

**Analyzing excerpts of code-meshed academic papers (25 minutes):**

- Fetterley, Judith. (2000). Willa Cather and the Question of Sympathy: An Unofficial Story. *Willa Cather's Southern Connections: New Essays on Cather and the South*. ed. Ann Romines. University of Virginia Press, 10–21.
- Smitherman, Geneva (1977). *Talkin and Testifyin: The Language of Black America*. Wayne State University Press.
- Karen Bennett (2007), Epistemicide! The tale of a predatory discourse, *The Translator* 13(2): 1-19.
- Graff, Gerald and Cathy Birkenstein. (2010). Ain't so/is not': Academic writing doesn't always mean setting aside your voice. *They Say/I Say, The Moves That Matter in Academic Writing*. 2<sup>nd</sup> ed. New York: Norton, 121-128.

Part 1:

Investigate how code-meshing works

1. Circle/underline words, phrases, expressions that suggest languages of different registers, genres, styles, or local/regional/national affinities.
2. These include lexical and syntactical features not commonly associated with academic writing or deviating from “standard” academic writing practices (e.g., use of colloquialism, meshing different registers, using narratives, metaphors/analogy).
3. Note where and how they occur within a given sentence, passage, paragraph.

Part 2:

Analyze effects on the audience, explore authorial intentions, and consider implications for academic writing pedagogy

1. Comic relief, relatability, shock effects, stance: Why and how do they work?
2. Does it seem that writers code-mesh textual and linguistic elements for a purpose? Do the effects seem intended? Why does this matter?
3. What does code-meshing say about the writer's range and depth of language knowledge?
4. Extended discussion: assumptions about “effective or ineffective” academic writing (e.g., is it (in)effective or (un)conventional?)

**Small-group workshop survey/feedback (5 minutes)**

**Whole workshop sharing/Q&A/Conclusion (15 minutes)**