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TOWARD AN ASIAN AMERICAN ANTIRACIST PEDAGOGY FOR FIRST YEAR
WRITING

DOROTHY M. STONE

124 Pages

This thesis seeks to demonstrate a need for an antiracist writing curriculum in light of the COVID-19 pandemic, which contributed to an upswing of violent acts against Asians and Asian Americans living in the United States. Asian Americans have faced fluctuating status over the course of this country's history, yet these stories are hardly represented by the canon and are instead misconstrued by hegemonic narratives. I seek to speak back against these narratives by designing a writing course based on critical race counterstory—those lived experiences that conflict with mainstream perceptions. By designing a methodological framework for teaching first-year writing through an Asian American counterstory lens, I aim to reveal the potential impacts of an Asian American antiracist curriculum and pedagogy in first-year writing and the roles that positionality and counterstory play in this type of pedagogy. Additionally, I seek to explain the affordances and constraints of an Asian American antiracist pedagogy on students at a predominantly white institution in the hopes that other educators will take up the journey toward a more socially-just, ethical, and culturally-responsive writing pedagogy.

KEYWORDS: critical race theory; Asian American rhetorics; cultural rhetorics; antiracism; composition pedagogy; counterstory

TOWARD AN ASIAN AMERICAN ANTIRACIST PEDAGOGY FOR FIRST YEAR
WRITING

DOROTHY M. STONE

A Thesis Submitted in Partial
Fulfillment of the Requirements
for the Degree of

MASTER OF ARTS

Department of English

ILLINOIS STATE UNIVERSITY

2022

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TOWARD AN ASIAN AMERICAN ANTIRACIST PEDAGOGY FOR FIRST YEAR
WRITING

DOROTHY M. STONE

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D. M. S.

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CHAPTER I: INTRODUCTION

Racism has long afflicted members of the Asian diaspora, but since the onset of the COVID-19 pandemic, anti-Asian hate has festered and spread. Due to the pandemic's origins in Wuhan, China, people of Asian descent across the globe—Chinese or not—have been accused of bringing the virus upon the world and consequently assaulted physically and verbally. The Atlanta spa shootings brought national attention to anti-Asian violence in March of 2021 when Robert Aaron Long drove to three separate massage parlors and murdered eight people, six of them Asian women. The shooter, a white Christian male, was characterized by law enforcement as a religious man with a sex addiction who was simply having a “really bad day,” and though he claims that his attack was not racially motivated, a Korean news outlet reported that the shooter said he planned to “kill all Asians” (“Atlanta police,” 2021; Hwang, 2021).

This devastating attack came only weeks after a study at the Center for the Study of Hate & Extremism (2021) showed that the incidence of anti-Asian hate crimes in the US has risen by nearly 150%. Throughout US history, Asians have faced fluctuating characterization based on their service to the white American mainstream. The Stop AAPI Hate movement responds to hate-filled rhetoric pushed by conservative politicians such as Donald Trump, such as “China plague” and “kung flu,” which were used to blame Asians and Asian Americans for the pandemic. This is reminiscent of the “yellow peril” rhetoric of the 1800s; migrant Asians were treated as a “yellow peril” who came not to work, but to upend the US status quo with their “other”-ly values. Despite these historical instances of anti-Asian sentiment, Asians have been lauded as a “model minority” that other non-white ethnic groups should aspire to, keeping their heads down and accepting their roles in society. This mentality, which was minted to divide and

control racially marginalized groups, has persisted throughout present day and frequently results in the exclusion of Asian Americans in conversations of racial injustice. Black, Indigenous and people of color (BIPOC) have been at the front of social justice movements such as Black Lives Matter, and though Asians and Asian Americans have not made as many headlines until recently, they have nonetheless been involved in activist work throughout modern history, such as in the Black Panther Party, Delano Grape Strike, and the current #StopAAPIHate hashtag movement, all of which have served Asian and non-Asian persons around the country.

In the aftermath of George Floyd's murder on May 25th, 2020, a call was made to reform society in every sphere, including social, martial, and educational. The word "anti-racist" has been used in numerous conversations about race, and though Ibram X. Kendi's *How to be an Anti-Racist* has popularized the term in the public sphere, anti-racist practices have been utilized for decades by various ethnic groups, including Black, Indigenous, Latina/o/x, Asian, and Arab folks, to disrupt and dismantle racism. Anti-racism has existed equally as long as racism itself, but the recent increase in published materials on this topic has led to more teachers wanting to adopt anti-racist curricula and pedagogies. Teacher training workshops, which have valued the general model of diversity and inclusion, now attempt to equip educators with specific strategies for anti-racist pedagogies – a "paradigm located within critical theory utilized to explain and counteract the persistence and impact of racism using praxis as its focus to promote social justice for the creation of a democratic society in every respect" (Blakeney, 2011). These anti-racist pedagogies are one of the tools activist instructors can use to illuminate racial inequality, co-create methods for dismantling it, and empower future generations to take an active part in social justice.

Although I recognize that there is no one way to be anti-racist or use anti-racist pedagogies, I see anti-racist pedagogies as those which center students' lived experiences, promote access and equity, provide options for students to demonstrate their knowledge, and challenge and dismantle master narratives. The alarming increase in anti-Asian racism described above demonstrates that developing an anti-racist pedagogy that centers Asian and Asian American experiences is critical to addressing the current epidemic of racism against Asians and Asian Americans in the US and to expanding the current important work in anti-racist pedagogy. Further, an anti-racist pedagogy that centers Asian experiences can help to redress the history of racism against this group. This thesis project therefore responds to public, professional, and pedagogical exigencies to offer an anti-racist design to first-year writing, situating this design amid the growing anti-Asian violence in the United States.

Within the discipline of rhetoric and composition, there has also been increased interest in anti-racist research and teaching approaches, and the goal of this project is to extend the current work in anti-racist pedagogy and connect it explicitly to Asian American rhetorics and composition studies. A recent call for papers made by Drs. Amy Wan and Morris Young (2021) titled "Interventions: Asian American Rhetorical Activity across Time and Space" called for scholarship that "expand[s] and situat[es] our understanding of Asian American rhetoric in broader theoretical discourses, disciplinary methodologies, languages and materials, and social, historical, cultural, and political contexts." I attempt to engage this conversation by connecting the personal and political in teaching Asian American rhetoric in the first-year writing classroom, which in turn contributes to anti-racist studies in higher education.

Pedagogically responding to the rise in anti-Asian hate is but one of the exigencies that calls for my project. This project also seeks to contribute to the scholarly field of rhetoric and composition studies as it pertains to Asian American rhetorics and critical race theory. Specifically, the purpose of this project is to fill the gap in anti-racist pedagogies in rhetoric and composition studies by designing an anti-racist composition curricula and pedagogy centered around Asian and Asian American voices. Putting anti-racist pedagogies in conversation with Asian American rhetorics, cultural rhetorics, and critical race theory, I propose new ways to teach first-year writing that enables Asians and Asian Americans in the composition classroom to see themselves represented and engages non-Asian students in conversations about the layered dimensions of race and racialization through a particular cultural lens. By including Asian Americans, a population often underrepresented in the composition classroom, this project will extend anti-racist pedagogies beyond the commonplace Black-white binary.

Literature Review

To address these public, disciplinary, and pedagogical exigencies, I enter an ongoing conversation about the intrinsic nature of racism in social and educational systems using critical race theory, the rhetorical tactics used by Asian Americans to navigate these systems, and the commitment to center and amplify diverse cultures and knowledges.

In order for this thesis project to promote anti-racist teaching practices, it must acknowledge the existence of racism, particularly racist structures in education. Racism delegates Black, Indigenous, Asian, Latina/o/x, and other people of color to inferior roles in favor of their white counterparts, resulting in decreased access to resources, education, financial security, and other vital needs (Tatum, 2017, p. 87). Critical race theory (CRT) is an approach to

social justice that aims to critique and transform the ways racially marginalized people are treated by US society and broaden the supports available to them. CRT was initially developed by legal studies scholars to address and eliminate racism in American law and law school curriculum (Matsuda in Fortin, 2021). It asserts that race, the categorization of people based on physical features such as skin color, is socially constructed, although the effects of such categorization are real and damaging to non-dominant groups. Though racism is commonly portrayed as public, isolated incidents of discrimination, it is a systemic construct that manifests as workplace discrimination, improper medical care, gentrification, and police brutality, among other ways. CRT therefore recognizes racism, or discrimination based on race, as a feature of society, rather than incidental.

The scholars who developed critical race theory, including Richard Delgado, Derrick Bell, Patricia Williams, Kimberlé Crenshaw, and Mari Matsuda were largely persons of color working in predominantly white departments. When Bell's institution, Harvard Law School, failed to hire faculty of color on more than one occasion, he and his students protested, with Bell eventually leaving his position (Martinez, 2020). Students at Harvard lobbied for the dean to hire a BIPOC scholar to teach a class called "Constitutional Law and Minority Issues" (Crenshaw, 2011, p. 1266). The dean wrongfully argued that there were not enough quality scholars and these negotiations failed, but students, of which Crenshaw was one, responded by teaching their own class using Bell's textbook, *Race, Racism, and American Law* and inviting BIPOC speakers to lead these discussions and demonstrate their qualifications. This was one of the earliest meetings of scholars to discuss race in law and demonstrated the value of including non-traditional topics in the core curriculum. By the time of the 1987 Critical Legal Studies National

Conference, the theme of which was on silence and race, CRT had evidently diverged from critical legal studies, which assumed that race not only had no influence on public policy, but that it did not exist altogether (Martinez, 2020). Because CRT asserts that race is a predominant factor in the unjustness of law and society, its application has the potential to accommodate marginalized bodies and ultimately eliminate racism and other oppressions from all spheres.

One way CRT can be applied to and address these issues is through using an anti-racist pedagogy, a teaching theory and praxis that utilizes CRT to decenter hegemonic white Western perspectives in the classroom and seeks to empower students to engage in critical thinking and social justice. In 2002, Julie Kailin wrote about the anti-racist perspective as “a recognition of the limits of the liberal reforms and argues for the need to go beyond the current policy approaches” to oppressive structures that perpetuate racism (p. 55). Other scholars have defined anti-racist pedagogy as “explicit instruction on confronting racism without reservation or risk of ostracism” (Blakeney, 2005) or an “orientation toward teaching aimed at deepening understandings of how racial subjugation functions in schooling” (Ohito, 2019). These definitions, though varied, all seek to disrupt existing institutional structures of power, which begins with bringing issues of race and racialization into the classroom. With an Asian American focus, anti-racist pedagogies have the additional potential to disrupt narratives of white-adjacency and academic success brought on by the model minority myth and to build equitable spaces for learning.

In addition to CRT, this project engages Asian and Asian American rhetorics scholarship and pedagogy. Defined in the singular by LuMing Mao and Morris Young (2008), Asian American rhetoric is “the systematic, effective use and development by Asian Americans of

symbolic resources, including this new American language, in social, cultural, and political contexts” (p. 3). Although Mao and Young utilize the singular “rhetoric” to invoke Spivak’s (1987) strategic essentialism, I opt for the plural “rhetorics” to emphasize the multiplicity of identity under the Asian American umbrella. While our presence in this country is not and should not be new, Asian Americans inhabit a unique positionality in the US as an ethnic group with strong cultural ties to their ancestral and overseas landbases, and as a result must develop rhetorical resources to move within our liminal spaces. Asian American rhetorics encompasses a body of work that is “shaped by experiences such as racism, linguistic discrimination, anti-immigrant policies, or even the denial of U.S. citizenship,” as do some other cultural rhetorics (Young, 2013, 59). Current research related to these contexts ranges from social stigma and stereotypes related to body image (Sano-Franchini, 2017; Ledbetter, 2018), the online and media presence of Asian Americans (Ono and Pham, 2009; Ono and Cheung, 2018), and political figures from grassroots movements (Monberg, 2008; Hoang, 2008).

Work in Asian and Asian American rhetorics, then, puts a strong emphasis on identity rhetorics—the factors that determine who can and cannot claim to be Asian American. Asian Americans are “neither simply Asian nor considered fully American” and “when finding themselves in a new locale must develop tactics for communication and expression in order to respond to the strategic and hegemonic forces of languages already in place” (Young, 2013, p. 60). Asian Americans are othered from mainstream contexts by their phenotypic differences from white Americans and stereotyped as speaking accented, imperfect English. Even the model minority status attributed to them marks Asian American as other because it emphasizes a non-standard intelligence. Despite such attempts to collapse Asian Americans into a singular otherly

entity, Asian American identity is not monolithic and comprises vast ethnic, cultural, and intersectional subgroups, including but not limited to Chinese Americans, Vietnamese Americans, and Desi Americans. The persistent othering and grouping of such people uphold white supremacist ideologies of belonging and constitute a barrier to citizenship that forces Asian Americans to perform intelligence and obedience. The field of Asian American rhetorics, as Mao and Young (2008) suggest, aims to uncover this group's means for communication and survival amid the barriers established by dominant society to maintain control. This thesis seeks to make these barriers evident in the classroom and facilitate the growth of culturally responsive, anti-oppressive writers.

Because this project is concerned with how marginalized cultures operate rhetorically, I also draw from and contribute to cultural rhetorics more broadly. Powell et. al. (2014) argue that the goal of cultural rhetorics is “to emphasize rhetorics as always-already cultural and cultures as persistently rhetorical” and enables scholars to understand the nuances of meaning-making as it is situated within specific cultural contexts. Though all rhetoric is cultural, not all rhetorics scholarship is cultural rhetorics scholarship; rather, Haas (in Cobos et al., 2018) argues that work which “makes explicit the ways in which subjectivities, positionalities, and commitments to particular knowledge systems are interrelated and situated within networks of power and geopolitical landbases” should be considered cultural rhetorics scholarship. This definition recognizes the relational nature of power and space, which this research project ties to the university, and the people, positionalities, and cultures within.

The tradition of cultural rhetorics as a whole seeks to complicate the social, cultural, and political contexts Mao and Young (2008) discuss above and bring to the surface the rhetorical

acts of non-dominant ethnic groups, which have previously been overshadowed by those of white people whose power was left unchecked. This goal of advocacy speaks to another intention of cultural rhetorics, which Mao (2004) describes as a “lean more toward activism politics while trying to transform invisible practices to visible” (p. 46). These non-dominant practices have been there nonetheless, and my goal as an anti-racist educator is to highlight and engage students in these diverse practices, especially at a predominantly white institution. Imbalanced power dynamics are made visible by cultural rhetorics, as it is an “orientation towards actions” that enables us to see and offers us a way to understand marginalized practices, values, and epistemologies (Powell et. al., 2014).

Purpose of Thesis

In addition to the exigences described above, the decision to pursue this thesis project is motivated by my positionality. Though I present visually as white and benefit from that perception, I am a mixed-race Asian American woman, specifically Chinese-Cambodian, who grew up in a poor family with a single mother. As a Midwest transplant from San Jose, California, 37% of whose population comprises of Asian-descended folks (US Census Bureau, 2021), my positionality has allowed me to identify a lack of diverse representation in English curricula. My identity therefore influences my teaching, research, and being by seeking to amplify marginalized voices, with a specific focus on the stories I know from Asian America and the intersections therein.

Because I am an Asian American researcher and educator, I aim to utilize anti-racist practices to identify and dismantle racial biases both in the classroom and in society more broadly. Illinois State University (ISU) is a Predominantly White Institution (PWI), with more

than 71% of students enrolled identifying as white (Illinois State University, n.d., p. 2). In a class size of twenty-two, the standard for first year writing at ISU, this percentage equates to approximately sixteen white students and only six students of color. In these spaces, where whiteness is ever-present and normalized, “Race is the marked Other; when unmarked and unnamed, it goes unnoticed,” and that using an approach grounded in critical race theory “helps us to understand that all writing is subjective and influenced by our race as well as other intersecting identities, such as ethnicity, nationality, class, gender, generation, sexuality, ability and disability, and religion and spirituality” (Haas, 2012, p. 284). Drawing from non-white experiences without interrogating power structures and existing narratives has the capacity to perpetuate “Otherness” and treat these experiences as no more than stories. As instructors, we have a tendency to “play safe and avoid tensions,” causing us to “play down visible characteristics and try to fit in even in we are in control” (Mao, 2004, p. 48) Therefore, my goal as an anti-racist instructor at a PWI is to make visible the truths about systemic racism, engage students in conversation to recognize the privileges and powers their identities grant them over other groups using critical race theory, collaborate towards dismantling racist and white supremacist systems, and continuously engage in listening and reflection.

As a means for applying cultural rhetorics and critical race theory to my research, this thesis will result in the design of a first-year writing course that employs an anti-racist pedagogy, which requires not only that I diversify my curricular materials, but that I also engage evolving, self-reflective teaching practices. Educators play a key role in disrupting these structures. Especially for those of us who present as white, educators hold authority over students as an unrefuted, credentialed knowledge source, granted to us by the traditions of the white Western

education system. This system privileges whiteness and patriarchy as it is rooted in values that barred the participation of women and BIPOC faculty and students while granting white instructors unearned ethos in the classroom. Condon and Young (2016) acknowledge the struggle it can be to recognize our own biases: “Even for those of us who work against racism daily, the racism that is closest to us, that we unknowingly and without intention participate in is most difficult to perceive and resist” (p. 4). An anti-racist paradigm demands that white and BIPOC instructors recognize oppressive histories and practice self-reflexivity in order to prevent oneself from perpetuating white norms for learning. This work must be continuous, however, as there is no one right way to implement an anti-racist pedagogy; rather, anti-racist pedagogies respond directly to the social and political climates that enforce racism and must adjust accordingly (Kishimoto, 2018).

My thesis has been divided into two primary chapters: a methodology and a pedagogy chapter. In Chapter II, I design a methodology for teaching an Asian American antiracist narrative writing pedagogy using the theories of critical race counterstory (Martinez, 2020), triple consciousness (Ono and Cheung, 2018), and becoming minor (Young, 2004). I emphasize the need to highlight how marginalized groups use writing to resist oppression from hegemonic barriers. Chapter III puts this framework to use in my own design of English 101, a first-year writing course at ISU. I contextualize the course within the Writing Program at ISU, describe how units are scaffolded to promote social justice through learning about and acting on Asian American narratives, and provide readings, sample lesson plans, and other materials that instructors can implement in their own writing classrooms. These materials, as well as a syllabus, schedule, and project prompts, are included in appendices at the end of the thesis. Finally, I will

conclude by reflecting on this work, imagining what this framework could look like applied in other writing courses and making suggestions for further antiracist writing research.

CHAPTER II: METHODOLOGY

In the first chapter of this thesis, I discussed the current sentiment of anti-Asian hate in the United States. Though the rise in anti-Asian violence arises from the ongoing COVID-19 pandemic and its origins in China, anti-Asian racism is nothing new and it is increasingly vital that we educate society about the danger that it poses. Therefore, the goal of this thesis is to build a first-year writing course that intentionally and explicitly confronts and dismantles derogatory mainstream narratives about Asian and Asian American people and fosters culturally responsive members of society. In designing such a course, I seek to provide opportunities for instructors and students to redress anti-Asian racism and build nuanced understandings of the varied lives and experiences across the Asian diaspora. Towards this goal and to build my own methodology for an antiracist first-year writing pedagogy that integrates Asian American narratives, I borrow from existing methodologies in CRT, cultural rhetorics, and Asian American rhetorics scholarship. Throughout this chapter, I will discuss my research questions and the methodologies I plan to use to answer those questions.

Research Questions

In the previous chapter, I drew on Mao and Young's (2008) definition of Asian American rhetoric, which described the ways Asian Americans craft a language and other symbolic resources to navigate and complicate mainstream American contexts. I return to their definition of Asian American rhetoric to stress that my role as an Asian American rhetorician is to disrupt the white hegemonic narratives and values in social, cultural, and political contexts. I expand this definition to include educational contexts, as education in critical race theory and antiracist pedagogies will no doubt have implications for these broader spheres. Through utilizing my

positionality as a mixed-race Asian American woman educator and drawing from critical race counterstory approaches, my goal is to incite change in the perceptions of race, power, and narrative in the American mainstream. Through designing a first-year writing course, this research seeks to demonstrate what an antiracist pedagogy that centers Asians and Asian Americans can look like. At its heart, this thesis and the course I develop therein attempt to answer the following questions:

- What are the potential impacts of an Asian American antiracist curriculum and pedagogy in first-year writing?
- What roles do positionality and counterstory play in this type of pedagogy?
- And what affordances and opportunities does an Asian American antiracist pedagogy enable and what might it constrain?

While these questions are open-ended, each of them orients toward a need to foster empathetic and socially just practices in students. In order to build a course design that guides students towards these goals and illuminates some of these questions, I must first develop a methodology that manifests through the teaching resources I create. As a result, this chapter explores the methodological concepts of counterstory, triple consciousness, and becoming minor and draws together the fields of critical race theory, cultural rhetorics, and Asian American rhetorics to contribute to an antiracist writing pedagogy.

I also acknowledge that this project presents one example of what *an* Asian American antiracist writing pedagogy can look like. As a student, teacher, and researcher, I pull from some of the existing research and methodologies in critical race theory, cultural rhetorics, and Asian

American rhetorics to inform my design and create a series of course-related materials that not only include marginalized identities in the curriculum, but also provide opportunities for students to write themselves into larger movements towards social justice. Social justice approaches, according to Jones, Moore, and Walton (2016), are “collective and action oriented” (p. 211); a classroom built on coalitions and social justice enables students to collaborate and draft culturally-conscious solutions and practice composing texts that can enact change within the university and eventually in their own communities.

First Year Composition at Illinois State University

This thesis project was designed with English 101 (ENG 101) at Illinois State University (ISU) in mind. ENG 101, titled “Composition as Critical Inquiry,” is an introductory writing course that uses a genre studies and cultural-historical activity theory lens to investigate how writing exists in the world and to demonstrate the many ways writing strategies can be applied beyond the classroom and across writing tasks. Students are expected to enroll in this one-semester general education course during their freshman year, though some take the course later on. Illinois State University, located in central Illinois, is a predominantly white institution (PWI), with over 71% of the student population identifying as white (Illinois State University, 2019, p. 2). The learning outcomes set forth by the Writing Program at ISU attempt to engage students in diverse writing practices, highlighting concepts such as translingualism, ethical representations of cultures and communities, and writing research identity, which enable students to envision the various communities their writing goes out to, as well as how their positionalities and lived experiences influence that writing (ISU Writing Program, n.d., n.p.). Though instructors can use these learning outcomes in whatever framework they see fit, I am interested

in developing an ENG 101 curriculum that moves students toward action and socially just writing.

An Asian American Antiracist Narrative Methodology

In order for students to become critical contributors to social justice movements, they must first be made aware of the issues plaguing their communities. For this purpose, I am developing an antiracist writing pedagogy that enables students to identify and actively resist systemic oppression, particularly regarding race. The fields of CRT, cultural rhetorics, and Asian American rhetorics are vital to my research throughout this thesis, as they seek to disrupt existing hegemonic structures and make space for non-dominant groups to meaningfully participate in their society. The methodologies that inform this antiracist writing pedagogy are counterstory, triple consciousness, and becoming minor. These methodologies are tied together by their use of narrative and embodied praxis to reveal active and dangerous injustice, which then equips students with the tools and writing strategies to create social change through critical listening, collaboration, and composing action-oriented texts.

Counterstory

One CRT methodology that guides this project is counterstory, which, according to Aja Martinez (2020) is “both methodology and method for minoritized people to intervene in research methods that would form ‘master narratives’ based on ignorance and assumptions about minoritized people” (p. 21). “Master narratives,” as Martinez calls them, are those stories that are told about non-dominant identity groups in order to diminish members’ self-worth and preserve hegemonic power structures. Students at a PWI, who have come from PWI experiences in P-12

environments have often had limited experience with non-canonical readings and ideas. Since canonical texts in language arts still focus primarily on white male experiences, students at a PWI university often have a very insulated perspective on the range of communities and cultural identities that exist in the world at large. ENG 101 is a course that deals with how writing operates in the larger world, so it is important for students to learn how everyday people, including those who do not conform to white cisheteronormative patriarchal values, have experienced the world and how they navigate the systems that other them.

Counterstory, therefore, is an inherently antiracist theory, methodology, and method for pedagogy that enables BIPOC and other marginalized students to reclaim the narrative and recognize the value in their own lived experiences. This method of storytelling, according to Delgado and Stefancic (2001), was developed “as a means of building cohesion within minority groups and shattering the mindset created by the stories of the dominant group,” so that while not all experiences within a certain ethnic group are alike, members could rally together against the master narratives that entrap them (p. 91). Some of the master narratives told about Asian Americans in the United States assume them to be perpetual foreigners, non-native English speakers, well-mannered and non-confrontational, an academically gifted “model minority” but still second-class to white Americans. Narratives that produce stereotypes such as these are spun and maintained by dominant groups in order to maintain control of the status quo, whereas counterstories – narratives which are grounded in real, individual, and personal experiences – respond to the harm and oppression they pose against marginalized peoples.

Asian American counterstories, in particular, resist the rhetorical tropes Asian-identified folks are so frequently written into, have the additional potential to amplify Asian American

voices in conversations of racial justice where they are often left out. For example, in her documentary on the harms of the model minority myth, newscaster Dion Lim (2021) discussed the prevalence of racist anti-Asian tropes in media, particularly those which assert that women are submissive sexual objects and men are de-sexed and passive, as well as even the supposedly complimentary stereotype that all Asians are skilled at math. From narratives collected at the University of Southern California (2021), one anonymous student described the mental toll that the stereotype has on them, expressing that that “I constantly feel like a failure because of this internalized mindset. Even if I earn all A’s, I never feel like I am doing enough to meet the ‘model minority’ standard.” Another wrote that because of their adherence to the myth and the exclusion of Asian Americans from racial justice conversations, “I thought my deteriorating mental health and overall feelings of unhappiness were normal and even expected, because as an Asian American person I wasn’t entitled to have problems. ... I couldn’t even consider myself a person of color because my heritage seemed so marginalized that I should just be grateful for my ‘privilege’ and gaslight my own experiences with racism.” When we allow these narratives to circulate, they become normed and divide marginalized groups under the pretense of innate difference, when in fact these perceived differences are part of the constructed narrative. “By relying on stereotypes to explain people’s predicaments, we are letting the systems around us off the hook” (Lim, 2021). Therefore, composing and circulating counterstories enable marginalized groups to take control of their own images and narratives and enter the conversations that have excluded them.

As a methodology rooted in CRT, counterstory relies on the assertion that race and racism are inherent features of society, rather than isolated occurrences (Delgado and Stefancic,

2001, p. 7). This is because counterstory seeks to disrupt the misconceptions about particular ethnic groups that believers perpetuate through their engagement in social, economic, and political contexts. By reading and composing counterstory, students can begin what Frankie Condon (2012) calls a “collective awakening” and start to recognize cracks in the foundation of mainstream society and can identify similar structural failures in their own communities (p. 26). Moreover, counterstory has the potential as a cultural rhetorics methodology to “[make] explicit the ways in which subjectivities, positionalities, and commitments to particular knowledge systems are interrelated and situated within networks of power and geopolitical landbases” (Haas in Cobos et al., 2018, p. 145). People move through society subjectively, affected by their prior lived experiences, which are then influenced by the hierarchies of power in the spaces they inhabit, ultimately causing marginalized racial groups to perform inauthentic versions of themselves. Counterstory, however, actively writes a culture into the mainstream consciousness, revealing social inequality and inequity and transforming outrage into action.

Up to this point, I have been describing counterstory predominantly in the context of race, as a tool for redressing the racial injustice and stereotyping that is ubiquitous in mainstream society. However, I argue that counterstory is an intersectional tool that can be used to redress most forms of injustice, including sexism, ableism, homophobia, religious discrimination, and classism. This expansion is particularly useful at a PWI, as most of my students may not be able to identify with the Asian American and other racially marginalized authors we examine in class. Rather, it allows for students whose identities are complex and layered to focus on the identity that is most salient to them and begin to dissect the mainstream misconceptions about that idea. However, there may still be students whose entirety fits the hegemonic mold, and in those

situations I may ask them to consider writing from a time they witnessed or inflicted injustice onto a marginalized person or group. Because counterstory is rooted in lived experience and inherently introspective, it is not easy or simple to write, but the importance of exposing students to a vast scope of counterstories is that students begin to see how injustice affects non-dominant persons, whether intended on an individual level or not (although, as proclaimed by CRT, the larger effect is always systemic).

One way that I intend to confront the presuppositions my students have about culture and race is by modeling counterstory in the classroom, both through my own experiences as an Asian American woman and through the materials I choose to share with students. Though Asian American stories are being increasingly told through Hollywood films, as well as other mass media, these stories cater to a broader Western audience of Asian Americans and non-Asian Americans for profit and indirectly place Asian bodies into a white narrative. By screening an Asian American-made documentary in my course, students are able to visualize Asian American bodies and embodiment, as perceived by the self and society rather than by society alone (Hidalgo, 2016). Counterstory, in this sense, tasks persons to “become the voices of authority in the researching and relating of our own experiences” (Martinez, 2020, p. 21). Therefore, I challenge students’ presuppositions about truth and authority over the narrative by centering true stories and perspectives regardless of how they adhere to students’ preconceived narratives about Asian Americans.

Triple Consciousness

The choice to incorporate Asian American media ties into the Asian American rhetorics methodology of triple consciousness, theorized by Ono and Cheung (2018). Triple consciousness

refers to composing writing that accounts for three separate audiences concurrently – “an Asian American audience, a secondary Asian audience, and non-Asian American and non-Asians, white dominant audiences, and perhaps other racial minorities, as well” (Ono and Cheung, 2018). Triple consciousness is derived from W. E. B. DuBois’s (1909) theory of a double consciousness, which was used to describe the sense “of always looking at one’s self through the eyes of others” and through which marginalized persons – specifically Black folk – adapt their material to appeal simultaneously to white and non-white audiences (p. 3). Ono and Cheung distinguish a third audience to steer away from a homogenous Asian or American experience which does not exist and instead makes the nuances of an Asian American identity and the culture therein more visible. In this course design related to Asian American narratives and stories, triple consciousness becomes useful to investigate how Asian American writers attempt to combine their identities as both Asian and American, possibly feeling too otherly for a (white) American audience but too Americanized for the Asian communities they belong to, such as in their own homes with family.

Making students at a PWI aware of triple consciousness may present a difficult but nonetheless worthy challenge. Given that most of the students at such an institution are white and not of Asian descent, students in my class will most likely fall into the third category of a white dominant, non-Asian and non-Asian American audience. In this case, I may need to rely on my own positionality as an Asian American within the classroom to guide students toward a more nuanced viewpoint. At the same time, I must also avoid asserting myself as an expert (and the sole expert in the classroom at that) on how Asian Americans interpret the text. Therefore, when choosing materials for students to read throughout the semester, I must find a balance between

those which do and those which do not consider the non-Asian and non-Asian American audience in order to give students an opportunity to voice their own opinions and uptake regarding the material. By allowing students to engage in discussions of the material with their similarly positioned peers, this will reveal a multiplicity of interpretation from within the non-Asian and non-Asian American audience, which can be analogized to further distinguish the experiences and opinions of Asians and Asian Americans from one another.

While triple consciousness can be observed in academic materials as well, much of the materials used throughout the course has been selected from popular and non-academic sources, such as art, media, and creative nonfiction in order to highlight counterstories. Asian American rhetorics examines how Asian Americans navigate social, cultural, and political contexts using their own tools and tactics for communicating, including triple consciousness. Asian American counterstories often toe the line between resisting mainstream American assumptions about Asian American intelligence, values, and sexuality and rebelling against somewhat constricting traditions and expectations of their cultures and families.

Therefore, by analyzing these counterstories through a triple consciousness lens, students will be able to see the tactics Asian Americans use to balance their responsibilities to these varied cultures while simultaneously carving a space out for themselves. This is apparent in the documentary *Gaysians* by Vicky Du (2015), in which five Asian Americans discuss their experiences expressing (or suppressing) their queerness, specifically concerning the perceptions of their own parents and heritage. For many of these people, the duty to be a filial child and please one's parents often means sacrificing a part of oneself; for others, daring to be oneself means undertaking the task of educating, however strenuous. *Gaysians* puts these Asian

Americans' counterstories front and center as the interviewees describe the challenges of being caught between cultures, particularly through the lens of intersectionality as they navigate the conflicting perceptions of queerness, learning to be themselves in a new space while taking aim at the "white queer radicalism" that doesn't work for most Asian family models.

Like *Gaysians*, many of the counterstories students view incorporate intersectional experiences and take place in a variety of times, spaces, and contexts, some of which students may be unfamiliar with. However, because most counterstories are written in autobiographical form (or at least, are written by people who have experienced oppressions), the authors have a particular ethos and authority over their own writing and lived experiences. For those students who lack familiarity with the issues being addressed, triple consciousness becomes an important tool for acknowledging their own positionality and allows them to practice identifying the rhetorical situation and audience of a text. When students understand their role as a reader and contextualize that role within and outside of the text, they can then engage with the stories and representations of marginalized groups in an ethical manner, without coopting narratives based on their own single consciousness.

Becoming Minor

In addition to multiplying students' consciousness of writing, I also utilize Morris Young's (2004) theory of becoming minor, which he describes as "a conscious choice ... that creates the possibility to respond to hegemonic culture without being subject to its construction alone by how someone from 'minority' culture should act" (p. 42). Becoming minor, much like counterstory, recognizes the ways language and narrative are used to perpetuate hegemonic systems and marginalize non-dominant groups, and focuses on the potential that writing has to

transform perceptions. Therefore, the act of becoming minor is a conscious paradigm shift that empowers individuals to speak up and against narratives that marginalize them, disrupting stereotypes in order to build a complex and just image of a community. This project pays special attention to disrupting mainstream narratives and centering the language uses of Asian Americans, a “minority” culture, in turn encouraging students to become minor and use their embodiment as a tool for dismantling dominant white structures.

More specifically, this methodology contributes to cultural and Asian American rhetorics because it reveals the popularly held beliefs of mainstream Americans have about non-dominant groups, complicates them, and enables marginalized writers to critique the norms that allow those beliefs to persist. As mentioned in the first chapter, Asian American identity is often boiled down to a phenotypic presentation – a physical othering that makes it easy for the dominant culture to ascribe stereotypes to members. Despite this easy and automatic ability to divide, Asian American culture is more than skin-deep; rather, it is rooted in the liminal space, both physical and mental, between the traditions of the homeland in Asia and the modern ideologies of America. The assumption that there is a prescriptive way that people from this culture “should act” (Young, 2004, p. 42) erases the multiplicity of identity and belonging that exist within the label of Asian American and reinforces those hegemonic, flattening perceptions of culture. Becoming minor enables writers to notice these distinctions and disrupt the mainstream narrative about Asian Americans.

From a CRT perspective, becoming minor complements the tenet that suggests that a “unique voice of color,” meaning a Black, Asian, Indigenous, Latina/o/x, Arab, or other writer or speaker of color has the ethos to communicate matters that their white peers may not yet know

due to their “presumed competence to speak about race and racism” as a member of an oppressed racial group (Delgado and Stefancic, 2001, p. 9). This isn’t, of course, to say that white persons cannot participate in racial justice movements or become minor; simply, critical race theorists like Delgado and Stefancic (2001) assert that while “white scholars should not be excluded from writing about such subjects, they are often better addressed by minorities” (92). A way that white students can participate in becoming minor while not appropriating movements or performing is through articulating their commitments to social justice. Becoming minor through writing personal narratives alerts students to their own positionality and privileges amidst ongoing social issues, but Diab, Ferrell, Godbee, and Simpkins (2016) suggest that this act may be too shallow, as “there is nothing inherent in these narratives that leads narrators and interlocutors from narration to transformation, from conjecture to policy making, from problem-posing to solidarity-building” (p. 22). While it may be easy for students of any background to state their positionality, “[the] act of articulating (and re-articulating, regularly) our commitments is important for ensuring ongoing engagement with anti-racism rather than interested performance” (Diab et al., 2016, p. 26). Becoming minor asks students to respond to hegemonic narratives, but in doing so students must also recognize their positionality within these narratives and commit themselves to changing them.

In ENG 101, I envision becoming minor as a tool for providing students with the opportunity to articulate their awareness of mainstream narratives and those narratives’ effects on individuals and communities. Particularly for those students at a PWI who come from racially homogeneous spaces, becoming minor through reading, sharing, and listening to diverse perspectives enables writers to interact with dominant discourses and dissect layers of oppression

in ways that would otherwise not be visible due to converging beliefs about marginalized groups. Rather, when students become minor, they develop a way to describe “the constructed relations between individuals and the larger culture that dictate the ways these minor writers participate in these communities, how these communities construct them, and how these minor writers locate themselves in America” (Young, 2004, p. 29-30). Students who choose not to become minor are unable to recognize these differences and therefore do not interact with dominant discourses in ways that are critical and transformative.

Gail Okawa (1999), prior to Young’s (2004) coining of the term, similarly asks her graduate students to become minor when assigning them to write a narrative about their first encounters with non-white communities. She writes that the assignment “was an effort through narrative to locate [students] in their own experience, to give them a relationship to and ownership of their past experiences and attitudes” (p. 129). By enabling students to gain ownership over these experiences, students are able to utilize their experiences and attitudes to evaluate their position within society and use that knowledge to maneuver through new and sometimes challenging situations, particularly surrounding diversity and equity. This aligns with my goal of making students aware of their positionality both within the classroom and in society at large; by becoming minor, students can use their positionality to build coalitions with other minoritized (marginalized) people and affect meaningful change on local and eventually global scales.

Becoming minor can be considered an essential part of social justice because it provides writers with the perspectives that disrupt the master narrative. As students read and respond to these divergent perspectives, they gain cultural insight that enables them to conduct research into

and compose texts that advocate for a marginalized community. After all, if one is unable to enter a conversation with cultural awareness and the ability to consider marginalized perspectives, then what version of social justice can they enact? Becoming minor is a means towards antiracism because it forces writers to locate themselves within the larger fabric of America, rather than within their insular communities, and consider the ways that norms determine the status and participation of marginalized members. Recognizing this injustice is the first step towards antiracist praxis, which students can begin to enact by committing to listening and elevating the stories of those minoritized persons.

Conclusion

As an Asian American educator, I recognize the potential that teaching about Asian American lived experience has for redressing anti-Asian hate, which is why I have taken on this pedagogical thesis. Using the methodological approaches I have outlined above, I develop a course plan for English 101 at ISU, which includes a syllabus, schedule of readings, and project prompts, that encourages students to find personal and social value in narrative writing. My hope is that writing instructors can use it as a model for what one iteration of an Asian American antiracist writing pedagogy can look like and potentially devise their own materials and assignments that forefront a need for socially just and active participation in refuting the mainstream narrative. In creating these materials, this research project seeks to illuminate the roles of counterstory and positionality in this type of writing pedagogy and the affordances it brings not only to Asian American students, but students of any ethnic background. In the next chapter, I will discuss some of the materials I have designed and make concrete suggestions for

how instructors of first-year writing may implement some of these antiracist and Asian American-centered pedagogical tools and practices.

CHAPTER III: PEDAGOGY

In the previous chapter, I developed an Asian American antiracist narrative methodology using tools from critical race theory and Asian American rhetorics: counterstory, triple consciousness, and becoming minor. In this chapter, I seek to apply this antiracist narrative methodology to my teaching of ENG 101: Composition as Critical Inquiry, a first-year writing course taught at Illinois State University (ISU). I begin by laying out my goals for creating these resources and the hopes I have for instructors who take them up, then I discuss potential learning outcomes to arise from this design. I then offer a course syllabus, assignment prompts, readings, and sample lesson plans and highlight these materials' relationship to the methodological framework I have developed.

My goal in this course, generally, is to provide students with opportunities to grow as writers by expanding students' definitions of what writing is and who does it, situating familiar genres in a new academic context, and providing students opportunities to experiment with and research writing. Through exposure to different rhetorical genres and situations, students will become accustomed to viewing writing through the lens of pedagogical cultural-historical activity theory (P-CHAT), which will help them better plan and evaluate the texts they compose (Moe, 2022, p. 5). In addition to becoming writing researchers, students will learn new ways to thoroughly research and evaluate sources, assess their and others' writing, and analyze a text for its cultural impact. Cultivating these core research skills will enable students to build their awareness of social and cultural issues, learn to identify and critique oppressive social structures, and practice redressing these systems and advocate for marginalized communities.

This particular iteration of ENG 101, of which a syllabus is included in Appendix A,¹ brings into focus what it means to tell your story and to use that story to make change. The Atlanta spa shootings that occurred in March 2021 revealed the extent to which stories about Asian American women were missing from the mainstream—to the man who had a bad day, we were weak, demure, and objects for sex. I decided to change that narrative in the way I know best: integrating Asian American stories into the courses I taught. Throughout the course, I use Asian American narratives, interviews, documentaries, and art to examine the ways language and writing can be culturally situated and used as a tool for forming identity and resisting oppression. As an East and Southeast Asian American myself, my course design does lean heavily into stories from these communities, though I do include some South Asian American stories in order to dismantle the monolithic Asian American experience. As a result, this course seeks to facilitate conversations on diversity, equity, and inclusion by introducing students to translingual and transcultural writing, challenging norms and mainstream narratives through composing counterstories, and enacting change with the use of effective writing practices. By broadening our understanding of writing and the people who use it, I believe we can cultivate a culture of compassion, thoughtfulness, and anti-racism.

I acknowledge that the readers of this pedagogical thesis may be neither Asian nor Asian American, with little or no stake in these communities, and may therefore hesitate to incorporate this Asian American lens into their antiracist writing pedagogies. However, I suggest that any

¹ Syllabi for courses in the Writing Program use a standardized template. Much of the language on these syllabi, including learning outcomes, policies, and university resources, was written by Dr. Rachel Gramer and members of the Writing Program Leadership Team.

instructor, regardless of identity, has the potential to take up the ideas and materials presented throughout this chapter, as antiracism is a collective action, not work that is done only by those directly affected by racial injustice. Faison and Condon (2022) assert that “Anti-racism requires of all of us, but particularly those of us who occupy privileged subject positions, including whiteness, that we/they stay even as the going gets hard—especially as the going gets hard—even as we are called to recognize, acknowledge, and address our/their implicatedness in systems and structures of oppression” (p. 14). As with all social justice initiatives, I ask that users reflect on their motivations for teaching the course and make explicit their positionalities in relation to their classrooms and students, each and every time they teach. While we as educators may be aware of power dynamics inherent in the Western school system, we must also be cognizant of the intersectional identities we and our students inhabit, as well as how those identities will influence the course differently as time moves on.

For this reason, it is important for instructors to partake in self-reflexive practices alongside our teaching. Self-reflexive practices may include journaling, discussing with peers, or spending time to reflect and assess one’s actions and emotions. I personally use solitary walks to decompress and reflect on a recent lesson, consider my own responses to it, and plan the steps I can take to make the next lesson more successful for me and my students, all of which are especially important when teaching about race and social justice. Teaching and learning are both collaborative tasks, and as we get to know our students, our pedagogies and positionalities may shift, enabling us to see injustices where we hadn’t seen them before. While reading about and attempting to see Asian American issues from a position outside this community, the practice of becoming minor becomes useful, as it beckons users to “interrogate what a concept like

‘diversity’ means to people today and what it can mean for people in the future” (Young, 2004, p. 16), allowing them to reimagine (or as Young terms it, to re/vision) equity for the collective. Asian American rhetorics teaches us how writing and literacy can be used as a tool for gatekeeping and subordinating Asian Americans based on a perceived otherness. Through learning about the need for social justice and civic engagement through this Asian American antiracist narrative pedagogy, I hope that both instructors and students will learn more about themselves at various turns throughout the semester.

In order to make this learning apparent, I give students the opportunity at both the beginning and end of the semester to write their own positionality stories, or short statements that describe their identity and the privileges and powers (or lack thereof) those identities grant them. Through sharing one’s own lived, embodied experiences, positionality stories “allow instructors to present academic counternarratives that contest educational conditions and assumptions while opening space for students to consider their own positionality within the academy” (Cedillo & Bratta, 2019, p. 216). My own identity guides my teaching, research, and being by seeking to amplify marginalized voices, and I share these distinctions as a model for what a positionality story could look like. I encourage students to see their own lived experiences as valuable and meaningful, and as a tool for enacting change. Andrea Riley-Mukavetz (2014) writes, “We can learn from the stories we tell and re-tell what we do with cultural communities and the experiences of working with those communities” (p. 110). This suggests that as we continue to engage with communities, our stories and the work that we do evolve, which is why I invite students to revisit these positionalities intermittently throughout the semester. Recognizing positionality as dynamic, then, allows users the chance to renegotiate the identities they deem

most relevant. When these revised positionality stories and counterstories are told and heard, they have the capacity to affect behaviors, which then become actions with implications for others. Therefore, I encourage all instructors interested in dismantling racial and social oppressions to enact some aspects of this course design in their own pedagogies.

Learning Outcomes

As a course in the Writing Program, ENG 101 engages each of the nine learning outcomes (LOs) developed to deepen students' understanding of how writing lives and acts in the world, which are as follows:

- 1) **Writing Research Identity:** Living and Writing in the World: You will learn to understand and articulate how learning new skills and ideas affects your thinking and behavior as writers. You will use knowledge gained in all the other learning outcome areas to demonstrate this ability.
- 2) **Peer and Self-Assessment:** Learning to Assess What's Working and What isn't Working: You will learn to assess your own and others' writing productions, to provide specific and accurate evidence to document the successes and problems in your writing productions, and also offer this kind of evidence-based assessment to your peers.
- 3) **All About Genres:** Exploring, Researching and Analyzing Genres: You will learn to identify key features of genres, use specific techniques for studying and analyzing genres (genre studies and cultural-historical activity theory—CHAT), and produce texts with clear explanations of how genre conventions have been adhered to, modified, or even resisted in a particular production.
- 4) **Researching your Content:** How to find and Evaluate Information and Cite What You Know: You will learn to identify effective information seeking behaviors for a range of research situations. These include skills for finding information, evaluating sources for validity and usefulness, documenting and citing sources, and learning to research literate activity.
- 5) **Cultural-Historical Activity Theory:** CHATting about Literate Activity (and Other Terms and Concepts): You will be expected to demonstrate familiarity with the terms of Cultural- Historical Activity Theory and other important terms and concepts—this specifically includes your ability to use Activity Theory and other concepts as

- practical writing research tools for making decisions about new genres and writing situations.
- 6) **Uptake and Antecedent Knowledge: Documenting Knowing and Learning:** You will be expected to document knowledge in new writing situations by clearly articulating how your existing knowledge and skills have adapted and changed over the course of a new writing experience.
 - 7) **(Multi)media and (Multi)Modalities: The Forms, Structures, Tools and Modes of Writing:** You will be expected to demonstrate skill at moving content between different modes and media.
 - 8) **Cultures and Communities: Culturally Responsive and Ethical Representations in Writing:** You will be expected to demonstrate awareness of how writing is accomplished differently in cultures and communities beyond the university environment, including social, civic and workplace settings. Learning to make ethical and responsive decisions about writing within (and especially between and across) different cultures and communities is a key activity related to this learning outcome.
 - 9) **Translingual and Transnational Literacies: Attention to Diverse Language Practices:** This learning outcome specifically addresses two aspects of language use: (1) you will be expected to demonstrate knowledge of the ways that language difference can shape our knowledge and activities as writers, and (2) you will also be expected to demonstrate awareness of English as a “global language.” (ISU Writing, “Learning Outcomes”)

Instructors in ISU’s Writing Program are required to incorporate these nine LOs as a part of the program’s genre studies and P-CHAT framework. As they build their own teacher identities, instructors are able to emphasize and prioritize some LOs over others in order to suit the projects, curriculum, and goals the instructor has designed. In order to suit my own goals of teaching writing skills through an Asian American antiracist narrative pedagogy, the primary LOs that inform my course are LO 8: Cultures and Communities and LO 9: Translingual and Transnational Literacies. These LOs are directly applicable to Asian American narratives, as we are a racialized community within the United States, and as language and nation are common sources of our identity conflicts. As an Asian American woman instructor at a predominantly white institution, I frequently feel out of place in my own classroom. I highlight these learning

outcomes to demonstrate the diverse ways writing can be used by and for marginalized groups. I believe that it is important to introduce students to diverse perspectives because as people move through the world, they are bound to encounter unfamiliar situations. By teaching students to ethically engage with marginalized cultures and communities, I aim to equip them with the tools necessary to navigate these situations and develop empathy for cultures other than their own.

Because my research questions are concerned with the affordances and constraints of an Asian American antiracist writing pedagogy, much of my data would come from analyzing the reflections and writings of students in the course². Therefore, I also emphasize LO 6: Uptake and Antecedent Knowledge as an avenue through which students can reflect on their positionalities, acquired writing skills, and applications of those skills to equitable and diverse practices throughout the semester. While the concept is built into the course already, students practice verbalizing their uptake explicitly through periodic Uptake Journal assignments. Each student submits six Uptake Journal entries over the course of the semester in which they discuss a concept that they either were interested in, applied outside the classroom, or witnessed in their community. Because uptake is unique to each student, they have the flexibility to represent these journal entries in whatever way they see fit, whether that be a traditional text-based entry, an audio, or another multimodal genre. The goal of these assignments is for students to develop a habit of revisiting and reevaluating concepts, especially as new information is presented that may conflict with their antecedent knowledge—countering the story they have around writing.

² While some of the readings and projects I describe have come from my previous syllabi, this thesis grounds these and additional materials in a theoretical framework and presents ideas for ENG 101 instructors to use toward an antiracist Asian American writing pedagogy.

Typically, Writing Program courses are divided into three or four main units, which build upon one another to help students develop process-oriented writing skills. When students arrive in our program, many are familiar with traditional high school writing classes that ask them to analyze a text, often literature, and write a five-paragraph essay or similar piece in response to that text. As a process-oriented, genre studies model, the ISU Writing Program seeks to disrupt students' antecedent knowledge about what counts as writing or what makes writing good by offering multiple genre options for students to compose as summative assessments, then encourages students to verbalize their learning processes through uptake activities and documents. And, because the Writing Program model seeks to make learning and its learning outcomes explicit, students come to define and apply many key writing terms and concepts during each unit of the semester. These themes are prevalent throughout my course design, which consists of three main units and a two-week pre-unit "crash course" to introduce students to unfamiliar Writing Program concepts. Below, I detail each of these units by contextualizing some of the core readings of the course (Appendix F), providing sample lesson plans (Appendix G), and describing the types of projects and assignments students undertake (Appendices B-E).

Pre-Unit: Foundations

In this introductory unit, students learn the foundations of rhetorical genre studies, CHAT, and uptake. These concepts, which we revisit throughout the semester and before all major projects, allow students to plan effective texts and develop their writing skills. We interrogate our presuppositions of what makes someone a "good" writer or learner, read foundational articles from the *Grassroots Writing Research Journal (GWRJ)*, and practice these concepts through various writing activities. Most of the in-class writing that students compose

throughout the semester is graded based on participation, as students' uptake from a particular lesson will always be unique to each of them. The most prominent in-class writing that I have students do is their positionality stories. In order to set a baseline for what students understand or claim as their identities, I give students an unspecified prompt: write a true statement that describes the person you are. What identities influence you most? What's your position in society? What else do you think is important to know about you? I encourage instructors to compose their own positionality stories concurrently with students in order to reflect on their own dynamic position in their emerging classroom community. I then read my own statement aloud, identities named, in order to model what a positionality statement could sound like, while also emphasizing how my positionality can influence the way I engage with a space.

Highlighting identities and being explicit about how one's background shapes their writing and responses to writing in the world early on allows students to begin conceptualizing their own positionality, while also introducing them to writing studies concepts like writing research identity and uptake. Instructors could even further analyze the genre of positionality stories, though they may need to procure their own examples given students' unfamiliarity and the personal potential these texts possess. Beyond writing their individual positionality stories, students also collaborate on conducting Genre Analyses and composing CHAT Maps, two texts which illuminate the key features of a text before a student composes it, as well as enable students to account for various factors throughout their writing process. Students complete these assignments during every unit in order to solidify the concepts of genre and CHAT, which students will be able to use to both analyze existing texts and plan their own writing in and beyond the classroom. I will discuss these recurring assignments and their roles in each unit and overall assessment in greater detail throughout this chapter.

Unit 1: Linguistic Autobiography

The first full unit focuses primarily on translingualism and the places it appears in our lives and routine with the intent to foster an appreciation for linguistic diversity. Students are encouraged to think of English as not a singular language, but rather a group of language varieties that every person, including themselves, chooses from and utilizes in specific contexts. During this unit, students will complete a linguistic autobiography unit project, which consists of answering survey questions related to their language use, then remediating their answers into a multimodal genre, such as a social media account, podcast, or memoir. In order to prepare students for this task, we will practice genre analysis and create CHAT Maps, discuss readings, and examine speakers and writers of different language varieties. By understanding their own linguistic diversity, students begin to deconstruct narratives of “standard” and “proper” ways of being.

Because it is the first full unit of the semester, students are still getting used to Writing Program concepts and learning to reflect on their own identities and upbringings. As a result, this unit is perhaps the least aligned with Asian American narrative, although it asserts that unlearning language biases and embracing translingualism can in itself be an antiracist practice. While the first readings in this course are those which get at the topic of language and translingualism broadly, I end the unit discussing what this concept specifically means for Asian and Asian American people—specifically the assumptions that Asians do not speak English, or that if they do it is “broken” and accented, and a lack of equity regarding translation resources—

using Amy Tan’s “Mother Tongue” and a TikTok from user @pototo_pitunga³, which I will discuss below. The discussion with students following these texts push back on those stereotypes, opting instead for an appreciation of linguistic diversity, multilingualism, and code-switching skills.

Unit 1 Framing

At this point in the semester, students have been reading about and practicing genres, CHAT, and uptake, which they will utilize during their first major unit project, the linguistic autobiography. During this unit, I primarily assign texts from the *Grassroots Writing Research Journal (GWRJ)*, a required text for all Writing Program courses at ISU⁴. I then supplement these articles with everyday texts such as slam poetry, artwork, and social media, that implicitly address multiple LOs but focus primarily on translingualism. We use class time to discuss the ways our language shifts depending on time, location, and situation, actively avoiding static labels for our own linguistic identities. This unit provides students with an entrance into conversations about diversity, as they are first able to compare their own language experiences with those of their peers, who may or may not share similar racial, gender, economic, or other social identities. This will then enable them to consider perspectives divergent from their own during the counterstory unit later in the semester.

³ Since beginning this thesis, this resource has become unavailable via its original source and I am in the process for locating an alternative.

⁴ The *Grassroots Writing Research Journal* is a semi-annual publication that focuses on investigations of literate activity, offering space to a wide range of authors, from middle school students, to university undergraduate and graduate students, to professional scholars in Writing Studies. Articles in the journal discuss how authors take up Writing Program LOs and apply them to everyday situations. The target audience is high-school and college age students, so the publication focuses on writing that is inviting and accessible.

Multilingualism as translingualism. This lesson takes place during the first unit, in which students are tasked with creating a linguistic autobiography—some type of narrative text that explains their language acquisition, usage, and awareness—and aims to make evident the ways language is itself a tool often used to marginalize non-dominant groups and exclude them from participating in everyday tasks and activities. This is particularly relevant to Asians and Asian Americans, many of whose ancestors come from countries not colonized by English-speaking nations and who are perceived visually as foreign and non-American. Many Asians come to the US hoping that their children will speak English and achieve financial success but must therefore rely on these children to overcome language barriers. As students become familiar with translingualism as a skill they use in their own lives and writing, comparing their rhetorical choices of speaking with instructors with family or other situations, it is important to decenter English and discuss the ways that translingualism applies across languages entirely. This is evident in the case of multilingual folks, who face similar situations of speaking to instructors and family but also must often switch between languages entirely within a single conversation.

Therefore, I designed this lesson to engage students' antecedent knowledge of translingualism and English language varieties and introduce them to concepts such as code-switching and multilingualism. As an icebreaker, I ask students to describe their own language abilities, situating themselves in the topic of multilingualism, then ask them to name English language varieties they are familiar with, either from their own experiences or from previous readings. After coming up with a list, I define code-switching and ask students what reasons speakers might have to code-switch. We then discuss examples of code-switching and multilingualism that students read, the TikTok from @pototo_pitunga, and essay from Amy Tan.

Students will first identify the needs of each language situation, then delve deeper into the benefits and detriments of being a multilingual child in a first-generation immigrant household.

First, students read “Mother Tongue” (1990). While Amy Tan’s work, and particularly this essay, have been included in mainstream English classrooms previously, her work is useful in building a foundation for translingual practice. Specifically, Tan addresses the language barriers between herself and her mother, as well as the language she has developed to speak with her mother, which differs from standard English varieties. The essay also portrays the conflicts that arise between immigrant parents and their children and the latter’s responsibility to be a translator and interpreter for their parents. I have students react to this text in writing, providing a quote about Tan’s “broken” English, and describe any instances in which they needed to translate for their parents, either linguistically or digitally, in order for students to start considering language discrimination and to relate their own experiences to those of the readings.

Next, I pair Tan’s essay with a piece of popular media—a TikTok from user @pototo_pitunga (2021)—which emphasizes the same responsibilities as well as the utility of code-switching and navigating unfamiliar language situations. Due to the lax and personal nature of TikTok content, as well as its short timing, @pototo_pitunga has the ability to narrate his thoughts on a specific incident in which he was forced to intervene when a public service failed his Chinese-speaking family. Both of these stories speak to the linguistic discrimination faced by Asians and Asian Americans in the US, as well as the filial piety, or duty to family members, common in Asian homes.

These authors write from their experience of institutionalized lack of access: lack of access to translation services and lack of access to empathetic service workers, which are the

result of a system designed to privilege English over other non-Western languages and those who speak them. In speaking from these marginalized experiences, the authors express their minor position and indirectly advocate an expansion of rights and resources for Asian Americans and other language minority groups. In some ways, their simple act of writing their frustration counters the stereotype that ascribes Asian Americans as unbothered, keeping their head down despite injustice. Their writing validates the experiences of other Asian Americans, reveals the inequity dealt to Asians by racist structures, and makes a case for expanding services by non-Asian Americans. As transitional pieces into the larger unit on counterstory, Tan and @pototo_pitunga shed light on what being an Asian American can look like and the liminal spaces we inhabit between our families and society, and ultimately allow us to question why the language varieties spoken by immigrants are considered “broken” and challenge the judgements that can be made through the names and rhetoric we use for other groups. These readings give students a more nuanced look into how language, which we frequently take for granted, can enable or obstruct a person’s movement through certain situations. Students can then use this understanding to refine their linguistic autobiography project and include concrete stories to illustrate their relationship to language, looking not only at their ability to use language but also at how language has made them feel.

Major Project: Linguistic Autobiography

The linguistic autobiography is the culminating assessment for this unit, and for this project students practice genre remediation by turning a written text into a multimodal genre (Appendix B). Students begin this project by completing a survey that prompts them to consider their acquisition of, experiences with, and judgments surrounding language. These questions

force students to reflect on a skill that they use every day but perhaps never think about and further ask them to think about what affordances and constraints their languages might impose. Once students have answered these questions, they must conduct genre research to compose a multimodal text, such as a mood board, podcast, or social media account, that represents their unique experiences with language. I have students practice identifying translingual writing in the texts that they read for this course, such as Hye Hyon Kim's (2020) *GWRJ* article comparing Korean and American baseball or Jamila Lyiscott's (2014) "3 ways to speak English" and ask them to consider multimodal (non-verbal) means of communication, such as American Sign Language, to broaden their understanding of what language is and how its use differs among communities. The linguistic autobiography project offers students a way to visualize diversity on a non-visual level and demonstrates how our histories and experiences shape the ways we interface with the world and people around us.

Unit 2: Counterstory

The second unit, which centers around counterstory, operates from the commonplace that racism is real and has power. During this unit, students will continue to deconstruct what it means to be "normal" or "the norm" by reading and engaging with counterstories. Though counterstory traditionally discusses race and racism and Frankie Condon acknowledges that "racism has a particular historical specificity and social weight within the United States that is significantly different from other forms of oppression," for the purposes of teaching this method at a PWI, I expand the definition of counterstory to include those narratives rooted in embodied marginalized experience that disrupt dominant narratives and assumptions told about their identities, including but not limited to race, gender, sexuality, disability, religion, or

socioeconomic status. Students will first learn what norms exist about these identities and in their communities by interrogating their own images, assumptions, and biases. Then, they will choose a particular facet of their identities that has been marginalized in some way and craft a counterstory that critiques the norms that caused such marginalization. Students who do not possess any marginalized identities are asked to consider a time when their identity gave them advantage over another. Counterstory can sometimes address sensitive topics, so students are not required to share anything that they deem too personal but should nonetheless be able to identify a symptom of an oppressive system. Possible genres for this project include a letter, a short documentary, or a self-portrait. These genres all ask students to reflect on the factors that shape their perceptions of the world and themselves. By writing counterstory in the college classroom, students can see their lived experiences as valid and meaningful and can more easily express their concern with societal norms.

Asian American counterstories are the vehicles through which I teach this unit, as I am able to lend my own knowledge and embodiment as an Asian American woman to the conversation. Non-Asian American instructors can still benefit from teaching these counterstories so long as they practice becoming minor, as described in the previous chapter, and do not posit themselves experts in these stories. Nonetheless, counterstories from an Asian American perspective cut through binary assumptions of race relations in the US that focus on historical and contemporary conflicts between white and Black Americans. While these conversations are important, adding in Asian American perspectives gives students a nuanced look at the various ways racism can manifest itself across communities—such as through laws, stereotypes, and violence—and provides students with the awareness and vocabulary to point out

and explain injustice occurring in the lives of their friends, family, and community members as the US becomes increasingly diverse.

Unit 2 Framing

Although this unit aims to undo them, establishing the mainstream narratives that are told about Asian Americans is the first step towards understanding and composing counterstories. So far in the semester, students have been looking solely at language—specifically the English language—as a tool for excluding and marginalizing people, but we broaden the scope of this unit to investigate what contexts people have been excluded from. Readings in this unit survey various oppressions through the lenses of racism and intersectional Asian American experience, including homophobia, immigration, and ageism, and point to the damage these oppressions pose to marginalized groups. This prepares students to identify symptoms of social injustice and critique the systems of oppression that generate those injustices. Then, they will apply these to their counterstory project, wherein they compose a counterstory in genres such as letters, self-portraits, and documentary. Throughout this section, I describe a selection of texts that I use to teach students about counterstory, all of which serve as models for the genres they may choose for their unit project. Afterward, I explain how students can apply the stories they learned about to their own experiences and identities to compose their own counterstory. Upon completing this unit, students will have practiced writing focused texts that identify, explain, and critique a specific topic, which they will build upon in the final unit.

Introducing counterstory to debunk the model minority myth. Anti-Asian narratives have persisted in the United States for decades, but students may not be aware of how these narratives materialize in their own communities. For that reason, I have included Dion Lim's

(2021) documentary piece on the model minority myth, which takes a historical lens to explain the rising incidence of hate crimes against Asian Americans. Lim explains that the model minority myth came into the mainstream consciousness in the 1960s, when Japanese Americans began to succeed financially. Sociologist William Petersen lauded this group for their determination, essentializing Japanese Americans and suggesting that Asians were simply born with a propensity to succeed that other ethnic groups lacked (Lim, 2021). This generalization comes after legislation like the Chinese Exclusion Act of 1882—which was the first law ever to ban immigration of a particular nationality or group into the US and the internment of (and interim theft from) Japanese Americans during World War II—and predates attacks on Sikh Americans blaming them for the 9/11 terrorist attacks, not unlike the indiscriminate scapegoating against Asians of all cultures have experienced since the pandemic.

To this day, the model minority myth affects the lives of countless Asian Americans, myself included. After students have learned about the myth and its prevalence throughout history, I instruct ENG 101 students to read a collection of counterstories published by students at the University of Southern California which push back on the model minority myth. The array of narratives, written during the early stages of the pandemic, each exhibit a different level of familiarity with the model minority myth, pandemic-motivated racism, and racial essentialism, which demonstrates the multiplicity of Asian American identity and experience. By reading these narratives, students are made aware of present-day manifestations of the trope and how it serves to oppress a marginalized group so they can begin to empathize with and uplift Asian Americans.

When it comes to building an Asian American antiracist narrative pedagogy, these student narratives are key in illustrating what a minor position does. Many of the readings assert their positions as the consequence of another dominating position, pointing to a system of oppression that dictates how marginalized peoples “should” behave (Young, 2004). This system, the model minority myth, restricts Asians and Asian Americans alike to a minor position and invalidates individuals’ accomplishments, asserting that Asians and Asian Americans succeed simply because they’re supposed to. The student narratives enact triple consciousness in their refusal of the stereotype: they call out the white Western structures that established the myth and contest the Asian American monolith, empathize with Asians’ perceptions throughout history, and rally the Asians and Asian Americans who participate in its endurance to celebrate their individuality beyond racial categories (USC, 2021). In naming the model minority myth in so many of their narratives, the USC students bring attention to its harmful effects and begin working to undo it, starting with reevaluating their own self-worth. Students in ENG 101 can use these narratives to begin verbalizing their own counterstories and, as we survey different counterstory genres, remediate those stories into their project artifacts.

Telling counterstory through documentary. Counterstory can take a variety of forms, and one of the genres students may compose for their second unit project is a short-form documentary. As a genre, documentaries contribute to counterstory because they typically shed light on an under-investigated topic and enable participants to speak to their own experiences. Over a week and a half, we watch a selection of interviews and documentaries in which both public and private figures speak on their experiences as marginalized people, both in their lives and as industry professionals. While we discuss challenges specific to Asian Americans

throughout the semester—as prefaced by the harmful model minority myth—it is also vital to acknowledge the ways Asian Americans are influenced by and can affect other marginalized groups. The primary text I utilize during this time is the documentary *Bad Rap* (Cho & Koroma, 2016), which follows four Korean American rappers as they attempt to make names for themselves in the rap industry. I chose this particular documentary in part for its appeal to students’ popular music interests, but also for its ability to establish a history of rap within the Black community and their contributions and situate Asian Americans within that framework. As a text toward counterstory, *Bad Rap* breaks down the racial segregation that the model minority myth attempts to establish, disrupts the stereotype of Asians being quiet and conforming, and allows the Korean American rappers to provide first-hand accounts of the racism they face while producing their own music and images. Triple consciousness is rife throughout the artists’ accounts, especially as an ethnic minority in the rap industry, and forces them to pander to a broader Western audience in order to achieve success, regardless of how doing so may force them to sacrifice Asian values. One rapper in particular, Lyricks, also struggles to balance his passion for music with his respect for his disapproving mother, emphasizing the competing expectations common to Asian American experiences—particularly that of filial piety versus self-fulfillment. The production aspect of documentary also asks us to determine for ourselves how representative or ethical a text is—specifically that this documentary, while told primarily through interview, has a non-Asian and non-Asian American director, and the artists could potentially (even unintentionally) be filtering their perspectives for other audiences.

While *Bad Rap* demonstrates the triple consciousness of Asian American rappers, Lauren Michele Jackson’s (2018) article, “Who Really Owns the ‘Blaccent’?” highlights one of the

documentary's artists and her failure to become minor. Nora Lum, better known as Awkwafina and who in recent years has achieved success through acting, has frequently been accused of using a "Blaccent" while speaking. A Blaccent is the appropriation of traditionally African American inflections and manners of speech, often used to appear cool, tough, or for social or financial gain (Jackson, 2018). As an actor, Lum capitalized on Blaccents, playing characters in box office hits like *Crazy Rich Asians* and *Ocean's Eight*. And, despite repeated requests from Black Twitter users (@wtflanksteak, 2021; @ERNurse86, 2021), the artist has never formally apologized for appropriation, instead deflecting to her upbringing in New York (@CarrieCnh12, 2022; BritniDWrites, 2022). Despite this, Lum has also made a point never to perform with an Asian accent, pointing to the harms marginalized groups can do to one another when collective justice is not made a priority (Yang, 2017). In this way, Lum refuses to become minor, misses an opportunity to "do the difficult work of examining social injustice, systems of inequity, and the complex cultures of a wide array of groups" (Young, 2004, p. 185-186), and therefore demonstrates the need for marginalized groups to work together towards racial justice. Pairing this article alongside *Bad Rap* complicates students' binary understandings of hierarchy and racism and serves as a well-documented counterstory about the harms that marginalized groups can do to one another under white-dominant society.

Telling counterstory in letters. After discussing the affordances of self-advocacy in documentaries, we spend a week reading and analyzing a more private form of counterstory, the personal letter. I provide the option of letters for students' unit project in order to build on their antecedent knowledge and introduce them to counterstories via a genre they have likely written before, though they may be unfamiliar with its capacity for counterstorytelling. As a genre that is

frequently used between two people with an existing relationship, letters have the potential to move readers to action by drawing on the audience's compassion and empathy for the writer. To complicate the letter genre and show students that letters can function in various ways, I have them read an excerpt from Ocean Vuong's (2019) *On Earth We're Briefly Gorgeous*, in which the author calls on readers to rethink their presuppositions of what it means to be political and enacts that notion in his own writing of a letter, a genre that is traditionally a private exchange. This text exemplifies counterstory through Vuong's main character, who embodies a host of marginalized identities, including being an Asian American immigrant, a second-language English speaker, and a gay, neurodivergent, working-class man. In a letter to his non-English speaking mother, Vuong's speaker utilizes personal and unfiltered emotion to redress the harms that have been done to himself and his communities, calling for change through his own example.

I assign students a passage from the novel that discusses a plethora of social issues, including drug abuse, mental illness, deportation, and homophobia. In this passage, Vuong demonstrates becoming minor through his speaker's admission that he does not have the privilege to celebrate his birthday due to the persistent attack on his being, both figurative and literal, as well as due to the lives and deaths of people in his community caused by a rampant lack of empathy and surplus of conservatism. These issues, for which I provide a content warning to mind students' own experiences, reflect numerous injustices all at once and reveal to students the privileges that able-bodied cisgender heterosexual white Americans born in the US have over nonconforming groups. Vuong critiques the mainstream narratives and low human value placed on marginalized individuals in the US, and in his own existence advocates for

humans, human rights, and human lives to be taken more seriously (or seriously at all) by conservative white cisheteropatriarchal bodies of power. In this way, *On Earth We're Briefly Gorgeous* provides students with a number of angles from which they may compose counterstory for their unit projects, and through the letter genre examples the impact of emotion to move readers.

In terms of the triple consciousness, there is much to be said about Vuong using the genre of a novel, a published and widely accessible text, to house a letter from an Asian American child to their Asian immigrant parent. The book, perhaps even more so in its translation into other languages, speaks directly to the older generation, the parents who, though here, have not forgotten their nation. Additionally, I assign Vuong's epistolary novel as an example of genre subversion and how such decisions can make a piece of writing more impactful. Vuong denies the dialogic convention of letters by writing to his parent in a language she can neither understand nor respond to and subverts traditional topics of conversation between a parent and child by discussing sex, drug use, and death, but adheres to the filial responsibilities and expressions of love Asian children have to their parents by having the narrator protect his mother from social shame and seek to make her comfortable. Some of these practices may come across as unusual to non-Asian and non-Asian American audiences—particularly the lack of “I love you” to his mother—but demonstrate cultural norms within some Asian communities that may appear standard to Asian parents yet troubling to Asian American children as they reconcile new mainstream norms of affection. Vuong's novel examines various facets of Asian American identity and intertwines them with other ways of being, other identities, to illustrate the depth of existence we each inhabit.

Admittedly, the text may cause students to feel saddened by the challenges that Vuong's speaker has endured, but it is through this intense emotion that students can begin to recognize a need for change. I ask students to, based on their reading and knowledge of intersectionality so far, describe the speaker's multiple identities and how those identities may influence the contents of his letter. An earlier class discussion enables us to determine whether or not this letter reads as a typical letter—and if it doesn't, how subverting genre conventions might benefit the author's purpose. Spending time to discuss the genre of letters and their relationship to counterstory prepares students to write their own for their upcoming project and enables us to begin planning for such a task through creating CHAT Maps, an assignment in which students trace the steps a text took to be made. In the previous unit, students made CHAT Maps of their own project-writing process before they started, which enabled them to maintain a list of factors based on the seven principles of P-CHAT that they must consider in order to create an effective text. By creating a CHAT Map of an already written text, students are challenged to consider the factors that constrain specific texts from conception to completion and put themselves in the shoes of the author; after doing so, I play an interview of Vuong describing his own writing process (2019), highlighting concepts related to our discussion of CHAT. Listening to the author discuss his own decisions helps to expand students' understanding of the range of factors that influence their writing—both tangible and intangible—and demonstrates how CHAT is used organically in writing, even when unnamed. Finally, students are given the opportunity to take up what they have learned and apply it to their own letter, reiterating the potential such a genre has to be both personal and political.

Telling counterstory through self-portraits. After spending one week discussing letters as counterstory, we move toward another genre students may choose to compose for their counterstory project, self-portrait. As a non-alphabetic text, students may be unfamiliar with how artwork, and specifically self-portrait, can send messages or make statements, and the genre challenges them to remediate the verbal storytelling of documentary and letters into a visual text that speaks for itself and does not rely on the artist statement that often comes attached. I argue that self-portrait can be included in the category of counterstory genres, as artists are able to challenge perceptions about what it means to look a certain way—or in this case, to look Asian. But what does it mean to “look Asian”? Is it to have a round face, monolids, or to wear chopsticks in one’s hair? I myself am someone who does not “look Asian” by these standards but am nonetheless Asian American. Self-portraits are not necessarily perfect representations of ourselves, either, as our own perceptions can be influenced by the comments and expectations of those around us, which students may choose to reveal in their accompanying artist statements. Examining art enables us to identify norms that are told by or about certain people, and creating self-portraits allows the artist to challenge those norms. And due to art’s unbounded nature, the self-portraits students may examine or create for their counterstory project may take a number of mediums and subjects inclusive of their own selves.

In this lesson on self-portraits, students and I will begin by discussing our writing research identities, or those past writing experiences and relationships to writing that influence how we conceptualize and carry out a specific writing task. Because this lesson takes place near the end of the unit, students can apply what they’ve learned about expressing one’s identity to a genre that is uniquely about visual, symbolic, and non-alphabetic expression. We examine

graffiti as a hybrid art and writing genre that conveys an artist's unique identity, then reflect on our own writing experiences, habits, and tools, which have been borrowed from and influenced by those writers around us. I ask students to write these reflections down as a way to locate their writing research identities, which they then assess against their peers, emphasizing the uniqueness of one's writing trajectories. Prior to this lesson, students will have read an article from de Luca and Riyait (2020) titled, "What We Look Like." This article features self-portraits composed by artists from the Asian diaspora alongside a personal narrative that describes how each artist's identity has been shaped over time and space by their families, environments, and societal factors. In a peer discussion activity, students share their favorite selections from de Luca and Riyait's (2020) article, first speaking only about the visual of the self-portrait and what they can infer about the artist's relationship to their Asian American identity, then about how the accompanying personal narrative impacts their understanding, either contributing to or countering it. This close analysis prepares students to determine what aspects of their identity they would like to include in their own self-portraits and how they will represent those aspects visually. Finally, I task students to participate by conducting genre research into artist statements in preparation for their counterstory project, practicing digital literacy skills in order to find relevant and useful guides for composing such a genre. By the end of this lesson, students will have a strong understanding of how identity shifts over time and space, as well as the ways they can incorporate their identity into a self-portrait as a potential avenue for their counterstory project.

Major Project: Counterstory

The summative assessment for this unit is the counterstory project (Appendix C). Leading up to this project, students have read and viewed a number of Asian American counterstories and have been exposed to a number of different categories of identity—not only race, but also sexuality, disability, religion, and others—that they may apply to themselves. For this project, I ask students to pick a specific moment in their lives during which one of these identities was marginalized, caused the student to be unjustly accused, or defied a norm. As for students who belong to all dominant identities, I ask them to consider a time when they either witnessed another person’s identity was made inferior, or when they used their own identity to gain superiority over another person. Then, students must recount these memories in the form of a letter, self-portrait and accompanying artist statement, or short-form documentary and expressly explain the situation, how their identity impacted the situation, and critique the system that allowed for the situation. Because I recognize that this project is personal and can touch upon sensitive topics, I encourage students only to write a topic they would feel comfortable sharing with me and assure them that no other person will read their submissions. Regardless of what students choose to create, this project is an exercise in composing focused texts that identify an injustice and critique oppressive systems, which they will do again on a public scale in a later unit. This project forces students to harness their emotions to establish their own truths and engage with narratives of marginalization to begin developing the awareness and critical reflection necessary to advocate for change.

Unit 3: Writing for Change

For this final unit, students apply the writing skills they have acquired to engage in a societal issue that they believe needs to change. Over the course of the semester, students have recognized diversity on both a linguistic and a social level and been made aware of the ways writing can be used by and for different communities and cultural groups. To demonstrate real examples of effective social justice writing practices, we investigate the various ways that one cause, such as the #StopAAPIHate movement, can advocate through different genres. Students may choose to produce a *GWRJ* article, a podcast, a social media account or vlog, a news article, or a series of protest signs for this project. As students work through this project, they should consider their reasons for bringing attention to their chosen cause, the people and organizations involved in it, the effects it has on a community, and how they think solving these issues may either be accomplished or will improve society at large. Part of being a community member is being civically engaged, meaning that students should learn to work with and ethically respond to the needs of their communities.

Throughout this unit, I model what it means for writing to enact social change through the work of the #StopAAPIHate movement. While students have the freedom to choose non-racial communities they would like to help, I maintain that the writing should call for or directly impact change within a specific community. The #StopAAPIHate movement has made numerous public service announcements (PSAs), social media posts, and protests, among other genres, that seek to spread information and provide support for Asians and Asian Americans in the US and abroad who are affected by racially motivated violence. The goals of the organization Stop AAPI Hate are “to advance equity, justice, and power by dismantling systemic racism and building a

multiracial movement to end anti-Asian American and Pacific Islander (AAPI) hate,” which organizers do by maintaining information networks such as through blogs and social media, advocating for policy and civil rights, and promoting ethnic studies curriculums (Stop AAPI Hate, n.d.). Using a single cause as an example for action-oriented, socially just writing is beneficial because students are able to read and assess the utility and effectiveness of multiple genres towards the same cause or goals, and while simultaneously making visible contemporary instances of anti-Asian discrimination and exhibiting the potential impact that coalitional action can have on a community.

Unit 3 Framing

As the final unit, this portion of the course builds upon the understanding of diversity students have developed over the course of the semester and is meant to provide students with an outlet for challenging the mainstream narrative they wrote about during the counterstory unit. Readings in this unit serve primarily as examples of the work that specific public-facing genres can do and what they may do for their final project. Students engage with a variety of sources, including protests, vlogs, and news articles, to study the affordances and constraints of each genre to promote social justice. At this point, students have had practice analyzing and writing a variety of genres both public and private, but will now apply their writing skills to compose a strategic and action-oriented text that engages a social cause.

Social (justice) media. Throughout the semester, we have been referencing the rise in anti-Asian violence that has impacted members of the Asian diaspora in light of the COVID-19 pandemic, but we now look to the role writing plays in social movements like this one. In order to emphasize the nearness of and potential that each student already has for activist work, I focus

this lesson around social media movements. Students may have heard about racially motivated hate crimes through popular apps such as Twitter, TikTok, or Instagram, all of which are everyday genres that have become common sources of news and mobilization over the last few years. Most students have heard of or participated in social justice movements via the smartphones in their hands, most notably the #BlackLivesMatter or #MeToo movements. In 2022, most students are not strangers to social media, although they perhaps use their platforms in less overtly political ways. Through this lesson and the culminating project on employing everyday writing genres to promote social justice, I seek to make visible the potential that social media has towards enacting change and influencing the ways people think and interact with one another.

In the introductory lesson of the final unit on enacting social justice, I introduce students to the social media presence of Stop AAPI Hate, one of many social justice movements to gain traction over the internet. Having covered so many shared stories from Asian America throughout the course, I use Stop AAPI Hate as a vehicle for activist writing, from bringing attention to anti-Asian violence on social media to the protests, fundraisers, and initiatives they organize to support victims. To find a commonplace with students and their experiences with social justice on social media, we first discuss the phenomenon of hashtag activism and the ways that the #BlackLivesMatter movement in particular mobilized participants from all over the world. We then rhetorically analyze pages of three accounts committed to ending anti-Asian racism, paying close attention to their layouts, resources provided, intersectionality, and other outreach tactics. After going over these examples together, I assess students' understandings of genre analysis individually by having each compare and contrast Stop AAPI Hate across its three

social media platforms—Instagram, Facebook, and Twitter—and determining which of these platforms is the most useful, accessible, and effective for motivating followers. However, because social media activism can lean towards anonymous and impersonal interactions, we put faces to words by viewing a vlog created by the Asian YouTuber community which calls for coalition and resources towards ending anti-Asian racism (Wong Fu Productions, 2021). This “Message from the Asian Creator Community” is a collaborative vlog that features many popular Asian content creators whom students may recognize and sympathize with. After watching the video, I ask students to evaluate the effectiveness of the speakers’ message based on the three rhetorical appeals and the feasibility of the solutions they pose. Then, with this practice, I encourage students to find an account dedicated to a cause they find interesting and conduct the same evaluations in order to develop their understanding of effective social media activism. This activity builds upon our writing studies foundation by allowing students to conduct genre research and determine whether or not social media will be an effective medium for their final project, which asks them to create an actionable text that explicitly addresses and advocates for a social movement.

Signs of protest. Because this is the final unit, I spend less time walking students through the various genres they may compose for their final projects and leave it to them to practice their genre analysis and composition skills. Rather, each class period is spent working with a different potential project genre and investigating how that genre has historically been used for social justice work, whether to inform, correct, or incite. Instructors can choose to compare and contrast reporting from different news outlets, supplement sterile news articles with emotive podcasts, or trace the arc of organizations and causes through their social media posts. Protest signs, as short

and sometimes isolated as they may be, are an excellent way for students to witness how brevity and intentionality can capture a reader's attention. I preface the lesson by bringing to light Asian Americans' involvement in the Delano Grape Strike, an event known for catapulting Cesar Chavez to public figure. The success of the Delano Grape Strike and United Farm Workers could not be possible without the participation of Larry Itliong and his fellow Filipino farmworkers in California. This is one of the many protests in modern U.S. history—a country which was itself built on protest, though it is not the only country to do so.

Protestors in Hong Kong have become known in recent years for their tactical and creative methods of protest in response to a tightening Chinese government and worsening police brutality. I share with students a visual article of images from these protests (*The Guardian*), which includes blank pages, sticky note signs, and even messages baked into food, and ask them to analyze the appeals of a particular protest sign for its capacity to capture attention, communicate a cause, and move a viewer to action. Once students have discussed these criteria with their peers, they have the opportunity to compose their own protest signs in a fast-paced collaborative activity. Students are each given a sheet of paper on which they must describe the cause they have chosen to advocate for in their final project. Then, they pass their papers to a peer who will compose short taglines that will appear on their sign. A third peer will then draw a sign to accompany the text, which then returns to the original author to be evaluated. This collaborative activity serves as a brainstorming session for students to draft ideas for a potential project genre, as well as an opportunity for them to revise and refine their goals for their final deliverable. Ultimately, this lesson and others in this unit are intended to provide background to

public-facing genres that students interface with in their daily lives so that they may see writing as grounded in historical and cultural contexts, built and adapted for activist work.

Major Project: Writing for Change

Over the course of this unit, students have seen the impacts that different genres can have on public discourse and civic engagement. For their final project, I ask students to compose their own public-facing genre that addresses a problem within a marginalized community (Appendix D). I provide a range of genres students can choose from, including a social media account, protest signs, a podcast, a news article, all of which we have studied during the unit, although students may propose another genre so long as it is one meant for public engagement. This project builds on what students have already learned about diversity and mainstream narratives and pushes for social justice through creating writing that can bring about meaningful change. In order for students to create a successful project artifact, students must familiarize themselves not only with the issues in a community, but also the means and tools that community has to combat those issues. I support students' writing processes by providing numerous examples of activist writing and giving them ample time to collaborate with and source ideas from their peers, whose experiences with activist genres may vary. Composing practical and public-facing texts in this unit allows students to assume an active role in social justice work, practicing outreach and coalition-building skills that are vital to serving a community beyond the classroom.

Assessment

Now that I have discussed the lessons, texts, and projects that guide students toward community-engaged and antiracist writing practices, I must also explain how students will be

assessed for the work they complete in this course. I assess students based on three primary documents: planning documents that lead up to the major unit project, the project itself, and reflective writings that reveal what students have taken away from the unit. Scaffolding assignments in this way enables students to begin their work early and consider the applications of particular concepts to their writing beyond each project. Moreover, it enables me to monitor students' progress and adjust lessons and activities to facilitate their understanding of how their writing and social justice initiatives intersect.

Because I give students the freedom to determine the genre for their unit projects, it is impossible to assess all students on the same criteria. Instead, students lead up to each project by completing a Genre Analysis and CHAT Map (guidelines of these assignments are available in Appendix E), which aid students in the planning process of their project. For a Genre Analysis, students must generate a list of genre conventions that are “required” to make their text recognizable as the target genre, then explain the purpose of each so as to become more intentional in their writing. Genre Analyses serve as a preliminary checklist and enable students to experiment with the conventions of a text to create an effective piece of writing. Once students understand the genre which they will produce, CHAT Maps enable them to visualize their writing process (ISU Writing, “CHAT Mapping Explained”). A CHAT Map is a document which outlines the seven categories of pedagogical cultural-historical activity theory (P-CHAT), which are production, reception, distribution, representation, activity, socialization, and ecology (ISU Writing, “Key Terms”). Based on these categories, students must list all of the factors that they, the writer, must account for when composing a text. I grade both of these assignments on a

completion basis because some genres will have more or fewer conventions than another and may require more attention to external factors during their production.

Across all units, project artifacts are graded based on each student's ability to use the relevant genre conventions and demonstrate an understanding of concepts we have discussed in class. For example, a successful letter written for the counterstory project in Unit 2 would have conventions such as a salutation, paragraph breaks, or a closing, but the writer would also go beyond storytelling to show recognition of a system of oppression. The planning assignments described in the previous paragraph factor into my grading of students' assignments, as I am able to compare what students know about a particular genre with how (or whether) they utilized the conventions of that genre effectively. Students whose project artifacts are recognizable as their intended genre generally score higher than those whose are not as recognizable due to missing key genre conventions. Though students may not produce perfect samples of a genre, I believe that giving students the opportunity to practice and plan nontraditional project genres prepares students for the work they may complete in other parts of their lives, whether, personal, professional, or political.

In addition to their final project artifact, I have each student compose an uptake document called a Statement of Goals and Choices and give a brief, casual Uptake Presentation that help me to understand what knowledge students have acquired over the course of the project. The Statement of Goals and Choices is a separate text-based document, graded on completion, in which students answer open-ended questions about the text they have submitted—such as why they chose their genre, what goals they had for their final version, which genre conventions they found most relevant, and what challenges they faced while composing it—in order to justify the

text they chose to create. These questions are meant to engage students in self-reflexive and self-assessment practices and ask them to take into account the steps they took and concepts they utilized to arrive at their final project artifact, as well as how they might have done things differently now that they have gone through the process of creating it. The Statement of Goals and Choices is also an opportunity for students who attempted to bend genre conventions to ground that choice in a specific goal, demonstrating not only an understanding of genre conventions but also of purposeful subversion. The Uptake Presentation extends the work of the Statement of Goals and Choices by sharing similar information orally before students' classmates. Open-ended in nature, the Uptake Presentation gives students the chance to learn from one another's writing processes and to build solidarity over similar successes and challenges they faced over the course of the unit. By including the Statement of Goals and Choices and Uptake Presentation as part of every project submission, I aim for students to habitually focus on the process of writing over the product in order for them to become more intentional writers.

Conclusion

The course design I have laid out above builds upon Asian American antiracist narrative pedagogy I developed in the previous chapter and highlights the “symbolic resources, including this new American language” developed by Asian Americans “in social, cultural, and political contexts” (Mao and Young, 2008, p. 3). By confronting the political in the classroom, we create a brave space in which students can come together and form coalitions to help one another recognize diversity, unlearn their biases, and bring about change for those who have been confined by hegemonic mainstream narratives. It is not enough for instructors to simply reveal

the need for action and social justice through reading; rather, instructors must also facilitate conversations with and among students, who can then interrogate their own positionalities and roles within the narrative at large. By teaching writing through Asian American narratives, instructors can shed light on a group that is underrepresented in academia and foster empathy in students, leading to a more culturally and ethically responsive group of students who can utilize their privileges for justice.

CHAPTER IV: CONCLUSION

Over the last few chapters, I have set out to design a course that promotes social justice through the examination of Asian American counterstories. I introduced readers to the scholarly work that currently exists in the fields of critical race theory, Asian American rhetorics, cultural rhetorics, and antiracist pedagogy, tied together theories within those fields into an Asian American antiracist narrative writing pedagogy, and provided resources for instructors interested in teaching such a course. I now revisit my research questions and attempt to answer them here, though I understand that this is one iteration of an Asian American antiracist writing pedagogy. With additional consideration for the time constraints of a semester-long general education writing course, this course is limited by a focus on East and Southeast Asian Americans, though I hope to see future iterations expand on South and West Asians as well. The results of employing the Asian American antiracist writing pedagogy that I have put forth may vary from semester to semester and even from student to student, but reflecting on this work now opens up avenues for further research, which I will discuss throughout this final chapter.

As part of my research questions, I asked what the potential impacts of an antiracist writing pedagogy that centers Asian Americans might be. This type of pedagogy satisfies a need for diverse English curriculum that centers non-dominant voices and, because of its specific focus on one ethnic group, avoids making engagement with these voices too shallow as a course that surveys all non-dominant racial groups might. Focusing primarily on Asian Americans allows students more time to become familiar with the cultural norms and expectations of a specific group, which in turn enables them to identify potential barriers to Asian Americans' success in the US, socially, culturally, and politically. Once these barriers have been identified,

students can begin to brainstorm ways that writing and advocacy may benefit Asian Americans and in turn other marginalized communities. Moreover, this pedagogy has the potential to engage students in social justice reform by introducing them to an array of racial and social justice issues and providing them with opportunities to apply their writing to practical situations. When students are given the opportunity to try out a variety of genres and effective writing styles, they will feel empowered to use those skills of their own volition, for causes that speak to them and their values.

I also sought to answer what roles counterstory and positionality play in enacting antiracism within the first-year writing classroom and have learned that they help to break down walls between marginalized groups, as well as walls between members of our classroom community. As a general education course, ENG 101 sees many students who are independent for the first time in their lives and developing their own identities. Writing positionality statements together enables students to articulate their identities in ways that are meaningful to them. As an antiracist tool, positionality destabilizes oppression by naming the intersections that define how a person may be perceived and allows students to locate themselves within the intersections of privilege and oppression. This openness and self-reflection is something that instructors can illustrate for students. Parmar and Steinberg (2008) write, “As teachers, we have found that identifying ourselves to students in terms of our own positionality . . . has been a way to carve a safe space for students in which to discuss sensitive racial and ethnic matters” (p. 283). Modeling an awareness of oneself helps students practice situating themselves in relationship to another person as well as to larger discussions on race and oppression. It is particularly vital that students make a habit of being introspective, rather than writing one positionality story and never

revisiting how their identity and value changes over time and across different situations. For this reason, I might even suggest that instructors who take up this antiracist writing pedagogy incorporate positionality statements as a semester-long project or assignment in itself—to instill self-reflexivity as a frequent, continuous process—whether that be through journaling or composing multimodal genres that track the changes in students’ positionalities, such as timelines, scrapbooks, or found poems. Allowing students to visualize their growth, especially with something as intangible as self-identity, can become a motivator for students to independently reflect on their own powers and privileges and engage in meaningful dialogue with others in each new situation throughout their lives.

Through engaging with their positionalities, students become more open to listening to counterstories, which detail experiences from positionalities which may conflict with their own. Counterstory destabilizes the idea of a single truth to lived experiences and sheds light on the multiplicity of identity and how those intersecting identities and positionalities shape the experiences we have with one another. As such, these narratives are inherently antiracist for their ability to decenter whiteness and hegemonic narratives in the classroom, as well as for their accessibility of language and topic. After all, counterstories are meant to reveal injustice and motivate readers, particularly those who have not experienced the same oppressions, to investigate the practices they believed to be the norm. In doing so, readers develop empathy for marginalized groups and rally to correct and improve social conditions.

In this thesis, I also aimed to identify the affordances of an antiracist pedagogy that centers Asian Americans, especially amid the COVID-19 pandemic. Foremost, it proves to students that Asian Americans do and have historically faced racial discrimination in the US and

points out the current, highly visible struggles that we are facing. It tasks students with unlearning internalized biases against Asian Americans by showcasing the diversity of Asian American experience and identity through multiple member accounts, while also enabling us to re/vision what a culture of care and racial justice can look like for Americans (Young, 2004). In doing so, we open ourselves up to building new relationships and friendships with other people whose views and counterstories we can learn from and form coalitions to work towards justice. When students make mistakes, as most people will when entering a new conversation, it is the “crafting of such a friendship and of the care, compassion, and loyalty” that the coalitions represent that will enable members to actively and continuously fight for change (Faison and Condon, 2022, p. 4). Walton, Moore, and Jones (2019) assert that “our approach to activism and social transformation should engage with coalitional thinking: Working collectively to understand oppression and spur change” (p. 134). Providing a space for dialogue and collaboration in the classroom can be the first step to creating those transformations, as students will be able to collect and consider multiple perspectives and work together to develop actionable and meaningful solutions to problems in their local and global communities.

On the other hand, I must recognize that the pedagogy I’ve designed is no cure-all for the epidemic that is anti-Asian racism. Some students may enter our classrooms at the beginning of the semester with their own presuppositions of who Asian Americans are and who they should be, which may pose challenges for in-class discussions of racism and counterstory. Advocating for oneself, one’s race, or the livelihoods of others is an exhausting task, and as instructors we may be worn down by students’ resistance to racism, systemic or their own. It is impossible to change the minds of all thirty students over one semester, nor is there any guarantee that students

will apply the writing practices they now possess to a public cause and further the struggle for social justice. Of course, this isn't to say that teaching about oppression and social justice aren't worthwhile pursuits; rather, as Kim and Olson (2016) suggest, "The moment of teaching comes as soon as a teacher recognizes that consensus is not possible but that only disagreements can shake up the unverified hypothesis that race and racism is a subject to be taught" (p. 131). Each student, including those in dominant positions, have their own narratives and lived experiences and are bound to react in negative ways when they perceive a threat to those narratives. However, Corder (1985) writes that "argument is emergence towards the other" that allows us to begin the ongoing work of self-reflexivity.

Before instructors proceed with the course plan, I must caution that we bear as much potential to harm students as we do to help them. In an earlier chapter, I suggested that articulating one's commitments to social justice is an important step towards effecting social justice. It is, however, not the only step; as Ahmed (2006) warns us in "The Nonperformativity of Antiracism," it is not enough to simply name our commitments to antiracism, but we must follow through with action and keep track of how that action affects marginalized persons, taking responsibility when our visions for social justice cause trouble (p. 125). It goes without saying that race and racism are uncomfortable topics, and we may feel uncomfortable discussing them, no matter how pure our intentions. Creating safe spaces and facilitating difficult conversations are skills that cannot be bestowed through implementing this course plan. Facilitating these discussions requires instructors to mind their own power and privilege in the classroom and to admit that they are not experts, lest they risk reinforcing hegemony. This results in a talking over, rather than a talking with students, meaning that one asserts themselves to be more of an

authority than individuals who belong to a particular community. This reinforces power structures in the classroom and prevents students from having conversations with one another and learning from each other—a “talking with” that enables people to represent their own experiences and allows for caring and constructive dialogue.

Conversations surrounding race and oppression also do not need to end at ENG 101. Rather, this pedagogy also has applications beyond first-year writing and could be utilized in more advanced writing courses such as a technical communication or specialized Asian American rhetorics course. As social justice approaches to technical communication continue to develop, instructors may choose to emphasize the historical and contemporary moments Asian Americans have been a part of, such as the Chinese Exclusion Act, Japanese internment, and the Stop AAPI Hate movement, paying special attention to the documents intended for and circulated within Asian American communities. I can envision an extension of the final project in this ENG 101 course, in which technical communication students can produce a portfolio of documents that could realistically be used to inform and advocate for a marginalized community. In an Asian American rhetorics course, instructors have more freedom to theme weeks and units based on particular events or issues within the Asian American community. A project I might assign in this course would focus on civic engagement, asking students to contact local Asian American activists and organizations to conduct narrative interviews. In this way, students can listen to counterstories and analyze them for their potential use of the triple consciousness. By doing so, students have the opportunity to witness contemporary Asian American rhetorical tactics for social justice. A course dedicated to Asian American rhetorics would give students a

greater understanding of the history and prevalence of Asian Americans in the US and inform students' interactions with Asian American people, groups, and causes, in the future.

Ultimately, this Asian American antiracist narrative writing pedagogy has the potential to engage students at all levels in conversations about race and oppression and pushes them to make use of their writing skills to enact real, visible change within their communities at large. It is important that we teach students how to apply these skills beyond the classroom, because as Condon and Young (2016) write, “the enabling conditions for impoverished and unproductive conversations about race and racism, antiracism, and antiracist pedagogy extend far beyond the bounds of colleges and universities and into the broad and deep mire of American public discourse on race” (p. 7). Conversations about oppression and social justice can and must occur beyond the university's walls, but our classroom is the space where students can develop their abilities to engage in tough and uncomfortable conversations and evolve into participatory, justice-minded, community-driven members of society.

In this thesis, I have endeavored to present one version of an antiracist pedagogy that highlights the racial injustice that affects Asian Americans, exacerbated but not created by the ongoing COVID-19 pandemic. The coursework I have designed therein provides a framework for introducing students to systems of oppression and promoting reflexivity as students investigate the writing practices of a particular community and put their skills to use for that community. I encourage readers to implement all or parts of these resources in their own courses and apply the principles of counterstory, triple consciousness, and becoming minor to their own writing pedagogies so that they, too, may begin to dismantle racism in the writing classroom. In addition, I invite instructors not only to build on what I have offered in this thesis, but to even

develop and share their own Asian American antiracist writing pedagogies, emphasizing the countless ways to do antiracist, transformative, and restorative social justice work.

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APPENDIX A: ENGLISH 101 SYLLABUS



ENG 101 Composition as Critical Inquiry

Semester Year

Section ## (2x75 min)

Instructor: Dorothy Stone

Email: dmston2@ilstu.edu

Class Meets: 2x weekly/75 minutes

Office Hours:

WHAT'S THIS COURSE ABOUT?

What does ISU's course catalog say?

Rhetorical approach to writing, taught through extensive collaborative drafting, revising, and editing. Emphasis on critical reading and analysis. Computer-assisted.

What do I think this course is about, as your instructor?

This course is about all kinds of writing: articles, presentations, documentaries, social media posts, our identities, and the mainstream narrative. It doesn't matter how "scholarly" a piece of writing is; we're here to learn how to examine how that text works in the world. We will look at how a text is produced, what influences that text, who takes it up, what people do with it, and the purpose it serves in order to assess how effective it is. We will learn to research different writing genres and apply these skills to any piece of writing we encounter, in this class and beyond. Of course, no writing works in isolation, nor does any writer – for that reason, we will engage in a number of collaborative activities and revisions to help build the foundations of our writing researcher identities together.

This particular English 101 course brings into focus what it means to tell your story, and to use that story to make change. It stands that some are more prevalent than others, especially in 21st century America, but throughout this semester each of us will have the opportunity to tell a story that goes against that typified narrative. Though the writing practices we learn can be applied to a diverse range of backgrounds and upbringings, my story hinges upon my race and gender. Yours may hinge on intersections of other identities. Therefore, we will examine readings, videos, and personal experiences to supplement your understanding of the difficult concepts we study in this class, as well as to cultivate a culture of compassion, thoughtfulness, and anti-racism.

Does this course meet an ISU general education requirement?

This course is part of ISU's General Education Program and fulfills a requirement in Composition and Communication.

What materials and tools do you have to have for this course?

- *Grassroots Writing Research Journal* issue ##.# (Semester Year), ISBN#
 - The *GWRJ* ##.# is **only** available through ISU campus bookstores--not through other online vendors. You should get your copy from ISU's Barnes and Noble bookstore (located in the Bone Student Center, or at <https://ilstu.bncollege.com>) or the Alamo II (located near Stevenson Hall, or at <https://www.bkstr.com/illinoisstatestore/home>). If one bookstore is sold out, you should contact the other bookstore to get your copy.
- Computer with internet access
- Video access (such as a computer or phone)
- Zoom Pro (provided with your @ilstu.edu email address)
- Paper and pen/pencil
- Masks (bandanas and masks with vents are not permitted)

What do I expect from you in this course, as your instructor?

In order to be successful, you should come to class prepared, having done the work and readings assigned on-time. You should actively listen, read, and respond to peers, and make contributions to class discussions. This class encourages collaboration, so be present, thoughtful, and respectful when responding to others. While we value diverse opinions and will engage in challenging discussions, be advised that insensitive comments, including but not

limited to racism, sexism, and homophobia, will not be tolerated. As a classroom community, our goal is to cultivate empathy and grow into better writers and citizens, together.

It is important to check ReggieNet often, as it is where you will submit regular writing assignments and most components of each project. I also recommend that you check your email the evenings before our classes, but even more often during weeks where work is due. I try to reach out to students with comments, questions, and concerns, so please be responsive to these emails. In these wild times, communication will help us move forward.

What are the ISU Writing Program learning outcomes for this course?

You can find more information about all of these on our ISU Writing Program website [learning outcomes page](#).

1. Writing Research Identity: Living and Writing in the World

You will learn to understand and articulate how learning new skills and ideas affects your thinking and behavior as writers. You will use knowledge gained in all the other learning outcome areas to demonstrate this ability.

2. Peer and Self-Assessment: Learning to Assess What's Working and What isn't Working

You will learn to assess your own and others' writing productions, to provide specific and accurate evidence to document the successes and problems in your writing productions, and also offer this kind of evidence-based assessment to your peers.

3. All About Genres: Exploring, Researching and Analyzing Genres

You will learn to identify key features of genres, use specific techniques for studying and analyzing genres (genre studies and cultural-historical activity theory – CHAT), and produce texts with clear explanations of how genre conventions have been adhered to, modified, or even resisted in a particular production.

4. Researching your Content: How to find and Evaluate Information and Cite What You Know

You will learn to identify effective information seeking behaviors for a range of research situations. These include skills for finding information, evaluating sources for validity and usefulness, documenting and citing sources, and learning to research literate activity.

5. Cultural-Historical Activity Theory: CHATting about Literate Activity (and Other Terms and Concepts)

You will be expected to demonstrate familiarity with the terms of Cultural- Historical Activity Theory and other important terms and concepts – this specifically includes your ability to use Activity Theory and other concepts as a practical writing research tools for making decisions about new genres and writing situations.

6. Uptake and Antecedent Knowledge: Documenting Knowing and Learning

You will be expected to document knowledge in new writing situations by clearly articulating how your existing knowledge and skills have adapted and changed over the course of a new writing experience.

7. (Multi)media and (Multi)Modalities: The Forms, Structures, Tools and Modes of Writing

You will be expected to demonstrate skill at moving content between different modes and media.

8. Cultures and Communities: Culturally Responsive and Ethical Representations in Writing

You will be expected to demonstrate awareness of how writing is accomplished differently in cultures and communities beyond the university environment, including social, civic and workplace settings. Learning to make ethical and responsive decisions about writing within (and especially between and across) different cultures and communities is a key activity related to this learning outcome.

9. Translingual and Transnational Literacies: Attention to Diverse Language Practices

This learning outcome specifically addresses two aspects of language use: (1) you will be expected to demonstrate knowledge of the ways that language difference can shape our knowledge and activities as writers, and (2) you will also be expected to demonstrate awareness of English as a “global language.”

What projects will you have to complete in this course?

In this course, there will be three projects. Each project will incorporate writing, reading, and research, in order to practice the skills vital for that project. (These are just brief descriptions of what you can expect to do in this class. For full instructions, please see the Assignments Document posted on ReggieNet.)

What you'll do	How it factors into your grade
<p>Participation Though participation may look different to everyone, it is important to read articles and ask questions, share during discussions, collaborate during activities, and have our voices heard.</p>	15%
<p>Unit 1: Linguistic Autobiography We will examine and record the ways we use language in different situations and spaces. Then, you will create a piece of multi-modal writing that demonstrates your personal language practices.</p>	15%
<p>Unit 2: Counterstory Diverse cultures and communities have often been left out of the mainstream narrative. In order to represent ourselves and our communities, we will be composing in genres that enable us to tell our counterstories.</p>	20%
<p>Unit 3: Writing for Change As our final project, we will apply what we have learned about identity to a public-facing social justice genre. By writing about causes we find important, we bring attention and, later, change.</p>	20%
<p>Genre Analyses Before each project is due, we will each write an analysis detailing the conventions of the genre we have chosen to compose.</p>	9%
<p>CHAT Maps Before each project is due, we will each analyze the genre we have chosen through the lens of cultural-historical activity theory (CHAT).</p>	9%
<p>Uptake Journals Six times throughout the semester, we will write online journal entries that record our uptake, or how we understand (or don't understand) a concept that was covered in class.</p>	12%

What will you do during each project?

Each project includes five components [defined in brief below]

- (1) your individual and group participation: coming to class, asking questions, reading articles, and completing activities.
- (2) your weekly writing: forum posts, writing responses, and uptake documents.
- (3) a final artifact/production: unit projects.
- (4) a statement of your goals and choices: a written explanation of how you created your unit projects.
- (5) your uptake: a brief verbal/visual presentation of what you gained from completing this unit.

Important Note: You must complete and submit all projects in order to receive a passing grade for ENG 101.

How will your final letter grade be determined?

A: 90-100

B: 80-89

C: 70-79

D: 60-69

F: 59 and below

WHAT ARE THE POLICIES YOU SHOULD KNOW FOR THIS COURSE?

How will you be expected to participate as a community member in this course?

Participants in this course are expected to participate in class regularly, perform assigned tasks, and engage in classroom activities, all in a spirit of friendly but rigorous inquiry.

My goals for our class are as follows:

- That we will, collectively, have ethical conversations and create an environment where you feel safe to share your truths and explore the ideas we encounter;

- That you will leave class each day feeling respected and valued, especially as a member of a larger community that may or may not look like you, act like you, or support you;
- That you will make connections between the everyday genre and writing research that we do in this course and your developing understandings of writing, yourself, and your writing researcher identity;
- That the writing research work that you do for this course will be your own, and when you use someone else's ideas, writing, and research, you will give proper credit and citation.

When researching diverse writing practices and writing about diverse genres and communities, we are likely to engage with ideas that are unexpected, unfamiliar, and potentially controversial. These topics will be especially prevalent in this semester as we approach anti-racism in writing. I therefore also expect you to treat your peers and me with respect at all times and to approach all class conversations with open-mindedness and maturity. Disruptive or disrespectful activity will result in one warning, after which you can be asked to leave the class session or discussion space and not receive participation credit for that activity.

What does “participation” look like in this course?

In the interest of student learning and course goals, the participation policies for in-person class meetings this semester for ISU's Writing Program are as follows:

- If you are unable to participate regularly or if you miss more than 1 class per project, your final grade for the writing project, and therefore for the course, will be affected.
- If you are unable to participate regularly or if you miss more than 2 classes per project, I reserve the right to exercise my option not to give you a passing grade for the course. This means, if you miss more than 2 classes per project, I encourage you to consider withdrawing and taking the class in a future semester.

If you have extenuating circumstances or a serious issue that occurs during the semester that will have an impact on your ability to participate in class, please email me to set up a time to meet early in the semester, well in advance of the withdrawal deadline of Friday, November 5.

What I can do: I can be flexible and understanding when you communicate with me. I can give you credit for writing you produce in this class on a reasonable timeline. I can make materials available for you online so that you can see what we did in class when you are absent for any reason.

What I cannot and will not do: I cannot extend flexibility when I don't hear from you or know what's going on with you. I cannot give you credit when you don't write for this class and/or submit your writing in a place I don't have access to it. I cannot "make up" alternative work for every student who misses class throughout the entire semester, while also keeping up with planning for this class, being present during class time, responding to all student writing, grading, holding office hours, and keeping up with email communication, too.

Though participation looks different for everyone, here are some general guidelines to follow:

Participation and your grade

- As noted above, you must complete all projects in order to pass this course.
- You must participate in all aspects of a project in order to receive full participation credit for that project.
- If you do not participate in all aspects of a project, your final project grade will be reduced. Collectively, this will reduce your final grade for this class.
- I reserve the right to reduce your project and course grade for excessive lateness on assignments, excessive lack of preparation, or excessive lack of participation (for example, failing to share a completed assignment for peer feedback).
- You are always welcome to check your current participation via the Attendance feature in ReggieNet.

Participation and absences

- This course relies on your participation in writing and learning as social activities, so your participation is important. When you miss class, you cannot make up exactly what we do together there during our collective learning time.
- I do not differentiate between excused and unexcused absences, late arrivals, or early departures. No judgment. It's just that you'll be missing class and cannot "catch up" on exactly what we do together as a group of peers learning writing together.
- If you know you are going to miss a class, let me know ahead of time. If you miss a part of class or work required for the class, it is your responsibility to make up the work and do any work needed to figure out what you missed.
- If you miss any class activity, it is your responsibility to check the syllabus, check ReggieNet, and speak with at least one peer about what you have missed. Then, you may reach out to me via email.
- In the event of illness, tech access, or emergency that prevents you from attending synchronous class, you should still submit writing work by the due date indicated, or contact me as soon as possible in order to make other arrangements.

Participation, classwork, and illness

- If you miss any class session or activity due to illness, you do not need to produce evidence in the form of a doctor's note this semester, in order not to further burden any health care system or you.
- If your illness prevents you from completing writing projects for this class, you should communicate with me as your instructor about whether or not you need to withdraw from the class, speak to an advisor, or seek a leave of absence.

What if you can't complete writing on time and need to turn something in late?

I do not typically accept late work for partial or full credit. If you have any concerns or issues about being able to complete a project or part of a project on time, contact me as soon as possible—in advance of the due date.

However, I understand that emergencies can arise unexpectedly. Should extenuating circumstances arise, arrangements must be made with me **prior to the original due date**. In these special circumstances, late work may be accepted up to one week following the syllabus deadline and may be subject to a full letter grade penalty. I reserve the right to evaluate late work on a case-by-case basis.

What if you are struggling in (and beyond) this course?

If for any reason you feel you are struggling this semester, I hope that you will feel comfortable letting me know as soon as possible. This includes anything that might affect whether or not you can participate to the best of your ability—including physical injury, medical illness, mental health, or unmanageable stress. I am not a trained counselor but can put you in touch with resources on campus to support you in whatever ways you wish.

If you know, think, or are concerned that you have a disability (temporary or permanent) that will affect your active participation in this course, I hope that you will feel comfortable letting me know privately as soon as possible so that we may arrange accommodations or get resources from Student Access and Accommodation Services.

What is the best way to reach me, as your instructor?

My ISU email is the best way to reach me if you have a question or concern about our course. I check email frequently, but please do give me 48 hours to respond. I tend to check email less

frequently on the weekends. Emails should be polite and professional, and you can always expect that in my replies as well. You are also encouraged to chat with me before or after class, or to attend office hours should you need any help or support in this course. My goal is to enable you to succeed in my course.

What happens when we need to adjust this syllabus or our course schedule?

I reserve the right to alter the syllabus and course schedule/timeline to accommodate the needs of our class community, and I will always provide you with advanced notice of any changes. Be sure to check ReggieNet for updated versions of the syllabus.

What should you do if you have questions or concerns about being in this course?

If you have questions or concerns about your progress in this course, please contact me directly first. You may see me during office hours or email me to set up an appointment at another time. If you are not satisfied with our discussion, then you may contact the Assistant Director or Director of the Writing Program:

Dr. Rachel Gramer, Director: ragrame@ilstu.edu

Maegan Gaddis, Assistant Director: mdgaddi@ilstu.edu

What are relevant university policies for this course?

What should you do about COVID-19 reporting as a member of our community?

If you have come into contact with someone who has tested positive for COVID-19, you should reach out to Student Health Services (Nurse Consult 309-438-7676, or <https://healthservices.illinoisstate.edu/>).

If you are experiencing any symptoms of COVID-19, and you're on campus, please get tested at Student Health Services. If you are not experiencing symptoms but still want to be tested on campus, there are walk-up (on the Quad) and drive-thru options (old fire station on Adelaide Street). The most up-to-date information about available testing times and locations is available on the Student Health Services COVID-19 testing webpage (<https://healthservices.illinoisstate.edu/covid-testing/>).

If you test positive for COVID-19 on campus, you are required to quarantine/self-isolate and should immediately submit the appropriate documentation to Student Health Services by uploading it to the Student Health Services portal at: <https://healthservices.illinoisstate.edu/secure/>. The process outlined in the Excused Student Absences Due to Communicable Disease policy (see the item below) should also be followed. Student Health Services communicates with the Dean of Students Office, which will communicate with faculty without any medical information.

Once you submit that documentation, as your instructor, I will receive a message from the Dean of Students Office explaining that you have an excused absence until a specific date, and I will receive a return to class note when you are cleared.

Excused Student Absences Due to Communicable Disease

If a student is required to be absent from class because of a required self-isolation or quarantine based on the directive of a public health official or health provider for a reason related to a communicable disease, the absence from class will be considered excused. Each of the student's instructors will provide reasonable modifications/extensions for completing missed exams, quizzes, and other required work. For full details, visit <https://policy.illinoisstate.edu/students/2-1-30.shtml>.

Accommodations

Any student needing to arrange a reasonable accommodation for a documented disability and/or medical/mental health condition should contact Student Access and Accommodation Services at 350 Fell Hall, (309) 438-5853, or visit the website at StudentAccess.IllinoisState.edu.

Sexual Assault and Harassment Mandatory Reporting and Resources

Important Note: All university faculty and staff are mandated by Federal law to report acts of sexual violence/assault, domestic violence, dating violence, stalking, and sexual harassment so the University can respond and investigate. Only Student Counseling Services staff and the university psychiatrist are not required to report.

Victims of such incidents are free to choose their level of involvement in University and/or police investigations. There is an extensive network of support resources for survivors of such incidents; talking with someone about what happened aids recovery and adjustment.

Reporting options: ISU Police 911 or (309) 438-8631.

Non-criminal reporting options: Equal Opportunity Office (309) 438-3383. Or, EqualOpportunity.IllinoisState.edu

Sexual Assault Prevention and Survivor Services (Student Counseling Services): (309) 438-3655 or counseling.illinoisstate.edu (free and confidential).

Academic Dishonesty

Plagiarism occurs when a writer passes off another's words or ideas without acknowledging their source, whether intentionally or not. Because of the design and nature of this course, it will take as much (or more) work for you to plagiarize than it will to actually complete the projects for this class. I also assume that you are here to improve and gain confidence as a writer, so it is vital that the writing and research you do for this course are your own. So when you use someone else's ideas, writing, and research, give proper credit and citation. If you have any questions, please ask in advance of any due date.

Academic dishonesty, academic misconduct or academic fraud is any type of cheating that occurs in relation to a formal academic exercise. Academic dishonesty can result in serious penalties, including a failing grade for the assignment in question and further disciplinary action at the University level. For more information, contact your instructor(s) and/or consult the [ISU Code of Student Conduct](#).

WHAT ARE SOME RESOURCES TO SUPPORT YOU IN THIS COURSE?

Program Resources

ISU Writing Program Website

[ISU's Writing Program website](#) offers many resources for students, including program [key terms](#), more information on [learning outcomes](#), and information on the Grassroots Writing Research Journal.

Writing Program Learning Outcomes

ISU's Writing Program has developed 9 learning outcomes that articulate what you can expect to learn when you take ENG 101 at ISU. Check out the Writing Program website's [learning outcomes page](#) to find full descriptions and backstories for each of our learning outcomes.

Key Terms & Concepts

The [key terms and concepts page](#) is our version of an Urban Dictionary, where you can find working definitions of many of the terms we commonly use in ISU's Writing Program.

How to Write for the Grassroots Writing Research Journal

Did you know that undergraduate students can submit to the [Grassroots Writing Research Journal](#)? If you'd like to consider becoming a published writing researcher in the Grassroots journal for future ENG 101 course use, you can find resources online that will help you in submitting an article.

University Resources

Note: The Offices listed here may have modified hours due to COVID-19. Please visit individual office websites for the most accurate information.

Redbirds Keep Learning

Need help finding internet access or a computer for online classes? Tips for online learning? Information about other available resources to help you with being a student at ISU right now? Check out the [Redbirds Keep Learning](#) page, which will be continually updated by ISU with the most recent information available.

Student Counseling

Student Counseling Services at ISU provides students with a variety of support systems to manage everyday life issues. You can receive help from trained professionals on topics such as individual and group counseling, self-help and assessment, career and life choices, sexual assault, outreach workshops, and help for friends and family. Emergency walk-in service is available at Student Services Building, room 320. They may also be contacted via phone 309-438-3655 or on the [Student Counseling Services website](#).

Multicultural Center

The Multicultural Center's mission is to facilitate critical programs, services, and scholarship that promotes antiracism, equity, and justice at ISU. Programming includes campus-wide antiracism training, institutes, and conferences; identity-affirming programming; leadership; and community development for cultural identity groups. The Multicultural Center sponsors Diversity Advocacy organizations: Black Student Union, Association of Latin American Students, Asian Pacific American Coalition, and Pride.

To contact the Multicultural Center, you can call 309-438-8968, or visit their website: <https://deanofstudents.illinoisstate.edu/involvement/diversity/>.

Extended Absence/Bereavement

The Office of the Dean of Students can provide notification to instructors when students have been/will be absent from class(es) for three or more consecutive days or for absence in the event of a death of a spouse, domestic partner, parent, child, grandparents, grandchild or sibling, uncle, aunt, niece, nephew, first cousin, in-law, or step-relative. Call 309-438-2008 if you need to make use of these services.

Academic Assistance

The Julia N. Visor Academic Center, located in the Vrooman Center, provides tutoring in a variety of academic subject areas, especially in General Education courses. Weekly small group sessions are available, as well as some drop-in hours. Writing assistance is offered for any course, from the planning stages to the final revision, and assistance in study skills, such as test-taking, note-taking, textbook reading, writing papers, time management, and stress management is available. One-on-one academic coaching is also available. In this program, regular meetings are scheduled with a success coach to help students develop personalized strategies for academic success. You can set up an appointment by stopping by the Visor Center (located between Manchester and Hewitt) or calling 309-438-7100.

Local/External Resources

Sexual Assault Survivor Resources

Non-university reporting option: YWCA Stepping Stones, the local McLean County sexual assault program, provides 24-hour assistance for sexual assault and sexual abuse victims and their families in McLean County. Available 24 hours a day, 7 days a week, 365 days a year. Trained and caring sexual assault advocates can be reached anytime you need them. Call PATH at 309-827-4005 and ask for Stepping Stones.

Food/Shelter

It's hard to learn if you're hungry or couch surfing. If you are having difficulty affording groceries, accessing sufficient food to eat every day, or securing a safe and stable place to live, help may be available. I urge you to contact the Dean of Students Office, who can connect you with other local resources. ISU now has a food pantry which is available to all students in the Bloomington-Normal area: see the School Street Food Pantry website: <https://schoolstreetfoodpantry.org/>.

APPENDIX B: UNIT 1 PROJECT: LINGUISTIC AUTOBIOGRAPHY

Project 1: Linguistic Autobiography Assignment Sheet

Points: 15

In this first unit, we will be taking a look at translingualism. If you break that word up, you'll see "trans" (across) and "lingual" (language), meaning that we're going to be comparing the different "languages" we speak in our daily lives.

Don't worry if you don't speak another language! While English might be the only tongue for some of us, we actually speak a variety of dialects on a daily basis. Imagine going out to dinner with your friends. How do you speak to them? Are you using slang, calling them nicknames, and making references to the latest trends? What would happen if, instead of your friends, you were sitting with your family? Your professors? Your bosses? How would your language change in each of these scenarios?

For this project, I'm asking you to consider your own language habits. This project has two parts: first, you will answer a **linguistic survey** (on the next page), which has lots of questions to get you thinking about the when and why of using these languages and dialects. Then, you will turn those answers into a multimodal genre: a text or artifact that represents your language use visually, aurally, alphabetically, spatially, gesturally, and so on. Your choices for this **multimodal genre** are a social media account, a mood board, a song, a poem and reading, a podcast, or text-based memoir. If you find another genre you would like to pursue, feel free to consult your instructor to have it approved.

In addition to the final artifact, each student must also turn in a **statement of goals and choices**. This document should answer the following questions:

- Why did you choose this genre for your project?
- What were your goals for the final version of this project? Did you achieve them?
- In what ways do you feel you satisfied the assignment requirements? What areas could you have improved upon?
- What factors did you think about as you were creating this project?
- What genre conventions do you think were the most important or useful to your project?
- What antecedent knowledge did you have going into this unit? (What did you already know?) What did you learn from this unit that helped you envision your final artifact?
- What challenges did you encounter, or what sorts of things did you have to account for?
- How might you transfer the things you learned into another part of your life?

Finally, students will **present** their uptake to the class during the final week of the unit. These presentations will be between 2-4 minutes each. You may choose to show us a draft of your project, describe your writing process, and/or talk about the challenges and successes you faced while composing your artifact.

This project is due X, MM/DD at 11:55pm on ReggieNet.

Linguistic Autobiography Questions*

These are the questions that you should use to guide you through your autobiography. Answer each of these questions in order.

Autobiographical questions (essentially walk me through your language experience through the years):

1. Your early years, place of birth, family language (acquisition of language – you may need to call your parents for this!) Childhood influences on your language (parents, other relatives, other adults, including teachers, coaches, siblings, friends, etc.)
2. Middle school years, becoming a teenager, being a teenager (see above)
3. High school/young adult experiences, hobbies, friendships, career interests, other activities (see above)

Language questions (answers might be embedded in answers to the autobiographical questions):

1. Are you aware of dialect or differences in how people use language? When did you become aware of this? Are you aware of dialect or differences in how people use language? When did you become aware of this?
2. What is your most “natural,” “normal,” or most “you” way of using language? What is the context in which this occurs? Where would you not feel comfortable using your natural language?
3. Are you confident and secure in how you use language? What are the contexts or situations that would make you feel most confident (who is around you? Where are you at? When?)
4. What are the moments that you have been asked to change your language use? Why do you think this change was asked for? Did you change it? Why?
5. How does your writing reflect your natural language? What genres evoke what type of language from you (i.e., how do you use language when writing an essay compared to a text or caption?)

Synthesis questions (Synthesis questions are imperative when it comes to uptake. Here’s where you can start making connections and noticing patterns and considering how this might help inform your writing and reading at the university level.):

1. Do you remember specific feelings, attitudes, sensations, or actions related to language?
2. Are there any overall patterns you notice as you think about your language history?
3. How has your relationship to language changed (or not changed) over time?
4. How might you apply an understanding of your own linguistic autobiography to your current (here-and-now) or future professions?

*These questions have been adapted from Alice Vermillion, former Graduate Teaching Assistant at ISU.

APPENDIX C: UNIT 2 PROJECT: COUNTERSTORY

Project 2: Counterstory Assignment Sheet

Points: 20

Whether or not you're a creative writer, you have a story to tell. Your story might not be one that's often told, maybe because it's not the "norm." But who decides the norm? Which stories are privileged over others and allowed to be told?

The idea of counterstory is that we are able to tell stories that go against, or counter, the mainstream narrative. Counterstories encapsulate the true experiences that we have lived through, that others might not value, but are nonetheless important. This genre is usually used by racially marginalized groups, but for the purposes of our class, we will open it up to other identities. By telling your side of the story, you remind others that not everyone experiences things in the same way, that you exist, that your lived experiences matter.

For this project, I'm asking you to tell your counterstory. Think of a time when your racial identity (or gender, sexuality, disability, religious, or other identity) was either marginalized, caused you to be falsely accused, or defied a norm. Alternatively, if this does not pertain to you, you might consider a time another person was marginalized, and you either benefited from it or found it unfair.

What role did your identity play? How did it enable or disable your experiences and actions? What motivates you to tell that story? Why does it need to be told? Include the narrative that was constructed and how you countered or resisted it. Your choices for this project **artifact** are a letter with some sentimental component, a self-portrait with accompanying artist statement, or a short-form documentary. If you find another genre you would like to pursue, feel free to consult your instructor to have it approved.

In addition to the final artifact, each student must also turn in a **statement of goals and choices**. This document should answer the following questions:

- Why did you choose this genre for your project?
- What were your goals for the final version of this project? Did you achieve them?
- In what ways do you feel you satisfied the assignment requirements? What areas could you have improved upon?
- What factors did you think about as you were creating this project?
- What genre conventions do you think were the most important or useful to your project?
- What antecedent knowledge did you have going into this unit? (What did you already know?) What did you learn from this unit that helped you envision your final artifact?

- What challenges did you encounter, or what sorts of things did you have to account for?
- How might you transfer the things you learned into another part of your life?

Finally, students will **present** their uptake in small groups during the final week of the unit. These presentations will be between 3-5 minutes each. You may choose to show us a draft of your project, describe your writing process, and/or talk about the challenges and successes you faced while composing your artifact.

This project is due X, MM/DD at 11:55pm on ReggieNet.

APPENDIX D: UNIT 3 PROJECT: WRITING FOR CHANGE

Project 3: Writing for Change Assignment Sheet

Points: 20

Over the course of the semester, we've learned to see ourselves and our classmates as diverse individuals, each of whom comes from different cultural and linguistic backgrounds. These backgrounds have determined some of our experiences, even those that go against the mainstream narrative. But what about the mainstream narrative do you wish could be different?

This is your opportunity to incite change. Think of a cause that is personal or important to you, that may or may not be heavily covered by the mainstream media. Why do you want to call attention to this cause? What change do you want to see? Consider your reasons for supporting this cause, the people who are involved in it, its effects on society, and how you think addressing these issues will better society as a whole. Part of being a community member is being civically engaged -- working with and responding to the needs of your community.

For this project, I'm asking you to use your writing for change. Pick a public cause that you support or identify with and compose a public-facing genre in order to bring attention to these issues. Using the writing skills you've acquired over the semester, your goal is to create an effective piece of text that captures attention and motivates readers to join your cause. Your choices for this project **artifact** are a *Grassroots* article, a social media account or vlog, a podcast, a news article, or a series of protest signs. If you find another genre you would like to pursue, feel free to consult your instructor to have it approved, but first make sure that it is a genre that the general public would have access to.

Regardless of which genre you choose to create, you must cite sources to show your understanding of the cause you've chosen. This can be directly in the artifact or in the statement of goals and choices, but wherever you choose to cite information, you must apply the appropriate genre conventions to your citations.

In addition to the final artifact, each student must also turn in a **statement of goals and choices**. This document should answer the following questions:

- Why did you choose this genre for your project?
- What were your goals for the final version of this project? Did you achieve them?
- In what ways do you feel you satisfied the assignment requirements? What areas could you have improved upon?
- What factors did you think about as you were creating this project?
- What genre conventions do you think were the most important or useful to your project?
- What antecedent knowledge did you have going into this unit? (What did you already know?) What did you learn from this unit that helped you envision your final artifact?

- What challenges did you encounter, or what sorts of things did you have to account for?
- How might you transfer the things you learned into another part of your life?

Finally, students will **present** their uptake to the class during the final week of the unit. These presentations will be between 3-5 minutes each. You may choose to show us a draft of your project, describe your writing process, and/or talk about the challenges and successes you faced while composing your artifact.

This project is due X, MM/DD at 11:55pm on ReggieNet.

APPENDIX E: RECURRING ASSIGNMENT GUIDELINES

This is a list and general description of the types of assignments that we will do multiple times throughout the semester (projects will have their own assignment sheet). Be advised that specific instructions may vary from week to week.

Grading Guidelines

This is a general explanation of how you will be graded in this class. As each assignment varies in its prompt, not all of the following criteria will be applicable, nor might they weigh the same.

Points will be awarded for:

- Answering all parts of the prompt fully.
- Composing thought-out, detailed responses to prompts and questions.
- Reaching the word count specified for that assignment.
- Responding to the specified number of peers, thoughtfully.
- Turning the assignment in on time.

Any assignments that do not meet the above criteria may not be awarded full points. If you have questions regarding your score, please email me (dmston2@ilstu.edu) or visit my [office hours](#).

Uptake Journals

Six times throughout the semester, each student will produce an uptake memo, or some sort of document that describes what you've learned, how you're applying it, or how you've seen it in the world around you. This can be a written journal entry or a multimodal equivalent (make something, draw something, record something). I will provide questions in the forum description to get you started, but everyone's uptake is unique, so you can always take these activities in the direction you feel best reflects what you've learned.

Genre Analysis

Genre analysis assignments are write-ups that ask students to look carefully at an artifact and ask some of the following questions: What is it? How do I know what it is? What does it do in the world? Your goal is to identify the genre conventions of a text (with specific examples), explain the purposes of these genre conventions, their effects, and, optionally, how this genre could be modified to better serve its purpose.

CHAT Map

A CHAT map is a tool for planning a text and examining how a person, object, or idea interacts with its environment to create meaning and/or serve a purpose. Choose a genre and analyze it through a pedagogical cultural-historical activity theory (P-CHAT) lens – in other words, make a map, chart, web, slide, or other document that lists factors for each of the seven CHAT terms

(production, representation, reception, distribution, socialization, activity, and ecology). Students are strongly recommended to review the Tyler Kostecki article about CHAT (Week 2).

APPENDIX F: SCHEDULE OF READINGS AND ASSIGNMENTS

Tentative Course Schedule

Below is the course schedule that we are expected to follow throughout the semester. However, times are unexpected, and I reserve the right to adjust the calendar to fit the pace of our class. When this happens, I will always send an announcement to our class in advance of the new due date. Bolded text denotes an assignment that is due that day (unless otherwise specified).

Week 1	
<p><u>Tues, 8/XX</u></p> <p>Introduction</p> <p>What’s your positionality statement?</p> <p>Accessibility Survey</p>	<p><u>Thurs, 8/XX</u></p> <p>What is a genre?</p> <ul style="list-style-type: none"> ● Sheets, “<u>Genres part 1</u>” ● Wyland, “<u>How do you take your genre?</u>” <p>Due Friday: Introduction & Responses</p>
Week 2	
<p><u>Tues, 8/XX</u></p> <p>What is CHAT?</p> <ul style="list-style-type: none"> ● Kostecki, “<u>Understanding Language and Culture</u>” ● Sheets, “<u>Angela Rides the Bus</u>” 	<p><u>Thurs, 8/XX</u></p> <p>What is uptake?</p> <ul style="list-style-type: none"> ● Sheets, “<u>Taking Up Uptake</u>” <p>Due Friday: Uptake Journal #1</p>
Week 3	
<p><u>Tues, 8/XX</u></p> <p>Translingualism</p> <p>Project 1 Introduction</p>	<p><u>Thurs, 9/XX</u></p> <p>Multimodality</p> <p>Examine at least 1 piece from:</p>

<ul style="list-style-type: none"> ● Beam, “<u>Talk With Your Hands</u>” <p>In Class:</p> <ul style="list-style-type: none"> ● Jamila Lyiscott, “<u>3 ways to speak English</u>” 	<ul style="list-style-type: none"> ● Smithsonian, <u>Asian American Artists and Selected Works</u> <p>Due Monday: Linguistic Survey</p>
<p>Week 4</p>	
<p><u>Tues, 9/XX</u></p> <p>Multimodality</p> <ul style="list-style-type: none"> ● Kim, “<u>Know the Language</u>” 	<p><u>Thurs, 9/XX</u></p> <p>Multilingualism as Translingualism</p> <ul style="list-style-type: none"> ● Amy Tan, “<u>Mother Tongue</u>” ● @pototo_pitunga, “<u>1st gen immigrant household</u>” <p>Due Friday: Genre Analysis, & Uptake Journal #2</p> <p>Due Monday: CHAT Map</p>
<p>Week 5</p>	
<p><u>Tues, 9/XX</u></p> <p>Multimodality and Translingualism</p> <ul style="list-style-type: none"> ● Lazaroff, “<u>Emojis Across Humanity</u>” <p>Presentations</p>	<p><u>Thurs, 9/XX</u></p> <p>Linguistic Celebration</p> <ul style="list-style-type: none"> ● Barta, “<u>No such thing as correct English</u>” <p>Presentations</p> <p>Due: Project 1</p>
<p>Week 6</p>	
<p><u>Tues, 9/XX</u></p> <p>Writing Researcher Identity</p>	<p><u>Thurs, 9/XX</u></p> <p>Counterstory</p> <p>Project 2 Introduction</p>

<ul style="list-style-type: none"> ● Stamer, “<u>Fan Fiction: Through the Years</u>” ● Turman, “<u>Writing the Role</u>” ● Adichie, “<u>The danger of a single story</u>” 	<ul style="list-style-type: none"> ● Yancy, “<u>Dear White America</u>” ● Lim, “<u>The 'model minority' myth</u>” ● USC, “<u>Debunking the Model Minority Myth</u>” [read at least 3 student narratives] <p>Pick and watch 3:</p> <ul style="list-style-type: none"> ● _cymonnn, “<u>Stereotypes of being gay in ph</u>” ● isabellapatel, “<u>You don’t act Indian</u>” ● alcequine, “<u>but you don’t look disabled</u>” ● lee.sean, “<u>but you don’t look korean</u>” ● moonmiko, “<u>are you even Japanese?</u>” ● hannah.tae, “<u>But you don’t look like you have ADHD</u>” <p>Due Friday: Uptake Journal #3</p>
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Week 7

<p><u>Tues, 9/XX</u></p> <p>Documentary</p> <ul style="list-style-type: none"> ● NBC, “<u>The cast of TATB</u>” ● Larry King, “<u>The Walking Dead's Steven Yeun</u>” <p>In Class:</p> <ul style="list-style-type: none"> ● Black History, “<u>The Birth of Hip-Hop</u>” 	<p><u>Thurs, 9/XX</u></p> <p>Documentary</p> <ul style="list-style-type: none"> ● <u>Gaysians</u> [Kanopy] ● The Linda Lindas, “<u>Meet the Linda Lindas</u>” <p>OR</p> <p>Wang, <u>What I Learned When I Reopened my Middle School Yearbook</u></p>
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Week 8

<p><u>Tues, 10/XX</u></p> <p>Documentary</p> <ul style="list-style-type: none"> ● <u>Bad Rap</u> [sign into Kanopy] ● Sheperd, “<u>Is it more than morbid fascination?</u>” <p>Jackson, “<u>Who Really Owns the ‘Blaccent’?</u>”</p>	<p><u>Thurs, 10/XX</u></p> <p>Letters</p> <ul style="list-style-type: none"> ● Sundermeier, “<u>The Magic of Handwritten Letters</u>” ● Gilson, “<u>The Genre of Grandma’s Letters</u>”
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	Due Friday: Uptake Journal #4
Week 9	
<u>Tues, 10/XX</u> Letters <ul style="list-style-type: none"> • Ocean Vuong, <u><i>On Earth We're Briefly Gorgeous</i></u> Review: <ul style="list-style-type: none"> • Yancy, "<u>Dear White America</u>" (also on ReggieNet) 	<u>Thurs, 10/XX</u> Self-Portrait <ul style="list-style-type: none"> • Nave, "<u>In Search of SOL</u>" • Gregg, "<u>Do you remember what you're supposed to be doing right now?</u>" • de Luca and Riyait, "<u>What We Look Like</u>" [must activate your <u>ILSTU New York Times</u> subscription] • Optional: Sun, "<u>Echoes of Identity Across the Work of Two Asian-American Artists</u>" Due Friday: Genre Analysis Due Monday: CHAT Map
Week 10	
<u>Tues, 10/XX</u> CHAT Map <ul style="list-style-type: none"> • Adams, "<u>Dear White ISU</u>" 	<u>Thurs, 10/XX</u> Implicit Bias Presentations Due: Project 2
Week 11	
<u>Tues, 10/XX</u> Research <ul style="list-style-type: none"> • Pauline, "<u>I Find Your Lack of Scientific Literacy Disturbing</u>" 	<u>Thurs, 10/XX</u> Writing for Change Project 3 Introduction

<ul style="list-style-type: none"> ● Parker, “<u>Navigating the Labyrinth</u>” 	<ul style="list-style-type: none"> ● Youth Collective, “<u>Let’s Talk Civic Engagement</u>” <p>Due Friday: Uptake Journal #5</p>
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Week 12

<p><u>Tues, 11/XX</u></p> <p>Grassroots Article</p> <ul style="list-style-type: none"> ● Rowan, “<u>Mindfulness Meditation</u>” ● Allred, “<u>Technophobia in a pandemic</u>” 	<p><u>Thurs, 11/XX</u></p> <p>Social Media & Vlogs</p> <ul style="list-style-type: none"> ● Click around these Social Media pages: <ul style="list-style-type: none"> ○ <u>@stopaapihate</u> ○ <u>@aapiwomenlead</u> ○ <u>@resources4aapi</u> ○ <u>GoFundMe: #StopAsianHate</u> <p>In class:</p> <ul style="list-style-type: none"> ● Wong Fu Productions, “<u>A Message</u>”
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Week 13

<p><u>Tues, 11/XX</u></p> <p>Podcast</p> <ul style="list-style-type: none"> ● Ferretti, “<u>CHATting about the Radio Station</u>” ● Fung Bros., “<u>ARE ASIANS FINALLY SICK of GETTING ATTACKED?</u>” ● Self Evident, “<u>Unpacking Pandemic Racism</u>” 	<p><u>Thurs, 11/XX</u></p> <p>News Article</p> <ul style="list-style-type: none"> ● Angst, “<u>San Jose’s mass shooting...</u>” ● SF Chronicle, “<u>Mass shooting at VTA</u>” <p>In class:</p> <ul style="list-style-type: none"> ● Howland, “<u>Sikh leaders respond</u>” <p>Due Friday: Uptake Journal #6</p>
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Week 14

<p><u>Tues, 11/XX</u></p>	<p><u>Thurs, 11/XX</u></p>
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<p>Protest Signs</p> <ul style="list-style-type: none"> ● Belhadi, “<u>Algerian Protest Signs</u>” ● Morehouse, “<u>Grapes of Wrath</u>” ● The Guardian, “<u>Hongkongers find creative ways to voice dissent - in pictures</u>” <p>Due: Genre Analysis</p>	<p>Work Period</p> <p>Due: CHAT Map</p>
<p>Thanksgiving Break</p>	
<p>Week 15</p>	
<p><u>Tues, 11/XX</u></p> <p>Presentations</p>	<p><u>Thurs, 12/XX</u></p> <p>Re:Positionality</p> <p>Due: Project 3</p>
<p>Week 16</p>	
<p>No Class – Office hours by appointment</p>	

APPENDIX G: SAMPLE LESSON PLANS

Course: English 101

Semester: XX YYYY

Instructor: Dorothy Stone

Days/Time: 2x weekly/75 minutes

Date of Lesson

Multilingualism as Translingualism

Goal

Students will be able to define code switching, identify translingualism in non-English contexts, and disrupt biases against L2 English speakers.

Summary

Translingualism applies not only to dialects within English, but also to other world languages. In this lesson, we will listen to the stories of multilingual Asian Americans and their experiences, both positive and negative, of being multilingual and adapting their language to specific audiences and situations. Students will then reflect on popular biases against multilingual people (specifically L2 English speakers) and begin to understand how naming can influence perceptions.

Materials

Pencils or pens

Lined paper

Laptop with internet access

Google Slides

Projector

Kim, “Know the Language, Know the Culture, and Know the Bases (Basis) of Translingualism in KBO and MLB Baseball” (*GWRJ* article)

Tan, “Mother Tongue” (Essay)

@pototo_pitunga, “1st gen immigrant household” (TikTok)

Agenda

Introduction - 5 minutes

- Do you speak another language? If not, is there one you would like to learn?

Different Englishes and Multilingualism - 10 minutes

- Prior reading: Jamila Lyiscott, “3 ways to speak English” & Hye Hyon Kim, “Baseball”
- What are different Englishes? What are some examples you can think of?
- What is multilingualism, and how does it differ from different Englishes?
- How does Kim use multilingualism in her “Baseball” article?

Code-Switching - 10 minutes

- Define code-switching
- Why might people choose to code-switch? What benefits come from code-switching?
 - Consider: Time, place, audience, purpose

First Generation Problems - 20 minutes

- Prior viewing: @pototo_pitunga, “1st gen immigrant household”
- What issue does @pototo_pitunga face in this TikTok?
- How is his multilingualism beneficial?
- How is it detrimental?
- What judgements might be made if @pototo_pitunga does not translate for his family?

Mother Tongue - 20 minutes

- Prior reading: Amy Tan, “Mother Tongue”
- What assumptions are made when people speak with an accent?
- Personal writing:
 - How did you react to Tan’s essay?
 - How does English affect Tan’s and her mother’s lives?
 - Have you ever had to translate for your parents (either linguistically or digitally)?
- Read and respond:
 - "Like others, I have described [my mother’s English] to people as 'broken' or 'fractured' English. But I wince when I say that. It has always bothered me that I can think of no way to describe it other than 'broken,' as if it were damaged and

needed to be fixed, as if it lacked a certain wholeness and soundness. I've heard other terms used, 'limited English,' for example."

Conclusion - 10 minutes

- Define rhetoric
- Why does naming a variety of English “broken” or “limited” matter? What judgements are made when a language is called “proper,” “informal,” or “broken”?

Formative Assessments

“Mother Tongue” Writing Responses

Course: English 101

Semester: XX YYYY

Instructor: Dorothy Stone

Days/Time: 2x weekly/75 minutes

Date of Lesson

Telling Counterstory in Letters

Goal

Students will be able to identify genre conventions of letters, including topic, style, and purpose.

Summary

On Earth We're Briefly Gorgeous is an intersectional look into the lives of multiply marginalized writers and activists and helps readers look at counterstory from multiple overlapping perspectives. We will practice creating CHAT Maps to further understand the careful planning that goes into composing a text and apply those skills to their own letter.

Materials

Pencils or pens

Lined paper

Laptop with internet access

Google Slides

Projector

Vuong, *On Earth We're Briefly Gorgeous* (Excerpt)

Vuong, "Inside the Book" (YouTube Video)

Agenda

Introduction - 5 minutes

- Where have you seen letters used in pop culture?

Review - 5 minutes

- Prior reading: Oriana Gilson, "The Genre of Grandma's Letters"

- What are some of the topics Gilson’s grandma wrote about? To what degree are these “typical” letter topics?

Writing as Political:

- Prior reading: Ocean Vuong, *On Earth We’re Briefly Gorgeous*
- Read and respond:
 - “They will tell you that to be political is to be merely angry, and therefore artless, depthless, ‘raw,’ and empty. They will speak of the political with embarrassment, as if speaking of Santa Claus or the Easter Bunny. They will tell you that great writing ‘breaks free’ from the political, thereby ‘transcending’ the barriers of difference, uniting people toward universal truths. They’ll say this is achieved through craft above all. Let’s see how it’s made, they’ll say— as if how something is assembled is alien to the impulse that created it. As if the first chair was hammered into existence without considering the human form” (Vuong, 2019).
 - Do you agree with Vuong’s assertion that writing is political? Why or why not?

On Earth We’re Briefly Gorgeous - 10 minutes

- This book is an epistolary novel (written in the genre of letters).
- From what you read, what could you tell were some of the speaker’s multiple identities and how do they influence what he writes?
- How does the speaker use translingualism to get his point across? (Or maybe not to?)
- What would you say the topic of the letter is?
- Does this feel like a letter someone would write to their mother? Why or why not?
- Why do you think the speaker writes this letter?

CHAT Map - 10 minutes

- As a class, create a CHAT Map of Vuong’s book, focusing primarily on its reception, distribution, and ecology.
- View: Vuong, “Inside the Book”
 - In this video, Vuong describes his writing process. Pause the video occasionally to compare students’ CHAT Map responses to Vuong’s own planning.

Dear Someone - 20 minutes

- Writing prompt: Is there someone you would like to write a letter to? What do you want to tell them? On a piece of paper, start writing a letter to someone (past or present). The topic can be anything you’d like, whether it’s a check-in, a thank you, a love letter, a rant.

Conclusion - 10 minutes

- Letters are a personal, powerful, and political genre that can be used privately or publically to build relationships, confess, correct, or call to action.

Formative Assessments

Collaborative CHAT Map

Course: English 101

Semester: XX YYYY

Instructor: Dorothy Stone

Days/Time: 2x weekly/75 minutes

Date of Lesson

Identity and Counterstory through Self-Portraits

Goal

Students will be able to articulate their writing research identities as well as their personal identities and conduct genre research on unfamiliar texts.

Summary

Artwork is often considered an extension of the artist, and this is especially true for self-portraits. In this lesson, we will begin looking at how our writing research identities and past writing experiences shape the ways we take on a writing task. Then, we will look at how personal identities and past lived experiences shape the ways Asian American artists take up themselves, providing us with ways to articulate how our own experiences shape how we perceive ourselves.

Materials

Pencils or pens

Lined paper

Laptop with internet access

Google Slides

Projector

Nave, “In Search of SOL: Graffiti and the Formation of a Writing Identity” (*GWRJ* article)

Gregg, “Do You Remember What You’re Supposed to be Doing Right Now?” (*GWRJ* article)

de Luca and Riyait, “What We Look Like” (Visual article)

Agenda

Introduction - 2 minutes

- “We are usually so focused on the process of writing, or the product we are going to produce (or the grade or level of success that will be attached to the finished product), that we forget that our writing, regardless of its merits, is first and foremost an expression of our human existence” (Nave, 2013).

Writing Research Identity - 8 minutes

- Prior reading: Evan Nave, “In Search of SOL”
- What is this article about? What genre convention of *GWRJ* articles tells you that?
- How can graffiti be tied to an artist’s identity?
- How does graffiti travel, according to Nave?
 - “[When we write, we] are asserting ourselves in a space that becomes uniquely our own and forcing those who may prefer for us to be silent to take notice of our presence and potential” (Nave, 2013).
- Much like a graffiti artist, our writing research identity the unique approach we take to a writing task, including planning and researching, as well as our own antecedent experiences and current relationship to writing.

Freewrite: Writing Research Identity - 7 minutes

- Prior reading: Anya Gregg, “Do You Remember...?”
- What are some strategies you use to help you remember things? (ex: homework, studying for exams, taking the chicken out of the freezer)
- What strategies have worked well, what haven’t? Where did you learn these strategies?
- What are some of your multimodal homeplaces?

“Do You Remember...?” - 10 minutes

- As a group, students will be assigned one of the focused people from the article and list the tools and strategies each uses to remember:
 - Brother
 - Dr. Roozen
 - Mama G
 - Gregg
- Reflect: Would you try this method? Why or why not? What methods would you use instead?

Positionality - 10 minutes

- Review uptake
- Define personal identity

- Define positionality
- Personal writing: What are some labels you would give to your identity? How does your identity shape the way you see yourself physically? (Even if it makes you see yourself as “normal,” consider what that means and why that is.)

Asian American Self Portraits - 20 minutes

- With a partner, briefly discuss your reactions to the self-portraits you looked at for homework. Which ones were your favorites?
- Pick one artist and consider: Does their narrative shape the art they created at all?

Activity: Genre Research - 10 minutes

- If you were to write an artist statement right now, how would you do it? What research will you do (if any)? Take notes on your process.

Conclusion - 8 minutes

- Define genre research
- Suggested starting points: Library, Google, Talking to others, Looking at past examples

Formative Assessments

Writing Research Identity Freewrite

Genre Research Activity Notes

Course: English 101

Semester: XX YYYY

Instructor: Dorothy Stone

Days/Time: 2x weekly/75 minutes

Date of Lesson

Social (Justice) Media

Goal

Students will be able to critically analyze social media accounts through their potential for activism and assess the effectiveness of specific posts using the three rhetorical appeals.

Summary

In recent years, social media has been used as a tool for activism and social justice, providing news, resources, and mutual aid for individuals and communities in need. In this lesson, we will discuss hashtag activism, examine three social media accounts based on the #StopAAPIHate movement, and consider the affordances and constraints that social media may present to larger social justice movements.

Materials

Pencils or pens

Lined paper

Laptop with internet access

Google Slides

Projector

@stopaapihate (Instagram account)

@aapiwomenlead (Instagram account)

@resources4aapi (Instagram account)

GoFundMe, “Stop Asian Hate: Together, We Can Make a Difference” (Webpage)

Wong Fu Productions, “Message from our Asian Creator Community”

Agenda

Introduction - 5 minutes

- What do you know about Hashtag Activism? (or Internet activism broadly)

Hashtag Activism - 10 minutes

- Define hashtag activism
- What are some examples of hashtag movements you've encountered? (ex: #BlackLivesMatter, #MeToo, #JusticeforJelaniDay)
- What are some ways that you say #BlackLivesMatter enacted on social media?

#StopAAPIHate on Instagram - 25 minutes

- Prior reading: IG@stopaapihate, IG@aapiwomenlead, IG@resources4aapi
- What do you notice about the posts on @stopaapihate? Consider layout, color, language, tone, etc. as part of your genre analysis.
- How does an account like this grab your attention?
- How do users find (locate) an account like this?
- Who is the audience for @aapiwomenlead? How does this account gear its posts to them?
- What other identities can benefit from these resources?
- How does this account make its posts accessible for people with disabilities?
- What types of resources does @resources4aapi, an account made by students for their ethnic studies course, share?
- Do you like the layout and appearance of the account? Why or why not?
- What genre conventions of Instagram do you think the account utilizes best? What improvements could be made?

Activity: Social Medias - 8 minutes

- Click through each version of Stop AAPI Hate's social media accounts (Instagram, Twitter, and Facebook) and answer the following:
 - What are the differences between each platform?
 - Why would someone choose one platform over the others? In what scenarios would that be useful?

GoFundMe - 10 minutes

- How do crowdfunding sites like GoFundMe still operate like a social network?
- What are some affordances of crowdfunding sites? What are some constraints?

- What role have crowdfunding sites played in other social justice movements, including #BlackLivesMatter?

Vlogging as Activism - 12 minutes

- View: Wong Fu Productions, “Message from our Asian Creator Community”
- What is the problem the speakers address?
- What evidence do they cite about this problem?
- What solutions do they propose?
- In your opinion, how effective was the video?
- Did you recognize any of the speakers?

Rhetorical Appeals - 5 minutes

- Compare students’ antecedent knowledge of ethos, logos, and pathos
- Define ethos, logos, and pathos
- Ask for and provide examples of how the speakers apply these appeals in the video

Conclusion - 10 minutes

- Find a social media account, influencer, or vlog related to the cause you want to write about (or one that’s similar). Take some time to scroll through their account. What are the kinds of posts they’re making? Are these posts informative? Who is the audience for these kinds of posts?

Formative Assessments

Social Media Compare/Contrast