

**DEVELOPING ACADEMIC WRITING AND CULTURAL IDENTITY FOR SPANISH  
HERITAGE LANGUAGE LEARNERS (HLLS) THROUGH WRITING TEXTS IN  
SPANISH**

by

**Diana Gómez-Pereira**

B.A. in English Language Teaching, Universidad Industrial de Santander, 2007

Master in Education, Foreign Language. University of Pittsburgh, 2010

Submitted to the Graduate Faculty of  
the School of Education in partial fulfillment  
of the requirements for the degree of  
Doctor of Education

University of Pittsburgh

2018

UNIVERSITY OF PITTSBURGH

SCHOOL OF EDUCATION

This dissertation was presented

by

Diana Gómez-Pereira

It was defended on

June 25, 2018

and approved by

Dr. Gina Garcia, PhD, Assistant Professor, Administrative and Policy Studies

Dr. Mariana Achugar, PhD, Associate Professor, Department of Hispanic Studies and Second

Language Acquisition, School of Education, Universidad de la República in Uruguay

Dissertation Advisor: Dr. Amanda Godley, PhD, Associate Professor, Instruction and

Learning

Copyright © by Diana Gómez-Pereira

2018

**DEVELOPING ACADEMIC WRITING AND CULTURAL IDENTITY FOR  
SPANISH HERITAGE LANGUAGE LEARNERS (HLLS) THROUGH WRITING  
TEXTS IN SPANISH**

Diana Gómez-Pereira, EdD

University of Pittsburgh, 2018

The present study investigated the implementation of a genre-based approach to the instruction of academic writing in a High school Spanish class to heritage language learners (HLLs). The intervention explicitly taught students the ways of meaning in the genre of biographies. In addition, discussions around the theme of identity were explored in this class. Analyses of students' writing assessment tools revealed that students' writing performance developed in terms of the genre-specific features from the pre-test to the post-test. Moreover, findings of this study showed that unpacking the ways of meaning in a particular genre positively influenced the quality of writing in the target language that HLLs produced. The class also provided a space for HLLs to unravel their multiple identities through classroom discussions.

Through interviews, video-recordings of the classes, and short written responses, the process with the genre approach was described. The effect of the genre-based intervention was documented, and it helped strengthen students' academic literacy in Spanish. In addition, students showed some discomfort when discussing their multiple identities during the classes. The present study demonstrated that explicit instruction in a particular genre positively influenced the quality of students' academic writing in that genre. Future research on genre-

based instruction and the implementation on different levels in heritage language classes is needed.

## TABLE OF CONTENTS

<b>PREFACE.....</b>	<b>XI</b>
<b>1.0 INTRODUCTION.....</b>	<b>1</b>
<b>1.1 PROBLEM AREA.....</b>	<b>2</b>
<b>1.2 INQUIRY SETTING.....</b>	<b>3</b>
<b>1.3 STAKEHOLDERS .....</b>	<b>4</b>
<b>1.4 PROBLEM OF PRACTICE.....</b>	<b>4</b>
<b>1.5 RESEARCH QUESTIONS.....</b>	<b>6</b>
<b>1.6 POSITIONALITY .....</b>	<b>6</b>
<b>2.0 REVIEW OF THE LITERATURE.....</b>	<b>8</b>
<b>2.1 BILINGUALISM AND BILITERACY.....</b>	<b>8</b>
<b>2.2 LINGUISTIC PROFILES OF SPANISH HERITAGE SPEAKERS.....</b>	<b>13</b>
<b>2.3 IDENTITY IN HERITAGE LANGUAGE EDUCATION.....</b>	<b>16</b>
<b>2.4 NEEDS OF SPANISH HERITAGE LANGUAGE LEARNERS.....</b>	<b>17</b>
<b>2.5 INSTRUCTIONAL APPROACHES TO DEVELOPING ACADEMIC WRITING SKILLS IN HLLS.....</b>	<b>20</b>
<b>2.6 GENRE-BASED PEDAGOGY .....</b>	<b>21</b>
<b>2.7 SYSTEMIC FUNCTIONAL LINGUISTICS .....</b>	<b>24</b>
<b>3.0 METHODS .....</b>	<b>26</b>

<b>3.1</b>	<b>SETTING.....</b>	<b>26</b>
<b>3.2</b>	<b>PARTICIPANTS .....</b>	<b>27</b>
<b>3.3</b>	<b>PROCEDURES.....</b>	<b>28</b>
<b>3.4</b>	<b>DESCRIPTION OF THE CLASS TOPICS.....</b>	<b>30</b>
<b>3.4.1</b>	<b>Instructional Approach .....</b>	<b>30</b>
<b>3.4.2</b>	<b>Building the Field.....</b>	<b>32</b>
<b>3.4.3</b>	<b>Mode – Episodes.....</b>	<b>32</b>
<b>3.4.4</b>	<b>Tenor – Evaluation .....</b>	<b>33</b>
<b>3.5</b>	<b>DATA SOURCES .....</b>	<b>34</b>
<b>3.5.1</b>	<b>Pre-test and Post-test measure.....</b>	<b>35</b>
<b>3.5.2</b>	<b>Follow-up Interviews .....</b>	<b>37</b>
<b>3.5.3</b>	<b>Classroom Video-recordings, Short-written Responses and Field Notes ..</b> <b>.....</b>	<b>37</b>
<b>3.5.4</b>	<b>Transcriptions .....</b>	<b>38</b>
<b>4.0</b>	<b>FINDINGS ON WRITING DEVELOPMENT .....</b>	<b>39</b>
<b>4.1</b>	<b>WRITING DEVELOPMENT ON STUDENTS’ TEXTS.....</b>	<b>39</b>
<b>4.1.1</b>	<b>Section I - Content of the Biography (Field) .....</b>	<b>40</b>
<b>4.1.2</b>	<b>Section II – Life Episodes (Mode).....</b>	<b>44</b>
<b>4.1.3</b>	<b>Section III - Evaluation (tenor).....</b>	<b>49</b>
<b>4.1.3.1</b>	<b>Evaluation on Students’ Pre-tests and Post-tests (Tenor).....</b>	<b>50</b>
<b>4.1.3.2</b>	<b>How is Evaluation Expressed? .....</b>	<b>51</b>
<b>5.0</b>	<b>FINDINGS ON IDENTITY .....</b>	<b>56</b>
<b>5.1</b>	<b>IDENTITY IN SPANISH HERITAGE LANGUAGE LEARNERS .....</b>	<b>56</b>

5.1.1	Spanish Heritage Identity is Linguistic and Cultural.....	57
5.2	RESISTANCE TO CONVENTIONAL LABELS .....	62
5.3	BILINGUALISM AND GRAMMATICAL ACCURACY .....	68
6.0	CONCLUSION.....	71
6.1	CONCLUSIONS OF KEY FINDINGS .....	71
6.2	IMPLICATIONS FOR PRACTICE.....	75
6.3	LIMITATIONS OF THE STUDY .....	78
6.4	FUTURE RESEARCH.....	79
7.0	POSITIONALITY .....	80
7.1	DEMONSTRATION OF EXCELLENCE.....	80
APPENDIX A	.....	82
APPENDIX B	.....	99
APPENDIX C	.....	101
APPENDIX D	.....	105
APPENDIX E	.....	107
APPENDIX F	.....	109
APPENDIX G	.....	110
APPENDIX H	.....	111
BIBLIOGRAPHY	.....	112



## LIST OF TABLES

Table 1: Continua of Biliteracy.....	11
Table 2: Selected Characteristics of Students who enroll in Spanish for Native Speakers Language Courses (from Valdés, 1997, p.14) .....	14
Table 3: Characteristics of Spanish Native Speakers in Language Courses (from Valdés, 1997, p.15) .....	19
Table 4: Demographic Information about Participants.....	28
Table 5: Spanish Terminology referring to Functional Grammar .....	30
Table 6: Stages of the Genre-based Approach.....	31
Table 7: Research Questions and Data Sources.....	34
Table 8: Students’ Performance on Building the ‘Field’ or Content .....	40
Table 9: Pre and Post-Assessments of Circumstances on Students’ Biographies .....	45
Table 10: Students’ Organizational Structure of the Genre.....	46
Table 11: Students’ Examples in each of the Genre Stages.....	47
Table 12: Length of Evaluation – Number of Sentences .....	50

## LIST OF FIGURES

Figure 1: Metafunction in Relation to Language, Register, and Genre (p. 66) .....	23
Figure 2: Schools where Participants receive their Formal Education .....	57
Figure 3: ¿Latinos o Hispanos?: Un debate sobre la identidad.....	101
Figure 4: Poem: Me llamo José Miguel, no Joe, No Mike .....	104
Figure 5: Frida Kahlo's biography .....	105

## **PREFACE**

I extend my appreciation to the students who participated in this study. These students have taught me the importance of language learning and they have showed me this passion throughout the execution of this study.

I am thankful for the energy, guidance, and insight of Dr. Mariana Achugar and Dr. Gina Garcia. Their support, feedback and encouragement throughout the design, execution, and completion of this study have been invaluable. I offer my gratitude to Dr. Amanda Godley for her enthusiastic support of this study, for her mentoring throughout the process, and for helping me in shaping my academic writing. Dr. Godley has been an incredible advisor who has provided me with the necessary tools for me to succeed in my future educational career. I am grateful to Dr. Sarah Wagner for her incredible support listening to my presentations and discussions throughout this process and for her feedback in my dissertation. Sarah has been with during this entire program and we studied, read, discussed and provided each other feedback in our dissertations. I am very grateful to have studied and reached this goal with her side by side.

Finally, I thank my family in Colombia for their support and patience. I thank my mom, my dad, my sister July Paola and my brother Daniel for joining me on this journey and showing me that if I work hard and I persevere, I can accomplish my goals. I also thank my family and friends in the U.S. and Colombia, for highlighting the importance of higher education.

## 1.0 INTRODUCTION

Learning a second language is part of the standard curriculum in most U.S. schools. Given the rapidly changing demographics in the United States, foreign language teachers face new challenges in meeting diverse students' needs, especially Heritage Language Learners (HLLs). Heritage Language Learners are *“(1) individuals having historical or personal connection to a language such as an endangered indigenous language; or (2) individuals who appear in a foreign language classroom, who are raised in homes where a non-English language is spoken, speak or merely understand the HL, and are to some degree bilingual in English and the HL”* (Valdés, 2000). Spanish is the second-most spoken language in the U.S., and the U.S. is the country with the second highest number of Spanish speakers after Mexico. However, the United States has traditionally followed a monolingual ideology in which bilingualism is not valued and language minorities, indigenous people, immigrants, and refugees are expected to silence their bilingualism and mother tongue. English is still viewed as superior to other languages such as Spanish, suppressing HLLs' ability to express their multiple linguistic identities (García, 2005).

Additionally, bilingualism and biliteracy are often not valued in schools and universities, even though they are valuable in our increasing globalized and transnational economies and cultures. According to Leeman (2015) people's sense of themselves and of their relationship to the world is shifting and multiple. Identities are not fixed within the individual but instead are shaped and constrained by the macro and micro level sociohistorical contexts, including societal

ideologies, power relations, and institutional policies (p. 102). For these reasons, identity has been studied in second language learning and it is now a new field of research for heritage language education. Given the rapidly increasing diversity of U.S. classrooms, heritage language population, HLLs' unique learning needs, and the societal and personal value of bilingualism and multilingualism, it is imperative for educators to foster Spanish HLLs' development of their literacy skills in the HL, specifically their academic reading and writing, and appreciation for their culture and language.

## **1.1 PROBLEM AREA**

As a Spanish speaker and Spanish language instructor, I am both invested in and confident in being able to design appropriate pedagogical activities and teach HLLs in a Spanish HL academic workshop. I have taught HLLs at all levels at a K-8 institution in the United States. My academic and work experiences have helped me grow as an educator and have motivated me to learn and research more about teaching Spanish language and literacy to HLLs. Through my growth as a Spanish teacher and my collaborations with various second language researchers, I have developed a deeper understanding of how languages and cultures shape one's thoughts and identities. I am invested in supporting HLLs from different high schools so that they develop an appreciation of their culture and language as well as improve their academic literacy skills through writing academic texts in the target language, Spanish.

In addition, the most pressing issue that I have witnessed when teaching HLLs is that Spanish heritage language learners often develop speaking and listening skills in informal situations usually at home and due to this, students' oral production often surpasses their writing

production (Colombi, 1997). Many HLLs receive their education only in English and thus the academic skills that they develop are only in that language. On the other hand, in Spanish, their writing literacy skills might be unexplored and underdeveloped (Colombi, 2009). This study will examine development in HLLs' academic writing as a result of an academic unit focused on the teaching and learning cycle of biographies. This unit included reading and writing about a family member and an important Latinx character following the requisites and the demands of this genre.

## **1.2 INQUIRY SETTING**

The setting for this study was an academic workshop for high school students that was offered on Saturdays in the late fall 2017 and spring of 2018. The students were recruited via e-mail from schools where I had previously taught or where colleagues were working at that point, and they had identified HLLs who were invited to participate in this study. Also, these students' parents valued diversity and had the willingness to enroll their children in language courses, so they could benefit from a more advanced class that could increase their already acquired linguistic skills. I recruited ten students from around the area for the academic workshop. The classes were taught in a classroom at a university in the Northeast of the United States at no cost to the students and material were provided. Some of the constraints that I faced in that setting were schedule conflicts with students' extracurricular activities and/or transportation to the setting. This academic workshop fell into the category of a community-based program given the fact that it was not held as a regular class within the context of a particular school.

### **1.3 STAKEHOLDERS**

Heritage Language Learners of Spanish are a very unique group of students; they are becoming increasingly more common in schools across the United States. Carreira (2012) suggests that Spanish HLLs are best addressed in designated HL courses and that instruction should be linguistically and culturally responsive to the needs and goals of US Latinos(as). Thus, the primary stakeholders of my problem of practice are the students and their parents. I define HLLs following the HL profile described by Valdés (2000):

Individuals who appear in a foreign language classroom, who are raised in homes where a non-English language is spoken, speak or merely understand the HL, and are to some degree bilingual in English and the HL (Valdés, 2000, p. 3).

The HLLs in my study participated in an academic writing workshop dedicated to HLLs as a complement to their regular foreign language Spanish classes which focus on monolingual students learning a second language. The parents of the HLL students had a more indirect role in this project; parents could make suggestions about the literature and activities provided in the Saturday sessions. This study could be beneficial for educator researchers and schools that currently serve HLLs. School administrators could design programming based on the results of this academic workshop.

### **1.4 PROBLEM OF PRACTICE**

As stated previously, learning a language has become part of the standard curriculum in U.S. schools and given the rapidly changing demographics in the United States, foreign language

teachers face new challenges in meeting diverse students' needs. Within the field of foreign languages, heritage language learners (HLLs) – or children who are raised in a household where English is not the dominant language - have different linguistic and cultural needs, in addition to nuanced challenges surrounding identity formation, than do their foreign language learner counterparts. The U.S. has traditionally followed a monolingual ideology in terms of its policies in elementary and secondary education valuing the English language over any other language that students bring to the classroom. Bilingualism and biliteracy are often not valued in schools and universities, even though they are valuable in our increasingly globalized and transnational economies and cultures. Foreign language teachers are often unwelcoming to these students because of their high proficiency in the language in speaking and listening (Russell & Kuriscak, 2015). However, foreign language teachers play an important role in my problem of practice as they can engage in practices that better address HLLs' needs in the case that they are enrolled in their regular Spanish as a foreign language class.

For my problem of practice, I analyzed students' academic writing during a curricular unit about Latinxs in the U.S. Students took a pre-test in which they were asked to write a biography of a person they were familiar with such as a family member. Then, I implemented the teaching and learning cycle (Rose & Martin, 2012) to teach students about the historical recount of biographies as an academic genre while discussing biographies from famous Latinxs in the world. At the end of the workshop students wrote a biography about a family member as the post-test of the study to see if there was any change and/or development. Throughout the workshop, students had the opportunity to discuss their identities by discussing the texts.



## **1.5 RESEARCH QUESTIONS**

- i) How does high school Spanish HLL students' academic writing in Spanish develop as a result of an academic unit on the genre of biographies in Spanish?
- ii) How do students discuss their own linguistic and cultural identities while discussing the unit?

## **1.6 POSITIONALITY**

In my current role as a language instructor and foreign language teacher educator at the University level, I oversee the following processes: teaching Spanish as a foreign language to fifth, sixth, seventh and eighth grade; designing Spanish as a heritage language curriculum; attending foreign language meetings; teaching a separate and extracurricular class for Spanish HLLs; presenting at national and international conferences; teaching at college level to future teachers; mentoring of student-teachers; as well as coordinating the foreign language department at my previous institution. As such, I personally have worked with the past three groups of students in Spanish as a Heritage Language and have access to both them and data around their experiences in schools.

This research was inspired by my teaching experience in the K-8 school where I was previously working at. As a native speaker of Spanish, I always thought I could create diverse curriculum to meet the needs of students who were linguistically diverse. In this school, there were only a couple of these students whose families spoke Spanish at home and who were very interested in enriching their children's schooling experiences. My personal, academic, and

professional experiences in schools have taught me that schools are not looking for ways to personalize their curriculum in order to meet the specific needs of multilingual students.

My interest in issues of language, identity, and heritage language education, in part stems from the examples that teachers, students, colleagues, mentors, and friends have set. Through their actions, they have shown me how I can re-evaluate my own teaching practices in order to fulfill the big achievement gap by some of my HLLs. Also, I was very fortunate to have the guidance of one of the parents, who is an educational researcher, and she guided me through the process of creating and designing a different curriculum for HLLs. The school administrators approved this initiative and I was learning about how to integrate different content according to the level of proficiency of these students. It is my belief that as an immigrant, a person of color, a bilingual teacher and a student, I can contribute to the learning of students who are like me.

The following section presents a brief overview of the literature of academic writing development of language learners. As noted, some of the studies cited involved English Language Learners (ELLs) and Foreign Language Learners (FLLs), not HLLs. Although these studies are relevant to my study, HLLs are not second language learners; they are bilinguals with varying degrees of proficiency in each of their languages (Schwartz, 2003, p. 236). However, studies about the writing development of ELLs and FLLs contribute important findings about the development of the writing skills of language learners and thus are relevant to this study.

## **2.0 REVIEW OF THE LITERATURE**

### **2.1 BILINGUALISM AND BILITERACY**

Knowing another language besides English is a goal that many schools, parents, educators and policy makers aspire for their children and/or students. As this is a goal of many U.S. schools, this section will define the concepts of bilingualism, heritage language education, and biliteracy. Valdés (2017) defines bilinguals as individuals who will not be “perfect” users of two languages, but simply persons who use resources from two languages in their daily lives for a variety of purposes (p. 81). The educational practice that provides language instruction to students who are members of two main groups is referred to as Heritage Language Education (HLE). Valdés (2017) draws from the applied linguistics field to distinguish two primary groups of heritage language learners (HLLs): (1) those students who have a personal ancestral connection to a non-societal language (i.e., a heritage language) and some degree of proficiency (however minimal) in this language, and (2) students who also have a personal ancestral connection to the non-societal language but no proficiency whatsoever (p.75).

HLLs have differing levels of speaking abilities in both English and Spanish. There is also variance between their writing abilities. One of the goals of Heritage Language Education is to develop the writing capabilities of HLLs to the end of making them biliterate. Hornberger (2016) defines biliteracy as any instance where two or more languages are used in or around

writing. A student is biliterate when he or she uses their language and literacy around writing in a classroom (p. 398).

While the existence of Heritage Language Education programs is crucial to the development of students' speaking and writing abilities, it is also important to look at the context of the school in which these programs are carried out. Garcia (2005) builds on Valdés' definition of Heritage Language Education by contributing the term *heritage languages in education*. Heritage languages in education refers to multidimensional efforts to "*crack*" today's homogenous monolingual schooling of minority children in the United States. For example, teachers feel empowered to speak with parents about their students' linguistic resources in their native languages. Moreover, the mentality around the heritage language learners' bilingualism is one of an asset-based approach in which their linguistic and cultural knowledge is valued and openly recognized (p. 602)

Additionally, García (2005) makes a crucial distinction between heritage languages in education and what used to be referred to as '*bilingual*' educational programs but now more commonly called *dual language programs*. The distinction between bilingual educational programs and dual language programs is not merely semantics and it has far-reaching implications for teachers' and students' mentalities. Bilingual education programs are taught in both English and Spanish, and they aim to integrate English Language Learners with Spanish Language Learners.

The criticisms of these programs are two-fold. First, by not explicitly stating the language other than English (e.g., Spanish) in the title of the program, a linguistic hierarchy that prioritizes English over the other language is created and subsequently reinforced (p. 603). Second, this type of program can be considered as a strategy to assimilate bilingual children.

The bilingual student is taught that English is the more valued language in terms of their success in integrating into society. García (2004) examined the case of New York and found that bilingual education could be considered as “lost in transculturation” as she decried the loss of “safe spaces” that bilingual education programs provided for language minorities. In addition to the reduction of bilingual education programs in heritage language education, educators face diverse classrooms with multilingual students in an era of English monolingual imposition (p. 604).



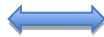


The concept of biliteracy in Spanish HL can be understood as the (co)existence and interaction of literacies in two languages. To define biliteracy, I draw on Hornberger’s (2008) continua of biliteracy and her definition. She defines biliteracy as the “use of two or more languages in and around writing” (Hornberger 2003, xii). Colombi and Harrington’s (2012) build on and draw from Hornberger’s conceptualization in that they state that biliteracy is the sociocultural awareness in the use of two languages within the context of literate activities (reading and writing) (p.245).

As the above-mentioned authors are grappling with multiple, complex, and interrelated concepts and terms, a framework to make sense of these relationships is helpful. Hornberger (1989a) and Hornberger & Skilton-Sylvester (2000) offer a such framework in which they:

situate research, teaching, and language planning in linguistically diverse settings. This continuum model conveys the notion that points on the continuum are not finite, static, or discrete. Table 1 shows how HLLs are positioned and how they positioned themselves in terms of: (1) the macro and micro contexts in which they learn and use their HL; (2) their HL development in terms of proficiency; (3) the heritage and identity contents they

express; and (4) the standardization and status concerns surrounding the HL media they acquire and use (Hornberger & Wang, 2008, p. 8)

**Table 1: Continua of Bilinguality**

Less powerful		(more powerful)
	<b>Context</b>	
Micro Oral Bi(multi)lingual		Macro Literate Monolingual
	<b>Content</b>	
Minority Vernacular contextualized		Majority Literary Decontextualized
	<b>Media</b>	
Simultaneous exposure Dissimilar structures Divergent scripts		Successive exposure Similar structures Convergent scripts
	<b>Development</b>	
Reception Oral L1		Production Written L2

Hornberger’s continua have shaped the field of Heritage Language Teaching because they highlight the complexities associated with bilingual development. Drawing on sociocultural and linguistic theories, Hornberger offers this multidimensional framework that conceptualizes bilinguality by examining factors that contribute to or inhibit bilingual development. In their interpretation of Hornberger’s work, Colombi and Harrington (2012) highlight three important factors: context, development, media and content. They define contexts as “micro-macro: range of contexts of language use; oral-literate: interrelatedness of speech and literacy; and monolingual-bilingual: amount or frequency of switching between languages. [Development is understood as] reception-production: interrelatedness of listening-reading and speaking-writing; oral – written: interrelatedness of speech and written language; and, L1-L2 transfer: interrelatedness of the language systems within the individual. [Finally, media is defined as]

simultaneous-successive exposure: bilingual development temporally and similar-dissimilar language structure: genetic distance between languages (p. 246). These dimensions suggests that the more students are able to draw from the entirety of each continuum, the greater are the chances for their full biliterate development and expression (Hornberger, 1989a). Moreover, and on a more practical level, students who already speak or even simply understand two or more languages are often placed in a “hybrid space in which they think about how to extend or expand their language and literacy by moving along those continua in other directions” (Reyes & Hornberger, 2016, p. 398). Hornberger highlights this reality in emphasizing how educational institutions tend to privilege one end of the continua over the other such that it is associated with more power (e.g., written over oral development). Thus, the author suggests the importance of giving agency to students who might fall on the less powerful end of this continua. In short, Hornberger’s (1989a) continua model of biliteracy not only constitute an important contribution to the field but also a useful vision in parsing through complex and interrelated concepts associated with biliteracy development.

While Hornberger departs from an asset-based approach in terms of biliteracy development for HLLs, one of the most pointed challenges to her approach comes from Montrul. Montrul (2011) is one of the most distinguished scholars within the dominant camp of thought with respect to HLLs. She argues that “successful and complete language acquisition depends on receiving a minimum threshold of input that will trigger the full development of language abilities and grammatical proficiency.” According to Montrul, HLLs have incomplete linguistic acquisition in that they lack grammatical competence. Her shift of focus from communicative competence to an exclusive focus on grammatical competence has generated much debate in the field. Because of Montrul’s view of HLLs’ linguistic skills as deficient, her main point of

contention with Hornberger is that she fails to see the linguistic development of HLLs on a continuum.

## **2.2 LINGUISTIC PROFILES OF SPANISH HERITAGE SPEAKERS**

As noted above, the category of HLLs encompasses a range of students who speak to some degree their home language and who acquired the language mainly by being exposed to it at home. Valdés (1997) explained that hispanophone students encompass those referred to as *native speakers, quasi-native speakers, residual speakers, bilingual speakers, and home-background speakers* (p.13). They bring to the classroom a very wide variety of competencies and proficiencies in the Spanish language. Later, Valdés defined this group of students as Heritage Language Learners (HLLs) based on the characteristics that many of them share. Valdés (2000) separates HLLs into two groups and defines these groups as: “(1) individuals having historical or personal connection to a language such as an endangered indigenous language; or (2) individuals who appear in a foreign language classroom, who are raised in homes where a non-English language is spoken, speak or merely understand the HL, and are to some degree bilingual in English and the HL”(p. 7). Heritage Language Learners are often compared with Second Language Learners (L2) and/or with emergent bilinguals, but this particular group of students have different needs linguistically and culturally based on the way that they learn the language usually at home instead of receiving formal academic instruction in Spanish. Table 2, adapted from Valdés (1997), presents some linguistic characteristics of Spanish heritage speakers.



**Table 2: Selected Characteristics of Students who enroll in Spanish for Native Speakers Language Courses  
(from Valdés, 1997, p.14)**

Types of students	Characteristics
Newly Arrived-Type A	Well-schooled in Spanish-speaking country Speakers of prestige variety of Spanish
Newly Arrived-Type B	Poorly-schooled in Spanish-speaking country Speakers of stigmatized variety of Spanish
Bilingual – Type A	Access to bilingual instruction in U.S. Basic academic skills in Spanish Good academic skills in English Fluent functional speakers of contact variety or rural Spanish
Bilingual – Type B	No academic skills in Spanish Good academic skills in English Fluent but limited speakers of contact variety of rural Spanish
Bilingual – Type C	No academic skills in Spanish Good academic skills in English Fluent but limited speakers of prestige variety of Spanish Some contact phenomena present
Bilingual – Type D	No academic skills in Spanish Poor academic skills in English Fluent but limited speakers of contact variety of rural Spanish
Bilingual – Type E	No academic skills in Spanish Poor academic skills in English Very limited speaker of contact variety of rural Spanish
Bilingual – Type F	No academic skills in Spanish Poor academic skills in English Receptive Bilingual in contact variety of rural Spanish

This table clearly shows that HLLs' language abilities can vary depending on their schooling and social context. Most of the HLLs in my classes have developed their heritage language at home or in a familiar context; very few have received formal education in Spanish

(Colombi, 2009, p. 41). Colombi acknowledges that students come from diverse backgrounds and their previous language learning experience varies according to their unique learning setting. It is important to highlight that the profile of students that I teach is typically a bilingual Type B where the students have often received academic skills in English but they have not studied or acquire academic skills in Spanish.

To build on the definition by Valdés on what a Heritage Language is, Fairclough (2015, p. 135) explains:

Heritage language speakers learn the minority language in the family environment. Many of them are *sequential bilinguals* who learn the family language first and the majority language later (often in school); other HL speakers learn both languages at the same time becoming *simultaneous bilinguals*. Most acquire their HL orally, with little or no exposure to the written; hence, their listening and speaking abilities in the HL are usually far superior to their reading and writing skills. Even HL learners who can barely speak the heritage language have very strong cultural knowledge, especially pertaining to daily experiences and values. Because they acquired the HL in a natural context, usually within the home environment, they tend to be more familiar with the colloquial variety of the language than with formal registers, which are normally learned in academic settings.

This explanation is very useful to understanding that HLLs' language skills can vary in performance according to the different settings where students learn the language. In the U.S. context, the term 'heritage language' has been used to refer to minority languages, i.e., languages other than English (Fairclough & Belpoliti, 2016). Also, the explanation above gives educators an understanding of the linguistic profiles of the students they teach. These learners come with various skills in the language, but many of them need support in building academic skills in

written forms. It is particularly important to understand the category of ‘*receptive bilinguals*’ and how these students can be supported in the classroom. They are individuals at the lower end of the bilingual continuum (Valdés, 2000). Beaudrie (2009) states that these learners are able to understand, to a certain extent, spoken and some written Spanish discourse, in particular messages that relate to familiar domains.

### **2.3 IDENTITY IN HERITAGE LANGUAGE EDUCATION**

Most foreign language teachers, educators and policymakers also acknowledge that students’ identities are important to heritage language education. According to Leeman (2015) there is a long-held assumption that HLLs come into a deeper understanding of their ethnic identity through language study and in language classes (p.100). Nonetheless, it is in the past decade that researchers in the HL field have conducted empirical studies regarding the connection of HLLs’ experiences in schools and their sense of belonging and how these experiences shape their identities in different educational and extracurricular contexts. Also, the term “heritage language learner” can serve as a constructed identity that challenges the binary concepts of native speaker and nonnative speaker (Leeman, 2015). This may prove crucial for high school Latinxs students who are often seen as having linguistic deficiencies not only in their heritage language but also in English. By using the term HLL as an identity category, students could belong to a socially-constructed group that is contextualized and situated in the U.S. according to the experiences that the learners possess.

Moreover, Hornberger & Wang (2008, p. 6) defined HL identity as a “*hierarchical and multidimensional construct involving the perceptions, descriptions, and evaluations of a one’s*

*self in relation to significant others, the social environment, and specific contexts*” In other words, identity can be portrayed, disseminated, and understood in relation to the ‘other.’ Thus, I will observe to what degree different pedagogical classroom activities affect how the HL students see themselves in relation to their heritage culture. For example, students will study the influence of growing up in the United States as a bilingual and bicultural student and how that shapes their own identity.

Another way to study the concept of identity in heritage language education is by analyzing the creation of a hybrid identity proposed by Potowski (2012). She emphasizes that HLLs are a unique group of learners given the fact that they are U.S. Spanish speakers as opposed to monolinguals or Spanish speakers from other countries. Thus, a “hyphenated American” is now more common than in past discourses, and HLLs are now more inclined to use terms such as “Mexican-American”, “Asian-American” amongst others (Potowski, 2012). In addition, Potowski argues for the creation of spaces in which HLLs can develop hybrid identities without conflicting with the dominant culture. Language classes in which HLLs can learn and use their rich linguistic capital could enhance their sense of belonging in a place where English is the dominant language and thus, the dominant culture.

## **2.4 NEEDS OF SPANISH HERITAGE LANGUAGE LEARNERS**

Given the range of identities and language proficiencies of Spanish HLLs, this growing group of students with unique language learning needs, HLLs are becoming increasingly more common in schools across the United States. Carreira (2012) suggests that HLLs are best addressed in designated Spanish HL courses and that instruction should be linguistically and culturally

responsive to the needs and goals of US Latinos(as). Furthermore, their teachers should have solid preparation in reading and writing in the HL so that their instruction compliments and builds on HLLs' existing linguistic knowledge and builds a solid foundation for maintaining Spanish throughout their lives. Due to the fact that this group has such specific needs in terms of biliteracy skills, Valdés (1995, 1997) proposed three goals for SHL teaching – the acquisition of a prestige variety of Spanish, the transfer of literacy skills from English to Spanish, and the expansion of the bilingual range.

Carreira and Potowski (2004) established that there is a pressing need for Spanish Heritage Language Standards that address the social, academic, affective, and professional needs of U.S. Latinos (as). They argued that the National Council of Teachers of English standards provide a better framework than the National World-Readiness Standards for Language Learning because they are more closely aligned with the conditions that characterize the use of Spanish in the United States and they put forth a vision of language and literacy instruction that aims to give students the necessary tools to succeed in society.

According to Schwartz (2003), HLLs generally demonstrate a higher degree of oral proficiency than competencies in literacy skills. These learners often wish to write as they speak but most of the times they have not been exposed to formal academic language in their homes or in schools. Thus, it is crucial for educators to understand how Spanish heritage learners write in the heritage language so that we can develop pedagogical instructional approaches that better fit the needs of these particular students. Schwartz used questionnaires, think-aloud protocols, and interviews to discover how university level heritage speakers wrote an essay in Spanish. Her students reported that their major writing strategy was to translate from English to Spanish.

According to Valdés, students who are second and third generation bilinguals have often specific needs in regard to literacy skills. She argued that students need and want to maintain, retrieve, and/or acquire language competencies, expand their bilingual range, transfer to Spanish their literacy skills developed in English, and acquire a prestige variety of language (1997, p. 15). This is an important contribution to the field of Spanish heritage language instruction because students are showing interest in studying their heritage language once they reach college. However, they would be more successful if the opportunity is given at the elementary and high school level. The following table (see Table 3) provides a list of needs that HLLs face when they enter the educational setting.

**Table 3: Characteristics of Spanish Native Speakers in Language Courses (from Valdés, 1997, p.15)**

<b>Student characteristics</b>	<b>Needs</b>
Newly arrived immigrant children	Language maintenance Continued development of age-appropriate language competencies
Newly arrived immigrant adolescents/ young adults	
High literacy	Language maintenance Continued development of age-appropriate language competencies
Low literacy	Language maintenance Development of literacy skills in first language Continued development of age-appropriate language competencies Acquisition of prestige variety of the language
Second-and-third-generation bilingual	Maintenance retrieval, and/or acquisition of language competencies (e.g., oral productive abilities) Expansion of bilingual range Transfer to Spanish of literacy skills developed in English Acquisition of prestige variety of the language

To meet these needs, Colombi (1997, 2000) also highlighted the differences between oral and written language, especially written academic registers for HLLs. She strongly advocated for explicit instruction in functional grammar to help HLLs move from the interpersonal style of everyday speech to the abstraction and context reduction of academic registers. Colombi framed academic registers as essential for the maintenance of Spanish in the U.S and as previously mentioned in this paper, the societal value of bilingual and biliterate students. She wrote:

El mantenimiento del español como lengua minoritaria depende del desarrollo de los registros y usos que van más allá del hogar y la comunidad, en otras palabras, si realmente queremos mantener el español como una lengua viva dentro de los Estados Unidos es importante desarrollar aspectos del discurso académico que le permitirán a sus hablantes desenvolverse en un ambiente público (Colombi, 2000, p. 296)

## **2.5 INSTRUCTIONAL APPROACHES TO DEVELOPING ACADEMIC WRITING SKILLS IN HLLS**

Research on HLLs' academic writing development has identified a number of promising instructional approaches. However, many of the studies have been conducted with college-level students and thus may not have the same effects in my setting, an academic workshop for high school students. Elola and Mikulski (2016) reviewed the instructional approaches that have been studied regarding writing skills for HLLs. They mentioned that the areas with a stronger research base have been: grammatical accuracy and appropriateness of register (Potowski, 2007); contrastive rhetoric (Spicer Escalante, 2002); variation across discourse contexts (Martinez, 2007); learner interactions on written tasks (Bowles, 2011; Henshaw 2013); development of

fluency and accuracy (Nichols and Colón, 2007); and the effect of think aloud protocols on SHL learners' fluency, accuracy and complexity (Yanguas and Lado, 2012). In the following section, genre-pedagogy (Rose & Martin, 2012) and Systemic Functional Linguistics (Colombi, 2009) will be also explored as specific instructional approaches to teaching academic reading and writing.

## 2.6 GENRE-BASED PEDAGOGY

The Sydney school has informed genre-based approaches to the teaching of writing. The main goal of this pedagogy is to promote literacy development through the explicit teaching of the organizing features, functions, and choices of grammar and vocabulary that are available to interpret and produce a variety of specific genres (Trojan, 2016, p. 318). According to Martin (2009), genre is defined as a staged goal-oriented social process (p. 10). Martin, Christie, and Rothery (1987) define genres as:

*Social* process because members of a culture interact with each other to achieve them; as *goal oriented* because they have evolved to get things done; and as *staged* because it usually takes more than one step for participants to achieve their goals (p.59; emphasis in original)

Martin emphasizes that genre-based literacy has an indispensable foundation in Systemic Functional Linguistics (SFL) (Halliday, 1994) and he highlights two important features: (1) a focus on grammar as a meaning-making resource and (2) a focus on text as semantic choice in a social context (Martin, 2009, p. 11). These two features are relevant to my study because students will explicitly be taught about the genre of historical recounts in the form of



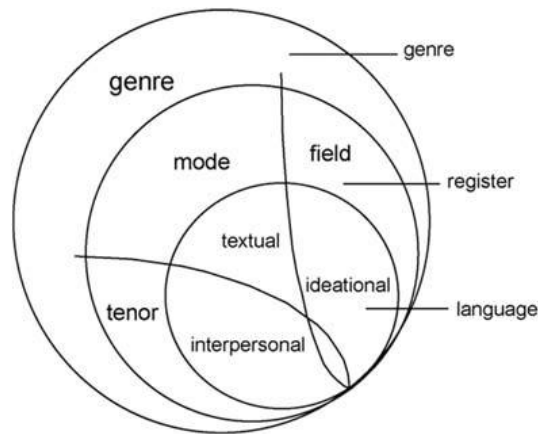
biographies. These written texts will be focused on meaning as a whole instead of focused on form only. Also, students will have the opportunity to learn about the social context in which these types of texts are used. Biographies are considered a genre specific to historical recounts in which students are expected to tell a series of life events of a main character. In this specific genre, the writer is expected to use verbs that describe actions done by the main character, circumstances as expressions of time, place or conjunctions to organize the genre of biography and finally, the writer expresses an implicit evaluation about the main character by using language expressions that denote evaluation of the significance of the main character's life.

Genre theory provides teachers with knowledge about language (KAL) as a way to teach about functional grammar. KAL provides an overarching view of language, metafunctions and social context (p. 11). In figure 1, register is divided in three categories: field, tenor and mode. Halliday identified three dimensions of register as follows:

**Field** refers to what is happening, to the nature of the social action that is taking place: what it is that the participants are engaged in, in which language figures as some essential component.

**Tenor** refers to who is taking part, to the nature of the participants, their statuses and roles: what kinds of role relationship obtain, including permanent and temporary relationships of one kind or another, both the types of speech roles they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved.

**Mode** refers to what part language is playing, what it is that the participants are expecting language to do for them in the situation: the symbolic organization of the text, the status that it has, and its function in the context (Halliday 1985/9:12).



**Figure 1: Metafunction in Relation to Language, Register, and Genre (p. 66)**

When we group the tenor, field and mode of a situation, they constitute the register of a text. That is, from the perspective of language, we will now refer to the context of situation of a text as its register (Martin & Rose, 1989, p. 10).

Halliday (1994, 1996) explained the connection between language and social context through three types of meaning: ideational, interpersonal and textual. these three types of meanings relate to the context of the situation with regards to: “field” (the subject matter as well as the institutional setting in which a piece of language occurs); “tenor” (relationship between the participants mainly in connection with power relations) and “mode” (the channel of communication such as written and oral as well as the role of language in the situation (Colombi, 2015, p. 9). in addition to these three categories, this particular pedagogy guides students in developing expertise in a particular genre though three phases of guided instruction of texts: deconstruction, joint construction, and independent construction (Trojan, 2016, p. 322).

Chevalier found out that HLLs used the link between form and function of the language to create texts specific to a genre and compose more complex written texts. This study is crucial to the pedagogical implications for Spanish HLLs. Since HL students often use their oral

discourse when given written assignments, HLLs might benefit from explicit instruction on the form and function of specific genres of academic writing.

### **The Teaching and Learning Cycle**

The teaching and learning cycle (TLC) consists of three main stages when teaching writing. The first stage is Deconstruction, then Joint Construction and Independent Construction of text. Also, a fourth stage has been added, Negotiating Field, to emphasize the importance of shared experience of the subject matter when teaching a genre (Rose & Martin, 2012, p. 65). When teachers and students start negotiating the field, they can draw on a number of different activities such as looking up for new words, understanding the context of a text, writing predictions, among others. Then, this information will be used and organized by the students and the teacher in order to have a solid base for the other writing stages in the TLC.

## **2.7 SYSTEMIC FUNCTIONAL LINGUISTICS**

Over the last decade, many articles have been written about the potential of instruction based in Systemic Functional Linguistics (SFL) in language teaching (Achugar, 2006, 2008; Achugar & Colombi, 2008) with a special emphasis on the connection between an informed and explicit use of language (Colombi, 2015, p. 9).

A Systemic Functional Linguistics understanding of language is very useful in the classroom since SFL focuses on how people use the language to make sense of the world. SFL sees the usage of language as the product of a society. Spanish HLLs have mainly acquired their HL at home and so their choice of registers is more informal, and they might benefit from

explicit instruction of academic registers in the HL. Colombi (2005) found that a functional approach to language was useful for analyzing how HL students' writing developed along a continuum of language competence, recognizing student's strengths, even when their writing stills showed many weaknesses (Colombi, 2005, p. 68). A functional approach goes beyond analysis of students' errors to look at the lexicogrammatical choices that students make and how they change over time, moving or not moving in the direction of academic language. For example, the researcher can see in students' essays how as students become more aware of academic registers, they make different lexical and grammatical choices as they provide information, present a point of view, and structure their texts (p. 68).

A growing number of research studies suggests that the genre pedagogy can enhance academic literacy development of second language learners in schools (Christie, 2012; Schleppegrell & Colombi, 2002). In her study, Colombi showed how writers began to move from the oral style that characterizes HLLs toward the clause condensation and nominalization that made their writing more like what is found in academic contexts. By taking a functional approach, students could see different choices in the language to create more academic texts (Colombi, 2005). In the following section, I outline the research methodology I implemented in this study.

### **3.0 METHODS**

This study investigated the impact of a single intervention: one Spanish class for Spanish HLLs that lasted 20 hours over the course of 10 Saturdays. The intervention took the form of an academic writing workshop that drew on a genre-based approach. The dual objectives of this class were to support the students in a) writing academic texts in Spanish, specifically, biographies, and b) harnessing their new-found understanding as they discussed their multiple identities. This chapter details the research setting, the study participants, the procedures, and the description of the class topics. The methodology for the collection and the analysis of the quantitative and qualitative data are described. Data included pre-tests and post-tests on writing assessments, individual interviews of students, short written notes, classroom video recordings and field notes are presented.

#### **3.1 SETTING**

The instructional intervention in this study took place during the last weeks in December 2017 and the first three months of 2018. The classes were held every Saturday between 10:00am to 12:00pm in a northeastern city in the United States. The Latinx population is slowly growing in this city and some public schools are now seeing an increase in the numbers of Latinx students. This class took place at a local university for convenience purposes such as availability and

space. Ten students participated in this study and they were all identified as HLLs according to Valdés' (2000) definition. The topics covered in this workshop were delivered in short texts in Spanish and directly related to the influence of Latinxs famous people in the United States.

### **3.2 PARTICIPANTS**

The ten students who participated in this study were those who had met the criteria of the definition of a Heritage Language Learner given by Valdés (2000). These students were invited via e-mail and word of mouth during the months of August and September. Five participants were female, and five participants were male. Participants' first language included Spanish and English. Demographic information regarding these participants is summarized in Table 4.

Five of the 10 participants were sophomores in high school. All of them were 16 years old. One of these students was home-schooled, another was attending a public rural school, and the other three were attending private schools. Three of the 10 participants were freshmen in high school. All of them were 15 years old and all of them were attending private schools. The two participants remaining were in eighth grade and they were 14 years old. One was home-schooled and the other was attending private school. This group of students was a very heterogeneous group given their schooling experiences, their socio-economic status and their exposure to the target language outside their homes. However, they are seen as a very homogeneous group when they are outside of this workshop in the context of the United States and they are put into one category as Latinxs.

**Table 4: Demographic Information about Participants**

<b>Pseudonym</b>	<b>Age</b>	<b>Gender</b>	<b>Grade level in 2017-2018</b>	<b>Native Language (L1)</b>
Manuela	16	F	10	Spanish
James	16	M	9	English
Carlos	15	M	9	Spanish
Mariana	16	F	10	English
Pepe	14	M	8	Spanish
Rolando	15	M	9	Spanish
Enya	16	F	10	Spanish
Juanita	14	F	8	Spanish
Lionel	16	M	10	Spanish
Ma Teresa	16	F	10	Spanish

### **3.3 PROCEDURES**

The two research questions addressed in this study were:

1. How does high school Spanish HLL students' academic writing in Spanish develop as a result of an academic unit on the genre of biographies in Spanish?
2. How do students discuss their own linguistic and cultural identities while discussing the unit?

Functional text analysis (Schleppegrell, 2006) was used to analyze and score participants' written biographies in Spanish. This entailed using a writing assessment tool derived from the

linguistic features of academic writing and analytical methods described in Schleppegrell & Go (2007). This tool was adapted to the parameters of this study in order to address the first research question as well as to focus on the genre of biographies. Data obtained from class discussions, short written responses, and interviews with the participants were analyzed to address the second research question about identity.

I designed the instructional intervention around the theme of Latinx identity and major contributions of Hispanics in the United States. This was a particularly relevant topic for the students given their familiarity with it as well as the fact that it provided students with many ideas and themes to be discussed in class. I chose biographies as the genre of focus. Writing in this genre is generally challenging for Spanish HLLs given that it is written in the third person and it uses both the preterit and the imperfect tenses of Spanish to describe past events. This genre was also chosen as it provides a good base from which students can move from the familiar to the abstract in terms of linguistically features. In other words, as students start to write biographies, students draw on their lived experiences, personally, and are thus able to write about a familiar subject matter in colloquial linguistic terminology. This was evidenced in the pre-test as students wrote their biographies with very familiar, or spoken, linguistic features. Students also used a lot of colloquialisms such as *pues* [then], and *chido* [cool] in their texts given that those are words they use on a regular basis in their home settings. As students were then taught how to organize or write a biography, they moved from the familiar to the more abstract aspects of language. Thus, the central theme in this instructional intervention was to support a group of Spanish HLLs in the development of academic literacy practices through the deconstruction and production of biographies in Spanish.



### 3.4 DESCRIPTION OF THE CLASS TOPICS

This academic workshop spanning 10 Saturdays had a dual purpose: a) to introduce students to concepts of academic writing in Spanish; and b) to open a forum for students to discuss their identities. In terms of the academic writing, the students explored one specific academic genre: biographies. This genre-based approach was combined with and supplemented by classroom discussions and short texts about influential Latinx people in the United States. This sparked deep conversations about the topic of identity.

#### 3.4.1 Instructional Approach

It is important to emphasize that I used SFL language throughout the workshop with the students.

The SFL terminology that I used is displayed in Table 5.

**Table 5: Spanish Terminology referring to Functional Grammar**

<b>Terms used in Spanish during class</b>	<b>Linguistic terminology</b>
Verbos	Processes
Secciones	Stages
La evaluación del personaje	Evaluation
Atributos	attributes

In stage 1, I led the students through activities to build background knowledge about the text and understand key words as well as the main idea of the biography. In stage 2, I used Frida's biography to guide students through a process of identifying the purpose and the stages

of the biography. Students gained an overall understanding of the layout of the genre and established an understanding that different parts of the text serve different functions. Finally, in stage 3, I led students in a joint construction of a biography and then, they wrote their post-tests as their individual projects. Table 6 shows the timeline over which the stages of the genre-based approach were implemented throughout the study: a) stage 1: stages of the genre; b) stage 2: building the field; c) stage 3: joint construction; and, d) stage 4: independent construction.

**Table 6: Stages of the Genre-based Approach**

<b>Lesson</b>	<b>Stages of the Genre-based Approach</b>	<b>Features Addressed</b>
1		N/A
2	Stage 1	Stages of the genre
3	Stage 1	Stages of the genre
4	Stage 2	Building the field
5	Stage 2	Building the field
6	Stage 2	Building the field
7	Stage 3	Joint Construction
8	Stage 4	Independent Construction
9	Stage 4	Independent Construction
10		N/A

To reiterate, in accordance with the genre-based approach, there are three stages to teaching students: building the field, joint construction, and independent construction. The following three aspects of the genre are introduced in the first stage, reiterated in the second

stage, jointly developed in the third stage, and finally, the students individually create on their own in the fourth stage: a) person identification, b) episodes, and c) evaluation (Christie & Derewianka, 2008). Each aspect of the genre has a specific focus and the students' development in each specific aspect of the genre was supported over the course of several classes. In the following sections, I provide a brief description of each of the aspects of the genre.

### **3.4.2 Building the Field**

This stage comprises the presentation of the main character, place of birth, date and year as well as one or two sentences about the early life stages of the main character. In this stage, students were expected to write about the person, generally with some indication of why the person is of interest and often locating the person in time and space (Christie & Derewianka, 2008, p. 98). In Frida Kahlo's biography, this stage is represented in the following sentence, "Magdalena Carmen Frida Kahlo Calderón nació el 6 de julio de 1907 en Coyoacán (México) y su vida estuvo marcada continuamente por los accidentes y la enfermedad." [Magdalena Carmen Frida Kahlo Calderón was born on July 6th, 1907 in Coyoacán (México) and her life was marked by several accidents and illnesses.]

### **3.4.3 Mode – Episodes**

This stage was composed of the main character's life episodes. In this stage, students were expected to describe notable episodes from the person's life (Christie & Derewianka, 2008). Students were shown examples of life achievements by the main character such as, "a los 18 años sufrió un grave accidente de tráfico y su columna vertebral quedó dañada." [when she was

18, she suffered a serious car accident and her spine was severely damaged.] This sentence provided students with a specific example of the usage of circumstances (when she was 18) and the event or life episode that the main character lived (she suffered a car accident). This stage helped students organize their written biography. Students followed the three stages that are part of the biography: *person identification*, *episodes* and *evaluation*. The usage of circumstances is of particular importance. Students are expected to use circumstances of time, place and location so that they can describe the main character's life episodes. In terms of the overall layout or metaorganization of the text, students are expected to have three main components. However, in terms of the organization of their biographies, students are taught to have a much more chronological order of their texts. This chronology is clearly delineated with explicit circumstances.

#### **3.4.4 Tenor – Evaluation**

This stage was composed of the evaluation provided by the writer about the significance of the main character's life. Students were expected to provide a concluding evaluation of the person's significance and contribution (Christie & Derewianka, 2008). Evaluation can be either explicit or implicit. Explicit evaluation is prefaced with the author's, or student's in this case, opinion. An example of explicit evaluation is when a student writes, 'I believe that Frida Kahlo was an incredible artist.' an example of implicit evaluation is when a student writes, 'Frida Kahlo was an incredible artist.' the latter constitutes a more academic form of writing than the former. To elaborate, students used language features in terms of appraisal primarily in the form of affect and appreciation to express positive evaluation. In Frida's text, "su popularidad y reconocimiento ha ido creciendo en los últimos años." [Her popularity and recognition have been increasing in

the last years.] In the previous sentence, the author provided a positive judgement of Frida’s achievements throughout her life.

### 3.5 DATA SOURCES

Throughout the instructional intervention, I collected a variety of data to answer the research questions. These research questions and the data used to address them are summarized in Table 7.

**Table 7: Research Questions and Data Sources**

Research Questions	Data Sources
RQ1: How does high school Spanish HLL students’ academic writing in Spanish develop as a result of an academic unit on the genre of biographies in Spanish?	<ul style="list-style-type: none"> <li>▪ Scores on pre-test and post-test biographies about the same character analyzed with the assessment tool</li> <li>▪ Classroom video transcriptions that showed examples of how students understood the genre</li> <li>▪ Classroom memos written by the teacher after each class</li> </ul>
RQ2: How do students discuss their own linguistic and cultural identities during the academic unit?	<ul style="list-style-type: none"> <li>▪ Classroom video transcriptions that showed students discussing identity</li> <li>▪ Interviews with the students</li> <li>▪ Short written responses</li> </ul>

### 3.5.1 Pre-test and Post-test Measure

Participants completed a pre-test and post-test for which they wrote a biography in Spanish about a member of their family. The majority of the students selected their grandparents and parents to write about since they felt comfortable writing about them and they knew details about their lives. To assess the pre- and post-tests as well as changes in students' academic writing from the beginning to the end of the workshop, I created a performance writing assessment tool drawn from linguistic features described in Schleppegrell & Go (2007) article and three main aspects of the genre of biographies: person identification, episodes and evaluation of the main character (Christie & Derewianka, 2008) (see Appendix H for the assessment).

According to Christie and Derewianka (2008), young children write simple recounts of events in the life of a famous person as a biography, however, the more mature biographies evaluate the importance of the person in terms of the values of the person's time and his/her legacy (p. 98). Thus, a typical written biography will consist of three main elements – the person identification – in which the character is introduced. The second element – episodes – is often recursive, since it describes important episodes from the person's life and it is expected that the student uses time markers. Finally, the evaluation/judgement provides a concluding assessment of the person's life according to the writer (Christie & Derewianka, 2008, p. 98). The genre structure described above aligned with the SFL concepts of field (character identification), mode (organizational structure), and tenor (length of the evaluation and the range of linguistic resources). (Christie & Derewianka, 2008). This was used as a guide for the creation and execution of the SFL-based assessment tool.

The field, or content, of the students' biographies was assessed by examining two linguistic features: a) their language choices around processes (verbs) and, b) the degree to which

the participants' writing focused on the main character (Schleppegrell, 2007, p. 530). In the first part of the assessment tool, specifically in the students' grammatical choices around verbs, I counted the number of verbs used by each student. For the second linguistic feature, how focused the biography was on the main character, I employed a binary coding schema. In this schema, participants received a 'yes,' or a 1 if they were able to stay on the task of exclusively writing about the main character's life. In the event that a participant veered off the task of writing about their main character's life, they received a 'no' or a 0 (See table 8).

For the second section of the assessment tool, mode, I counted the number of expressions of circumstances, such as markers of time and place, used in the text of the biography, and I counted the components of the metaorganizational structure. Expressions of circumstances are words or phrases that allow the student to organize their writing in a chronological way. While it is arguably easier to count words that clearly are indicative of time or place such as yesterday or three years ago, students are also able to convey expressions of circumstance in a more sophisticated way. Students could score from zero to an infinite number of circumstances. In terms of the metaorganization section (personal identification, episodes and judgment), students could score from 0 to 3.

The third element that I analyzed in the assessment tool was the tenor of the students' written biographies. Tenor is defined as "the roles we take up (student, parent, customer, employee) and our relationships with others" (Derewianka and Jones, 2012, p. 6). In the genre of written biographies, tenor is often expressed through evaluation of the subject of the biography and the concluding assessment of the person's life (Christie & Derewianka, 2008, p. 98). In order to evaluate the tenor, I counted the number of complete sentences that expressed evaluation of the main character's life. For example, if students used sentences to describe their

own feelings towards the main character's life, the student will receive a number for all the complete sentences used in their biography. It was possible that a student did not have any complete sentences expressing judgement of their main character's life. Furthermore, a more academically robust expression of tenor is use of implicit evaluation rather than explicit evaluation. Explicit evaluation prefaces the author's judgement by acknowledging their own voice, for example, 'I believe that...', while implicit evaluation does not reference the author's voice; rather, it implies the author's opinion while directly stating an evaluation. Implicit evaluation is indicative of a more well-developed academic writing style. The second component of tenor, the range of linguistic resources used by the students, was evaluated by making note of how the students had expanded their language resources for expressing evaluation.

### **3.5.2 Follow-up Interviews**

Responses from the interviews (Appendix E) by all students were used to interpret students' understandings of identity. In addition, the interview was designed to understand students' perceptions on how successful or not the academic workshop was in helping them to understand and use linguistic tools to write academic texts. These interviews were transcribed verbatim and emerging themes were used to answer the research question about identity in the findings section. To be sure, all of the class lesson plans are provided in Appendix A.

### **3.5.3 Classroom Video-recordings, Short-written Responses and Field Notes**

These data were collected to help me look for emerging themes within classroom discussions given the situation that I was the teacher of the class. Thus, I transcribed sections of some of the



classes that I anticipated could be useful to answer the research questions. The students' responses to written assignments were used to describe the progression of the genre-based approach and how they were understanding the genre. These short-written responses to assignments or short prompts and classroom video recordings also helped me with the analysis of how students were developing their understanding of the concept of identity. I transcribed the video recordings from the classes in which the main focus was identity and I selected examples around how students were deepening their understanding of the concepts of identity and language.

#### **3.5.4 Transcriptions**

All the sessions of the academic workshop were video-recorded so that I could transcribe what students said and I could look for patterns in students' discussions about their cultural identities. During the third, fourth and fifth session, students had the opportunity to work in small groups and discuss a short reading about identity and the importance of a name for someone's cultural identity (See Appendix B-C). Students talked about their own identities and the complexity of those in their schooling experiences. I coded these transcriptions using an excel spreadsheet writing in each row what each student talked about during the classes. Then, I read the entire transcription twice and I categorized students' responses into emergent themes such as biculturality, language and culture, and national and/or ethnic origin, all while taking into account the context of the discussion.

## **4.0 FINDINGS ON WRITING DEVELOPMENT**

### **4.1 WRITING DEVELOPMENT ON STUDENTS' TEXTS**

In order to evaluate students' development in their writing, students were given a performance writing task in which they had to write a biography of a relative they were familiar with. This task was evaluated with an assessment tool (see Appendix H).

The assessment tool had three sections, each of which evaluated one of the following: field, mode, and tenor. In terms of field, on average, the class improved as the number of verbs used by students were mainly action verbs. In addition, in the pre-test, only seven students wrote focused biographies whereas in the post-test, all ten students were able to successfully complete this task. The second section, mode, showed overall improvement in: usage circumstances, and metaorganization. There was a ten percent increase from the pre-test to the post-test for time markers. Overall points for the metaorganization increased from 18.5 to 26 between the pre and post-test. Finally, in terms of tenor, five students improved the length of evaluation and five students improved the range of their grammatical resources. In addition, on the pretest, only some students employed the writing technique of explicit evaluation and none used implicit evaluation whereas on the posttest, more students expressed explicit evaluation and two students employed the technique of implicit evaluation. As described above, field, mode, and tenor all showed signs of improvement, although in varying degrees.

#### 4.1.1 Section I - Content of the Biography (Field)

Two features of students' writing were analyzed to study growth in the content (field) of their biographies from pre- to post-test: (1) type and number of distinct verbs (vocabulary) used and (2) focus on the main character. There are four types of verbs (processes) identified in SFL theory: a) action verbs; b) saying/showing verbs; c) thinking/ feeling verbs; and d) describing/defining. In the genre of a written biography, it is appropriate to use many action verbs that represent events in the character's life. Table 8 summarizes the changes in students' use of different types of processes from their pre-tests to post-tests.

**Table 8: Students' Performance on Building the 'Field' or Content**

Name	Action (verbs that reconstruct the events)		Saying/Showing (verbs that present what was said or demonstrated)		Thinking/feeling (verbs that present what the writers or other participants thought or felt)		Describing (verbs that construct generalizations and description that help the writers evaluate the events)	
	Pre-test	Post-test	Pre-test	Post-test	Pre-test	Post-test	Pre-test	Post-test
Manuela	25	32	1	0	3	3	1	6
James	16	19	0	1	0	0	3	3
Carlos	14	21	0	0	1	0	0	1
Mariana	20	21	0	1	2	3	2	2
Pepe	17	10	1	1	0	1	0	0
Rolando	3	9	0	0	0	0	0	1
Enya	5	15	0	0	0	1	0	1

Table 8 continued

Juanita	15	15	0	0	0	0	0	1
Lionel	11	13	0	0	0	1	1	1
Maria Teresa	16	12	0	0	0	0	0	3

Eight students increased the number of action verbs used from the pre-test to the post-test. Three students included saying/showing verbs in their post-tests; five students used thinking/feeling verbs and nine students used describing verbs in their texts. As Table 8 shows students used mainly action verbs in their biographies. This was expected in their texts since they needed to describe main events of a person's life. There were certain action verbs that were used repetitively in students' biographies such as:

- Nació (To be born)
- Creció (to grow up)
- Tenía (To have)
- Mudaron (To move)
- Era (To be)
- Trabajaba (To work)
- Ganó (To win)
- Fue (To go)
- Empezó (To begin)
- Vino (To come)
- Encontró (To find)
- Empezaron (To start)

In addition to using more action verbs in the post-test than in the pre-test, students overall employed more distinct vocabulary words for verbs in the post-test than in the pre-test. This suggests that students benefited from the part of the academic workshop that focused on how they could use certain verbs to express actions in the past that the main character of their biography completed. Some of the verbs used by students were the same verbs they had read in Frida's biography such as *nació* [to be born], *tenía* [had], *creció* [to grow up], *fue* [to go], *mudarse* [to move], *graduarse* [to graduate], among others. This indicates that students were able to successfully follow the model text and later to apply these learnings to their own biography.

Another interesting finding related to the types of processes (verbs) used by the students was in regards to describing verbs. Six students showed some development between pre-tests to post-tests. They used expressions such as 'mi mamá es mi inspiración' [my mom is my inspiration] to describe the student's evaluation of the main character. Enya also wrote 'ella era muy trabajadora' [she was very hardworking] to construct a sentence in which the verb *era* [to be] shows an evaluation about the writer's evaluation of the main character's personality. In summary, eight students showed development in the usage of action verbs to describe past events.

In order to assess the focus of students' biographies, I examined the usage of subject pronouns such as *he* or *she* and how many sentences the student was using in third person singular. Figure 2 depicts a summary of students' development in the area of focus from their pre- to post-tests. If a student decided to write about his or her grandfather and then wrote more about his/her relationship with the grandfather rather than mentioning his life episodes using the pronoun *he*, I graded this as a not-focused biography. For instance, in the pre-test James wrote:

Mi familia vivíamos en una casa muy pequeña en highland park. Después de 5 años mi familia se mudó a squirrel hill. Aquí es donde la mayoría de mis recuerdos son. Primero yo fui a JCC y después el Ciert Center que es una escuela de cmu por niños. Yo empecé Falk en kindergarten y yo estaba allá por nueve años.

My family and I lived in a small house in Highland Park. After 5 years, my family and I moved to Squirrel Hill. In that neighborhood is where I have most of my memories. First, I went to the JCC and then to the Ciert Center, a school for cmu kids. I started Falk in Kindergarten and I was there for nine years.

In this excerpt, it is evident that James was focusing more on his own experience and his own life episodes instead of writing about his dad's life. He used three "I" statements in his biography and two "we" or "my family" sentences when he was talking about his family as a whole. James did not write any sentences in this excerpt using the subject pronoun "he" or "My father." Thus, he scored a 0 for focus of his biography.

On the other hand, Mariana's pre-test was scored as focused because she concentrated on writing about her mom's life using the subject pronoun "she" and describing her major life events. Mariana wrote:

Cuando era niña, ella asistió a la Academia Helenica (una escuela bilingüe en Griego e Ingles) y el instituto de Dracut. Sus padres no tenían mucho dinero pero eran trabajadores. Mi madre quería salir de Dracut y soñaba asistir a Harvard. Por eso, ella trabajo muy duro en la escuela y casi nunca salía con sus amigos.

When she was a child, she attended the Helenica Academic (A bilingual school in Greek and English) and also she attended Dracut Institute. Her parents didn't have much money, but they were hardworking. My mom wanted to get out of Dracut and she dreamed with

going to Harvard. That is why, she worked very hard in school and she didn't go out much with her friends.

All of the students' post-tests were focused on the main character. This development seemed due to the fact that during the class I emphasized that a biography is always written in the third person singular form. I was very explicit with the students about this and I had them highlight in the model text about Frida Kahlo's biography how the author used Frida or she all throughout the text.

#### **4.1.2 Section II – Life Episodes (Mode)**

In order to evaluate the mode of the students' biographies, two features were analyzed. First, the number of circumstances as appropriately used to indicate a series of chronological events was analyzed. I looked at how the students began their sentences and how they tracked the main character in their text. Second, the meta-organization of the biography, or the presence of the following three sections: *person identification*, *life episodes*, and *evaluation*, was evaluated.

An important feature of mode that was taught to students during the classes was the three aspects of the genre of biographies: Informally, students referred to these three aspects as the "parts" of the biography, and these were organized in the form of a template to make the stages explicit to the students. As depicted in Table 9, three students increased the number of circumstances used in their post-tests; five students did not change at all and stayed the same between pre and post-test; and two students didn't increase the number of circumstances from their pre-test to the post-test.

**Table 9: Pre and Post-Assessments of Circumstances on Students' Biographies**

<i>Students' name</i>	<i>Pre-test</i>	<i>Post-test</i>	<i>Change</i>
Manuela	7 circumstances	10 circumstances	3
James	7 circumstances	6 circumstances	-1
Carlos	5 circumstances	9 circumstances	4
Mariana	6 circumstances	6 circumstances	0
Pepe	6 circumstances	4 circumstances	-2
Rolando	1 circumstance	3 circumstances	2
Enya	1 circumstance	1 circumstance	0
Juanita	4 circumstances	4 circumstances	0
Lionel	2 circumstances	2 circumstances	0
Maria Teresa	8 circumstances	8 circumstances	0

During the pre-tests, all students but Enya, Lionel and Rolando used adverbs and expressions of time in their texts to move through a sequence of events and reorient the reader. For instance, Mariana used the expression 'después de muchos años' [After many years] to describe the actions that her grandfather was performing. She also organized her text with adverbs and conjunctions such as later, after, then, among others. This shows that Mariana was able to structure her biography in a clear manner and in a chronological way. On the other hand, Enya did not use any time expressions or circumstances in her pre-test. However, in her post-test, she used the time expression or circumstance: 'In Mexico 1985' to describe the year when her mother was born. There was no verb in her description, only the year. This indicates that she



harnessed her language resources by using a time marker as circumstance in her biography. This is a clear improvement from her pre-test.

In the post-test, all students but Enya used the same circumstances in their texts. Every paragraph started by using a date to denote an important event by the main character such as ‘In 1966, he moved to the United States.’ This structure was very helpful for students since they were able to organize their texts in a timeline form to talk about the important main events performed by the character. Another common circumstance used by the students were conjunctions such as ‘after,’ ‘then’ and ‘later’ to talk about a sequence of events. This pattern was used by the students because I emphasized the use of conjunctions during the workshop to help students organize their ideas. However, Enya did not develop in the number of or the usage of circumstances and she used the same single circumstance in her post-test as she did in her pre-test.

From the perspective of mode, students’ texts consisted of different components that would make the genre of biographies. These components were explicitly taught during the classes of the academic workshop. Students were shown the person identification, the life episodes and the evaluation in Frida’s text, and I made emphasis that these three components needed to be included in their post-tests. Table 10 shows a summary of students’ organizational structure of the genre.

**Table 10: Students’ Organizational Structure of the Genre**

<b>Students’ name</b>	<b>Pre-test</b>	<b>Post-test</b>	<b>Change</b>
Manuela	3	3	0
James	1.5	3	1.5
Carlos	2.5	3	0.5

**Table 10** continued

Mariana	3	3	0
Pepe	1	2	1
Rolando	0	2.5	2.5
Enya	1	2	1
Juanita	2.5	2.5	0
Lionel	2	2	0
Maria Teresa	2	3	1

Table 10 shows that six students increased the amount of organizational structures used in their post-tests. This might have been the product of the lesson in which I made clear emphasis that written biographies are organized in a certain way. It is important to note that two students, Manuela and Mariana didn't show any development because they were able to include these three organizational structures in their pre-tests. In other words, these two students were able to identify these aspects of the genre and maintained them in their post-tests.

In the following table, some examples written by the students in each of the three aspects are summarized. In addition, some examples of students' text used in their different organizational structures. These phrases or words guided the analysis of the students' stages of the genre.

**Table 11: Students' Examples in each of the Genre Stages**

<ul style="list-style-type: none"> <li>▪ Person identification</li> </ul>	<ul style="list-style-type: none"> <li>▪ <i>Mi abuelo nació en la provincia de Calabria en Italia en el año 1927/ My grandfather was born in the province in Cantabria in Italy in 1927.</i></li> <li>▪ <i>Mi mamá nació en Oklahoma el 7 de abril de 1978. Tiene cuatro</i></li> </ul>
---------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Table 11 continued

	<p><i>niños y dos son niños y dos son niñas/ My mom was born in Oklahoma on April 7 in 1978. She has 4 children, two boys and two girls.</i></p>
<ul style="list-style-type: none"> <li>▪ Episodes</li> </ul>	<ul style="list-style-type: none"> <li>▪ <i>En Italia /An Italy</i></li> <li>▪ <i>A los doce años/ When he was 12</i></li> <li>▪ <i>En los Estados Unidos/ In the United States</i></li> <li>▪ <i>Después de / After</i></li> <li>▪ <i>En Lawton, Oklahoma / In Lawtown, Oklahoma</i></li> <li>▪ <i>24 años/ 24 years</i></li> <li>▪ <i>en la escuela / In School</i></li> <li>▪ <i>en Junio 11 / On June 11</i></li> </ul>
<ul style="list-style-type: none"> <li>▪ Evaluation</li> </ul>	<ul style="list-style-type: none"> <li>▪ <i>Yo escogí mi madre porque yo admiro y respeto a ella muchísimo por su ética de trabajo. Ojalá que yo pueda ser tan exitosa en mi futuro también. / I chose my mom because I admire her and respect her because of her work ethic. I hope I could be as successful as my mom in my future.</i></li> <li>▪ <i>Le escogí porque es un persona muy importante a mí porque sin ella mi vida no es igual / I chose my grandma because she is a very important person for me and my life would not be the same without her.</i></li> </ul>

### 4.1.3 Section III - Evaluation (tenor)

Section III of the assessment tool focused on the tenor of the students' written biographies. Tenor is defined as "the roles we take up (student, parent, customer, employee) and our relationships with others" (Derewianka and Jones, 2012, p. 6). In the genre of written biographies, tenor is often expressed through evaluation/judgement of the subject of the biography and the concluding assessment of the person's life (Christie & Derewianka, 2008, p. 98).

In the tenor section of the assessment tool, students were evaluated on three different aspects of evaluation: *length of evaluation*, *range of grammatical resources used*, and *implicit versus explicit evaluation*. In terms of length of evaluation, I counted the phrases and clauses that students used to express some type of evaluation of the main character's life by using their own opinion or evaluation. Then, I concentrated on the range of linguistic resources or clauses and sentences and the amount of details used by the students to express this evaluation. Finally, I counted the number of times that the students employed implicit or explicit evaluation.

I assessed the students' expressions of tenor, or the roles and relationships being enacted in a particular situation, by (a) the number of sentences used to evaluate the main character (See Table 12) and (b) the range of linguistic resources used to express this evaluation. In the pre-test, five students provided an evaluation of the main character in his / her life. Subsequently, in the post-test, eight students provided an evaluation. Participants used phrases such as *in my opinion*, *the reason why I think this person is important is because*, among others during the pre and post-test.

#### 4.1.3.1 Evaluation on Students' Pre-tests and Post-tests (Tenor)

Table 12: Length of Evaluation – Number of Sentences

Student's name	Pre-test	Post-test	Change
Manuela	3 sentences	6 sentences	3
James	0 sentences	3 sentences	3
Carlos	1 sentence	1 sentence	0
Mariana	2 sentences	2 sentences	0
Pepe	0 sentences	0 sentences	0
Rolando	0 sentences	1 sentence	1
Enya	0 sentences	0 sentences	0
Juanita	1 sentence	1 sentence	0
Lionel	1 sentence	2 sentences	1
Maria Teresa	0 sentences	3 sentences	3

Table 12 shows that five out of ten students increased the number of sentences used to evaluate their character. For example, James didn't include any evaluation sentences in his pre-test, but after the academic intervention he wrote this in his post-test, "Yo tengo mucho respeto por mi papá porque él hizo mucho cosas difíciles en su vida pero sobrevivió y por eso estoy orgulloso de mi papa." [I have a lot of respect for my dad because he did many difficult things in his life, but he survived and I am very proud of him.] This sentence shows how James evaluated her dad's life in an explicit manner by using the clause 'yo tengo.'

These sentences showed some development in James' expression of evaluation of his father's life from none in his pre-test to several clauses in his post-test. He expressed his feelings

of respect towards his dad for his accomplishments in life. The development shown by half of the students in this study was due to a number of lessons in the curriculum, and they seemed to support students' development of character evaluation in their written biographies. On the fourth day of the workshop, I presented the modeled biography of Frida Kahlo's life and instructed the students to find any words or clauses that depicted the author's evaluation of the significance of Frida's life. Then, I led the students in highlighting all of the clauses that they could find, such as "los cuadros de Frida se han valorado hasta en 1.5 millones de euros" [Frida's paintings have increased in value for more than 1.5 million of euros] and "ella es una artista muy popular y reconocida" [she is a very popular and known artist]. The objective in this lesson was for the students to see the author's choice of words and clauses as conveying an evaluation (a positive one, in this case) of Frida's life. To conclude this section on evaluation on the main character, it is important to highlight that only Manuela and Mariana provided an implicit evaluation of the main character during their post-test and this is evidence of their control of academic language in Spanish. Implicit evaluation is indicative of academic biographies in Spanish because the dearth of outright prefacing an opinion with the author's pronoun or positionality conveys that the author understands that this is understood in this genre.

#### **4.1.3.2 How is Evaluation Expressed?**

Like Schleppegrell and Go (2007) I looked at the feeling and describing processes in the students' texts as shown in the assessment tool (Appendix H). Concentrating on how the participants used or didn't use these verbs helped me understand their perspectives on the main character's life and how they express their judgment towards the significance of their life.

### *Linguistic Resources in Students' Biographies*

I compared students' pre-tests and their post-tests to analyze if there was development in the range of linguistic resources that students used to express character evaluation. I also explored possible reason(s) for this development. There was a wide range of usage of linguistic resources between students to express evaluation (tenor) in the pre-tests. For instance, Lionel wrote the following sentence in his pre-test, "Yo creo que ella es una mamá que gusta sus hijos mucho." [I think that my mom likes her children a lot.] In Lionel's text, the use of "I think" helped construct an opinion of what he believes his mom feels towards her children. Manuela expressed more evaluation in her pre-test by writing, "Él era un hombre muy generoso, simpático, inteligente, y trabajador. Joe ayudó a muchas personas en su vida." [He was a very generous, kind, smart and hardworking man. He [Joe] helped many people in his life.] In Manuela's evaluation of her grandfather on her pre-test, she conveyed more judgement and included more description than Lionel. Manuela evaluated her grandfather's life by writing a mix of adjectives to describe his life (generous, smart, hardworking), and a personal response in the form of a clause, "he helped many people."

Five students showed development between their pre-tests and post-tests by expanding their linguistic resources in their evaluation. For example, in her post-test Manuela used more language resources to convey her evaluation towards her grandfather's life. She wrote:

*El era muy generoso y ayudò a muchas personas durante su vida. Toda la gente que le llevo a conocer le tenian mucho cariño. Hizo cosas muy buenas con su poder como director de escuela. Amo a mi abuelo muchisimo, y le hecho mucho de menos.*

[he was a very generous man who helped many people during his life. Everyone who knew him loved him. He did many good things with his power as a school director and I love and miss him so much.]

In these sentences, Manuela introduced more participants (people who knew him) and referred to them using indefinite pronoun such as everybody (*toda la gente*). This enabled her to comment on her own opinion about her grandfather's actions in regard to his engagement in the community.

Maria Teresa also expanded on the language resources she used to express evaluation in her pre-tests from none to multiple participants and clauses in her post-test. She wrote, *Él es un hombre al que no solo le importa su familia pero también tiene una habilidad extraordinaria para balancear sus hobbies, trabajo, y "vida social"; él es multifacético.* [He is a man who not only cares for his family but also he has an extraordinary ability to balance his hobbies, work, and his "social life"; he is multifaced.] In these sentences, Maria Teresa used a combination of clauses and quotations to describe and evaluate her dad's life. Also, she summarized her ideas in her last sentence where she described how her dad is multifaced by balancing many aspects of his life. In summary, I answered the question *how is evaluation expressed?* by focusing on the thoughts and feelings that students reported about the characters they were describing. Students used several adjectives such as proud, happy, and important, among others, to describe their feelings towards the main person in their biographies. In addition, students focused on one main character's life event and wrote their evaluation about that particular moment.

The evaluation section in the biographies was the most challenging aspect students faced in this academic workshop, with only five students expressing evaluation in their post-tests. During classes, students had the opportunity to read two biographies of two Mexican painters,



Frida Kahlo and Maria Izquierdo. I chose these two biographies because students could see the layout of the biographies and the ways in which the authors evaluated the significance of their lives. Also, I taught students phrases, clauses and specific words to express an opinion and to provide an evaluation about someone else's life. For example, when I taught the Frida Kahlo's biography text, a phrase that I modeled for students was: *Frida fue una artista muy popular y reconocida.* [Frida was a very popular and known artist.] During another workshop, I modeled the following construct: *en mi opinion; la vida de Pedro fue importante porque ...* [In my opinion; Pedro's life is important because...] Finally, during yet another workshop, one of the phrases that I taught the students was: *Estoy muy orgullosa de la vida de mi abuela porque ...* [I am very proud of my grandma's life because...]

From there, students highlighted particular sections in each of the texts studied in the workshop, and they also had the opportunity to practice by giving examples. Five out of the ten students incorporated this language into their written practice during their post-tests. This is evidenced by the following examples. For example, Manuela was successful in mirroring the grammatical construct that I taught the students, "*Frida fue una artista muy popular y reconocida.*" [Frida was a very popular and known artist;] when she wrote that "*mi abuelo fue generoso, simpatico y trabajador.*" [My grandpa is a generous, nice and hardworking man.] Another important example is how James incorporated the grammatical structure of "*en mi opinion, la vida de Pedro fue importante porque*" [In my opinion, Pedro's life was very important because] into his writing. He wrote: "*En mi opinión, la vida de mi papa fue muy dura.*" [In my opinion, my dad's life was very hard.]

Although five of the ten students improved evaluation into the final section of their biography, five students were not successful in doing this. One possible reason for why they

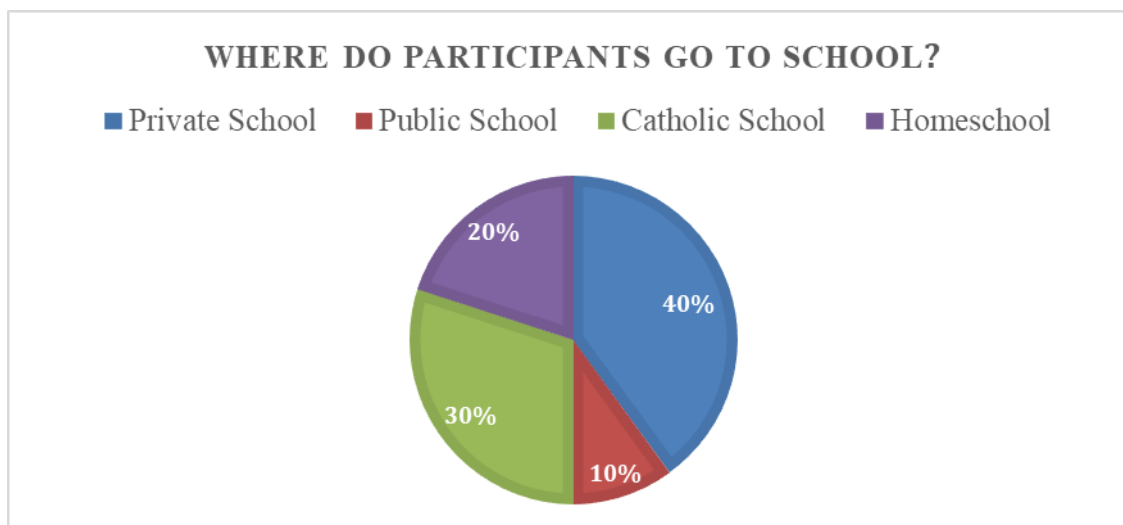
didn't develop this skill was due to the fact that they were more focused on writing about the main character and they didn't see the relevance of expressing their own opinion. Another unexplored, but possible hypothesis, is that the students who were successful received more exposure, either in school or at home, to this form of expression. In other words, expressing your opinion is a behavior that is modeled for them, they are encouraged to do it, and it has become incorporated into their practice of self-expression. In summary, evaluation was the most challenging aspect for students to incorporate into their writings as evidenced by the fact that only 50 percent of the students were successful in this endeavor and this result matches the result in mode where only five students were successful at including the three stages of the genre in their post-tests.

## **5.0 FINDINGS ON IDENTITY**

### **5.1 IDENTITY IN SPANISH HERITAGE LANGUAGE LEARNERS**

The second and final part of this research centered around identity negotiation. As a means to answer the research question, ‘How do students discuss their own linguistic and cultural identities while discussing the unit? I analyzed, classroom videos, short written responses and the final interview. Three key themes emerged across the students’ answers: a) bicultural identity; b) the resistance to conventional labels; and c) the nexus of bilingualism and grammatical accuracy.

As explored in the previous chapter, the participants in this study were diverse on many levels. The type of schooling that they received included private schooling, public schooling, Catholic schooling, and home schooling (See Figure 2). These school settings also took place in both rural and urban environments. There was also a wide range of proficiency and comfort with the language. Furthermore, participants ranged in age from 14 to 17. Both girls and boys were included in the study. Finally, there was a wide gamut of socioeconomic statuses of participants, as defined not only by income level but also by parental educational attainment.



**Figure 2: Schools where Participants receive their Formal Education**

### **5.1.1 Spanish Heritage Identity is Linguistic and Cultural**

Throughout the series of workshops, participants were put in conversation with each other. These interactive discussions were guided by discussion prompts given by the facilitator. They were video-recorded as a means to capture the students' insights and conversations around their linguistic and cultural identities. In the workshop, students had the opportunity to discuss their multiple identities using the target language, Spanish. There were multiple activities in which students had conversations about the complexities of identity categories and labels. To complicate that, students also talked about the concept of culture and how they share two or more cultures and their intersections with their identit(ies). The first of the three themes to emerge from these discussions was bicultural identity, or what it means to be bicultural and the role that language and culture plays in that definition.

During one in-class conversation, I asked the students what it meant to them to be bicultural. Initially, the students reacted with confusion. After all, identity typically isn't

something so explicitly addressed within a formal classroom setting. However, in response to additional prompting, they started to explore terms such as Latinx, Spanish, and Hispanic. By the end of the discussion, consensus around being bicultural was achieved with the following definition: the intersection of linguistic aptitude, in this case in Spanish, and ‘living’ the target culture. The following transcription illustrates the evolution of their collective thought processes.

Teacher	¿Cómo definirías tú bicultural?	How would you define bicultural?
Ma Teresa	Alguien que viene de un país de Suramérica, Centroamérica, incluyendo las Islas y que habla español	Someone who is from South America, Central America, and including the islands and who speaks Spanish
Teacher	Ok, entonces por geografía y lenguaje	Ok, so you define it by geography and language
Ma Teresa	Si	Yes
Teacher	¿Ósea alguien que hable español es bicultural?	So, you mean someone who speaks Spanish is bicultural?
	<i>[Todos se ven confundidos]</i>	<i>[Everyone looked confused]</i>
Teacher	Entonces, ¿tus compañeros de clase que hablen español también son biculturales?	So, do you think your classmates who are taking Spanish classes who speak Spanish are bicultural?
	<i>[Todos están callados y dudando]</i>	<i>[Everyone was quiet and hesitant]</i>

Ma Teresa	Uhm, Bueno si es de descendencia americana pues entonces no, pero si tiene descendencia Latina, entonces si	Uhm, well if they are from the United States, then they are not bicultural, but if they are from Latin-American, then they are bicultural
Teacher	Bueno, entonces tiene que tener un componente de descendencia hispana, ¿sí?	Well, so you will have to have a component of Hispanic descendant, tight?
Ma Teresa	<i>[Mueve su cabeza, diciendo si]</i>	<i>[moved her head, nodding yes]</i>
Manuela	Yo creo que lo sería si tiene el lenguaje y la cultura	I think that the person would be bicultural if he/she speaks the language and lives the culture
	<i>[Todos murmuran]</i>	<i>[everyone mumbles]</i>
Teacher	Ahora estamos hablando, pero ¿Las profesoras de español de ustedes enseñan cultura?	Now we are talking, but your Spanish teachers in schools teach about culture?
Manuela,	Si, pero ellas no viven con la cultura	Yes, but they don't 'live' the culture
Teacher	Ahh, entonces ellas NO viven la cultura...	Ahh, so they DON'T live the culture...
Manuela	Es decir, tienes que vivir	I mean you have to live WITH the

	CON la cultura	culture
Ma Teresa	Pues es lo mismo para hispano y Latino, tienes que vivir con la cultura, ¿cacháis?	So, it is the same for the term Latino and Hispanic, you will have to live with the culture, you understand?
Teacher	Si, listo entonces esas dos cosas son vitales para ser Latino e Hispano y por ende bicultural	Yes, so those two things are vital to be considered Latino and Hispanic but also bicultural.

In this excerpt, the students grappled with their own identities and what exactly it means to be Latinx and/or Hispanic. This understanding was something that they knew intuitively but struggled, at least initially, to give a concrete definition of. Collectively, they worked together to give shape to this definition and, with prompting, arrived to the intersection of language and, in the words of Manuela, “living the culture.” This idea that being bicultural is larger than simply linguistic aptitude constituted a pivotal moment in the workshops and was later referred back to on numerous occasions. In particular, the discussion prompt around the students’ (mostly non-Hispanic, white) Spanish teachers was telling. Almost in a collective voice, the students agreed that linguistic aptitude did not constitute a sufficient precursor to be able to claim biculturality. When prompted to elaborate, the students responded, as in the words of Manuela, the “need to live the culture.” Other students chimed in with different examples that illustrate “living the culture.” For example, Maria Teresa defined “living the culture” as “being a descendent from a

Spanish speaking country and speaking Spanish.” Another student, Manuela, shared her own story and elaborated on the discussion in the following manner,

*yo me identifico como mitad Estadounidense y mitad española. Mi madre es de los Estados Unidos y mi padre es de Madrid, España. Yo he vivido en los dos países, hablo las dos lenguas en mi casa y vivo con las dos culturas. Yo soy Hispánica y española y americana y estos términos forman parte de mi identidad. Yo tengo opiniones políticas y culturales de los dos países y es interesante porque puedo ver situaciones por diferentes lentes culturales.*

I identify half American and Half Spanish. My mom is from the United States and my dad is from Madrid, Spain. I have lived in both countries, I speak both language at home and I live both cultures. I am Hispanic, Spanish and American and those terms shape my identity. I have political and cultural opinions from both countries and it is interesting because I can see situations with different cultural lens.

Manuela’s response illustrates that biculturality surpasses mere linguistic aptitude and instead is a function of a lived experience in two worlds. As she affirms, she is constantly immersed in dual environments, where they are at a household, country, or cultural level. As a result, she is comfortable shifting between these two realities at any point in time, depending on the context and the dynamics of her environment and situation. She emphasized not only living in both worlds but also having a deep understanding of the reality of both worlds. In summary, consensus around a collective understanding of biculturality was achieved with a definition based on the intersection of linguistic aptitude and ‘living’ the target culture.



## 5.2 RESISTANCE TO CONVENTIONAL LABELS

The second consistent theme to emerge from both the workshops as well as the individual exit interviews was a resistance to conventional racial/ethnic labels. The students expressed consistent discomfort with all of these labels. They argued that they did not fit into any of these categories. Furthermore, they advocated for their own individual agency in defining their own unique, and deeply personal, identities. These identities were articulated as some function of geographical origin, parental nationality, and situational context or audience. Notably absent from their definitions was any reference to race.

During the fourth workshop session, students were asked to define their identities. This discussion was the product of a short poem in which the author discussed the importance of a name and cultural assimilation (See Appendix C). The varying levels of discomfort / resistance to conventional identity terminology inherent in their answers was expressed by Carlos,

*Yo identifico como Colombiano y Italiano. Para mí no me importa si soy un Latino, Hispano o otro término para identificarme. Deben ser términos que son verdaderos en mi caso, como Latino o Hispano y no cosas como Español. A mí me molesta cuando alguien se pone enojado porque le llaman 'latino' y quiere ser identificado como 'colombiano' o 'mexicano' Latino es un término correcto en ese caso. En un examen, en la sección de identidad yo pongo white y Latino/Hispanic o cualquier término que usen en el examen.*

I identified myself as Colombian and Italian. It doesn't matter to me if I am Latino, Hispanic or any other term to express my identity. These terms should be true in my case such as Latino or Hispanic and not terms like Spanish. It bothers me when someone gets mad because it gets called 'Latino' and wants to be identified as 'Colombian' or

‘Mexican.’ Latino is an appropriate term in this case. In a test about identity, I would mark white Latino/Hispanic or any other similar term used in the test.

In the previous quote, Carlos is very outspoken about how uncomfortable it is for him to have to fit into one identity category. He is a student who comes from a multilingual family in which his parents speak Spanish and Italian. He has spent considerable time in both Italy and Colombia every year, and he feels very strongly about the idea of being multilingual and multicultural. His frustration is a function of constantly being expected to choose between one label or another, when in fact, conventional labels fail to fully encapsulate his multiple identities.

This complexity in identity issues for Spanish Heritage Language Learners is also seen with James. In the following written response, he expressed how difficult it is for him to choose exclusively one label for his identity.

*Yo soy James G y nací en Guatemala pero vivo en Pittsburgh pero no sé como yo me identifico pero usualmente yo digo que yo soy un guatemalteco que también es de los Estados Unidos que es hispano pero viven en un hogar blanco. Tengo una hermana Guatemalteca que no habla español y tengo un papá que habla español y una mamá que no habla español y yo que hablo español. Es muy difícil para mi en Pittsburgh con mi identidad porque no hay gente como yo. Gente que tienen una familia blanca pero que es interesado en los hispanos también quería hacer más con su cultura.*

I am James G and I was born in Guatemala, but I live in Pittsburgh. I don't know how I can identify myself, but I usually say that I am Guatemalan as well a U.S. American. Also, I say that I am Hispanic, and I live in a white household. I have a sister who is from Guatemala but who does not speak Spanish. Also, my dad can speak some Spanish and my mom doesn't speak Spanish but I speak Spanish. It is very difficult for me in

Pittsburgh to talk about my identity because there aren't people like me. There are only people who have a White family but who are interested in the Hispanic culture and who would like to learn more about that culture and language.

James' discomfort stemmed not only from a lack of an adequate term to encapsulate his identity but also as a result of his particular family situation. Although he does not explicitly reference it in this quote, James shared on numerous other occasions throughout the workshops that he is adopted. Growing up in a White household with White parents was one of the key impetuses for James to explore his own identity. What is understood is that this participant was not exposed to many other, if any, Hispanic children who are in the process, from their White families, of learning Spanish and deepening their understanding of Latino culture. Of his own volition, he enrolled in a Heritage Language class and he successfully convinced his parents to enroll him in summer language camps abroad. As a dark-skinned Latino, James was experienced by the world as someone who is expected, by virtue of his skin color, to have a certain level of linguistic aptitude. In fact, James regularly spoke to his experiences prior to the Heritage Language course and the summer Spanish language camps with frustration. He said he wanted to speak Spanish well, so he could become part of a community where he could express his own identity. As James' linguistic development steadily improved, he became increasingly proud of his Latino heritage. In fact, he emphasized that he was now considered Latino due to the fact that he spoke Spanish. Therefore, he was coming into a deeper understanding of his identity and he was proud of who he was.

Participants also expressed different definitions of ethnic/racial terminology during discussions. For example, in our third class, we were discussing a short text (See appendix C) about the main differences between the terms Latinx, Hispanic and Spanish. Everyone was very

engaged in the topic and they all expressed familiarity with these terms. In spite of their familiarity, some of the participants were confused between the term Hispanic and Latinx. In fact, at the onset of the discussion, they believed that these two terms were interchangeable. Subsequently, we had a class discussion in which students wrote their definitions of the three terms being discussed. Maria Teresa said “Latinx es una persona descendiente de América Latina o el Caribe”/ “latinx is a person who comes from Latin America or the Caribbean”. However, Manuela said “Latinx es una persona que viene de América central y Suramérica y que hablan español, osea los de Brasil o Haiti no” / “Latinx is a person who comes from Central America and South America and who speaks Spanish meaning that Brazil and Haiti do not count.”

Building on this, I asked students to define the term Hispanic and Maria Teresa said: “Una persona de España o de latinoamerica que hable español”/ A person from Spain or Latin America who speaks Spanish. However, Pablo added: “Alguien que hable español y entienda y viva la cultura hispana” / “someone who speaks Spanish and understands and lives the culture.” Finally, in defining the term Spanish for an identity label, Mariana added: “una persona que es de España”/ “a person who is from Spain.”

These definitions given by the students provided evidence as to how different terms were confusing. Students stated in the discussions that they thought they could use all these terms interchangeably due to the fact that their peers and teachers appeared to use them without taking into account students’ preferences for certain labels. In response to these discussions, I provided definitions of Spanish, Latinx, and Hispanic during the workshop. Once these definitions were provided, the students were more apt to place themselves into one of these categories. However, they still voiced the need for more nuanced categories that more specifically encapsulate their

identities. For example, Mariana said the following: “Soy una adolescente Latina y Griega.” “I am a Latina-Greek teenager.” This quote is an example of the great variety found in students’ identity labels. They wanted to include all of their different labels so as not to leave out an important aspect of who they were.

Another important subtheme to emerge within resistance to specific identity categories was around situation or place. The participants emphasized that they answer questions about their identity based on the person(s) who asks this question. Because the majority of these students were constantly exposed to diverse populations in and outside of the United States, they wanted me to know that it was very hard for them to use the same label to describe their identity in all situations. For example, Maria Teresa said,

*La etiqueta que yo uso para identificarme depende de la situación en que esté. Normalmente, yo diría que yo soy chilena simplemente por el orgullo y nacionalidad. Pero, ahora al haber vivido ya unos años en los Estados Unidos, no tengo problema al decir que yo soy latina en el que caso de que la persona a la que le estoy hablando no sepa donde está Chile. Obviamente, si no saben dónde está mi país, les explico. Pero si todavía no saben, solo digo que soy latina.*

The label I use to identify myself depends on the situation. Usually, I would say that I am Chilean simply because of how proud I am to be from Chile and my nationality. However, I have lived in the United States for quite some time and I don’t have any issue with saying I am Latina only if I know that person whom I am speaking doesn’t know where Chile is located. Obviously, if people don’t know where Chile is, I tell them. But, if they still don’t know, I just say I am Latina

In the example provided above, Maria Teresa, who was a student born and raised in Chile and who moved to the United States when she was ten, stated that every time she was in Chile or in any other country, she would answer the question about her identity as she was Chilean. However, when she came to the United States, she quickly understood that she had to say that she was Latina since this label was a wider accepted term to represent her identity. In addition to this, Lionel added,

*Yo soy un tex-mex porque yo viví en Texas por mucho de mi vida y también tengo familia de México y celebramos todo que Mexico celebra. Soy un text-mex porque soy mexicano y al mismo tiempo soy de America. Puedes decir Mexican-American pero en texas dices tex-mex. Yo soy de texas nada más porque viví en Texas también porque todo o mucho de mi familia es en Texas. Pero de los tres términos soy Latino porque no soy de España y no tengo affiliation con España.*

I am Tex-mex because I lived in Texas for a long time and I have family from Mexico and we celebrate different Mexican festivities. I am tex-mex because I am Mexican, and I am from America. You could say Mexican-American but in Texas, you would say Tex-mex. I am from Texas only because I lived there and everyone or almost all my family is in Texas. But out of the three terms, I am Latino because I am not from Spain and I don't have any affiliation with Spain.

In the quote above Lionel explained that he would say that he is Mexican if he would be in Texas but when he came to Pittsburgh and he was at his predominantly White high school, he would say he was Latinx. Seven students in the study expressed similar thoughts about the term Latinx being an acceptable general term because they all felt it conveyed an accurate self-

identification that was widely-used and understood by many of their peers and teachers. According to them, Latinx was more accepted by US society than the more specific terms they might use. However, positionality was relative and situational for the students. In other words, identity was not constant across place or audience. In summary, the Spanish heritage language students expressed a collective resistance to labels and understanding that fitting into only one identity category was very difficult.

### 5.3 BILINGUALISM AND GRAMMATICAL ACCURACY

In the interviews, six students talked about how concerned they were about learning grammar in Spanish. They noted that their Spanish classes in their schools were very grammar-oriented and even though they understood everything the teacher said, they were not able to explain why certain rules are used in Spanish. The participants in this study thought about themselves as bilingual and/or multilingual students to a certain degree; however, many students felt that they must speak, read, and write Spanish in an “accurate” way in order to call themselves truly bilingual.

For example, when students were asked what it meant to be bilingual, James said, “*diría que gente que habla dos idiomas, yo soy bilingüe pero no total porque no hablo español perfectamente*” “I would say people who speak two languages, I am bilingual but not totally bilingual because I don’t speak Spanish perfectly” and Carlos also built on this definition by saying, “*ser bilingüe es hablar dos lenguas, que lo puedes hablar con conversación y escribir.*” “Being bilingual means to speak two languages. You must speak, chat and write in both languages.” These two students seemed to agree that a person is bilingual if he or she speaks two

languages, but they also added one more element to the definition: you are supposed to know how to speak and write these two languages “correctly.” These students also showed some hesitation around the topic of bilingualism since they believed that the knowledge and master of grammatical rules in Spanish is needed to call themselves bilingual.

Similarly, students’ experiences in their own language classes in their schools conveyed the message that in order for them to use the term bilingual, they must know the grammar of the language being taught, in this case Spanish. For instance, Carlos said that his classes are “*very focused on grammar and sometimes he makes mistakes while speaking Spanish and his teacher will penalize these mistakes with the grade he receives.*” And Enya said, “*el español de mi escuela es como más, el original, español de España, o sea es más formal y para mi es un poquito difícil porque hay muchas palabras que no he escuchado.*” “The Spanish classes in my school are like the more, original, Spanish from Spain. So, it is more formal and for me that is more difficult because there are many words I haven’t heard.” Enya’s response resonated with the experience of some other participants in this study due to the fact that she felt that even though, she uses Spanish with her parents at home, her language skills do not match the Spanish that is taught in her school. She even told me how difficult it is for her to understand the grammatical rules in her classes and how so many of her classmates understand these rules and it is a challenge for her. This could serve as evidence that this particular student could rescind from saying she was bilingual since she didn’t use Spanish in an “accurate” way. To this point, Mariana also added, “*grammar es muy importante, si no sabes grammar, no puedes hablar español.*” “Grammar is very important, if you don’t know grammar, you can’t speak Spanish.” In summary, these Spanish heritage language learners emphasized the usage of the language in different domains such as reading and writing and the ‘correct’ usage of grammar as



prerequisites to being bilingual. This view seemed to come, in part, from an emphasis on “correct” forms of Spanish in their school language classes. This emphasis on correctness could convey to heritage language learners that they speak an incorrect form of Spanish that is not valued or appreciated. During the classes, I emphasized how important it is to recognize that all of the participants were bilingual if bilingualism is considered from an asset-approach. I focused a lot on highlighting students’ strengths instead of focusing on what they were lacking.

## **6.0 CONCLUSION**

### **6.1 CONCLUSIONS OF KEY FINDINGS**

The purpose of my study was two-fold. During a 10-week academic workshop for high school Spanish heritage language learners (HLLs), I a) examined a genre-based approach to academic writing instruction in Spanish; and, b) explored how cultural identities developed through the writing processes. The results of this study showed that unpacking the ways of meaning in a particular genre positively influenced the quality of writing in the target language that HLLs produced. The class also provided a space for HLLs to unravel their multiple identities through classroom discussions.

Students' development of academic writing in the genre of biographies was analyzed in three categories: field, tenor, and mode. In terms of the content or 'field' of the students' written biographies, between the pre-test and the post-test, students demonstrated linguistic development. The number of distinct verbs they used in their descriptions of their main character's lives increased. In addition, the number of action verbs, or verbs that describe an action performed by the main character, increased and was higher than the saying/showing, thinking/feeling and describing verbs. Specifically, the number of students who increased the number of distinct vocabulary words used as verbs from the pre- to post-tests was eight. In addition, their writing style from pre-test to post-test became more focused on the main

character. This change seemed to be a function of the modeling of written biographies during the classes. During this modeling, students highlighted and found linguistic patterns to include in a written biography, and on average, they were successfully able to incorporate these linguistic constructs in their academic writings. While seven students were able to write a focused biography in their pre-test, all ten students were able to write a focused biography in their post-test.

I also studied students' improvement in the organization, or mode, of their written biographies. In the class, students were explicitly taught how to organize their biographies and what sections were mandatory in this genre. Students observed how the two modelled biography texts had the 'person identification,' the life 'episodes,' and the 'evaluation' of the main character's life. After this instruction was provided and the students practiced writing short texts with examples, five students showed improvement between pre-tests and post-tests in terms of the number of sections used in their biographies. Specifically, students were not aware of these required sections prior to the start of the workshop. Following the academic unit, they understood that the genre of biographies comprises three organizational structures and some of the students included them in their final products. For the second and final category of mode, or circumstances, during the pretests, the students mimicked the structure of the Frida Kahlo text read and discussed in class. However, during the post-test, three students showed some development in the usage of circumstances or sentences to denote place in their biographies while five students maintained the same level as during their pre-test. These markers and/or phrases helped students write in a chronological way their biographies and indicated a more varied range of linguistic resources in the post-tests.

Finally, the ‘evaluation’ or tenor of their biographies proved to be one of the most challenging sections for the students during the workshop. Students grappled with understanding how to voice their own opinions in their texts as a means to evaluate the character they were describing. This was an important finding in this study due to the fact that I explicitly taught students about the need to include an evaluation in their texts. It also speaks to the importance of explicit teaching in schools. However, once the students received the sentence starters, or more explicitly stated, I pointed out the ways in which one could write this section, five students improved between their pre and post-test test in the expansion of their linguistic resources. However, only two students shifted from using explicit evaluation techniques to using implicit evaluation techniques in their post-test.

The findings of this research built on research previously done. Colombi and Schleppegrell (2002) demonstrated the effectiveness of SFL approaches in the classroom as well as the usefulness of analyzing students’ academic writing development from a functional approach. This study substantiates this in terms of the demonstrated improvement of the HLLs in their field, mode, and tenor.

In addition to evaluating the development of academic writing in terms of field, tenor, and mode, this research also explored the development of the students’ identities. In response to the question, ‘how did students discuss their identities,’ three key themes emerged: a) biculturality; b) resistance to identity label; and, c) the intersection of bilingualism and grammatical accuracy.

During their discussions on biculturality, students quickly came to consensus. Their collective understanding of biculturality was articulated as the intersection of linguistic aptitude, in this case in Spanish, and ‘living’ the target culture. While substantial emphasis was placed on

some level of linguistic ability, what never emerged as negotiable was ‘living’ the target culture. In other words, language was important. However, merely speaking the language was not a sufficient precursor to biculturalism for the students and I had to persuade and convince students that their language skills were excellent. In discussions around this point, almost all students raised examples of their U.S. Spanish teachers. These Spanish teachers seemed to have some degree of linguistic aptitude. However, most of them did not ‘live’ the culture. An area for future research could be to push harder on this. For example, what of the Latino/a who “lives the culture;” i.e., lives the values of being Latino/a but who does not speak the language? How does such a person fit into the paradigm of biculturalism? These questions pose an interesting point on how complex the topic of being bicultural is for high school students and how teachers and students could tackle this topic from an educational standpoint.

Another key finding in the section of identity was the students’ consistent and outright resistance of labels. In both written responses and during class discussions, the workshop participants expressed their discomfort within having to fit into a mainstream, accepted identity label in the United States. Students expressed this discomfort when I asked them to define themselves or to choose a label to describe who they were. The label “Latinx” could not encompass students’ complex identities. According to the students, none of the labels fully encapsulated their multiple intersecting identity domains. What they sought was a ‘label’ or a means to encapsulate their parents’ origin, their nationality(ies), their linguistic abilities and cultural traditions. Simple terms that centered exclusively on nationality, immigration status, or ethnicity were not complex enough to capture the students’ understanding of their respective identities.

Finally, the discussions we had in the workshop evidenced that some students conceptualized themselves as bilingual children. However, once this topic was more explored in class, some of these students were confused with the term. They struggled to see bilingualism as a spectrum. Rather, bilingualism was expressed as a dichotomy. On one side a person was ‘perfect’ and ‘accurate’ when using two languages in reading, writing, speaking and listening and on the other side, a person was not capable of doing these tasks. Bifurcating the concept of bilingualism in this manner resulted in some students not considering themselves as bilingual due to their less-than-perfect grammar. In other words, they had to improve their grammar knowledge and speak ‘perfect’ Spanish to identify as bilingual. Subsequent discussions further explored bilingualism as a continuum rather than as a dichotomy. The participants in this study viewed language as “perfect form” rather than as productive communication. Students did not see bilingualism as a spectrum of linguistic and cultural competencies but as having to be ‘grammatically perfect’ in two languages. This finding is tied Potowski’s (2012) notion of HLLs as a unique group of learners given the fact that they are U.S. Spanish speakers as opposed to monolinguals or Spanish speakers from other countries. Thus, a “hyphenated American” is now more common than in past discourses, and HLLs are now more inclined to use terms such as “Mexican-American” and “Asian-American” amongst others.

## **6.2 IMPLICATIONS FOR PRACTICE**

This study underscored the importance of implementing a course dedicated to Spanish heritage language learners. This is a very unique group of language learners given the range of proficiency language levels they have and the schooling experiences they have had. HLLs are a

very heterogeneous group of learners and this variety should be appreciated by teachers and administrators. From this research, foreign language teachers could replicate some or even all aspects of this academic workshop in their school settings. In particular, there are three key implications for practice that result from this study. First, there are many possible variations of this heritage workshop that could be implemented, depending on the number and identity of the students. Subsequently, explicit instruction yielded some positive changes and development for the HLLs academic texts.

Currently, most HLLs in a language classroom are pulled out from standard instruction, given a book, and instructed to do a linguistic task on their own. Clearly, teaching a heritage language section of students requires time, training, resources, and political will. However, and notwithstanding the dynamics in any given classroom, it can be achieved. One of the main implications for practice based on the findings of this study is that the genre-based approach is incorporated in heritage language classes. As this research illustrated, the genre-based approach is an alternative method to teach writing in language classes. Genre-based approach supports HLLs in building on their interpersonal style of everyday communication to a higher level of abstraction as well as to incorporate the use of academic registers in their language.

Second, as the findings from this study demonstrate that the genre-based approach and the classroom discussions on cultural identities were an effective pedagogical practice. As a result of this design, the HLLs further developed their advanced literacy practices in Spanish. The 10 HLL participants in this study were in many ways representative of HLLs across the United States. For example, these students came from various cultural groups with varying levels of Spanish proficiency, and they also had diverse formal educational backgrounds. Moreover, there was a continuum of development of their Spanish literacy practices. In spite of these

differences in gender, socio-economic status, level of education, the common denominator between 90 percent of the HLL participants was that they further developed in their heritage language.

This study also provides a HL curriculum that supports students' language proficiency and allows students to talk about their own identities and how they are shaped by their schooling experiences. The lesson plans included in this study could serve as a template for foreign language teachers who would like to differentiate their instruction in their classrooms and who would like to provide a different framework to Spanish HLLs. In terms of identity, the curriculum exposes Spanish HLL students to short and easy readings from Latinx authors who describe the theme of identity in different ways. These readings allow students to feel identified with the experiences of others while discussing their own experiences in the United States.



### **6.3 LIMITATIONS OF THE STUDY**

There were two major limitations of this study. First, the 10 Saturday classes were spread out over the course of four months. The classes started in December and concluded in March. We took a break over the holiday season in December and we took another break for spring break in March. If I were to replicate this study, I would conduct it over a longer timeframe and I would try to look for students in schools where Latinx students constitute a large number of the student body.

#### **6.3.1 Time Constraints**

The present study took place over 10 Saturdays starting on December 9, 2017 and ending on March 3, 2018. Given the timeframe of this study, it was not possible to explore the long-term results of an academic unit using the Genre-based approach to develop students' academic literacy. Students also talked about their own perceptions about the study and they stated that the workshop should have been taught all year around. In addition, the lived experience of the teacher could be more deeply described and documented as to understand the challenges faced when teaching the genre and the demands that each genre has when working with a group of diverse language learners. Any long-term change in the teacher's practice based on his/her knowledge of genre could also be determined.

## 6.4 FUTURE RESEARCH

Having genre-based curricular materials available would have made the implementation of the academic unit easier. That is, having access to a unit in Spanish for introducing the social purpose of the genre of biographies in which students inform the reader about the main events of someone else's life. Moreover, the availability of texts in the target language about the topic (e.g., biographies and memoirs) to use in the building the field lessons would have facilitated the implementation of the workshop classes. Finally, it would have been easier for me to use an already-made assessment tool to assess students' texts instead of having to design and to adapt several assessment rubrics that other teachers have used.

In other words, the potential for the use of the genre-based approach in the foreign language classes or in Spanish for HLLs courses would depend on the availability of curriculum, including all of the necessary materials for guiding students through each stage of the teaching and learning cycle (Rose & Martin, 2012). Specifically, this curriculum would include different genres such as academic essays, memoirs, book reviews, e-mails, among others. These academic units would be built around a thematic topic and would include texts that would help the students build the field around a particular genre. In addition, these materials would need to be aligned with current foreign language standards, ACTFL (American Council of Teachers of Foreign Language) so that teachers could create interpersonal, presentational and interpretive tasks using the target language. In summary, materials should be easily accessible for teachers to use as models, and training on how to implement a functional linguistic approach to writing instruction should be available.

## **7.0 POSITIONALITY**

As a native Spanish speaker and an immigrant in the United States, I learned a lot from these students and their experiences. I have been teaching Spanish as a foreign language for over 7 years in the U.S. and I have taught Spanish for Heritage Language Learners for the past five years. I have seen how these HLLs struggle with language classes and how simple they were for them. Students felt bored and unmotivated in these classes. Thus, I became very interested in ways that I could engage them more in my class and look for topics that students would like to discuss in class while they use Spanish. In this academic workshop, I had to constantly remind the participants that they were very smart and had unique talents in terms of languages. I also reminded them how fortunate they were about being bilingual and bicultural and I taught them to embrace their accents in Spanish if any. I was honest with them about how my experience in this country has been, so they could see that it is possible to have dreams and use their assets in terms of language and culture to accomplish them.

## **7.1 DEMONSTRATION OF EXCELLENCE**

My study addressed a pervasive problem in foreign language classes across the United States: how to teach HLLs. Spanish high school teachers are teaching in more diverse classrooms than ever. A lot of these students are Spanish heritage language learners who attend foreign language

classes with a more advanced linguistic repertoire due to a lack of programming for HLLs. The foreign language curriculum is still geared towards foreign language learners instead of having a differentiated curriculum to meet the needs of heritage speakers.

This research study could be useful to foreign language curriculum directors, foreign language teachers, school directors and researchers. I designed the lessons based on the short texts that students read. These lessons are considered a product for schools that would be interested in adopting this workshop as part of their school day or as an after-school club for Spanish heritage language learners. A second product of this dissertation was the writing assessment tool that was utilized to evaluate the pre and post-tests of students' texts. Therefore, administrators and/or teachers could use this curriculum and its lesson plans as a base for a program dedicated to Spanish heritage learners who would like to advance their linguistic skills, in particular, in writing. Given that the lessons were already designed and adaptable to HLLs, teachers would be more likely to use them in their school contexts. Upon concluding this research, I am planning to share my findings and instructional recommendations to the 45th International Systemic Functional Congress–ISFC18 and spread the learnings of this experience in a teachers' workshop at this event.

In addition to the products described previously, I anticipate that my study can influence the field of foreign language education in the way that teachers perceive Heritage Learners. HLLs are students who are bring new and special resources to the classroom. Teachers have the opportunity to build on their already-acquired language skills.

## APPENDIX A

### LESSON PLANS

#### Lesson Plans

#### Writing Academic Workshop for Spanish Heritage Language Learners

**Dates: December 9<sup>th</sup> – March 10<sup>th</sup> 2018**

Day	Activities	Materials
Day 1 10:00 – 12:00pm	<p>This is the first day of the workshop. The class will take place in Posvar Hall in room 4130. Students will be introduced to the format of the workshop and the goals of the class. Given that the students don't know each other and they are from different schools, the teacher will have two activities planned to get to know each other.</p> <ul style="list-style-type: none"> <li>▪ The teacher will pass out some skittles to each student in a napkin and each student will have to say something about himself or herself</li> </ul>	<ul style="list-style-type: none"> <li>➤ Skittles</li> <li>➤ Projector</li> <li>➤ Laptop</li> <li>➤ Survey</li> <li>➤ Writing proficiency of HLLs background questionnaire adapted from</li> </ul>

	<p>according to the number of skittles he/she receives. The teacher will model this activity (20 minutes)</p> <ul style="list-style-type: none"> <li>▪ Then, students will receive a survey adapted from the center for integrated language communities in which they will complete questions about their usage of Spanish outside their home. (15 minutes)</li> <li>▪ In groups of three, students will be given two questions about their experience as Latinxs learning Spanish in schools and they will discuss it with their classmates and then be ready to share (20 minutes) <ol style="list-style-type: none"> <li>1. ¿Cómo te sientes usando tu lengua de herencia en las clases de tu escuela?</li> <li>2. ¿Sientes que es importante ser bilingüe? Si tu respuesta es afirmativa, da ejemplos.</li> </ol> </li> <li>▪ After a short break, students will receive a short poem about the significance of students' names and who they are. The teacher will read this out loud and students will have some time in small groups to discuss the poem. (15 minutes)</li> <li>▪ Then, as whole group we will talk about the</li> </ul>	<p>the center for integrated language communities</p> <ul style="list-style-type: none"> <li>➤ Where you from? By Gina Valdés</li> <li>➤ Pencils</li> <li>➤ Folders</li> </ul>
--	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

	<p>setting, the context, the participants of the story and students will write a short poem following the model provided to them. (15 minutes)</p> <ul style="list-style-type: none"> <li>▪ Closing: The teacher will ask students how they thought the workshop was and the expectations for next class as well as the teacher will pick up all the materials and folders. Announcements will be given.</li> </ul>	
--	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

Day	Activities	Materials
Day 2 December 16 <sup>th</sup> 10:00 – 12:00pm	<p>This is the second day of the workshop. The class will take place in Posvar Hall in room 4130.</p> <ul style="list-style-type: none"> <li>▪ Warm-up activity: Students will go around the room finding classmates who have similar hobbies as themselves. This is a version of the activity ‘Find someone who’ (15 minutes)</li> <li>▪ Then, the teacher will talk about the main topic for the day. The topic: Biographies. The teacher will ask students when they have read or seen a biography and why they are important. Also, the teacher will ask students if they have ever written a biography before (15 minutes)</li> </ul>	<ul style="list-style-type: none"> <li>➤ Projector</li> <li>➤ Laptop</li> <li>➤ Pencils</li> <li>➤ Folders</li> <li>➤ Book ¡Sí! Somos latinos by Alma Flor Ada e Isabel Campo</li> </ul>

	<ul style="list-style-type: none"><li>▪ After a short discussion, students will receive a piece of paper with instructions or they can type their answer if they want to. The prompt of this activity that would count as the pre-test of the study is: (30 minutes)</li><li>3. Escoge un miembro de tu familia que conozcas como tu madre, padre, tío, tía, hermano, hermana ó un personaje ficticio y escribe una corta biografía en español sobre esa persona</li><li>4. En esta biografía corta no te olvides de mencionar: lugar de nacimiento, cosas que él ó ella haya hecho en su infancia, sus estudios y/o sus trabajos y tu opinión sobre esta persona y porque la escogiste.</li><li>▪ After a short break, students will receive a short poem about the importance of a name. The poem is titled: <i>Me llamo José Miguel, no Joe, no Mike</i>. The teacher will read this out loud and students will have some time in small groups to discuss the reading. (15 minutes)</li><li>▪ Then, as whole group we will talk about the setting, the context, the participant of the story</li></ul>	
--	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--



	<p>and students will answer the questions in a handout. (15 minutes)</p> <ul style="list-style-type: none"> <li>▪ Closing: The teacher will ask students how they thought the workshop was and the expectations for next class as well as the teacher will pick up all the materials and folders. Announcements will be given.</li> </ul>	
--	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

<b>Day</b>	<b>Activities</b>	<b>Materials</b>
Day 3 January 6 <sup>th</sup> 2018 10:00 – 12:00pm	<p>This is the third day of the workshop. The class will take place in Posvar Hall in room 4130.</p> <ul style="list-style-type: none"> <li>▪ Warm-up activity: Students will watch a short video called “soy me” from Bomba stereo and they will be asked about their own reaction to the video (15 minutes)</li> <li>▪ Then, the teacher will talk about the main topic: ¿Latinos o hispanos?: un debate sobre la identidad (page 59) of the Conversaciones escritas book. The teacher will ask students if they have ever written something about their own name and the importance of this in</li> </ul>	<ul style="list-style-type: none"> <li>➤ Projector</li> <li>➤ Laptop</li> <li>➤ Pencils</li> <li>➤ Folders</li> <li>➤ Conversaciones escritas</li> <li>➤ Handout</li> <li>➤ Video from Bomba estereo</li> </ul>

	<p>relation to their own identity (15 minutes)</p> <ul style="list-style-type: none"><li>▪ After a short discussion, students will watch a short video about the difference between Latinxs and Hispanics and they will then receive a handout with a short reading about what famous Latinxs say about this debate (30 minutes)</li><li>▪ After a short break, students will read the story about what others say about this debate and they will spend the rest of the class researching about each of the names mentioned in the reading.</li><li>▪ Then, they will take notes for each individual of the reading. They will research about where they were born, what they have done, and they will write their own opinion about each of these individuals.</li><li>▪ Closing: The teacher will ask students to re-read the story and continue adding details to their own characters.</li></ul>	
--	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

Day	Activities	Materials
Day 4 January 13 <sup>th</sup> 10:00 – 12:00pm	<p>This is the fourth day of the workshop. The class will take place in Posvar Hall in room 4130.</p> <ul style="list-style-type: none"> <li>▪ Warm-up activity: Students will complete the linguistic biography with the teacher’s support (15 minutes)</li> <li>▪ Then, the teacher will have a kahoot game with questions about Frida. (15 minutes)</li> <li>▪ After a short discussion, students will be asked to tell the teacher what they know about Frida Kahlo and if they have read about this famous painter. Students will then organize Frida’s biography that will be given to them, Students will have to pay attention to connectors and to the layout of a biography. A short discussion will follow this activity (30 minutes)</li> <li>▪ After a short break, the teacher will be working on the teaching cycle. The first stage will be ‘building knowledge of the field’ (topic). The focus here is what students will write about. Thus, students will use activities and information given to them to complement the information about</li> </ul>	<ul style="list-style-type: none"> <li>➤ Projector</li> <li>➤ Laptop</li> <li>➤ Pencils</li> <li>➤ Folders</li> <li>➤ Frida Kahlo activity</li> <li>➤ Handout</li> </ul>

	<p>Frida's life</p> <ul style="list-style-type: none"> <li>▪ Then, the teacher will be modeling and deconstructing the genre. In this stage, the teacher aims to build up students' understanding of the purpose, overall structure and language features of biographies.</li> <li>▪ After, I will be working on stage 3 joint construction. Students will be thinking about writing their own biography with the notes that they have been taking about Frida Kahlo.</li> <li>▪ Finally, students will be ready for the final stage: independent writing. Students will be writing their own text about Frida following the model provided by the teacher.</li> <li>▪ Closing: The teacher will collect students' notes and a short answer about the importance of using this model when writing independently.</li> </ul>	
--	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

<b>Day</b>	<b>Activities</b>	<b>Materials</b>
Day 5 January 20 <sup>th</sup> 10:00 – 12:00pm	This is the fifth day of the workshop. The class will take place in Posvar Hall in room 4130. <ul style="list-style-type: none"> <li>▪ Warm-up activity: Students will listen to a song</li> </ul>	<ul style="list-style-type: none"> <li>➤ Projector</li> <li>➤ Laptop</li> <li>➤ Pencils</li> <li>➤ Folders</li> </ul>

	<p>and completing a handout (15 minutes)</p> <ul style="list-style-type: none"> <li>▪ After a short discussion of what we did last class, students will be asked to tell the teacher what they remember about Frida Kahlo and if they have read about this famous painter. Students will then complete a handout summarizing the details for each part of a biography. Students will have to pay attention to connectors and to the layout of a biography. A short discussion will follow this activity (30 minutes)</li> <li>▪ After a short break, the teacher will be working on the teaching cycle.</li> <li>▪ Then, the teacher will be modeling and deconstructing the genre. In this stage, the teacher aims to build up students' understanding of the purpose, overall structure and language features of biographies.</li> <li>▪ After, I will be working on stage 3 joint construction. Students will be thinking about writing more details on Frida's biography with my support.</li> <li>▪ Closing: The teacher will collect students' notes and a short answer about the importance of using</li> </ul>	<ul style="list-style-type: none"> <li>➤ Frida Kahlo activity</li> <li>➤ Handout</li> </ul>
--	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------

	<p>this model when writing independently.</p>	
--	-----------------------------------------------	--

Day	Activities	Materials
Day 6 January 27 <sup>th</sup> 10:00 – 12:00pm	<p>This is the sixth day of the workshop. The class will take place in Posvar Hall in room 4130.</p> <ul style="list-style-type: none"> <li>▪ Warm-up activity: Students will be asked to make a list of what information is included when writing a biography (15 minutes)</li> <li>▪ Then, the teacher will talk about the main topic: Biographies. The teacher will ask students if they have ever written a biography before for any class</li> <li>▪ After a short discussion, students will watch a short video about María Izquierdo, a famous painter who was very similar to Frida Kahlo</li> <li>▪ After a short break, students will read Izquierdo’s biography</li> <li>▪ Then, they will take notes about her biography. They will research more about this character and write a short note on their thoughts</li> <li>▪ Closing: The teacher will ask students to re-read the bio and continue adding details to her</li> </ul>	<ul style="list-style-type: none"> <li>➤ Projector</li> <li>➤ Laptop</li> <li>➤ Pencils</li> <li>➤ Folders</li> <li>➤ Izquierdo’s bio</li> <li>➤ Handout</li> </ul>

	biography.	
--	------------	--

Day	Activities	Materials
Day 7 February 3 <sup>rd</sup> 10:00 – 12:00pm	<p>This is the seventh day of the workshop. The class will take place in Posvar Hall in room 4130.</p> <p>This is the eighth day of the workshop. The class will take place in Posvar Hall in room 4130.</p> <ul style="list-style-type: none"> <li>▪ Warm-up activity: Students will play a game similar to categories in which they have to think about words in Spanish according to the letter that the teacher says (15 minutes)</li> <li>▪ Then, the teacher will show a short video about a Mexican American teenager living in Columbus, Ohio. Students will take notes about this video and we will have a short discussion (30 minutes)</li> <li>▪ After a short break, students will be directed to organize their character's biography in the layout given to them prior to this class, they will be organizing their information in the three parts according to the information they gathered</li> </ul>	<ul style="list-style-type: none"> <li>➤ Projector</li> <li>➤ Laptop</li> <li>➤ Pencils</li> <li>➤ Folders</li> <li>➤ Reading from ¡Sí! Somos latinos pages 38-41</li> <li>➤ Handout</li> </ul>

	<p>from their family members. They will be encouraged to audio record their relatives and they can listen to this and summarize it in their papers (45 minutes)</p> <ul style="list-style-type: none"> <li>▪ Then, students will be giving a short summary of what they have accomplish in the workshop that day and they will also be asked to write a short response of their opinion about if they think it was useful the way in which the teacher explain the cycle of teaching when writing.</li> <li>▪ Closing: The teacher will ask students to continue working on their biographies</li> </ul>	
--	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

<b>Day</b>	<b>Activities</b>	<b>Materials</b>
Day 8 February 24 <sup>th</sup> 10:00 – 12:00pm	<p>This is the eighth day of the workshop. The class will take place in Posvar Hall in room 4130.</p> <ul style="list-style-type: none"> <li>▪ Warm-up activity: Students will play a vocabulary game similar to heads-up (15 minutes)</li> <li>▪ Students will listen to a short podcast about Latinx identity of a Mexican American student</li> </ul>	<ul style="list-style-type: none"> <li>➤ Projector</li> <li>➤ Laptop</li> <li>➤ Pencils</li> <li>➤ Folders</li> </ul>



	<p>in Ohio. A short discussion will follow this activity.</p> <ul style="list-style-type: none"><li>▪ Then, the teacher will summarize the stages of writing when working on Frida Kahlo’s biography and she will revise students’ draft and work on feedback while the students are working on writing their own papers. Ideally, they will be typing their biographies (30 minutes)</li><li>▪ The teacher will encourage students to work in groups of three and share what they have so far. Then, students will make adjustments as they see fit (15 minutes)</li><li>▪ After a short break, students will be directed to organize their character’s biography in the layout given to them prior to this class, they will be organizing their information in the three parts according to the information they gathered from their family members. They will be encouraged to think about the details and content needed in each stage of their biography.</li><li>▪ Then, the teacher will give them some details about the final workshop day for the following</li></ul>	
--	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

	<p>class. She will explain the format of interviews and how they will be asked in small groups how this workshop impact their own identity and the skills to write academic texts not only in Spanish but in English as well</p> <ul style="list-style-type: none"> <li>▪ Closing: The teacher will ask students to continue working on their biographies and to bring a digital picture for the final class, they will also be asked to bring something to share for the final class.</li> </ul>	
--	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

<b>Day</b>	<b>Activities</b>	<b>Materials</b>
Day 9 March 3 <sup>rd</sup> 10:00 – 12:00pm	<p>This is the ninth day of the workshop. The class will take place in Posvar Hall in room 4130.</p> <ul style="list-style-type: none"> <li>▪ Warm-up activity: Students will share some challenges they are having about their own writing assignment. As a group we will discuss the challenge and how we can better overcome them (15 minutes)</li> <li>▪ Then, the teacher will summarize the stages of writing when working on Frida Kahlo’s biography and she will revise students’ draft</li> </ul>	<ul style="list-style-type: none"> <li>➤ Projector</li> <li>➤ Laptop</li> <li>➤ Pencils</li> <li>➤ Folders</li> </ul>

	<p>and work on feedback while the students are continue working on writing their own papers. Ideally, they will be typing their biographies (30 minutes)</p> <ul style="list-style-type: none"><li>▪ The teacher will encourage students to work in groups of three and share what they have so far. Then, students will make adjustments as they see fit (15 minutes)</li><li>▪ After a short break, students will be directed to organize their character’s biography in the layout given to them prior to this class, they will be organizing their information in the three parts according to the information they gathered from their family members. They will be encouraged to audio record their relatives and they can listen to this and summarize it in their papers. Today, they will finish typing their biographies (45 minutes)</li><li>▪ Then, the teacher will give them some details about the final workshop day for the following class. She will explain the format of interviews and how they will be asked in small groups how this workshop impact their own identity and the</li></ul>	
--	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

	<p>skills to write academic texts not only in Spanish but in English as well</p> <ul style="list-style-type: none"> <li>▪ Closing: The teacher will ask students to continue working on their biographies and to bring a digital picture for the final class, they will also be asked to bring something to share for the final class.</li> </ul>	
--	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

<b>Day</b>	<b>Activities</b>	<b>Materials</b>
Day 10 March 10 <sup>th</sup> 10:00 – 12:00pm	<p>This is the tenth day of the workshop. The class will take place in Posvar Hall in room 4130.</p> <ul style="list-style-type: none"> <li>▪ Warm-up activity: Students will share their biographies with their classmates in small groups (15 minutes)</li> <li>▪ Then, the teacher will divide the classroom in groups of 6 (2 groups) and she will conduct interviews asking five questions to the students (See interview questions)</li> <li>▪ While the teacher is interviewing the first group, the other group is working on their final drafts</li> <li>▪ After a short break, the second group will be</li> </ul>	<ul style="list-style-type: none"> <li>➤ Projector</li> <li>➤ Laptop</li> <li>➤ Pencils</li> <li>➤ Folders</li> </ul>

	<p>interviewed.</p> <ul style="list-style-type: none"><li>▪ Then, the teacher and students and parents will have a small fiesta at the end of the workshop and students will be asked to read the biographies to the parents. Light refreshments will be given</li><li>▪ Closing: The teacher will give a certificate to the students for attending the workshop</li></ul>	
--	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

## APPENDIX B

### LESSON PLANS MATERIALS

#### *Where You From?*

*by Gina Valdés*

*Soy de aquí  
y soy de allá  
from here  
and from there  
born in L.A.  
del otro lado  
y de éste  
crecí en L.A.  
y en Ensenada  
my mouth  
still tastes  
of naranjas  
con chile  
soy del sur  
y del norte*

*crecí zurda  
y norteada  
cruzando fron  
teras crossing  
San Andreas  
Tartamuda  
Y mareada  
where you from?  
soy de aquí  
y soy de allá  
I didn't build  
this border  
that halts me  
the word fron  
tera splits  
on my tongu*

**De dónde yo soy**  
**Poema adaptado por Levi Romero, inspirado por George Ella Lyon**

Yo soy de \_\_\_\_\_ (un artículo básico/normal en tu casa) de  
\_\_\_\_\_ y \_\_\_\_\_ (productos o  
artículos de tu casa) \_\_\_\_\_ (descripción de tu casa)  
\_\_\_\_\_ (un detalle de tu hogar- oler, saber, sentir) Soy  
de \_\_\_\_\_ (una planta, una flor, algo natural)  
\_\_\_\_\_ (planta o árbol cerca de tu casa) Cuyas hojas  
recuerdo como si fueron mis propias.

Yo soy de \_\_\_\_\_ de \_\_\_\_\_  
y \_\_\_\_\_  
\_\_\_\_\_. Soy de  
\_\_\_\_\_  
\_\_\_\_\_. Cuyas hojas recuerdo como si fueron mis  
propias.

## APPENDIX C

### READINGS

#### LECTURA 2

#### *¿Latinos o hispanos?: un debate sobre la identidad*

Fuente: The Washington Post

- (1) La poeta y novelista mexicana-americana Sandra Cisneros entró a la librería Valenzuela y pensó que había descubierto un tesoro. Era uno de los pocos vendedores de libros independientes en San Antonio, y encima, dijo que el nombre le había llamado mucho la atención. Pero en tan sólo unos minutos, su ánimo cambió. Un empleado inocentemente usó una palabra para describir una sección de libros, que hizo que la piel de Cisneros se le erizara: “Usó la palabra *hispano*”, dijo Cisneros con indignación. “Quería preguntarle, ¿por qué usa usted esa palabra? La gente que usa esa palabra no sabe por qué la está usando. Para mí es como un nombre de esclavos. Soy *latina*”.
- (2) Esa declaración, “soy latina”, está resonando más y más a través de la vasta y diversa población que habla español, que ha sobrepasado a los afroamericanos como la minoría étnica más grande de la nación. También se está agudizando un debate algo oculto, pero contencioso, sobre cómo el grupo debería identificarse a sí mismo: *hispano* o *latino*. El debate se incrementa y sale a relucir dondequiera que los hablantes de español se reúnen. Salió a relucir el mes pasado en la convención del Consejo Nacional de la Raza en



Sandra Cisneros

Figure 3: ¿Latinos o Hispanos?: Un debate sobre la identidad



- Austin. Internet está repleto de artículos y trabajos con posiciones ideológicas sobre el asunto. Algunas organizaciones cívicas con la palabra *hispano* en sus títulos han resistido las revueltas por miembros activistas que buscan reemplazar la palabra por la palabra *latino*.
- (3) Cisneros se negó a aparecer en la portada de la revista *Hispanic* al principio de este año debido a su nombre. Cedió sólo después de que los editores accedieran a dejarla posar con un enorme tatuaje en su bíceps que decía "Pura Latina". Otro escritor mexicano-americano, Luis J. Rodríguez, sólo a regañadientes aceptó un premio de una organización *hispana* "porque no soy hispano", dijo.
  - (4) Algunos consideran este tema un insignificante desacuerdo sobre palabras que se está inflando fuera de proporciones. Pero otros creen que tales etiquetas pueden cambiar el curso de un pueblo, así como los defensores del *Black Power* lo demostraron cuando lograron cambiar el término *negro* durante su cruzada por su autodeterminación en medio del movimiento de los derechos civiles a mediados de la década de 1960. A pesar de que los términos *hispano* y *latino* se han usado de manera intercambiable por décadas, los expertos que estudian sus significados dicen que estas palabras trazan las líneas de origen y de parentesco de los hablantes de español a diferentes grupos en partes opuestas del mundo.
  - (5) Los hispanos proceden en su mayoría de los blancos de la península ibérica que incluye España y Portugal, mientras que los latinos son descendientes de los indígenas nativos morenos de Estados Unidos y del Caribe conquistados por España hace siglos. *Latino-hispano* es una categoría étnica en la cual la gente puede ser de cualquier raza. Son blancos, como el boxeador mexicano-americano Oscar de la Hoya, y negros, como el jugador dominicano de béisbol Sammy Sosa. También pueden ser amerindios y asiáticos. La gran mayoría es una mezcla de distintas razas. Más del 90% de las personas que declararon que son "de alguna otra raza" en el Censo del 2000 se identificaron como hispanos o latinos.
  - (6) "Como poeta, soy especialmente sensible al poder que tiene una palabra", dijo Cisneros. "No es una palabra. Es una forma de mirar al mundo. Es una manera de mirar el significado". Pero Duard Bradshaw, presidente panameño de la Asociación Nacional Hispana de Abogados, tiene una opinión diferente. "Te voy a decir por qué me gusta la palabra *hispano*. Si usamos la palabra *latino*, excluimos a la península ibérica y a los españoles. La península ibérica es de donde venimos, todos tenemos un poco de ese pequeño hilo que proviene de España".
  - (7) Un estudio llevado a cabo el año pasado por el Pew Hispanic Center de Washington encontró que casi toda la gente de procedencia hispanohablante se identifica a sí misma primeramente con su lugar de origen nacional. Cuando se les preguntó cómo describían a la comunidad en general, el 53% dijo que ambas palabras *hispano* y *latino* los definen. Un grupo sustancial pero pequeño, un 34%, favoreció el término *hispano*. El grupo más pequeño, el 13% dijo que preferían el término *latino*. Una encuesta hecha por la revista *Hispanic Trends* produjo conclusiones similares.
  - (8) Pero los defensores del término *latino* se mantuvieron firmes. "El hecho de que se llame Pew Hispanic Center nos dice algo", dijo Fernando Guerra, director mexicano-americano del Centro de Estudios sobre Los Ángeles en la Universidad Loyola de Marymount. "El hecho de que la palabra *hispano* esté en el nombre de la organización perjudicó la encuesta".
  - (9) Al término *hispano* le dio prominencia el gobierno de Nixon hace más de 30 años cuando se añadió al cuestionario del Censo en 1970. Para el Censo de 1980, *hispano* se había fijado como el término oficial del gobierno, que aparecía no sólo en el Censo sino en todo documento oficial, como las solicitudes de empleo federales, estatales y municipales; de asistencia pública; y de inscripción para las escuelas. "Es un gran regalo que el gobierno de Estados Unidos nos dio", dijo Vincent Pinzón, el presidente colombiano y fundador de la Fundación de las Américas. "Si quieres adquirir músculo político en este país, y dices que eres sólo argentino o colombiano, no tienes ninguno".



- (10) Pero los activistas mexicano-americanos en California y puertorriqueños en Nueva York no quedaron muy satisfechos. Prefieren un término que incluya a los indígenas morenos nativos, quienes consideran la fuente de sus lazos sanguíneos. “*Hispano* no funciona para mí, porque se refiere a la gente de España”, dijo Rodríguez. “Yo soy mexicano, y fuimos conquistados por gente de España, así que es un poco un insulto”. La opinión de Rodríguez es típica de los mexicano-americanos en Los Ángeles, el epicentro de inmigrantes de México y del movimiento de los derechos chicanos. Se cree que el término *chicano* se originó como una jerga coloquial para describir a los inmigrantes refugiados de la Revolución Mexicana. Luego evolucionó para definir a los mexicano-americanos reformadores y activistas, así como a trabajadores de las granjas y otros trabajadores que vivían en la miseria, mientras trabajaban duro por un sueldo bajo. Y según se unían al movimiento activistas de otros países, *latino* se adoptó como un término de cobertura. “En L.A., si alguien dice que es *hispano* y no es de la Costa Este, uno empieza a cuestionarlo”, dijo Guerra, profesor de Loyola Marymount. “Quiere decir que no creció en un vecindario latino”.
- (11) En Washington, donde está localizado el Pew Hispanic Center, los salvadoreños predominan dentro de la población local centroamericana. Dicen “somos latinos”, de acuerdo con José Ramos, director del Comité Cívico Unido Salvadoreño-Americano. “*Hispano* es una categoría para el Censo, es una formalidad. Para mí, el término correcto es *latino*. Identifica a la gente que habla el mismo idioma, gente que comparte una visión del significado histórico de nuestra comunidad. Yo soy salvadoreño y soy latino”. Pero los cubanos en Miami, los mexicano-americanos conservadores en Texas y un grupo de descendientes de españoles en Nuevo México están entre los grupos que fuertemente se identifican como *hispanos*.
- (12) El desacuerdo sobre estas dos palabras es una molestia para algunos. Cuando el tema salió en la reunión anual del Consejo Nacional de La Raza, la vocera del grupo, la cubana-americana Lisa Navarrete lo rechazó. “Tenemos tantos temas importantes en los que hay que trabajar, no debemos molestarnos con estas nimiedades”. Es muy cierto que la comunidad enfrenta retos desalentadores: un alto desempleo, un índice astronómico de deserción escolar y una oposición fuerte a las reformas inmigratorias.
- (13) Pero la cuestión no va a desaparecer. Hace algunos años, el grupo de Bradshaw, la Asociación Nacional Hispana de Abogados en Washington, tuvo que luchar contra una resolución de un grupo de miembros para quitar la palabra *hispano* de su nombre y reemplazarla con la palabra *latino*. El semestre pasado, algunos estudiantes en la Universidad Metodista del Sureste en Dallas debatieron si cambiar el nombre de los servicios para estudiantes hispanos. Y al principio de este año, Cisneros (la autora que aborrece la palabra *hispano*) se rehusó a aceptar un premio de una organización que emplea el término *hispano*.
- (14) En la librería que visitó Cisneros, el dueño Richard Martínez no sabía qué pensar. “No sé qué es lo correcto”, dijo. “Soy mexicano, latino, hispano, lo que sea. Sé quienes eres. Ten orgullo como todos los demás”.



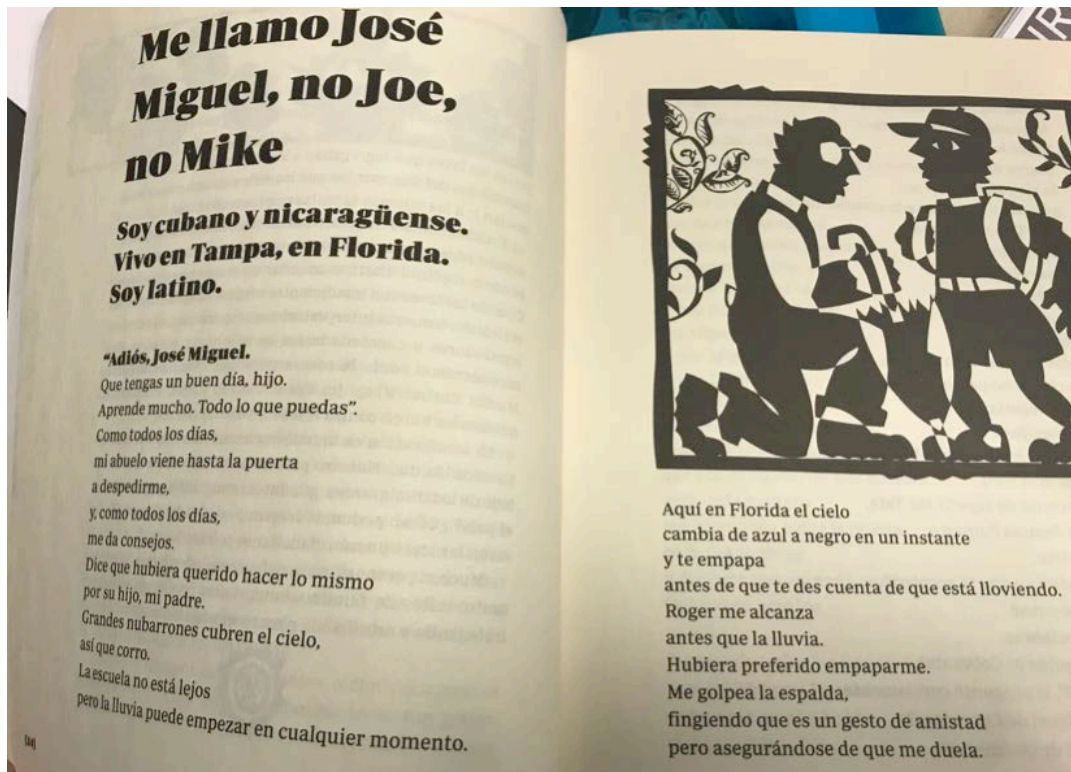
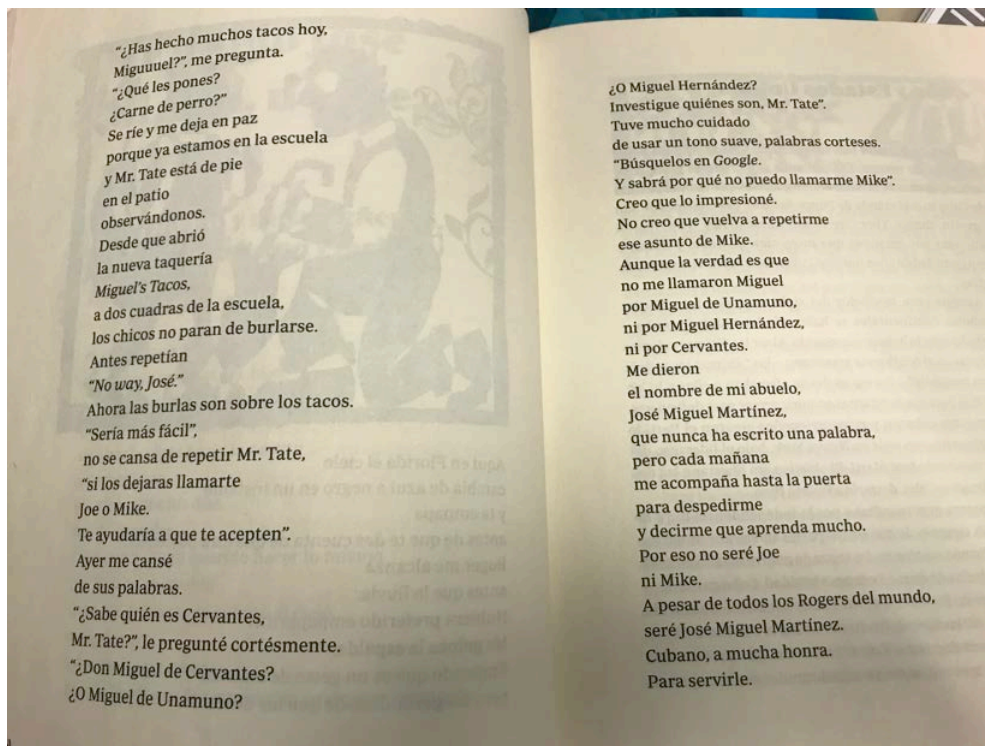


Figure 4: Poem: Me llamo José Miguel, no Joe, No Mike



## APPENDIX D

### BIOGRAPHIES

1. ¿Conoces a la pintora mexicana Frida Kahlo? Aquí tienes su biografía. Ordénala.

A. ADEMÁS, en 1950 fue operada siete veces de la columna vertebral, por lo que tuvo que pasar nueve meses en el hospital. Tres años después se organizó su primera exposición individual en México a la que llegó literalmente postrada en su cama a pesar de las prohibiciones de su médico.

B. este accidente influyó de manera negativa en sus relaciones conyugales. A los 20 años conoció al pintor Diego Rivera, con quien poco después se casó. Tras el matrimonio se trasladaron a EEUU y estando en Detroit Frida sufrió uno de sus primeros abortos. Poco tiempo después, decidió regresar a “su querido México”.

C. EN CONSECUENCIA, las continuas infidelidades la llevaron a divorciarse en 1939. SIN EMBARGO, un año más tarde volvió a contraer matrimonio con Rivera y se instalaron en la Casa Azul, si bien es cierto que la relación marital nunca volvió a ser la misma.

D. Magdalena Carmen Frida Kahlo Calderón nació el 6 de julio de 1907 en Coyoacán (México) y su vida estuvo marcada continuamente por los accidentes y la enfermedad. Con tan sólo seis años sufrió poliomielitis y como secuela su pie derecho quedó totalmente deformado. DESPUÉS,

E. FINALMENTE, en 1953 le amputaron la pierna derecha y, consecuentemente, sufrió fuertes depresiones. El 13 de julio de 1954 murió a los 47 años en la Casa Azul a causa de una embolia pulmonar. Sin embargo su popularidad y reconocimiento han ido creciendo desde aquel día y sus cuadros se han llegado a valorar hasta en 1,5 millones de euros.

F. a los 18 años sufrió un grave accidente de tráfico y su columna vertebral quedó dañada, por lo que gran parte de su vida la pasó postrada e ingresada en el hospital lo que se convirtió en su drama personal. ADEMÁS,

G. SIN EMBARGO, allí, su vida no fue mucho más fácil ya que tuvo que afrontar la infidelidad de su marido con su hermana Cristina, lo que la obligó a vivir en solitario, salpicada de romances con personajes como el escultor estadounidense Isamu Noguchi o el político León Trotski.

Figure 5: Frida Kahlo's biography

**María Cenobia Izquierdo Gutiérrez** nació el 30 de octubre de 1902 en San Juan de los Lagos, Jalisco y pasó su infancia en Torreón, Coahuila.

Su corto matrimonio comenzó cuando ella tenía sólo 14 años de edad, madre de dos hijos, dejó a su marido y se divorció en 1923.

En 1928 se matriculó en la Academia de San Carlos de la Ciudad de México, donde estudió con grandes maestros como el escritor Manuel Toussaint y el pintor Rufino Tamayo, con quien vivió desde 1929 hasta 1933, y quien le enseñó la técnica de la acuarela. Las obras producidas por Tamayo e Izquierdo a finales de 1920 y principios de los años 30 dan fe de una estrecha relación profesional.

En 1928 se matriculó también en la Escuela Nacional de Artes Visuales. Sus primeros trabajos se dedicaron a retratar a su familia y amigos, como el aclamado por la crítica "**Niñas Durmiendo**", realizado alrededor de 1930, una pintura de su hija y su sobrina.

Más tarde, abrazó a algunos de los principios del surrealismo.

La fantasía y la soledad son temas recurrentes en sus pinturas, así como las escenas de circo. Su mundo es femenino, íntimo y secreto. Su obra es una biografía pictórica que refleja en metáforas dentro de los límites del papel.

En 1929 realizó su primera exposición individual, en la Galería de Arte Moderno de la Ciudad de México. Un año más tarde, se convirtió en la primera mujer en presentar su trabajo en los Estados Unidos, una muestra organizada por el Centro de Arte de Nueva York. Esta primera exposición fue muy comentado en publicaciones de la época y la introducción del catálogo fue escrito por Diego Rivera, Director en esa época de la Escuela Nacional de Artes Plásticas, Rivero define a **María Izquierdo** como una de las personalidades más atractivas del mundo del arte y uno de los mejores elementos de la Academia, catalogándola como un valor seguro y concreto.

Ese mismo año, el Museo Metropolitano de Arte presentó una exposición de pinturas mexicanas que incluyeron obras de Rufino Tamayo, **María Izquierdo** y Diego Rivera.

En 1948, **María** sufrió la parálisis de la mitad de su cuerpo, lo que le impedía mover su brazo derecho, pero ella continuó su prolífica carrera usando sólo su brazo izquierdo.

Murió en diciembre de 1955, en la Ciudad de México.

## APPENDIX E

### INTERVIEW QUESTIONS

1. ¿Qué lenguas hablabas en casa cuando eras un(a) niño(a)? / What language(s) did you speak at home when you were growing up?
2. ¿Cómo te describes a ti mismo? (Clave: clase social, nacionalidad, raza, etnia, orientación sexual, género. / How would you describe yourself? (Hint: social class, nationality, race, ethnicity, sexual orientation, gender, etc)
3. Describe el español que usas cuándo estás con tu familia / Describe the Spanish you use when you are with your family
4. Describe lo bueno y lo que mejorarías de este taller de escritura / Describe the good and what you would improve from this writing workshop
5. ¿Qué significa ser bilingüe para ti? / What does it mean to be bilingual for you?
6. ¿Crees que el español es importante? ¿Por qué? / Do you think Spanish is important? Why?
7. ¿Qué opinas del español que se enseña en tu escuela? / What do you think of the Spanish that is taught in your school?

8. En tu opinión, ¿cómo te ayudaría la clase de español con el desarrollo de tu identidad?/ In your opinion, how would a language class help you with your identity formation

## **APPENDIX F**

### **PRE-TEST**

#### **WRITING PRE-TEST**

##### **Presentational Writing Task**

##### **Biography**

You have just begun working for a publishing house in Mexico. Your boss has asked you to write a short biography about a family member of yours. This short biography will be published in a book. Your job is to write a detailed description of your family member's biography adding as much detail as possible, make sure it is not longer than a page. Be sure to include all of the important information that a reader would need to know about your relative. Use as much detail as possible and as many complete sentences as you can.



## **APPENDIX G**

### **POST-TEST**

#### **WRITING POST-TEST**

##### **Presentational Writing Task**

###### **Biography**

You have been asked to revised your previous biography. Your boss has asked you to write a final draft on the biography about a family member of yours. This short biography will be published in a book. Your job is to write a detailed description of your family member's biography adding as much detail as possible, make sure it is not longer than a page. Be sure to include all of the important information that a reader would need to know about your relative. Use as much detail as possible and as many complete sentences as you can.

## APPENDIX H

### ASSESSMENT TOOL

#### Writing assessment tool Pre-test and Post -test

Field	Mode	Tenor
What is the text about? Content	How is the text organized? Episodes	How is judgment/evaluation expressed?
Processes (information about action, saying, showing, thinking, feeling and describing) # of verbs used by the student	Circumstances (information about when, where and how, along with notions of time and sequence)	Feelings (evaluation of the life story of the character)
Participants – How focused is the biography on the main character?	Relationship between participants and tense (participants and tense are tracked with pronouns and the used of preterit tense in Spanish)	Description (The main character’s life is being described and evaluated by the writer)
	Meta organization Does this biography have the following sections: Personal identification, Episodes and Judgment?	

## BIBLIOGRAPHY

- Achugar, M. (2006). Writers on the Borderlands: Constructing a bilingual identity in Southwest Texas. *Journal of Language, identity & Education*, 5(2), 97 - 122.
- Achugar, M. (2008). Counter-Hegemonic language practices and ideologies: Creating a new space and value for Spanish in Southwest Texas. *Spanish in Context*, 5(1), 1-19
- Achugar, M., & Colombi, C. (2008). Systemic Functional Linguistic explorations into the longitudinal study of advanced capacities: The case of Spanish Heritage language learners In L. Ortega & H. Byrnes (Eds.), *The Longitudinal Study of advanced L2 capacities* (pp. 36-57). New York: Routledge.
- Beaudrie, S. (2009). Spanish receptive Bilinguals: Understanding the Cultural and Linguistic Profile of Learners from three Different Generations. *Spanish in Context*, 6(1), 85-104.
- Callahan, L. (2010). U.S. Latinos' Use of Written Spanish: Realities and Aspirations. *Heritage Language Journal*, 7(1), 1-27.
- Carreira, M. M. (2012). Meeting the needs of heritage language learners. In S. M. Beaudrie & M. FairClough (Eds.), *Spanish as a heritage language in the United States: The state of the field* (pp. 223 - 240). Washington, DC: Georgetown University Press.
- Chevalier, J. F. (2004). Heritage Language Literacy: Theory and Practice. *Heritage Language Journal*, 2(1), 1-27.
- Christie, F., & Derewianka, B. (2008). *School Discourse: Learning to write across the years of schooling*. In.
- Colombi, C. (1997). Perfil del discurso escrito en textos de hispanohablantes: Teoría y Práctica. In M. C. Colombi & F. X. Alarcón (Eds.), *La enseñanza de Español a hispanohablantes: Praxis y teoría* (pp. 175 - 189). Boston: Houghton Mifflin.
- Colombi, C. (2000). En vías del desarrollo del lenguaje académico en español en hablantes nativos de español en los Estados Unidos. In A. Roca (Ed.), *Research on Spanish in the United States: Linguistic issues and challenges* (pp. 296 - 309). Somerville, Massachusetts Cascadilla Press.

- Colombi, C. (2005). Academic language development in Latino students' writing in Spanish. In M. J. Schleppegrell & M. C. Colombi (Eds.), *Developing advanced literacy in first and second languages*. London: Lawrence Erlbaum Associates, Inc.
- Colombi, C. (2009). A systemic functional approach to teaching Spanish for heritage speakers in the United States. *Linguistics and Education*, 20(1), 39-49.
- Colombi, C. (2015). Academic and cultural literacy for heritage speakers of Spanish: A case study of Latin@ students in California. *Linguistics and Education*, 32, 5 - 15
- Colombi, C., & Harrington, J. (2012). Advanced biliteracy development in Spanish. In S. Beaudrie & M. Fairclough (Eds.), *Spanish as a Heritage Language in the United States* (pp. 241-258). Baltimore, US: Georgetwon University Press.
- Derewianka, B. (2011). *A new grammar companion for teachers*. Newtown, New South Wales, Australia: Primary English Teaching Association Australia.
- Fairclough, M. (2015). Spanish as a Heritage Language. In M. Lacorte (Ed.), *The Routledge Handbook of Hispanic Applied Linguistics* (pp. 134-149). New York: Routledge.
- Fairclough, M., & Belpoliti, F. (2016). Emerging literacy in Spanish among Hispanic heritage language university students in the USA: a pilot study. *International Journal of Bilingual Education and Bilingualism*, 19(2), 185-201.
- García, O. (2004). Lost in transculturation: The case of bilingual education in New York City. *Linguistic LAUD Agency*, 624(Series A, Paper).
- García, O. (2005). Positioning Heritage Languages in the United States. *The Modern Language Journal*, 89(4), 601-605.
- Halliday, M. A. K. (1994). *An Introduction to Functional Grammar*. London Melbourne Auckland: Edward Arnold.
- Hornberger, & Wang, S. C. (2008). Who are our heritage language learners? Identity and biliteracy in heritage language education in the United States. In D. M. Brinton, O. Kagan, & S. Bauckus (Eds.), *Heritage Language education: A new field emerging* (pp. 3-35). New York: Taylor & Francis.
- Hornberger, N. (2003). Continua of Biliteracy: An ecological framework for Educational Policy, Research, and Practice in Multilingual Settings. *Review of Educational Research*, 59(3), 271-296.
- Hornberger, N. H. (1989a). Continua of Biliteracy. *Review of Educational Research*, 59(3), 271-296.
- Hornberger, N. H., & Skilton-Sylvester, E. (2000). Revisiting the continua of Biliteracy: International and Critical Perspectives. *Language and Education: An international journal*, 14(2), 96-122.

- Leeman, J. (2015). Heritage language education and identity in the United States. *Annual review of applied linguistics*, 35, 100-119.
- Martin, J. R. (2009). Genre and Language Learning: A Social Semiotic Perspective. *Linguistics and Education*, 20, 10-21.
- Martin, J. R., Christie, F., & Rothery, J. (1987). Social processes in education: a reply to Sawyer and Watson (and others). In I. Reid (Ed.), *The place of genre in learning* (pp. 58-82). Geelong, Australia: Center for Studies in Literacy Education, Deakin University
- Martin, J. R., & Rose, D. (1989). *Genre Relations: Mapping culture*. In (pp. 129).
- Montrul, S. (2011). Introduction: Spanish Heritage Speakers: Bridging Formal Linguistics, psycholinguistics and Pedagogy. *Heritage Language Journal*, 8(1), i- vi.
- Potowski, K. (2012). Identity and Heritage Learners. In S. M. Beaudrie & a. M. Fairclough (Eds.), *Spanish as a Heritage Language in the United States* (pp. 179- 199): Georgetown University Press.
- Potowski, K., & Carreira, M. (2004). Teacher development and national standards for Spanish as a heritage language. *Foreign Language Annals*, 37(3), 427-437.
- Reyes, I., & Hornberger, N. (2016). The Continua of Biliteracy. *Language Arts*, 93(5), 397-402.
- Rose, D., & Martin, J. R. (2012). *Learning to Write, Reading to Learn: genre, knowledge and pedagogy in the Sydney school*. United Kingdom Equinox.
- Russell, B. D., & Kuriscak, L. M. (2015). High School Spanish Teachers' attitudes and practices toward Spanish Heritage Language Learners. *Foreign Language Annals*, 48(3), 413-433.
- Schleppegrell, M. (2006). The linguistic features of advanced language use: the grammar of exposition. In H. Byrnes (Ed.), *Advanced Language Learning: The contribution of Halliday and Vygotsky* (pp. 134-146). London and New York: Continuum.
- Schleppegrell, M., & Colombi, C. (2002). Theory and Practice in the Development of Advanced Literacy. In M. Schleppegrell & C. Colombi (Eds.), *Developing Advanced Literacy in First and Second Languages: Meaning with Power* (pp. 1-20): Routledge.
- Schleppegrell, M., & Go, A. L. (2007). Analyzing the Writing of English Learners: A Fuctional Approach. *Language Arts*, 84(6), 529-538.
- Schwartz, A. M. (2003). ¡No me suena! Heritage Spanish Speakers' Writing Strategies In A. Roca & M. C. Colombi (Eds.), *Mi Lengua. Spanish as a Heritage Language in the United States, Research and Practice* (pp. 305). Washington, D.C.: Georgetown University Press.

- Troyan, F. J. (2016). Learning to Mean in Spanish Writing: A Case Study of a Genre\_based Pedagogy for Standards-Based Writing Instruction. *Foreign Language Annals*, 49(2), 317-335.
- Valdés, G. (1995). The teaching of minority languages as Academic subjects: Pedagogical and theoretical challenges. *Modern Language Journal*, 3, 299 - 328.
- Valdés, G. (1997). The teaching of Spanish to to bilingual Spanish-Speaking students: Outstanding issues and unanswered questions In C. Colombi & F. X. Alarcón (Eds.), *La enseñanza del Español a hispanohablantes*. Boston: Houghton Mifflin.
- Valdés, G. (2000a). The ACTFL-Hunter College FIPSE project and its contributions to the profession. In J. B. Webb & B. L. Miller (Eds.), *Teaching Heritage language learners: Voices from the classroom*. New York: ACTFL.
- Valdés, G. (2000b). Introduction. In *Spanish for Native Speakers* (Vol. 1, pp. 1 -20). New York: Harcourt College.
- Valdés, G. (2017). From language maintenance and intergenerational transmission to language survivance: will “heritage language” education help or hinder? *International Journal of the Sociology of Language*, 2017(243), 67-95.