WRITTEN NARRATIVES BY ADULT CHINESE PLURILINGUAL STUDENTS: PARTICIPANTS’ PERCEPTIONS OF CODE-SWITCHING AND THE (RE)SHAPING OF IDENTITY

By

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A thesis submitted in conformity with the requirements for the degree of Master of Arts
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Master of Arts, 2017
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Abstract
This study explores the experiences and intentions for code-switching with Chinese adult students in Ontario who attended an ESL or English course in a continuing education program. Three participants were given the task of writing a short story with the option to incorporate an experimental pedagogical strategy of code-switching. Using a qualitative method, data was collected from their written narratives, followed by semi-structured interviews to discuss their experiences with code-switching. The data provides a deeper understanding of code-switching’s role in language learning and identity (re)shaping of adults during the process of acquiring English skills. The findings suggest that the participants’ rationalizations for code-switching in the development of writing are influenced by the teacher as an authority figure, an active engagement in learning, and the desire for conciseness and efficiency. Furthermore, code-switching in written narratives supports identity (re)shaping through the ownership of words, reflexivity in memories, and accommodation for the reader.
Acknowledgements

I would like to take this opportunity to acknowledge those who have been significant to the completion of this thesis. I am deeply thankful for the generous support from the administration of the school. The community at this research site was welcoming and provided many opportunities for the smooth completion of this research study. The teachers in the English and English as a Second Language Department were wonderful in creating a welcoming space for me during the recruitment stage.

Thank you to the three participants who not only crafted beautiful stories, but also offered genuine insight into their inner workings as plurilingual writers. I greatly appreciated your time, effort, and dedication to this study.

My deepest gratitude to my supervisor, Dr. Normand Labrie, who has fostered my growth as a researcher and student since I entered the program. Your experience, patience, and wisdom have motivated me to continue exploring the field of second language learning.

To my second committee member, Dr. Julie Kerekes, I am thankful for your thoughtful and thorough feedback along the way. Your questions encouraged me to be more critical of my research and offered many different perspectives on how to approach my data.

I sincerely want to thank the administration and staff at OISE, especially Michelle Pon who has always taken the time to address my questions and concerns even before I was accepted into the
program. To Antoinette Gagné, I truly appreciate all the guidance you have given me to grow as a student and researcher.

Being back as a student after taking a decade from academic learning can be quite daunting, but making friends and finding mentors amongst colleagues has been a fruitful experience. Thank you, Shakina Rajendram and Yecid Ortega Paez for your invaluable advice. Thank you, Carol Fan, for sharing your experiences which helped immensely when I was navigating through the complex terrain of postgraduate work.

Writing is often a time of solitude and there were times when I needed assistance to keep me on the right track. The help I received during the writing process from the following individuals was greatly appreciated: Dr. Wangui Mburu, Rita Piazza, Farica Wai, and Fanny Shum.

I cannot imagine how these few years would have gone by without the support of friends. I can always count on you when I need a healthy dose of motivation and humour. To the BAMS Crew, your love and support is such a blessing in my life. Thank you Beely Huang, Anoosh Shishmanian, and Michelle Saenz. To Jocelyn Chan, I have so much gratitude for knowing such a kind-hearted individual whom I can turn to anytime. To Joylyn Chai, thank you for keeping me level-headed. Sanford is done!

Finally, to my parents, I am eternally grateful for your love and support.
Dedication

To Mom & Dad,

多謝你們對我的愛與支持
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Chapter 1: Background

Back home, I thought about what she said. And it was true. Lately I had been feeling *hulihudu*. And everything around me seemed to be *heimongmong*. These were words I had never thought about in English terms. I suppose the closest meaning would be ‘confused’ and ‘dark fog.’

But really, the words mean much more than that. Maybe they can’t be easily translated because they refer to a sensation that only Chinese people have…

- Tan, 1989, p. 188

1.1 我是誰？Who am I?

My complex and somewhat nomadic upbringing is an example of many immigrants’ experiences residing in Toronto. As a dual language speaker who is a visible minority in North America, my experiences allowed me to understand the challenges faced by those who are new to the country. While this token of similarity gave me access into Toronto’s Chinese community, it is not without its limitations. If I am to appreciate each of my participants in their unique situations, I recognize that I, too, come to this study with my own set of identifiers that differentiate me from other researchers.

I was born and raised, in the earliest part of my childhood, in the United States of America, so English is my first language (L1). Cantonese, my second language (L2), was spoken at home by my family members. The groundwork for the formation of my Chinese identity was vital to the next stage in my life when my parents decided to return to Hong Kong. I had no preparation for this “journey back to my roots,” as the idiomatic expression goes. However, this major life change would become significant to the creation of this research study. As an immigrant moving from one place to another, language became both friend and foe. I used English when I needed to
reassert my social status in a society recognized as a British colony. I strived to better my Cantonese skills when I wanted to be accepted by my school peers who were mostly native born. When the struggle between my American-self and Chinese-roots was at its peak, I relied on fashioning my own construct of “Chinglish,” a colloquial mixture of Cantonese and English, to quell the battle of languages in my mind. Even though Chinglish is pejoratively branded as a kind of broken English (Bolton, 2002; Fang, 2008; Henry, 2010; Xu & Deterding, 2017), this form of mixed language served many valuable and practical purposes because it was (and still is) subsumed into my daily intracultural and intercultural interactions.

When I settled in Canada many years later, I was motivated to teach English as a Second Language (ESL) due to my experience with language learning. When I was a secondary student at an international school in Hong Kong, I could not ignore the impossibility of an English-only classroom. My battle with such a policy in the classroom continued when I became an ESL teacher in Toronto in the early 2000s. This “monolingual principle” (Howatt, 1984) is still practiced due to the perception that “maximum exposure” (Lin, 1997) or full immersion will result in successful language achievement (Hall & Cook, 2012; Richards & Rodgers, 2014), although it has been heavily contested (Auer & Wei, 2009; Cummins, 2014; Cummins et al., 2005). In a class with mostly Mandarin or Cantonese speakers holding student visas, I disciplined students with the threat of detention or calls home if they did not speak in English, as was the policy of this private school. Their parents expected them to excel in the languages, so, as a teacher, I was well supported by their guardians. In my own time, I came to realize that these young pupils were coming into a new setting, with a need to belong and be accepted. They were expected to absorb and mimic the dominant culture they were immersed in. Those transient
moments when one of them would sneak in a “Miss, 太多功课啊!” (Miss, there’s too much homework ah!) brought us closer as teacher and student. They felt most at ease during those instances. It was not easy to find an English equivalent for some of the Chinese words and phrases they curiously inquired about, but we collaborated and had some of the most enthusiastic and engaging discussions when a direct translation could not be confirmed. Even though I was an ESL teacher, I was also someone who could understand Cantonese and relate to their plight. At the time, I was not familiar with the term “code-switching” which is “the alternate use of two languages, that is, the speaker makes a complete shift to another language for a word, phrase, or sentence and then reverts back to the base language” (Grosjean, 2010, pp. 51-52). From these experiences, I came to realize the benefits of communicating with two or more languages. Thus, sharing a language with the class was an advantage for teaching lessons and classroom management because they saw me as an insider.

After I left the private secondary school, I shifted my attention to adult education with the goal of expanding my instructional experience to an older demographic. I was welcomed and supported by the administration and staff at an adult day school in downtown Toronto similar to the site location for this study. I had roughly three times the number of students in the class compared to the five to fifteen students per class at the previous school. The makeup of the ESL classes was also more diverse. There were individuals from Afghanistan, China, Ethiopia, Korea, Philippines, Syria, and Tibet – just to name a few. The advantage of speaking Cantonese was no longer an asset like it was at my previous employment. In keeping with the language policy that I was inculcated with, I only allowed the adults to speak English in the class. Understandably, the same challenge of being comfortable with their own voices permeated the lessons. However, as
adults, they were more focused on the task of learning English compared to my younger students. Certainly, adults had more to lose if they could not find employment or pursue higher education in Canada due to language barriers.

1.2 我在哪裡? Where am I?

Canada has long been recognized as a multicultural society. In 1971, Prime Minister Pierre Elliot Trudeau stated that the country would adopt a multicultural policy, and in 1982, the Canadian Charter of Rights and Freedoms officially recognized multiculturalism as part of the constitution in Section 27 by reaffirming that “This Charter shall be interpreted in a manner consistent with the preservation and enhancement of the multicultural heritage of Canadians” (Government of Canada, 2017). Such a supportive policy for diversity and inclusion has made the country a sought-after place for immigrants seeking refuge, education, and employment.

In 2006-2011, 1,162,900 foreign-born people immigrated to Canada, making up 3.5% of Canada’s total population. Of this group, 58.6% were in the core working group at ages 25-54. Many of them settled in three of the country’s largest census metropolitan areas – Toronto, Vancouver, and Montreal. In 2011, 46% of Toronto’s population was made up of immigrants, with the second largest visible minority group being Chinese, making up 4% of Canada’s total population (Statistics Canada, 2016). In 2015, immigrants from China made up 7.2% of those who were admitted as permanent residents (Government of Canada, 2016). These statistics indicate how the Greater Toronto Area is a magnified portion of a mosaic that is reflective of the nation’s inclusionary cultural policies and the Chinese community is an integral piece to this portrait.
When it comes to languages, in 2015, 71% of permanent residents admitted self-identified as understanding either English or both English and French (Government of Canada, 2016). With the focus on settling in Canada and breaking ground to build a strong foundation, many adult immigrants set their goals on mastering English to find employment as soon as they arrive. This philosophy of survival is often passed down to the next generation to ensure that the whole family unit can successfully integrate into a Western society. Unfortunately, multilingual education is not a popular choice since the provincial government relies heavily on skilled immigrants who can speak English and/or French and contribute to the economy. However, even though a fluent command of English is an asset in Ontario, there are Ministry of Education documents which support the inclusion of other languages in the classroom.

One of these documents, Many Roots, Many Voices (2005), created by Ontario’s Ministry of Education, is a resource rich in activities and applications to support educators in English as a Second Language (ESL) and English Literacy Development (ELD) programs. Of particular interest is the notion of using prior knowledge as a foundation to enhance the English language learner’s experience (2005, p. 14). From a dual-language approach to building on prior knowledge (pp. 15-17), it specifically “encourage[s] English language learners to use their first languages in the classroom, as well as in homework assignments” (p. 14), but this is rarely observed in Toronto’s ESL classrooms. Essentially, recommendations based on empirical research from experts who recommend the inclusion of previously learned languages (Cummins et al., 2015; Fu, 2009; Hornberger, 2005; Toohey, 2009; Velasco & Garcia, 2014) are not being practiced in daily lessons.
1.3 Toronto’s Continuing Education Programs

Students who desire to enter the Continuing Education Program, which is funded by Ministry grants and student fees, must be 21 years of age or older. Students receive the Ontario Secondary School Diploma (OSSD) after completion of this program. For example, there are five adult day schools in one of the Toronto school boards. Many of the students attend the program in order to receive their high school diploma in the hopes of finding better employment opportunities after graduation. Rather than having semesters, the school year is defined by quads which are approximately eight weeks of classes. They have two hour classes each weekday and each student usually has two to three classes per day. Essentially, the course work, which is usually completed in a four-month semester by secondary students attending regular day school, is compacted into half the time. The time to learn and retain information is intense for these adult students. However, the prospect of better opportunities is a major incentive for this arrangement. They are in a different and unique situation compared to adolescents completing their high school degrees.

One of the requirements to earning the OSSD is obtaining 18 compulsory credits. Out of the 18, the student must pass one English course per grade. The Ontario Secondary School Literacy Course (OSSLC) must be taken by students in the Continuing Education Program in order to graduate. They can only take this course after completing English grade 10, 11, or 12. For newly arrived immigrants, ESL classes are the prerequisite before they can start regular English courses. To support non-native English speakers, an estimated amount exceeding ten million dollars was spent in 2015-2016 on Adult English as a Second Language programs in the same school board’s Continuing Education Program, whereas over five million dollars was spent on
the International Languages and African Heritage programs (which was titled Heritage Languages Program prior to 1995). From these statistics, more funding is allocated to propagating the lingua franca rather than preserving heritage language competency.

Cummins (2005) defines the target group for heritage language programs as mainly “students who have either learned the language as their home language (L1) or who have some form of family or ‘heritage’ connection to the language (e.g. second and third generation immigrants)” (2005, p. 586). If immigrants are to feel included during this transition into a new community, certainly the curriculum needs to be reflective of a compositionally diverse population. While the Ontario Curriculum does offer a comprehensive list of 77 languages (Ontario Ministry of Education, 2016, pp. 211-213) to choose from, they can be taken as electives only by regular day school students, but not adults. As the organization of this program indicates, a command of English is necessary to graduate, regardless of whether the student continues to further his/her education or enter the workforce.

1.4 Purpose

In the first chapter, I discussed how my own experiences as a student and teacher reflect the benefits and challenges of using two languages that are a part of my cultural upbringing. My observations of my students struggling to learn English indicate a need to further explore alternative pedagogical strategies which consider the significance of their cultural backgrounds while acquiring language skills. As research on code-switching in written narratives has recently started to emerge, I wanted to investigate how incorporating code-switching into writing pedagogy transforms a student’s ability to learn an additional language and (re)shape their
identities. To learn an additional language implies that the learner has some linguistic foundations on which to base their learning. In contrast, to construct an identity implies that the individual is starting from a blank slate. However, each adult ESL learner who immigrates to Canada does not arrive as a blank canvas, void of skills and knowledge. Rather, they bring with them a collection of experiences and talent. As such, I propose to view the process of acquiring another language as a part of (re)shaping because their identities change and are influenced by their interactions and surroundings.

My second chapter reviews the key terms and literature which I utilize to frame my research. I turn to Pierre Bourdieu, Bonny Norton, Mikhail M. Bakhtin, and Homi K. Bhabha for my theoretical framework. In addressing the necessity and purpose of my study, my intention is to provide evidence that current pedagogical practices need to evolve so that there is a safe Third Space (Bhabha, 2003) for language learners to explore their skills and abilities without neglecting any part of their identities in order to integrate into their new surroundings.

As an ESL teacher, I have taught novels where the author intersperses moments of code-switching within the text such as Amy Tan’s *The Joy Luck Club*, Wayson Choy’s *The Jade Peony*, and Shyam Selvadurai’s *Funny Boy*. A common theme in these semi-autobiographical narratives is one’s cultural identity. More plurilinguals are finding their voices echoed in these types of texts, so it is worth investigating the connection between code-switching and identity. Thus, in my third chapter, I describe my methodology, which involves an experimental pedagogical approach to identifying the possibilities for the integration of code-switching in writing and how the use of English and Chinese influences writers’ (re)shaping of their
identities. In this approach, the participant writes a short story with the option to code-switch. Since code-switching in written assignments is not a common practice for the ESL students in this continuing education program, nor is it a pedagogical strategy in their classes, I explore the possibilities of using such a technique by asking the participants to alternate between English and Chinese in their written narratives for the study. I examine how code-switching may serve as a tool through the production of a short story, as a form of an identity text, for Chinese multilingual adult learners to (re)shape their identities. After an analysis of the written narratives, I conduct two semi-structured interviews with each of the participants. Since the participants are offered the option to code-switch in their writing, the short stories provide a rich source of data for metacognitive reflection during our interviews.

In my fourth chapter, I discuss my findings from three participants who were students in a continuing education program located in downtown Toronto. While research has been done on children and adolescents who are Chinese ESL students practicing code-switching orally when learning English (Fu, 2003; Liang, 2006; McKay & Wong, 1996; Wei, 2011), research on adult Chinese learners of English is still lacking; moreover there has been little research addressing their use of code-switching in their writing practices. By incorporating content and narrative analysis for the participants’ written narratives, and content and thematic analysis for the one-on-one semi-structured interviews, I explore the emergent patterns and relationships between what is produced (from the short story) and what are the intentions (from the interviews) for code-switching within identity texts. Finally, I conclude in my fifth chapter with a discussion on what challenges and opportunities exist for the inclusion of different languages into a learning space.
A summary of my major findings lays the groundwork for the use of different languages in a safe space and authentic representation of students’ identities.

1.5 Research Questions

I intend to investigate how code-switching practices influence language acquisition and (re)shape the identities of adult language learners who migrate to a new country. The study will focus on reflections from the ESL students on their short stories which serve as a discussion piece in the semi-structured interviews. The following research questions will be addressed in my narrative inquiry with adult Chinese students attending an ESL or English class in a continuing education program with a local school board:

1. How do ESL students rationalize the use of code-switching in the development of their writing skills in a second language?

2. From the perspective of ESL students, how does code-switching in written narratives support identity (re)shaping during their language learning process?
Chapter 2: Theoretical Framework and Literature Review

2.1 An Overview of the Literature

Any endeavor requires a desire to accomplish a goal, to tend to a curiosity. Out of a place of curiosity, the significance of this study came to fruition. In this chapter, I will review the literature that is integral to my approach and formulate my theoretical framework for this research. I apply four key theories and concepts to understanding the purposes of code-switching in written narratives for ESL and ELL students. I construct a theoretical framework (refer to Figure 1) which utilizes Pierre Bourdieu’s notion of symbolic capital, Bonny Norton’s theory of identity in language acquisition, Mikhail Bakhtin’s concept of voice and heteroglossia, and Homi K. Bhabha’s Third Space Theory. First, plurilinguals carry with them a valuable set of linguistic and literate skills that has all too many times been devalued when they move from one geographical location to another. Terminology such as ‘English-as-a-second Language (ESL)’, English-as-an-additional-language (EAL), and ‘English language learners’ (ELL) imply a language deficiency (Cummins & Early, 2011, p. xv). However, students enter the classroom with a robust language repertoire as a form of — as Bourdieu has famously coined — “symbolic capital” (1989) which can hold much potential for their success in English language learning programs. Second, Norton (2013) recognizes that this symbolic capital can increase their “cultural capital” (Bourdieu & Passeron, 1977) and social power during the process of language learning, making it a vital part of one’s identity (Norton, 2013, p. 6). Third, a storyteller engages the reader by utilizing language that can be understood and appreciated by the target audience. While Bakhtin considers the dynamics of diverse languages in a novel (1981, p. 262), I posit that the concepts of voice and heteroglossia (p. 263) are also applicable to the short story for
understanding the possibilities of different languages within one narrative. Lastly, utilizing Bhabha’s theory of Third Space (Bhabha, 2003), a multitude of possibilities for using different languages within an educational space, which provides support and safety for students, is necessary so that negotiation and (re)shaping of identity is possible.

![Figure 1](image.png)

Figure 1. A theoretical framework for approaching code-switching in written narratives.

2.2 Key Terms

2.2.1 The Short Story

I found that the short story has quite a nebulous definition when I attempted to search for its key characteristics. In terms of length, Holman and Harmon (1992) state that “it may range in length from the SHORT-SHORT STORY of 500 words up to the ‘long-short story’ of 12,000 to 15,000 words” (p 443). Being able to finish reading a short story in one sitting can also dictate the word count. Rather than only dictating what a piece of writing is, Abrams (1999) also defines how it is
different from the novel by stating, “the short story writer introduces a very limited number of persons, cannot afford the space for the leisurely analysis and sustained development of character, and cannot undertake to develop as dense and detailed a social milieu as does the novelist” (p. 286). In other words, character development is minimal and the plot is less complex.

The terms short story and written narratives were used interchangeably in both my instructions and semi-structured interviews. While Holman and Harmon (1992) define a short story as a fictional narrative (p. 443), I defined the task for writing a short story as either a fictional or non-fictional narrative based on Mistry’s (1993) definition of the narrative: “all types of discourse in which event structured material is shared with readers or listeners, including fictional stories, personal narratives, accounts and recounts of events (real or imagined)” (p. 208). The option to write a non-fictional narrative provided more flexibility in content for the participants. Allowing for this latitude is necessary to explore the participants’ identities. Even though fictional and personal (i.e. non-fictional) narratives have been two commonly used sources of data (Pavlenko, 2008, p. 311) in the field of bilingualism, I believe that they can also be significant to the developing field of plurilingualism.

If narration “impose[s] meaning on experience” (Pavlenko, 2007, p. 168), then the plurilingual should have the platform to explore past experiences and crystalize them in writing as the future self. When analyzing a first-person autobiographical narrative, it is imperative to remember that these accounts are limited by their “memory, level of self-awareness, and contextual elements” (Jackson, 2014, p. 47). For the purposes of this study, the accuracy of the non-fictional content is
not as significant and does not affect the purposes for code-switching because the retelling of an original event will be subjective. Rather, the recollection of the event may influence or inspire the writer to code-switch. For example, when the participant quotes a conversation with an interlocutor who spoke Chinese (L1), the participant has the option to write this in Chinese characters.

But why is storytelling an integral part to language learning? Paran (2008) discusses how the intersection of “literary focus” and “language learning focus” can benefit students when teachers develop literary competence during the process of language learning. In his schematic representation of this intersection, the first quadrant is the ideal situation for students since “Literary knowledge and skills are focused on, but there is also a conscious focus on the lexis, grammar, etc.” (Paran, 2008, p. 467). On the other hand, when students have no literary focus and no language learning focus, all they are doing is “extensive reading” (p. 467). By moving from a teacher-centered approach to a student-centered approach, Yang (2002) found that there was significant language improvement for these students who were engaged in group work, class discussions, short lectures, and writing tasks. Certainly, as readers, they understood the content more because they were actively involved in the process. These literary texts serve as exemplars for students who want to also tell their stories. To be an exceptional storyteller requires some experience with reading literature, but it is the technical aspects of vocabulary and grammar that are often barriers to ESL students being able to write their narratives. Code-switching can address this limitation and be a tool for writers to overcome this challenge. Teachers can mitigate the fear of writing by allowing students to employ their full language repertoire during the writing process. I would also add that literary texts, in their broadest definition, include “non-
Native literature” as a way to “exhibit the richness of literatures in English” (Paran, 2008, p. 487). Sridhar (1982), Kachru (1986), and Talib (1992) were the first figures to call for such alternative texts and many studies have followed to address multicultural texts (Vandrick, 1996), minority literature (Veteto-Conrad, 1997), and marginalized writers (Burnett & Fonder-Solano, 2002). By moving away from the traditional assumptions of what is labeled as literature, adults can read different styles of writing that represent a diverse community.

A subtle violence operates by subtracting languages that are a part of the plurilingual’s communicative instruments. What does it mean not to be able to have an authentic voice? What is silenced or erased when we cannot share our stories as they were meant to be shared? Kay Young and Jeffrey L. Saver (2001) warn that “what’s at issue then is how the bringing of narrative to experience enables a sense of self founded on a series of recollections – to be without one’s stories is to be without knowledge of one’s life” (2001, p. 74). The craft of storytelling presupposes language as an integral component. Allowing students to code-switch is another way for them to show who they are in their writing because their language repertoire should not be silenced in the process of creating these narratives. By denying the option to use one’s L1, teachers are adding to the arduous experience of language learning which can restrict identity construction, thereby taking away agency from the student during the process.

Ervin-Tripp and Reyes (2005) found that words and phrases are connected to different cultural contexts depending on where an individual has been socialized. The complex connection between words and themes needs to be approached carefully in order to avoid promoting stereotypical beliefs or imposing mistaken assumptions of cultures. For example, Cho’s case
study with teacher candidates in Hawaii raised awareness on how other people’s perceptions of the multilingual can lead to either acceptance or resistance of these stereotypical assumptions (Rodriguez & Cho, 2011, p. 500). Even though a written narrative is an independent performance, not an interactional one, which requires a back and forth of words, writing still implies an audience. By analyzing how the writer reveals his/her own identity within a space that does not include an explicit negotiation with an interlocutor, the process can shed light on how the writer desires to selectively (re)shape his/her identity.

Personal narratives also serve as a critical means to understanding the self. Karlsson (2013) states, “autobiographical writing plays a role in enhancing students’ reflexivity and thus helps them in the goal-setting process” (p. 114). Mature students have the intellectual capacity to be self-aware so a teacher can collaborate with them by supporting their choices in the writing process. Their choices in content, language, and even length indicate their comfortability with the task and with the teacher. The content of autobiographical writing can be fruitful for engaging a student in dialogue so that they can discuss the layered meanings in the text. When a sentence is unclear or written in another language, the teacher can ask, “Can you explain to me what this means?” and the interest is piqued for both writer and reader. The reader has a genuine interest in understanding the content and by clarifying the technical aspects such as syntax, punctuation, or spelling, the goal of writing to be understood is based on what the student wants to reveal, not what the teacher wants to know. The ownership for one’s writing then comes from the writer, not the instructor. Students need to know that they have these options rather than be limited by direct instructions reflective of a top-down power dynamic.
Pavlenko’s (2007) research with applied linguistics also applies to autobiographic written narratives. The three most common types of autobiographic narratives that have been analyzed in second language acquisition and sociolinguistics are diaries, linguistic biographies, and language memoirs (2007, p. 165). She states that the three theoretical approaches to the analysis of autobiographies are cognitive, textual, and discursive approaches (p. 171). She uses the textual approach to understand how the individual situates the “self” within the writing because the positioning influences identity construction. The analysis of the narrative’s content, context, and form are interdependent (p. 174). Meta-cognitive skills need to be a part of the students’ practice so that they are consciously aware of why they choose to code-switch. Thus, I found her use of the textual approach to be crucial when I formulated the meta-cognitive questions for the second interview.

2.2.2 Plurilingualism and Pluriliteracies

In the past two decades, there has been a transformation in the discourse of language and literacies. Terms such as bilingualism and biliteracies were central to research in Canada. Francois Grosjean (1989), a specialist in psycholinguists, criticized bilingual education for approaching the language learner as “two monolinguals in one” (p. 4). Over time, the belief that “two” implies equal fluency in two languages and that the two language systems function independently (pp.4-5) have been adamantly contested. He later on defined bilinguals as “those who use two or more languages (or dialects) in their everyday lives” (2010, p. 4), which is a more accurate portrayal of today’s language learners.
In Canada, following the establishment of the Royal Commission on Bilingualism and Biculturalism (RCBB) in 1963, the Official Languages Act constitutionalized French and English as the two official languages in 1969. However, Prime Minister Pierre Trudeau recognized the country’s diverse population and adopted a multicultural policy in 1971. Both bilingualism and multiculturalism were secured in 1982 when the Charter of Rights and Freedoms was entrenched in the Constitution. Under Section 16 (1), “English and French are the official languages of Canada and have equality of status and equal rights and privileges as to their use in all institutions of the Parliament and government of Canada” and Section 27 states that the Charter “shall be interpreted in a manner consistent with the preservation and enhancement of the multicultural heritage of Canadians” (Government of Canada, 2017). As a result, Canada has diverse linguistic communities situated in a complex framework of dual language practices. The term multilingualism became more appropriate in the field of language and literacies. However, more recently, yet another shift in terminology has occurred with the introduction of plurilingualism.

Along with the multitude of languages spoken in Canada, increased migration and progressive technology has created new modes of interactions. Hence, it is necessary to approach this new world of complex language learning with the concepts of plurilingualism and pluriliteracies (Garcia, Bartlett, and Kleifgen, 2009). The plurilingual experiences two simultaneous processes – “integration of unevenly developed competences in a variety of languages, dialects, and registers, as well as valuing of linguistic tolerance” (p. 208). Whereas multilingualism is the study of social interactions, plurilingualism is the study of the individual’s language repertoires and his/her agency in several languages (Moore & Gajo, 2009, p. 138). The Common European
Framework of Reference for Languages (Council of Europe, 2001) states the following as a definition for plurilingualism:

*Plurilingual and pluricultural competence* refers to the ability to use languages for the purposes of communication and to take part in intercultural interaction, where a person, viewed as a social agent has proficiency, of varying degrees, in several languages and experience of several cultures. This is not seen as the superposition or juxtaposition of distinct competences, but rather as the existence of a complex or even composite competence on which the user may draw. (p. 168)

The “social agent” denotes agency and choice when interacting with “several cultures.” These cultures go beyond the traditional understanding of communities that share a language. Cultures can integrate different modes of communication such as multimodal texts to glean meaning and voice social issues (Gaztambide-Fernandez & Arraiz Matute, 2015; Maiorani & Christie, 2014; Stille & Prasad, 2015). By accessing and utilizing different tools in the language learners’ repertoires, they (re)shape their identities through intercultural interactions.

### 2.2.3 Code-Switching

Grosjean (2010) defines code-switching as “the alternate use of two languages, that is, the speaker makes a complete shift to another language for a word, phrase, or sentence and then reverts back to the base language” (p. 51). He also lists three reasons for codeswitching. First, it is easier to express certain notions or concepts (p. 53). Second, there is a “linguistic need for a word or an expression” (p. 54). Lastly - and more importantly for my research – “as a communicative or social strategy, to show speaker involvement, mark group identity, exclude someone, raise one’s status, show expertise and so on” (pp.54-55). His points highlight the born necessity of utilizing every communicative tool in the proverbial tool box for a plurilingual.

While code-switching is seldom encouraged in classrooms, recent studies indicate that the
scaffolding of previously learned language(s) in an ESL classroom can assist in effectively acquiring new knowledge (Boekmann, Aalto, Atanasoska, & Lamb, 2011; Cummins, 2015; Piccardo, 2013). Even though biliteracy addresses the use of two languages in reading and writing, the practice itself functions on the separate use of these two languages. Thus, code-switching is not incorporated nor supported during the learning process. Presently, French immersion programs in Ontario function on this premise (Baker, 2011, p. 323).

Current research also focuses on a paradigm shift in learning in order to recognize the existing linguistic and literate skill set of multilinguals and the role of code-switching (Canagarajah, 2011; Cummins, Bismilla, Chow, Cohen, Giampapa, & Leoni, 2005; Grosjean, 2010). There is a significant amount of literature on code-switching which addresses the oral use of languages for the past few decades (Dewaele & Nakano, 2013; Ibrahim, Shah, & Armia, 2013; Myers-Scotton, 1998; Pavlenko, 2007; Wang, 2016), whereas studies on code-switching in writing (Canagarajah, 2011; Grosjean, 2010; Ibrahim, Shah, and Armia, 2013; Martin, 2005; Montes-Alcalca, 2013) is only recently receiving more attention in the research field. One notable researcher, Danling Fu, has been an early supporter and advocate in her research on the writing development of young Chinese students living in the US by encouraging them to write in their L1 and English (Fu, 2009; Fu, Houser, & Huang, 2007). Her studies reveal how ESL students’ writing develops by first producing texts in the L1 and then code-switching as they expand their vocabulary, to finally creating a full text in English (Fu, 2003). She believes that “thinking (reasoning and imagination) and the ability to organize ideas are equally, or even more, important than language skills in learning to write” (p. 74) and the teachers she collaborates with have employed this thinking in their pedagogical practices. This suggests that opportunities for idea formation need
to be a part of the writing process. Often times, students are left in a place of helplessness. Teachers may think that they have nothing to write about, but the reality is that they are not yet proficient in English.

Using a mix of quantitative and qualitative methodology, Cecilia Montes-Alcala (2013) labels code-switching instances as tokens and then categorizes these tokens into types of code-switching, counting only inter and/or intra-sentential switching. From her data, she lists the following purposes of code-switching: lexical need, clarification and elaboration, stylistic, idioms and linguistic routines, emphasis, quotations, and trigger switches (2013, p. 74). In a systematic fashion, her research is useful in establishing the reasons why writers code-switch.

Ibrahim, Shah, and Armia (2013) found a total of seven different functions for code-switching in the classroom within their study: as quotation, as a message reiteration, as a message qualification, as personalization versus objectivization, as interjection or sentence filler, as specific features of Islamic English, and as the transfer of subconscious markers. Their findings, along with Montes-Alcala’s research provide a multitude of reasons for why multilinguals code-switch.

As research into language learning continues to evolve, new terms such as codemeshing are also becoming a part of the discussion. Canagarajah (2011) states, “whereas codeswitching treats language alternation as involving bilingual competence and switches between two different systems, codemeshing treats the languages as part of a single integrated system” (p. 403). From this description, codemeshing has its roots in previous studies on code-switching.
My research relies on the intentional use of code-switching as a strategy for communication. A common myth is that “bilinguals code-switch out of pure laziness” (Grosjean, 2010). Canagarajah (2011) contests this mistaken belief by studying whether participants intentionally or unintentionally make errors in the writing process (p. 414). Intentionality seems to be the key factor in supporting the use of code-switching (Grosjean, 2010; Ibrahim, Shah, and Armia, 2013; Mahootian, 2013; Martin, 2005; Montes-Alcala, 2013) since many language learners choose to use it as a strategic response rather than an easy solution. Ontario’s language instructors are gradually allowing the practice in their classrooms since students can use their complete language repertoire to foster language learning. Code-switching is now well received in some ESL classrooms especially since the act is necessary for scaffolding an individual’s repertoire of language skills.

2.2.4 Identity Texts

The production of texts by plurilinguals has received some attention recently, especially by researchers interested in the use of identity texts in educational settings. Identity texts are “the products of students’ creative work or performances carried out within the pedagogical space orchestrated by the classroom teacher” (Cummins & Early, 2011, p. 3). Cummins and Early’s (2011) case studies in Ontario with identity texts showcase a variety of ways to narrate. They describe the significance of identity texts in the following:

Students invest their identities in the creation of these texts – which can be written, spoken, signed, visual, musical, dramatic, or combinations in multimodal form. The identity text then holds a mirror up to students in which their identities are reflected back in a positive light. When students share identity texts with multiple audiences (peers, teachers, parents, grand-parents, sister classes, the media, etc.) they are likely to receive positive feedback and affirmation of self in interaction with these audiences. (p. 3)
Since these texts are a reflection of who these students are, rather than who they are expected to be, it removes the tendency for teachers to impose stereotypes, assumptions, and expectations that are bound by colonial discourse. The language learner then has the space for agency in his/her learning while (re)shaping who they imagine themselves to be. Identity texts can be a tool for literacy engagement because students creatively explore who they are during the process of writing narratives.

English language learners that are at risk tend to fall into one or all three categories: (a) multilingual students whose L1 is not the dominant language of the school and society; (b) students with a low socio-economic status; and (c) students coming from marginalized or excluded communities due to discrimination from the wider society (Cummins et. al, 2015, p. 562). To address the challenges these students face, scaffolding meaning by utilizing their multilingual and multimodal repertoires while supporting their identities have been effective for the learning process (Celic & Seltzer, 2011).

The potential power of identity texts in pedagogical practice can increase literacy engagement because these forms of production “represent expressions of identity, projection of identity into new social spheres, and re-creation of identity as a result of feedback from and dialogue with multiple audiences” (Cummins et. al, 2015, p. 557). Case studies such as Giampapa and Sandhu’s study on dual language identity texts in a multilingual school (2011, pp. 82-87) and Mirza’s analysis of identity affirmation through her student’s story writing (2011, pp. 115-118) indicate that students can and will represent their identities through story telling. In addition,
incorporating technology and online access such as Simon Fraser University’s Scribjab Ipad app (2013) has opened doors for students to create stories on a multimodal platform. The production of identity texts reflects the student’s ability to manifest his/her language repertoire in creative ways. The process is dynamic, synergistic, and transformative.

While a lot of action is being taken to support multilingualism in the classroom, most of it is happening outside of Ontario. For the teachers who do promote and experiment with using different languages in K-12 classrooms, it is limited by the lack of provincial support for a multilingual curriculum. More studies such as these can provide credibility to the use of dual language identity texts as a way to engage newcomers to literacy activities while helping them achieve higher literacy outcomes in English (Cummins & Early, 2011, p. 19).

2.3 Framing the Research

This sub-chapter of the literature review describes the theoretical framework for my research study. In Figure 1, I formulated a visual conceptualization of how theories from Bourdieu, Norton, Bakhtin, and Bhabha interrelate. Within a Third Space (Bhabha, 2003) exists the dynamic relationship between the representation of identity in language (Norton, 2013) and use of symbolic power (Bourdieu, 1989). In this study, code-switching in short stories is considered as a way for the participants to have agency in voicing their identities while illustrating a heteroglossic approach (Bahktin, 1981) to the written narrative. In the following sections, I explain the relevance of each theory and how they function together to support the use of code-switching in pedagogical practices.
2.3.1 Symbolic Capital

Pierre Bourdieu’s theory on symbolic power (1989) is relevant to my study because it explains why certain cultural practices are accepted while others are deemed less valuable. Symbolic power comes from different forms of capital which cannot be reduced solely to economic capital (Bourdieu, 1993, p. 7) such as money or property. For example, cultural capital is “a form of knowledge, an internalized code or a cognitive acquisition which equips the social agent with empathy towards, appreciation for or competence in deciphering cultural relations and cultural artefacts” (p. 7). In Bourdieu’s The Field of Cultural Production (1993), Randal Johnson explains how symbolic capital and cultural capital are significant to analyzing cultural production. Symbolic capital “refers to degree of accumulated prestige, celebrity, consecration or honour and is founded on a dialectic of knowledge (connaissance) and recognition (reconnaissance)” (Bourdieu, 1993, p. 7). Thus, an individual with a reputable position and an understanding of cultural practices will likely be able to further produce social acts which are well-received by others in society.

Language is a type of cultural capital, and the practice of languages in certain communities can either assist or hinder the individual. For the plurilingual, language learning is often a way of acquiring capital. Any resource that can offer opportunities and accessibility for an individual is considered symbolic capital “when they are perceived and recognized as legitimate” (as cited in Bourdieu, 1989, p. 17). His theory can be used to explain the value of learning English in the present day because language allows an individual to gain access to more resources that are represented in other forms of capital. However, the value bestowed upon the English language comes at a cost with other languages being cast aside during the language learning process. Such
pedagogical practices of “English-only” in the classroom further establish and reinforce the expectation that English is the only valuable language for acquiring further capital. Thus, code-switching as a pedagogical practice is still not widely accepted, even though it may be of value in some situations.

2.3.2 Identity in Language Acquisition

Bonnie Norton, a poststructuralist in the field of identity, builds on the theory of symbolic capital by drawing from Bourdieu’s explanation of power. She develops a connection between identity and investment to explain how and why students are motivated to learn a language. Essentially, a language learner invests in social practices when there is some form of gain (Norton, 2013, p. 6). Her work suggests that motivation is an integral part to the process of practicing and using a language regularly. The power lies within the individual who can use a language of his/her choice. Language learners have the choice or “human agency” to change their relationships with others and to speak, read, or write from another more powerful identity (p. 3). Written narratives provide the space for plurilinguals to learn a language while (re)shaping who they are and who they imagine themselves to be through the characters’ voices. As they write, they are negotiating their identities.

To understand how identity functions in the realm of language learning, it is important to first define what the term means. She moves away from dichotomous labels that categorize – as an example – students that are motivated or unmotivated. Inequitable teaching practices, which are due to power dynamics, result in these limiting social constructs (p. 45). Rather, Norton defines identity as “how a person understands his or her relationship to the world, how that relationship
is constructed across time and space, and how the person understands possibilities for the future” (p. 45). Language functions as a means to accessing and assessing the possibilities of where they are at. In this case, I use the word where in a very fluid sense as the construct of time and space can be both concrete and abstract. Norton builds on Heller’s (1987) point that identity negotiation is within the individual at different sites and at different moments of time. Integrating these factors of time and space allows us to understand how language is predicated on context. More importantly, identity negotiation is an internal phenomenon, so being able to access and assess certain spaces is a reciprocal process requiring language engagement with the environment. What hinders the process of learning is being able to access these social networks in order to practice the target language “because common language is an a priori condition of entry into them” (Norton, 2013, p. 85). However, where they employ their language tools and how they do so can reposition them from one that is marginalized, to one that is in a position of power (p. 164).

Norton (2013) also supports the use and analysis of narratives as a methodology to understand a language learner’s process of understanding experience and how the individual relates to others (p.14). In Identity and Language Learning: Extending the Conversation (2013), she references work on poststructuralist theories of identity from scholars such as Christine Weedon (Norton, 2013, p. 3). Weedon considers language as a place for social organizations to be formed, but, simultaneously, a place for one’s subjectivity to be constructed (Weedon, 1997, p. 21). Within the use of language, the individual is “organizing and reorganizing a sense of who they are… As such, they are engaged in identity construction and negotiation” (Norton, 2013, p. 4). Her study of five female immigrant language learners living in Canada reveals the significance of
intersectionality in individuals. As identity is a fluid concept, categories such as race, gender, and sexual orientation, which are all socially constructed, may influence language acquisition (Norton & Toohey, 2011, p. 424). When navigating through both the literal and metaphorical terrain of a new country, language learners are using language as a means to negotiate who they are in relation to others. By doing so, the individual continues to negotiate an identity which enables him/her to gain more symbolic capital because the chosen language is valued within the spaces which they socialize in. Norton (2013) reminds us that “the goal for future research on identity and language learning is to contribute to efforts to promote language learning and teaching in ways that can enhance human agency in more equitable worlds” (p. 22). To have ownership over a voice which is true and authentic to their identity is imperative in the learning process.

2.3.3 Voice and Heteroglossia

I have conceptualized a framework in which the language learner’s identity begins with the voice. The interconnectedness and interactions of voices represent the heteroglossic environment which Russian philosopher and literary critic, Mikhail M. Bakhtin, has articulated in his writings. His work is crucial to understanding how a learner gains agency in remodelling his/her identity through the voice(s) present within the writing. He reflects on the nature of how people communicate in everyday life, but, more specifically, he focuses on the diversity of social speech and individual voices in the novel. In his essay, “Discourse in the Novel” (Bakhtin, 1981), he dissects and develops the necessity of heteroglossia (raznorecie) specifically within the novel.
He argues that “the separation of style and language from the question of genre has been largely responsible for a situation in which only individual and period-bound overtones of a style are the privileged subjects of study, while its basic social tone is ignored” (Bakhtin, 1981, p. 259). As such, the writer needs to be able to incorporate and represent the diverse voices. I find this point to be particularly important because narratives are an arena for authors to explore and construct identities for their characters. A heteroglossic approach to creating characters’ voices brings the writer closer to representing an authentic portrayal of discourses that exist in reality. Denzin (2008) echoes Bakhtin’s perspective regarding biographies: “We need to tell the past and its stories in ways that allow us to disrupt conventional narratives and conventional history. Such disruptions help us to better understand how racism and social injustice have been seamlessly woven together…” (p. 119). In the classroom, stories are written in English and with this language, these narratives reflect a cultural canon that expects its readers to accept and carry forward the same inherent values of a Western colonial society. This process dismisses the social potency of plurilingual writers who have their own cultural values to represent in their own stories by means of their own languages. Code-switching in narratives is an alternative to understanding an individual or a community by “disrupt[ing] conventional narratives” (p. 119) that are traditionally told in one language.

Bakhtin’s work supports my study on the inclusion of voices that differ in language from one to another within one piece of work. Code-switching within the written narrative is one technique in meeting this criterion. Another’s voice is encapsulated by, literally, another written system or transliteration within the participant’s short stories. What manifests in the text is a hybrid construction, “an utterance that belongs, by its grammatical (syntactic) and compositional
markers, to a single speaker, but that actually contains mixed within it two utterances, two
speech manners, two styles, two ‘languages,’ two semantic and axiological belief systems”
(Bakhtin, 1981, p. 304). One mind, but two voices, is how the narratives are presented to the
reader. There is a “double-voiced discourse” which is “the direct intention of the character who
is speaking, and the refracted intention of the author” (p.324). Not only is the interpretation of
what a Chinese character or phrase means a matter of direct translation, but also of utmost
importance are the cultural connotations embedded in these words. The intricate beauty of
reading a plurilingual’s narrative is what languages the writer chooses for the characters to speak
for verisimilitude to exist in the story. We should not neglect the dual presence of “two
consciousnesses, two language-intentions, two voices, and consequently two accents” (p. 360) in
these narratives.

For adult ELLs, how their language repertoires evolve is a matter of utilizing what they
understand at present as a stepping stone for them to elevate their communicative abilities.
Heteroglossia in narratives is reflective of their inner workings. For the Chinese adult immersed
in an English-speaking environment, two languages are constantly at play whether it be at war
with each other or married at other times. These Chinese adults’ short stories are not a collection
of unintentional cacophony. Their short stories are a means to situating themselves in the
messiness of owning authorship in their writings rather than having a teacher dictate what voices
(i.e. languages) are acceptable in the classroom. When moving from one space to another,
whether it be geographical or abstract, one’s identity is constantly (re)shaping. To understand
how these spaces function as a part of this process, I turn to Bhabha’s work.


2.3.4 Third Space

Homi K. Bhabha (2003) succinctly describes the changes happening in narration when he states that there “is a turning of boundaries and limits into the in-between spaces through which the meanings of cultural and political authority are negotiated” (p. 4). My research explores how these “spaces” in the classroom can be transformed into places for students to code-switch so that the practice is integrated into the discourse. By supporting the use of more than just a dominant language, pedagogical practices can continue to evolve and be a process for language learners to utilize their language repertoire rather than subtract a part of their identity from the dialogue.

In approaching this study, I envision the creation of identity texts within a “third space”. The significance of the “third space” for adult ESL learners (re)shaping their identities during the process of language learning is hybridity. Since code-switching involves the use of two or more languages when writing or speaking, Bhabha’s explanation of hybridity complements the process taking place when a writer employs the L1 and L2 to produce a single piece of work. He states, “Hybridity to me is the ‘third space’ which enables other positions to emerge. This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom” (Bhabha, 1990, p. 211). I discussed Bourdieu’s theory of cultural capital as part of my theoretical framework and I bring it up again to explain how the “third space” permits certain cultural aspects, such as language, to vary in value. The “third space” provides new contextual information that dictates what is considered cultural capital and what its value is. The permission to code-switch in the classroom “sets up new structures of authority” (p. 211) because the power dynamics shift from the teacher
to the students. The lingua franca is no longer the only choice for communication. Instead, students can employ code-switching as a way to connect with their classmates by exposing them to languages that were previously foreign to them. These interactions are an example of cultural hybridity which “gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation” (p. 211). The (re)shaping of identity for these students entails constant negotiation of who they are and how they are represented. Thus, immigrating to another country and learning to acculturate to a new community can be both a vulnerable and empowering period of transition.
Chapter 3: Research Design

3.1 Research Strategy

This chapter outlines the steps undertaken to collect data by exploring the theoretical and conceptual framework which was developed for this study. A qualitative methodology incorporating an experimental pedagogical strategy was conducted. I selected qualitative research as the most appropriate form of inquiry since I worked with a small number of participants and the analysis of data involved an exploration of short stories and interviews within a specific context. Current research is being conducted on multimodal narratives by multilingual youths (Angay-Crowder, Choi, & Yi, 2013; Prasad, 2013), but further investigation into implementing code-switching in written narratives by adults can offer additional insight into its pedagogical possibilities for plurilingualism. This research can better inform the educational community on how to utilize a plurilingual’s repertoire of language skills in order to foster development in another language and support the self-reflective nature of identity remodelling during the language learning process. This process allows students to have further agency in (re)shaping their identities.

I investigated the experiences and intentions for code-switching in written narratives with newly arrived immigrants to Canada by experimenting with a pedagogical strategy to teach writing in a second language and then documenting the process through a qualitative methodology. Narratives offer the opportunity to explore their identities in a safe space (Karlsson, 2013) and have been used in multilingual contexts (Cummins & Early, 2011; Norton & Early, 2011; Pavlenko & Blackledge, 2004).
After receiving approval from the University of Toronto’s Ethics Review Board, the local school board’s External Research Review Committee [see Appendix A for Ethics Confirmation letter], and the principal at the school [see Appendix B for Administrative Consent Letter], I began to recruit adult students (18 and above) [see Appendix C for Participant’s Informed Consent Form] who were currently enrolled in an ESL or English course with a Toronto school board’s continuing education program. I organized my study into two phases – data collection and data analysis. The first phase included three stages. For the first stage, the participants were asked to write and submit a short story with the option to code-switch [see Appendix D for Instructions for a Written Narrative]. I then conducted one-on-one semi-structured interviews with each participant to gather information such as their language background and experience with writing the short story. In the final stage of Phase One, I conducted another semi-structured interview with each individual to discuss their experiences and intentions for code-switching. The first and second interview schedules [see Appendix E & F for the 1st and 2nd Interview Schedule] served as a guide to conduct both interviews. The second phase, which is the selection and interpretation of data, consisted of the following five stages: transcription; coding; content and narrative analysis of the short stories; content and thematic analysis of the interviews; and triangulation of data. By completing each of these stages and using an iterative process of analyzing data while continuing to collect data, I could find and explain the emerging themes from the participants’ narratives and responses, which shed light on how code-switching impacted their language learning and the (re)shaping of their identities.

In the continuing education program, classes run from fall to spring for four quads. Classes start in September, November, February, and April. I began recruiting in November 2016 during the
second quad. I chose to go into classrooms during the first week of classes when it would be least disruptive to the teachers’ planned lessons. Even though classes are two hours long, teachers have an extensive amount of material to cover in order to meet all the expectations of the curriculum. Thus, the efficient use of time is sacred.

Since changes in pedagogical practices require not only a shift in thinking, but also an increase in evaluation and instructional time, teachers also need support to provide a Third Space for the diverse makeup of students in the classroom. Teachers are commonly concerned with the difficulty of delivering a full and robust curriculum while tending to the needs of a diverse classroom. To address time restraints, Fu (2009) found that the teachers she worked with assessed the students based on “their effort rather than content” (p. 43) as the amount of writing would reflect their engagement to the activity. In addition, teachers need to have certain skills to tend to a diverse class. Gonzalez (2011) calls on the “ethnic educator” (p. 291), a qualified teacher trained to be culturally competent and with knowledge in foreign languages (p. 294). With these possible solutions to challenges that plague ESL instructors, this study is necessary to explore the potential for the presence of other languages in the classroom.

3.2 Setting

For this qualitative study, I employed purposeful sampling in which “researchers intentionally select individuals and sites to learn or understand the central phenomenon” (Creswell, 2012, p. 206). There are five adult day schools which provide the Continuing Education Program. I approached students at one of the five adult day schools located in downtown Toronto because the school is made up of a diverse student body and has many students who are recently arrived
immigrants. I employed criterion sampling, a type of purposive sampling since students needed to meet specific criteria (Palys, 2008, p. 697) to be selected. The participants had to have a minimum of some working knowledge in written Chinese (with simplified and/or traditional characters) and English. In anticipation of the interview stage, the participants had to be able to converse in Mandarin or Cantonese and English. Students should, at minimum, have completed and passed ESL Level B or the equivalent so that they have at least a limited working proficiency (Global Affairs Canada, 2011) with their English oral and writing skills.

I intended to recruit a minimum of ten students. By the time I completed the recruitment stage and collected all of the data, the final number of participants was three. Many potential participants were not able to commit to the study because of their other responsibilities relating to their work or family. An eagerness and keen sense of discipline was needed with those who did complete the study as they, too, were not immune to the duties of adulthood. Even though I kept in mind that most of these students not only have courses to complete, but also other commitments outside of class time, there were initially very few students who qualified for the study due to a limited number of Cantonese speakers. Those who contacted me or contributed to the study only spoke Mandarin and English. My original research proposal had stated Cantonese as a criterion, but a few days into the recruitment process, I extended the invitation to those who can also speak Mandarin and write in simplified Chinese. This addition yielded more interest so I was able to find two participants who completed the study.

In addition to entering English and ESL classes, I posted flyers in the classrooms and hallways. My original flyers contained English and traditional Chinese characters so I had to update them
with simplified characters. Students who could not participate also assisted me by alerting their classmates to this study, so this also resulted in a snow-ball sampling (Morgan, 2008, p. 816).

Since I only had two students who began the research during the winter of 2016, I realized I would need more participants so I did one more round of recruitment in February 2017 during the beginning of the third quad. One more student expressed interest and I was able to analyze data from a total of three participants.

Given the nature of a school year separated by quads, I needed to be flexible with the scheduling of time to meet with them. The first participant, Xiu, and I met for the first interview within a week after she submitted her short story. There were three weeks between the first and second interview with Xiu. Similarly, I met with Fan three weeks after she submitted her story and there was a three-week interval between the first and second interview. Xiu and Fan had classes to attend and they were approaching the examination period so we decided to meet for the interviews after their second quad was completed. Lin had school and part-time employment which resulted in a longer gap between the day I received her written narrative and our scheduled interview. Due to time constraints, I thought it best to conduct both interviews with her on the same day which was seven weeks after receiving her story.

While there was no set amount of time between the submission of the short story and when I would conduct my interviews with the participants, I needed some time to read and translate the Chinese characters in the short story so that I could have them clarify words or sections that were unclear or of interest to me. By pre-coding (Layder, 1998) during this stage, I could compare what I found was significant with the participants’ responses in both their interviews.
3.3 Description of Participants

Background information from the three participants, Fan, Lin, and Xiu, (see Table 1) was collected during the first interviews. All participants were given a pseudonym in order to protect their anonymity and in keeping with the ethical protocol.

<table>
<thead>
<tr>
<th></th>
<th>Age</th>
<th>Gender</th>
<th>Highest Level of English Completed in Ontario Curriculum</th>
<th>Duration of Stay in Canada</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fan</td>
<td>48</td>
<td>Female</td>
<td>Grade 12 Literacy (OLC4O)</td>
<td>9 Years</td>
</tr>
<tr>
<td>Lin</td>
<td>29</td>
<td>Female</td>
<td>English as a Second Language, Level C (ESLCO)</td>
<td>3 Years</td>
</tr>
<tr>
<td>Xiu</td>
<td>28</td>
<td>Female</td>
<td>Grade 12 English (ENG4U)</td>
<td>9 Months</td>
</tr>
</tbody>
</table>

Table 1. Participants’ demographic information and English level.

3.3.1 Fan

Fan, a mother of three, arrived from China and has been living in Canada for almost a decade. Focused on developing her English skills, she first enrolled in Language Instruction for Newcomers to Canada (LINC) classes and then the Continuing Education Program. Out of the three participants, she has lived in Canada the longest. Her first language is Minnan (闽南语), a Chinese dialect spoken in the Fujian province where she was born and raised. She started to learn English when she was twelve years old. However, she stopped learning English once she entered university so there was a twenty year gap until she came to Canada and started learning the language again when she attended LINC classes. The LINC program is federally funded by Immigration, Refugees and Citizenship Canada (IRCC) and free for adults (18 years old or over) who are permanent residents, refugees, or whose Permanent Resident application is being processed. LINC mainly provides language classes in English along with a few institutions
offering French (Ontario Council of Agencies Serving Immigrants, 2017). When she entered university in China, Fan majored in Japanese. As a result, she can write simplified and traditional characters and Japanese. Traditional characters can still be a challenge for her because it is more complex due to more strokes.

Fan is more comfortable with speaking in English in her daily interactions than writing in English. Writing is still a bit difficult for her because she feels nervous about technical aspects such as grammar, and, as she emphasized, “writing for me, it’s not so smoothly like thinking.” The opportunities to interact in English at home are predominantly with her children. She can speak in Mandarin and English with the oldest daughter, but with the two youngest, English is the language of choice since they know very little Mandarin. In her code-switching practices, she translates texts and does note-taking in two or more languages.

3.3.2 Lin

Lin came from China about three years ago and started in the Continuing Education Program in September 2016. Similar to Fan, she was born and raised in the Fujian province. Her L1 is Mandarin and she started learning English formally at age thirteen. She did not continue to learn English, but attended Japanese classes at university for three years. However, she did continue her practice of English by reading books on her own time. While she can speak Mandarin, English, and Japanese, she can only write simplified Chinese characters and English.

Lin is very comfortable with speaking in English during her daily interactions, but is only somewhat comfortable with writing in English even though she generally enjoys writing whether
it be in an English and Chinese, or Chinese-only text. Also, she is a very motivated student who believes that attending her ESL classes is important for improving in the language. She created opportunities outside of school to strengthen her English skills by participating in “trades” in which she teaches Chinese to an interlocutor in return for lessons on English. It is in these interactions where she code-switches as a teaching and learning strategy.

3.3.3 Xiu

Xiu is a young and enthusiastic student who came to Canada from China in April of 2016. She started taking classes in fall 2016 in the Continuing Education Program so that she can apply to a university in Toronto. Since completing English grade 11 (ENG3U) and grade 12 (ENG4U) are prerequisites for all university programs, she enrolled in these two courses. Also, she used to teach Chinese in Shanghai so our discussions regarding teaching methodology and pedagogy were informed by her own experiences in the classroom as an instructor.

She started to learn English in school at around eight years old. Born and raised in the province of Shanghai, she first learned the Shanghainese dialect (上海话) and then Mandarin. In the first interview, she differentiated Shanghainese from Mandarin as there are differences in their wording, vocabulary, and grammar even though they share the same simplified Chinese characters and Mandarin pronunciation. She considers Shanghainese as her mother-tongue. While she can read traditional characters, she echoes the same sentiment as Fan because she does not feel as confident in writing them due to its complexities of strokes. She voiced her hesitation when she confided that “maybe I will write something incorrect in traditional because it’s very complicated.” Aside from her upbringing with Shanghainese, it was clear that she has an interest
in languages because she also learned Japanese on her own and chose to attend German classes in university while she was in China.

Xiu is comfortable speaking in English with acquaintances and schoolmates, but is less likely to do so with her family. She mostly interacts in Mandarin and Shanghainese at home mainly because of the connection she has with them. She is very comfortable with writing in English. In her own time, she code-switches when note-taking (especially in her science courses), texting, and conversing.

3.4 Methods & Instruments

3.4.1 The Short Story

The concept of using a short story as a means of collecting data developed from an experimental approach to understanding code-switching practices as a means to (re)shaping identity. Once the participant confirmed her interest in the study, she was given the instructions for writing the written narrative in which they were instructed to write a 3-5 page short story to demonstrate their code-switching abilities. They could choose to write a fictional or non-fictional story and they were encouraged to code-switch between Chinese characters and English words. They could code-switch as often as they desired and where they deemed appropriate in their written narratives. The option to use word processing software to write the narrative was also available to them so I emailed the document and gave them a print copy.

The participants’ submissions varied in length and content. Fan submitted a typed, two-page non-fictional narrative about the Mid-Autumn Festival in China. From the first-person point-of-
view, she incorporated her own memories along with an explanation of the cultural traditions which take place on this yearly event. Lin submitted a written, four-page non-fictional narrative about her experiences with work and school. She also chose to write from a first-person point-of-view. Lastly, Xiu submitted a typed, twenty-page fictional narrative about a blue flamingo’s coming-of-age story which was written in the third-person point-of-view. Her story was different from the others because she not only used English and simplified Chinese characters (Mandarin), but also Shanghainese. She also sent me the last part of her story that was an additional twenty-six pages. The whole story was originally in English because it was meant to be a Christmas present for her English-speaking classmate. Since she did not code-switch in the last part, I did not include it in my data analysis.

3.4.2 Semi-Structured Interviews

One of the main tools I used for collecting data was a set of two semi-structured one-on-one interviews with each of the participants. These interviews were approximately 30-60 minutes. The interviews were conducted in English with the option to converse in Mandarin or Cantonese. Each interview was transcribed and, when there were issues regarding the accuracy of the transcriptions, I contacted the participants to help me clarify the words or the meaning of their oral responses.

The process and product of storytelling holds such robust data in language learning research because of its introspective quality (Collins, R. & Cooper, P.J., 1997). Language learners are constantly expanding their language and cultural repertoire in some way so written narration can offer them a tangible record of their progress and creativity. For these reasons, I approached the
interviews with a metacognitive approach to delve into the inner workings of a plurilingual writer.

I crafted questions for the interview phase of my research to inquire about their feelings towards understanding who they are as a language learner during the process of writing the short story and how they see themselves as writers when they reread their submitted pieces. The interviews contained a combination of open-ended and close-ended questions. The First Interview Schedule focused on collecting data regarding their language repertoire and experience with code-switching.

In the Second Interview Schedule, I hoped to facilitate the interviews, rather than impose any preconceived notions I may have had of the language learners’ experiences and intentions when they wrote their short stories. The danger of imposing my interpretations for their purpose in code-switching would only reinforce a power struggle between the researcher and participant, so I collaborated with the participants to analyze their written narratives by referencing sections of the short stories and the first semi-structured interview when elaboration or clarification was needed. It contained instructions and a set of questions to begin a dialogue of reflective responses from the participant. This form of reflection served as a metacognitive analysis of their writing. Similar to Canarajah’s “emic approach” (2011) which places significance on both the participants’ and researchers’ perspectives on the produced writings, the first interview schedule served as a collection of background information and their reflections on language practices.
The second interview schedule assisted me in clarifying their experiences and intentions with code-switching. Some parts of the protocol were adapted from Asmussen & Creswell (1995). When necessary, I employed elaborating probes (Creswell, 2012, p. 222) to collect more information. I incorporated questions to inquire about their feelings towards understanding who they are as a language learner during the process of writing the short story and how they see themselves as writers when they reread (during our interview) their submitted pieces. Therefore, it was important to support the participants by asking for clarification during the semi-structured interviews so as to avoid assumptions on their motives for code-switching.

3.4.3 Field Notes

A collection of papers - ripped from notebooks or printed from my digital files – is nested in a clear plastic folder. My artifact of field notes contains observations, interpretations, translations, and possibilities. During and after the interviews, I wrote key points to highlight responses that fit into the current literature or deviated from what other studies have indicated on language learning. What may have been overlooked due to the demands of instant feedback during our interviews was immediately recorded to maintain its accuracy. Field notes will vary from researcher to researcher, but as a reflective practice, they should “document researcher biases, standpoint, dilemmas, possible mistakes, reactions, and responses to fieldwork and participants” (Brodsky, 2008, p. 342). Indeed, this iterative process helped me to refine my approach to simplify my questions when they needed to be clarified. On two occasions at the beginning of the study, Fan thought that the directions for the written narrative required her to write an English version of a story and then translate it, while Xiu assumed that an English translation of the first part of her novel would meet the requirements of the study. In both cases, I reiterated
that the narrative should incorporate code-switching where they found it appropriate. The clarification was then received and applied. From this experience, I adjusted my instructions to the last participant which mitigated any possible misinterpretations.

3.4.4 Audio Recordings

The transcription process was a beneficial process as I simultaneously reviewed the discussions and iteratively used this data to prepare for the following interviews. Audio recordings were used as they “offer an accurate summary of what was said” (Morgan & Guevara, 2008, p. 40) between the participant and me. I found it was necessary to have recordings of these interviews since I had a list of comprehensive questions and diverse content to cover regarding their experiences in code-switching.

3.4.5 Data Processing & Analysis

The analysis of data was extracted from three short stories and five interviews that were produced over the course of six months (from mid-December of 2016 to mid-June of 2017). The last interview for Lin combined both the First and Second Schedule due to time constraints.

Coding, by using a word or phrase to symbolize an attribute or part of the data, is employed in a qualitative study (Saldana, 2013, p. 3). Since I interpreted my data by comparing the stories and responses to the interview questions of the participants, coding was a useful method to interpret and organize the information. I coded as I reviewed the short stories and the transcripts of the interview. I took note of any content that related to the existing theories/concepts on code-switching from my literature review. I first used In Vivo coding (p. 91) for the interviews and
then in my second round of analysis, I used descriptive coding (p. 89). The combination of In Vivo and descriptive coding was most appropriate for this data due to the various levels of English fluency. From these quotes and descriptions, a number of categories emerged. Rossman and Rallis (2003) note that categories describe explicit data, whereas themes describe subtle processes (p. 282). Since the process of coding “facilitates the development of themes, and the development of themes facilitates coding” (Ayres, 2008, p. 867), I organized the categories into themes which addressed the research questions. I was also aware of emerging data that surfaced when I triangulated the data with interviews to analyze the writers’ meta-cognitive responses to their writing. In addition, the oral interviews filled in any gaps which I may not be able to accurately explain since these short stories are best discussed and explained by the authors.

I analyzed the data of written narratives and interviews using content analysis. Content analysis, inductive in nature, addresses the qualitative nature (Julien, 2008, p. 121) of my study. In these two stages, content analysis “[was] helpful in answering ‘why’ questions and analyzing perceptions” (p. 120). When I read the short stories, I highlighted words, phrases, and passages as examples for further probing in the second interview. Narrative analysis was also vital to understanding these short stories. Riessman (2008) critically states that “narrative analysts interrogate intention and language – how and why incidents are storied, not simply the content to which language refers” (p. 540). Why and how a narrative is written is crucial to understanding what is written. By using a combination of content and narrative analysis for the interviews, categories emerged which I then divided into the following themes: teacher as authority figure; active engagement in learning; desire for conciseness and efficiency; ownership of “my/our” words; reflexivity in memories; and accommodation for the reader.
Finally, I triangulated the data by combining the results from the short stories and interviews (Heller, 2006; Meijer, Verloop, and Beijaard, 2002; Rothbauer, 2008) to ensure the validity and trustworthiness of a study. My three stages were in the order of obtaining data from written narratives, the first semi-structured interviews, and the second semi-structured interviews. I was able to simultaneously interpret the data while gathering more data so that I could “cross-check and compare” (Diefenbach, 2009, p. 883). My stages ensured an iterative process is in place so that I consistently referred back to the collected data while coding. This method ensured the validity of the results by finding consistencies and discrepancies between the different sets of data and including it as part of my final results.
Chapter 4: 中秋节, 工作, 和蓝色火烈鸟 Mid-Autumn Festival, Work, and a Blue Flamingo

4.1 Introduction to Findings

This chapter presents the themes which emerged from the coding process described in Chapter 3. Coding for categories and themes were mainly gathered from the interviews while the participant’s written narrative was the focus of discussion for code-switching practices. The first three themes in this chapter are rationalizations for code-switching in the development of writing skills in a second language. The participants discussed the teacher as an authority figure, their need for active engagement when learning, and their desire for conciseness and efficiency. Finally, the last three themes address ways in which code-switching supports identity (re)shaping during the process of learning English. The participants communicated this through their ownership of “my/our” words, reflexivity in memories, and accommodation of the reader.

Each participant created a narrative that was different from each other in content and code-switching techniques. Fan described the celebration of the Mid-Autumn Festival, peppered with her own experiences throughout the narrative. Lin wrote about her personal experiences of hardships and perseverance stemming from her disciplined work ethic. Xiu chronicled the life of a blue flamingo who tries to find her place in life. An excerpt from each of these participant’s short stories (see Appendix G for an Excerpt from Fan’s Short Story, Appendix H for an Excerpt from Lin’s Short Story, and Appendix I for an Excerpt from Xiu’s Short Story) illustrates the different ways they code-switched. Their choices in topics and strategies for code-switching provided a rich landscape of data for me to analyze.
In Fan’s excerpt, the first page of her two-page typed story illustrated her desire to communicate with those who can read simplified Chinese or traditional Chinese by explicitly providing the Chinese characters immediately after each English word or phrase. Most of the English words she chose to translate are in quotation marks. She carefully selected these words which are inherently connected to the Chinese culture and would be significant to understanding the Mid-Autumn Festival. The translations – with simplified Chinese written first and then the traditional Chinese form written after - are enclosed within brackets so as not to break the flow of a predominantly English text. As for words where there is no difference in the written form between simplified or traditional Chinese, she still presented both versions within the brackets, indicating to the readers that the characters are written the same way.

In Lin’s excerpt, which is the first page of her five-page hand-written story, she code-switched often and mostly wrote in English and simplified Chinese within each sentence. She followed the paragraph form in the following pages with a total of four paragraphs that varied in length. As an ESL level C student, she was still expanding her English vocabulary. When terms or phrases became a challenge for her to translate into English, she found Chinese characters to be more succinct in communicating her ideas. Also, she combined English and Chinese by aiming to follow the syntactical rules of both languages so that the sentences would flow smoothly.

Finally, in Xiu’s excerpt of her twenty-page typed narrative, she mostly included Chinese characters (simplified Chinese characters and Shanghainese) as complete sentences or paragraphs rather than interspersing them as individual words or terms within sentences as Lin had done. Her story is predominantly written in English, indicating a strong understanding of the
language and the ability to exercise this skill in writing. She also provided two versions of her submission – one written completely in English and one written completely in Chinese. The final submission was a result of her selecting parts which she felt would best be communicated through Chinese characters without losing the cultural meaning behind certain words and phrases.

As these excerpts have indicated, while their ways of utilizing code-switching in their writing vary quite differently, they had many similar intentions for using such a strategy. The following sections will discuss the six themes which emerged from the semi-structured interviews regarding their experiences with code-switching.

4.2 Supporting Writing Development: Rationalizations for Code-Switching

4.2.1 Teacher as Authority Figure

In an instructional space, the teacher is usually the authority figure, with the power dynamics in favour of this position. One should be responsible, motivational, and knowledgeable in this role. The rapport between instructor and students can foster meaningful learning, but there is still a delicate balance between teaching and supporting a student. Xiu and Fan voiced a tone of respect regarding the teacher’s rules on language use in class whereas Lin indicated her disfavor towards her instructor.

Throughout the interview, Xiu felt strongly that students should only use the language of instruction in the classroom because the goal of attending English courses is to improve on their language skills. She showed some resistance towards using languages other than English in the
classroom. Her experience with learning Shanghainese and her background as a Mandarin teacher suggests that the teacher knows what is best for the pupils. She strongly advocated for a monolingual approach:

So our teacher suggests that we should not mix Chinese and English and don't use Chinese characters to indicate the pronunciation of English. So I follow that rule very strictly. So every time when I'm writing something, whenever it is short or long for whatever situation, I never make a mixture of Chinese and English. Never. So that's why the first time you receive my version, it's all in English.

Xiu was also critical of how her classmates code-switched between Chinese characters and pinyin:

So in pinyin and lots of the students when we were in grade 3 or grade 2 or grade 4 - when we were very young - lots of them messed them up. Teacher don't want us to mess them up so we're not allowed to make a mixture. So I don't do that. I don't have - I just don't have the habit when I was very young.

Her analysis of how these classmates “messed them up” indicated an awareness of language as a fine production which reflects the writer’s ability, or in this case, inability, to procure fluency while learning Chinese. From her point of view, they were making mistakes that would continue to hinder their chances of doing well in the class which is, essentially, what her teacher is concerned with.
On the other hand, Lin felt differently towards her teacher when it came to receiving feedback. There was a sense of frustration when she spoke of the interactions between her current ESL teacher and her:

Don’t like the teacher tell the student, “You only like the mark. You only like the test.”

So it’s not really helping for together study.

She continued to state her resistance since the teacher, as an authority figure, did not explain why she had the incorrect response to a grammar question on a test:

I don’t care what the teacher say. For me, I just want what’s the best answer for this one.

In the future, not only this time.

She felt disconnected from her teacher who did not offer her more support. For her, the process of learning was more important than the final mark, yet she felt the teacher saw her as a student who only wanted the marks. Being in an “English-only” class prevented her from critically discussing the answers since she could not use her L1. Her responses indicated that the teacher’s explanation was the final answer and she was left with having to accept her mark.

Lin supported code-switching practices in the classroom because more ideas could be produced by the students. She succinctly stated, “more people, more minds” which implies a diverse sharing of cultural resources since her ESL class has adults who have immigrated from many different countries. A variety of contributions also meant they can “choose together.” This group support from her classmates would mitigate the imbalance of power she has with her ESL teacher because there would not be only one single correct answer. Instead, different perspectives would indicate a number of possible answers.
During our second interview, Fan was initially unsure about introducing code-switching into the classroom. She felt that students were in the course to learn English so they should practice as often as possible especially since they were in Canada. She reasoned that “all people come to learn English…” However, she quickly added, “If the teacher give us, use in Chinese, it’s better, but – yeah. It’s okay. I don’t agree it’s okay, but should I use English? Yeah. I can accept.” Her words indicated that the teacher has to give permission before the use of other languages can be acceptable in class. In our first interview, her hesitation towards code-switching was even more palpable when we discussed her early experiences in an Ontario ESL class:

**Fan:** Yah, yah. I don't know. Maybe, from the school, the teacher, they don't allow us speak my language. Yes, sometimes they don't. Even I go to - when I come to Canada, the ESL schools don't allow me speak my language. Only English. That's why I don't know. First time, I feel it's very, very uncomfortable, but now, I think it's okay. Yah, yah. Now I think it's not necessary to speak my own language. And - but I think - maybe the teacher is right. You know. English is benefit for us. Yah.

**Wales:** So it sounds like you said when you first had to use English only and you were not allowed to use your other languages, it was very difficult.

**Fan:** Yah, I think very uncomfortable. Yah, first time. Yah, and I just go to the different school, but almost all the teacher don't allow the student speak in own language. Yah, sometime Chinese speak own language - Chinese. Korean speak Korean and Arabian, right, the teacher English. Almost teacher don't allow because I - first time, I feel uncomfortable; I always feel fear and yah. Yes, very uncomfortable. I don't like, but now, use to.
She repeated the phrase “very uncomfortable” several times and stated she felt “fear”, which indicated her unease and reluctance to follow the English-only rule. However, her adjustment to the classroom would only be easier if she assimilated under these conditions.

What was apparent from these interviews is that the teacher stands as an authority figure in the classroom, giving permission by way of instruction. Resistance occurs when there is a difference of opinion or if the student does not understand the reasons for a low mark. This could be due to language barriers or different pedagogical approaches, so providing the appropriate resources, assistance, and tools for them was integral to their learning experience. Thus, the students were receptive to the teachers who were respectful and supportive of their needs.

4.2.2 Active Engagement in Learning

At times, learning can be a passive process, devoid of dynamism, so teachers need to actively engage students in the process by using creative methods to spark interest in the classroom. Code-switching, a novel idea for most of the participants, was an alternative approach to the writing assignments they were doing in the course. Fan and Lin supported the use of code-switching in the classroom and within their own coursework because they were strengthening skills such as vocabulary use. However, Xiu was only supportive of code-switching under specific conditions if it were included as a pedagogical practice.

Fan felt that by employing her L1, she could be more creative in her thinking. Her fluency in English set limitations on what she could write, but using her other languages such as Mandarin when writing, helped her to explore more possibilities:
More creative. More thinking. Can - I can more idea. I can get more idea. Only English - I don't know. Maybe, we have, I think very condition limited. For example, not enough. We don't know enough vocabulary, you know, and word-structure, you know.

From this reflection, by not allowing her to use Chinese, she internalized a mistaken belief that her thinking was “not enough” – that she was somehow lacking in abilities.

A reason for why Fan chose to write a non-fictional narrative is because the events were her lived experience. There was little challenge to reproducing information which she was familiar with and had the language for especially since the words she chose to code-switch were specific to the Chinese culture. She described the phrase “lantern riddle” as a “professional word.” After some clarification, I came to understand that certain words and phrases are a part of a formal discourse in her culture. To find an appropriate equivalent for “lantern riddle”, which she translated as 灯谜 in simplified Chinese and 蹬謎 in traditional Chinese, was difficult so she provided the English phrase which would best encapsulate the meaning, along with the simplified and traditional Chinese. She strived to be as accurate as possible which resulted in three different representations of the phrase. Throughout her narrative, she referenced the dictionary to assist with translation and in the process of doing so, could analyze the meaning and strategize engagement with her readers.

Lin shared a similar opinion on cognitive thinking skills when using two languages in writing. She felt that she could think better in Chinese and she was actively learning when she referred to the dictionary for the meaning of words. By learning new words, she felt more encouraged to write in English:
Wales: Since you got to write both languages, did you feel it still took you a lot of time to write it or was it easier?

Lin: Half, half easy more. Easy more. For example, I say this one, I can say in Chinese. It’s okay. If okay, I will more in the English. If okay, I want to use more the English than Chinese.

Wales: So “half, half” is easier for you, but if you could write in English because you know the language more, the vocabulary more, then would you choose to write in English?

Lin: Yah.

Lin’s motivation to improve by utilizing this strategy indicates how code-switching is a strategy for active engagement, rather than a habit to compensate for language inadequacies.

However, Xiu critiqued code-switching as a habit which “mess[es] languages up together.” To do so is disrespecting both languages. She discussed her experience in China with those who code-switched:

First, you don't respect your mother tongue. Why? Because all of them are Chinese people. When Chinese talk to Chinese, we should all of them speak Chinese. Why would you like to sandwich some English words into it? That means you are not confident with your own culture, your own language. You think maybe it is very fashionable to speak some English words, but, for example, your English is not good enough so you have to sandwich them together. And secondly, respect English, too, because it is something that you're using to bragging instead of communicate.

She is concerned with the intentions for code-switching as it reflects a weakness in language use and to procure envy from others since English is a valuable asset in China. However, under
different conditions, she does support code-switching and her reasons complement Fan and Lin’s purpose for using English and Chinese:

> So it depends on the intention. Why do you mess them up? If you just want to show that, "Oh, I understand some English. It's very fashionable to speak it,” I think, I don't like it because you focus on the phenomenon instead of the purpose of the communication or the intention or the significance of your words. But, if, for example, when you sandwich them together, you are trying to express something, try to make me understand, you are helping me. You're focused on the communication itself. I think that'll be very helpful. I really appreciate that. I won't feel - I won't feel very uncomfortable.

Thus, intentionality is key. Her sentiments reflect what many educators and instructors are concerned with. Active learning can occur as long as the student recognizes why it is necessary to use more than one language while speaking or writing. If code-switching is a means rather than an end to language acquisition, then switching between languages can be a reflective time for students to organize and make meaning of new words. This step can be revisited many times when a student struggles with a word because it allows the student to actively understand what is unclear by accessing the L1.

Overall, the participants provided a positive response to code-switching because it provided a dynamic means to explore more ideas and to be creative with the content. In addition, they could develop their vocabulary or find ways to provide a translation from Chinese to English that would best suit the original meaning. As long as the intentions are to learn and be more fluent in the target language, then the use of code-switching is a way to actively engage with writing.
4.2.3 Desire for Conciseness and Efficiency

For adults, time bears a value which cannot be wasted. It was apparent from the responses in these interviews that conciseness and efficiency were driving forces for code-switching. For example, the participants were often stumped when they tried to find an appropriate word or phrase to translate from Chinese to English since two Chinese characters can encapsulate the same meaning as one or two English sentences. So for them, conciseness meant using the least amount of characters to capture the same exact meaning in English. As for efficiency, in Chapter 3, I had described the courses in the Continuing Education Program as being intensively fast-paced so the ability to understand and apply the content within a short period of time increases the student’s chances of progressing to the next level. Thus, efficiency meant producing quality work within a limited amount of time for them.

All three participants commented that they first think in Chinese and then produce their work in English. When Xiu submitted her story to me, it was written fully in English and I had to explain to her that the purpose of the study was to understand code-switching practices in writing. She then sent me a version with both Chinese and English, but also provided the original draft which was a mixture of Mandarin and Shanghainese. She often debated which parts to keep in Chinese and which parts to have in English for the final submission. Her understanding of storytelling elements determined how effective one language would be compared to another:

It's a dialogue. If like it is an essay - if I want to argue something in essay - I will definitely write them in Mandarin because the logic makes more sense. But here, the language, the expression, makes more sense so I use Shanghainese.
The subtle differences between Mandarin and Shanghainese were noticeable to her because she learned which expressions are appropriate for academic writing and which ones are more suitable for dialogue in a story. This reflects a conscious effort to select languages based on context.

Furthermore, Xiu felt that cultural barriers challenged her from translating some content which would not have the same symbolic meaning in English. She explicitly discussed the implied symbolism of words which can be overlooked by a reader who does not know the same language(s) as the writer. Her story was translated to English in part for this study, but also as a Christmas gift to her classmate, Alan\(^1\), who does not understand Chinese. The accuracy of the translation and the need to maintain its original meaning was discussed with the example of the “moon”:

**Xiu:** Yes, and some of them really difficult to translate and some of them have cultural barrier.

**Wales:** When you say cultural barrier what do you mean by that?

**Xiu:** Oh, cultural barrier because, for example, in Chinese culture, the moon is very important, but I don't think Alan can understand why moon is so important in our culture. So when I'm translating, I always think "Is there anything in Canadian culture very important - as important as moon - represents the family reunion in their culture?" But I found I don't know. I don't know. Is that turkey?

**Wales:** That's a very interesting example to use and I think when you say cultural barriers, you mean the cultural differences that we have so our cultural symbols are also very different.

\(^1\) Alan is a pseudonym for the purposes of this study.
Xiu: Yes. For example, so like the moon has representation for as the lover, the family, and also somebody's loyalty to his culture. It has so many significance but I think most of the Canadians they don't think so. And so I'm thinking about, is there anything equal to moon? I cannot find it in Canadian culture. I don't know. Maybe there exist, but I don't know. So I think is it turkey because in Thanksgiving Day or Christmas most of them have turkey.

We both recognized the silliness of equating the moon to the turkey even though her reasoning made logical sense. This was an obvious example of how words can get lost in translation since the symbolism behind one Chinese character can only be understood if the reader has a grasp of the history behind its connotation.

Lin and Xiu felt that writing English required a lot of words compared to using a couple of Chinese characters for the same meaning. Lin voiced frustration with her current writing skills:

For now, my English writing, the teacher say "Too much! Don't write too much!" Say to me because I don't know how to use the shorter. For example, maybe this point only one sentence. Maybe I don't know how to use one sentence good finish. I need to use two or three sentence so always too much. Lose my mark.

Her account of the interaction portrays the teacher as critiquing her for writing sentences incorrectly. Yet, if she were to write in Chinese characters, she would be able to mitigate this problem. Similar to Xiu’s explanation of the moon (月亮) as a symbol, Lin felt that Chinese characters have “more meaning than English” and Fan felt that they were more “accurate”.
All three participants voiced a need to be efficient with time when producing assignments both during and outside of class. Xiu also clarified how different school subjects and English grade levels determined when the L1 or code-switching would be beneficial for her:

I think for the scientific courses and for the English are different. So for scientific courses, um, it's very efficient because I've learned science back home so I - oh yah - I'm doing the code-switching in Maths, Chemistry, and Physics lots. Very often. Almost all the time, but in English, in English I think it depends on what kind of level the students are because at the beginning from when I was grade 11, I reflect lots of Chinese notes especially when teacher talk very fast. I don't have time to write such long clauses because English - I think English is not very efficient. Because you have to write lots of words. But from grade 12, from grade 12 when I was reading the materials on my own I started to write English notes, English explanations because that helped me to enforce the vocabulary I just learned. Use English to explain English helped me a lot.

Xiu’s familiarity with mathematical and scientific terms in Chinese helped her in learning the material. Again, she reasoned that efficiency is sacrificed when there is a lot of writing in English to encapsulate the same meaning which a few Chinese characters can communicate. However, as she proceeded to the next grade in English, her vocabulary expanded. She recommended students take notes in their L1 when they are in ESL, but once they are in a “higher level, [they] should take notes in English, [and] not in [their] own language”. Thus, the comprehension of metaphorical language and subject specific terms in Chinese is easier whereas an understanding of English vocabulary and idiomatic expressions continues to develop for them.
Fan found that writing only in English was difficult so if she could do her assignment at home, she would have more time to do well:

That's why if teacher give us you can keep at home assignment, I do the - for example, they give us topic, right? And at home, because I have two days, three days, I can write, but if test, right? Test we only use - I cannot do. I only do half because in my mind, I always thinking in Chinese. In Chinese, I will translate to English and don't have enough time.

She described her cognitive process as first thinking in Chinese and then translating it to English. However, when she code-switched in her short story, she felt that it was easier and quicker “to give information.” Again, there is a focus on time as a determining factor to writing well.

For all the participants, conciseness and efficiency were important factors to communicating their ideas in their stories. When there was no English equivalent to encapsulate the Chinese characters or phrase, they could use simplified Chinese rather than settle for English words which would not be as accurate. Also, due to the fast-paced nature of an eight-week course, they could not afford to mull over meaning, nor brainstorm ideas for too long. Thus, code-switching saved them time because they could write their thoughts and ideas in their L1.

4.3 Supporting Identity (Re)shaping: Code-Switching in Writing

4.3.1 Ownership of “My/Our” Words

Throughout the interviews, the pronouns “my,” “our,” and “we” denoted an ownership of words and, in turn, an ownership over a language. Phrases such as “my mother tongue,” “my language,” and “my culture” illustrated a close connection to their own ethnic background. When I asked
Fan if she is expected to write in English, but is given the option to also write in Chinese, will this help her, she responded, “When you give my – write in my language, right? Yeah, I think it’s – it can help. It’s very help for me.” She asked for clarification that I was referring to her language, yet she did not once refer to English as “my/our language” in both interviews.

In fact, she spoke of English as an entity that did not belong to her: “But after go to university, my major is Japanese because I didn’t catch any English. Almost 20 years, I didn’t touch it…” Later in the interview, she went on to say, “I always speak Chinese with my – the people from my same country. But if different, different country, we don’t only because only English you can communication.” Even when I asked her about code-switching in the classroom, she said, “I think if you go to English class and you still speak your language, it’s not help for your English, improve your English skill.” She chose to use the pronoun “you,” speaking from the second person point-of-view when relating to English. Her responses indicated not only a distance from English, but also a separation from non-Chinese speakers.

Lin offered an insightful reflection on her deliberate choice to have certain phrases in Chinese rather than English:

**Lin:** I can't use the words. It's difficult words in my language. I know these words in my language. I never forgot.

**Wales:** And so for you, those two words you would select because they have a lot of meaning for you?

**Lin:** And keep for my mind. Keep for myself language. Personal language.
In this instance, she did not only show an ownership of her language, but also an ownership over the meaning and ideas which the words represented. To say that she “never forgot” implies that these words are ingrained in her memories which are vital to her identity. What became very clear was that Fan and Lin distanced themselves from the English language.

While Xiu also used “my/our” to indicate her sense of belonging, she did not use those pronouns to only associate herself with Chinese speakers. Instead, she also grouped herself with English learners from all backgrounds. When asked about why it is better to use only one language in the classroom, she stated the following:

Second reason is that we have so many people from different countries in the same classroom. If you use French, you use, like, Arabic, I use Chinese, Japanese, how can we communicate with each other efficiently? And once we have difficulties in expression, we can discuss so you can learn lots of things. Other people can also learn your culture, background, and languages. And another thing is that you also learn how to think in English. We're learning, so if we use our mother tongue we can never make progress.

Rather than distinguish herself from the other classmates because Chinese is her L1, she uses “we” to express how everyone is learning and the use of the L1 would be detrimental to their improvement in English. Her strong English skills is an indicator of why she feels that one can only improve in his/her language abilities by using the language in class.

Careful awareness to the participants’ use of pronouns indicated their connection to certain languages. The use of “my,” “our,” and “we” were used to describe the Chinese language, but not with English. Often times, the way they spoke of English in their lives reflected a distance
and inability to have ownership over this target language. Their choice of pronouns suggests that Chinese is a part of their identity while English is an entity which they are always pursuing.

4.3.2 Reflexivity in Memories

The choice to write a fictional or non-fictional narrative offered many opportunities for the participants to reflect on their memories and identities. Both Lin and Fan followed the common advice of “write what you know” to achieve authenticity in their non-fictional narratives, whereas Xiu strived for creativity in her fictional tale. In all instances, events from the stories were inspired by personal events that have had an impact on their identity.

Lin’s story of hard work and perseverance was based on recent events of her life in Canada:

I write everything I like from my life. It's real. No future… Because if these things don’t happen in my life, I don’t know what's the right or the wrong in these things. I didn't know. If not in my life, I don't know what happen in the end. I don't know what kind of ending.

She acknowledged that she could only write what she experienced which was illustrated in the use of a first-person point-of-view. She used words and phrases in Chinese when it alluded to a behavior she would practice in China. For example, her explanation for bringing her laptop with her when she would use the washroom at a Starbucks in China or at a Tim Hortons in Canada is different from what she has observed with people who grew up in Canada:

But China Starbucks' washroom, I be make sure, keep my everything, like phone, like bag. Go to the washroom. Here - different! You can go! Leave everything. When I
finish, I go to the washroom. Maybe 10 min - it doesn't matter! When I come back, it's the same thing on it.

Lin was surprised that people could leave their personal belongings on the table at Tim Hortons, go to the washroom, come back, and find that their valuables are still there. This is a major contrast from what she has experienced in China. She chose to keep her laptop with her when she went to the washroom because this was the practice she learned. When she talked about this memory, which juxtaposed a Chinese cultural practice in a Canadian setting, she could reflect on how different her lifestyle is now compared to before.

For Fan, writing her narrative brought back joyful memories with her family. She spoke fondly of her experiences with the Mid-Autumn Festival. She recounted the union between family members and the games they played at the gatherings. Ingrained in the text are emotions connected to her identity because she wrote about what was important to her:

For me, first, it's a - you can union family. For example, my family, when I was a child, my parents separate in a different city. Yeah, I stay with my mother. My brother stay with my father. And only this day, sometime before, maybe between the year then, you know, the company, they give the holiday. They don't go to work and we always get this. And second, we have lot of game… Together we place the 骰子 (dice) in China… Lots of people - even your friend. All, most family people and would get together and buy the big cake.

This celebration has layers of personal connection for her since she explained the motivations for choosing this topic. Even though she felt that English is a difficult language for her, she could write a short story when it was on a topic of her choice along with the option to code-switch.
Similar to Lin, Fan felt that writing this story was easy compared to writing an essay because it was a first-person non-fictional narrative of her own experiences:

   For example, this is your culture or something ethnical or something traditional. Even though it already exist, it's easy, but I create it. I think essay, right? It's thinking. It's difficult.

She could create a text based on events that existed, but writing an essay requires thinking which she does not feel as comfortable with. The thinking required for essay writing includes a vocabulary for ideas, which she is not familiar with. She felt that code-switching helped her to write this story, but code-switching would also support her in writing a fictional narrative:

   I think more… fiction is not the true. Not true. I think for me, it's more difficult to - I have to imagine something and then create it. More difficult for me.

Even though code-switching was useful in communicating experiences from their time in China, for Fan, it is also helpful to write essays and fictional pieces because she can use ideas and vocabulary, which she first thinks of in Chinese.

Xiu decided not to write a non-fictional story because she felt that “it will be very boring.” In contrast to Lin and Fan, she did not prefer to write about herself:

   If I don't write fiction, the story will be like my biography and I don't like that. I'm not a celebrity. I'm not that arrogant. Second is that, fiction requires creativity. I think I'm a very creative person. And I think if a story is very creative, the reader will enjoy it more than reading the biography.
While she indicated a dislike for autobiographies, she also highlighted the creative aspect of writing a fictional piece. Even though her short story was about a blue flamingo, her reasons for why she wrote this story reveal that this character represented her:

And the secondary reason why I write the story is because that it's something about color and when we talk about the color, sometimes we think about skin color, right? So because I'm - how to say it? Am I yellow? So we're Asian. So when I first arrived here like last March and I start - the first time I started to like cooperate or communicate with Canadian students with native - I mean the Caucasian... Previously, I worked, but most of my colleagues are very Asian too. So this is first time. I also encountered lots of cultural shock. So I think maybe the blue flamingo represent the - a person. For example, it's me, or for example it's anyone whose color skin is different from people around them and this is the second reason why I write the novel.

Later on, she added:

Oh, for example, myself identity is that I don't think I'm very confident when I'm here or in the English class or when I'm making friends with other, especially for the Caucasians because I have no idea about their cultural background. How they make friends? What kind of words if I speak will offend them? Right? And for example, what kind of things they will think inappropriate or will cause some misunderstanding. I have no idea about them so I have to like make friends then practice, then gain some lessons, and then continue to make friends. So in the story, the blue flamingo is not very confident. Neither am I now.

Even though she did not view her writing as an autobiography, her connection to the protagonist was based on many similarities, which have their roots in the (re)shaping of her identity. She was
able to creatively write about conflicts that mirrored her own challenges and have plagued her since she moved to Toronto. Her responses illustrated how the content provided a space for her to reflect on these parallels between her and the blue flamingo.

For the participants, their stories provided a space for them to reflect on their memories. Whether the participants chose to write a non-fictional or fictional story, events in the narrative resembled their life experiences. Ingrained in these memories are cultural practices and words which are specific to their L1. Thus, their responses in the interviews illustrated an ability to reflect on how past events contributed to the (re)shaping of their identities as they reconcile those experiences with who they are now.

4.3.3 Accommodation for the Reader

Knowing that there is an audience can greatly influence one’s approach to and intentions for writing. These short stories were written to be read by another and the participants did not write for the sole purpose of self-reflection and self-recording as other types of narrative texts such as journals and diaries are intended for. By employing different strategies, the participants accommodated their target audience with the intention of being inclusive.

Fan provided translations for particular terms and phrases in both simplified and traditional Chinese. She reasoned that “the word, it’s… for our country, for our religion. Many people don’t know. But the different people or different culture don’t understand. That’s why I choose.” Here, too, she took ownership of her words to indicate how these words belonged to her country and her religion. However, she did this because she recognized the separation that often occurs due to
language barriers and mitigated this by writing the simplified and traditional version of the Chinese characters in brackets after the English words. For example, she wrote “Mid-Autumn Festival (simplified Chinese: 中秋节; traditional Chinese: 中秋節).”

Furthermore, she was very specific with her target audience. I was curious as to why she wrote both simplified and traditional Chinese characters since I knew that she was more familiar with writing in simplified characters. She made such accommodations to welcome an additional group of readers:

**Wales**: And there are of course two ways to write it – simplified and traditional Chinese. Why did you decide to use simplified and traditional Chinese in your short story?

**Fan**: I think it's because I... in my age, Mainland China, because we use the simplified Chinese… For example, somebody from Hong Kong or from Taiwan or another place out of China, they always use the traditional Chinese. That's why I choose two. I want to get them, yeah, the people understand.

Her target readers were not only people from China, but also those from Hong Kong and Taiwan where traditional Chinese characters are used.

While Lin supported the use of code-switching in her coursework, she felt using languages other than English would be counter-productive. In the second interview, she voiced her apprehensions with speaking Chinese in the classroom:

**Lin**: But in the class is not good for the class. Not sure everybody like the Chinese.

**Wales**: So you feel like you won’t use Chinese in the classroom because it’s not good for everybody?
**Lin:** I'm not sure everybody like the Chinese. Maybe somebody like Chinese. Maybe somebody don’t like Chinese.

**Wales:** Not everyone will like it? What do you mean not everyone will like it? Like they're going to hate the language or they don’t understand the language? Or they just don’t want to listen to the language?

**Lin:** I think somebody say in my class use the tongue language is no good. Not really friendly for everyone.

**Wales:** Do you agree that if you use your own language that it’s not friendly?

**Lin:** For myself, is not agreed. I agree - use every country, every language is okay. But for somebody, maybe said, "I happy you Chinese. Maybe use Chinese is not friendly with me." I don’t want happen that someone not happy these things.

Her accommodations in writing were different from the classroom setting. Since her fellow classmates speak different languages, she did not want to alienate anyone by speaking in Chinese. In this case, she was concerned that code-switching may be perceived as a way to exclude, rather than include everyone in the conversation. Even though she had stated in the first interview that code-switching in the classroom would result in more ideas from everyone, and in this excerpt, she felt that using “every language is okay”, she was aware that not everyone may share the same sentiment.

Throughout the interviews, Xiu was adamant that when she writes, she should only write in one language. She stated, “If the reader is English speaker, the whole story should be English. If he is Chinese, the whole story in Chinese.” She accommodates the reader by using only one language,
in the text. However, since I know both English and Chinese and I had explicitly stated that code-switching be employed in her short story, she made an exception to this rule:

**Wales:** Do you feel the option to code-switch in your short story helped you to communicate your ideas? Why or why not?

**Xiu:** You mean the script or in the final version?

**Wales:** The version with both English and Chinese. So the final version that you sent to me.

**Xiu:** Because you can speak, you can understand both English and Chinese. If I wish you could read in depth, I think the code-switch helps. Helps to express the main meaning.

Yeah, but I must do. I'm still not very comfortable with it. It's my habit.

She recognized that she would normally not do this, but since the request was a part of the study, and I can understand these two languages, she was willing to try code-switching in her writing.

Xiu also struggled with the content of her written narrative. There were parts where she debated whether she should change the symbolic meaning of objects that were culture specific so that the reader could more easily relate to the story:

**Xiu:** So, previously when I'm trying to translate in English for Alan to understand, I struggle and destroying my mind to find something equal to moon, but as I finished it, I'm thinking about the significance of the story. I think because the blue flamingo represents me, so it's not necessary of me to switch the cultural significance because if I switch the moon to another thing equals to it in another culture then maybe the blue flamingo is not me. The story is not about - the story is about the culture barrier, the
conflict of the skin color difference. So if I switched everything into a Western culture, maybe the significance of the story is not that huge-

Wales: For you, or for the reader?

Xiu: I think for both. For both.

Wales: Why?

Xiu: Yah. So here, the blue flamingo in a herd of red flamingo. So I came from China to Canada. There's something. The difference of them I think it's similar. Similar... Oh, yeah, yeah, yeah. Okay, so in the story some of the other birds, they don't understand the difficulties the blue flamingo has in encountered. And also, I think some of my difficulties in my life - the Canadian, the native - they can never understand too. So, I decide to leave all the cultural barriers there. Yeah. It's just like something like the reality. You can never understand. I don't mind.

Wales: And again, when you say “culture barriers,” to leave the cultural traditions that belong to your background in the story and not change it?

Xiu: Yes, and I think - oh, yes! And I think even if he's interested in story, he feel puzzled, he will come to ask me or he will Google it or he will try to figure it out. If he's not interested in it, he's not interested in the story or he think it doesn't make any sense, just leave it alone so I don't need to strain out every mind to think how my reader will understand.

Xiu’s response expressed an expectation that the reader should understand what she is trying to say instead of her making accommodations which would change the meaning of her story. Her stance reflected an assertive position – one that desired to maintain her identity especially when she said, “I think because the blue flamingo represents me, so it's not necessary of me to switch
the cultural significance…” The challenge to keep the moon as a symbol is similar to her hardships with maintaining her identity while integrating into Canadian society.

By incorporating Chinese into their stories, they were able to accommodate the needs of their target audience. Language choice can either include or exclude a particular linguistic group so the participants were aware of how and when they would use particular words in their stories. Fan and Lin code-switched in their short stories because they had an understanding that their readers would know both English and Chinese. Conversely, Xiu preferred to write only in one language, but she only code-switched in this study because she knew that I was able to read English and Chinese. In both instances, the participants made accommodations for the reader.

4.4 Conclusion – Summary of Findings

This chapter presents the different ways in which the participants interpreted the strategy of code-switching in their writing. Through semi-structured interviews, they discussed their experiences with code-switching while writing their short stories. They also explored the use of code-switching as a possible pedagogical practice in the classroom and in their course work.

The first section addresses the three emerging themes which presented the participants’ rationalizations for code-switching to support writing development in a second language. How the participant viewed the teacher as an authority figure had an effect on whether or not code-switching would be appropriate in the classroom. Permission was key to the participants feeling comfortable with using only English or other languages. In addition, all the participants supported code-switching if the intention is to learn the language by being actively engaged in
the process rather than as an easy alternative to communicate their ideas. Finally, all the
participants stressed that Chinese characters are often more concise and efficient when writing.
Depending on their level of English and how much one has mastered the vocabulary, Chinese
characters can still encapsulate more than writing a longer sentence in English.

The second section discusses the three themes which illustrate how code-switching supports
identity (re)shaping during language learning. Throughout the interviews, the participants use of
the pronouns “my,” “our,” and “we” illustrated an ownership over a language. They connected to
Chinese/Mandarin, but did not use the same pronouns when relating to English. Also, the stories
provided an opportunity to reflect on their memories which inspired the content for the
narratives. Whether the story was fictional or non-fictional, the participants recognized the
significant meaning embedded in their story. Lastly, they intended to accommodate the reader as
long as it was inclusive. The use of different languages would only be helpful, if the reader can
understand the content while not sacrificing the writer’s original meaning. These findings
indicate that there is a place for code-switching in writing. Therefore, as a pedagogical practice,
it is important to consider how code-switching can be strategically implemented in the classroom
and in coursework so that students can continue to (re)shape their identities without dismissing a
part of who they were before entering the course.
Chapter 5: Pursuing Possibilities

5.1 Conclusion - Addressing the Research Questions

This research study was guided by two key questions regarding language and identity: (1) How do ESL students rationalize the use of code-switching in the development of their writing skills in a second language? (2) From the perspective of ESL students, how does code-switching in written narratives support identity (re)shaping during their language learning process?

In responding to the research questions, I instructed each participant to produce a short story with the option to code-switch where they deemed appropriate. The participant’s written narrative became the main focus of the two interviews that followed. I coded the transcriptions of the interviews and six themes emerged from the data. From there, I organized the themes to correspond to the first and second question. The themes of teacher as authority figure; active engagement in learning; and desire for conciseness and efficiency shed light on what their reasons are for code-switching to support the development of writing in a second language. The last three themes - ownership of “my/our” words; reflexivity in memories; and accommodation for the reader – provide support for identity (re)shaping during the language learning process when students can code-switch in their writings. Each of these themes illustrated the complexities of introducing code-switching as a pedagogical practice in the classroom and coursework.
5.1.1 Code-switching and Writing Development

Code-switching during language learning can be a supportive tool to acquiring the target language. The relationship between student and teacher is a part of this process since the instructor is perceived as the one giving permission. As a result, the common belief held by language instructors that an “English-only” classroom is the correct way to teach needs to be revisited. The three participants indicated their acceptance of a monolingual classroom, yet Fan and Lin stated that if they could use other languages with the permission of the teacher, they would. Often times, the work that needs to be done in order to refine and expand one’s vocabulary is to have the opportunities to discuss and translate words and phrases from other languages. By creating a Third Space (Bhabha, 2003) in the classroom where students can safely engage in working out meaning, they can turn to their L1 as a resource rather than ignore a rich language repertoire which they had prior to entering the language program. In addition, given the short amount of time adult students have in the Continuing Education Program, they are under intense pressure to produce assignments of level appropriate caliber, yet they are rushed to communicate their ideas in the target language. In most cases, the participants stated that they first think in Chinese and then mentally translate these ideas into English when writing. The process is slow and translating can be fruitless when there is no English equivalent for the Chinese words. The writing process can be more productive and useful when there is support of the L1.

The interviews with Fan, Lin, and Xiu provided more insight into the layered nature of language learning through writing. While code-switching was not formally a part of the process since their teachers did not allow for the practice in their writing, in their own time, they do code-switch in
activities such as note-taking and texting. This suggests that even though they do follow the rule to only use only English in the classroom, there is a necessity during their language learning process to code-switch.

5.1.2 Code-switching and Identity

The process of integrating into a new environment requires a number of strategies that allow the individuals to feel a sense of belonging without sacrificing who they are. Many immigrants often struggle to find a place in the classroom where they feel their identities are respected and accepted. The expectation to fully immerse one’s self in an English-only setting is ideal for many adults who want to quickly learn the language so that they can find better employment or continue further with their education. The symbolic capital (Bourdieu, 1989) inherent in the language is a clear motivator for learning. However, this can come at the expense of neglecting cultural aspects which can be positive contributions in a multicultural classroom. In a city such as Toronto where many immigrants choose to settle, it is imperative to create ways of welcoming and supporting different cultures.

The interviews illustrate how the participants’ identities are intertwined in their narratives. In analyzing one’s story, to separate the voice from the writing is counterproductive. Yet, in teaching how to write, teachers instruct the students to only use English, a language and a voice that is alien to many ESL students. The responses from the interviews suggest that code-switching can mitigate this problem. In the interviews, the three participants, represented their ownership of the Chinese language by using phrases such as “my language” or “our mother
tongue,” but they could not do the same for English. It was as if they could not be comfortable with the target language as being in their language repertoire unless they have mastered it.

In addition, every story revealed an element of the writer’s identity and what they have experienced. Each participant reflected on her story with intimacy while revealing to the reader significant events in her life. Their use of two languages to communicate in these identity texts is a negotiation of how they see themselves at the time it is produced. Furthermore, these negotiations are also between the writer and the reader. Each participant used a different strategy for code-switching in their stories. Fan provided both simplified and traditional Chinese characters as translations for the English words. Lin intertwined English and simplified Chinese characters within most of her sentences. Xiu used simplified Chinese characters and Shanghainese in complete sentences, but chose to write predominantly in English. How they desired to accommodate and engage with their readers varied, but their ultimate goal was to share a part of their identity while being as inclusive as possible. Their ability to articulate their reflections on writing as adults indicate that code-switching is a purposeful and useful act in (re)shaping their identities.

5.2 Limitations

I acknowledge that there are certain limitations to my study and I hope to address them properly with the awareness necessary in qualitative studies. Since the nature of the study requires gathering, selecting, and interpreting of data, many potential problems can be offset with the careful crafting of the research design. The element of subjectivity cannot be avoided so it is important to utilize different techniques such as reflexivity in thoroughly recorded field notes. As
such, the researcher cannot be removed from the process of uncovering data in qualitative studies and thereby affects the outcome of what will be presented in the study. Priscilla M. Pyett advises the researcher to be explicit in one’s assumptions, interests, and objectives so that the final data can be meaningfully read and critiqued (Pyett, 2003, p. 1171).

As an adult Chinese multilingual myself, I was aware of my similarities with my participants due to our experiences with immigrating to Canada and the ability to use at least two languages in our daily interactions. I was born in the United States of America, moved to Hong Kong during my adolescence, and then immigrated to Canada after completing my undergraduate studies in Ontario. However, during the stage of participant recruitment for this study, I encountered my first limitation because my participants did not understand nor practice much Cantonese. They have excellent proficiency in Mandarin which is mostly spoken in Mainland China. However, they do not understand Cantonese since it is predominantly practiced in Hong Kong and the province of Guangdong. I was humbled in the process as we collaborated on communicating in English and Mandarin (with the occasional utterances of Cantonese from me to confirm a word or term) during the semi-structured interviews. While I can speak Cantonese, my reading of traditional Chinese is limited. Even with that in mind, all three participants could read and write simplified Chinese, but not traditional. Both Xiu and Fan had strongly acknowledged just how different these two writing systems are. With each word, phrase, or sentence spoken in Mandarin, I had the participants write the simplified characters on the printed copies of their stories so that I had their contributions to my field notes which I referred to when I transcribed. I found these moments to be valuable as the student became the teacher, helping me to understand more about Mandarin. In expressing to me what the words meant to them, the translation process
was another strategy for them to reveal more about their identity. I believe the “constant manoeuvring of positions in order to satisfy the methodological needs of the research” (Shah, 2014, p. 51) made the participants feel welcomed and accepted.

A second limitation also occurred during the recruitment process. Aside from their academics, many of the students have responsibilities such as families and employment, so the amount of time which they could commit to was restricted. Two of the participants were open and flexible to meeting during different times of the week, but one participant worked shifts so I was careful to plan for a convenient time to meet. Also, all the participants were female so I did not have any narratives authored by males. With only three students from this Continuing Education day school, my data do not necessarily represent the greater population. A larger sample size, representative of greater diversity, might allow for more emergent themes during the coding process and provide more interpretative data.

In reflecting on my role, my third limitation was how my participants would perceive me. Since my qualitative data is the result of interactions between the researcher and the participants, my positionality as researcher influences the behaviour and responses of my participants. Shah (1998) succinctly described the conundrum of being an insider-researcher: “How they [the interviewees] might have constructed me as a researcher in view of their knowledge of me cannot be denied to have affected their responses. Also, my understanding and interpretation of their responses cannot be viewed as disembedded from my prior knowledge and experience” (p. 158). Therefore, I was aware during the recruitment stage and semi-structured interviews with
the participants that the choice of language, tone, and words can have an impact on their responses.

I had to disentangle my identities as researcher and plurilingual by reflexively examining my positionality before embarking on this study. As such, I maintained awareness and transparency regarding my positionality by revealing to the participants that I taught in a continuing education program for two years as an ESL and English teacher. While it is unlikely that the participants were students that I had taught, I kept in mind that they would know of my past employment from other staff members or students and as such, I made this known to the participants at the beginning of the study. Also, I clearly indicated that I no longer work as an ESL instructor in a continuing education program so there was no conflict of interest to my potential participants. Since my connection and involvement with the program can be received in different ways by the participants, full disclosure is vital to building trust.

Lastly, I chose to use interview data from the participants’ analyses of their own short stories rather than impose my interpretations of their written narratives for why they code-switched. As a researcher, I came to the data with theories that I had gathered while reviewing the literature on code-switching. Even though these resources are rich and varied, I recognize that solely collecting data from the interviews limited the analyses to the writers’ perspectives on selected parts of their stories. Indeed, the additional coding of the short stories would have provided additional insight into the writers’ code-switching practices along with underlying connections to their identities.
5.3 Implications and Suggestions for Further Research

Adult ESL students encounter many challenges when they enter an Ontario classroom. The struggle to communicate while finding their voice in a foreign place can be distressing. However, writing can give voice to the student’s experiences and emotions. Removing the context by limiting the use of other languages in the class serves to dismiss parts of the student’s identity especially when narratives can preserve and proclaim the validity of his/her experiences. I began this study with the intention of understanding the implications for second-language writing development and identity (re)shaping when code-switching is introduced as an option. The discussions with the participants offered such an enriching perspective on what challenges and abilities they have in regards to mastering the English language. Their responses offer possibilities for teachers to welcome different languages into the classroom as a way to represent the students’ voices and their cultural backgrounds. Identity texts, as an example, are slowly becoming a part of the course work in the Ontario curriculum. Yet, as I stated at the beginning of this thesis, most programs in the province still practice a monolingual approach to teaching English. Thus, advocating for code-switching practices in the classroom still needs to be addressed.

This study provided evidence for the (re)shaping of identity from the participants’ reflections on their code-switching practices in the writing of the short stories. Since it is important for teachers and instructors to scaffold skills by building on students’ prior knowledge, exploration of their language repertoire can offer more active and engaged learning. The pedagogical practice of code-switching provides an alternative approach to language learning in classes that have
traditionally implemented the “English-only” rule. As such, I offer some suggestions for further research.

An area which I did not address in my study is the use of code-switching in other forms of classroom writing such as note-taking, outlining, and brainstorming. Since these stages are an integral foundation to the writing process, investigating the use of the L1 for formulating ideas would provide pertinent data to tracking the progress of writing skills for a student. As all of my participants have indicated, when thinking of what to write, they first think in Chinese before translating it into English. Such a study would address the efficient use of time and accurate use of language when communicating ideas that are first formed in the L1 for ESL students.

In addition, ethnographic research with Chinese adult ESL learners living in Canada is limited. My study could only encapsulate an isolated experience with the writing of one short story from each participant and I was not able to investigate how their out-of-class experiences also impacted the (re)shaping of their identities. Since my participants indicated that they code-switch with family and friends through other modes of writing such as texting and emailing, their out-of-school interactions would provide additional data for understanding their development in English writing skills.

Lastly, this study focused on the student’s experience with code-switching, but I did not address the experiences of teachers who allowed for code-switching in the classroom and coursework. I recommend that the researcher work alongside the instructor and investigate pedagogical practices which support the use of different languages in the course. Due to the prevalent practice
of monolingual instruction, researching ways to support both the teacher and students in the classroom would shed more light on the possibilities of multilingual education. Furthermore, observations of students in multiple classes over an extended period of time would provide different contexts to analyze.

I believe that as more educators develop pedagogical practices to support students in writing freely with a variety of languages, we will see more polyglots who can share a part of themselves through their narratives. Fan’s, Lin’s, and Xiu’s short stories illustrated that their identities are represented by the narrator or protagonist so their experiences were a profound inspiration for events in the story. Currently, however, most ESL classroom policies forbid the use of other languages, hindering the opportunities for identity representation through writing. Rather than having students achieve success in school by accepting an imposed identity dictated by the use of only one language, the classroom can be a supportive space for them to (re)shape their identities through language learning.
References


García, O., Bartlett, L., & Kleifgen, J. (2009). From biliteracy to pluriliteracies. In W. Li & P. Auer (Eds.), *Handbook of applied linguistics on multilingual communication* (pp. 207–228). Berlin, Germany: Mouton de Gruyter.


Appendices

Appendix A: Ethics Confirmation Letter

University of Toronto

PROTOCOL REFERENCE # 33512

October 4, 2016

Dr. Normand Labrie
DEPT OF CURRICULUM, TEACHING & LEARNING
OISE/UT

Ms. Wales Wong
DEPT OF CURRICULUM, TEACHING & LEARNING
OISE/UT

Dear Dr. Labrie and Ms. Wales Wong,

Re: Your research protocol entitled, "Code-switching and the reshaping of identity: Written narratives of adult Chinese multilingual students"

ETHICS APPROVAL

Original Approval Date: October 4, 2016
Expiry Date: October 3, 2017
Continuing Review Level: 1

We are writing to advise you that the Social Sciences, Humanities, and Education Research Ethics Board (REB) has granted approval to the above-named research protocol under the REB's delegated review process. Your protocol has been approved for a period of one year and ongoing research under this protocol must be renewed prior to the expiry date.

Any changes to the approved protocol or consent materials must be reviewed and approved through the amendment process prior to its implementation. Any adverse or unanticipated events in the research should be reported to the Research Oversight and Compliance Office - Human Research Ethics Program as soon as possible.

Please ensure that you submit an Ethics Renewal Form or a Study Completion/Closure Report 15 to 30 days prior to the expiry date of your current ethics approval. Note that ethics renewals for studies cannot be accepted more than 30 days prior to the date of expiry.

If your research is funded by a third party, please contact the assigned Research Funding Officer in Research Services to ensure that your funds are released.

Please note, all approved research studies are eligible for a routine Post-Approval Review (PAR) site visit. If chosen, you will receive a notification letter from our office. For information on PAR, please see http://www.research.utoronto.ca/wp-content/uploads/documents/2014/09/PAR-Program-Description-1.pdf.

Best wishes for the successful completion of your research.

Yours sincerely,

Matthew Brower, Ph.D.
REB Chair

Research Oversight and Compliance Office - Human Research Ethics Program
McMurrich Building, 12 Queen's Park Crescent West, 2nd Floor, Toronto, ON M5S 1S8 Canada
Tel: +1 416 946-3273 • Fax: +1 416 946-5763 • ethics.review@utoronto.ca • http://www.research.utoronto.ca/or-researchers-administrators/ethics/
Appendix B: Administrative Consent Letter

Letter Requesting Administrative Consent

September ____, 2016  
Toronto District School Board  
________________  
Toronto, Ontario  

Attention: ________________, Director of Education

Dear ______________,

I am a graduate student in the Curriculum, Teaching, and Learning (Language and Literacies) Department at OISE/UT and am currently planning a research project that will involve students in your Continuing Education program.

In order to begin the project, I require your written consent to recruit participants from your program. For the recruitment, I would be posting advertisements and visit classes to explain to the students the nature and scope of the study. The research will be conducted outside their regular instructional time, but it could take place on your premises, in cases where participants would prefer to meet with me at the school.

The purpose of the study is to determine how alternating between languages in a written narrative can effectively be used as a means to support the acquisition of written skills in English. The purpose is to analyze a pedagogical practice that could assist in the process of learning and how it reshapes the student’s identity. Ten students will participate in this study and will be recruited based on the following characteristics: able to speak Cantonese and write in Chinese (Traditional characters) and English, age of 18 or above, has passed ESL Level B or the equivalent, and will be attending ESL Level C or an English course during the Fall Quad of 2016.

The study involves the use of a short story written by the participant and two interviews in which participants will be asked about their opinions, perceptions, and feelings associated with alternating between two languages when writing. Participants will be well informed about the nature of the study and their participation, including the assurance that they may withdraw at any time. In addition, they may request that any information, whether in written form or audiotape, be eliminated from the study. Participants will at no time be judged or evaluated, and will at no time be at risk of harm.

The information gathered from the written narratives, questionnaires, and interviews will be kept in strict confidence and stored at a secure location. All information will be reported in such a way that individual persons, schools, school districts, and communities cannot be identified. All data collected will be used for the purposes of a Master’s thesis and for subsequent research.
dissemination. All raw data (i.e. transcripts, field notes) will be destroyed five years after the completion of the study.

If you agree, please sign the letter below and return it to me in the envelope provided. If you have any questions, please feel free to contact me at (xxx) xxx-xxxx or at wales.wong@mail.utoronto.ca.

You may also contact my supervisor, Professor Normand Labrie at (xxx) xxx-xxxx. Finally, you may also contact the U of T Office of Research Ethics for questions about your rights as a research participant at ethics.review@utoronto.ca or 416-946-3273.

Thank you in advance for your cooperation and support.

Sincerely,
Wales Wong

_____________________
Administrator’s signature

_____________________
Date

* adapted from “Letter Requesting Administrative Consent”
Appendix C: Participant’s Informed Consent Form

Informed Consent Letter

December ____, 2016

To the participants in this study,

The purpose of the study is to determine how alternating between languages in a written narrative can effectively be used as a means to support the acquisition of written skills in English. The purpose is to analyze a pedagogical practice that could assist in the process of learning and could contribute to reshaping the student’s identity. Ten students will participate in this study and will be recruited based on the following characteristics: able to speak Cantonese and write in Chinese (Traditional) and English, age of 18 or above, has passed ESL Level B or the equivalent, and will be attending ESL Level C or an English course during the Fall Quad of 2016.

This study will be carried out in Toronto, Ontario under the supervision of Professor Normand Labrie, Department of Curriculum, Teaching, and Learning (Language and Literacies), The Ontario Institute for Studies in Education and the University of Toronto. The data is being collected for the purposes of a Master’s thesis and for subsequent research dissemination.

You will first be asked to write a short story with the suggestion to alternate between Chinese and English for the study. After the submission of the short story, a 30-45 minute interview will be conducted with me to find out your opinions, perceptions, and feelings associated with the writing of the short story. This will be followed by a face-to-face interview of approximately 45-60 minutes. During the interview you will be asked questions regarding why you switched between languages in your short story. As the interview proceeds, I may ask questions for clarification or further understanding, but my part will be mainly to listen to you speak about your opinions, experiences, and responses. After the interview, I will write brief notes that will be used to assist me in remembering the surroundings of the interview (i.e., characteristics of the site). The writing of the narrative and the interviews will take place outside our regular instructional time. Interviews will be conducted at a convenient location mutually agreed upon.

It is the intention that each interview will be audio taped and later transcribed to a word processing document; you have the choice of declining to have the interview taped. You will be assigned a pseudonym that will correspond to your interviews and transcriptions. Your transcript will be sent to you to read in order for you to add any further information or to correct any misinterpretations that could result. The information obtained in the interview will be kept in strict confidence and stored at a secure location. All information will be reported in such a way that individual persons, schools, school districts, and communities cannot be identified. All raw data (i.e. transcripts, field notes) will be destroyed five years after the completion of the study. You may at any time refuse to answer a question or withdraw from
the interview process. You may request that any information, whether in written form or audiotape, be eliminated from the project. At no time will value judgments will be placed on your responses nor will any evaluation be made of your effectiveness as a principal. Finally, you are free to ask any questions about the research and your involvement with it and may request a summary of the findings of the study.

If you have any questions, please feel free to contact me at (xxxx) xxx-xxxx or at wales.wong@mail.utoronto.ca. You may also contact my supervisor, Professor Normand Labrie at (xxxx) xxx-xxxx. Finally, you may also contact the University of Toronto Office of Research Ethics for questions about your rights as a research participant at ethics.review@utoronto.ca or 416-946-3273.

Thank you in advance for your participation.

Wales Wong
M.A. Candidate, CTL (Language and Literacies) OISE/University of Toronto
Telephone: (xxx) xxx-xxxx Email: wales.wong@mail.utoronto.ca

Professor Normand Labrie
Professor, CTL (Language and Literacies) OISE/University of Toronto
Telephone: (xxx) xxx-xxxx Email: nlabrie@oise.utoronto.ca

By signing below, you are indicating that you are willing to participate in the study, you have received a copy of this letter, and you are fully aware of the conditions above.

Name: _____________________________________     School: __________________________
Signed: ____________________________________      Date: __________________________

Please initial if you would like a summary of the findings of the study upon completion: _____
Please initial if you agree to have your interview audio taped: _____
Please keep a copy of this form for your records.

** adapted from “Informed Consent Letter”
Appendix D: Instructions for a Written Narrative

Name: ______________________

Writing a Short Story in English and Chinese

My name is Wales Wong and I am a student in the Master of Arts program at the Ontario Institute for Studies in Education (OISE). I am conducting a study on English language learners who are in the Toronto District School Board’s (TDSB) Continuing Education program. I will be analyzing the use of the learner’s most familiar language along with English when writing a narrative. As part of my research, I will ask you to write and submit a short story where you can write in both English and Chinese.

On these pages, write a 3-5 page short story. The story may be real or fictitious. You are encouraged to use code-switching between Chinese characters and English words where you feel it is appropriate. When you have finished your story, please submit it by email or in person by this date: _____________. Your identity will be kept confidential throughout the process and also after the study is completed. If you change your mind during this study, you may withdraw at any time without any negative consequences.

After the first stage of this study is complete, I will invite you to discuss your language background and experience regarding the writing of the story in TWO separate interviews. The first interview will take about 30-45 minutes and the second interview will take about 45-60 minutes to complete. Your identity will be kept confidential throughout the process and also after the study is completed. You do not have to answer all of the questions. If you change your mind during the interview, you may withdraw at any time without any negative consequences.

Thank you for agreeing to participate in this study.

If you have any further questions or concerns, I can be reached at wales.wong@mail.utoronto.ca.

Thank you for your time and participation.

____________________________________________________________________________

____________________________________________________________________________

____________________________________________________________________________
Appendix E: 1st Interview Schedule

First Interview Schedule

Participant’s Background Information and Questions on Code-Switching Practices
In the Short Story

<table>
<thead>
<tr>
<th>Time of Interview:</th>
</tr>
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<tbody>
<tr>
<td>Date:</td>
</tr>
<tr>
<td>Location:</td>
</tr>
<tr>
<td>Interviewer:</td>
</tr>
<tr>
<td>Interviewee:</td>
</tr>
</tbody>
</table>

This interview will take about 30-45 minutes to complete. Your identity will be kept confidential throughout the process and also after the study is completed. You do not have to answer all of the questions. If you change your mind during this study, you may withdraw at any time without any negative consequences.

Thank you for agreeing to answer these few questions about your experiences with learning English and alternating between different languages within your writing. Your responses will be kept anonymous and it will assist in my understanding of your purposes for using English and Chinese in your short story. My intention is for this study to benefit both the participants and other multilinguals in understanding the motivations and effects of alternating between languages in classroom practices and course work.

Thank you for your time and participation.

I. Demographics

Participant’s Name: ________________________  Age: __________

Gender: __________________

Currently Enrolled ESL/English Course (eg. ESLDO): ______________________

Duration of stay in Canada (number of months): ______________________

II. Language Background Questions

1. How old were you when you formally started to learn English in school?
2. How old were you when you informally started to learn English outside of school?
3. Which language did you first learn to speak?
4. What other languages do you speak?
5. Which language did you first learn to write?
6. What other languages can you write?

III. Reflections on Language Practices

7. For the following statements, please state if you “Strongly Agree”, “Somewhat Agree”, “Neutral”, “Somewhat Disagree”, “Strongly Disagree”, or “No Comment”
   a) “I am comfortable with speaking in English in my daily interactions.”
   
   b) “I am comfortable with writing in English.”

8. Code-switching is the ability to alternate between two or more languages when speaking or writing. Describe any other experiences you had in the past two months which involved code-switching in your writing (Eg. Texting, emails, note-taking, etc.).

9. A) Do you agree that students should be allowed the opportunity to speak or write in their own language(s) in the classroom or in their course work if it will help them to learn the material?
   B) Can you please explain why?

10. A) Would you prefer to switch between different languages in the classroom or in your course work if the teacher allowed you to do so?
    B) Can you please explain why?
Appendix F: 2nd Interview Schedule

<table>
<thead>
<tr>
<th>Second Interview Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Purposes of code-switching for adult multilingual students within written narratives</strong></td>
</tr>
<tr>
<td>Time of Interview:</td>
</tr>
<tr>
<td>Date:</td>
</tr>
<tr>
<td>Location:</td>
</tr>
<tr>
<td>Interviewer:</td>
</tr>
<tr>
<td>Interviewee:</td>
</tr>
</tbody>
</table>

This interview will take about 45 minutes to an hour to complete. Your identity will be kept confidential throughout the process and also after the study is completed. You do not have to answer all of the questions. If you change your mind during this study, you may withdraw at any time without penalty.

Thank you for agreeing to answer these few questions about your experiences with learning English and alternating between different languages within your writing. Your responses will be kept anonymous and it will assist in my understanding of your purposes for switching between English and Chinese in your short story. My intention is for this study to benefit you and other multilinguals in understanding the motivations and effects of code-switching in classroom practices and course work.

Thank you for your time and participation. Before we begin, I will need you to read and sign the consent form.

[Turn on the tape recorder and test it.]

Do you have any questions before we begin?

Questions:

1. Describe your experiences with writing a short story for this study.

2. What were some reasons for why you switched between two languages when writing your short story? Please select examples from your short story to support your answer.

3. What are some reasons for why you chose to write a fictional/non-fictional story?

4. Would you have switched between two languages more often or less often if you were writing a different kind of story compared to the one you write? For example, if you
wrote a fictional story, would you have switched more or less if you write a non-fictional story?

5. How do you feel about having the choice to include a language other than English in your writing?

6. [Have the participant read his/her story aloud] After rereading your narrative, do you feel you should have code-switched more or less?

7. Do you feel the option to code-switch in your short story helped you to communicate your ideas? Why or why not?

8. Do you feel that there are ways for you to show your cultural or ethnic identity in the classroom? If yes, how do you show it? If no, why do you feel this way?

9. Do you feel your story reveals your cultural or ethnic identity? Please explain why?

10. Would you make any changes to your story now such as the content or when you code-switched? Please explain why.

[Thank the individuals for their time and contributions. Remind and assure them that their responses are confidential.]
Appendix G: Excerpt from Fan’s Short Story

The legend of Mid-Autumn Festival
China’s Mid-Autumn Festival (simplified Chinese: 中秋节; traditional Chinese: 中秋節) is celebrated on month 8 day 15 of China’s lunar calendar. To many Chinese, it is still the second most important festival after Chinese New Year. To celebrate Mid-Autumn Festival many traditional event are held in most households in China, include eating mooncakes, having dinner with family, worshipping the moon, and lighting lanterns. The mooncake is the special food of Mid-Autumn festival. It come in various flavors according to the region. The mooncake are round, symbolizing the reunion of a family, so it is easy to understand how the eating of moon cakes under the round moon can evoke longing for distant relatives and friends. Moon worship is an important part of the festival celebration. The ancient Chinese believed the sun and moon are couple and the stars are their children, and when the moon is pregnant, it becomes round, and then becomes crescent after giving birth to child. These beliefs made it popular among women to worship and give offering to the moon on the evening. Another part of the celebration is the carrying of brightly lit lanterns, lighting lanterns on towers, or floating sky lanterns. The tradition involving lanterns is to write riddles on them and have other people try to guess the answers, it call “lantern riddle” (simplified Chinese: 灯谜; traditional Chinese: 蹬謎). Traditionally, the lantern has been used to symbolize fertility and functioned mainly as decoration.

There is an interesting and unique traditional event “mid-autumn gambling” (simplified Chinese: 中秋博饼; traditional Chinese: 中秋博餅). It is a simply mid-autumn dice game and the game originate from the city of Xiamen(厦门). I was born in Xiamen, it is an island city of location in Southeast of China. I remember my childhood on the
Appendix H: Excerpt from Lin’s Short Story

Love myself, from doing this thing begins.

前阵子 my work is too busy, 每天要加班到 11:00 PM - 11:30 PM.

Every weekend, 一直都在工作, 看到自己

的孤独是常态, but, I never cry, never give up. Maybe the

best lonely 而且 内心默默地呐喊, face 淡淡地微笑.

之前看过一个问：, said; When is you 最终限 time? Too much

people 来答题, for example: always 在人群中, 我 再安静下来, 有人

So many, people, but 没有比 我 更理解一个, 那种感悟.

There is a kind of busy in imperfection. One day, 我刚好

enjoyed a cup of bubble tea, 却想要上厕所, just finish drink.

The other day, 我 自己 go to the Tim Horton, 为了电脑安全

带上了电脑, when I come back, 没喝完的咖啡都收走,
Appendix I: Excerpt from Xiu’s Short Story

“That’s because the majority of people make up themselves. When the majority become artificial, people never pay attention to the nature. And those who don’t wear make-ups look ugly or aloof.”

Then Leah put a CD in the player, the ethereal music floated in the pond. Blue heard the faint scent of the lotuses, the rhythm of a shooting star slipped over the sky. She stared at the ripples stimulated by the breeze, until the music ended.

“This is the music from the nature.” After a while, Blue muttered. “It’s too wild. People cannot face their nature.”

Then Leah played several other songs for Blue. Blue felt they sounded way too similar.

“These songs are decorated by the technique Autotune. When planning my first single, the company wanted to do this too. The producers are addicted in autotune. It’s so ridiculous. When all the voices are smoothed by the software, all the instruments are stimulated by computer, all the songs are moulded into stereotypes, why do people have to buy albums of different singers? It is the details and diversity that makes the market vital.”

“Maybe identities are not important, the sales are. Those music are for faddisms. When I was blue, the zoo cherished me because I’m profitable. When I’m grey, they abandoned me.”

Often, the reflection of moon in the pond reminded Blue of Flame. How was everything going with him? She guessed that there might be another flamingo viewing the moon with him now. Leah knew what’s in her mind. One day, she went to the zoo, to see how was Flame life. There was a grey fluffy ball rolling around his legs. Leah was not surprised. The pain was real, but life went on. She was even assured that at least, another flamingo was not alone anymore.

As soon as Leah arrived home, Blue understood what happened. She stood beside the lotus pond for the whole night.

今夜的月光特别凄冷。
一阵秋风扫过，本已经非常松散的花瓣对莲蓬没有任何留恋，掉落下来，顺着涟漪扩散出去。
又一阵秋风扫过，剩余的花瓣全都随着风势，散落在池塘里。