Thinking About Writing: Readings for Multilingual Writers

Thinking About Writing

Readings for Multilingual Writers

Edited by Srividya Natarajan and Emily Pez

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Srividya Natarajan and Emily Pez

We want to acknowledge our gratitude to the many people who made rich contributions to the completion of *Thinking About Writing*.

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INTRODUCTION. THINKING ABOUT TEXTBOOKS: BACKGROUND, GOALS, AND INFLUENCES

Srividya Natarajan and Emily Pez

Background

Some years ago, I (Vidya) was preparing to teach a first-year Writing class—a class full of multilingual, international students—in a Canadian post-secondary institution. The essay on the syllabus for that week was a charming, wryly funny, whimsical meditation on the vagaries of fashion trends. Having arrived in Turtle Island/Canada not too long before this moment, I had just spent some of my class-prep hours looking up the array of words in the essay that were, to me, signs without signifiers, chains of letters without visual referents. What did a playsuit look like? Who were Ol' Dixie and Ol' Dobbin, and what was the comic import of that reference? What was a Bobby Brooks sweater? The enigmatic allusions kept coming. Go-go boots. Goodwill. Bride of Frankenstein. And then: a casual wisecrack referencing the poverty of African nations. A lighthearted description of the West as a place "where the buffalo roam" (did they, these days?).[1]

If, despite my fluency in English, I had trouble deciphering these allusions, surely the cultural opacity of this essay placed a heavy and unnecessary burden on students who came from outside North America—students identified by the institution as "English learners"? The cognitive dissonance caused by the content of the Writing textbook that contained this essay was amplified when I considered the assignment prompts. The students in the course were expected to write academic essays, not journalistic ones that jauntily abjured citation and other markers of scholarly style. Moreover, most of them needed to write academic essays for the social science courses in which they were enrolled. Redesigning the course the next year, I searched for a textbook or collection of readings that would model academic genres and that included content with cultural and political relevance to multilingual students. Dissatisfied with the results of my search—not least because of the cost of some of the more likely choices—I ended up creating an early iteration of this textbook for multilingual first-year writers in 2018, authoring short essays myself. Emily contributed a chapter, and became

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1. This is Barbara Kingsolver's essay "Life Without Go-Go Boots," from *Reader's Choice*, edited by Flachmann et al. (2013).

interested in collaborating on a longer-term project to put together a collection of readings with multiple authors, to be made available as an Open Educational Resource (OER).

Goals

Multilingual and international students are constantly asked to demonstrate "critical thinking" as framed in the North American educational context, but are rarely invited to critique the economic, institutional, linguistic, and racial power structures, ideologies, and pedagogies that place them in the shadow of deficit, deprive them of agency, and invalidate the linguistic and cultural resources they already have. Thus, the question at the heart of our editorial venture was this: what if there was a textbook for multilingual students in North America that empowered them to be writers who could critically reflect on and resist the sociopolitical, linguistic, and ideological context within which they were invited to join the academic conversations taking place in English? We felt that, in addition to being a stimulus to critical thinking, such a textbook would reflect pedagogic care, giving students who experience exclusion based on categories like race, language, gender identity, or ability access to materials that not only develop academic literacies but also value and reflect their identities, languages, and cultures.

While we are committed to liberatory practices and the critique of educational hierarchy, we also wanted the readings in the textbook to support the practical goal of students' academic success in their North American post-secondary institutions. This goal is somewhat conflict-producing to many instructors and multilingual students, as Ryuko Kubota (2022) notes, since we have concerns about the assimilation of diverse rhetorical resources and learning styles into Eurocentric and English-centric linguistic and cultural norms. Despite our reservations, however, most of us acknowledge that the pragmatic pursuit of academic success can be empowering to L2 students and may be crucial to their academic survival/thriving, especially if the goal itself is being critically examined.

We summarized our criteria in a book chapter on antiracist frameworks for textbook creation (Natarajan & Pez, 2024, p. 245) as follows:

Table 1

Criteria for a Year 1 Writing Textbook for Multilingual International Students

Ideological features	Pedagogic features
Antiracism, anti-linguicism; affordances for students to explore and express critique as well as intercultural competence	Learning units support academic literacy development for success in the Canadian university context today
Values cultural/rhetorical knowledge from students' home cultures	Syntactically and lexically accessible and friendly, avoids excessive cognitive load
Supports positive L2 learner identity and self-concept; no deficit modelling, no radical re-orientation of the writing self	Genre-based readings model academic conventions, including citation practices, while also explaining these conventions in culturally contextualized ways to promote metacognition
Raises students' critical awareness of L1 and L2 power relations along with other intersections of power/ knowledge	Writing process with step-by-step descriptive breakdown of how genre features can be incorporated or invented
	Affordances for writing about writing, self-reflection, positionality, agency
	Low-cost

Modelling academic genres is one way of supporting student success. Our multilingual students had a recurring question: "Do you have an example or a model for the kind of paper that you are asking us to write?" The use of journalistic readings in academic writing textbooks reflects a persistent reluctance to offer students viable models of the kind of writing considered desirable *in academia*—readings that offer theses or arguments, that can be summarized in an abstract, that integrate research and exemplify widely used citation practices. This reluctance no doubt has some historical basis in the (broadly expressivist) idea that "original" writing must emanate from individual selves, but it needlessly mystifies genre conventions. To ask Year 1 students to extract genre features from actual 3000-6000-word academic articles is to erect a cognitive barrier to their academic success. Celebrating our students as also our guides and teachers, we incorporate models of academic genres into this collection of readings, but in condensed form, so that key features of a research essay, for instance, or of a case analysis, are compressed into three or four pages. To make genre choices easier for users of this collection, we have provided a table of contents based on the genres we have included—personal reflections, essays that present research findings, essays based on narrative and counterstory, case analyses, poetry, and public scholarship (see **Table 3: Genres in this Anthology** below).

We have been astounded by the ways in which students in our classes have brilliantly applied such models to communicate aspects of their identities and their research, whether through a reflective paper that makes connections between personal experiences and course content or through a case analysis that combines students' own critical insights with theories from their research. Recognizing their own abilities to teach their peers, students have also offered their own papers as future writing models. Indeed, two such papers (by Junbo Huang and Nora (Zhixin) Wu) have been included in this collection.

We found that many of our contributors, guided by predecessors who had influenced our own work, and thinking through questions of linguistic and racial justice in their own contexts, agreed on the value, for multilingual learners, of both writing about writing and resistant approaches to language. Thus, the pieces in this collection seek to both empower students to take critical stances on linguistic and academic hierarchies and to acquire and practice academic literacies such as identification of genre conventions. The pieces, as noted in **Table 2: Themes in this Anthology**, touch on writing about writing, critical pedagogy, culturally responsive pedagogy, Students' Right to Their Own Language (SRTOL), stereotyping as provocation to critical thought, and so on, while modelling citation practices (APA and MLA), and while reflecting the diverse identities and positionalities of their authors.

Influences

The seeds of our (Emily's and Vidya's) pedagogic practice were discovered, over many years of teaching experience and inquiry, in the work of transformative educators. We were deeply affected by Paulo Freire's ideas about education as a liberating practice and bell hooks' description of teaching as an invitation to transgress (Freire, 2000; hooks, 1994). We had come to believe that harnessing reflection on one's own situation to the development of a critical consciousness offers the most powerful motivation for reading and writing. Both of us were drawn in by the work of Gloria Ladson-Billings (1995, 2014) and of Django Paris and H. Samy Alim (2017) on culturally responsive and sustaining pedagogies that validate students' identities and cultural/ linguistic resources.

In addition to these formative influences, a host of scholar-activists and pedagogic innovators offered exciting and productive challenges to deficit modelling of students, monolingual thinking, and academic racism. Geneva Smitherman (1977), April Baker-Bell (2020), Vershawn Ashanti Young (2011), Asao Inoue (2015), Suresh Canagarajah (2002), and Ryuko Kubota (2022) were among the scholars we drew ideas and courage from. Inspired, too, by Elizabeth Wardle and Doug Downs' celebrated *Writing About Writing* (2020), we experimented in our first version of the writing textbook with the idea of making writing itself the subject of student inquiry. We found that the multilingual writers in our classes were stimulated by this approach to produce work that was both rigorous and heartfelt. Thus, the themes that structure the readings in this

collection reflect the merging of a writing-about-writing approach with critiques of Standard Language Ideologies and practices (please see **Table 2: Themes in this Anthology** below).

Both of us live and work on the ancestral lands of the Anishinaabek, Haudenosaunee, Lūnaapéewak and Chonnonton Peoples, on the banks of the Deshkan Ziibi (the Antler River, which settlers have named "the Thames"). As settlers in what is now called Canada, we have come to understand that our moral compass must be calibrated to honour the teachings and world-views of the Original Peoples of this land. Our listening sessions with Anishinaabe/Oneida Knowledge Holder Nistangekwe Liz Akiwenzie led us to a life-changing awareness of how the ongoing colonial history of Turtle Island inflects our educational practices, and of how we (settlers and guests) must learn and live in relationship with each other, with sovereign Indigenous Peoples, with the land and all its denizens. Learning, too, from the published work of Marie Battiste (2013), Gregory Younging (2018), Leanne Betasamosake Simpson (2017), among many others, we seek to bring our responsibility for reconciliation and decolonization to bear on our educational practices. By this last phrase we mean both practices that capture the ongoing process of our own education, through which we seek to disentangle our thinking from deeply ingrained colonial patterns, and teaching practices that reflect our commitments to recognize our students' gifts, to support the physical, mental, emotional, and spiritual dimensions of education, to empower both compassion and confidence, and to enable resistance to oppressive social structures. It is no accident that this collection of readings begins with a piece by Nistangekwe Liz Akiwenzie; it is our hope that this opening chapter will be the gateway through which teachers and students who use this book will begin their learning journey.

Table 2

Themes in this Anthology

Themes	Readings
Decoloniality, relations between the Original Peoples of Turtle Island, their Teachings, and students/international students	Nistangekwe Liz Akiwenzie, "Planting the Seeds of Truth" Chen Chen (陈晨), "Which Canada Am I In?" Loren Gaudet and Lydia Toorenburgh, "How a First-Year University Writing Course for Indigenous Students Fostered Skills and Belonging"
Learner/writer identities and agency	Junbo Huang, "Second Language Writing and Culture: Challenges from the Perspective of Learners of Academic Writing in English" Tsigereda Getachew Eshete, "Seek home / homesick" Nora (Zhixin) Wu, "A Migratory Bird on Her Way" Srividya Natarajan, "How I Learned to Think Critically: A Reflection on Culture and Writing Identity"
What the syllabus means and how it communicates meaning	Kristen Allen, "'It's in the syllabus!': Occlusion and Exclusion in Classroom Genres" Anmol Dutta and Maya Jaishankar, "Making Space for Inclusive Teaching: Two Ways of Decolonizing the Syllabus"
Writing centres and their role in supporting writing	Lisa Kovac, "Villanelle for the Writing Centre: A Monologue" Christin Wright-Taylor, "Students' Right to Their Own Writing Voice"
Students' Right to Their Own Language (SRTOL) and resistance to Standard Language Ideology	Sheila Batacharya and Phuong Minh Tran, "'The Positive Feelings That Writing Brings Me': A Critical Language Awareness (CLA) Writing Assignment" Mary N. Ndu, "Interrogating Accentism in Academia: An International Graduate Student's Reflection on Her Rights to Her Language" Amanda Paxton, "The Original Grammar Police: The Eighteenth-Century Construction of 'Proper' English" Christin Wright-Taylor, "Students' Right to Their Own Writing Voice"

Translingualism and multilingualism	Helen Lepp Friesen, "The Languages Where I Am From: A Literacy Journey" Janine Rose, Zhaozhe Wang and Mark Blaauw-Hara, "Students' Languages Matter: Translingualism and Critical Language Awareness" Srividya Natarajan, "LEP, ESL, ELL, EL, or Multilingual? Resisting the Deficit Model"
Textual borrowing and "ownership"	Srividya Natarajan, "Beyond Punishment: Complicating the Story of Student Plagiarism" Cecile Badenhorst, Kelvin Quintyne, Abu Arif, Seitebaleng Susan Dintoe, Priscilla Tsuasam, Constance Owusu, "Understanding Unintentional Plagiarism from a De/colonizing Perspective" Srividya Natarajan and Emily Pez, "Case Analysis: University Students and Plagiarism"
Generative AI and learning	Joel Heng Hartse and Taylor Morphett, "Writing is a Technology that Restructures Thought — and in an AI Age, Universities Need to Teach it More" Roman Naghshi, John Drew, and Emily Pez, "Case Analysis: Critiquing AI-Generated Essays in an Academic Writing Course"

Table 3

Genres in this Anthology

Genres	Readings
Indigenous Knowledge Holder's Teachings, interview, transcript of a listening session	Nistangekwe Liz Akiwenzie, "Planting the Seeds of Truth"
Poetry	Chen Chen (陈晨), "Which Canada Am I In?" Tsigereda Getachew Eshete, "Seek home / homesick" Lisa Kovac, "Villanelle for the Writing Centre: A Monologue"
Reflective essay, personal essay, critical reflection, literacy narrative, narrative essay	Junbo Huang, "Second Language Writing and Culture: Challenges from the Perspective of Learners of Academic Writing in English" Nora (Zhixin) Wu, "A Migratory Bird on Her Way" Mary N. Ndu, "Interrogating Accentism in Academia: An International Graduate Student's Reflection on Her Rights to Her Language" Srividya Natarajan, "How I Learned to Think Critically: A Reflection on Culture and Writing Identity" Helen Lepp Friesen, "The Languages Where I Am From: A Literacy Journey"
Case Analysis	Roman Naghshi, John Drew, and Emily Pez, "Case Analysis: Critiquing AI-Generated Essays in an Academic Writing Course" Srividya Natarajan and Emily Pez, "Case Analysis: University Students and Plagiarism"
Public scholarship, opinion piece	Joel Heng Hartse and Taylor Morphett, "Writing is a Technology that Restructures Thought — and in an AI Age, Universities Need to Teach it More" Loren Gaudet and Lydia Toorenburgh, "How a First-Year University Writing Course for Indigenous Students Fostered Skills and Belonging"
Research report, essay based on primary research	Sheila Batacharya and Phuong Minh Tran, "'The Positive Feelings That Writing Brings Me': A Critical Language Awareness (CLA) Writing Assignment"

Academic essay, scholarly essay, essay based on research using secondary sources	Janine Rose, Zhaozhe Wang and Mark Blaauw-Hara, "Students' Languages Matter: Translingualism and Critical Language Awareness" Srividya Natarajan, "LEP, ESL, ELL, EL, or Multilingual? Resisting the Deficit Model" Amanda Paxton, "The Original Grammar Police: The Eighteenth-Century Construction of 'Proper' English" Christin Wright-Taylor, "Students' Right to Their Own Writing Voice" Srividya Natarajan, "Beyond Punishment: Complicating the Story of Student Plagiarism" Cecile Badenhorst, Kelvin Quintyne, Abu Arif, Seitebaleng Susan Dintoe, Priscilla Tsuasam, Constance Owusu, "Understanding Unintentional Plagiarism from a De/colonizing Perspective" Kristen Allen, "'It's in the syllabus!': Occlusion and Exclusion in Classroom Genres" Anmol Dutta and Maya Jaishankar, "Making Space for Inclusive Teaching: Two Ways of Decolonizing the Syllabus"

We thank you for your interest in this collection of readings, and welcome feedback.

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PART I
READINGS

1.

PLANTING THE SEEDS OF TRUTH

Nistangekwe (Liz Akiwenzie)

Nistangekwe Liz Akiwenzie, Anishinaabe (Ojibwe) and Ongweh'onweh (Oneida) Knowledge Keeper/Cultural Educator

(Interviewed by Emily Pez and Srividya Natarajan)

Emily: We want to thank you for welcoming us to sit with you today. We're very grateful. Could you begin by telling us about yourself, by introducing yourself?

Liz: I would introduce myself through my father's language, which is Anishinaabemowin.

Boozhoo! Nistangekwe n'dizhinakaaz. Mizhiike n'doodem. Neyaashiinigmiing n'doonjibaa. Onyota'á:ka miinwa Nishnaabekwe n'daaw. N'da zhaaganaashii-noozwin Liz Akiwenzie.

What I'm saying in my father's language is "hello," and what my original name is: *Nistangekwe*, which means "understanding woman." It doesn't mean I understand everything; it means I'm always *looking* to understand. I also say that I'm from Neyaashiinigmiing, which is Cape Croker, forty miles north of Owen Sound [Ontario]. That's where I was raised. My other name is my Oneida name: *Day^ya Yut DoLa Doe*, which means "she who reasons and she who sees both sides." Both those names describe who I am, and where I'm from.

And then my English name is Liz Akiwenzie, which means really absolutely nothing. "Akiwenzie" isn't even my real last name. "Akiwenzie" is colonized—it was supposed to be *Kiwenzie*, which means "old man listening to the earth." But that's not even my real name either because that's not what my father's real last name was. *Elizabeth*: it was always beyond me why my mother called me that, named me after the colonizer queen of all of Creation, especially Turtle Island [laughs].

I'm a mother of six children. I have three sons and three daughters. I have thirteen grandbabies, and a new great-grandson has come into my life. My oldest granddaughter is in Creator's World. And I have adopted a new daughter, and a new grandbaby has come into my life.

I'm a Cultural Educator. I'm a helper to my people. I have been doing this work for 40-some years. And I did it because I want to learn about who I am, never knowing where it was going to take me. I just wanted to find

out: who am I? And what is my purpose? Why am I here? What am I supposed to do with my life? So, I share those kinds of things. It's important that people know who I am.

I could have all kinds of letters after my name. What's the big deal? Means absolutely nothing. It just tells me I've learned something from some institution, but it doesn't tell you who I am. My educators and my teachers were the Old Ones, both Nishnaabeg and Ongweh'onweh, and I'm grateful that I got to go sit with these Old Ones with my sister Victoria, who's in Creator's World.

This is not just about introducing who I am. It's about *sharing* who I am, where I come from, who my family is. Who are my parents, my grandparents? That is a part of our cultural way of being. When we meet people, the first thing we'd ask them is, who are you? Where are you from? Who are your people? Who's your parents? Who's your grandparents? Who are you related to? Which community are you from? And I've been hearing that all of my life, so I've been very aware of always knowing about my mom's family and my dad's family and the community that I grew up in. I learned as a young adult that lineage is really important for our people, so it's a little more than just introducing *myself*, as you can see.

Emily: Thank you so much for sharing who you are and the communities that claim you. Can you explain what it means to belong to the Anishinaabe and Haudenosaunee (Ongweh'onweh) Nations?

Liz: Columbus came to our shores, and soon as he seen brown-skinned people, he called us "Indian," and that's how all of the colonization started. Oh, and they brought their crime, they brought their dysfunctional ways of being, they brought their disrespect to women and children into my homeland. They brought their grief. There's a huge history of the disrespect of women and children in this country, and it still continues today.

But the history of this country, which is the history of the First Nations—the original history, the true history—was never told. We are not part of "Canada's" history: the people who call themselves Canadians are part of *our* history. In our communities, in our schools, they taught us very little. We were just little prisoners in their schools, and we had to act like little prisoners and stand at attention when they said. And they were mean to us: mentally, emotionally, physically, sexually, and spiritually abusive. I don't know what my siblings looked like when I was little, because in school it was pure survival. I have no memory, no picture of what my brother, my sisters looked like. And my brother was in the same class. That's how terrified I was. That's how *terrified* I was. That's how much trauma I had by being in that school.

So education has not been kind to me. The educational institutions and the educational systems in this country was not about educating First Nations people. It was not about us getting smarter and knowing new information. Information was given to us so that we would become oppressed, so that we would have shame-based beliefs about ourselves.

And then when we had to go to high school, we had to go live in town with non-native people. It is still to me a

miracle how I made it through high school. And I'm grateful that my sister was with me, and my other friends from my community, that we supported one another.

On Fridays, a bunch of us would be in detention. So we would just talk and visit, and ask each other, "What are you gonna do for this?" Or maybe we'd be laughing and having fun. And finally the principal and the teachers got angry because we were supposed to be being punished, because detention is for missing a class or not doing our homework or something. But it didn't work, because we had a sense of safety from being with each other. We were just planning our weekend. So they didn't know what to do with us, except to say, "Let's get them to Grade 10, because they are not going to amount to anything anyway. The message was always that we were bad, we were stupid. They never told us that we could go to university, never told us we could go to college, never told us that we could fulfill a dream.

At that age, I didn't understand it. I just knew I was treated different. I felt it, but didn't have the language to call it what it was. I also didn't have no adults explaining to us what it was either. But as I got older, I got into my cultural education, learning about *our* ways, learning about *our* medicines and *our* teachings, 'cause our teachings is our educational system. Education isn't just about an institution that's gonna teach you *what* to think. In our cultural way of being, we teach people *how* to think, not *what* to think. These are two completely different educational ways of being in the world.

Our teachings is about living a good life, being interconnected to all of Creation. Our way of life is being kind and having integrity for all living things, because all living things have a spirit. All men and women have a spirit, all living things on mother earth have a spirit, from the smallest insect to the biggest mammal, to the trees, to the moon, to the sun, to the stars. They all have a spirit. They all have life. They all have purpose. So when I went to go learn my cultural ways of being, those are the kinds of things I've come to learn and to understand. That we have a worldview. We have a governance. We have a natural way of being on the earth that we learned from being connected to all of Creation. We have a natural way of taking care of our children, taking care of each other, taking care of the Old Ones, taking care of the water, taking care of the trees and the plant life, and the winged ones, the finned ones, the four-leggeds. Everything in Creation is all interconnected, and helps one another.

So my cultural education didn't come to me until I was older. I must have been maybe about 21. And my dad started taking us to sit with the Old Ones, and we learned about the history, and learned about the teachings. And as I continued to grow and to go sit with the Old Ones, I start learning about residential school, and what has happened there. More of my relatives start learning about it. We start talking about it, and we start healing from what residential school did to us: to my father, to my grandparents, to my relatives.

Residential school [was] where my father was mentally, emotionally, physically, sexually, and spiritually abused from the age of four because he was kidnapped from my grandmother. And he was taken to school hundreds and hundreds of miles away from his home, and was told, "Your mother doesn't know how to take care of you.

Your father doesn't know how to feed you." My Papa was a fisherman. He was a farmer. He had orchards on his land. He had a garden. So how disturbing it must have been to my father when they would say that about his dad, contradicting that my Papa did feed his kids. He did take care of them. He did house them.

And how did they get these kids to these schools? The government would send different authorities into Native communities. And some of my relatives were at gunpoint while they were taking their children. They were taken by plane, by trains, by boats, by automobiles, by trucks, by buses. That's the kind of history that needs to be taught across this country. And now we have more of my relatives writing books about residential school, what has happened to our relatives. Those religious institutions and the federal government stole our land. And then they would say, oh, we sold our land to them. That is a lie. How can my people sell our land, sign our names to documentation, when we couldn't read English, we couldn't speak English? Something's wrong with that picture.

That's a narrative that they tell people when they come to this land. It's not true.

You [Canadians] still benefit from what your religious institutions, your educational systems have done to my relatives. You still have the land. You get to build these big educational institutions. There is very few First Nations people, if any, that work in these institutions, and they don't want us to be there. They're doing the best that they can to continue to oppress us and to keep us silent.

Those days are over. We will not be quiet. *Silence is violence*. I'm not gonna feed that.

I will be the opposite. I will continue to share, to teach, to plant that seed of the truth in the understanding of what the Catholic institutions, the religious institutions, the educational institutions, the justice system, the health system, the government system, the provincial system, the federal system did: all the cultural genocide that they inflicted upon me, upon my mother, my father, my grandparents, my great-grandparents.

Vidya: It is important for us to know and acknowledge these truths about cultural violence. Can you explain why you shared who you are in Anishinaabemowin rather than in English?

Liz: I introduce myself in the language because I did not grow up learning my language. Because we weren't allowed to. Even my dad who was a fluent speaker, and my stepdad who raised me, a fluent speaker, wouldn't teach it. And I asked one time, "Dad, why don't you teach us?" And he says, "Because I'm scared you're going to get harmed." And he goes, "And people will never hire you because you speak your language. And I've tried to protect you."

And yet: our original language is the empowerment about who we are. Our original language is our identity in who we are, in how we create relationships with Creator, with all of Creation. Everything in the universe is through the language, because our language is a heartfelt language. So the little bit of language that I speak and that I know I share. When I speak my language, it just feeds my heart, my body, my spirit. It feeds my identity

of being an Original Woman of Turtle Island. It makes me feel good in my spirit. It makes me feel good in my heart. It clears my mind. It makes me sit differently in my physical body when I can share the little bit of language that I know.

Language is important. My father went to a meeting in Ottawa, and we were asking for our cultural ways to be reinstated. He and my relatives were told by Prime Minister Pierre Trudeau, "If you can't speak your language, you don't have a right to come to this table and ask for your culture." This is the political body, the federal government of Canada, telling us that. If you are not Nishnaabe or Ongweh'onweh People, or whatever—one of the First Nations People across Turtle Island—then you *all* come from a different place. You're not from here. And how dare this country think that they can tell us what we can speak or not speak?

Speaking your original language, no matter where you're from, no matter what you do, is important. And yous have to learn English while yous are here? I suppose so. But you're not taught to learn *our* languages. Oh, how interesting that is, because English language is still a colonized language of Canada.

And I don't believe people need to give up who they are. We were forced to give up our language. We were forced to give up our natural ways of being, we were forced to give up our natural foods, we were forced to give up the way that we live life. We could not practise our language or Ceremonies or Medicine. If you got an education, you were stripped of your identity. If you got a career or a job, you were stripped of your identity. If you stayed in the army, you got stripped of your identity. They had all kinds of systemic racist ways of stopping us to succeed. Even if you did get an education and tried to get a job, they wouldn't hire you anyway. We couldn't buy land, we couldn't buy a house.

The educational institutions owe us big time, because *they* stopped us from succeeding. But that was also their political mandate—for us to never succeed. And to a certain extent, they still believe that today. Because if they did believe in empowering us, they wouldn't put up so much barriers—we should be visibly noticeable in every college, in every university, but we're not.

And my hope is that the language is coming back slowly. That's the other part that the educational institutions owe us. We need to have our language speakers in all these educational institutions, and my people should be able to go there and learn their original language for free. They need to create that space for my relatives to learn the language, give us the financial ways so we can continue to bring our languages back. Because there's several different languages. We don't speak all the same language.

Emily: Have things changed for Indigenous students entering the education system in Turtle Island today?

Liz: Is it changing? It is changing at some level. But the message still is, to be colonized and to leave your identity and your cultural ways behind, because you'll be more successful. Because more of the next generations are learning their language, learning their cultural ways of being, practising their Ceremonies,

picking their Medicines, dancing their dances, singing their songs, what we're finding and what we're learning is they are more successful in not giving up their identity to go get Western society's education.

That is empowerment. That is land-based learning, which is our cultural educational ways of being. And that's what's going to empower my relatives. And then you're going to see more of my relatives that will go get their doctorate, will go get their Masters. But they'll pick and choose now, because now, today, we have more Native college programs. We have more university culturally-based programs. So my relatives will go take those programs because they're culturally-based. They teach about empowerment. They teach about the historical impact. They teach about identity. We incorporate Ceremonies. We incorporate language. We incorporate our natural ways of being in the world. And it's safer. Students are more happy by being in those kinds of environments. And they are getting their doctorate. When they get their doctorate—Gichi-Manidoo, look out, world!

I think if we had our own educational institutions, let all those other nations come to us, we'll teach them to be good human beings. We'll teach them about our cultural ways of being. And those other nations that come to this country will be able to connect, understand our natural ways of being in the world, because they have a similar belief system, a similar understanding. And how beautiful that would be. Yeah, we could teach each other each other's language. What a wonderful, beautiful picture that would be for all human beings.

Emily: Yes, that would be wonderful! How do you feel multilingual or international students could relate to Indigenous Peoples or issues in Canada?

Liz: This other question about international students, what I just said is that when I sit with them and we talk about those things, they do get it. They do understand because it's their life experience also. But they have never been given the opportunity to meet us, to sit with us and see us, to learn.

I think it's important that international students tell us about who you are. Tell us where you come from. Tell us about your family. Tell us about your foods. Share your language with us. That's what builds relationships. That's what's gonna build and feed the humanity from one human being to another. Because those other nations in the world, they have their story in their countries, in their homes, in their community, in their nation. Those things need to be shared, and who's best to share them is these young people. They're living it.

And I think if they sat with us and learned more about our ways of being and doing, they truly would understand the connection. And that we all have our songs. We all have our language. We all have our medicines. We all have our drums. We all have our dances. We all have our traditional regalia that we wear.

Colonized thinking is about power and control over other nations of people. It's not about respect. It's not about supporting the individual nations, cultures. If it was, this would be a different world for all of us to live in. But my message to other nations, the people that come to this homeland, they need to know about the Original People. Because this is *my home*. This is my land. I did not come from anyplace else. My children and

my grandchildren and my great-grandchildren deserve to walk through this country and be safe, able to practise their cultural ways of being, to learn whatever it is that they need to learn, to be in any jobs that they need to do or to be a part of. They need to be more visible in the educational sector.

Vidya: How can we all—students and educators, multilingual and from Turtle Island—learn to sit with Knowledge Holders like yourself?

Liz: As you can see, I can talk forever [chuckles]. This is all interconnected. That's why I always tell people: ask me questions. The only way that students can learn about cultural ways of being is to just sit with—some people call them Elders, some people call them Knowledge Keepers, some people say Cultural Educators. These institutions need to bring more of those people in, a wide variety of the Original People of Turtle Island. You need to advertise it more. You need to go sit and to *hear* with your heart, your mind, your body, and your spirit. When you listen to our cultural ways of being, our cultural teachings, that's how you're gonna learn it, you're gonna feel it. You're gonna see it. You're gonna honour and you'll probably connect it to your own nation or your cultural ways of being. That is the beauty of my cultural way.

There's a difference between *hearing* and listening. When we *hear*, you're sitting there in your heart, your mind, your body, your spirit. When you're *listening*, you're only using your mind. You're missing out on the whole other level of information when you do that. So that's the difference between cultural learning and western learning.

So you ask me a question. Because when I'm talking, what I'm doing is I'm seeing it. I'm seeing it. I'm hearing it. I'm feeling it. So it's just not about "What's the right answer *today*?" Oh, that's not how I know. I'll never be like that. I can only honour the truth. And that's it.

We as Native women are the life givers. We are the first teachers. We are the nurturers. We are the spiritual foundation, we are the leadership.

We have a belief that we plant the seed with each other. We empower each other. We stand each other up. We stand beside one another. We invite those other nations to come sit with us. We have no problem sharing. You can come and learn about the light and the love of being a good human being, and I would encourage you to go learn that in whatever heritage that you have, whatever nation that you come from. That's what's gonna make the world a better place.

We'll continue to grow. We'll continue to shift. We'll continue to move. We'll continue to build relationships.

About the author

Nistangekwe (Liz Akiwenzie)
ANISHINAABE (OJIBWE) AND ONGWEH'ONWEH (ONEIDA) KNOWLEDGE KEEPER/CULTURAL EDUCATOR

Liz Akiwenzie

Nistangekwe (understanding woman) Ojibwe name

Day^ya Yut DoLa Doe (she who sees both sides) Oneida name

Knowledge Keeper and Cultural Educator

Mother of six children, 13 grandchildren and one great-grandson.

I have a social work background; I have Cultural Education from the Old Ones of my Nations.

My life experience of living through Cultural Genocide has empowered me, learning about my medicines, ceremony, historical impact on myself, family, community and nation. The empowerment of healing the mental, emotional, physical, spiritual, and sexual abuse by the educational systems has been a journey of experiencing, learning about, and challenging systemic racism, at all levels of social norms.

My Cultural Knowledge of empowerment has been full of joy, light, laughter, and peace.

I have had the experience of working in the educational system, health system, justice system, in non-Native systems. I have had the honour of working in First Nations Healing Lodges, treatment centres, First Nations health centres, Native Social Services, and Friendship Centres.

I am a Ceremonial person, Traditional female golden ager, dancer at social gatherings and powwows. I am stood up by my relatives among the First Nations Peoples of Turtle Island, who support me as a Cultural Educator and as a Knowledge Keeper. I work for Creator and for my relatives in light, love, laughter of empowerment, and assist all other nations to connect with the Original Peoples of Turtle Island.

2.

WHICH CANADA AM I IN?

Chen Chen 陈晨

Which Canada am I in?

Is it the Canada that says, "Welcome!" "Bienvenue!" "欢迎!" or "歡迎!" at the arrival gate of the YVR airport?

In that Canada, the customs officer stamps my passport and gives me the "go ahead" to step on Canadian soil.

It is a Canada of generosity and hospitality.

Which Canada am I visiting?

Is it the Canada where I meet young people from all over the globe?

In that Canada, countries on the world map no longer remain abstract but become personified in the new friends that I made in the first week.

It is a Canada of multiculturalism *par excellence*.

Which Canada am I exploring?

Is it the Canada that boasts its magnificence in its natural landscape?

In that Canada, I follow the tour guide's instructions to marvel at the Rocky Mountains and the blue lakes.

It is a Canada of serenity and grandeur.

Which Canada am I studying?

Is it the Canada of intellectual brilliance, offering world-class education in its campuses and classrooms?

In that Canada, I task myself to learn about the "Canadian" way of seeing the world.

It is a Canada that embodies development and progress.

Which Canada am I celebrating?

Is it the Canada where racial minorities thrive in every field of endeavour?

In that Canada, the son of previously persecuted immigrants becomes a symbol of empowerment for 'multicultural' communities.[1]

It is a Canada of dreams coming true.

Which Canada am I admiring?

Is it the Canada embodying an unmatched integrity amongst all states with a troubled past?

In that Canada, an Indigenous woman finally assumes the role of Governor-General.

It is a Canada where the great Reconciliation project is slowly but surely moving forward.

Which Canada am I cheering for?

Is it the Canada famous for its True North sporting prowess?

In this Canada, I saw a painting of Wayne Gretzky in the university seminar room.

It is a Canada where the stories of Sharon Firth, Wilton Littlechild, Waneek Horn-Miller, and Alwyn Morris are less fancied by the sports channels.

Which Canada am I travelling through?

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1. See Chen (2021a).

Is it the Canada where the Pacific Railway was built with the sweat and blood of Chinese workers who, upon completion of the project, were forced to leave?

In that Canada, a century after《*排華法案*》,[2] migrant labour remains largely inexpensive and disposable.[3]

It is a Canada where its modernized look and hospitality have a menacing underneath.

Which Canada am I making my home?

Is it the Canada where impoverished urban neighborhoods lie next to the high-rises of the central business districts?

In that Canada, while finding a shelter in the freezing winter months remains challenging for some, living has become increasingly unaffordable for many.

It is a Canada of relentlessness.

Which Canada am I paying tax for?

Is it the Canada where the richest 20% of households control more than two-thirds of its wealth?[4]

In that Canada, dozens of First Nations communities are still under boil-water advisories.[5]

It is a Canada of polarity and contradiction.

Which Canada am I taking for granted?

Is it the Canada where the pursuit of profit trumps the well-being of land and people?

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2. Chinese Immigration Act of 1923, also known as the Chinese Exclusion Act.

3. See Walia (2010).

4. See Statistics Canada (2023).

5. See Ansloos (2023).

In that Canada, Indigenous women, girls, and two-spirited people continue to go "missing" and are murdered.

It is a Canada where the "reconciliation" project has been pronounced "dead."[6]

Which Canada am I benefiting from?

Is it the Canada that is the home for the majority of mining corporations in the world?
In that Canada, the lucrative business of mining devastates peoples and ecologies in Central America.

It is a Canada of secondary imperialism.[7]

Which Canada am I educated about?

Is it the Canada that closed its last residential school in 1996?

In this Canada, schools remain a potent weapon of cultural assimilation.

It is a Canada where international students, seen by some as "cash cows," are deprived of chances to learn about Louis Riel, MMIWG, Oka, or the Sixties Scoop.

Which Canada am I encroaching upon?

Is it the Canada where treaties remain valid between the Crown and the Indigenous Nations?

In this Canada, I am not asked to follow protocols for entering the territories of another nation at the airport.

It is a Canada where visitors like me are positioned to be 'good' participants in its project – a project of colonialism.[8]

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6. UnistotenCamp (2020).

7. Gordon & Webber (2019).

8. Chen (2021b).

Which Canada am I in?

Which Canada do I see?

Which Canada will I accept?

Which Canada will I reject?

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Dr. Chen Chen 陈晨 (he/him) currently maintains a day job as an assistant professor of sport management at the University of Connecticut, on the land of the Eastern Pequot, Golden Hill Paugussett, Lenape, Mashantucket Pequot, Mohegan, Nipmuc, and Schaghticoke peoples. He is grateful for the teachings he received while living in Treaty 6 Territory as a guest for several years as an international student from China.

3.

HOW A FIRST-YEAR UNIVERSITY WRITING COURSE FOR INDIGENOUS STUDENTS FOSTERED SKILLS AND BELONGING

Loren Gaudet and Lydia Toorenburgh

Academic writing courses have historically served as a kind of gate-keeping measure. In North America and other settler colonial societies, such courses have traditionally imparted skills and knowledge for succeeding in university as an institution that has privileged Eurocentric forms of knowledge and served elite members of society.

As anti-racist educators like George Sefa Dei and colleagues explain, settler colonialism "imposed colonial theories of knowledge that privileged and superiorized Eurocentric knowledges and denied, denigrated and invalidated Indigenous knowledges …." Eurocentric educational ideology "continues to inform what is considered formal education in Canada."

Since fall 2021, the University of Victoria (UVic) has offered a section of a foundational introduction to writing course specifically for Indigenous students. The general foundational writing course meets UVic's academic writing requirement, so most students will take it in their first or second year.

We designed a specific academic writing course that introduces Indigenous students to the conventions of academic writing and the skills they need to navigate the institution. When we identified "learning outcomes" for this course — what we wanted the outcome of students having taken the course to be — among these, we envisioned that at the end of the course, students would feel a sense of belonging at the university.

Why a writing course?

Loren Gaudet, the lead author of this story, is a rhetoric and writing studies white settler scholar who teaches first-year students writing. She focuses on teaching students to understand academic writing as a scholarly conversation they're entering.

First-year writing courses provide a necessary introduction into the world of academic communication. They equip students with the skills and confidence to add their voices to scholarly discourse.

By leveraging an existing academic writing course that meets the academic writing requirement, the writing course for Indigenous students provided a space to cultivate belonging for Indigenous students who have historically been and continue to be systematically [excluded from post-secondary education](#).

Creating the course

Lydia Toorenburgh, the co-author of this story, worked with many Indigenous students through their studies and staff roles at UVic. Toorenburgh is a Two-Spirit Bungi-Metis and mixed settler person who has served as an Indigenous Resurgence Coordinator at UVic and is a PhD student in anthropology and Indigenous governance.

Toorenburgh learned many Indigenous students struggle to navigate post-secondary education because these institutions require skills, knowledge and ways of knowing that are not intuitive, not readily taught [and stem from a colonial orientation](#).

Toorenburgh wondered how to deliver to Indigenous students:

- the [knowledge of campus supports and confidence to access these supports](#);
- the skills needed to meet the academic and administrative demands of university;
- the feeling that they belong on campus and are valued members of the community.

All of these factors [support Indigenous student success](#).

Toorenburgh recognized the potential of the first-year writing course to deliver these learning outcomes because it is a requirement and a foundational skills course.

'Belonging' as learning outcome

By including belonging as a learning outcome, we signalled to ourselves and our students that building community was a valued part of our class time together — and an intentional and deliberate undertaking. We intentionally fostered belonging and community-building in varying ways.

We began every class with a "round": we sat in a circle together and each person had a chance to share how they were feeling. In an institution that can often be unfriendly and is full of overt and covert [barriers for Indigenous students](#), it is radical to create a class environment built on personal connection and belonging.

We brought representatives for Indigenous-specific supports into the classroom to meet the students and talk with them, rather than just offering links to resources [in the syllabus](#) or course. In other words, we prioritized proximity and access to supports and relationships as essential factors in cultivating a sense of belonging for our students.

We also adopted an anti-oppressive grading practice. For us, this meant that student grades were determined by how many assignments the students completed over the term. Students earned an "A" by exceeding expectations and proposing their own additional projects. For example, two of our students created a podcast, "The Power of Indigenous Kinship."

Student responses

To measure the impact of this course, we surveyed the students at the end of each term. Ninety-one per cent of students strongly agreed or agreed that being in this course section with other Indigenous students made them feel more comfortable in the classroom. Ninety-three per cent strongly agreed or agreed that this made them more comfortable at UVic.

In response to the question: "What worked?" one student wrote:

"I loved having the community that was created in our classroom. I felt a lot of support and love, a very safe space for me."

These results show that making time and space for belonging has had a direct impact on these Indigenous students.

Dedicated spaces

Spaces that are dedicated to Indigenous students enhance their learning and success. Many institutions are creating dedicated spaces like UVic's First Peoples House, where the writing course serving Indigenous students has been held, but we argue that we can extend this work beyond resource centres.

A writing course for Indigenous students, as both a first-year and requirement-satisfying course, provides the opportunity for a homeroom-style class. Here, instructors can deliver essential curriculum (including practices to foster belonging), introduce students to key resources — and identify and intervene in student struggles.

Finally, we encourage collaborations between Indigenous and non-Indigenous staff, instructors and administrators to be innovative. In so doing, it's possible to work with present (and often restricted) resources to design and implement creative initiatives for decolonization.

THE CONVERSATION

The text of this chapter was written by Loren Gaudet and Lydia Toorenburgh and initially published on The

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Dr. Loren Gaudet (she/her) is an Assistant Teaching Professor in the Academic and Technical Writing Program at the University of Victoria. Her academic work has appeared in *Discourse and Writing/ Rédactologie*, *BMJ*'s *Medical Humanities*, *Health*, and the *Journal of Medical Humanities*. She has also co-authored open educational resources including *STEM Writing Resources for Learning (ScWRL)* and *Why Write? A Guide for Students in Canada*.

Lydia Toorenburgh
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Lydia Toorenburgh (they/them) is a Two-Spirit Métis artist, academic, and activist. They are a Ph.D. student at the University of Victoria studying anthropology and Indigenous nationhood. With a background in audio-visual, Indigenous, and participatory research methodologies, Lydia is passionate about community engaged

research. Lydia has also worked as a staff member at the university where they have led decolonization and
Indigenization initiatives.

4.

SECOND LANGUAGE WRITING AND CULTURE: CHALLENGES FROM THE PERSPECTIVE OF LEARNERS OF ACADEMIC WRITING IN ENGLISH

Junbo Huang

My experience with English writing began in my earliest years of school, since every elementary school student in Shanghai was required to learn this international language. In China, English teachers were required to teach their students basic skills in English, based on their own understanding of English. Therefore, I was initially taught to write essays that looked like declarative essays (because Chinese essays are often declarative). The essays I wrote lacked emotional expressiveness and read something like this: "I woke up this morning, then I ate breakfast, then I took the bus to school, learning was fun, and finally I came home from school, and the day was full." However, when I grew older, I moved to Canada to begin a new chapter in my English learning and to embrace challenges to my old English learning habits.

A Whole New Challenge in English Writing: Breakthroughs in English Language Learning

The process of learning English is challenging, especially when we have become accustomed to another very different way of expressing ourselves in the language. I came to Canada from China as a distinguished English student from my school. To my surprise, the first English writing assignment I submitted was commented on by my teacher for vague expressions and poor wording. One of the things that my English teacher, Mr. V., said that benefited me greatly was, "Jacky, you need to think like a native English speaker!" I wondered what this meant. Over time, I realized that I could change certain language-learning habits I had acquired. For instance, when I saw a new English word that I didn't know, instead of picking up my phone and using a translation app to translate it into Chinese, I tried asking my teacher to explain the word in simple English. This way, I felt, I finally really understood the true usage of the word like a native speaker.

The Challenge of Moving to the Next Level of English Writing

After living in Canada for a few years, I find that writing in English has become a regular part of my life. I am comfortable writing in a variety of genres: from minor things like bank documents and appointment

forms, to major things like corresponding with immigration authorities, writing appreciation letters to instructors, and composing academic papers. When my writing is read by native English speakers, they know I am from China even though they don't know my name and have never met me. After reading some articles, I found that people of different language backgrounds have some unique or at least distinctive habits in English writing. For example, English writers from China like to put the time element of an event at the beginning of a sentence and prefer to preface the central idea with other relevant information rather than cut to the chase (Brittman, 2007). I've had teachers point out that using more than five "becauses" in a paragraph is unlike how native writers typically convey cause and effect, especially when writing research papers. Such "awkward" features of style, they note, can make peers feel that my writing is unprofessional when they review my work.

Another common feature of learners moving to their next level in English writing is the cultural and linguistic melding of some first language features with those of the second language. This involves an intentional combining of English discursive culture and the discursive culture of the learner's country rather than a simple translation from/into the native language; this blending often results in novel and interesting coinages and sentences (Rass, 2011; Shukri, 2014; Zhang & Zhan, 2020). In my case, I often like to start my academic paragraphs with "on the one hand … on the other hand," but often my two clauses or sentences are actually expressing the same meaning. In some cases, "on the one hand … on the other hand" should be used to express two different qualities of a thing (whether good or bad), but since I'm a native Chinese speaker, I would apply this usage as a more logical expression (more of an emphasis, not to point out two sides of a thing).

Conclusion

Despite my long journey in English studies and my higher education from a native English-speaking country, I have always intentionally retained some elements of being a Chinese writer in my English writing. For example, in the previous sentence, I did not put "English writing" at the beginning of the sentence but rather introduced my background. I believe that the purpose of English as a language is to communicate efficiently and expressively, and as long as our language can be understood by people who also speak the language, then the purpose of learning the language has been achieved. Indeed, retaining those Chinese stylistic features in English writing that do not interfere with reading comprehension is also a way of enriching a language and making it alive to globalization.

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Coming to Canada alone at the age of 15, English is my second language.

Enjoy socializing and playing with kittens in the sunshine.

Working hard for a better future.

Pronouns: he/him/his

5.

SEEK HOME / HOMESICK

Tsigereda Getachew Eshete

I went to a place where they knew my name

When they called me

It sounded like home

They pronounced all my syllables correctly

They said you and I knew they meant ME

They said hello (ሰላም/salam)

And imparted their peace with me

They smiled with no fear in their eyes

Their gaze reflected the bounty of their essence

Their benevolence matched with defiance

And I knew I've found my way home.

I found my lost self on the sidelines of a foreign city

Along the dirt roads in the journey outside of me

I can almost define me by what you're not

It's in the fortitude of our broken ship

And the bliss of our dark humor

The dark edges of our luminous truth

The myth – that is our history

Our identity is a legend to you

You cannot fathom that I be the origin

And maybe, you are derived from me

In an alternate version of reality

I went to a place where they spoke my truth

You cannot understand it

And that is why I miss home,

Seek home.

The text of this chapter was written by Tsigereda Getachew Eshete and initially published in *Uplifting Blackness: A Showcase of Art by Western's Black Student Community*. It is licensed and reproduced under a Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 International License.

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She's also an avid reader and a poetry enthusiast, who enjoys reflecting on her life experiences through her poetry. She self-published an anthology, *The Unspoken Outlook*, in 2015 during her undergraduate studies in Ethiopia. This poem reflects her early experiences as an international student in Canada, exploring the isolation and aloneness she felt as a foreigner. It challenges readers to entertain different perspectives and alternate versions of reality. Phrases like "the fortitude of our broken ship" and "the bliss of our dark humor" depict the nature and complexity of her Ethiopian heritage. Proud of her Ethiopian roots, the poem represents her attempt to find belonging by bringing her identity into her new environment.

6.

A MIGRATORY BIRD ON HER WAY

Nora (Zhixin) Wu

My mother, who always wears detailed makeup, looks much younger than her peers and remains unpredictable and mysterious in my mind. It seems like I may have a kind of attachment to her that is unlike the traditional deferential Chinese parent-child relationship.

When I decided to study abroad at the age of fifteen, my mom was the only person who supported my decision, possibly because she also left her parents and four older siblings in her twenties. She made her family unhappy because her siblings had to care for their parents without her help. Exclusion from the family may have been the cost of freedom, but she became more confident in her journey of growth.

My grandma asked me, "Can you really take care of yourself and get accustomed to a new place by yourself, and will you be really happier?"

"Yes, I can," I said, with seeming confidence. But internally, I was still unsure of what would happen after I went to Canada. I had just experienced cyberbullying, which was like a nightmare around me, and all I could think about was escaping at that moment.

"You take after your mother in many aspects. I hope you can be like the migratory birds." My grandmother's dark eyes were full of depression. "Take care."

I was so young and naïve that I could not see her concern and expectation and did not really understand her symbol of migratory birds at that time.

After I arrived in Toronto, despite the good intentions of the counsellors and the dorm staff at my school, they did not understand what a sensitive girl really needed in an unfamiliar environment. I struggled with the fear of integration into the new culture, the concern of being seen as deviant by local people, and the anxiety of the language barrier. I was also at a loss because most of the time, I had nobody to rely on in this foreign country.

My heavy schoolwork and class schedule forced me to adapt to the new learning environment as quickly as possible. During that period, I witnessed some people using drugs to kill time; some were always at parties, and some, like me, were used to being alone. Studying abroad compelled me to accept new cultures and

knowledge and see things from different perspectives. Overcoming the language barrier and experiencing cultural differences alone seemed to equip me with the courage to start over in any place.

When I returned to my home country, I asked my grandma, "Do you ever regret staying in the same place throughout your whole life and not working because you needed to take care of your family?"

"No, I was *willing* to do these things," Grandma answered. Her eyes always sparkled with happiness when she talked about her children's achievements and adorable grandchildren. I saw so many wrinkles in her face, which I had never noticed before.

Just before I went back to Canada, Grandma was diagnosed with both Parkinson's and dementia, with symptoms like uncontrollable shaking, slow movements, and memory loss. She looked shorter, weaker, and needed to squint her eyes to see things clearly. There wasn't a trace of a smile on her face. Grandma seemed to know that I was going to leave again, and she held my hand tremulously, but not a word was uttered.

"I will be good, don't worry about me. I will come back soon." These were the last words spoken between us.

My grandma was a benevolent woman. It was my grandma who taught me the value of honesty and politeness when I was a little girl. She passed away due to Covid-19 in January 2023; my heart was sadder than it has ever been. After attending her funeral, I went outside; I was temporarily blinded by the sun or my tears.

I thought I could see a line of migrating birds flying across the sky, which reminded me of Grandma's words. Migratory birds flee to warmer places to avoid the harsh weather, and I thought that they must be flying away from difficulties by journeying from the north to the south for the winter every year. After the death of my grandmother, I was suddenly very afraid that she believed I would fly away like migratory birds when confronted with difficulties. I regret that I never expressed to my grandma that I wasn't trying to escape my family when I chose to leave. Unexpressed emotions and words will never die.

When my mom accompanied me, I asked her, "In winter, why do migratory birds always flee to the south? Did Grandma blame me because of my choice?" The tears came to my eyes; the half-formed words died in my throat.

"As the seasons follow each other in rotation, migratory birds keep flying between the south and the north; they are not escaping, but rather they bravely resist nature's obstacles." My mother looked at me. "They will come back when the weather gets warmer."

"Did I make the wrong decision? I want to come back now. Will I have less disappointment and worries when I reach your age?"

"It takes courage whether you choose to study abroad or come back. You can always be on your way; however, you also have to learn to accept the struggles along the way. Pay more attention to the interesting people you

meet, and the kindness others show you may make you feel better." My mom answered my question; I caught a trace of agony in her voice.

That's when it hit me that my life would never be the same again, because I understood I am responsible for my personal choices. Having the autonomy to make decisions in our lives also implies that we have to take the consequences entirely on ourselves.

My grandma ultimately respected my decision and hoped that I would have the courage to go back like migratory birds; she wasn't criticizing my decision. The road to freedom is replete with brambles and thorns for a woman, but the ties of family relationships will never be undone even when people leave. Family ties—the memories people carry of those they love and their bonds with those at home—can potentially influence them for the rest of their lives, no matter how far they travel.

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7.

HOW I LEARNED TO THINK CRITICALLY: A REFLECTION ON CULTURE AND WRITING IDENTITY

Srividya Natarajan

In my childhood home in India, almost every room contained shelves that were bursting with books in three languages. Curled up next to those shelves, or visiting the tiny local library, I devoured everything I could get hold of: novels, poetry, plays, philosophy, art history, even the dusty anatomy and physiology textbooks my doctor parents had used in medical college. My mother tongue (L1) is Tamil, a south Indian language. English is my L2—my second language—but I grew up reading more in English than in Tamil. It did not surprise anyone that I chose to study English literature in high school and, later, at university.

Since moving to Canada seventeen years ago, I have been teaching here. Since I come from a different culture, I see Western academic norms from the point of view of an "outsider." I believe multilingual writers have writing skills that are in no way inferior to those of their Canadian classmates; what they need to learn through reading and practice, however, are ways of adapting to the writing culture in Canada. I agree with Zhang that teachers have a responsibility "to help … students learn the expectations of the new academic settings and [to] raise their awareness of writing differences across cultures" (21). An important expectation in Canadian universities is that students *think critically*. International students must build a bridge between their home country's academic training and this requirement in their new setting. Reflecting on how I myself built this bridge, I have come to the conclusion that critical thinking can be taught by tapping into the strengths of an "Eastern" or "Asian" educational approach.

My education in India was very "Eastern" in approach. My teachers generally wanted me to *memorize* facts or texts and to *imitate* models. My culture was what Shen would call a "collectivist" culture: family and community were highly valued, and, unlike in the West, individualism and strong opinions were not welcome. Despite this, two things pushed me towards what the West calls critical thinking. First, as a good student, I began to *memorize* and *imitate* Western models of literary criticism for my high school English Literature exams. Second, I was a rebel by nature, always questioning everything, including my culture's beliefs. I often got in serious trouble for challenging my teachers. So if basic

critical thinking is defined as the ability a) to be curious; b) to identify and analyze problems; c) to understand where people's ideas and actions come from (e.g., family, social value systems, religion, and so on); and d) to evaluate ideas, giving clear reasons for one's point of view, I learned how to do it partly because of my temperament, and partly by reading, memorizing, and imitating models.

With practice, I got good at critical thinking, especially when I found the subject interesting. When a subject did not engage me, however, critical analysis did seem tiresome. In other words, the choice of subject plays an important role in stimulating critical thought.

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8.

"IT'S IN THE SYLLABUS!": OCCLUSION AND EXCLUSION IN CLASSROOM GENRES

Kristen Allen

While first-year university students have learned and regularly use a number of genres, most are still developing their understanding of genre as an explicit concept. When asked to define the term, they often describe it, quite correctly, as a way of classifying popular media like movies, TV shows, music, and books. For example, a streaming service will label a new show as "romance" or "horror" to help viewers find their preferred kind of story. Educational researchers argue that students of academic writing benefit from expanding and enriching their view of genre. In *Writing About Writing*, a textbook for first-year undergraduates, Elizabeth Wardle and Doug Downs (2020) explain that genres are not only a way to classify texts but are "recognizable forms of writing that respond to repeating situations" (p. 34).

Genre scholars stress that when we use genres, we are "both organizing *and* generating kinds of texts and social actions, in complex, dynamic relation to one another" (Bawarshi & Reiff, 2010, p. 4). In other words, when we as readers or writers decide to use a particular genre, we consider more than how the genre classifies texts or whether we are using the most correct example of it. We choose genres based on what they will allow us to do: that is, what social actions they will help us perform. For example, the genre of the research essay responds to a "repeating situation" in which a scholar is presenting their research to readers: it has the social function of communicating information and ideas, and of establishing the scholar's academic credibility.

The *course syllabus*—the subject of this chapter—is a classroom genre that responds to the "repeating situation" of course delivery. In North American universities, the syllabus or course outline assists students, instructors, and administrators in performing the many complex social actions that make up a course. In the context of a first-year course, one of those actions is introducing students to their new academic environment and new expectations. The syllabus serves the social function of putting students and professors "on the same page," enabling a discussion between them about how the course will unfold. However, while instructors customarily review the course syllabus at the start of term, they spend little time familiarizing incoming students with the syllabus as a genre and with how they as readers can make the best use of it. To address this gap, this article will clarify the purpose of the syllabus (or *syllabi* in the plural) as it is used in North American universities. It will then explore the ways that syllabi, like all classroom genres, reflect the academic institutions

in which they act. Studying the syllabus as a genre and examining the social actions it performs demonstrate how universities both create and limit educational possibilities.

Though the format of syllabi can vary greatly according to instructor, course topic, and institutional context, in most cases, the syllabus functions (1) as a contract, (2) as a permanent record, and (3) as a learning tool (Neaderhiser, 2016; Parkes & Harris, 2002). Firstly, while not a legally binding contract, the syllabus represents an informal agreement between instructor(s) and students about their roles and responsibilities. For example, students commit to submitting an assignment by the deadline, while the instructor commits to returning feedback within a particular time frame. The syllabus also includes policies on attendance, submitting late work, academic integrity, and accessibility. Secondly, the syllabus provides instructors, students, and university administrators with a permanent record of the course itself, such as its title, instructor(s), content, and place in the larger university curriculum. Lastly, but most importantly for students, the syllabus serves as a learning tool, helping them access resources that support their learning. These may include the contact information and availability of their instructors, referrals to campus resources such as the library, academic skills support, and accessibility services, or advice on studying and time management.

University instructors well-versed in the North American academic context tend to assume that syllabi and their usage are self-evident, requiring little explanation or clarification. However, for most incoming undergraduates, the syllabus is an "occluded" genre, meaning that they have had limited access to examples or instruction on how to use it (Neaderhiser, 2016; Swales, 1996). Instructors may bear some responsibility for this occlusion. When instructors understand their syllabus as a kind of contract, they may produce a text that resembles an actual legal contract, with complex language and technical terms that many first-year students will find hard to follow. Instructors also tend to treat their syllabi as comprehensive, covering every possible situation that might arise, and can be reluctant to revisit or adjust their syllabi even in the face of unforeseen circumstances or in response to constructive feedback from students.

In the case of international students, previous exposure to the genre may not help them acclimate to their new educational setting. As the western university model was adopted globally due to colonial and imperialist expansion, so were syllabi (Ford & jules, 2023; Mazawi & Stack, 2020). However, there can be significant differences in their purpose and content across academic cultures, with syllabi sometimes appearing "as tables of contents, as an outline of a program of study, or as a list of lectures" (Mazawi & Stack, 2020, p. 3). For example, in North American universities, students are the primary audience for syllabi, which are meant to be a guide to all aspects of the *learning* experience created by the course. Conversely, in Chinese universities, syllabi, read mainly by instructors and university administrators, guide the *teaching* experience and explain how the course fits into the larger curriculum of the department and university. All instructors who teach the course are expected to adhere to the topics, materials, teaching methods, and learning outcomes outlined in these official, centralized syllabi (Guo et al., 2012).

Syllabi tend to reproduce exclusionary power relationships still common in academic institutions. Students

have little to no say over the structure, content, and marking practices of courses designed by their instructors (Bawarshi & Reiff, 2010; Mazawi & Stack, 2020; Womack, 2017). Moreover, because they were trained according to the western university model, instructors in North America tend to privilege western knowledge production when choosing topics and readings to include in, or exclude from, their syllabi. This predisposition reinforces racist, colonialist, and linguicist assumptions about whose knowledge is worth knowing (Ford & jules, 2023; Mazawi & Stack, 2020). Systemic ableism also persists in university communities. Until recently, instructors rarely considered students with disabilities as potential users of their syllabi. Although the awareness and application of accessible pedagogies has grown, instructors still struggle to design syllabi that are more accessible not only to disabled students, but to all students (Womack, 2017).

When students learn to understand genres not just as categories, but also as forms of social action, they will inevitably become more effective users of genres like the syllabus. As we have seen, the syllabus helps both instructors and students create a shared understanding of the content and administration of a course. However, it can also limit students' ability to participate in that process by relying on overly legalistic and complex language, or by assuming that the genre itself is transparent and comprehensive. Instructors, especially first-year instructors, can address these issues by using more accessible language, by taking time on the first day of class to introduce students to the genre and its applications in the North American context, and by inviting student feedback. Students can address limitations by reading the syllabus critically, by revisiting it as the term progresses, and by providing constructive feedback to instructors. By critically considering both the educational potential and the shortcomings of the syllabus as a genre, students and teachers can together challenge the occlusions and exclusions enacted in it.

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9.

MAKING SPACE FOR INCLUSIVE TEACHING: TWO WAYS OF DECOLONIZING THE SYLLABUS

Anmol Dutta and Maya Jaishankar

Decolonization of education has become an important concern for both students and teachers today. According to the Library and Cultural Services of the University of Essex, decolonization refers to "identifying colonial systems, structures and relationships, and working to challenge those systems" (par. 1). It involves a paradigm shift in the way non-white cultures are imagined and understood. It encourages persons with marginalized identities to claim space within the dominant discourse. We argue that decolonizing North American education is partly about resisting the privileging of Western ideas, values, and texts over all others, and partly about offering students and teachers an actively inclusive space that supports diverse perspectives. We consider how moves towards resistance and inclusivity could play out in one particular aspect of teaching English Literature: challenging the canon.

The term "canon" in English Literature refers to the collection of literary works that are believed to be of great and lasting cultural and aesthetic value. This set of texts is understood to meet agreed-upon standards of literary excellence. The works of William Shakespeare, James Joyce, Charles Dickens, and William Wordsworth, among other authors studied in first-year English Literature courses, are usually included in "the canon."

The canon of English Literature, for many decades, was haunted by the ghosts of colonialism and was complicit in a systematic process of exclusion. Texts valued as canonical often presented white, dominant-group, male, cis-hetero, non-disabled characters as complex, significant, and worthy of attention. Many canonical texts *othered* or contained negative representations of racialized, Queer, female, non-cisgender, or working-class characters. For instance, Shakespeare's play *The Tempest* centred white male characters like Prospero and Ferdinand, while othering—even demonizing—Caliban, a character who has been read as a racialized or Indigenous person.

There is an implicit assumption among supporters of the traditional canon that all students have the literary awareness, the knowledge of the historical contexts, cultural cues, and norms, and the ability to relate to the socio-cultural settings and characters that make the study of canonical texts especially rich and meaningful.

But courses that focus on the canon have made some students who identify with the negatively represented (racialized, working-class, Queer, female) characters feel a sense of discomfort, otherness, or exclusion.

Historically, the marginalized student who identified with what was represented as otherness in the canonical text was put in the position of having to alter their understanding to suit the milieu of the classroom. The emotional and intellectual labour involved in adjusting their understanding in this way often created a sense of alienation—a feeling that the course and its texts did not reflect them, offer them role models, or echo their cultural voices. In other words, the labour of *belonging* in this space fell to the marginalized student. As Nicole Ineese-Nash noted, this labour in turn reinforced a "system that we [had] all just accepted as being the singular truth, when actually there are multiple truths" (qtd. in Sloan, par. 6). Today, students, scholars, and teachers increasingly acknowledge that the canon of English Literature needs to be challenged if the discipline is to be welcoming to diverse students and readers. There are two ways of enacting this challenge: the first is to decolonize the syllabus by including texts centering identities and groups neglected in the traditional canon; the second is to teach canonical texts differently, *against the grain*, through an inclusive lens.

What would a decolonized syllabus look like? It could give equal weight to canonical texts and newer texts that address similar themes. For instance, *West Side Story* has been read as an adaptation of Shakespeare's *Romeo and Juliet* that makes the classic play socially relevant to twentieth and twenty-first century audiences.[1] We could go beyond the North American literary world to find other examples of responses to canonical texts, or texts on similar themes. For instance, Chimamanda Ngozi Adichie's non-canonical *Half of a Yellow Sun*, set in Nigeria, could be taught as a response to Charles Dickens's canonical *Tale of Two Cities* and could be read side by side with it. Vishal Bhardwaj's film *Haider*, set in Kashmir, India, reconfigures Shakespeare's *Hamlet* within the geopolitical realities of India-occupied Kashmir. The translocation of Shakespeare's work into a space that the playwright himself could not have imagined offers new meaning-making avenues. Bhardwaj's *Haider* offers a distinct perspective on the themes in *Hamlet*: a perspective that invites viewers to engage with India's complex and deeply troubled history with Kashmir. Instead of reading Shakespeare or Dickens exclusively in their own social and literary contexts, placing their work in today's world by reading such adaptations widens their relevance while introducing multiple voices and perspectives into Literature courses. What this introduction of less-heard voices into the conversation means for students from dominant groups is that they have an opportunity, as Spivak put it, to "learn how to occupy the subject position of the other" (121). This transfers part of the labour of creating an inclusive space from marginalized students to students from culturally dominant groups.

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1. *West Side Story* began, in 1957, as a musical play conceived by Jerome Robbins, with a book by Arthur Laurents, lyrics by Stephen Sondheim, and music by Leonard Bernstein. In 1961, it was made into a film which can be accessed by students with Robert Wise and Jerome Robbins as directors. In 2021, a remake of the musical was directed and produced by Stephen Spielberg.

How could we teach the canon differently? In teaching a canonical text, an instructor could unpack what it means in an *intersectional* context, addressing realities of race, gender, class, and other forms of social privilege. Coined by Kimberlé Crenshaw, the term "intersectionality" refers to ways in which an individual occupies multiple spaces of identity (associated with multiple kinds of privilege or discrimination). For example, a person can be both Queer and racialized (i.e., doubly marginalized); a person can be white and female (privileged in one way, marginalized in another). An intersectional framework allows teachers and students to address the multiple sites in which a text anchors itself, and lets each reader forge a relationship with it based on their identities. We can read canonical texts against the grain, which often means deliberately looking at them from marginalized perspectives. For example, using a postcolonial lens to read Jane Austen can help us see aspects of her work that mainstream critics do not highlight. Edward Said, in his pioneering work of postcolonial criticism titled *Culture and Imperialism*, points out that the English world of Austen's *Mansfield Park* depends for its existence and wealth on a plantation in Antigua, which is barely acknowledged in the text (Said 102-15). As Ursula Lindsey notes, Said urges that we read "the historical power dynamics embedded in the story and the individual lives that Austen dramatizes so brilliantly" *together*, not separately (par. 3). The literary reading of character, plot, and style and the postcolonial perspective inform each other, furthering the student's understanding of the text's social and ethical complexity.

Reading canonical texts in this critical, resistant way offers generative possibilities for learning about lived global histories while engaging readers' diverse positionalities. Teaching canonical texts through an intersectional lens and deliberately including non-canonical texts in the syllabus challenge dominant belief systems and help us engage with realities that are often unexamined or disregarded in English Literature courses. The labour of decolonizing the syllabus and teaching "multiple truths" is active, tiring, and continuous. The key is quiet and ongoing resistance.

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10.

VILLANELLE FOR THE WRITING CENTRE: A MONOLOGUE

Lisa Kovac

What can I help you with this afternoon?

Try reading that out loud: how does it sound?

"Are," not "is," since there's more than one raccoon.

You've organized this draft well. Now let's prune

some modifiers: "kind of thing;" "around…"

What can I help you with this afternoon?

You have some good ideas, but they're strewn

all over. What gives them their common ground?

"Are," not "is;" there's still more than one raccoon.

Your grammar's fine; your thesis needs work: "June

is the best month." Why? Summer? You'll be gowned?

What can I help you with this afternoon?

That argument's improved. If you fine-tune

the grammar, strings of words will be unwound:

"are," not "is," since there's more than one raccoon.

Neat topics: "why our dollar has a loon,"

or "coin-retirement when new queens are crowned."

What can you help me learn this afternoon?

Remember "are" for more than one raccoon.

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11.

STUDENTS' RIGHT TO THEIR OWN WRITING VOICE: HOW THREE "LITERACY BROKERS" CAN SUPPORT "AGENTIVE PARTICIPATION"

Christin Wright-Taylor

In the 1970s, the Conference on College Composition and Communication (CCCC) issued a statement titled "Students' Right to Their Own Language," which has widely been abbreviated to "SRTOL." Here is the statement as it was originally adopted in 1974:

> We affirm the students' right to their own patterns and varieties of language—the dialects of their nurture or whatever dialects in which they find their own identity and style. Language scholars long ago denied that the myth of a standard American dialect has any validity. The claim that any one dialect is unacceptable amounts to an attempt of one social group to exert its dominance over another. Such a claim leads to false advice for speakers and writers, and immoral advice for humans. A nation proud of its diverse heritage and its cultural and racial variety will preserve its heritage of dialects. We affirm strongly that teachers must have the experiences and training that will enable them to respect diversity and uphold the right of students to their own language. (Conference on College Composition and Communication, 1974, "To Readers of *CCC*")

This statement affirms some radical ideas about language diversity in education that still resonate today. These ideas were born in the crucible of protest and activism by African American scholars, with Geneva Smitherman at the forefront. These scholars fought for the full recognition of non-mainstream dialects of English, particularly Black English Vernacular (BEV). Linguists have long asserted that Black English Vernacular was a valid form of English, in every way cognitively and expressively equal to mainstream Englishes. Writing scholars asked: *why shouldn't students claim the right to bring their whole selves, language resources and all, to the classroom?* While "Students' Right to Their Own Language" was rooted in the fight for widespread recognition of Black students' linguistic equality, this statement also supported recognition of the linguistic equality of multilingual students. As Smitherman (1995) puts it so eloquently, "Black students' right to their own language has made possible all students' right to their own language" (p. 25). This essay builds on SRTOL to argue that multilingual students not only have the right to their own language, but also have the

right to write in their own academic voice. In order to do this, multilingual writers and international students can use three literacy brokers to help them access academic writing: writing centres, office hours, and generative AI.

Professors who are not specifically trained in inclusive writing feedback may make multilingual international students feel they are "bad writers." Many multilingual students, whether their first language is something other than English, or whether they speak a type of World English, may feel that they are not meeting the expectations for writing in North American Academic English. Such students may be empowered by the fact that SRTOL places the responsibility for supporting multilingual students on *teachers* by asking them to "uphold the right of students to their own language."

Linguists and writing scholars have offered several insights about Academic English that help to support multilingual writers finding and writing in their own voice:

- First, they have noted that "Standard" English is a myth. Multilingual students, who shuttle between languages and dialects, know that language is not stable, fixed, or perfect. Language is organic. It evolves, grows, and changes over time, for different purposes and cultural contexts (Firth & Wagner, 2007).
- Second, everyone has to learn how to write in Academic English (Matsuda, 2006). As Heng Hartse and Morphett (2024) put it, "Academic and professional writing is a second language for everyone: no one is born knowing how to properly cite sources or craft airtight business proposals" ("Needed at All Universities" section). Students whose home language is close to Standard English have an advantage, but even they need to adapt to new expectations.
- Finally, for the reasons above, there is no such thing as linguistic homogeneity in a university classroom (Matsuda, 2006). Classrooms are full of students from a wealth of demographics, and now—more than ever—with the easy flow of immigration and travel and exchange around the world, classrooms are cosmopolitan.

Given these points, many writing scholars believe that when multilingual writers are invited to draw on their linguistic and cultural backgrounds, their writing creates new critical pathways for Academic English (Canagarajah, 2013). In other words, multilingual writers have a unique writing voice that is important to and necessary for academic discourse today.

While linguists and scholars have challenged Standard English, there are professors and employers who still want writing to conform to certain norms. The conflict over students' use of diverse Englishes is ongoing. Expectations regarding students conforming to the dominant variety of English are therefore not the same across all disciplines and classes at universities. The good news is there are resources on campus to help multilingual writers learn how to write Academic English in a way that preserves their thoughts and writing voices while still helping them effectively meet different expectations.

Most campuses offer resources for writing clearly and accessibly in Academic English, while still potentially preserving the writer's unique writing voice. This essay calls these resources "literacy brokers," borrowing a term from Mya Poe (2013). Poe (2013) uses this term to describe the networks of collaborators and mentors who give multilingual writers access to "resources in order to gain proficiency with disciplinary discourse" (p. 177). Literacy brokers can support the writing journey by making academic writing norms and expectations more transparent to multilingual writers, thereby empowering them and boosting their writing confidence.

The three literacy brokers discussed here—writing centres, office hours, and generative AI—while very useful, come with their conflicts and biases. Situated as they are in North American institutional systems, which are shaped by a predominantly Western-European worldview, these literacy brokers can sometimes feel tricky for multilingual students to access. Ilona Leki (1995) documents no less than fifteen coping strategies that multilingual students employ while completing a standard writing task in their academic program. The layers of coping strategies required by multilingual students to navigate the systems, power dynamics, and cultural norms of writing centres, office hours, or generative AI can be an obstacle to sustained use. To that end, the section below gives a brief overview of each literacy broker with an eye to making it less mysterious and hopefully a little easier to use.

Literacy Broker 1: The Writing Centre

In her essay on writing centres, Genie Giaimo (2024) reflects: "Writing can be a lonely, stressful process. Writing centers mitigate such issues. They also propagate community—and joy" (section 6, para. 3). Studies have shown that students who regularly use the writing centre, especially diverse student writers, feel more confident about their writing and perform better on their writing tasks (Salazar, 2021). This is great news for multilingual writers. Giaimo (2024) also says, "[T]here are few places … where a group of trained and *kind* experts will engage with not only your writing but also your ideas" (section 1, para. 5). In these appointments, writing consultants employ a range of techniques to help students improve their writing strategies and confidence. In other words, while multilingual students may come to the writing centre to have their grammar or citations "fixed," ideally, they leave the writing appointment with one or two more tools for the writing task. As Stephen North (1984) once wrote of writing centre staff, "Our job is to produce better writers, not better writing" (p. 438). In this way, the goal of writing centres is to empower students as writers.

Even with all these writing centre benefits in mind, multilingual students from outside Canada may still struggle to navigate the social context of the writing centre as well as the cultural norms associated with accessing and using this service. Since multilingual students can use positional agency to effectively "take action" in a particular academic context once they understand that context (Vaughn, 2018, as cited in Karam et al., 2021, p. 372), some unpacking of the context would be helpful.

Perhaps the most powerful resource writing centres offer is the one-on-one appointment with a writing consultant. Writing consultants can be fellow students who have been especially trained to help with writing;

they can also be professional writing staff or writing faculty. While it might feel intimidating to meet with a writing consultant, these staff members genuinely want to help writers succeed. Understanding the social context of the writing centre means understanding that writing consultants do not grade or have any power over the formal assessment of writing. In addition, many writing centres provide confidentiality for the students who meet with them. That means that writing consultants will not talk to the writer's faculty members or peers without the writer's consent. In light of all this, multilingual students can make the most of their experience at the writing centre by being as clear as possible about the kind of writing support they need. For example, multilingual students can ask for help with the following writing tasks: understanding the writing assignment requirements, generating writing for a writing assignment, structuring and organizing ideas, writing a thesis statement, structuring paragraphs, understanding grammar and mechanics, learning pronunciations, and formatting citations.

Literacy Broker 2: Office Hours

Multilingual students can meet directly with their faculty to get help with writing assignments through office hours, when professors or teaching assistants open hours in their schedule for students to visit and ask questions about course work, get clarity on course concepts, or generally connect with faculty about learning. Margaret Smith and colleagues (2017) note that focused interactions between students and faculty help build students' skills and academic belonging, along with their achievements, their confidence, and their aspirations for future paths. Taking the opportunity to use office hours to get clarity on writing assignments for a course is one of the best ways for multilingual students to learn how to do well on a writing assignment.

With that said, as with writing centres, approaching a professor during office hours can be riddled with cultural nuances and power dynamics that are difficult for multilingual students to navigate. To that end, Karam et al. (2021) recommend that students use "agentive participation" to bridge interactions with their teachers (p. 388). By "agentive participation," they mean that multilingual students actively engage with their teachers and learning environment. Most professors genuinely want to see their students succeed and are happy when students take the opportunity to meet with them during office hours. Multilingual students can exercise "agentive participation" by making connections between what they are studying and their own backgrounds and identities. Sharing to whatever extent they are comfortable about their home cultures and languages in relation to the writing task will help the professor understand how best to support them. The professor will likely learn something about the student's home culture and language, too, which may improve the inclusivity of the environment. When the professor and student are able to talk about the ways that the student's home culture and language inform their writing process, it creates opportunities for the student to bring their full writing voice to the assignment, linguistic difference, and all.

Literacy Broker 3: Generative AI

We cannot discuss literacy brokers without naming the most recent writing tool to enter the academic scene.

Generative Artificial Intelligence (AI) has thrown universities into a whirlwind of possibility and panic. This powerful technological tool promises to do the heavy-lifting of academic writing for students, thereby relieving the mountains of pressure on student shoulders, especially multilingual shoulders. But can it really do all that? As the old adage goes, "If something seems too good to be true, it probably is." The potential and limitations of generative AI are still a mystery. In the meantime, while there is no doubt that generative AI might be a useful tool for writing and learning, there are two things every multilingual writer should be aware of when considering using generative AI in their writing.

First, while generative AI is very good at creating natural-sounding language, it is not good at thinking (Mahowald et al., 2024). Language and thought are inextricably linked in the writing process for humans. When we write, we shape our thoughts, clarify ideas, and make connections in our brain (Adler-Kassner & Wardle, 2015). However, language and thinking are not equivalent in generative AI. Mahowald et al. (2024) call the assumption that language and thought are equivalent the "good at language > good at thought" fallacy (p. 517). When using generative AI, writers should be careful not to let it "think" for them. Instead, students should keep the thinking for themselves and try to use generative AI to streamline mechanical tasks associated with writing, for example, formatting citations, checking spelling, and correcting grammar.

Second, understanding that generative AI is a product of those who have programmed it is important when considering when and how to use it. This means that "human" biases and prejudices about language can influence the algorithms and coding that guide generative AI. Nearly everything mentioned earlier in this article about the power of linguistic difference in writing is lost on existing versions of generative AI. For example, when students ask generative AI to write for them or revise their original writing, it tends to flatten their writing voices and make them sound like computer-generated prose. SRTOL says that a student's linguistic background enriches their writing. However, generative AI is not (yet) able to help a student integrate their cultural and linguistic background into their writing in the same way a writing consultant or professor can. So, while it can be tempting to use generative AI to make writing sound "natural," multilingual students should resist handing over their writing voice to AI. In the end, we can think of generative AI as a literacy broker that supports the writing process, rather than as doing the writing entirely.

Conclusion

The CCCC told students 50 years ago that they had the right to learn and write in their own language. Today, we can build on this statement with the help of literacy brokers to empower multilingual writers to write in their own voice. SRTOL and the consequent research remind us that multilingual writers are not broken writers. They have unique cultural and linguistic resources that enrich academic writing. As the CCCC writers state in SRTOL, the writing of multilingual writers "in whatever dialect, makes sense and is important … [and] we read it and are interested in the ideas and person that the writing reveals" (1974, p. 15).

A Note on This Article

This essay follows the "They Say/I Say" formula outlined by Graff and Birkenstein (2021) in their textbook *"They Say/I Say": The Moves that Matter in Academic Writing*. The essay begins by referencing a pre-existing document from the Conference on College Composition and Communication. This is what Graff and Birkenstein call the "They Say." The essay uses "They Say" as a starting point to frame the topic and context of the paper. Then the essay pivots to "I Say." At this point, the essay posits its thesis and key supporting points for the rest of the essay. Students could use the "They Say/I Say" template to organize their next research or position paper.

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12.

"THE POSITIVE FEELINGS THAT WRITING BRINGS ME": A CRITICAL LANGUAGE AWARENESS (CLA) WRITING ASSIGNMENT

Sheila Batacharya and Phuong Minh Tran

Context and Purpose of the Writing Assignment

Professional English Language Skills (PELS) is an asynchronous writing development program at University of Toronto Mississauga (UTM). The PELS program seeks to address the linguistic and cultural needs of diverse students on campus and advance Equity, Diversity, and Inclusion (EDI) principles. This essay discusses the final writing task in PELS, "Module 8 Written Reflection Assignment" (see Appendix). This assignment asks students to read an article by Samantha Looker (2016), in which she explores the concept of language diversity and Students' Right to Their Own Language (SRTOL) (Conference on College Composition and Communication, 1974; Looker, 2016, p. 176). The assignment then asks students to briefly summarize the article and reflect on their learning experiences in PELS.

The Language Awareness (LA) and Critical Language Awareness (CLA) Frameworks

In previous work conducted with research ethics board approval (Tran & Batacharya, 2023), we analyzed Module 8 writing samples using a Critical Language Awareness (CLA) framework (Shapiro, 2022). This framework allowed us to assess whether PELS curricular interventions were effective and fostered students' Language Awareness (LA) and/or their CLA. LA refers to "explicit knowledge about language, and conscious perception and sensitivity in language learning, language teaching and language use" (Association for Language Awareness, as cited in Shapiro, 2022, p. 29). Furthermore, LA implies that students should notice and comprehend the form, function, and use of language to become better language users. CLA indicates knowledge of "the intersections of language, identity, power, and privilege, with the goal of promoting self-reflection, social justice, and rhetorical agency" (Shapiro, 2022, p. 55). In other words, CLA captures students' ability to understand and be critical of the politics of language, but also to know how adapting their own language practices to their contexts will benefit them.

Analysis of Student Responses to the Module 8 Assignment

Our analysis of Module 8 writing samples reveals that participants experienced and overcame writing struggles,

reflecting growing Language Awareness (LA). One international student remarked, "My first language is not English, so sometimes it is more difficult to write academic papers" (Tran & Batacharya, 2023, section 4.1). Similarly, a domestic student explained: "Being born in Canada, I still struggle with academic writing" (Tran & Batacharya, 2023, section 4.1). Overall, students noted that PELS helps them address challenges effectively. Another international student explained that the course increases students' understanding of academic writing conventions and builds confidence: "As I become more proficient at applying the rules of writing, I believe that the positive feelings that writing brings me will become even richer" (Tran & Batacharya, 2023, section 4.1).

Multiple students demonstrated greater awareness of academic writing expectations and of their sociopolitical currency and value, thus reflecting their growing Critical Language Awareness (CLA). As one domestic student wrote, "we can find language ideologies in academic writing, therefore it is important to look back and understand where the expectations came from and how to manage those expectations" (Tran & Batacharya, 2023, section 4.2). Students importantly used descriptive terms instead of evaluative terms to discuss standardized language, thus showing that they challenged the privileging of standard English. For example, a domestic immigrant student wrote: "[PELS] encourage students to come up with their own ways of using words and sentences, with an emphasis on the 'recommended' method for a standard writing assignment, and the standard expectations" (Tran & Batacharya, 2023, section 4.2). In addition, one international student highlighted the academic cultural influence and value of English varieties (such as Global Englishes, spoken in different parts of the world): "The variety of language in academic writing also plays an important role in cultural spread and exchange" (Tran & Batacharya, 2023, section 4.2). This finding indicates that students understand language hierarchies and the tension surrounding language variations (Godley & Minnici, 2008), thus demonstrating their growth in CLA.

Discussion

Our study indicates that students acquired both LA and CLA to a varying extent (Tran & Batacharya, 2023). Furthermore, their written reflections convey nuanced understandings about how standard English is privileged and rewarded, and they seek the benefits of using academic writing conventions to write more effectively. However, students also recognize the legitimacy and cultural value of other English varieties, and they appreciate engaging with linguistic and cultural diversity, thus learning about sociolinguistics (how language interacts with social structures) and linguistic equity and inclusion. In other words, our study findings show that PELS's approach to English language and writing development reflects "a dual commitment to pragmatism and progressivism" (Shapiro, 2022, p. 281) while fostering students' success and expanding their understanding of language in relation to power.

Conclusion

To sum up, the Module 8 Assignment asked students to consider language through a sociolinguistic lens and simultaneously reflect on PELS. By reading a text about linguistic diversity (Looker, 2016) as they work

on this assignment, students acquire metacognitive knowledge about writing and language. In other words, students learn how to write for a particular context and make informed choices about the writing conventions in academic college writing. Specifically, our study indicates that students increased their competency in writing conventions "while also acknowledging the socially constructed, pragmatic, and innovative elements of language use" in a critical and empowering way (Tran & Batacharya, 2023, section 5).

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Appendix

PELS Module 8 Written Reflection Assignment Description

For this assignment you will write a reflection paper to discuss how the content of Looker's (2016) article has affected your ideas about language learning and academic writing.

> Looker, S. (2016). Writing about language: Studying language diversity with first-year writers. *Teaching English in the Two-year College*, 44(2) 176–198.

What is reflective writing? Reflective Writing requires "the ability to think about and critically analyze experiences to improve understanding" (RGASC, n.d.).

In this assignment you will describe and examine your experience of reading the article by Samantha Looker (2016). Instructions:

1. Describe and assess the article by Samantha Looker (2016).

2. Explain connections between the article and a PELS course concept or theme.

3. Discuss the relevance of the article with respect to a PELS concept or theme.

4. Conclude your reflection by connecting the article to your future studies or a personal experience. This last step is critical in Reflective Writing as it provides an opportunity for you to explain the learning that occurred for you.

Source used in the design of this assignment: Robert Gillespie Academic Skills Centre (RGASC), University of Toronto Mississauga. (n.d.). Fundamentals of reflective practice (reflective writing).

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Supplemental English for Academic Writing Program," in the *Journal of Second Language Writing* (Tran & Batacharya, 2023), and she is the recipient of the 2024 ISUP Faculty Teaching Excellence Award.

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13.

INTERROGATING ACCENTISM IN ACADEMIA: AN INTERNATIONAL GRADUATE STUDENT'S REFLECTION ON HER RIGHTS TO HER LANGUAGE

Mary N. Ndu

A nation proud of its diverse heritage and its cultural and racial variety will preserve its heritage of dialects. We affirm strongly that teachers must have the experiences and training that will enable them to respect diversity and uphold the right of students to their own language. (Conference on College Composition and Communication, 1974, "To Readers of *CCC*")

I was an international student from an English-speaking country colonized by the British, and English was my primary language of instruction. However, my first socialization into language was with my family, then with school. English, therefore, was a foreign language. I am Igbo and speak a distinct dialect of the language. The Igbo language is made up of varieties of dialects, each with its distinct pronunciations. My particular dialect, for instance, does not have the letter R. Growing up, while learning English, I struggled with the letter R, so *rice* was *lice*. When I began to learn English, if I could avoid saying a word with R, I intentionally did so—but how many words in English can you use in a part of speech without R? Not many!

This conflict between my Igbo dialect and English has persisted throughout my life. However, this is not a conflict unique to speakers of the Igbo language. Any international student will attest to the struggle to produce text in English because their primary language often takes precedence in the process of interpretation and writing. Can academic institutions accomplish the objective of educating students by deemphasizing uniformity in writing and speech and encouraging creativity and expression without considering students' nonstandard accents or patterns of writing?

Accent stereotyping or accentism may seem novel, but it has been at the forefront of colonization for over 500 years. Accentism is a conscious or unconscious bias against groups of people based on their accents (Munro, 2003; Sumantry & Choma, 2021). Often, this bias is perpetuated by those with power. Lippi-Green (2011), using the Standard American English, highlighted how dominant institutions intentionally enforce the adoption of one language or accent over another. We all have some form of an accent, and downplaying

the importance of other linguistic forms contributes to marginalizing them (Lippi-Green, 2011). As schools continue to emphasize the decolonization of classrooms, what does it really mean to decolonize a Canadian classroom for an international student? I believe this means acknowledging and recognizing linguistic plurality, the many ways in which people from around the world use language. In my view, it is the only way to begin addressing the issues related to accent stereotyping in writing and speaking.

I will provide context for my argument on the value of creating a space for the coexistence of various linguistic patterns. My first experience with linguistic disparity or exclusion came from the constant "Hmm, what did you say?" during class or even when shopping on campus. I was always worried about speaking in class because I did not want to be asked to repeat myself. I worked with foreigners in my home country for years and do not remember when I had to repeat myself in the workplace. However, I find that I have to continuously defend how I speak and write in North American academic spaces.

A while back, a friend shared her experience in class. She said:

> I was one of four African students. I raised my hand to speak during class discussions, and the instructor continued speaking without acknowledging it. Maybe she did see me, I thought. A fellow African student had to draw her attention to the fact that I had my hand up. Of course, at this stage, I just wanted the class to end. After I provided my response and example relating to the topic, the instructor did not confirm or acknowledge my ideas despite asking that I repeat myself. The instructor's attitude invalidated my input, and with that single interaction, I never spoke again in that class for the rest of the term.

My friend is not alone in this experience. Many international students, myself included, share similar experiences. Scholars have shown that teachers' acknowledgment or confirmation of students' contributions in class directly impacts international students' performance (Eisenchlas & Tsurutani, 2011; Hsu & Huang, 2017; Nakane, 2006). Similarly, studies indicate that stereotyping of international students' accents is evident even when they are understood (Lan et al., 2023). We use the same medium of English even though we pronounce or say words differently. According to Kang and Rubin (2009), when people hold preconceived notions about certain groups or accents, it affects their intention to understand. Kang and Rubin called it reverse linguistic stereotyping (RLS).

Personally, I believe that in any multicultural environment, people should make the effort to build skills to accommodate differences. I have found myself many times struggling to understand a native English speaker because of how they enunciate words. Yet, I see it as my responsibility to develop the competency to listen to and understand everyone I encounter. Similarly, I have found that enunciating slowly helps when conversing with people to accommodate differences in my listeners.

We know that differences in language have always existed, with one group being privileged over another

(Munro, 2003; Sumantry & Choma, 2021). However, the presence of accentism within academia should prompt an interrogation of language in practice, especially in classrooms. Most importantly, there is an urgent need to investigate the role of such biases on international students' mental health and wellbeing. Students should not be forced to accept that one form of writing or speaking is sacrosanct, or preferable to other forms of writing and speaking. The Conference on College Composition and Communication (1974, "To Readers of *CCC*") summed this up well when it said, "the claim that any accent is unacceptable amounts to an attempt by one social group to exert dominance over another. Such a claim leads to false advice for speakers and writers and immoral advice for humans."

While I can confirm that my accent did not affect my performance, it affected my ability to interact with non-African descent students because I perceived I may need to accent switch to communicate. I have processed this experience, learned, and applied that learning to build my resilience. I hope that in reading this essay and reflecting on it, other international students realize—not as late as I did— that they matter and have every right to their language.

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14.

THE ORIGINAL GRAMMAR POLICE: THE 18TH-CENTURY CONSTRUCTION OF "PROPER" ENGLISH

Amanda Paxton

Choosing one's words can be a source of anxiety, especially in academic or business settings. Both those who grew up speaking English and those who have learned it as an additional language often feel pressure to speak and write so-called "proper" English in order to be taken seriously. Awareness of the connections between varieties of English and social class or region has a long history in Britain, but the idea of a "correct" form of English gained prominence at one specific time and in a specific place: 18th-century London, England. Due to factors described below, the 18th century saw a surge of interest in establishing rules for how English should be written and spoken: a project now described as Standard Language Ideology (SLI) (Curzan, 2014; Lippi-Green, 2012). This paper argues that understanding the historical roots of SLI helps us recognize that what people often think of as "correct" English is a construct—that is, an idealized way of speaking or writing that has little relationship to how people *actually* speak and write. Such an understanding reminds us that the many other varieties of English spoken today are just as vibrant as—and perhaps even more useful than—the English commonly taught in schools and expected in university-level writing.

18th-century England was characterized by massive social change. The number of people living in cities grew faster than ever before, with the city of London more than doubling its population over the course of the century (Hickey, 2010, p. 9). Those arriving from other regions of England and from Scotland, Wales, and Ireland brought their own distinct languages and their own forms of English. The second half of the 18th century also saw the arrival of enslaved people of colour from colonized lands in the Caribbean and West Indies, brought to England to provide forced labour in the households of their enslavers (Sharpe, 2000, p. 520). These displaced individuals brought even more language variety to London. The number of people speaking English globally more than doubled at this time as a result of colonial expansion, travel, and trade (Bailey, 2010, p. 185). Travellers often brought back new versions of English influenced by other cultures and languages, adding even more variation to the types of English heard in the streets of London. Different forms of English, spoken in different areas of the country and the world, were mingling with each other like never before.

One response to this increase in language variety was unease, especially from people who feared forms of speaking and writing that they were unfamiliar with. The writer Jonathan Swift (1712) proposed creating

an academy to correct what he saw as the "Corruptions" of the language (p. 8). In 1747, the writer Samuel Johnson published *The Plan of a Dictionary of the English Language*, which announced his intention to create a dictionary of English that would establish the meaning of English words once and for all to prevent further change. Of course, any attempt to establish one "proper" form of English—often called Standard English today—must include a decision about *which* version of English should serve as the basis for it. For people like Swift and Johnson, the choice was clear: the version spoken by wealthy landowners born and raised in London would be the basis of Standard English. The century saw the publication of enormous numbers of books like grammar manuals and pronunciation guides promising to train readers to write and speak like rich Londoners. (See, for instance, John Newberry's *An Easy Introduction to the English Language* [1745] and John Walker's *Critical Pronouncing Dictionary* [1791].) Such books are described as "prescriptivist" because they aim to "prescribe" (that is, to dictate) the way people use a language. Much of the English enshrined today in dictionaries and grammar manuals, and in expectations for academic writing, can be traced back to the language of the 18th-century elite.

The decision to use the English of the London rich as the standard was not a reflection of any superior clarity or value in that dialect. Rather, the choice reflected an exertion of class privilege and power that assumed that other forms of English were inferior and treated them as such. By pressuring users of other varieties of English to adopt their version, 18th-century prescriptivists tried to preserve a system of social class that artificially elevated wealthy Londoners over other groups. In other words, the prescriptivists were the original grammar police, constructing what is often called "proper English." They were also promoting "linguistic insecurity" among people who were not born into money but were trying to improve their circumstances (Labov, 2006). Indeed, members of the growing middle class such as shopkeepers, tradespeople, and lawyers responded by purchasing grammar manuals and pronunciation guides meant to teach them this "proper" English and thus improve their status and business opportunities (Beal, 2010).

A standard or "prestige" version of English continues to be used as a way to determine social, economic, and geographic mobility in a globalized world (Singh, 2013), with the International English Language Testing System exam being a primary example (Hamid et al., 2019). Nonetheless, there is now a growing acknowledgement of something that Samuel Johnson realized after completing his English dictionary in 1755: language is by its nature always shifting, and trying to fix, or "embalm," it into one form is an impossible task (Johnson, 1755). Now, as in the 18th century, people use multiple varieties of English and make themselves understood in different ways depending on the context. Moreover, communication experts such as Heather Hansen (2018) have begun pointing out the usefulness of Global Englishes—varieties of English that often have a more straightforward grammar and vocabulary than Standard English—as a means for businesspeople to communicate in a world that is increasingly multilingual. Looking back on the 18th century reminds us that the form of English that is prized by SLI stems from a variety that was singled out centuries ago not because of its clarity or practicality, but for its association with the upper classes. Today, instead of worrying about using

one form of English because of linguistic snobbery and power-grabbing practised three hundred years ago, we can allow ourselves to embrace multiple forms, each with its own beauties, uses, and joys.

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15.

THE LANGUAGES WHERE I AM FROM: A LITERACY JOURNEY

Helen Lepp Friesen

Students in introductory academic writing classes come from many different backgrounds, with different languages and skills. As Paulo Freire (1970) asserts, students are not blank slates; they come with prior knowledge and insights into language and culture. To celebrate the beauty of those heritages and to get to know my students in an introductory academic writing course, I have used George Ella Lyon's poem "Where I'm From" (2010) as a writing prompt. After reading George Ella Lyon's poem, I provide my students with a fill-in-the-blank template to write their own "Where I'm From" poem. I also let my students know where I am from using Lyon's poem as a template:

I Am From *Hola* and *GutenMorgen*

I am from freeze dried laundry in the winter

    from Orion in a summer sky and the southern cross.

I am from an expansive vegetable garden

    and a lime tree right outside the kitchen door.

I am from the reading tree in the front yard

    whose branches kept secrets.

I am from raisin tarts and *empanadas*

    from *Hola* and *Guten Morgen*

    from Helen and Peter H.

I'm from erupt in anger followed by too long silence

    and from do as you are told and don't ask too many *preguntas*

from explore the world and creativity has no boundaries.

I am from "*der Herr ist mein Hirte*"

and wooden church pews

from holding your breath, staring at the clock, and

sprinkling salt from the balcony.

I am from booming John and muted Agatha

from peppermint cookies and outdoor *asados*

from the dragon tattoo on my Opa's arm

and the Chinese passport he acquired to immigrate to Canada.

I am from the 1-inch doll named Diane

my father got me when I had rubella.

I am from those memories

faded and unreliable

that continue to shape my present.

I tell my students about my language acquisition and include a literacy journey assignment as part of the course. My first language was a German dialect which had been passed down for multiple generations. Therefore, the German I spoke was mottled with idioms and pronunciations that sounded flat and unfamiliar to other German speakers. I learned English when I was 5 and went to school in Canada, where we lived at the time. As a teenager, I moved with my family to a German speaking community in Paraguay and attended a bilingual German Spanish school, where I had to relearn German with "conventional" pronunciation and grammar which bruised my mouth and my confidence and turned out to be more challenging than learning Spanish from scratch. I remember the frustration of an assignment that required memorization of a short Spanish poem. I studied for hours trying to recite words I did not understand. Code switching, or switching languages in a sentence or phrase in keeping with the cadence and style based on need or perceived need (Benson, 2001; Sitaram et al., 2020), was a common occurrence in my home, where we wove together English, German, Spanish, invented words, and various dialects. Code switching has been a familiar experience in our children's lives as well.

I left Paraguay in my early 20s to study in the United States, where I relearned academic English. When my sister and her young children came to visit from Paraguay, our children fortunately all shared English as a common language. The neighbourhood where we lived in New Mexico at the time was very similar to my sister's neighbourhood in Paraguay, where fences or walls surrounded backyards. During a game the children were playing, the ball flew over the wall into the neighbour's yard. My then 6-year-old nephew scrambled onto the wall. Seeing the neighbour boy in his backyard, my nephew shouted in Spanish to the boy:

"Pásame la pelota."

Because my nephew was accustomed to speaking English in his yard with his family at home in Paraguay, but Spanish with his Paraguayan neighbours, he transferred that knowledge to his new environment in New Mexico. We explained to him that our American neighbours did not speak Spanish and that it was completely fine for him to also speak English to our neighbours.

When we moved from New Mexico to Canada, our daughter was in Grade 7. Since we had not been successful in teaching our kids German or Spanish, we decided to send our kids to the French immersion schools in our neighbourhood to at least learn another language. The school provided extra resources for the late immersion experience, and our kids were good sports about starting school in a language in which they could not even count to 10. Their survival strategies felt familiar. One day our daughter came home with a 100% on a science test. The test required students to match words with their definitions. She had memorized the definitions with their corresponding words and was able to match them successfully to achieve a perfect score without understanding anything.

Since most of the kids going to French immersion schools came from English-speaking families, parent-teacher meetings always included the admonishment, "Your child should speak more French." One time we were going to visit a newcomer family that came from a French-speaking country in Africa. We convinced our teenage son to come along as translator. He proceeded to have a fluent French conversation with our new friends. I enthusiastically relayed to the teacher at the next parent-teacher conference that our son could actually speak French and that the language immersion experience in school was indeed successful. The ability to speak more than one language expands horizons, vocabularies, imaginations, friendships, and always leads to more interesting conversations.

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Teaching Note

Writing prompt 1: Write your version of George Ella Lyon's "Where I'm From" poem (Lyon, 2010).

Writing prompt 2: Write your literacy journey. Literacy skills can be about reading and writing but can also be about becoming literate in a skill like driving a car, cooking something, traveling to a new place, interacting with a challenging person, or learning a sport.

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Helen Lepp Friesen, Ph.D., teaches in the Department of Rhetoric, Writing, and Communications at University of Winnipeg. Outstanding points in her career are meeting and having the privilege of working with hundreds of enthusiastic, talented students and working with colleagues that are supportive and encouraging in a department that is welcoming. Her research and writing interests are multimodal writing in culturally-diverse classes, multiculturalism in higher education, teaching writing in prison, and the Indigenous course requirement experience. She enjoys outdoor activities such as skating, snow sculpting, biking, tennis, and running.

16.

STUDENTS' LANGUAGES MATTER: TRANSLINGUALISM AND CRITICAL LANGUAGE AWARENESS

Janine Rose; Zhaozhe Wang; and Mark Blaauw-Hara

The three authors of this chapter are professors at the University of Toronto, which draws students from around 170 countries and regions (University of Toronto, 2023). When we consider students' language backgrounds, we note that while English or French is the first language for many, a significant number of students are native users of a language other than these two. Even local students come to our Mississauga campus with vast linguistic and cultural diversity, with more than half reporting a mother tongue other than English (Statistics Canada, 2022). Faculty who teach writing also represent linguistic diversity. For example, Janine was raised in Jamaica and speaks *patois* and English. Zhaozhe grew up in China, and English is his second language. Mark's mother tongue is English, but his American version has many different phrases and spellings than Canadian English.

The University of Toronto is only one of many universities that enroll students (and employ professors!) who hail from a wide range of linguistic backgrounds. In the face of this unprecedented linguistic diversity, university writing courses are moving away from certain assumptions:

- That writing in a Canadian context must be done in either English or French, and that everyone does this easily.
- That students' prior experience of writing in another language or variety of English does not matter.
- That instructors' role is primarily to correct students' grammar and to teach the "correct" way to write in a university setting.

In recent decades, key concepts that have framed reflection on and revision of such assumptions include *translingualism* and *critical language awarenes*s.

Translingualism and Critical Language Awareness

Translingualism highlights the idea that we, as writers, regardless of our dominant language, draw on various language resources (e.g., first/native language, home language, vernacular English, internet slang, emojis, etc.)

to make and negotiate meaning (see Canagarajah, 2013; Silva & Wang, 2021). Writing in standardized English is not the only legitimate means of making and negotiating meaning. Studies by Velasco and Garcia (2014) and Zhang-Wu (2022) also confirm the value of translingualism as an asset during the writing process, especially during brainstorming and drafting.

In practice, we are always already meshing various language resources during the invention phase; translingualism encourages you to meaningfully (and courageously) experiment with this meshing in an informed manner. For example, the Chinese word "写作 (xie zuo)" literally translates to "writing and inventing" in English. As a result, finding a single English word that captures the nuanced essence of the original Chinese term might prove challenging. In such cases, Zhaozhe would experiment with using "写作 (xie zuo)" to convey his message, accompanied by a brief English explanation to ensure comprehension among his Canadian audience. Clearly, we need to be prepared to explain and potentially defend our translingual practice, as we would any other rhetorical choices, and yet the incorporation of languages other than English can potentially enrich a piece of writing.

Related to this last point, critical language awareness (CLA) (Shapiro, 2022) speaks to our ability to recognize, critique, and negotiate the power and privilege of language, especially one that tends to structure how we think, write, and live (e.g., standardized Academic English). Cultivating CLA empowers us to question why certain languages are perceived as more powerful than others, even when we still need to use them in certain contexts.

What Does This Mean for Writing Courses?

In our writing courses, we encourage students to use languages that are not standardized Academic English, and we ask them to help their audiences by providing translation or summary in English when necessary. Students in writing courses might consider whether that might be an option for them in their own courses. They could also think about using academic sources that are not written in English, or about including non-western academic research in their assignments (Zhang-Wu, 2022). There are rewards but also risks involved for students in bringing their language resources into play. We write to be read, and it is a good idea for students to speak with their professors about the appropriateness of these sources and about using translations when needed.

Professors, in their turn, could signal their attitude of openness to translingual practices. For instance, Janine is open about her identity and linguistic background with her students, thereby creating a welcoming space for students to be translingual. We encourage students to look for translingual spaces and opportunities when searching for courses, or to ask instructors about such affordances or opportunities in assignments. Janine has found that students often feel compelled to document their writing journeys in Canadian contexts only. For example, an Indonesian student may not have felt it appropriate to mention writing pleasures or challenges that they may have experienced in their own country of birth. However, Janine has found that writing about experiences in non-western and non-English communities is a way in which her students have engaged in

translingual writing, in addition to claiming their entire linguistic histories. Using this approach enriches students' writing because they are drawing on diverse experiences and a much more expansive linguistic repertoire.

Conclusion

As students approach university writing, we encourage them to remember two important points. First of all, the linguistic and cultural history of writers matters, and they do not need to leave it behind. Translingual theory tells us that all of us draw from a wide range of linguistic tools, even if English is our mother tongue. When a writer phrases things differently from another writer—even another writer whose first language is English—that is not necessarily a bad thing. Such language variation is not only normal, it can lend a special kind of magic to writing.

Second, we encourage students to think about the contexts in which they are writing and to make conscious decisions about the language they use to communicate. If a student is writing a lab report, for example, it may be important to get as close to "standard" as they can. However, there are many university genres that will be enriched by conscious translingual application of other languages or linguistic patterns. At the centre of CLA is students' right to make those decisions for themselves. If students speak or write in ways that are different from standardized Academic English, that need not limit them. In fact, it may help them write something uniquely powerful.

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17.

LEP, ESL, ELL, EL, OR MULTILINGUAL? RESISTING THE DEFICIT MODEL

Srividya Natarajan

As globalization brought about increased flow of persons, knowhow, and goods between nations, universities responded by applying their resources to internationalization. In 2023, Canada had 1,040,985 study permit holders, and the vast majority of them were in post-secondary programs (Government of Canada, 2023). Though international students and immigrant students who use English for academic purposes have successfully completed their studies in Canadian universities for many decades, some instructors still view them as a problem rather than as an asset (Gaulee, 2018; Vandrick, 2015). Vandrick (2015) makes the following observation:

> Over the many years I have been teaching … at the university level, I have seen up close how often and in how many ways language minority students who are taking ESL [English as a Second Language] classes are (consciously or unconsciously) slighted, ignored, or actively discriminated against in classes, educational institutions, and the surrounding society. (p. 55)

The way students are labelled or identified in the classroom is one way in which such negative attitudes are shown.

While Canada has not labelled students "limited English proficient" (LEP) as the U.S. has (Martínez, 2018), some of the negative ideas attached to the LEP identity have been attached to ESL students or to ELLs (English Language Learners, sometimes shortened to "English Learner" or EL). Li (2018) discusses the "pull-out" program in Canadian high schools, where "ESL" students were pulled out of certain subject classes and given extra coaching in English writing and reading skills by specialist teachers. The students felt isolated from classmates who were not in the program, and their parents disliked the program because of the stigma of the "ESL" label. Such labels, along with their accompanying educational remedies, have been unproductive for many reasons. One reason, the focus of this paper, is that both the labels and the corrective measures are based on the idea that students who use English primarily as an academic language somehow *lack* something native English speakers have. As Martínez notes, "[w]e tend to focus on what they *cannot* do (vs. what they *can* do)" (2018, p. 516). This paper argues that resisting the "deficit model" approach to users of English as an academic language will not only change the attitudes of instructors in such a way as to result in a positive environment

for learning, but it will also psychologically support the students as they cope with the ways in which language access affects academic success.

Instead of the label "ESL," which implies lack of skills in English, many educators today use the term "multilingual," stressing the idea that these students have rich knowledge and skills in their own language and cultural worlds. From the point of view of teachers, changing how they label their students can make them conscious that far from lacking skills and knowledge, the students can, in fact, read, write, and function in more than one language. As Martínez remarks, when teachers assume deficiency in ELLs, "we do not … invite them [non-native users of English] to do what readers and writers do, we do not look for their brilliance, we do not name their strengths, and we do not encourage them to draw on their full linguistic repertoires" (2018, p. 516). Acknowledging the *abilities* and *strengths* that multilingual students bring can transform teaching and make it more effective.

From the point of view of the students, being described in a way that underlines their *ability* can increase their confidence, their pride in their identity, and their self-efficacy. Li (2018) tracks the redesigning of the unpopular "pull-out" ESL program in a particular high school in British Columbia. Renamed an "EAP" (English for Academic Purposes) program, it drew on students' knowledge of their own first language and culture, encouraged them to give their opinions, helped them make friends across the cultural divide, and valued their abilities as readers and writers. Li (2018) remarks that many of the students in the program went on to take Advanced Placement courses, which they would not have considered before. The program's success, Li (2018) asserts, arose from the fact that the students enjoyed it, that the teacher was willing to be a "change agent" (Li, 2013, as cited in Li, 2018, p. 71), and that the school was willing to back him up.

The number of students who use more than one language, and who use English as an academic language in Canada, will only grow, as factors like immigration and internationalization of universities bring greater diversity into our classrooms. At a moment like this, we cannot be content with asking, "What's in a name?" as Juliet did in Shakespeare's play Romeo and Juliet (1597, 2.2.46). As Khan (2019) observes, "in practice labels are value laden and impact the identity of the labelled individual (Mogensen and Mason 2015)" (p. 362). Labels can be either empowering or disempowering, and resisting the deficit approach to international and immigrant students could begin with the use of a label that celebrates their abilities and intelligence.

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18.

BEYOND PUNISHMENT: COMPLICATING THE STORY OF STUDENT PLAGIARISM

Srividya Natarajan

Universities hand out credentials—diplomas and degrees—to graduating students. For the credentials to be socially valued, they must accurately reflect the actual knowledge and academic skills that students gained in their programs. If people become aware that *some* students in a university met their academic requirements by cheating on exams, by submitting assignments bought from an essay mill, or by using Generative Artificial Intelligence (GenAI) uncritically, *all* the degrees granted by that university may be judged negatively. Since universities want students to do genuine learning, and since their reputations and public image are at stake, they have policies that aim to prevent academic dishonesty. In North American universities, these policies are often described as codes of "academic integrity."

Studies have found that both native English-speaking students and multilingual students commit academic offenses, but some studies suggest that multilingual students commit a larger number of violations (Pecorari & Petrić, 2014). This essay argues that if we examine the cultural beliefs behind the concept of academic integrity, and the reasons why multilingual students intentionally or unintentionally violate its codes, we can develop more effective ways of addressing the problem than punishment.

Acts of academic misconduct can range from forging diplomas and submitting false medical notes to falsifying lab results, using cheat sheets, and having someone other than the student write an exam in the student's place. In the Writing class, the focus is on the types of misconduct that affect the teaching and learning of research, writing, and citation skills: plagiarism, or the use of the words of others without acknowledgement; contract cheating, or the buying and submission of essays from a commercial service (Rowland et al., 2018); and, increasingly, the use of AI tools irresponsibly and without documentation (Eke, 2023).

Much of the language used to discuss academic integrity comes from the publications of the International Center for Academic Integrity (ICAI), an organization started in the 1990s to deter plagiarism. In Canada, the Universities of Toronto, Waterloo, and Windsor, as well as McGill and Toronto Metropolitan Universities, among others, have adopted the ideas of this organization. A booklet published by this organization "defines academic integrity as a commitment to six fundamental values: honesty, trust, fairness, respect, responsibility, and courage. … Scholarly communities flourish when community members 'live' the fundamental values"

(International Center for Academic Integrity [ICAI], 2021, p. 4). ICAI promotes "honor codes" as a way of preventing misconduct.

The language of the ICAI's booklet suggests that people across the globe share these values. It does not seem to consider that there could be actions that violate Western codes of academic integrity which are also ethical. Take, for example, a student who is driven by compassion or solidarity to help a fellow student who is unwell to finish her essay. Both students would be considered guilty of academic misconduct. But we could argue that compassion is a good thing, and that therefore this is not an act of dishonesty at the same level as buying an essay. In other words, there is room for disagreement about whether or not the six values identified by ICAI should be the most important values in the ethical frameworks of academics.

If the academic integrity codes and values do not apply to all situations at all times, we need to ask where they came from, who made them up, and what kind of culture they came from. One possible answer to these questions is that the rules are about three centuries old. They are closely tied to the understanding of property and ownership in Western capitalist societies, where the concept of copyright or "private ownership" of words emerged in the 18th century (Litman, 2018). The values give importance to competition and individualism, not to collaboration and collective success. They are upheld in North American universities because the universities, to some extent, support both private property and individualist thinking.

Instead of believing that non-Western cultures are somehow morally deficient or wrong in their approach to ownership of ideas and words, multilingual students could have a critical understanding of the connection between North American culture and the citation practices that the university rewards. If these rules are a relatively recent Western development, then people who grew up in the Western world would have had more opportunities to learn them. Since not all multilingual students will be as familiar with them as students brought up in the West, international students could be educated to understand why Western instructors value academic integrity so much, why students may be harshly treated if they plagiarize deliberately or accidentally, and why it is important for them to learn citation practices.

Even though many instructors want to educate multilingual students in the cultural factors behind the abhorrence of academic misconduct, almost all institutions punish students who have plagiarized. The punishments often affect multilingual students' grades and careers. This problem is made worse by the fact that some instructors do not make a distinction between "patchwriting" (Howard, 1995) and deliberate cheating on a larger scale (like contract cheating or submitting a friend's essay). Patchwriting happens when students use too many phrases and words from the original text because they are still learning to paraphrase. It is described by Howard as a stage in the development of good writers.

The instructor's role could be seen either as primarily to enforce rules and punish those who do not stick to them or as primarily to show kindness and understanding when dealing with the multilingual student's occasional mistakes. Both are ethical approaches. The first approach (reporting and punishing) can be called

"rule-ethical" and the second one "care-ethical" (Vehviläinen et al., 2018). A rule-ethical instructor may genuinely feel that reporting student lapses will support more engaged learning and better retention of students' own voices by deterring recourse to academic shortcuts.

However, multilingual students may not be fully prepared for Canadian university programs; they may not be in a position to demonstrate or rapidly acquire the kind of complex academic skills that will permit effective paraphrase, for example, or a critical approach to choice of research sources. It is no easy task to master obscure and seemingly arbitrary rules, deal with language challenges, and potentially transfer the learning from one instance to the next. Care-ethical writing instructors can help multilingual students by explaining the rules for paraphrasing and citation in detail, along with the reasoning or logic behind the rules. This will enable students to remember the concepts better and to transfer them from the Writing course to other courses. Instructors can also show patience when students are trying to understand the rules, and be aware that they will need a lot of practice before they are able to apply the newly learned rule consistently and in a variety of writing contexts. Well-designed assignments that have relevance in students' lives and an educational approach that removes students' anxieties about research and citation practices are likely to create a better environment for learning than approaches that focus on rules and punishment.

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19.

UNDERSTANDING UNINTENTIONAL PLAGIARISM FROM A DE/COLONIZING PERSPECTIVE

Cecile Badenhorst; Kelvin Quintyne; Abu Arif; Seitebaleng Susan Dintoe; Priscilla Tsuasam; and Constance Owusu

We are a group that includes graduate students, recently graduated students, international students, educators who teach academic writing and research methodology courses, a tutor in our university's writing centre and a practitioner in the internationalization office. With these multiple and overlapping roles and positions, we came together as a research group because of our experiences of a racial gaze in the context of plagiarism. We would like to share what we have learned with first-year students who may have similar experiences and want to understand them. We draw on Bhattacharya's (2016) idea of de/colonizing academia to address social inequities by acknowledging multiple and critical ways of knowing, albeit in a western context. We want to build conversations that have resonance for those who identify with our experiences.

One of the distinct themes that emerged from our research project on our experiences as new international students was the culture shock of the Canadian classroom. Specifically, we struggled to reconcile prior understandings of plagiarism with those in our current context. Most of us had a vague idea of plagiarism but no clear or commonly shared understanding. We noted that in the university classroom plagiarism is often presented as something simple but we soon realized that avoiding inadvertent plagiarism was fraught with complexity. Classroom instruction on plagiarism, even if limited, was also somewhat threatening and couched in terms of morality and consequences, which closed off questions. We noted that many of us felt extremely threatened by the potential to unintentionally plagiarize without knowing we were doing so. Many of our group noted a lack of information, and contradictory messages. Moreover, we found that education about avoiding plagiarism was seen as solely the student's responsibility. We noted that if a student did not understand plagiarism, *they* were seen to be the problem, not the lack of instruction. One member of our group wrote: "I panicked and wondered if I would fit in. I continuously contemplated whether to leave or stay. The research and learning strategies were entirely different from my background and this made me doubt myself." Several of our group had been accused of plagiarism, when they had not realized they had transgressed, with quite severe consequences. The emotional damage of these experiences emerged as a strong theme in our research.

We want first-year students to know that there exists a large body of research literature which shows that many cases of student plagiarism are not intentional and are often the result of a lack of understanding about writing requirements at the university level (see Abasi & Graves, 2008; Blum, 2009; Bretag, 2016; Eaton, 2021; Eaton & Christensen Hughes, 2022; Howard, 1993, 2000, 2016; Pecorari, 2003). Yet, when it comes to plagiarism, there is still an "overrepresentation of reporting among particular student groups including international students, students of colour, and those for whom English is an additional language" (Eaton, 2022, p. 6). Racialized students and those who are translingual are often subjected to particular scrutiny with regard to plagiarism. This is something which affected each of us deeply.

Students may plagiarize unintentionally for a variety of reasons without intending to cheat (Chandrasoma, et al., 2004). They may be unaware of the extremely complex and discursive quagmire of academic citation practices (Badenhorst, 2019). Or they may be relying closely on texts as a stage in the development of their own writing—a phenomenon that has been described as "patchwriting" (Howard, 1993, 2016). What is meant by "plagiarism" is far from universal and has historic and geographic roots, and, as such, perceptions of plagiarism depend on prior educational experiences and understandings of plagiarism in those contexts (Mott-Smith, et al., 2017). Far from being a deliberate attempt to cheat the system or to engage in academic misconduct, student plagiarism often results from a combination of not understanding western knowledge and writing practices, a lack of specific instruction, and institutional policies that focus on disciplinary action only after misconduct has been identified.

Research suggests that the following strategies have been useful for first-year students. They can:

- ask professors questions about their expectations, and what resources or instruction they offer on avoiding plagiarism.
- find out about their university's policies surrounding plagiarism, including procedures regarding what they can do if they are accused of plagiarism.
- practise writing summaries and paraphrases regularly as they gather information from academic texts, as both note-taking strategies will challenge them to find alternative ways of restating authors' ideas. They should always practise recording their sources' bibliographical information.
- seek help from their university's library, writing centre, professors, teaching assistants, and experienced and knowledgeable peers on ways to avoid plagiarism. Where practical, students can seek feedback on how well they are incorporating sources within their writing before they submit assignments.
- read various academic sources about what constitutes plagiarism, particularly in western academic contexts.
- journal their experiences. Journaling will help to keep students' authentic voices as they learn how to write in a western context.

Of course, we believe in academic integrity, and none of us want to plagiarize. We were drawn together as

students and educators by our experiences with plagiarism and because of the harm being perpetuated by accusations and fear of plagiarism. We feel that it is important to turn the gaze on these institutional practices and to question why, given the enormous amount of research literature on and attention to these issues, practices of inequity continue. Even though universities may seem to be institutions that resist change, they do change all the time (de Santos, 2017). Equity, diversity, inclusion and de/colonization pose a challenge, but a challenge that must be continually taken up to ensure that positive change happens.

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20.

CASE ANALYSIS: UNIVERSITY STUDENTS AND PLAGIARISM

Srividya Natarajan and Emily Pez

Topic: university students and plagiarism in a Year 1 Writing course

Characters: Dr. David Cohen, course instructor; and 25 multilingual students who are taking the Writing course.

Writing 1002 is a half course taken by international students at Erewhon University in Ontario, Canada. The course's goal is to help students who use English as a second language, mainly for academic purposes, master two sets of skills key to university success in the Canadian context:

- paraphrasing, quoting, summarizing and citing skills that are not only useful for the Writing course, but also for other courses the students are taking.
- writing skills, which include narrowing a topic, choosing reliable research sources, making research notes, creating a strong argument, drafting a well-structured essay, using matter from the research sources to provide support for the main idea, and revising, editing, formatting, and submitting the essay on time.

There are multiple sections of the course. The common course outline given to students in these sections includes a Statement on Academic Offenses (see below). This statement gives students a link to a site that can help them understand what plagiarism means, and what penalties are applied, at Erewhon University, to students who "cheat."

Professors in all courses expect students to know how to cite and reference sources in such a way as to avoid committing academic offenses. To learn to do this properly, the Writing students use a writing handbook that explains how to do research, how to cite sources in APA style, how to edit and format essays, and so on. Not only are students expected to bring this handbook to class every week, and refer to it when they write their assignments for Writing 1002, but they are also meant to use it for all their other courses.

Dr. David Cohen is teaching a section of Writing 1002. He is a seasoned instructor who has been teaching classes with multilingual students for over fifteen years. In the third class of the term, he discusses plagiarism

and Canadian expectations for original student writing, and gives a lecture on correct citation practices. He makes several references to the handbook. In the second half of the class, he asks students to practise citation, using the handbook. As the students are answering their practice questions, Dr. Cohen realizes that several students have not brought the handbook and are trying to find information on their phones or by talking to each other.

A week later, Dr. Cohen reads the first set of graded assignments that the students submitted—a short research essay. He realizes that only four students have cited their sources correctly. Many others have made several mistakes in paraphrasing (the words are too close to the author's words), quoting (they have not used quotation marks or have forgotten to give the author's last name), and citation. Some students have not added a References page. Five students have cut and pasted large parts of their essay from Web sources, and two students' essays seem so different from their in-class writing that Dr. Cohen suspects the essays have been "bought" from an essay mill. Three students have written off-topic essays that are grammatically correct, but don't reflect the students' voices or earlier writing. Dr. Cohen looks up their citations, and finds the sources have been made up; they don't exist. He feels these students have used an Artificial Intelligence (AI) tool like Chat GPT. Dr. Cohen is especially angry with the last three groups of students; he feels they have really *cheated*, and he wonders if he should punish them by giving them a zero on the assignment and reporting them, to deter future plagiarism. Many of the other students have lost between 10 and 35% of the assignment grade for their poor citation practices.

Dr. Cohen asks the students individually why they either cited with care and accuracy or why they didn't take the trouble to cite properly or even to write their own essays. They respond as follows:

- "The course is too hard; I don't know how to answer the assignment question, so I cut and pasted."
- "I think the handbook is useful for this course and for citation in my other courses."
- "I am not getting much sleep, and am stressed out. I didn't have time to think about my essay."
- "I had no time to do research. It takes me a long time to read in English."
- "I did not think anyone would know that I had copied."
- "I don't think I have cheated. I think I did it correctly."
- "I wish I had English words for what I want to say. In Hindi, I can say it well."
- "I don't think I need to know how to write an essay. I just want a good mark to get an essay credit."
- "I am addicted to video games. There was a gaming contest last week, and I had no time to do research."
- "I want to read, but my friends keep visiting me, and I don't have time."
- "I thought it would be okay to use ChatGPT—I am not copying from any article or person."

The problem: What should Dr. Cohen do to remedy this situation? He really wants his students to succeed in the Writing course and understand Canadian university norms for academic integrity.

There is no "correct" answer to this question. You have to show how you developed your solutions, and why you think they will work. Your response can discuss measures to change student attitudes, or measures to change the course, or both.

Resource for theory:

Chien, S. (2014). Cultural constructions of plagiarism in student writing: Teachers' perceptions and responses. *Research in the Teaching of English, 49*(2), 120–140. https://doi.org/10.58680/rte201426160

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Course Outline Statement on Academic Offenses

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Erewhon University is committed to Academic Integrity. Scholastic offenses are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes an Academic Offense, at the following Web site: Erewhonpolicies.ca. All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism.

Summary of the research in Chien (2014), along with common responses to plagiarism:

Writing research shows that there are at least five factors that affect decision-making about plagiarism at the university level:

Definition: "Plagiarism" is understood differently in different cultures. The idea of "stealing other people's words" is used mainly in countries that place a high value on individualism and private property. It is difficult for students from non-Western contexts to fully understand what "plagiarism" means unless it is clearly defined.

Prevention: The best way to prevent plagiarism is to educate students, so they recognize what it means, and develop the skills to avoid it. The conditions that support academic dishonesty, such as poorly designed questions or student overload, should also be addressed.

Detection: To address plagiarism effectively, the teacher has to be able to detect when it has taken place. Similarity checking software (like Turnitin) is used by some teachers, but other teachers dislike using it.

Remediation: Once plagiarism has been detected, the teacher has to decide whether to punish or to educate the student further. Reporting of the student and punishment have been a common response, since a strict response is believed to deter other plagiarists. Recent writings on the subject promote teaching over punishment.

Intention: In deciding whether or not to punish, teachers tend to look at the student's intention. Did the student deliberately plagiarize, or did they just make a mistake?

Case Analysis: Deterring Plagiarism among University Students

In Writing 1002, a first-year course for multilingual students at Erewhon University in Ontario, twenty-one of twenty-five students made citation errors in a short research essay—the course's first assignment. The instructor, Dr. David Cohen, had tried to prevent plagiarism in three ways: first, by including the university's Statement on Academic Offenses on the course outline, second, by making students use a citation handbook, and third, by lecturing and giving an in-class exercise on Canadian citation practices. In spite of Dr. Cohen's efforts, the students' errors ranged from poorly-paraphrased passages, to large amounts of text copied and pasted from sources without citation, to the submission of AI-generated essays or of entire essays probably bought online.

Plagiarism: A Problem for Both Students and the University

As a result of the citation errors, some assignment grades were reduced by 10-35%. The students who bought essays or submitted AI-generated essays could receive a grade of zero and be reported to the university. 84% of the class made errors that could be considered forms of plagiarism in the Canadian academic context, and 40% of the class showed little to no knowledge of the skill sets that the course aims to teach: Canadian citation practices and writing a carefully-researched and well-argued essay. Keeping in mind the students' newness to Canadian academic culture, Dr. Cohen could help all students achieve the course learning outcomes by avoiding reporting students. He could ask students to submit their first drafts to similarity checking software, a strategy that helps in detection (Chien, 2014). He could offer further in-class sessions on research methods and Canadian academic writing conventions, which Chien (2014) would describe as prevention. Finally, he could allow all students to rewrite the assignment to earn higher grades (remediation, in Chien's research). The combined responses of prevention through resubmission and remediation through more teaching could be the most effective solution, as it would address students' difficulties with research and citation, and give them more practice in the essay skills that ensure academic success.

Detection of Plagiarism

Plagiarism detection software would be beneficial, addressing the following response from one of Dr. Cohen's students: "I did not think anyone would know that I had copied." Dr. Cohen should not only use the software but also explain to students how it works. Chien (2014) indicated that students can learn from this software. If revising essay drafts for resubmission, students would see exactly what they need to correct for the second draft. Chien (2014) also noted, however, that some instructors do not want to use the software due to its limitations in detecting plagiarism. Furthermore, plagiarism detection software still has limited effectiveness in detecting AI-generated text (Chaudhry et al, 2023).

Remediation and Prevention of Plagiarism

Remediation and prevention through more in-class sessions on Canadian academic culture could effectively attend to both unintentional cases of plagiarism in Dr. Cohen's class, indicated by the response, "I think I did it correctly," and intentional cases: "I don't think I need to know how to write an essay." Through more frequent practice, students can gradually acquire citation skills (Chien, 2014); thus, Dr. Cohen should expand on the topic of the third lecture through citation exercises that could be linked to specific research tasks. Dr. Cohen's instruction should also include explaining academic practices by showing how skill sets will benefit students both in the course and beyond. According to Chien (2014), "If students are able to understand what is valued and how different academic communities construct their own meanings from intellectual inquiry," then they can put in practice the rules of a previously unfamiliar academic culture (p. 137). They may thus stop thinking that essay writing is unimportant.

Recommended Solutions

Dr. Cohen's focus should be on remediation combined with prevention because the majority of responses from the students indicated a struggle to understand Canadian academic conventions and how to apply them. Therefore, even if students knew where they made errors, through the similarity checking software, they would still require more instructor support to apply citation style models to fix these errors. Some would require guidance with finding good sources to support their arguments.

Conclusion: Some Notes about Implementation

In order to implement the solution effectively, Dr. Cohen should allow his students to rewrite the assignment in order to build skills that will help them to excel in their other courses. Dr. Cohen should collaborate with a research librarian from Erewhon University to conduct a session on research strategies. The session could provide step-by-step guidance, along with in-class practice, for reading and paraphrasing a research article that students would find during the library session. They could use this article for either the resubmitted essay or a future assignment. Modelling how to use the course's writing handbook to cite the research would also help students learn the academic conventions. These methods could make the essay more manageable for students, four of whom stated that they lacked time for research. Dr. Cohen should also specify course regulations about the use of AI in the course outline and assignment instructions, explaining to students that submitting their own essays, instead of having AI write essays for them, can help them build skills valued in their other university courses (Chaudhry et al., 2023). By understanding research and Canadian citation practices as valuable and achievable within their Writing courses, multilingual students can acquire research and citation skills that they can then transfer to other university courses and to their careers.

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Dr. Emily Pez (she/her) loves teaching Writing courses part-time and tutoring at King's University College, in

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21.

WRITING IS A TECHNOLOGY THAT RESTRUCTURES THOUGHT — AND IN AN AI AGE, UNIVERSITIES NEED TO TEACH IT MORE

Joel Heng Hartse and Taylor Morphett

In an age of AI-assisted writing, is it important for university students to learn how to write?

We believe it is now more than ever.

In the writing classroom, students get the time and help they need to understand writing as not only a skill, but what the language scholar Walter J. Ong called a "technology that restructures thought."

"Technology" is not simply iPhones or spreadsheets — it is about mediating our relationship with the world through the creation of tools, and writing itself is arguably the most important tool for thinking that university students need to master.

Perhaps not surprisingly, not everyone agrees.

Role of university writing courses

"Eliminate the Required First-Year Writing Course" was the headline of a provocative article published in *Inside Higher Ed* in November.

In this article, a professor of writing studies, Melissa Nicolas of Washington State University, writes that while she has seen reason to question how efficient first-year composition courses are before now, "the advent of generative artificial intelligence is the final nail in the coffin."

In her estimation, "learning to write and writing to learn are two distinct things." First-year writing courses are "largely about learning to write, but AI can now do this for us. Writing to learn is much more complicated and is something that can only be done by the human mind."

We take issue with this distinction. From the perspective of human learning and development, the

grammatically correct prose produced by generative AI like ChatGPT is not "good writing" — even if it is or seems factually correct — if it does not reflect intellectual engagement with its subject matter. This is not to mention serious questions about the meaning of gaining insight from digital data, issues surrounding data biases, and so on.

First-year composition and other writing courses are a crucial part of the way university students are socialized into ways of communicating that will benefit them far beyond their undergraduate years.

Canadian versus American universities

We propose another solution to the problem Nicolas raises of first-year composition courses being formulaic and outdated. Universities need to devote resources to expanding and improving writing programs, including first-year composition.

We especially need this in Canada, where, as doctoral research carried out by one of the authors of this piece (Taylor Morphett) has shown, first-year composition has traditionally been under-emphasized, and writing has only been taught in a piecemeal way.

When first-year composition courses began to develop at the end of the 19th century in the United States, in Canada the focus was on the fine-tuning of literary taste and the reading of canonical British literature.

The philosophies of education and approaches to teaching that developed from this early time are still present today in Canada. Writing education is often seen by universities as a remedial skill, something students should already know how to do.

In reality, much more writing instruction is needed. Today's undergraduates are plunged into a sea of texts, information and technology they have immense difficulty navigating, and ChatGPT has made it harder, not easier, for students to discern the credibility of sources.

Writing programs in Canada

In writing courses, students can begin to see the critical variety and power of one of our best technologies: the human act of writing, a system of finite resources but infinite combinations. They learn to think, synthesize, judge the credibility of sources and information and interact with an audience — none of which can be done by AI.

Thankfully, some universities have taken the lead in making writing a cornerstone of undergraduate education. For example, the University of Victoria has a robust academic writing requirement for all students, regardless of their field of study. At the University of Toronto Mississauga, first-year students take an innovative for-credit writing course that takes a "writing-about-writing" approach. In this program, undergraduates study writing

as an academic subject itself, not just a skill. They learn about the importance, complexity and socially situated nature of academic writing.

Needed at all universities

All Canadian universities should make a beginning academic writing or communication course required for all undergraduates, along with discipline-specific upper-division writing courses focused on scholarly and professional genres in their fields.

Academic and professional writing is a second language for everyone: no one is born knowing how to properly cite sources or craft airtight business proposals.

We need dedicated writing programs to help students understand and communicate complex concepts to a specific audience for a specific purpose in rhetorically flexible ways, with an awareness of their responsibilities to a human community of readers.

Skills and knowledge to make a difference

Generative AI like ChatGPT cannot do this, because it cannot know or "understand" anything. Its *raison d'être* is to produce plausible strings of symbols in response to human prompts, based on data it has been trained upon.

We have knowledgeable and talented PhDs graduating in communication, applied linguistics, English, rhetoric and related fields whose expertise in these areas is sorely needed at institutions across the country.

If Canada wants to graduate domestic and international students with the skills and knowledge to make a difference in the world, we need to be training them in writing.

THE CONVERSATION

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Dr. Joel Heng Hartse is a Senior Lecturer in the Faculty of Education at Simon Fraser University. His research and teaching focuses on the teaching of language (especially writing) in the context of the internationalization of higher education. He is author of four books, including *TL;DR: A Very Brief Guide to Reading & Writing in University* (On Campus/UBC Press, 2023). He is president (2022-2024) of the Canadian Association for the Study of Discourse and Writing, and former co-editor of the journal *Discourse and Writing/Rédactologie.*

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Dr. Taylor Morphett (she/her) is an Assistant Professor in the Department of English at the University of Northern British Columbia. Her research focuses on the histories and pedagogies of writing. Her work considers how literature formed as a concept within English vernacular writing and how this categorization influenced university writing pedagogies. To do this work, her research and methods have spanned literary, composition, and educational studies, taking a historical and critical approach to the underlying assumptions about how we conceptualize and teach writing at the post-secondary level.

22.

CASE ANALYSIS: CRITIQUING AI-GENERATED ESSAYS IN AN ACADEMIC WRITING COURSE

Roman Naghshi; John Drew; and Emily Pez

Topic: Students critiquing artificial Intelligence (AI)-generated essays and AI's environmental impact

Characters: Dr. Faizollah Hosseini, a professor of Academic Writing; 30 multilingual international undergraduate students in Academic Writing 101; University Environmental Sustainability Officer

Setting:

Academic Writing 101 at Maple City University is designed to improve students' critical thinking, analytical, and composing skills. Maple City University has a nonspecific AI policy, which states that professors must decide how they would like to engage with AI in their classrooms.

Dr. Hosseini is worried that students will turn to AI for idea generation, thus neglecting a key step in the writing process: brainstorming and coming up with ideas of their own. At the same time, he believes students need to learn about the strengths and limitations of AI in academic writing, so he has introduced a new assignment.

Pedagogical Rationale for the Assignment:

Dr. Hosseini's assignment design was influenced by Fullan's (1993) argument that teachers must draw on personal vision-building and inquiry in order to be agents of change. Personal vision-building involves teachers reflecting on their motivations and goals and aligning their personal ethics with their professional actions. Inquiry is the process of continuous questioning and learning to keep teaching methods current. Dr. Hosseini wanted to improve his instruction in the dynamic environment of education and technology and ensure that students did not fear AI or feel policed by AI detection tools. He was aware of how GPT detectors used by instructors have misidentified multilingual L2 students' writing as AI-generated more frequently than the writing of students with English as their L1 or first language (Liang et al., 2023). He hoped the assessment would give students a space to learn how to use AI to develop their competencies as critical evaluators of writing and that it would afford increased equity for multilingual students.

Moreover, Dr. Hosseini's process-based learning framework aligns with the theory that knowledge is constructed through an active learning process rather than being passively received (Bransford et al., 2000; Piaget, 1954). This theory supports the idea that students learn best when they are directly involved in the learning process, engaging in research and applying what they have learned in a meaningful context.

Case Narrative:

The assignment had two steps. First, Dr. Hosseini required each student to choose and interact with a generative AI tool (e.g., ChatGPT, Google Gemini, or Microsoft Copilot), asking it to write an essay on a topic that the student was familiar with. Students were required to state which AI tool they used, document the entire interaction, and provide a transcript of their conversation with the AI tool.

Next, once the AI-generated essay was produced, students were asked to evaluate and critique the essay, focusing on elements such as argument, standpoints or biases, originality, structure, and style. The goal of this stage was to enhance students' critical thinking skills and deepen their understanding of the ethical and intellectual complexity of using AI in academic writing.

While students were working on the assignment, Dr. Hosseini happened to meet the university's Environmental Sustainability Officer, who voiced concerns about the high energy consumption of AI technologies. For instance, "GPT-3 needs to 'drink' (i.e., consume) a 500ml bottle of water for roughly 10-50 responses" (Li et al., 2023, p. 3) due to the cooling requirements of the hosting servers. Moreover, studies like Strubell et al.'s (2019) findings highlight the high amounts of energy required in training the AI models: training a reasonably capable language model that is similar to GPT-3 is estimated to produce carbon dioxide emissions of 626,155 lbs, which is nearly five times more than what medium-sized gasoline cars have typically consumed in their lifetimes. Realizing he had not considered these sustainability issues when designing the assignment, Dr. Hosseini decided to facilitate class discussions through which students could share their experiences, compare the performance of different AI tools, and reflect on the broader impact of AI on both education and the environment.

Observations:

After evaluating the 30 assignments submitted by his students, Dr. Hosseini observed the following:

- Twelve students provided thorough critiques, highlighting both the strengths and weaknesses of the AI-generated essays.
  - Six of those students raised concerns about the ethical implications of using AI in academic writing while four of the students expressed worries about the environmental impact of using AI tools extensively.
- Fourteen students struggled to identify the nuances of AI-generated content, showing either over-

reliance on AI at times or underestimation of its capabilities.

- Dr. Hosseini, to his dismay, felt that four of the students used AI to generate their entire critiques.

Feedback and Reactions from Students and Professor:

- "There are not enough resources that Maple City has provided to me about generative AI. I don't know what kinds of questions to ask the Chatbot to get the responses I need."
- "Critiquing AI essays helps me see both the strengths and limitations of AI in writing.
    - For instance, a strength is that it has helped me understand some complex concepts in my classes in ways that are more relatable to me. A limitation, though, is that the essays sometimes cite fake sources."
- "When I first used the AI tool, I got a text that treated all people as divided between two genders. As I continued to ask questions, I got a better paper with research sources about non-binary people."
- "I find it hard to critique AI work because it seems too polished."
- "I'm concerned about the ethics of using AI in academic settings. For example, some versions of the AI tools can reuse our data again for other purposes. I had to pay extra to sign up for the premium version of ChatGPT to keep my data safe (OpenAI, 2024). I also have more helpful chats with the premium one. This could give students who have more money an unfair academic advantage."
- "The AI tool I used generated an essay that contained inaccuracies about Indigenous history in North America. As a new international student in Canada, I had the privilege of learning about this history from an Indigenous Elder who taught one of my classes. I am concerned that some of my peers might not realize that AI tools can sometimes produce incorrect information, leading to potential misunderstandings in their essays."
- "The environmental impact of these AI tools is troubling."
- "I think that AI is scary because I have not used it before. I am afraid professors will think I plagiarized if I use it."
- "I appreciate that instructors are letting us use AI because I have lost marks for grammar mistakes in my classes."
- "I tried some different tools, but their interfaces had small font sizes that could not be changed, making them inaccessible to me, so I struggled with this assignment."

The Problem:

How can Dr. Hosseini ensure that all his students develop critical skills in evaluating AI-generated content while also learning to generate ideas independently, addressing ethical considerations, and minimizing the environmental impact of AI use?

Case Analysis: Balancing Critical Evaluation and Sustainability in AI-Driven Assignments

This case analysis examines the integration of AI-generated essay critiques in Dr. Faizollah Hosseini's Academic Writing 101 course for multilingual students at Maple City University. It explores how this innovative assignment can be revised to enhance student skills while addressing ethical concerns such as environmental sustainability.

Statement of the Problem

Dr. Hosseini must balance the educational benefits of critiquing AI-generated essays with ethical considerations. While Dr. Hosseini's assignment was designed to support students' skill development through active learning (Bransford et al., 2000; Piaget, 1954), and 40% of his students produced thorough critiques of AI-generated essays, he observed that 60% of his class struggled with the assignment. Thirteen percent of the students completely misunderstood the purpose of the assignment by using AI to write their critiques for them. Moreover, both the University Environmental Sustainability Officer and 33% of the students expressed ethical concerns with AI use, including concerns about its impact on the environment.

Thesis

Effective strategies for addressing the problem should foster critical evaluation skills, promote ethical understanding, and implement sustainable practices to reduce the environmental impact of AI. This case analysis will argue that Dr. Hosseini should redesign his assignment and create an AI digital module. These interventions could effectively enable ethical engagement with AI-generated papers while building students' skills in critical thinking, writing, and analysis.

Decision Criteria

Based on the rationale for the assignment, student feedback, and educational theories, the solutions should

- enhance writing skills and help students avoid over-reliance on AI for idea-generation;
- help all students familiarize themselves with AI-generated content and develop skills in critically assessing it for argument, biases, structure, and style;
- ensure ethical use of AI tools and address ethical issues with AI tools through consideration of accessibility and privacy policies; and
- implement environmentally sustainable practices.

Classroom Considerations, Implementations and Rationale

Assignment Redesign

Dr. Hosseini should redesign the assignment for his next cohort by incorporating opportunities for group work. Yan (2023) found that collaborative learning in an English as a Foreign Language program for undergraduates using ChatGPT for L2 writing improved students' competencies with the tool. To support this, Dr. Hosseini could provide students with a folder containing about six AI-generated essays. Students can work individually or in groups, fostering peer-tutoring. Those familiar with generative AI can help those who find it challenging, such as those who feel AI work is "too polished," those who fear plagiarism accusations, and those who depended on AI to write their critiques. Moreover, Dr. Hosseini can consider using the research done by Kelly (2024) to guide students in understanding the ethical implications of AI usage in the classroom. Integrating a collaborative assignment with curated papers would reduce the number of interactions and prompts that students would have to engage with, thereby providing a more environmentally sustainable assignment, while maintaining the active learning process. If Dr. Hosseini reduced the number of prompts in this way and allowed students to analyze essays in a folder on the course website, then he also could enhance the accessibility of his course because students would not have to interact with any inaccessible generative AI interfaces. He could also address students' privacy concerns because students would not have to give their data to tools that may reuse it for other purposes.

To ensure consistency and growth in students' writing skills, Dr. Hosseini must demonstrate how to critique AI-generated essays and provide strategies for identifying gaps in AI writing. Addressing concerns like the lack of resources about generative AI is crucial. As Acar (2023) demonstrated, instructors' discussions and analyses of model texts can help students understand writing in unfamiliar genres, which will be essential in bridging gaps in knowledge and skill. Dr. Hosseini could create a group work activity in which he assigns each group of students a different model research paper that was published in an undergraduate student journal, that focuses on a similar theme to one of the six AI-generated essays, and that critically examines and interrogates biases. He could give students a set of questions to help them compare features of the model texts and AI-generated texts to help them identify ways in which the AI-generated texts might effectively or ineffectively address professors' expectations for their research papers. Students could then help each other apply what they learned about analyzing and writing strong research papers and then report back to their instructor and classmates in a discussion. Furthermore, conducting this assessment multiple times throughout the term would be beneficial, as spaced repetition improves learning and retention (Cepeda et al., 2006). Even if the value of each assessment is minimal, the skills developed are significant.

Utilization of a Digital Module

To enhance student engagement and understanding of AI, Dr. Hosseini could develop an online platform serving as a comprehensive resource hub. This digital module would provide essential tools, information, and interactive elements to enrich the learning experience.

The module would include a variety of educational resources such as tutorials and guides with step-by-step instructions on using AI tools like ChatGPT and Google Gemini, covering basics, troubleshooting, and advanced features. Additionally, video lectures would delve into AI principles, its applications in academic writing, and environmental and other ethical considerations, complemented by access to articles, research papers, and case studies on AI in education. While acknowledging that all online activities contribute to a digital carbon footprint, the module could promote sustainability by encouraging critical reflection on ways of reducing that footprint. For instance, it could apply strategies suggested by the David Suzuki Foundation (2024), including engaging with AI more selectively while choosing AI tools that support sustainable practices. Importantly, the module could be attentive to the perspectives of Indigenous Elders and thinkers on ethical AI use. For example, Dr. Hosseini could foreground questions from the Indigenous Protocol and Artificial Intelligence Working Group (2019), such as "How do we imagine a future with A.I. that contributes to the flourishing of all humans and non-humans?"

Interactive components would play a crucial role in this module. Discussion forums and padlets, moderated by Dr. Hosseini, would allow students to ask questions, share experiences, and discuss AI-generated content. Practice exercises would enable students to critique AI-generated essays, enhancing their critical evaluation skills, while quizzes and assessments would test their understanding of AI concepts and ethical considerations. Additionally, the module could include in-class debates, encouraging students to explore different perspectives on AI-related issues; an example could be the sustainability and carbon footprint of AI. This structured, interactive approach would not only improve students' familiarity with AI but also foster a deeper, more critical engagement with the technology. Balancing the module with the in-class discussion and an assignment redesign that does not require individual students' AI interactions could also promote environmental sustainability.

Conclusion

To address the challenges of integrating AI in academic writing, Dr. Hosseini should adopt a multifaceted approach that enhances critical evaluation skills, promotes ethical understanding, ensures equitable access to technology, and considers environmental sustainability. By redesigning assignments to include collaborative elements and reduced interactions with AI tools, providing clear guidance on critiquing AI-generated content, and developing a comprehensive digital module combined with class discussion, he can create a supportive and engaging learning environment. This holistic strategy will not only prepare students to navigate the complexities of AI in academic contexts but also foster a deeper appreciation of the ethical and environmental implications of AI technology. Through these methods, Dr. Hosseini can ensure that his students develop their skills in thoughtful, informed, and responsible AI use.

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Emily Pez
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Dr. Emily Pez (she/her) loves teaching Writing courses part-time and tutoring at King's University College, in Deshkan Ziibiing territory. She is a European settler-descended speaker of English as a first language, from her mother's side, with Italian as her second language, from her father. Her work experiences have mainly been with multilingual students, and they are a constant source of inspiration, learning, and joy for Emily.

PART II
APPENDIX

23.

APPENDIX: CALL FOR PAPERS FOR THINKING ABOUT WRITING: AN OPEN EDUCATIONAL TEXTBOOK FOR MULTILINGUAL INTERNATIONAL STUDENTS IN FIRST-YEAR UNIVERSITY WRITING COURSES

Srividya Natarajan and Emily Pez

Working title: *Thinking About Writing*

Editors: Dr. Srividya Natarajan and Dr. Emily Pez

Open Educational Publishing and Copyright

The textbook will be published as an Open Educational Resource, so that it is freely available for teachers and learners to access and distribute. We would like to acknowledge the contributions of Emily Carlisle, Research and Scholarly Communication Librarian at Western Libraries (Western University, London, ON). She supported this CFP in many ways; we are especially grateful to her for providing wording around open access and copyright issues.

The textbook, and each chapter, will be published under a <u>Creative Commons Attribution-NonCommercial 4.0 International license,</u> except where otherwise noted. Under this license, users will be able to share and adapt the resource for non-commercial purposes, as long as proper attribution is given. Authors will retain all copyright to their contributions, so that they are free to post, share, and repurpose their work as they wish. Authors whose articles are accepted will be asked to sign a form to signal that they understand these copyright and licensing terms.

Because the resource is freely available and will generate no revenue, authors will receive no compensation for articles that they contribute to the textbook.

Context, Purpose, and Contents

Like many other post-secondary institutions in Canada and the USA, our university recruits international students from many countries, with the majority coming from China, South Korea, and South Asian countries including India and Pakistan. Multilingual international students at our institution are invited to take a Year 1 Writing course designed to help them acquire the academic literacies they need for success in their new educational context. Unable to find a textbook for them with the features we wanted, we wrote a handful of articles and collected them into an online resource. This material forms the core of the expanded Year 1 Writing textbook we are hoping to publish for a broader audience.

This call is for **800-1000-word articles** and readings that can become textbook content, covering specific themes, and adopting specific philosophical and pedagogic approaches, as follows:

Ideological Frameworks:

We are interested in articles/readings that are grounded in:

- Critical race theory
- Antiracist and antilinguicist philosophies and perspectives
- New understandings of transnationalism
- Critical comparative rhetoric
- Liberatory pedagogies (we love the work of Paulo Freire, bell hooks, Gloria Ladson-Billings, Samy Alim, Suresh Canagarajah, Geneva Smitherman, Asao Inoue, and others)
- Intersectional understandings of decolonization, disability justice, 2SLGBTQIA+ justice, racial justice, class justice.

These frameworks do not have to be explicitly referred to. Importantly, multilingual students should be seen through a strengths-based rather than deficit lens.

Writing Pedagogies:

We are interested in articles/readings that

- model genres that Year 1 writing students are likely to encounter and be asked to produce (the research essay, the critical reflection, the book review, the case study or analysis). Poems, flash fiction, podcast scripts, or other creative genres are also welcome (word count can be lower than 800 if needed)
- are accompanied by additional materials unpacking and contextualizing the genre, seeing it as a socially produced artefact rather than a universal template for writing
- help multilingual students build transferable skills and academic literacies that they can carry into their other courses in the social sciences and humanities (if there is expertise, we are also interested in writing in the sciences)

- adopt a writing-about-writing approach (see below for some suggested themes)
- help students develop metacognitive understandings of why they are expected to write in certain ways in this context
- create affordances for translingual pedagogies in the classroom (and de-emphasize grammar)
- create opportunities for fairer practices of evaluation and testing.

So far, the articles already written for the textbook resist deficit perceptions and labelling of L2 learners, their cultures, identities, and concerns (Martínez, 2018), question punitive approaches to inadvertent textual borrowing and patchwriting, and validate learning techniques (such as memorization and repetition) often used in some non-Western academic settings but devalued in North American classrooms. In short, the current textbook invites students to think critically about introductory writing courses.

Themes:

We are interested in articles/readings/poems that discuss, interrogate, or examine

- the politics of language, racialization, and raciolinguistic disadvantage
- learner identities, agency, and self-efficacy
- specific pedagogic relationships and practices (like plagiarism checking)
- using institutional writing centres
- students' right to their own language (SRTOL)
- the complex relationship between Indigenous Peoples and new immigrants or international students
- publishing in undergraduate research journals
- equitable writing assessment
- the creativity, linguistic sophistication, and value of multilingual student writing
- perspectives on peer critique/review
- perspectives on collaboration (as opposed to competition).

Please feel free to email us to suggest any other themes that you want to write on! (snatara@uwo.ca).

Learning Outcomes the Textbook will Support:

The readings in the textbook are intended for use in first-year university writing courses for multilingual international students. At our institution, the learning outcomes have been defined as follows, but other outcomes are of interest to us as well:

Writing 1002 will help students to

- feel that they belong to a supportive community of learners and know how to access campus resources

and supports (Toorenburgh & Gaudet, 2023);

- consider their own personal and cultural identities as a writer, and honour diverse cultural modes of communication;
- understand the kinds of reading, thinking, and writing skills needed to succeed in the Canadian university context;
- interpret an essay prompt or question, and identify or define a research problem;
- write a valid hypothesis, thesis, or argument related to a research question;
- find reliable academic sources, and read them selectively and critically;
- organize ideas in well-structured paragraphs, and connect the paragraphs to produce a coherent essay;
- integrate material from research sources through paraphrase, summary, and quotation;
- cite sources in APA style; and
- have an overall sense of how genre governs writing, and produce writing in three genres. (Adapted from Pez, 2023)

Other Important Considerations:

Readings/articles must

- be between 800 and 1000 words in length (excluding references); poems can be shorter, of course
- be conceptually complex and rich without being lexically or syntactically overwhelming (e.g., new vocabulary is good, but to be introduced in moderation)
- use an authentic academic voice (if genre-appropriate)
- cite recent scholarship in the field, but limit the list of references to around five or six items
- use APA citation style. Please see Purdue OWL for APA format: https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html
- have an academic two-part title
- include (if genre-appropriate) an introduction with the following elements: a statement of context, a topic statement, definitions (if applicable), a thesis, a road map or method statement
- be formatted for accessibility, especially if using graphics or visuals. Multimodal submissions are encouraged. Please provide alt-text descriptions for all visuals and captions for all audio files.

Authors are encouraged to include relevant images or videos within the text of their submissions. If using images or videos created by others, please ensure that you have the rights to re-share them. Media published with a Creative Commons license are preferred—look for the Creative Commons license symbols, or text that says which license has been assigned to the resource. For suggestions on where to locate openly-licensed media, view the guide Open Educational Resources: Open Images, Audio & Video.

Permission must be sought from the copyright holder to include media where copyright is stated to be "All Rights Reserved."

If you are going to be creating original images or videos that feature people, please contact snatara@uwo.ca to receive a copy of a media consent form.

Model Article:

For a model article from the current textbook, please go to the following link: https://docs.google.com/document/d/1kg2UedmZDXiW_PiitC898gPtfhsHjcRS/edit?usp=sharing&ouid=107777330223027431718&rtpof=true&sd=true

Audience

The target audience for this textbook is primarily multilingual international students in first-year university writing courses, and the instructors who teach them. Any additional work on creating exercises or coming up with classroom delivery ideas will be most welcome.

We hope the readings in this textbook will empower multilingual students to develop agency and adapt critically yet successfully to North American textual conventions without necessarily assimilating to North American cultural norms.

Contributors

We especially encourage contributions from Indigenous and racialized authors of diverse cultural and linguistic backgrounds.

We hope authors who identify as racialized, transnational, Indigenous, multilingual, or minoritized will think in terms of resolving, through their articles, the dilemma that many Writing teachers encounter in classrooms with raciolinguistically minoritized students: should the students be prepared for success as they enter their disciplinary discourse communities, or should they be validated in their sociocultural identity and their skills that span multiple languages? As we noted in a recent article (Natarajan & Pez, 2023), we could "infuse our curriculum with social justice values through affirmation of minoritized raciolinguistic identities and of resistance, on the one hand; and, on the other, we [could] continue to attend to the academic survival and success of L2 students despite the prevailing assessment ecologies within the white *habitus* (Inoue, 2015; Davila, 2022) of the North American university."

Article Submission Procedure

Please email articles to Dr. Vidya Natarajan (Assistant Professor, and Coordinator, Writing, King's University College, London, ON): snatara@uwo.ca. Please use "**Article for textbook**" in your subject line.

The article/reading will undergo editorial review.

The acceptance of articles will be based on how extensively the article reflects the criteria set out above. If you have questions, please contact Dr. Vidya Natarajan: snatara@uwo.ca. We look forward to reading your work!

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Dr. Srividya (Vidya) Natarajan (she/her) teaches Writing and coordinates the Writing Program at King's University College, London, Canada. Her research focuses on Writing and Writing Center pedagogy in relation to racial, gender, caste, and disability justice. She has co-edited a special section of *Discourse and Writing/Rédactologie* and a special issue of *The Peer Review* on changing writing centre commonplaces in response to anti-oppressive frameworks. In her parallel life as a novelist and creative writer, she has authored *The Undoing Dance*, *No Onions nor Garlic*, and co-authored *A Gardener in the Wasteland*, and *Bhimayana*.

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