, the students should learn that the style of writing they have been taught to do academically is not the one way they have to adhere too in the classroom and other ways of writing is not wrong. Many students come and say that this was what a teacher taught them to do with their writing and any way they steer their writing in a different direction is wrong. Through translingual rhetoric of dissensus, students will learn how pressuring students to write one way is limiting their abilities and putting them academically at a disadvantage as not every student has the same background that fits the standard of writing. With this method applied, students will be

able to decide on what they want to add and deem important to their own writings.

The second step of translingual rhetoric of dissensus is to have the students discuss language. They are required by the state to write in English, but how can they alter this notion in the classroom? The students should discuss what they feel when it comes to writing in English and how they can apply their linguistic resources to improve their writing. They should also discuss how they decide to speak and write within the classroom. If the students agree that mixing their linguistic resources is okay, then they should do it. This open discussion should lead the students into feeling comfortable applying their linguistic resources to their writings and conversations about writing. If the classroom becomes open for the students to feel it is okay to speak however they want too, I want them to apply this to their writing as well.

An example of why translingual rhetoric of dissensus can help is that many students in my classroom say they have an idea or expression they know in Spanish, but do not exactly know how to say it in English. Through translingual rhetoric of dissensus, the students should be able to write it down however they deem correct. If it helps them achieve a clearer thesis and better supporting ideas and examples, then so be it. One aspect I would caution the students is that whatever linguistic resource they use in their writing, they do need to either explain it, give enough clues so their readers can understand it, or give a translation after it. Translingual rhetoric of dissensus will help the students adapt and use all their own linguistic resources in their writing as they empower themselves. To see an assignment aligned to this methodology look at Appendix J.

To apply the theories that help form my study, the students would be using Richard Rorty's abnormal discourse as they discuss how they should write and how they can apply their linguistic resources to their writings. They will continue to use abnormal discourse as they

question certain standards expected of them when they write. Eventually, the students will meet

normal discourse as they all come to a consensus one what they deem important. Hence,

Habermas' discourse definition being consensus. However, instead of reacculturating their

discoursal identities to the academic discoursal identity expected of them, the students will form

new collaborative discoursal identities together for their own writings.

After performing translingual rhetoric of dissensus, I plan to implement it along with

collaborative writing pedagogy. The next step I undergo to help the students start writing

persuasive essays is to debate, especially in the high school setting as they are teenagers and love

arguing. I start off the debates with easy and familiar topics for the students, and I provide

background information if necessary. Since the students at this point should feel comfortable

within the classroom after creating their own discourse, the debates should theoretically run

smoothly.

One way to start the debates is to present the students with the easy topics of their

favorite thing in the world, cellphones: android vs. iPhone. With this topic, every year almost,

there will be a new version of each phone that comes along with a highly detailed commercial or

even a highly catchy commercial that does not reveal any importance about the product they are

selling. Both are good to use as forming backgrounds for the students to write down ideas for

either side they choose or even to rhetorical analyze the commercials. For high school, I usually

do not use the terms: pathos, ethos, and logos. Rather, I ask the students questions like what

caught their attention, what was the sole purpose or thesis of the commercial, and finally what

were the reasons the commercial claims why we should listen to them. However, the aspect of

terminology should lie upon the instructor as my goal is not Bruffee's when it comes to

collaborative writing pedagogy. I do not worry about the discourse being learned by the students,

I worry about the students being able to write. So, I perform a couple of debates over easy topics and use videos when needed.

The way the debates connect to collaborative writing pedagogy and my research is that it helps cement the feeling of comfortableness amongst the student, and it connects to how students learned how to develop their examples and reasons more adequately through the collaborations. I have read horribly written essays due to grammar, yet they can still have good ideas. These good ideas need to be recognized by Composition instructors, and through debates, the instructor can shoot down invalid reasons concerning a persuasive argument and scaffold the students into a valid reason to support their thesis.

Next, I help the students find reasons to support their stance, do not tell me iPhones are better because you like them, give me a cold hard fact as to why they can be better. I use T-charts to help the students see different reasons for both sides of the persuasive essay. Through the visualization of the T-chart, the students can determine which reasons are too similar and see which side of the persuasive paper they have more reasons. I tell the students if the opposing side the students wanted to write about has more reasons, then the students should choose that side as that means they have more information to write about.

The final step of before allowing the students to work in pairs to write an essay, the instructor should model an essay as a whole class with them for three reasons. One, the students will see the process of writing as the teacher will edit and revise the essay as the work with the class suggestions to make changes. Two, the metacognitive write-aloud will help students grasp more of the writing process as the metacognitive write-alouds happened many times in the collaborative writing sessions in my study, and the metacognitive write-alouds possibly is one-way students learned from each other. Metacognitive write-alouds is when a writer speaks about

the thought process over the steps of writing. The students would hear their partners speak out their thought process, and then the listening students implemented this thought process internally when they wrote individually. So, the best person to help model write-alouds would be the Composition instructor, no? The third reason is this is where the students will see the transling rhetoric of dissensus appear in their writing. As through this modeling and collaborative writing, they are setting their own standard expected of them when they write.

After scaffolding the students personally, the next step of my collaborative writing pedagogy is to move my mantle as instructor to facilitator and have the students start teaching each other. Not all students will understand my teaching style, and I can try my best to alter my style as much as I want, yet other students possibly can explain writing in better ways. The way I perform this is to have the students write an essay in pairs. Through the collaborative writing assignment, I can only hope they learn more from one another than they ever could from me teaching.

When it comes back to how I would alter my study to fit my own pedagogy, one way I would modify the Bruffee's constructive conversation method is by introducing the prompts, have a reading selection that connects to the prompt, other sources of media that connect to the prompt, trying to implement a translingual writing pedagogy by using the translingual rhetoric of dissensus, and adding more detailed scales for the students to use. I would also not do the consensus-group tasks as I saw them as futile because it took time away from the students' writing time. My classes would not need consensus-group tasks as they would have already broken the ice among each other through debates. Another factor I would change is I had the students go into the collaborative writing sessions without any preparation of me defining the writing task or providing support or materials beforehand. I would help during the process, but I

did not prep my students. I did this as Bruffee's constructive conversations never mentioned prepping the students for the writing assignment. Therefore, I would want to provide background information, so students could make connections from prior knowledge.

Opposed to bringing a new prompt for how I would change a collaborative session, I will use the pretest and post-test prompt as an example of how I would alter my pedagogy by going off the results of my data: "Write an essay stating your stance on whether it is acceptable to judge people based on their appearances." I never worked with this essay with the students too as this was a test to see if the treatment altered anything.

First, I always read and will continue to read the prompt aloud to the class for the main reason as many of the students' accommodations require for certain texts to be read aloud to them. The next step is there is a great commercial made by Vizer Cameras in Thailand that has a homeless man be harassed by the owner of the store he sleeps in front of. To keep it short, every morning the store owner tortures the homeless man to one day open the store and see him missing. He checks his surveillance cameras to learn that every night the homeless man protected the store front and would keep it clean for the store owner. Sadly, he tried preventing a robbery and died during the process. It ends with the text, "There's much more truth you are blind to..." (Pham). Through this video, it connects to the prompt, incorporates technology, and even a different cultural background for the students as the whole commercial is in a different language. Also, the commercial is trying to convince the audience to buy their product, so it even links to the type of style of writing the students are using.

I always attempt to show two clips giving examples for both sides of the persuasive essay. For the second clip, I suggest the instructor bases it on his/her population and to use a movie trailer the students are familiar with. Most Disney films have their villains look exactly

like villains allowing the students to make the connection that sometimes judging someone is justified. For example, Maleficent and Ursula wear black, and even the Evil Queen in *Snow white and the Seven Dwarves* wears a black robe when she gives Snow White the apple. If anything, these examples show why we should judge people based on how they look. Movie trailers are wild cards when it comes to giving students backgrounds for their essay writing, so I always play this by ear.

For reading, I would pair this essay with the short story, "Lamb to the Slaughter" by Roald Dahl. In the story, it would show that we should not judge people as we can be completely wrong because Mary Maloney is a pregnant housewife who murders her husband and gets away with it. It links with the prompt with the theme behind it and gives students another example to use in their essay to support their stance over the topic. I usually would read the short story a day before as they would time to focus on writing in class.

After establishing the prompt, giving the students examples, and have a short discussion about how this connects to the short story read previously, the students would be on their own to start writing their descriptive outlines collaboratively with their partners. Here, through the discussion, the multilinguals would start implementing translingual strategies, and I would provide the paired writers with Scales that can be seen in Appendix I, which are "defined as a set of criteria embodied in an actual scale or set of questions for application to pieces of writing. …students apply the criteria to their own writing, to that of their peers, to writing supplied by the teacher, or to some combination of these…. [it] engages students in applying the criteria and formulating possible revisions or ideas for revisions" (Hillock Jr. 531). I allowed the scales in my method for the students to see the rubric and persuasive outline they usually used for essay writing, yet modifying the scales to fit in questions focusing on developing ideas, have sentence

stems, and have questions to help students organize their ideas. I would also advise them to focus on their ideas and not grammar.

After the students complete their descriptive outlines, I still would have them be paired up with another group to discuss their outlines. The blending of four students talking about writing revealing their ideas on what they plan to write will help students learn more and gain new ideas.

The second to last step is the students collaboratively write while I facilitate the class. During this process is where I encourage the students to speak freely about any ideas they have that can be incorporated within the discussion and essay. In other words, this is where I want to start implementing translingualism into my Composition pedagogy. There were times in the past that students will tell me they have something in their head they want to write or say but cannot since it is in Spanish. Now, I will tell them to say it or write it down in Spanish. The majority of the time this happened when the students knew expressions only in Spanish, and these expressions I want them to write them in Spanish and then connect them back to the prompt as this is the best way for the students utilize their linguistic resources. I recall a time when a student wanted to use a novela as an example in their essay, and I remember them being surprised when I said yes.

If anything, there is an untapped potential of linguistic resources that Composition classrooms in high school are ignoring. Teachers are told to focus merely on the test, so our essays writings are condensed to 26 lines. Through translingual pedagogy, it should help students find a stronger voice in their writings as I noticed with the collaborative sessions, code meshing allowed the students to take control of the conversations. Therefore, it should do the same for their essay writing.

The final step would still be the read-alouds between paired writers reading to another duo of paired writers. Similar to the reading of the descriptive outlines, the read-alouds of the full essays should still help students hear different writing voices from their fellow peers. Through my data, mimicry occurs amongst the paired writers, possibly it can occur among the read-alouds of the essays, so mimicry can transcend past only two writers but from blending the voices of four students.

Now, my goal in implementing collaborative writing and translingual pedagogies into my teaching pedagogy is with the goal of opening the resources, flow of ideas, and voices of the students, so when it comes to writing, it will still be the most mentally complex activity they do; however, it will be a mentally complex activity that they can be successful undergoing. I see the blending of these two pedagogies as a way to give power back to the students when it comes to writing.

## Implications for Research

The best part of my research is that now I have added to the socially constructed knowledge surrounding collaborative writing pedagogy by heeding to Richard Louth's, Carole McAllister's, and Hunter McAllister's statement in "The Effects of Collaborative Writing Techniques on Freshmen Writing and Attitudes:" "more qualitative research, either ethnographic or case study, using techniques such as protocol analysis to explore what occurs in these writing groups" (222). Thus, I recorded students to take a more qualitative approach of researching writing groups, and I made it quantitative to make my research more valid on a scientific standard.

I have even approached what other literature surrounding collaborative writing wrote about. Bruffee wrote about how collaborative writing pedagogy could alter students' identities

while Andrea R. Olinger wrote saying students tried to resist this identity changed but still used the terminology. Both were correct as I saw students make that change or at least fake it to make it. Vershawn Ashanti Young wrote about how students code meshed instead of code switched, and I heard and coded firsthand these experiences in collaborative writing and made meaning using Suresh Canagarajah's translingual strategies combined with Johnny Saldana's coding method to make a deeper sense of these Bruffee's constructive conversations. Finally, I have done this in a shard space, a term defined by Beth Brunk- Chavez and Shawn J. Miller to mean "variable and dynamic; it can be a virtual space, a physical space, or a digital space. It can be a blackboard, a whiteboard, an online chat room, or discussion board" (7-8). The idea that I chose a physical space brings me to my next point.

I did take collaborative writing pedagogy a step back in terms of technology as now the implementation of collaborative pedagogy is in digital shared spaces. It is easy to find multiple articles researching collaborative writing in Wikis. The jump to using technology with collaborative writing pedagogy is important, and the way education is going past physically shared spaces make sense. Yet, collaborative writing pedagogy research should not forget the classroom so quickly. Digital shared spaces will never truly replace the interactions or allow researchers to listen and see translingual strategies occurring in conversations. Helen S. Du, Sam K.W. Chu, Randolph C. H. Chan, and Wei He did study online collaborations in their article, "Collaborative Writing with Wikis: An Empirical," but it is still not the same as coding actual conversations. The way rhetorical strategies occur in live action collaborations can shape the way the essays are written as body language, tone, and metacognitive write-alouds do not take place online. However, with these mentioned, they create a gap in my own research that I did not focus on. Due to my role as a practitioner researcher, my students did not give the moment to focus on

body language or visual aspects of the classroom that could have affected their collaborations. I was never allowed a moment to step back and observe the setting rhetorically. So, other researchers may be able to take body language and the classroom into consideration for research using a rhetorical lens on how it affects the collaborations.

Mentioning another gap, I left open is due to the fact that I was the sole coder of the conversations, I never took the moment to listen to tone opposed to the utterances. The coding process I took from Johnny Saldana did not focus on tone as I focused more on the procedural characteristics of the conversation. Another reason being is this was not an aspect of my methodology to look at as I focused solely on what was said and not how it was said. I encourage other researchers to focus on how tone changes the collaborations and even the outcome of the essays. Researchers could use topics that cause students to be opinionated rather than the safe topics I chose.

The next attribute I did to the ongoing conversation of collaborative writing pedagogical research is add the layer of translingualism. I used a translingual lens to view the collaborations in an attempt to see how the students were making meaning in their conversations. This lens allowed me to consider the linguistic resources the students used and consider how they were code meshing their resources together to help keep the conversation going. Even though I used this lens, I still left a gap of research for others to explore in this area.

A translingual gap of research I left open for other researchers to look into how gender affects code meshing. Whether it was the low male student count or machismo, other researchers could further analyze how code meshing and gender are looked into during collaborative writing sessions. There has to be some type of correlation that I overlooked through my research methodology that others can fully expand on.

More importantly, when it comes to translingualism, a way to expand on this is to use a translingual pedagogy to help facilitate the translingual strategies more efficiently. All I did was tell the students to feel comfortable to speak however they wanted, yet another practitioner could implement translingual pedagogy by having students focus on it in their writings and not solely their conversations. What I would suggest is for another research to use Trimbur's idea of rhetoric of dissensus combined with translingualism to see if that combination would enhance students's writing and even have more code meshing occurring. Another aspect for studying is the fifth coding I made, attempted interactional. Perhaps, others can dispute this coding or find it useful to use with the other translingual strategies.

Another layer I did not add is a more qualitative method by surveying the students how they felt about Bruffee's constructive conversation method. Perhaps my students would not want to perform this method again and possibly felt that maybe I did not empower them through this pedagogy. I can make the claim that they sounded fine during the collaborative sessions, but I may never know if they enjoyed it as other studies before found a mix review over collaborative writing: students enjoyed it or did not like taking advice from a peer opposed to a teacher. Hence, this is an area for other researchers to explore.

## Limitations

After mentioning every implication of research, I left open. I need to show how others could even improve the same study I performed. A more preferred way of coding would be to have two coders and have them come to a consensus over the coded utterances to make the data more applicable. Being the sole coder, does not make my decisions on coding be the only way to label the utterances.

Another issue that appeared multiple times in my research is students' absenteeism and

the number of students I researched. Because I only studied two classrooms around 20 students each, it could have eschewed my data. As maybe if there were more males, I could have had more instances of males code meshing opposed to my low number. If a team of researchers could observe a larger classroom or even multiple classes with a team of coders to code the conversations, they could have a whole new rhetorical lens and new sets of data that would strengthen their claims. My students prevented me from being able to observe the classroom as they constantly called on me to check their ideas.

Finally, another aspect I overlooked or did not study was attitude. Attitude had been researched before, but attitude still have been studied in this research to see if the students enjoyed Bruffee's constructive conversations or even if they felt empowered after this study.

In all, research is similar to writing. A writer and researcher can always take a step back and see what they could have done differently to improve their end results.

## Moving Forward

After explaining the gaps still left open and how to improve upon my own study, I end my study to invite others to socially construct more knowledge with this study and other studies to help keep the flow of collaborative writing pedagogy growing. Researchers, Composition instructors, and I may never find the best way to teach writing; however, we can keep the ongoing conversation alive to help improve our pedagogies to help students become stronger writers.

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APPENDIX A

PRETEST/POST-TEST

## Written Composition: Persuasive

**Read** the following quotation.

> "Things are not always as they seem;
> the first appearance deceives many."
> -Phaedrus

**Think** carefully about the following statement.

According to Burns, your first impression of someone may not always be correct.

**Write** an essay stating your stance on whether it is acceptable to judge people based on their appearances.

Be sure to-
- state your position clearly
- use appropriate organization
- provide specific support for your argument
- choose your words carefully
- edit your writing for grammar, mechanics, and spelling

APPENDIX B

WRITING PROMPT #1

## Written Composition: Persuasive

Read the following quotation.

> Holding on to anger is like grasping a hot coal with the intent of throwing it at someone else; you are the one who gets burned.
> -Buddha

Write an essay stating your opinion on whether it is okay to hold grudges.

Be sure to-
- state your position clearly
- use appropriate organization
- provide specific support for your argument
- choose your words carefully
- edit your writing for grammar, mechanics, and spelling

APPENDIX C

WRITING PROMPT #2

## Written Composition: Persuasive

Read the following quotation.

> "Most people are other people. Their thoughts are someone else's opinions, their lives a mimicry, their passions a quotation."
>    -   Oscar Wilde

Think carefully about the following statement.

   According to Wilde, we base ourselves off of other people's ideas.

Write an essay stating your position on if people define themselves or the people around them define them.

Be sure to-

- state your position clearly
- use appropriate organization
- provide specific support for your argument
- choose your words carefully
- edit your writing for grammar, mechanics, and spelling

APPENDIX D

WRITING PROMPT #3

## Written Composition: Persuasive

Read the following quotation.

> "Friendship at first sight, like love at first sight, is said to be the only truth."
>
> - Herman Melville

Think carefully about the following statement.

According to many people, love at first sight is as real as the air we breathe.

Write an essay stating your opinion on whether or not people can fall in love at first.

Be sure to-
- state your position clearly
- use appropriate organization
- provide specific support for your argument
- choose your words carefully
- edit your writing for grammar, mechanics, and spelling

APPENDIX E

WRITING PROMPT #4

## Written Composition: Persuasive

Read the following quotation.

> A newspaper columnist once wrote, "Maturity has more to do with what types of experiences you've had, and what you've learned from them, and less to do with how many birthdays you've celebrated."

Is it necessary to have lived a certain number of years to be considered mature? Think carefully about this question.

Write an essay stating your opinion on whether maturity is depends on a person's age.

Be sure to-
- state your position clearly
- use appropriate organization
- provide specific support for your argument
- choose your words carefully
- edit your writing for grammar, mechanics, and spelling

APPENDIX F
WRITING PROMPT #5

## Written Composition: Persuasive

Read the following quotation.

> "Folks are usually about as happy as they make their minds up to be.
>
> -Abraham Lincoln

According to Lincoln, people can be as happy as they allow themselves to be.

Write an essay stating your opinion on whether or not people can choose to be happy.

Be sure to-
- state your position clearly
- use appropriate organization
- provide specific support for your argument
- choose your words carefully
- edit your writing for grammar, mechanics, and spelling

APPENDIX G

CONSENSUS GROUP-TASKS WARM-UPS

APPENDIX G

Correct the following paragraph:

Even though gladys porter early college high school is the best in the district the teachers who work there still make mistakes. One teacher lost all of the student's assignments. The students tried to be, forgive but they couldnt let this go. The reported the incident to their principle in hopes of not having to do their work again. The principal listened because he did not want that many upset students.

Combine the following sentences:
1. I want to play outside. It is raining.
2. Justin Bieber made a Biebler out me. I find his music silly.
3. I could choose Edward. I could choose Jacob. I could only have one of them.
4. Peter Parker is Spider-man. He can swing from webs. He can climb on walls.
5. Jack went up the hill. Jill fetched the pail of water. Jack fell down.

Correct the following sentences:
1. He loved his mom who was a doctor but knew she would punish him.
2. Well Ma'am have you ever tried the caviar duck escargot which we received yesterday it is quite delicious.
3. Jimmy Timmy and Tommy opened the door got on the floor and walked the dinosaur
4. After I found Jimmy cutting corn I knew corn was on the menu.

Correct the following paragraph:
I wake up knowing that I have a major test today. Because I ran to school I stomp threw many puddles causing my shoes to get wet. I hated wet socks and I did not pack any extra socks for me to wear. I squish into the hallways of my school into my classroom to get ready. Then I learn that I had no test.

Combine the following sentences:
1. The train will be a little late today. The tickets will be at a discount.
2. The harvest went really well this year. We did not sell much.
3. The clouds blew in. The sun peered through them.
4. The laptop powered down. The laptop's battery was full.

APPENDIX H

ESSAY OUTLINE

APPENDIX H

Persuasive Essay Outline

INTRODUCTION: (Needs to be a HOT CAR)
1. Hook - Grab the reader's attention with an interesting quote,
scenario, statistic, or question. It must be related to the topic.
2. Overview – Explain or add to your hook.
3. Thesis- (CAR) Start with AWUBIS +Your opinion towards the
prompt + reasons that support your opinion.
BODY PARAGRAPH #1:
1. Topic Sentence = Include Reason 1 in a sentence.
2. Give one specific example to support Reason 1. Use starters like "An
example of this can be seen in…" "This is evident in…"
a. Use examples from Books, Stories, Movies, History, or the News
3. Closing Sentence = Explain example. Use starters like "This proves…" "This
shows…" "This exemplifies…"
BODY PARAGRAPH #2:
1. Topic Sentence = Include Reason 2 in a sentence.
2. Give one specific example to support Reason 2. Use starters like "An
example of this can be seen in…" "This is evident in…"
a. Use examples from Books, Stories, Movies, History, or the News
3. Closing Sentence = Explain example. Use starters like "This proves…" "This
shows…" "This exemplifies…"
CONCLUSION:
1. Restate thesis using different words.
2. Call to action = tell the readers what you want them to do. Lines
used for this are the following: "I encourage you to…" or "Now,
make the decision to…"

APPENDIX I

MODIFIED SCALES BASED ON DATA

APPENDIX I

1. Do you have a clear thesis?
2. What movies/television shows can you relate to the prompt to use as examples?
3. Do you have any personal experiences that connect to the prompt?
4. Is your essay organized?
5. Are your reasons opinions?
6. Is there any reason, example, or idea you might better use in a different language?
7. Regardless of what language it is in, do you have any expressions that connect to the prompt? How would you explain the connection?

APPENDIX J

TRANSLINGUAL RHETORIC OF DISSENSUS ASSIGNMENT

# Writing Assignment

Translingual Rhetoric of Dissensus Collaborative Argumentative Paper

This writing assignment is going to have us take a couple of steps back with what we know about writing. First, we will have a whole class discussion concerning different types of writing (genres, texting, and academic writing), the writing expected of you in the classroom, and the parts of writing you enjoy and dislike. We will also discuss what you feel when it comes to writing in English and how you can apply your linguistic resources to improve your writing. I want to encourage you to use every linguistic resource you have and not feel that this writing assignment has to be entirely in English. After the class discussion, whatever your peers and you decide on what type of writing is expected of you, this is what I will be looking for when I grade your assignment. However, the goal is not to make you feel like you have to do everything we discuss in class, but it is to empower you as a writer.

The best part of this project is you choose what you want to read and write about. If you do not have an idea what to choose, I have a reading list you can choose from. Although you will primarily write with your partner, there is other collaborations as we will have peer review workshops during various class meetings where your peer review partner will give you feedback. I will give you feedback over your first draft as well, and during this meeting you will pick how you choose to present your project.

Your partner and you will select a reading and create an argument based on the reading. Whether the argument is based on the author's purpose, a character representing an ideal, or you are using a literary to prove a point, you need to use sources to help support your argument and be as persuasive as possible. The paper is to be ten pages long with a worked cited page. After you will choose how to present it to the class, and you will have to individually write a one-page reflection based on if the discussion and creating your own rubric helped you or held you back.

**Format:**

The research paper is to be formatted within the MLA guidelines that can be found online at https://owl.english.purdue.edu/owl/section/2/11/. Here, they tell you exactly how to format your paper, and we will cover during one of our peer reviews how to do MLA format as well.

The second format comes from you. How do you want to present your paper? Through a PowerPoint, a Prezi, a video, a visual image, a comic book? Or, maybe you just prefer a good ole presentation with you speaking in front of the class. This aspect falls onto you as I want you to feel comfortable and be able to utilize all of your skills within your paper.

**Schedule:**
Week 1- Introduction to Project

Week 4- Peer Review Collaborative Workshop First Draft due to teacher and partner
Week 5- Tell teacher how you plan to present project during writing conference
Week 7- Peer Review Collaborative Workshop Second Draft due to partner
Week 10- Research paper and presentation are due

**Requirements:**
10 Page Argumentative Paper in MLA Format

Works Cited Page

Presentation

Rubric (which we will create as a class)

1 Page Reflection

**Optional Reading List Choices:**
*Of Mice and Men*
*Ego*
*The Catcher and the Rye*
*Animal Farm*

**Guiding Questions for Argumentative Paper Ideas:**
1. Are there any reoccurring themes you notice throughout your reading selection?
2. Do any of the characters represent an ideal?
3. What is the author's purpose of the reading selection? Is the author trying to make a statement?
4. When and where was the reading selection written? Does this affect how a reader can view the reading selection?


**Guiding Questions for Peer Review:**
1. Does the paper have a clear thesis?
2. Does the paper support the stated thesis?
3. Does the paper use examples from the reading selection to support their argument?
4. Do the paragraphs connect to each other?
5. Based on the rubric we created for class, does the paper follow the standards set?

**Guiding Questions for Writing:**
1. Do you have a clear thesis?
2. Do you have any culturally experiences that connect to the prompt or idea you are defending?
3. Is your essay organized?
4. Are your reasons opinions?
5. Is there any reason, example, or idea you might better use in a different language?
6. Regardless of what language it is in, do you have any expressions that connect to the prompt?
7. How would you explain the connection?

BIOGRAPHICAL SKETCH

Zane Lee Arredondo has earned a Masters of Rhetoric, Composition, & Literacy Studies in the Department of Writing and Language Studies from the University of Texas Rio Grande Valley and obtained a Bachelor's degree in English from the University of Texas at San Antonio, Texas.

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