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DESIGNING A TRANSLINGUAL GLOBAL LITERATURE COURSE: VALUING STUDENT REPERTOIRES & PERSONAL EXPERIENCE

A dissertation submitted in partial fulfillment

of the requirements for the degree of

DOCTOR OF PHILOSOPHY

to the faculty of the

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of

ST. JOHN'S COLLEGE OF LIBERAL ARTS AND SCIENCES

at

ST. JOHN'S UNIVERSITY

New York

by

Carolyn J. Salazar Nuñez

Date Submitted:_____ Date Approved: _____

Carolyn J. Salazar Nunez

Dr. Anne Ellen Geller

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ABSTRACT

DESIGNING A TRANSLINGUAL GLOBAL LITERATURE COURSE:
VALUING STUDENT REPERTOIRES & PERSONAL EXPERIENCE

Carolyn J. Salazar Nuñez

This dissertation brings together global/world literature and translingual theories and proposes moving them forward together in translingual global literature courses through valuing the repertoires and personal experiences students bring into the classroom. The semester-long mixed method study reported includes both survey respondents (N=134) and interview participants (N=7) and foregrounds student voices to argue that a translingual orientation is an optimal response to the needs of the global literature classroom.

In the first chapter I review global/world literature theory discussing the purpose and content of global/world literature courses in higher education. In a chapter overviewing translingual theory, I present the main tenets of the theory including negotiation, fluidity and valuing difference and argue that all communicative tools are an integrated repertoire (Canagarajah), which allows translingualism to move past binaries, past just language. I argue that by incorporating the individual repertoires of students and emphasizing fluidity and difference through a translingual approach, translingualism pushes against standardization/monolingual orientation and reprioritizes what is valued in global literature courses.

I then turn to the student experiences of the seven interview participants through a case study designed to reflect and present student voices and personal experiences. In the dissertation's final chapter, I identify themes that help demonstrate what is valued in global literature classrooms (or at least in the classrooms the student participants of this

study experienced) and point to what should be prioritized in the global literature classroom if we are to consider a translingual approach. I theorize by pushing past the canon and exploring global works while also incorporating a translingual approach, student voices, repertoires, and personal experience can become prioritized. I conclude this dissertation arguing that global/world literature courses need to be reconceptualized both pragmatically and theoretically to allow for a translingual approach. In other words, if students' communicative repertoires are valued holistically, their repertoires are not viewed as deficient but lived, moving, progressing and this approach can encourage institutions to change and show paths for change.

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INTRODUCTION

This dissertation is designed to demonstrate what a translingual global literature classroom might look like and why a translingual orientation might benefit students in the English classroom and beyond. Translingualism is an orientation towards language difference that is becoming a more common approach in the composition classroom, and this same orientation towards language difference could, and should, be applied in the global literature classroom. Higher education is increasingly aware of the global context of society. As this trend evolves, more and more global courses across disciplines are developed, including more global/world literature courses. This dissertation considers translingual theory and global/world literature theory together, and through a qualitative study highlighting student experiences and students' repertoires, considers what it would mean to move these theories forward together.

David Damrosch's work has been pivotal in establishing best practices for curriculum and practice in world literature. Damrosch acknowledges the difficulties conceptualizing and executing effective global/world literature courses. He argues that, even if we reverse the question from "what is world literature?" to "what isn't world literature?", the question can be just as problematic and useless since it becomes "a category from which nothing can be excluded" (*What is World Literature?* 110). I incorporate Damrosch and fellow scholars of world literature to discuss history, pedagogy and practice of global/world literature.

Much research on translingual pedagogy is based in the writing classroom. Translingual theorists such as Bruce Horner, Juan Guerra and Suresh Canagarajah demonstrate how key translingual principles such as fluidity, negotiation, and valuing

language difference can be applied within a composition course. As Horner, Lu, Royster, and Trimbur argue in their 2011 article, this is a tri-fold approach that calls for:

> Honoring the power of all language users to shape language to specific ends; (2) recognizing the linguistic heterogeneity of all users of language both within the United States and globally; and (3) directly confronting English monolingualist expectations by researching and teaching how writers can work with and against…those expectations (305).

In Canagarajah's "Negotiating Translingual Literacy: An Enactment," he emphasizes that in practice the theory of translanguaging prioritizes negotiation and discussion. Negotiation is collaborative between instructor and student and this leads to good literacy and a good pedagogy (48). Furthermore, Canagarajah explains that "translingual practice" now has "many guises as translanguaging, plurilingualism, or metrolingualism" ("Translingual Practice as Spatial Repertoires" 1). As translingualism has become more prevalent, the working theory can now be accounted for through these alternate terms.

The ultimate goal of this project is to consider student perspectives in relation to transforming a global literature classroom to a translingual global literature classroom, and to argue why this could prove to be a crucial intervention for contemporary higher education. Much of prior translingual research has been positioned in literacy and composition studies in theoretical and pedagogical ways primarily from the instructor's point of view, but more often than not, this research does not foreground students' voices and experiences (Cushman 234; "Negotiating Translingual Literacy" 40; "Cultivating a Rhetorical Sensibility" 40; Horner and Tetreault 4; Shipka 250). Since translingualism emphasizes language difference and a negotiated student-centered classroom,

understanding the overarching communicative repertoires students bring into their learning spaces is key to successfully implementing a translingual global literature classroom ecology. A translingual classroom ecology for the purpose of this study combines the main tenets of translingualism that include fluidity, negotiation, and valuing difference along with "the totality of participants, relationships, structures, objects, and processes that together constitute the shared experience of classroom language teaching and learning" (Guerrettaz and Johnston 779). This study will not only add to the translingual discussion within rhetoric and composition but will also be a pedagogical resource for the implementation of new teaching methodologies in global literature courses, English/writing studies, and cross-disciplinary coursework.

Rationale and Positionality

The motivation behind this dissertation comes from an array of personal and professional experiences including seeing undergraduate students struggle with feelings of inferiority because they do not speak and write English according to the "accepted" standard and working in my own teaching to avoid the common practice of policing grammatical errors, rather than appreciating student repertoires and the content of their writing. Many scholars in the field share similar sentiments (Gilyard 285; Inoue *Antiracist Writing Assessment Ecologies* 26; Jordan 25, 50; Matsuda 637; Horner et al. 271; Shapiro et al. 31).

As I describe my motivations for this project, I must also acknowledge my positionality as a researcher. In Leigh Patel's *Decolonizing Educational Research,* she posits that as researchers we must pay attention to our "social locations," because they "incompletely structure what we know and how we know" (5). She refers to these "social

locations" as "coordinates" that create "referent points" in our research. By acknowledging them, it can help the reader better understand the point of view that this research is coming from (5). I am a monolingual, white, female. I am a mother to a multilingual child, English instructor, full time administrator in higher education, and PhD student at a diverse, metropolitan and private university in the Northeast United States. Growing up in the North Eastern United States, I had very stereotypical experiences in my English classes in both high school and college. There was a focus on grammar, accuracy of Standard Written English (SWE), and an emphasis on canonical readings. I never loved my English classes and I never loved writing. This positionality is not static, but always moving in time and space based on personal experiences. Ongoing self-reflexivity is needed to acknowledge the "social locations" and "coordinates" and how they change over time.

Study Design

In developing this dissertation research, I was inspired by other qualitative study designs that highlight student voices and/or multilingual students (Eodice et al. 2016; Guerra 2016; Leki 2007; Leonard 2017). What I have come to understand from the students in this study began with the ways I phrased questions, and the translingual orientation I bring to this research as the researcher. My methodology employed a combination of surveys and interviews with participating students from a large, diverse, metropolitan university in the Northeast United States. According to the student demographics listed on the university website in April 2020, the gender distribution at the university in this study is 43% male and 57% female, and 40% of the population are federal Pell Grant recipients. The race/ethnicity of full-time undergraduate students

reported by the university's office of institutional research in their 2018 report indicates that 17% of students identify as African American, 16% Asian, 7% Hispanic, 40% White, 1% American Indian, 1% Native Hawaiian or Other Pacific Islander, 5% international students, 5% two or more races, and 8% unknown.

At the time of this study, students were enrolled in a required global literature course. In the first phase of this study, all participating students completed an electronic survey. The second phase consisted of a small group of seven students who participated in a series of interviews while also providing writing samples along with their course syllabi. Due to my emphasis on the student perspective, students were asked to present and explain the class texts to me, so that my analysis would include first-hand student interpretation in addition to my own interpretation. Thus, I offer my own analysis of the course texts and an analysis I co-constructed with the student participants. In order to emphasize the unique communicative repertoires of each student, I chose to not edit students' responses on the sentence level.

With these students, I discussed questions like: What was/is their experience in global literature? What strategies did/do they employ in their writing and interpretation of their assignments? Furthermore, I invited students to reflect on their cultural and writing literacies. I examined the ways in which their global literature coursework intersected/ impacted their cultural/linguistic/writing/reading literacies. With student participants, I explored aspects of their communicative repertoires gained through their individual lived experience and thus present within the educational space of the global literature course.

Following my presentation and analysis of students' experiences through both the survey and interviews, I offer preliminary answers to the following questions that guided my research:

- *In what ways can students' experiences inform the design of a student-centered translingual global literature classroom?*
- *How do personal experiences bleed into a reading of literature and writing from and about literature?*
- *How can literature and writing from and about literature be used as a framework that can help facilitate translingual methodologies in the classroom?*

Overview of Chapters

This dissertation includes six chapters. Chapter 1 explores the theoretical research of the world literature course that includes historical context and the impact of globalizing trends in higher education. Additionally, I discuss the complexities within scholarship around the definition of world/global literature curriculum and present theory on best practice. In considering best practice, I also examine the intricacies within world literature pedagogy, including text selection, texts in translation/vernacular. In Chapter 2, I examine translingual theory, seek to define translingualism, discuss theoretical pedagogy and practice, and foreground my argument for translingualism as an optimal response to global literature course needs. Chapter 3 describes the method, participants, and findings of the first phase of my research – the survey stage of this dissertation study. This chapter includes participant selection, my data collection and analysis process for the survey, as well as presenting the results of my survey coding. Chapter 4 describes the method and participants of the second phase, the interview stage, of this dissertation

study. This chapter includes interview participant selection and my data collection and analysis procedures, as well as descriptive vignettes of each interviewee. In Chapter 5, I present case studies of each interviewee to describe their individual experiences in their global literature courses. I then discuss the case studies in relation to global literature and translingual theories. Chapter 6 defines and discusses the overall study themes developed from the collected data. I also offer study implications and final thoughts in this last chapter.

I began this project with the intent to argue that a translingual orientation is an optimal response to the needs of the global literature classroom, but this project has now led me to be more invested in the importance of recognizing and valuing students' holistic repertoires within global literature classrooms, as well as within all learning and teaching in higher education. What I wanted most of all from this research was to position this research from the perspectives of students, and with the student participants of this study I feel I have been able to accomplish this goal and demonstrate how culture/ personal experiences influence a student's perception/experience within their global literature course. Although I will say more in my conclusion, I hope readers will find this dissertation to be a pedagogical resource that foregrounds student voices to maximize meaning-making in the classroom.

Part I: Theoretical Background

CHAPTER 1: THE GLOBALIZATION OF THE WORLD

If we are to consider the possibilities of a translingual global literature course, first we need to examine best practice in a typical core global literature course. In this chapter, I discuss the history of the world literature course, including reviewing the evolution of world to global terminology, and I discuss various best practices to illustrate the general goals of a global literature course. Best practice and student experience (shown in the following chapters) in the global literature classroom are interesting to consider together, because a translingual approach to teaching and learning may best develop out of considering the relationship between what is expressed in the teaching of world/global literature texts and what students' actual experiences are in their courses.

As the English canon continues to expand, so do the models and best practices of teaching world literature (Damrosch 3). Damrosch illustrates in the introduction to his edited collection, *Teaching World Literature,* that "…people who teach this subject must develop what they mean by the term. What literature? Whose World? How has *literature* been understood in its myriad manifestations over time and across space?" (3) I consider these questions to think about translingual theory and what would carry over to a translingual global literature course, and I use Damrosch's text to further his argument that "courses of fully global scope are becoming more common" (2).

As the topic of globalization continues to evolve outside of academia, there is an increasing emphasis on the subject within academia. Various types of "global" courses can be found across institutions both within English studies and across the disciplines. At the institution where my research was conducted, there are courses titled "Literature in a Global Context", "Global/Sustainable Development", as well as "Debate in Global

Contexts". While multiple disciplines can work through creating global pedagogies, Alex Hartwiger highlights that world literature is "uniquely situated to explore and address the ethics of global knowledge production" (298). He emphasizes that it is the dependency of world literature on "imaginative engagement with difference" that differentiates the learning experience in contrast to other disciplines (299).

When considering this global terminology, the question of defining what "global" means within English is, however, an ongoing challenge because the sheer title opens up such a broad and complex topic to cover in a single semester. The word global insinuates something that is all inclusive for content from around the world, but whose world are we thinking of, and from what or whose perspective?

World or Global? Historical Context of World Literature and the Globalizing Shift

If we are to effectively discuss best practice for global literature courses, we must first consider the history behind world literature. As Damrosch shares in his text, *what is World Literature?,* Goethe coined the term "*Weltliteratur"* back in 1827, and it became a common term in 1835 when his young disciple Johann Peter Eckerman published Gespräche mit Goethe in denletzten Jahren seines Lebens (1). Goethe believed that "National literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach" (qtd. in Damrosch 1, Carroll vii, and Mirmotahari 53). While Goethe is speaking of world literature, his definition of "world" was limited to Europe. If we think of "world" globally and if it is true "world literature is at hand," what does this really mean in the context of pedagogy? What does world literature consist of and from whose perspective? Although Goethe claims that

national literatures are now meaningless, national literatures still exist. What then is the relationship between national literatures and world literatures?

Since Goethe's inception of the world literature term in the early 1800's, the theory and practice has been slippery and in constant motion. Pedagogical methodology has been ambiguous and in nonstop debate. While Goethe degrades national literatures, Damrosch tries to compensate by defining that world literature includes all literary works that move outside their "culture of origin"; thereby one can conclude that national literatures can still exist for pieces of literature existing within their culture of origin (*What is World Literature?* 4). These same literatures can be global literatures to those outside of that literary "culture of origin".

The literatures represented in world literature courses today vary greatly. Based on Damrosch's definition above, currently both national literatures and world literatures can be found within world literature courses. In the United States world literature courses are most commonly seen within college curricula as survey courses. Karen Smith notes that these types of survey courses first appeared in North American college curriculum in the 1920's and 30's (585). With the inception of this course, instructors pedagogically grappled with reading lists, issues of translation, and the limits or limitless structure of encompassing world literature geographically as well as through literary history (Smith 585). These struggles have not ceased but progressed over time as there has been more international and globalizing trends across the world that have trickled down into North American higher education and the world literature classroom.

Alex Hartwiger argues that world literature classes are ideally positioned to address these globalizing trends (295). There has been an expanding "global footprint"

within North American higher education institutions that is evident through an ever-increasing population of international students, international campuses, and emphasis on studying abroad. It has become a norm to hear global phrasing across academia, such as "global learning" and the "global citizen" (Hartwiger 296). Students are immersed in global terminology from the admissions process through graduation and everywhere in between. While it would be ideal to think that the globalizing trend across higher education institutions has been selflessly motivated to benefit students, Hartwiger asserts that this shift is really economically driven (296). The result of this trend has increased pressure on institutions and instructors to provide students with "global" skill sets and "global" learning experiences (Hartwiger 296). Due to the economic motives, the goal of global competency and creating global citizens that will maintain an advantage in the global marketplace (Hartwiger 297).

This economically driven change was quite evident in the literary world by the 90's, when there was a resurgence of world literature. This was identified as a "literary globalism" by the editors of "World Lite: What is Global Literature?" an article in the fall 2013 issue of n + 1. This literary globalism brought with it award winning literary works from authors in countries such as India, Afghanistan, Brazil and China. Over the last thirty years, world literature has progressed alongside global capitalism as well as globalization within higher education ("World Lite: What is Global Literature?"; Hartwiger 296).

This literary globalism alongside the globalization within the economy and university, has led to a reframing of world literature to global literature (Hartwiger 300). One way to define this shift is to think about "world" as something that is universally felt

by all, but in contrast global as different global processes that are in no way felt the same around the world (Hartwiger 300). The editors of "World Lite" use global and global processes such as "global warming" and "global capitalism" as examples of polarizing experiences to help define this shift to global literature. Literatures from China read by students in the United States will be read and understood differently than students reading the same literature in South Africa and each of these experiences are most likely different than reading it from a standpoint of a piece of national literature by Chinese students in China. The world literature terminology has not disappeared, but rather these terms are becoming more frequently interchanged in the field as debates among scholars continue to evolve.

Defining Global Literature and Establishing Best Practice

The grand scope of a global literature course can create sheer panic over the thought of what texts to include, how to design the course, and how to execute the teaching of the course, and these are questions that only become more complicated with the dramatic escalation of globalization. David Damrosch has done substantial work analyzing the constructs of world literature courses and his work has become pivotal within the theory and pedagogy of world literature. He has also created a multifaceted definition of world literature that I use in this chapter to establish the applicability of translingualism to global literature course framework. Although Damrosch recognizes the growing global scope of courses, he primarily uses world literature terminology in his writing. Damrosch considers world literature as "all literary works that circulate beyond their culture of origin, either in translation or in their original language" (*What is World*

Literature? 4). Furthermore, Damrosch proposes a "threefold definition focused on the world, the text, and the reader"*:*

1. *World literature is an elliptical refraction of national literatures.*
2. *World literature is writing that gains in translation.*
3. *World literature is not a set of canons of texts but a mode of reading: a form of detached engagement with worlds beyond our own time and place. (What is World Literature?* 281)

Similar to the complexities of the seemingly simple question: what is world literature? this threefold definition by Damrosch warrants additional explanation. Elliptical refraction in this context means that national works end up living in more than one culture, the foreign culture that it is received into and the original culture in which it is written (*What is World Literature?* 283). Damrosch explains, "it is a double refraction, one that can be described through the figure of the ellipse, with the source and host cultures providing the two foci that generate the elliptical space within which a work lives as world literature" (283).

To clarify Damrosch's second statement in his compound definition of world literature, he explains that literature can either make gains or losses in translation. If there is a loss in translation, then the literature usually remains within its culture of origin. Damrosch argues that "works become world literature when they gain on balance in translation, stylistic losses offset by expansion in depth" (*What is World Literature?* 289). Damrosch cautions that "it is only possible to engage critically with works in translation if we can allow that literary meaning exists on many levels of a work" (*What is World Literature?* 291).

This complex definition is expanded through the lens of attachment in Damrosch's third statement: "*World literature is not a set of canons of texts but a mode of reading: a form of detached engagement with worlds beyond our own time and place"* (297). Damrosch uses this statement to explain the duality of attachment in world literature and indicates that "texts themselves exist both together and alone" (*What is World Literature* 298). In other words, various groups of foreign texts can make their way around a given culture, be experienced by individual readers, and that textual encounter may drastically differ from the original sociocultural intent (*What is World Literature* 298). The idea of a semester in world literature is naturally a more detached "mode of engagement" compared with a semester of Argentinian literature or other specific region or culture where it is possible to be immersed within a single cultural heritage. Damrosch emphasizes that world literature encounters are more from a perspective of "distance and difference" where one has a dialogue with "very different cultures and eras" rather than developing a proficiency with a specific culture (*What is World Literature* 300).

By following this definition or any similar definition, world literature is open to a massive body of literary works that originate from different societies, cultures, and languages. James Hodapp indicates in his article, there are numerous perspectives in the field, but Damrosch's model is the most widely accepted. By following Damrosch's model, "movement and circulation become the defining characteristic that makes a text global" (Hodapp 71). Damrosch argues that the movement of the texts is also a problematic area, because foreign readers of international texts, more often than not, lack the domestic scholarly knowledge to dissect a foreign text (*What is World Literature?* 4).

The paradoxical topic of foreign readers, whether instructor or student, leads to the next debate within the field of what texts to include or exclude within a global literature course framework.

Global Literature and the Struggle of Approach - Inclusion/Exclusion surrounding text selection and pedagogy

As instructors work to design their course syllabi and plan their teaching methodology for global literature courses, one of the primary struggles is text selection. Damrosch indicates that "traditionally, world literature courses concentrated their attention on presenting masterpieces from a few 'major cultures'" and these major cultures were defined through their political prowess and cultural influence and were most often part of Western Europe ("Major Cultures and Minor Literatures" 193). This struggle of what to include or exclude is often centered around the instructor or larger institution, not due to student resistance of specified texts. Damrosch indicates that instructors are often more comfortable teaching courses grounded in Homer and "hesitate to venture far from what they know how to teach" (194). C.A. Prettiman shares her struggle about inclusion when designing a two-semester world literature course for non-majors. She questions the how and the why of choosing texts for a world literature course "are we covertly or overtly teaching great books? Perhaps we are teaching great thinkers instead, or cultural literacy, or (if we are honest) stuff we like. Or (if we are even more honest) stuff we can find scholarly reference material on" (379).

If we are being honest with ourselves, the texts chosen are biased by our own likes, dislikes, comfort levels, and what we feel confident in teaching. What would it look like to reach beyond and outside our own comfort zones when selecting texts for syllabi?

If we take a step outside our comfort zone and expand the canon, it "gives us all sorts of new opportunities for genuine engagement with the world around us" (Damrosch *What is World Literature?* 143). By stepping outside our comfort zone this can apply from a micro perspective of textual selections and daily lesson plans or from a macro perspective of overall pedagogy and orientation to teaching global literature courses. For the purpose of this chapter, I use the previous quote from Damrosch about engaging with the world around us to help inform textual selections in a global literature course; however, for the purpose of this dissertation this also applies to being open to applying a translingual orientation to global literature course framework.

Since the definition of global literature in itself is problematic, there is an ensuing battle of what texts to include or not include within course pedagogy. Damrosch indicates that as courses no longer focus exclusively in the Western tradition, "problems of social context and cultural translation are now heightened…" (*Teaching World Literature* 2). Even though the definition in and of itself is paradoxical, just considering the terms "global literature" or "world literature" implies that there are texts from other cultures, countries, languages (Venuti 86). This leaves a massive sea of choices for instructors to choose from. Should instructors choose anthologies or individual works? What genres, time periods, cultures should be covered? Should those texts be in Standard American English or should there be an emphasis on texts in the vernacular?

John Burt Foster, Jr. shares the intricate challenges he and his colleagues faced with the implementation of a new introduction to world literature course that also served to fulfill a general education requirement at George Mason University. Foster and his colleagues sought to find effective ways to teach their introductory world literature

course with a focus outside of the West to help ensure that each course has a "genuinely global scope" (155). Foster explains some of his colleagues would choose to teach their course with anthologies, while others would base their course around a set of individual works and use additional internet resources to build in context for different cultures and environments (162).

Damrosch has a similar goal of creating a global scope in his world literature course but argues that student learning is not optimized through the inclusion of repeated brief selections of larger complex texts. For example, 10- or 20-page assignments from multiple epics such as Homer, Dante, The Epic of Gilgamesh, etc., results in incomplete understanding and a loss of cultural and linguistic context for students (Damrosch "Major Cultures and Minor Literatures" 195). Damrosch proposes instructors to incorporate selections of shorter works that can allow a closer reading and release "literary and cultural revelations as profound as can a week on an epic or a novel" ("Major Cultures and Minor Literatures 195). Furthermore, Damrosch claims that an entire world can be opened up to a student by simply incorporating "a single sonnet or a page of haiku" (195).

When deciding what genres, time periods, and countries should be covered within course texts, another aspect to consider is creating connections across cultures, languages, time and space. Damrosch proposes to make connections across time and space by pairing ancient works with modern authors "who have responded to both the strangeness and the immediacy of the archaic text" ("Major Cultures Minor Literatures" 197). In this way there are connections drawn across time and it helps the students to connect more intimately and critically with the text. Damrosch and his co-editors of *The Longman*

Anthology of World Literature tried to create an avenue for instructors to make these connections as they designed this anthology. For example, they compiled short selections of poetry from a variety of poets under the category of "national poet". This allowed them to bring together a variety of different poets' work under "an important cultural role in the age of nationalist consolidation" ("Major Cultures and Minor Literatures 199). It is important to note, as Damrosch does, that "different teachers will highlight very different themes" and by creating the category of "national poet" creates a freedom for instructors to choose what themes and issues to emphasize in their own courses (199). While providing instructors freedom, the goal of this category hopefully will highlight poets who are not frequently taught in world literature courses ("Major Cultures and Minor Literatures" 200). The key objective to carry forward from Damrosch here is that instructors need to work with a theme that works for them and to choose texts that create that true global scope in the course.

Similar to Damrosch's idea about making textual connections across languages, cultures, time and space, Mirmotahari suggests acknowledging the roots of minoritized literatures with the idea that these literatures are "never from nowhere" as a way to learn about the local and the global. By considering the local and global, significant connections can be made across languages, cultures, time and space. Mirmotahari asserts that instead of the "great books" model that is still a common approach in the world literature classroom, these courses should be focused on "unsettling" students and making them "unthink" their worldviews (53). Furthermore, Mirmotahari argues that focusing on the "great unread", "turns world literature into the instrument of some perfunctory "multiculturalism" that requires little mental labor from students, reducing them to

impassive cultural tourists" (53). Rather than this approach, Mirmotahari proposes "foregrounding local and minoritized literatures as an entry into world literature" with the goal of students becoming aware of their own worldviews and discovering the "synergies between the local, national, regional and global" (53). By introducing world literature through the local, it allows students to become "conscious of their cultural bearings and inform how they read their way outward" (Mirmotahari 55).

In thinking about text selection and pedagogy, Thomas Beebee proposes an alternative non-traditional approach to world literature with a goal to help students "experience literature as an aspect of culture", which also helps to make these connections across languages, cultures, time and space (268). Beebee argues that "arriving at an understanding of a literary work calls for its historical and cultural context that can seldom be replicated in the classroom" (267). Furthermore, Beebee indicates the "term *world literature* seems to invite us to shed local context in favor of a global meaning and significance" (267). Beebee proposes using a real-life problem or project that drives the learning to give students the "experience of literature as an aspect of culture" (268). Incorporating non-traditional assignments such as asking students to continue the story in a given piece of literature or relate a piece of literature and its characters to a reality television show are just a couple examples of experiencing literature as an aspect of culture (Beebee 274, 275). Beebee acknowledges that these unconventional assignments may still not address some historical and cultural factors, but in his opinion, they help students learn "how world literature actually came into existence through borrowing, interchange, adaptation, and imitation" (278).

While the prior scholars suggest approaching world literature by the types of texts and assignments to include, Carolyn Ayers proposes to approach world literature thematically. Ayers acknowledges the challenges of teaching foreign texts and indicates she has found that "approaching world literature through the lens of a theme...renders the scope a little less daunting for both students and instructor, and it provides a focus that serves as a bridge to the unfamiliar" (299). Since defining world literature in itself is problematic, the resulting course goals and teaching methodologies are quite varied. While Ayers indicates a thematic approach is helpful, she also admits she tried multiple themes before discovering that "exploring the notion of the artist" was especially engaging for her students (300). Although engaging, Ayers acknowledges that "the time constraints of a single semester prevent any sort of attempt to trace the theme through literary history from antiquity to the present around the globe"; however, she demonstrates how to use the theme to "develop selective coherent, yet flexible reading list that can both chart out some territory and point beyond itself" (300).

The other recurring point of tension within the topic of text selection pedagogy in world literature courses is surrounding the language usage within those texts. Should texts be in Standard American English or in the vernacular? The use of the vernacular is an ongoing debate, but in the context of this chapter the main purpose of discussing the use of the vernacular is to help direct text selections and teaching goals within a global literature course. By valuing different dialects, this is also valuing difference, which is a main concept that is included in translingual framework. According to Ahmad and Nero, incorporating vernacular texts in the literature classroom "provides an opening both to discuss the relationships among linguistic and other forms of authoritarianism and to

make connections among seemingly divergent literary traditions" (76). In addition to opening these initial discussions, including vernacular texts within the global literature syllabus creates a platform to discuss and learn about different cultures, traditions, languages and how it manifests in literature that more completely addresses world literature course goals. Ahmad and Nero emphasize that texts in the vernacular are "ideal for the teaching of world literature, both because of those international commonalities and because it brings historical phenomena such as slavery, colonialism, and immigration to the fore" (76).

Although it seems that incorporating vernacular literature is clearly an asset, Ismail Talib acknowledges while there is a growing number of works written in new varieties of English that are becoming more widely accepted, the concept of including the vernacular in a positive light is still very much foreign to many (82). Talib emphasizes that some English teachers believe "that literature in English should deal with the 'best' English, that works in 'nonstandard' English is inherently 'substandard' and that non-native English literature has no legitimate place in the curriculum (83). Some of the skepticism and debate surrounding this topic can often be enhanced through the usage of derogatory terms like dialect. Dohra Ahmad explains in *Rotten English* that she prefers using the term vernacular, because it "sounds to the modern ear more neutral than the often derogatory 'dialect.'" (16). Even more importantly, Ahmad indicates this term "exemplifies the duality of the phenomenon it describes: from an openly debased slave language, to a mode associated with avant-garde experimentation and literary prowess" (16-17). Dohra Ahmad and Shondel Nero assert that the ideology of language standardization has caused the vernacular to be repeatedly "devalued and marginalized"

in educational settings (69). The perceptions of power and prestige surrounding standardized English and the opposing negative perceptions associated with vernacular form, began in England in the eighteenth-century during language standardization movements and continue to be a significant source of contention in higher education today (Ahmad and Nero 72).

These discussions help to facilitate the foundation for a translingual global literature course that ideally would draw connections between language in literature and the actual linguistic experience of students in the classroom. Talib as well as Ahmad and Nero, connect how a world literature course that includes nonstandard English, coincides with topics in linguistics. This connection between nonstandard English and linguistics in the global literature classroom is key in proposing a translingual global literature course since translingualism emphasizes valuing difference within and between languages (Horner et. al.). To the extent that vernacular literature depends on the conventions of spoken language, "vernacular literature can help students to bridge the gap between speech and writing that may loom in the composition and literature classroom" (Ahmad and Nero 78). By bridging this gap between speech and writing,rich discussions around literary conventions can ensue while also discussing cultural, social and linguistic differences that can be related to everyday experiences. This duality between literary text and lived experience can help connect to the overall course goals of global literature that includes, among others, developing strategies for negotiating cultural and social differences. As Ahmad and Nero indicate, reading vernacular literature "helps students to place standard English within a historical context, to

understand the changes it has already undergone, and the ways it is likely to change in the future" (83).

By reading vernacular literature and understanding the idea of standard English within the context of different Englishes, students will ideally come to understand that "standard English is a dialect and that all language is fluid" (Ahmad and Nero 84). Furthermore, Ahmad and Nero states, "we are all products of multiple influencers and complex circumstances; we all speak multiple dialects and vary them according to circumstance" (84). The idea of fluidity among languages and the difference that is present all around us are essential parts of translingual theory (Guerra, Horner, Canagarajah).

In addition to theoretical applications, Ahmad and Nero provide practical ways to incorporate the vernacular into world literature courses. For example, they stress the importance to not only assign vernacular literature, but to help students understand the skill employed in writing vernacular, they recommend students do a translation exercise by translating a vernacular piece into standard English or a standard English selection into a dialect of their choosing (Ahmad and Nero 90).

If we are to successfully attempt to define and teach world literature, we have to acknowledge it as a moving target. Damrosch argues "we need new modes of connection" and "these connections need to work in practice as well as in theory, not only linking cultures but also giving ways to connect shorter and longer selections, major classics with writers from minor literatures" ("Major Cultures and Minor Literatures" 203). With pedagogical practices such as this from Damrosch and the multiple examples provided by Foster, Mirmotahari, Beebee, and Ahmad and Nero, students develop a

critical awareness of different cultures and languages; what was once considered "minor literatures" can now have a "major presence" in world literature courses in ways that are engaging and effective ("Major Cultures and Minor Literatures" 204).

Texts in Translation: Using translation to acknowledge difference

Another area of debate within the context of teaching world literature courses is within the topic of translated texts. Due to the language difference present in any given class, these texts from other cultures and countries will most likely require some if not most to be in translation. While some may argue texts in translation causes a "distortion or dilution" of foreign literatures, Venuti claims that translation expands the scope of possible questions from students about the texts and the relationships between texts (87). Damrosch emphasizes translated texts at the beginning of this chapter in his three-fold definition. He argues that translated texts are an essential aspect to world literature and in his opinion, what makes something world literature is if the text makes gains in translation.

Venuti emphases that translated texts need to be read "as texts in their own right" and we must "abandon notions of equivalence" (90). Damrosch claims translations need to be situated appropriately and argues in his article "Major Cultures and Minor Literatures", that "translation can simultaneously domesticate the foreign work and exoticize it" (201). Hartwiger discusses this same conundrum of domesticating and exoticizing in his article and uses *The Kite Runner* as an example of this occurrence. In *The Kite Runner*, the terms "nang" and "namoos" are used and translated to "honor and pride". Hartwiger argues that, " The complexity of the gender dynamics as they pertain to Pashtu culture, especially understanding male pride through women's purity, is

oversimplified to accommodate non-local readers. The fallout is that readers' positionality remains unchanged and cultural complexity is flattened" (301).

Furthermore, Hartwiger explains that students will naturally read a foreign text to discover attitudes and beliefs that reflect their own, rather than stepping outside their comfort zones to discover difference of other cultures (302). In order to disrupt a student's embedded attitudes and beliefs, instructors need to be intentional in directing the reading to help students "critically engage" with texts in order to be exposed to external worldviews that might contradict what is familiar (Hartwiger 302). As an added method, Damrosch proposes the use of footnotes and summary lines as a way of avoiding the exoticizing and domesticating by illustrating the change in the translated work showing how a "story's timeless wisdom reached English-speaking readers at a very specific time and place" (202).

An alternative approach is to use translation as a central component of world literature pedagogy. For example, Kyle Wanberg argues for a "moving pedagogy" that draws on four aspects of translation. First, it is a literary creation produced through the inspiration of the writer. Second, it is a process of "reception and interpretation" that is "affected by our experiences and limitations". Third, it either facilitates or thwarts cross-cultural understanding. Fourth, it "encompasses relations of power and ideology" (Wanberg 113-114). This pedagogy is interesting to consider, because Wanberg's goal is to address the hierarchical powers in the classroom that have become a norm. Wanberg indicates "global literature pedagogy must also adapt to contemporary issues within literature and bring the process of translation into practice and awareness in the classroom" (114). By incorporating a "moving pedagogy" that pulls from these four areas

of translation, instructors can facilitate "transformations and new experiences through literature, as well as [reimagine] authority and the exercise of power in the classroom" (Wanberg 114).

Regardless of the pedagogical methods one chooses to employ with translated/ foreign texts, Hartwiger asserts that the goal is "reading from an ethical standpoint", which consists of "preserving the difference between Self and Other" (305). By preserving the difference between self and other, students then start to experience outside the local and are able to have a more globalized worldview. As Hartwiger explains, students need to "learn to live with difference" (305).

Global Literature as a General Education Requirement: Course Goals and Competencies

Global literature courses that are part of the general education curriculum have been appearing in higher education as the diversifying trend among the student body continues to accelerate (Beebee ;Hartwiger 296; Foster ; Smith 586). When designing a global literature course that is a general education requirement, it is important to acknowledge that many of the students taking the course are not English Literature majors. For example, out of the 134 students who responded to the survey for the qualitative study for this dissertation, only 1 student identified themselves as an English major. As Mirmotahari indicates in his essay, "As a teacher of world literature, I am accountable to all students, and not to English majors exclusively" (52). Since students are required to take the course, finding ways to successfully engage them can be problematic.

A world literature, core curriculum course, also known as a world literature survey course or global literature course, has re-emerged as a pedagogical response to global events (Hartwiger 301; Smith 586). As I highlighted at the beginning of this chapter, the purpose of these courses is created with the goal of exploring and addressing global knowledge production that have been emphasized through the various globalized economic trends (Hartwiger 298). The foregrounded purpose with these world literature courses is for instructors to teach and use their existing expertise, but to format world literature with a global scope. These courses are designed to be small, discussion-oriented classes and also contain significant writing requirements throughout the course (Foster 155).

The global literature course at the four-year institution in this study created a general education course ideally for first-year students to take in their first or second semester of attendance. Since it is a core requirement, the core competencies and course goals are expanded to fit a general education requirement. The faculty coordinator of the course distributes the materials on core competencies and course goals to all faculty teaching the class. For example, the shared core competencies for the course the students of this study are enrolled in include providing students with skills in critical thinking, writing and oral presentations. These competencies along with a knowledge base of global literature are carried into course goals that include providing students an understanding of the significance of historical, cultural and geographical differences through the study of contrasting literary traditions and forms. Also, to enhance, through literary reading and writing skills, strategies for negotiating cultural and social

differences as well as to gain a deeper understanding of the contexts and conditions for literary works and in particular, the dynamics of globalization.

Some universities, such as the institution in this study, have a single course and the instructors incorporate different themes based on their own expertise or interests. At other institutions, such as George Mason University, instructors have the freedom to create different courses that all fall under world literature and satisfy the same core requirement (Foster 155). Similar to the course goals that I highlight above, Foster indicates that "World literature can promote a more intimate understanding of specific cultures, catalyze insights into underlying similarities and differences, and sharpen awareness of communication among cultures" (163).

Foster acknowledges the complexities of learning to teach a world literature course that have alternative goals needed to fulfill general education requirements. Foster and his colleagues experienced first-hand the difficulties surrounding this process when George Mason University incorporated a one-semester world literature survey coursethat counts as a general education requirement. This process includes restructuring writing and reading assignments and finding a way to also leave room for the "interests and knowledge of the students" (Foster 163).

Aligning with Foster's argument, Emad Mirmotahari asserts, "world literature is neither an additive to the canon nor its abolition. It is a critical practice with targeted intellectual outcomes. It may not change the world, but it has the potential to reshape the way the world appears to a student" (55). Overall, the idea of global literature as part of core course requirements helps to cultivate a global perspective in students by creating a critical awareness of literatures, cultures, languages. The goal is that this critical and

global awareness would complement learning outcomes across disciplines, especially the arts and social sciences.

As discussed in the earlier sections of this chapter, the main goal of this course is to create a literature course that presents literary works from around the globe with the intent to enhance reading, writing, and analytical skills while also instilling strategies to help students negotiate cultural and social differences. While the theoretical research in this chapter is geared towards defining the purpose and intended goal of global literature courses, the purpose of the qualitative study in this dissertation is to identify the lived experience of students taking a global literature course and foreground the applicability of a translingual approach.

CHAPTER 2: WHAT LITERATURE? WHOSE WORLD? TRANSLIGUALISM AS A RESPONSE TO GLOBAL LITERATURE NEEDS

"Language and culture are a strong part of people's lives. It influences their views, their values, their humor, their hopes, their loyalties, and their worries and fears. So, when you are working with people and building relationships with them, it helps to have some perspective and understanding of their cultures." (student survey response)

My goal in this chapter is to define principles, debates, and pedagogical applications of translingualism to develop a translingual classroom ecology for a global literature classroom. Class ecology for the purpose of this dissertation is defined as "the totality of participants, relationships, structures, objects, and processes that together constitute the shared experience of classroom language teaching and learning" (Guerrettaz and Johnston 779). I carry forward Damrosch's questions from the prior chapter, "What literature? Whose world?" and consider these questions in the context of translingual theory. I argue in this chapter that a translingual orientation to pedagogy is an optimal response to the social and cultural issues that arise from the globalizing scope of global literature courses, where a monolingual English approach to students' language is still overwhelmingly prevalent. If translanguaging is invited into the global literature classroom, students and faculty may work together to develop critical literacies through the negotiated and fluid learning space that evolves through this approach.

Many scholars, including Horner, Canagarajah, Guerra, and others, have published numerous pieces defining the key principles of translingualism, but in much of their work they present data and experiences from the composition classroom. Using this scholarship, and informed by Canagarajah (2017), who suggests that translingualism can be applied in other spaces and cross-disciplinary contexts (18), I argue that

translingualism should not only be applied to composition courses but should also inform the languaging of/in global literature courses. There has been quite a bit of theoretical work with translingualism, and some question the applicability of this theory to classroom practices and the expectations of higher education. Additionally, since the research has been centered within the field of writing studies, there is limited theoretical and pedagogical research on the applicability of this theory in other areas of English studies as well as across disciplines. The goal of this dissertation is to provide the foundations for future application of translingualism that considers the repertoires and personal experiences of students.

Defining Translingualism: What it is and what it is not

Even amidst the very prevalent translingual scholarship, there are still significant monolingual structures existing in the English classroom and within higher education and American culture today (Alvarez 93; Matsuda "Myth of Linguistic Homogeneity" 637). There are thirty-one states that have some sort of English-only legislation, also known as "*Official English"* (Alvarez 93). Alvarez explains that "*Official English"* requires "all governmental business at all levels" to be conducted exclusively in English and immigrants living in any of the states with English-only legislation are then pushed to read, write, and learn only in English (Alvarez 93). Although there are many current efforts to change the system, students are still constrained by an "anti-immigrant and anti-multilingual hysteria" (Guerra *Language, Culture, Identity* 26). Within this English Only debate is the false belief that by valuing language difference there would be lower standards in the classroom. Gallagher and Noonan emphasize that "we must not lower

standards, but we must rethink those standards in light of the fact that our classrooms and university are now polyglot sites of global contact" (164).

As the globalizing trend in higher education increases, so does the corresponding expansion of interest in the topic of language difference (Lu and Horner "Translingual Literacy" 582). Drawing on translingual theory, the idea of language difference not only applies to the language use of those identified as "different" by the dominant language, but also language usage that would be identified as "standard" (not different) by the dominant language definitions (Lu and Horner "Translingual Literacy" 585). Lu and Horner look at this approach as an ongoing process through the lens of a "temporal-spatial frame" that treats all language, users and practices as "always emergent" ("Translingual Literacy" 587). Similarly, Gallagher and Noonan articulate that translingualism is not only an "attitude of openness toward language difference", but it is also "a process that we must learn and learn again" (165).

Translingualism is not just a state of being, but an avenue to use language difference for meaning making in reading and writing. One of the commonalities across theorists is that the definition and practice of translingualism is still evolving (Matsuda, Atkinson et al., Canagarajah, Guerra, Gallagher and Noonan, Horner). In their 2011 "Opinion" piece, Horner et al. propose a translingual approach to replace the traditional homogenous norm where difference in language is looked at as a barrier rather than as a resource. Horner et al. stress that negotiation and fluidity between students and instructors as well as within and between languages. This orientation focuses on the fluidity within and across all languages and views all differences and fluidities as "resources to be preserved, developed, and utilized" (304). By approaching differences

and fluidities as resources, it would cause faculty to question language practices and standard language and writing conformity. Horner et al. also emphasize that unlike the traditional monolingual approach, a translingual approach asks what "writers are doing with language and why" (305).

As Horner et. al. note, translingualism values the difference of all communicative practice, not just between multiple languages but also difference within the same language. By acknowledging and welcoming language difference, instructors lay the foundation for an inclusive learning environment for all students. Horner et. al. argue that language norms are "heterogeneous, fluid, and negotiable" (305). These authors argue that translingualism is an alternative to the two prior responses to language difference - monolingualism and multilingualism.

The first is the "traditional approach," or monolingual approach, that focuses on the correctness of Standard Written English (SWE). Horner et. al. assert this is problematic since it assumes that "writers, speakers, and readers are expected to use Standard English or Edited American English - imagined ideally as uniform - to the exclusion of other languages and language variations" (303). As LuMing Mao states, SWE has become a "norm against which all individual language practices must be measured, and to which students and teachers alike must aspire in their language practices" (107). Kate Seltzer explains students learning English in U.S. schools are labeled "'limited English proficient' or 'English language learner' and then, often, 'newcomer' or 'student with interrupted/incomplete formal education (SIFE)' or 'long-term English language learner (LTELL)'" (1). Not only are the students labeled, but their languages are also labeled and treated as separate/distinct. Seltzer says, "they have a first

language and a second language, a native language and a new language, home language and school or academic language" (1).

The second approach is the multilingual approach, which was designed to move away from the historical monolingual approach and grant individuals a right to their own language. This idea was piloted by the Conference on College Composition and Communication's (CCCC) 1974 resolution declaring "Students' Right to Their Own Language" (SRTOL) that advocated for the idea that students need not leave their "home" language at home. This resolution highlighted attitudes of teaching that were based on the belief that there exists a version of SAE that is valued and accepted as a version of English associated with power and success and dialects falling outside of this standard were viewed as illegitimate. The resolution called for "students' right to their own patterns and varieties of language -- the dialects of their nurture or whatever dialects in which they find their own identity and style" and affirm that "teachers must have the experiences and training that will enable them to respect diversity and uphold the right of students to their own language" (SRTOL). The multilingual approach, however, is still problematic, because the deviating language set is only accepted in specific sectors rather than in public/educational discourse (Horner et al. 306). As Jordan argues, "Students' Right to Their Own Language" pushed against monolingualist ideals, but it also created a "clear distinction between 'home' and 'school' or 'public' language varieties" ("Material Translingual Ecologies" 369).

The translingual approach separates itself from these two prior responses, because it views difference as valuable, attractive and desirable. Mao concludes, that as a "countermodel to monolingualism, translingualism has greatly enhanced our

understanding of the nature and function of language and the process of meaning-making and becoming" (107). Lu and Horner also argue that translingualism treats all functions of language on a continuum like "time itself" as a "process (state of becoming)" ("Translingual Literacy" 587).

The tenets of translingualism have evolved from the 2011 article by Horner et al, which emphasizes the need for fluidity, negotiation, and the valuing of language difference (305). These three main principles have been adapted and expanded by multiple scholars in the field. Some of these applications include that language is something that we do, it allows for language users to transform the conventions and norms that we use, causing all communicative practices to be contextually informed and ongoing processes (Lu and Horner "Translingual Work" 208). Paul K. Matsuda indicates that current scholars in the field tend to share the beliefs that:

> English monolingualism is prevalent and problematic. The presence of language differences is normal and desirable. Languages are neither discrete nor stable; they are dynamic and negotiated. Practicing translingual writing involves the negotiation of language differences (479).

While Matsuda explains that it is a welcome change to see the growth in language discussions within the field of writing studies, he cautions against "uncritically" accepting and celebrating translingual writing ("The Lure of Translingual Writing*"* 478). Matsuda argues that by inflating the translingual term, it can lose its "descriptive and explanatory power, leading to trivialization and eventual dismissal of the concept" (478). Matsuda argues that translingual theory is valuable, but studies often seem to be

"overextending" the theory due to a lack of understanding of what it really is or does. Although excitement exists around this approach, there is also a lack of concrete examples of what it looks like. Matsuda argues that there is a fascination with "linguistic tourism", or an interest in what is foreign/unknown within language difference (482). While this fascination is understood and appropriate for students in the classroom, Matsuda argues it is not appropriate within scholarly work, because it can skew perspective possibly imposing an "etic perspective, while missing the opportunity to consider and negotiate with an emic perspective" (482). In this context, Matsuda is cautioning against forcing an outside or perspective of the observer (etic) and missing an opportunity to consider the perspective from within (emic). In order to combat this "linguistic tourism" Matsuda calls for the field to learn more about language and "engage with issues surrounding language difference more critically" (483). I agree with Matsuda that the growth of language discussions within writing studies is a positive development, but I also can see the validity in his warning. While the explosion of translingual theory cannot be denied, it is important not to overuse or generalize these ideas in ways that might dilute the potential impact of pedagogical applications of translingualism.

Other scholars such as Guerra and McNair claim that tensions resulting from the various theorizations of translingualism, multilingualism, monolingualism, have created "new and unanticipated contestation" that seems to work against each other rather than with each other (23). The role of language difference is one of the primary distinctions between these three theories and is the focus of this debate. Lu and Horner argue that monolingualism puts a "double burden on members of subordinated groups" through the language challenges they might face and the "perception" as being deviant from the

norm/standard (“Translingual Literacy” 584). The multilingual approach was created to challenge the monolingual norm, but unfortunately it concludes “that each codified set of language practices is appropriate only to a specific, discrete, assigned social sphere” (Horner et al 306). Translingualism proposes another alternative that includes “honoring the power of all language users to shape language to specific ends” (Horner et al 305). This approach “recognizes difference not as deviation from a norm of ‘sameness’ but as itself the norm of language use” (Lu and Horner “Translingual Literacy” 584).

Furthermore, Canagarajah explains that “translingual practice” functions under many forms including “translanguaging, plurilingualism, or metrolingualism” (“Translingual Practice as Spatial Repertoires” 1). Canagarajah argues that plurilingualism includes language proficiency that is not individualized by the language, but it is a comprehensive approach that looks at all language knowledge as an integrated repertoire (“The Plurilingual Tradition and the English Language” 6). Canagarajah further explains that plurilingualism allows for unequal proficiencies in language and normalizes the idea that different languages can be used for specific purposes (6). In contrast to plurilingualism, multilingualism emphasizes separate competency in each individual language. Canagarajah explains that it is almost as if there are “two or three separate monolingualisms” (7). Languages are viewed as separate and are not used to enhance each other.

Canagarajah and Lorimer Leonard both use the idea of “repertoire” within their discussions of multilingualism (“Translingual Practice as Spatial Repertoires” 1; Lorimer Leonard 33). While they define repertoires differently, one focusing on language and the other on literacy, the idea is that multilinguals have multiple resources they use to write

and communicate. Lorimer Leonard defines literate repertoires as the "complex cluster of reading, writing, listening, and speaking strategies and experiences that multilingual migrants call on to write" (33). Canagarajah creates a broader definition, describing spatial repertoires that go "beyond the linguistic to include all possible semioticized resources" ("Translingual Practice as Spatial Repertoires"7). Betsy Rhymes also uses repertoire and has a similar definition to Canagarajah that emphasizes it as a totality of "communicative tools" (3). Furthermore, Rhymes argues that "the extent to which we can communicate is contingent on the degree to which our repertoires expand, change and overlap with others" and she identifies this as a "communicative repertoire" that recognizes an individual's resources as a whole (6). A "communicative repertoire" develops from the interactions of "multiple languages, multiple ways of speaking the 'same' language and many features beyond language" (Rhymes 9).

Whether one looks at repertoire from a macro or micro perspective, students use material, social, and cultural resources throughout academia and especially in reading and writing. According to Canagarajah, translingualism goes "within, between and beyond" bringing language to another level through valuing difference ("Negotiating Translingual Literacy" 40). Much of language instruction is still based on a standard level of "correctness" that creates a level of "individual mastery"; however, the concept of repertoire prioritizes a collaborative communication approach rather than individual "correctness" (Rhymes 3). A translingual orientation towards difference takes the discussion past the binaries and makes it personal, social, negotiated, and inclusive, beyond just language ("Negotiating Translingual Literacy" 40; Alvarez 94).

Some faculty considering these approaches choose to provide opportunities for students to write "in a mother tongue different from standardized English" (Elbow 2), but these arguments (Bean et al.; Elbow) are still founded on a monolinguistic orientation and provide a superficial platform for students to feel "safe", but then requires them to operate in a language different from their primary or other languages. These approaches incorporate language difference on varying levels, rather than prioritizing language difference as an asset in a negotiable and fluid environment.

Elbow and Bean et al. point to the monolingual structures that still exist in composition studies and these structures are exactly the thought processes that I seek to counter as I argue for the need of a translingual approach in a global literature classroom. While Elbow proposes a theory of how to include the mother tongue in composition course assignments, Bean et al. question "when and under what conditions does it make sense to do so?" (2). These scholars counter the argument that it does not make sense to invite students to write in their home languages, but they grapple with the contextual questions of how to include home languages and difference in the English writing classroom (Bean et al. 2). Lu and Horner acknowledge these monolingual structures and argue that "difference in language remains understood as deviation from an assumed norm of language sameness, despite strong evidence challenging the validity of that assumed norm" ("Translingual Literacy" 584).

This returns us to the focal point of this chapter: a translingual orientation is an optimal alternative to monolingual reading and writing structures in a global literature course. While there have been and still are excellent monolingual/multilingual global/world literature courses, the monolingual structures keep languages and cultures in

silos. Keith Gilyard reminds us that SRTOL specifically arose from targeted groups of marginalized individuals, "most prominently African Americans", and their right to their own dialects, whereas translingualism has grown out of the hybridity of languages and cultures that are "the polyglot products of global dispersion" (Gilyard 285). A translingual orientation to difference can value the different dialects and Englishes that SRTOL prioritized, while also being a valuable approach to multilingual/monolingual/non-marginalized groups. Translingualism would create an intermingling of languages, cultures, and personal experiences between the students, but also within the students as readers and writers.

Translingualism: Pedagogy and Practice

Translingualism has been more frequently taken up in both theory and practice by scholars and professors most notably within the framework of writing, composition and language (Won Lee 174). A number of articles (Alvarez et. al. 2017; Canagarajah 2016; Gallager and Noonan 2017; Guerra 2016; Horner 2017; Lu and Horner 2013; Medina 2019; Seltzer 2019) consider how translingual pedagogy in the composition classroom can help to better engage students through fluidity and negotiation between students and between students and faculty. Other articles (Jordan 2012; Kirshbaum 2014; Leki 2007) provide additional pedagogical examples that highlight the benefits of including an emphasis on relationships, negotiation and fluidity within the structures of the English writing classroom.

While translingualism has been most notably within the framework of composition studies, there has also been scholarship within translingual reading as well. Horner et. al. indicates that "the translingual approach encourages reading with patience,

respect for perceived differences within and across languages, and an attitude of deliberative inquiry" (304). Translingual reading is defined as openness to linguistic differences and the ability to construct useful meanings from perceptions of them" (Horner et. al. 308). Other scholars such as De Costa et. al., Hungwi, and Wang all address translingual reading in their work. I found Xiqiao Wang's work particularly relevant to this dissertation. She proposes "reading as a site of meaning negotiation" and indicates that reading practices connected to "monolingual, multilingual, and translingual language work enables a close analysis of reading as a site for translingual negotiation" (572).

What we learn about translingual pedagogy from this scholarship is that a translingual approach provides opportunities to students of all language repertoires, whether they identify as multilingual, bilingual, monolingual, or speaking multiple dialects of the same language, it resists monolingual, English-only ideologies that are prevalent in their education (Seltzer 5). A translingual orientation allows students to access their full language repertoire for their own benefit and for the benefit of all students/faculty that are part of the class (Seltzer 6). This literature has not only benefited students in the classroom, but it helps faculty develop curriculum, instruction and assessment that "benefit language-minoritized students" (Seltzer 6). Gilyard argues that translingualism provides a way forward through its rejection of the monolingual paradigm, but it still needs "rhetorical refinement" (289). Furthermore, Gilyard claims one of the best things translingualists can do is document student efforts, including "stories of struggle...and tales of triumph" (288).

In a piece detailing his own translingual pedagogy, Bruce Horner describes examples of his translingual pedagogy that pushes against monolingualist norms. He shares his approaches in his composition course and how his assignments incorporate a translingual approach. For example, when he assigned readings and corresponding assignments to his students, he pushed them to use multiple terms to refer to the same experience. Horner emphasizes that "by having students consider multiple terms to use to refer to the same phenomenon within as well as across languages, it treats translation, and thus language difference and the difficulties and pleasures of such difference, as the inevitable norm of all writing." ("Teaching Translingual Agency in Iteration" 94). In other words, by incorporating translated texts and creating a space for students to consult various translations, as well as being able to call upon their classmates who might be more experienced with different translations, it pushes against monolingualist ideologies and establishes new norms.

Jay Jordan provides another example of pedagogy in action by using an approach that emphasizes discussion, negotiation, language difference and fluidity. Jordan says in his text that there needs to be a "move from composition-as-writing to composing relationships" (118). In a piloted "intercultural" composition course at Penn State, Jordan collected data from interactions between his Non-Native English Speaking (NNES) students and native English-speaking students (71). The data collected from this course foregrounds Jordan's argument that calls for a pedagogical balance by incorporating student feedback and reflection. Furthermore, Jordan indicates that he has the desire to take "diversity" out of the textbook and make it a daily effort and a "lived experience", but instructors so often are pressured into requiring writing that fits easily into the "US

academic prose" (118). He emphasizes that "monolingual pedagogies of composition are not only unethical, but impractical" (118). Jordan draws his opinions largely from the European model of "intercultural communicative competence (ICC)". The idea with this model is to reduce/ remove the gap between teaching language and teaching culture. The purpose of the ICC is "to ensure that both linguistic and cultural elements of language learning are present from curricular planning through assessment" (121).

Kate Seltzer provides an example of an applied translingual orientation through a year-long 11th grade English course and incorporates Canagarajah's theory of translingualism to propose what she identifies as a "critical translingual approach" (6). Seltzer calls for instructors to "engage" with translingual scholarship and apply a three-pronged approach that includes:

> (a) the use of multilingual, multidialectal, and multimodal texts; (b) the development of classroom activities that bring forth and leverage students' multimodal, digital, multilingual, and multidialectical language and literacy practices; and (c) the development of writing projects and a writing process that deemphasizes monolingual, standard language ideologies and encourages code meshing, or the integration of different language practices, styles, and modes in a text. (6)

The English class involved in this study immersed themselves in translingual and critical literacy scholarship and created activities such as a "linguistic survey" and "language diversity pies" that were designed to bring the students' language practices into the classroom (8). One of the key implications from this approach was that both the instructors and students became aware of their own language practices, how they are

perceived and then how those perceptions impact their lives (Seltzer 19). Seltzer emphasizes the importance of this, because students are then admired for their full language repertoires rather than being labeled as "English language learners" or "at risk" (19).

Even though much of translingual scholarship has been applied within composition courses, I believe a translingual approach would fit ideally within the structures of the global literature course. As Zapata and Laman argue, a translingual approach provides "writers opportunities to develop composing processes and texts that require creative and thoughtful movement between, across, and within their linguistic repertoire to communicate and transcend traditional monolingual writing processes" (367). Looking at global literature through this lens opens opportunities for students to expand their critical writing and reading of global texts in the context of not only composition, but of worldwide literature.

Translingual Orientation in the Global Literature Classroom

According to best practices for global literature courses that were discussed in the prior chapter, these courses are meant to help students gain a deeper understanding of globalization and to be able to read and produce contrasting literary traditions and forms, which includes works and assignments in non-standardized English. Instead of considering the assumption that valuing language difference creates lower academic standards, as emphasized by the monolingual orientation, incorporating a translingual orientation into a global literature classroom would allow linguistic, cultural, and social difference into the class ecology, therefore enhancing reading, writing, and literacy within the course by creating a richer understanding of globalization and difference.

The translingual orientation applied to curricular and assessment planning within a global literature course would create a synchronization among language, cultures, and identities experienced through the course texts as well as from students sharing their own lived experiences and writing from and with these experiences. Envisioning a translingual orientation in a global literature course would allow a transition from literature-as-reading to a relationship with literature that reaches outside literature itself through its incorporation of lived experience. If we are to envision what a translingual orientation in a global literature course will look like and why it is needed, we must first address what students are being asked to produce in their own writing and to what and/or whose guidelines. Dan Melzer found in his study that the dominant form of writing from his student participants was transactional writing with the intent to inform, and often the one being informed was the instructor (245). More often than not, English literature courses across the United States still maintain a transactional and standardized practice within the classroom, rather than one that is negotiated and fluid and prioritizes audiences beyond the instructor.

Canagarajah explains that colonization and the development of the literary canon stifled cross-cultural difference with the goal of emphasizing Western texts that were shown to be effective "in spreading the moral and ideological values of the metropole among colonized people" ("English Studies as Creole Scholarship" 254). Reading and writing expectations previously were strictly under these guidelines and "local literacies with their diverse communicative practices and values were suppressed as they were considered inferior, irrational, and/or immoral" (Canagarajah 254). Canagarajah argues that "new conditions call for new methods of analysis. They demand a re-examination of

the foundational discourses and practices informing English Studies" ("English Studies as Creole Scholarship" 255).

This re-examination that Canagarajah calls for requires a new approach and orientation to literature and writing in the literature classroom. I argue that translingualism and corresponding translanguaging would be an optimal response to this need. Canagarajah has proposed that translingual practice can be seen outside of composition courses and uses examples of students in STEM programs ("Translingual Practice as Spatial Repertoires" 6). This suggests that the approach can be seen/applied in various contexts.

As I discussed in the previous chapter, there has been an increased focus on the global scope of literature in world literature courses. As this trend continues, the curriculum and texts of these courses are not exclusively focused on the Western tradition. Damrosch explains that if courses are no longer centered solely on the Western tradition, "problems of social context and cultural translation are now heightened…" (2). These "problems" that Damrosch speaks of could be strategically reoriented by incorporating a translingual orientation in these global literature courses.

The foundational goal behind this approach is about moving away from a deficit model of language and language use and valuing the different voices that students bring to the classroom. This is not a new concept, but an ongoing discussion that can be seen repeatedly in writing composition scholarship (Gallagher and Noonan 172). It is important to note that there is often an emphasis/fixation on valuing different languages, but as Horner et al. indicate in their 2011 article, this theory foregrounds that "language

difference is a reality and a resource even among monolingual students" (qtd. in Gallagher and Noonan 173).

The three main tenets of translingualism—negotiation, fluidity, and valuing difference—should act as ongoing actions between students and instructor. Juan Guerra questions what writing instructors who employ a translingual approach are expecting their students to produce. Guerra believes the answer to this question is that students should not be expected to produce a particular kind of writing, but that the purpose of a translingual approach is "to develop a rhetorical sensibility that reflects a critical awareness of language as a contingent and emergent...practice" ("Cultivating aRhetorical Sensibility*"* 228). Guerra feels the monolingual approach is debilitating and the translingual model insufficient, so he proposes that students combine multilingual (code-switching) and translingual (code-meshing) strategies as well as learn how to proactively respond to the monolingual approach, because inevitably most students will encounter this philosophy at some point (27). Guerra believes developing a critical language awareness is vital to equip students with "self-reflexive dispositions" so that they can navigate and negotiate language difference that they are likely to encounter (27). Since this theory values difference and fluidity, it allows experience to build and evolve with it. Guerra negotiates through the seemingly opposing models to identify a beneficial output at the end, a critical language awareness.

Thinking of Guerra's proposed idea of a critical awareness leads me back to Gallagher and Noonan and their discussion of how they were able to "do" translingualism in their writing courses. As they incorporated a translingual approach in their courses, they discovered translingualism functioned as a reading practice (Gallagher and Noonan

175). As instructors they found that in order to facilitate an environment that produced constructive discussions about language and identity, they first needed to think about how "the writers in the course were readers first and how their reading impacted what and how they wrote" (Gallagher and Noonan 175). This mentality produces what Guerra refers to as a critical awareness of language that is a way for students to learn "what language does, rather than what it is" (Guerra 228).

Guerra believes that one must go beyond language in order to successfully integrate one's own culture and identity. Guerra says, "culture, identity and citizenship [are] salient dimensions that also inform how we enact the curricular and pedagogical approaches" in the classroom (*Language, Culture, Identity and Citizenship* 11). Furthermore, similar to the translingual theorists already mentioned, Guerra indicates that learning and education must always be moving, negotiated and self-reflexive. Translingualism must play a fundamental role in order to successfully shift from standardization to difference as the new norm (*Language, Culture, Identity and Citizenship* 11).

I use Guerra's theory here to demonstrate that translingualism can be incorporated in various dimensions. A critical language awareness for students in a global literature course would enhance the navigation and negotiation tools that Guerra believes every student already has from their personal lived experiences. Guerra proposes that these tools consist of four dimensions that include language, culture, identity and citizenship and that language and culture play "equally significant" roles in forming a student's identity (*Language, Culture, Identity and Citizenship* 12). He recognizes identity as a product of language, culture, experiences, perceptions, etc., with each student having

multiple identities depending on the context they are present in. Students develop a repertoire of identities in their different social worlds such as personal, academic, professional and social; in order to negotiate these different identities, students have to develop "linguistic and sociocultural competencies" that allow them to do so (Guerra *Language, Culture, Identity and Citizenship* 15). Examples of these multiple identities are shown in the following chapters through the interview participants in this study.

Guerra's work helps to make the theoretical applications of translingual theory more accessible and helps provide practical applications to the global literature classroom. He strives to connect the classroom and campus to the communities of belonging for all students, and particularly "disenfranchised" students (*Language, Culture, Identity & Citizenship* 13). He applies the idea of fluidity and negotiation as he expands this theory to encompass a critical lens. His objective is to help provide the rhetorical, discursive, and literary tools needed to help students make successful transitions from their home discourse to their academic discourses and empower them with a critical language awareness.

For instructors of global literature to "do" translingualism in their classrooms and to alter their orientation to pedagogy, there needs to be a pragmatic and theoretical shift in their approach. Canagarajah argues that in recent years, there has been a slow repositioning from a structuralist paradigm, which had been viewed as foundational, to a spatial orientation within modern linguistics ("Translingual Practice as Spatial Repertoires*"* 2). The structuralist viewpoint encouraged linguists to "consider language as organized as a self-defining and closed structure" (Canagarajah "Translingual Practice as Spatial Repertoires*"* 2). This meant that language was kept separate from contextual

considerations such as identity, history, culture, and society. Furthermore, Canagarajah theorizes that by moving beyond structuralism and making a shift towards spatial orientations, it might help us "practice translingualism differently" ("Translingual Practice as Spatial Repertoires*"*2). By incorporating a spatial orientation, this would allow the main tenets of translingualism to be embraced more effectively. Spatiality still allows a sense of order, but it also permits a redefining of space to enable change. By embracing change, space adapts to environmental movement to allow for varying culture, society, history, etc (Canagarajah "Translingual Practice as Spatial Repertoires*"* 3).

Canagarajah not only proposes a theoretical shift, but he also shares an example of how translingualism was "enacted" in his own classroom ("Negotiating Translingual Literacy" 41). In Canagarajah's class on teaching second-language writing, he designed the course so students would learn to teach writing through writing. He designed a "practice-based pedagogy" with the intent that students would develop a "reflective awareness of writing" through their own writing ("Negotiating Translingual Literacy" 47). The main assignment for the course was to complete a literacy autobiography that was "serially" drafted and included feedback and reflection on their writing. All of the readings and writings for the course evolved through a negotiated dialogue between students and instructor (47). Canagarajah chose the literacy autobiography, because it is a "hybrid genre" and it "straddles the personal and academic" (47). Since this assignment involved multiple drafts, peer review, feedback, it became a negotiated literacy and required a different kind of reading and writing ("Negotiated Translingual Literacy" 62). Canagarajah proposes incorporating a "conducive pedagogical environment" that allows "students to bring...strategies from contact zones outside the classroom" (63). His study

demonstrated that students learned to interpret words in multiple contexts, they became sensitive to both "performative and metonymic meanings", understood language as "a set of mobile resources", and "became adept at translingual practice" (63). Canagarajah admits that he was developing his own "bearings on translingual writing through the course" and learned with the students (64). Canagarajah found it difficult to free himself from "dominant literacies and pedagogical practices"; however, as he adopted the role of "facilitator of negotiations," he found that both he and his students developed a "critical understanding of writing" (64). This example of translingual practice in action demonstrates how negotiation is key to translingual practice and also how it is an evolving orientation that is dependent on ongoing self-reflection.

While Canagarajah, Horner, Jordan, and Seltzer provide examples of pedagogy in action, Guerra and Canagarajah demonstrate the theoretical shift needed, and Jerry Won Lee adds that for a translingual approach to truly be successful, this orientation must also be applied to assessment. Lee argues that translingual assessment is a necessary part of a translingual approach and defines this "according to the assumption that the teacher's linguistic and institutional authority is negotiable - that assessment itself is a negotiation" (183). Although it is negotiable, Lee cautions that in assessment the instructor always "has the advantage because the teacher is the one who decides to use a translingual approach, not the student" (184). Furthermore, Lee explains that in applying translingual assessment the focus should be on the individual student and understanding that it is not about putting a higher value on translingual writing, but "remembering that different kinds of writing have different values for different students" (185).

Similar to Jerry Won Lee, Asao Inoue recognizes the importance of assessment with a translingual approach. Inoue argues that the "labor-based grading contract systems can encourage effective conditions for translingual pedagogies" ("Writing Assessment as Conditions" 119). Inoue emphasizes that writing assessments "must honor and value in tangible ways students' language practices and histories" in order for the expected outcomes of translingual theory to be meaningful and educational for students ("Writing Assessment as Conditions" 120). Not only does translingualism push against the hegemonic norm, but the corresponding writing assessments must also not conform to the monolingual standard. In Inoue's own words, writing assessments cannot "punish students for producing language difference" (120).

Inoue highlights in his proposed class ecology that it is highly important for instructors to create a multitude of ways for every student to excel in the class, so if their strength is in one area over another they are still able to succeed in the class (*Antiracist Writing Assessment Ecologies* 183). Inoue asserts that students "need power in the program" and writing assessments are a paramount way for students to exercise power or submit to power in the classroom ("Writing Assessment as the Conditions for Translingual Approaches" 121).

Inoue's pedagogical model of negotiated assessment between student and instructor stresses many of the same principles as translingualism. If instructors think of literacy and their teaching methods as something that is open to modification, this can completely expand the learning potential in the classroom. Inoue proposes an effective writing assessment ecology that is built upon seven interrelated and interdependent elements: power, parts, purposes, people, processes, products, and places (Inoue

Antiracist Writing Assessment Ecologies 119). This proposed ecology accentuates fluidity between these seven elements; by addressing or negotiating one element, others also end up being addressed. Inoue proposes a labor-based ecology that asks students to create, reflect, and negotiate with the end goal of providing all students the same opportunity to succeed in the classroom.

These scholars that I have highlighted in this section help us to consider how and why translingual theory should be applied in the global literature classroom. By incorporating the key components of translingual theory (negotiation, fluidity, discussion, difference) into the teaching and learning practices of the global literature classroom, including assessments as illustrated by Asao Inoue and Jerry Won Lee, the needs of students and the goals of a global literature course would be better served. As reiterated by Mao, Lu, Horner, and Canagarajah, this theory is not static, but moving and changing. A critical language awareness and self-reflexivity is essential, but I conclude with Gallagher and Noonan that translingualism is a "many-headed beast" and the definition of this approach is in constant evolution (171).

Part II: Methodology

CHAPTER 3: THE GLOBAL LITERATURE CLASSROOM: STUDENT PERSPECTIVE

This chapter analyzes survey data from a qualitative study that considers the languaging, composition, and reading experiences of a group of undergraduate students who were enrolled in a global literature course at a private urban university in the Northeast United States in the Spring of 2019. In Chapter 1, I discussed best practice for global literature courses and overall course goals and consider how this is perceived by the students who are taking the course. I will describe both how students offered their understanding of course goals and their lived experiences. This would help to create a student-informed and multidimensional pedagogy that serves the diverse needs of the student body while also accomplishing academic goals of the institution.

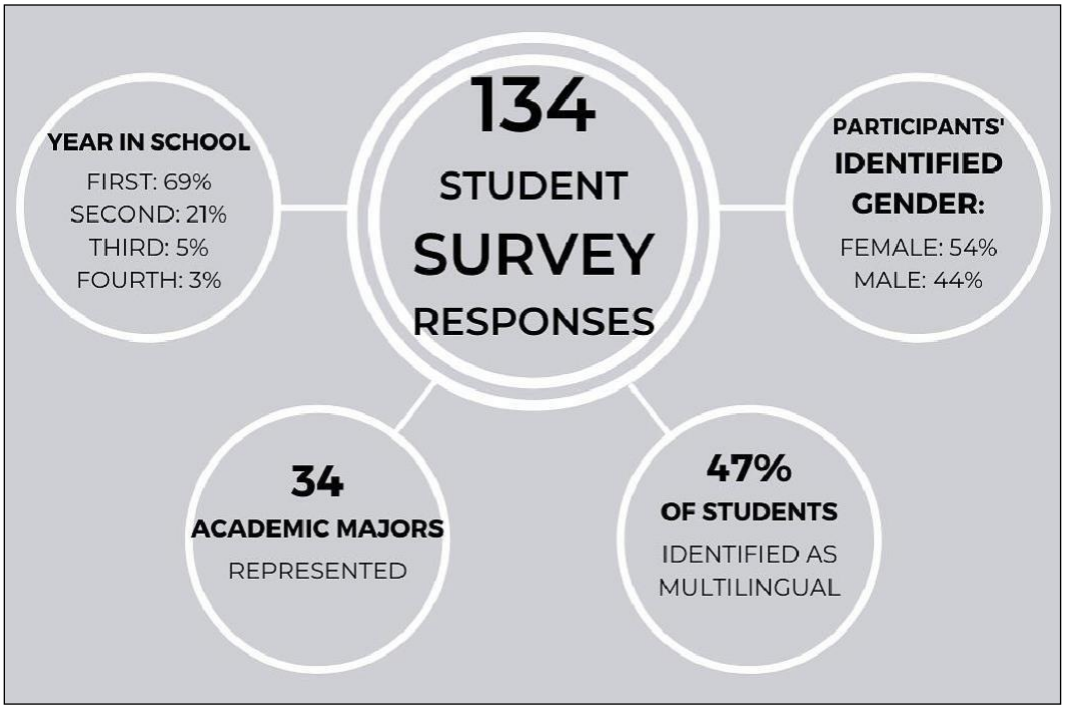
I designed a qualitative study that included both survey and interview data. During the first phase of the qualitative study for this dissertation, students taking a general education global literature course in the Spring of 2019 were invited to participate in a survey that asked them to share what they believed was the goal of their global literature course and how their global literature course was contributing to their awareness, knowledge and or experience of languages and cultures. In this chapter I discuss the method and student responses to the survey portion of this study.

Survey Participant Selection

Following receiving IRB approval on February 19, 2019, I emailed the faculty person who is Coordinator of Global Literature, and the Coordinator forwarded my survey to all of the global literature instructors on February 24th. Instructors of global literature were asked to distribute the survey either in class or via email to their students

outside of class time. I sent individual emails to several instructors to make a personalized ask to participate. I received an initial 21 survey responses from students between February 24th and March 7th. I then sent out a personal reminder to instructors on March 11th with added encouragement to designate 5-10 minutes of class time to complete the survey as a way to encourage students to participate. Several instructors emailed back that they either distributed the survey or would be distributing the survey within a few days. I received an additional 113 student responses between March 11, 2019 and March 31, 2019, when I concluded the survey portion of the study. Figure i represents survey respondent data.

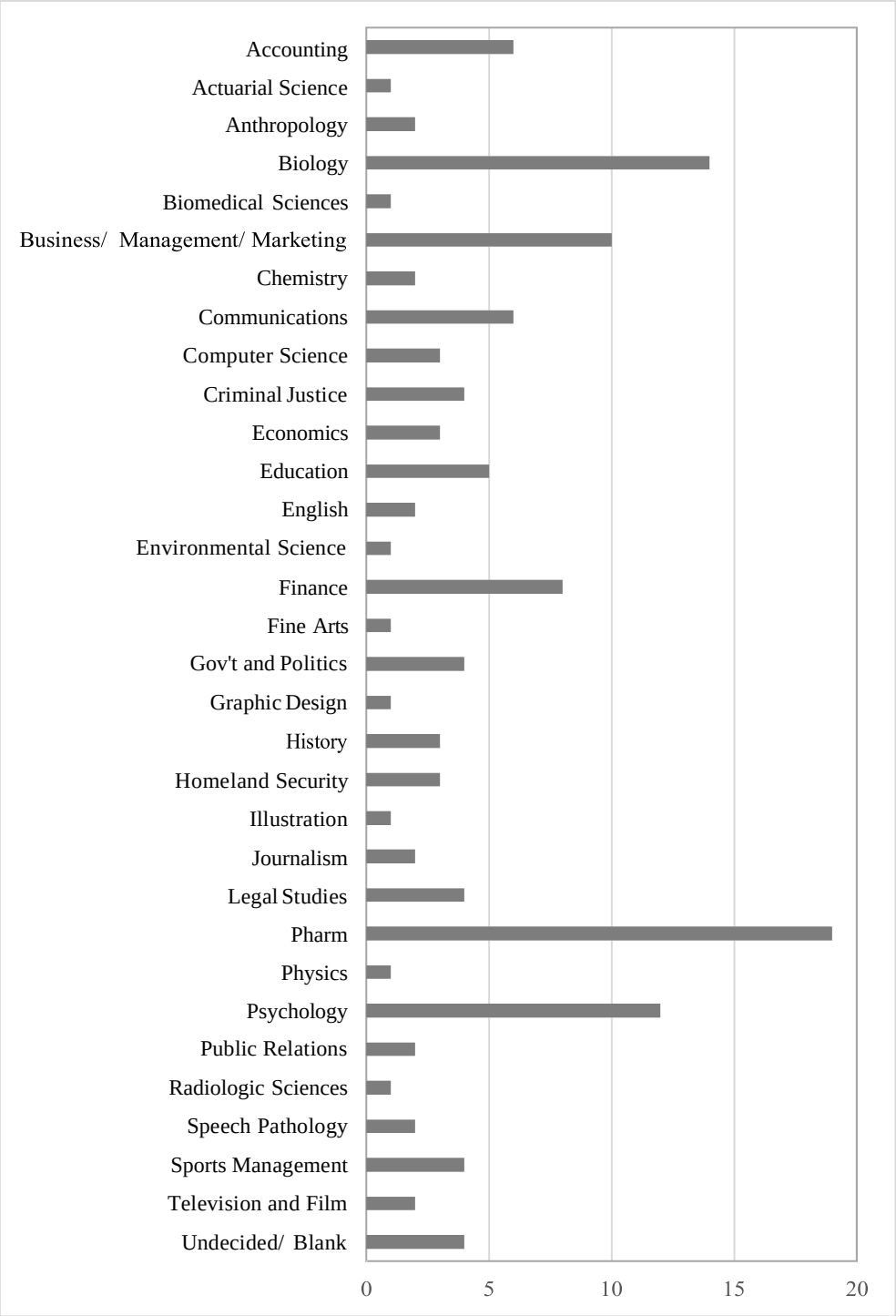
Figure i: Survey Respondents Infographic



The 134 survey respondents provided electronic consent and completed the survey without providing any identifying information; however, the survey also gave students the option to provide a contact name and email if they were interested in participating in the interview phase of this study that would take place later in the

semester. See appendices for recruitment email and survey questions. Figure ii represents the academic majors of survey respondents.

Figure ii: Academic Majors Represented from Survey Respondents



Survey Data Collection

The survey began with a consent form and asked 12 questions formatted into three separate sections. Participants consented to participate by selecting the "next" button to begin the survey. The first section of the survey focused on students' experience in their global literature course and asked students what they believed the goal of the course was and if or how the course impacted their "awareness, knowledge or experience of languages/cultures." The second section of the survey asked about their willingness to participate in follow up interviews and provided space to leave contact information if willing to do so. The last section was composed of a combination of open ended and multiple-choice demographic questions that included questions about their year in school, major, language knowledge, ethnicity, and gender. See appendices for a copy of the survey. The responses to the demographic questions are reflected above in Figure i.

The survey was designed and the data collected through Google Forms. Upon completion of the survey phase of this study on March 31, 2019, I exported all responses into Microsoft Excel to analyze and code the responses.

Data Analysis

In analyzing the data for this study, I used Johnny Saldaña's "Coding and Analysis Strategies" article as a guide. The first two questions on the survey were designed to align with the theoretical research provided in Chapter 1. I hand-coded these questions and the analysis can be seen in Tables i and ii. In coding the survey, thematic coding allowed me to extract summative ideas from the survey responses and identify the many and often conflicting experiences from the participants' global literature course.

Saldaña defines thematic coding as constructing "summative, phenomenological meanings from data through extended passages of text" (28).

Survey Question #1: Coding & Analysis

There were 134 student responses to the survey and 130 students chose to answer the first question that asked what they believed was the goal of their global literature course. I started the coding process by analyzing the student responses to this first question. In order to identify similar responses, I used color coding as an initial step to start grouping by related ideas. I then sorted the responses by colors to then identify nine different categories that contained similar ideas from the survey respondents. I proceeded to add a secondary coding level by defining three themes I found within the nine categories. The categories and themes I identified for the first survey question are represented below by Table i.

Table i: Answers to Survey Question 1 Coded by Researcher

Survey Question 1: To me, the goal of English 1100C, Literature in a Global Context is:	**% of Student Response**	**Student Example**	**Themes**
1. Learning to analyze literature and other topics	22%	"To be able to efficiently analyze and critique a literary piece."	Learning about literatures
2. Learning about world literatures	22%	"The goal of this course is to develop a deeper understand of literature from other cultures and other parts of the world."	

3. Learning about literatures and connections to history and society.	10%	"Learning about different pieces of literature as they travel throughout both the globe, and time"	
4. Learning about different cultures/ perspectives	17%	"To teach me the different cultures and viewpoints of and in the world."	Learning about cultures
5. Learning about different culture through literature	12%	"To increase a student's understanding of different backgrounds and cultures through literature."	
6. Improve technical skills	8%	"To improve my writing skills as a whole."	Learning about/ through English (*Response does not include literatures or cultures)
7. To Succeed/Interest	5%	"To get an A and do well"	
8. Mandatory Core Class/Lack of interest	4%	"A mandatory English course"	
9. To Learn	2%	"To learn"	

These codes help me as a researcher to identify similarities and differences in how students responded to this first question.

Learning about Literatures

The first three categories in Table i include learning about literatures in some capacity. **Learning to analyze literature and other topics** includes 28 students (22% of all responses). The responses in this category describe the process of learning how to analyze: "To develop an understanding on how literature is contextual and symbolic throughout the world", "To give students a better understanding of the context of literature", "To have a deeper understanding on different texts and understand the

various themes found within each text". Within this group of responses, nine students used the word analyze in their response: "To analyze characters, concepts, and ideas throughout time and make connections correlating one another", "To help properly analyze literature", "To use literature to analyze new topics", "To learn how to analyze texts better", "To analyze English literature regarding the theme of multiple cultures interacting."

The second category within this theme, as noted above in Table i, is **learning about world literatures,** that includes 29 students (22% of all responses). The student responses in this category describe the goal of the course as learning about literatures from various cultures as well as learning about literatures from around the world. The responses that described learning about literatures from cultures used phrases such as: "To explore different literature that contains different cultures", "To make students more aware of other cultural works of literature." The students who used the words world or global used phrases such as: "To expand our knowledge of global literature through reading the work of authors from around the world", "learning about literature written across the world", "To develop a better understanding of the worldwide literature." Some responses in this category used the words culture and world in their response: "To gain a better understanding of the literature around the world and the different interpretations in different cultures", "To view various forms of literature and culture throughout the world, and view these forms of writing from various perspectives."

The last category that I identified in the coding process falling within this theme of learning about literatures is **learning about literatures and connections to history and society.** There are 13 students in this category (10% of all responses) and the survey answers all specify learning about literatures and making connections to either time,

society or life events: “To find out how world problems or events are related to literature”, “Relate literature from the past to now”, “Allow students to understand where modern literature originated from and how it is used in our everyday lives without us realizing.”

I found this theme of *learning about literatures* to appear most frequently in my coding process. If 71 students (55% of all responses) used phrases as indicated in the prior three paragraphs, students are, at the very least, experiencing the goal of the course to include learning about different literatures. In the subsequent chapters, I will include more in-depth conversations with students and be able to more deeply consider the degree to which students indicate these perceptions of their classes are shaped by their instructors, the course content, and the connections they are making to their own lives and experiences.

Learning about Cultures

The fourth and fifth categories in Table i both fall within the theme I identified as *Learning about Cultures.* These two categories are: *(1) learning about different cultures/perspectives* and *(2) learning about different cultures through literature.* These two categories each include student responses that emphasize learning about cultures, but in different ways. *Learning about different cultures/perspectives* prioritizes the learning of different cultures and specifically does not mention literature or readings. These students experience the goal of the course to be centered around learning about different cultures: “Expanding your view on the world, seeing our world from an outsider's perspective. Learning open mindedness.” “To open your mind and explore other cultures” “To learn about new cultural backgrounds and expand my knowledge on the ones that I already know about.” This category represents 22 student responses (17% of

all responses).

Learning about different cultures through literature prioritizes survey respondents who experienced the goal of the course to be learning about cultures, but this goal happens through interacting with literature: “To learn about other cultures/ethnic groups through literature”, “A way to learn how different culture use different ways if English to tell their stories”, “To explore diversity through literature.” This category represents 15 students (12% of all responses).

Throughout these two categories, 37 students (35% of all responses) repeatedly use words such as “different cultures”, “new perspectives”, “different backgrounds”, “open mind” to describe their experience of the course goal, which to them is centered around learning about cultures. If 38% of the responses are incorporating words like those, students report they are at the very least learning about different cultures and perspectives in this course.

Student Responses Outside of Literatures and Cultures

As shown in Table i above, categories 6-9 includes student responses that do not contain learning about literatures or cultures. I identified category 6 as **Improve technical skills** as a way to group responses that reference the purpose of this course is to improve reading and writing skills, either in a targeted way or overall. This category contains 11 students (8% of all responses) that emphasize the course goal to be centered on the improvement of reading, writing, or grammar skills. Students in this category used phrases such as: “To enhance my reading and writing skills”, “To write more efficiently and read outside the box”, and “Become a better writer and reader.”

The subsequent category in Table i I coded as **To Succeed/Interest.** This category has a smaller student response rate with 6 students (5% of all responses) and is

composed of students that indicate they have an interest in the course and want to do well. This is the only category that contains all first-year students. Students in this category indicated the goal of the course was to "Get an A and do well" or "To pass the class and make new friends."

Another category to note in the chart above is the **Mandatory Core Class/ Lack of Interest** responses from a total of 4 students (3% of all responses). The four students in this category all identified themselves as multilingual and two identified as Asian (Pakistani American and Indo Caribbean), one identified as Black/African American and one as Hispanic or Latino/a/x. The majors identified by these four students include government & politics, biology/government & politics, fine arts, and accounting. While this is a category representing a smaller group of student responses, this was the only one of the eleven categories that all of the student responses identified as multilingual. The four students in this group included responses that indicated a lack of interest and were only taking this course due to it being a required core class. Each of the students in this group used phrases such as "a mandatory English course" and "another boring useless English class".

The last category in Table i only included 2 students (1.5% of all responses). I put these responses into their own category because they are identical. These two students both indicated the goal of the course is "To learn." There's no mention of literature or cultures and the response does not indicate a specific interest or lack of interest in the course. The only takeaway is simply "to learn" something.

The largest group, 54%, of students felt that the goal of the course was focused on literature, although that focus on literature differed between the categories. Almost half of

the respondents felt that the goal of the course was something other than literature and 29% of this group felt that the goal was to learn about different cultures.

Survey Question #2: Coding and Analysis

Out of 134 students who participated in this survey, 129 students responded to the survey question about language and culture. Following a similar process to the one I used to code the first question, I began by color coding student responses. Since the question asked students if and how their global literature course contributed to their awareness, knowledge or experience of languages and cultures, I used awareness, knowledge and experience as the primary codes for analysis. I also added a code for responses that indicated the course had not contributed to their awareness, knowledge or experience of languages and cultures. This data is shown below in Table ii.

Table ii: Answers to Survey Question 2 Coded by Researcher

In what ways, if any, is Literature in a Global Context contributing to your awareness, knowledge or experience of languages/ cultures?	% of Student Response	Student Example
Knowledge	36%	"I am learning more about different cultures and knowledge of events taking place in the world through books and articles I've read in class"
Awareness	28%	"It help me aware my view on some cultures or languages maybe bias"
Awareness/ Knowledge	21%	"It has allowed me to gain more knowledge and awareness of cultures outside of America, such in various works of literature from Asian and European countries."

Awareness/ Knowledge/ Experience	12%	“I believe that this class definitely contributed to my awareness to the experience of languages and cultures. With each story I believe I gained more knowledge.”
It has not contributed	5%	"It’s not contributing it is just reiterating things that I am already aware of."

Survey responses indicate that 41 out of the 129 students (36%) believe the course caused a growth in their knowledge. I coded students in the knowledge category who either used the words knowledge, learn and/or described the process of learning. Students primarily indicated they gained knowledge of culture while taking this class: “Literature in global context has benefited me in expanding my knowledge on different cultures.” “Learn about other cultures through different literary discussions.” “It has allowed me to read other perspectives and learn about cultures. For example, we read work from American immigrants and Palestinian authors.” However, within the group of students who indicate they gained knowledge, 13 students (32%) made no connection to language or culture in their responses. For example, students indicated the course made “them a better writer” or had them “dig more deep into answer or thought that we came up with.”

As shown in Table ii, the next largest response to this survey question are students indicating they gained an awareness of language or culture from the course. I coded awareness for responses that used the word awareness or phrases such as “open minded” or “opened my eyes.” This group of student responses demonstrate a consciousness of other cultures or languages, but not necessarily claiming to really know or understand other cultures/ languages. There were 36 students (28% of all responses) who indicated that they gained an awareness of culture and or language in their global literature course.

The majority of students in this category, 26 out of the 36, identified as becoming more aware of cultures, perspectives and identities: “It exposes me to different cultures and people that we read about”, “Helping me to see different points of view”, “By exposing me to different identities and stereotypes through literature”. There were two students who felt they gained an awareness of language only: “It adds onto my awareness of how language is abstract and can be used in different ways whether it be daily life or in literature.” Within these 36 responses, 4 students shared they gained an awareness of both language and culture and of these four students, three identified themselves as multilingual: “It is expanding my awareness of languages and cultures. The books we are reading are based on people who have different cultures to the ones we see on a daily basis. This makes you open up your mind more to others, be aware that people may have different experiences than us.” Lastly in this category, three students used words to describe awareness, but specifically did not connect to either language or culture: “It is exposing me to material that I would not have read otherwise.”

In analyzing the survey responses, I identified student responses with different combinations of awareness, knowledge or experience. Thinking of these alternative ways of coding/recoding is interesting to think about, because it provides a deeper understanding of students’ experiences in their global literature courses. Table ii shows two different categories with combinations of these three: “Awareness/Knowledge” and “Awareness/Knowledge/Experience”. There were 27 students (21% of all responses) who claimed the course brought both awareness and knowledge with either languages and or cultures. The category of Awareness/Knowledge/Experience included 15 students’ responses (12% of all survey responses). I coded responses with Experience specifically

when students mentioned the course impacted their own experiences of language/culture: “It's contributing to my knowledge or experience of languages by us reading stories about cultures that are not my very own, things I am not familiar with...” or if I deduced that their answer completed the survey question without actually stating the words: “In many ways [it contributed to my awareness, knowledge, experience of language and culture] by exploring stories, poems, and engaging in class discussions.” I found it interesting to note there were not very many responses indicating the course impacted their own experience. Often the word experience might be used, but it was in reference to learning about cultures and the experiences of others, not themselves. There was one student response that indicated the course impacted their personal experiences, but they did not connect their response to language or culture: “It is helping me be a more introspective student by encouraging me to use my life experience to help me pick apart critiques in literary texts.” Since this one response was less than 1% of all responses, I did not create a separate category for it in Table ii.

The last category in Table ii notes responses from students who indicated that the class did not contribute to their awareness, knowledge, or experience of languages and cultures. There were 7 students (5% of all responses) who were included in this category and felt the course either repeated content that they had learned previously, or that the course contained too much information for them to process at all: “I have not learned anything that I didn't already know so far.” “I feel like it's too much info for one course.”

Implications of Student Survey: What do these responses tell us?

The varying responses to the two questions analyzed in this chapter show students experience multiple and conflicting goals and learning outcomes across numerous

different global literature classes sharing similar learning goals. The codes and themes help to highlight these intricacies.

Within this sample of 130 students, responses reveal conflicts of how students experience the course goal that mirror the conflicts experienced by instructors as they design these world literature/global literature/survey courses. While students identify learning about literature, learning about culture, or learning to be better writers, there is still quite a long spectrum of intended goals and how students experience those goals. Similarly, as indicated by scholars in previous chapter, instructors struggle with textual selections, language choice, themes and overall goals for this course due to the magnitude of covering global literature in a single semester.

While scholars such as Goethe, Damrosch, Venuti, Ahmad and Nero and others all propose varying methodologies for teaching world literature, there seems to be an overall consensus among them that the intended goal should include literatures from around the globe and an emphasis on languages and cultures that will result in a growing critical awareness for their students. For example, as foregrounded in Chapter 1, Foster indicated each of his colleagues had differing approaches and goals as they developed their world literature course at George Mason University. While they all made efforts to make the focus outside the West, some instructors did so by focusing on larger anthologies, while others created goals around smaller works. Ahmad and Nero emphasize the importance of connecting language and literature by incorporating the vernacular into both reading and writing assignments. On the other hand, Mirmotahari asserts that the goal of a world literature course should be to "unsettle students by making them 'unthink' their worldviews or at the very least be conscious of them. World

literature must show them the synergies between the local, national, regional and global" (53). These various approaches which inform instructors' choices for course content and curriculum, course emphasis, and pedagogy are then experienced by students in differing ways as demonstrated in the varying responses to the survey questions represented in Tables i and ii. The next chapter shares the methodology and participants in the interview phase of this study.

CHAPTER 4: INTERVIEW METHOD AND PARTICIPANTS

This chapter presents and analyzes the method and participants for the second phase of this qualitative study that considers the languaging, composition, and reading experiences of a group of undergraduate students who were enrolled in a global literature course at a private urban university in the Northeast United States. This second phase includes a series of two interviews with seven student participants.

As we envision a translingual orientation in a global literature course, we must not only discuss the scholarship, but consider this approach through the lens of student experience. An understanding of what translingualism is, why it should be valued, and how one can "do" translingualism in their course, creates a foundation for theory to be put into practice. As Gallagher and Noonan articulate so well, "translingualism must be more than a course topic or 'kind' of writing"; for this theory "to be meaningful and productive for students, it must be integrated into, must emerge from, their reading and writing practices" (175).

Method

Participant Selection

Following receiving IRB approval on February 19, 2019 and concluding the first phase/survey portion of this study in March 2019, I began outreach to survey respondents who indicated they were also interested and willing to participate in the interview phase of this study. My goal was to use the survey as a way to elicit responses from a wide range of students who were enrolled in a global literature course, as discussed in chapter 2, and as a way to recruit a smaller group of students who would want to take part in a series of qualitative interviews.

One of the survey questions asked respondents if they would be willing to participate in interviews about their experience in their global literature course. Upon doing an initial review of the survey responses, 18 students (13% of all responses) indicated they were willing to participate in a series of interviews and provided their name and email. I started emailing students on March 21, 2019 about setting up the first round of interviews on April 8-9, 2019. Out of the 18 students contacted, 8 students responded that they would participate. Once I received their response, I emailed them a confidentiality form and confirmed the date and time of their interview. Out of the 8 students who responded, all 8 students confirmed and acknowledged receipt of the confidentiality form. The first round of interviews was confirmed by 8 students, but only seven students actually completed the interviews, one student never showed up to their interview or responded to my follow up emails about rescheduling. The seven students who completed both rounds of interviews are represented in Table iii below. All students were given the opportunity to choose their own pseudonyms. Four of the seven students chose their own and three interviewees asked for me to choose pseudonyms for them.

Table iii: Interview Respondents

Pseudonym	Student Identifies As:	Identified Gender	Year	Major	Identifies as Multilingual
Michaela	White	Female	First Year	Psychology on pre-med track	Yes
Wanderer	American Indian and Alaska Native, Hispanic or Latino/a/x	Male	First Year	Psychology	Yes

Arya	Indo-Guyanese	Female	First Year	Government and Politics	Yes
Cressa	Black/ Afro-Native American	Female	First Year	English major & American Studies Minor	No
Wilhelmina	Afro-West Indian	Female	First Year	Psychology	Yes
Cole	Asian/ Trinidadian	Male	Second Year	Finance Major/Music Minor	No
Korbin	South American/Guyanese / Caribbean	Male	Second Year	Chemistry	Yes

Michelle, Juan, and Aria confirmed interviews for April 8, 2019; Cressa, Wilhelmina and Cole confirmed for April 9, 2019 and Korbin requested an interview via FaceTime on April 12, 2019. I followed up with interview confirmations on April 7th for Michelle, Wonderer, and Aria who were scheduled for the 8th. All three interviews were scheduled to take place in a private office space in the writing center at their university and all three students attended their interviews as scheduled on April 8th.

I emailed Cressa, Wilhelmina, and Cole in the evening of April 8th that were scheduled for interviews on April 9th. Unfortunately, my university email was disconnected for 24 hours between the AM of April 9th and AM of April 10th, so I was unable to see if any students responded to my confirmation. Cole had provided his cell phone number, so I was able to notify him that my email was not working, and he confirmed he would still be attending his interview as scheduled. All three students attended their interview as scheduled on the 9th in the writing center at their university. I successfully completed the 7th student interview with Korbin via FaceTime on April

12th. Each of the seven interviews in the first round ranged from 20 minutes to 50 minutes depending on how much the students elaborated in their question responses. The confidentiality of the interviewees is all protected through the use of pseudonyms, either chosen by them or by the researcher, and by changing and/or removing personal identifying indicators.

Each of the seven students confirmed their second interview date and time at the end of their first interview. The second round of interviews took place on May 6-7, 2019 and Korbin, who had his first interview via FaceTime, requested his follow up interview to be via FaceTime on May 10, 2019. Five of six students attended the second round of interviews in person in the same room as their first interview at the university writing center. Wanderer was unable to attend his in-person interview that had been scheduled for May 6th and asked to reschedule via FaceTime. I completed the second interview with Wanderer via FaceTime in the evening of May 8th. I then completed the second interview with Korbin on May 10, 2019. Table iii below shows the dates of interview and participant checks for all student participants. The second round of interviews ranged from 15 minutes to 40 minutes, depending on the level of detail students added in response to the follow up questions that were part of the second interview.

Table iv: Student Interviews & Participant Check

Pseudonym	Interview #1	Interview #2	Participant Check
Michaela	4/8/19	5/6/19	NA
Wanderer	4/8/19	5/6/19	11/11/19 (FaceTime)
Arya	4/8/19	5/6/19	11/8/19 (FaceTime)
Cressa	4/9/19	5/7/19	11/12/19 (FaceTime)
Wilhelmina	4/9/19	5/7/19	11/8/19 (FaceTime)

Cole	4/9/19	5/7/19	11/12/19 (FaceTime)
Korbin	4/12/19 (FaceTime)	5/10/19 (FaceTime)	11/15/19 (FaceTime)

Data Collection

Both rounds of interviews were structured by topic with the intent to understand the literacy experiences from students who self-identify as speaking, reading and writing across a range of linguistic repertoires and are also enrolled in a global literature course. The first section of the interview I asked participants questions about their university experiences such as their major, if they dorm or commute and about their extracurricular activities. This section of questions helped provide a glimpse into the personal experiences of students outside the classroom. The second section of the interview asked students to share about their language and writing experiences growing up, including the language(s) they used to learn to read and write, and also to describe how reading and writing worked in their homes. These questions helped provide a glimpse of the linguistic repertoires (Leonard) students were bringing to their learning spaces, as well as background on their writing and personal experiences before their global literature course. The third and most extensive section included questions about the participant's experience in their global literature course. These questions included, among others, what they believed the purpose of the course was, their experience with assessment in the course, their experience with the texts in the course, and about their class's ecology (Guerrettaz and Johnston 779). This last section was strategically designed to help students talk with me about their experiences with language, reading, writing, and pedagogy in their course. All interviewees shared their syllabus and a piece of writing of their choice from a completed assignment in their course. I designed the questions to

encourage participants to describe what was on the syllabus and share their experience and process working with the assignment they provided to me. The second interview followed the same format as the first but allowed students to provide additional reflection and expansion of their initial responses at a later point in the semester.

Both rounds of interviews followed a semi-structured format to allow flexible and reflective responses. This interview format allowed me to "invite participants to interpret and analyze phenomena from their own point of view" (Leonard 25). See question outline in appendices. I audio recorded all interviews with the voice recording application on my iPhone. The application worked well through all of the interviews and students indicated they were comfortable with the format. Immediately following the interviews, I completed reflective memos about each individual interview and student interaction. I also completed reflective writing following each day of interviews, both the first and second round, to note words, phrases or content that I found interesting within any of the interviews throughout the day. Upon completing the first round of interviews I spent the time between the first and second interview, listening and reflecting on the recordings. I did close listening and memos that allowed me to note recording times and specific questions to revisit. I also re-listened to the interviews in the car during my commutes to and from work, which allowed me to listen in a summative framework, where I could hear patterns between interviews.

Following the completion of the first and second interviews, I transcribed 9 out of the 14 interviews myself and elicited the support of family members to help transcribe the other five interviews. I found that transcribing the interviews myself was helpful, especially while I was simultaneously working on hand coding survey responses. When I

would get lost or stuck in the survey data, I would return to the audio recordings to really hear the students, their voices, their words, which helped me to hear/see what students were saying in their survey responses.

Data Analysis

In analyzing the data for this study, I used Johnny Saldaña's "Coding and Analysis Strategies" as a guide. I then started hand coding the interviews through memos as I listened to the audio recordings. After the audio files were transcribed, I started reading the transcripts and adding brief memos in the margins. I then uploaded the transcripts into NVivo and used the memos to help create nodes (themes) seen across the transcripts. The coded themes/nodes from the interviews are shown below in Table v. A detailed analysis of these themes/nodes will be discussed in the following chapter.

Table v: Interview Themes (Nodes)

THEMES/NODES
Understanding and Implementing Assessment
Complexities of Class Ecology
Cross-Context Usage of Languages & Multiple Englishes
Learning the Purpose of World/ Global Literature Course
What is Valued in and Out of the Classroom

I developed these themes by analyzing students' experiences, and, in the interview part of this study, I did that with the students as well as on my own. Eodice et. al. indicates in their study they wanted to "emphasize that in qualitative research of this sort, dispositions of researchers, questions asked, methods of data collection and analysis, and the writing up of that research are intertwined" (7). In other words, my methods shaped the data I collected. Rebecca Lorimer Leonard describes her process of coding analysis saying the "accumulation of codes always revealed fluctuating tensions - between social structure and individual writer, between fluid and fixed practices, between social and economic values..." (28). I also found the same phenomenon within this study as I worked through the coding and analysis process with the survey responses as well as the interviews. There were fluctuating tensions between students and their corresponding experiences, even if they were in the same class.

Saldaña suggests researchers to consult with a mentor or colleague as well as with the participants themselves through the analysis and coding process (*The Coding Process for Qualitative Researchers* 32). As I analyzed the data and progressed through coding I would share my progress/ideas with my mentor/committee chair via email and she would provide feedback to help push my analysis further. Following identifying the codes in Table v and drafting the participant portraits that are reflected in the next section, I also reached out to all seven interviewees to schedule participant checks. The participant check request was sent via email on October 23, 2019 asking students if they would be willing to schedule a follow up discussion with me in early November via video conference to review my analysis. Wilhelmina and Michaela responded within one day and scheduled video calls with me on November 7th and 8th respectively. I heard back

from Arya on October 28th and confirmed a November 8th discussion via video call. I sent out follow up emails on October 31st to the remaining four students who did not respond to my initial email on October 23rd. Wanderer, Aria, Cressa, and Korbin responded on October 31 and confirmed video discussions on November 7, 8 and 12. Aria and Cressa both asked to meet on November 8th. Cole did not respond to either of my initial emails. I sent him another follow up email on November 4th and he responded asking if we could meet on November 12th. I sent reminder messages to each student prior to our scheduled call. Wanderer needed to reschedule our meeting time to November 11th. Wilhelmina forgot about our scheduled call and missed my reminder, so we rescheduled the appointment to November 8th. Michaela did not respond to my reminder and did not respond to any of my two follow up emails about rescheduling. Cole responded to my reminder and asked to reschedule to November 15th. I add all this detail to show how much communication and coordination was necessary to keep the study's participants involved in data analysis with me.

Six member checks were completed by November 15th. Michaela was the only interviewee who did not participate in the member check process. All six member checks were completed via FaceTime and occurred without any technological issues. The students indicated they were comfortable with that format and with me recording the member checks. I used the recording feature on my iPhone to record each member check as I did with the original interviews. Each member check lasted between 15-30 minutes with the exception of Cole's that lasted for 45 minutes. Following each member check I spent time reflecting and memo writing about each student discussion.

In preparing to speak to each student I revisited their writing samples and interview transcripts and took notes on possible individualized follow up questions to include with my member check template. The member check discussions consisted of questions about how they were doing in the current semester and sharing any changes since we last spoke. We revisited their experience in their world literature course and their experience with the writing sample they provided me. I verbally read each student the vignette that I had drafted about them based on the interviews and offered them an opportunity to provide feedback and edits. I shared the themes I had developed in my analysis and asked for their thoughts in relation to their global literature course and also their perspective on the themes in their present semester. The themes include student descriptions of assessment, class ecology, and course purpose. As well as the topic of languages/multiple Englishes and the last theme I identified as values. The theme of values was centered around repeated student descriptions of rules/ what is or is not valued in speech, writing, society or institutionally. These themes are described and analyzed in more detail in the following chapter.

Overall students seemed to be consistent in their responses in the member checks as they had in the interview. All six students agreed with the content I had drafted for their student portraits. Wanderer asked me to change his pseudonym and Korbin and Cole added additional content to their portraits.

Participant Portraits

A goal of this study is to foreground student voices and experiences as I discuss and propose theoretical approaches for teaching a global literature course. Since I'm focusing on student voices, I am including this section of participant portraits as a

reminder that each student is an individual bringing unique personal experiences and communicative repertoires to their learning spaces. The following student portraits are of each interview participant and include a combination of their own self-description along with content from my hand-written memos following the interviews. Pseudonyms were either selected by the student or by the researcher if the student chose not to select their own for the purpose of this research. All personal identifying indicators were removed. As a reminder, each student heard, approved and/or asked for revisions to their portrait, except for Michaela who did not participate in the member check process.

Michaela

Michaela is a freshman and psychology major and uses her elective courses to focus in pre-med, because she plans to be a medical examiner. She feels she is able to keep up with her work and do well pretty easily. She is used to working full time and going to school. She did that for most of high school. Since being in college, Michaela works as a waitress at a local restaurant and takes classes in trapeze, aerial hoop and pole dancing as a hobby. She lives on campus and shared that she was randomly placed in a room with other girls she did not know, but that it is working out okay. She seemed to struggle finding a community that she feels comfortable with at the university. She said she chose the school due to location and scholarship she received, but she doesn't really love the school.

Michaela grew up in an English-speaking home in the Northeast United states. Her grandparents were born in Italy and spoke to her a lot in Italian throughout her childhood. She identifies being able to understand, but not necessarily speak or write in Italian. Michaela's mom is a sign language interpreter and grew up using sign language a

lot at home. There were times when her mom would say they were going to spend the day only communicating in sign language so that she and her siblings would learn to sign fluently. When asked to tell a story about reading and writing growing up, she explained that family would read a lot of books to her when she was little. Most of the books were in English, but there were some Italian stories and she remembers realizing that some words she knew were in Italian and she did not actually know the English word for a long time. Michaela discovered when she was in the third or fourth grade that she was dyslexic and found that sign language helped to improve her reading and writing, because in her description sign language doesn't have "filler words." Being dyslexic, Michaela found it easier for her to write and think without "filler words" and then add them in later. She was categorized at a very high reading level when she was first in school and had a lot of hands on help from teachers, but then when she was expected to read completely on her own, she found it took her three or four times longer to read than her peers. Michaela said she would often "confuse letters v, k and c and will often forget that the letter r even exists."

Wanderer

Wanderer is a first-year student and psychology major. When asked to describe his university experience during his first year, he described it as nice, but difficult since he has a two-hour commute to campus each day. He lives with his two younger siblings and parents. When asked more specifically about his studies, he indicated he wants to focus on business psychology, the industrial area of psychology, and feels that writing is a big part of that job, so he is invested in his English courses. When asked about extracurricular activities, Wanderer shared that he works two days per week at the center

for psychological services. He added that as a commuter, it's really hard for him to get involved in other activities such as Alpha, a group mainly for Latino Americans, because "they need much more involvement than I can give them." He hopes to be involved in more organizations next year, including psychology honor society.

Wanderer was born in Ecuador and came to the United States when he was a young child. Spanish was his first language and he shared that he struggled a lot when starting school in the United States, because he had not learned any English before entering school. Wanderer shared that the teachers "thought I was dyslexic at first, because I didn't know how to write English. I remember I used to have trouble confusing writing "B" with "D"." When asked to share a story about how language worked in his home growing up, Wanderer indicated "I remember around when I was 7, helping my mother with English words such as "whale" and she would keep pronouncing it like "well"." He expressed that learning English was harder than it seemed and since he's focused on learning English since starting in elementary school, he has seen his English has improved, but his abilities with Spanish has greatly decreased. When Wanderer first came to the United States only Spanish was spoken at home and now primarily English is spoken at home. Wanderer believes his transition from Spanish to English really shows how one conforms to society's standards and version of what society thinks is needed to speak in America.

Cressa

Cressa is a first-year student and an English major so she has taken a lot of English, history and writing courses her first year in college. She lives on campus and feels that it is an advantage for her so that she can easily meet with her professors during

their office hours if she needs extra help. She enjoys being an English major so far and believes it has really helped improve her reading and writing. Cressa does not work in addition to going to school, but she is involved in the Legal Society and a couple of other student organizations on campus.

When asked about what languages she learned to read and write, Cressa indicated she grew up in an African American household primarily speaking English. Her first language was English, but her mother is fluent in French and her father is fluent in Spanish. Her parents always prioritized reading and writing in English growing up. Now that she's in college, the reading and writing requirements are "denser and more difficult", but she seems to manage with ease. Even though the work is more difficult, her strategy with reading and writing has remained the same. She defined her strategy as "annotating, like actively reading, highlighting, writing notes in the margins, thinking about what the authorial intent is, or things like that."

Arya

Arya is a first-year student. She identifies as an Indo-Guyanese immigrant, born in Guyana and now living in New York. She lives with her family and commutes to the university each day and is majoring in government and politics. She is part of the Indo Caribbean club on campus and is part of the honors college. She attends the university on a full scholarship. When asked about her reading and writing growing up, Arya identifies as being raised as part of the higher class in Guyana and learning "British English" and not being allowed to speak "Broken English" at home. Arya defines the social language in Guyana as "Creole or broken English" and describes it as "English with an accent." Furthermore, Arya says that "we also like shorten words that have, those slangs have

different meanings, but it's English." She grew up understanding the different Englishes that were spoken all around her but recognizing that they were not all valued. She identifies British English as the language that was valued and claims it is the "proper" and the version of English "without an accent." Since local dialects of English were not valued, Arya never learned about her own national literatures when she lived in Guyana. When asked about her experiences with reading and literature growing up, she indicated that in Guyana they only learned about British or North American literatures such as Shakespeare and *To Kill A Mocking Bird*.

Arya grew up in Guyana, her parents were business owners, and she and her siblings were taught to value education, because "it was the one thing that couldn't be taken away from them." When she was 13, she moved to the U.S and remembers struggling to spell when she entered school in New York. She would always add "u's" to everything and indicated she had to switch to the "New York way of language". Her parents paid for private school for her and her siblings so that they would learn to speak better and not speak what she identifies as "Broken English".

Wihelmina

Wihelmina is a first-year student and psychology major. She is an international student from St. Maarten. Her first semester she struggled with the transition to the colder climate but found in her second semester she was much more outgoing. She is in a scholars program on campus and involved in three student organizations. She lives on campus and dorms with other students in the same scholars program. She believes this program has made her a stronger student and person.

When asked what language she used learning to read and write, she said "English first, but then Dutch was second." Her mother was educated solely in Dutch and her father was educated in English. When Wihelmina was young, her mother would speak quite a bit in Dutch and she remembers times when she would not understand what her mother was saying. Wihelmina identifies the Dutch system as different than the English system, but when young she spoke mostly English at home; however, she realized in high school she really needed to know more Dutch. Her mother helped her perfect Dutch when she was in high school and they would speak mostly in Dutch to each other when they were home. During her participant check, Wilhelmina revealed that she also took six years of French in St. Maarten but is better at writing in French than speaking French. She added that she is better at speaking Dutch than writing Dutch.

When asked to describe her experience reading and writing growing up, Wilhelmina remembered always loving to read and write. She said, "that's where I find my peace in reading and writing." She does not remember having difficulty with reading and writing growing up as long as it was in English, but she clearly remembers avoiding any reading or writing in Dutch until she was in high school. She remembers being forced to take Dutch in school at a young age and since she was forced to take it she disliked it. Wihelmina shared that since coming to the United States, she actually misses taking classes in Dutch and using Dutch phrases.

Cole

Cole is a sophomore and a finance major with a minor in music. He is passionate about music and would love to major in it but chose to major in finance to have that as a backup career. He participates in the student theatrical productions on campus and really

enjoys being involved with anything music and theatre related and also secured an internship with a theatre company.

Cole lives on campus with a group of friends and has been having a great year socially at the university. He's also involved in a campus program to help advance leadership skills for students. When asked about his reading and writing experiences growing up, Cole described growing up in an English-speaking household, but being exposed to Spanish in school from second grade through junior year in high school. He describes being somewhat familiar with Spanish, but not fluent. Cole described his parents as college graduates, but his grandparents as uneducated and immigrants from Trinidad. When asked about reading and writing once he was in school, Cole remembers loving to read when he was little up until middle school, but his parents got divorced and he remembers not caring or making any effort. He remembers getting C's and D's in English in middle school and high school and not caring; however, since starting his sophomore year in college he had a new perspective and motivation to improve his reading and writing in his courses, doing the best he can with whatever he has available to him. He's lost a lot, been through a lot and maintains an attitude of positivity. He turns to theatre, music and basketball as a way to cope and stay successful.

Korbin

Korbin is a sophomore and a chemistry major. He is a commuter and travels about seventy-five minutes each day via public transportation to get to campus. He values the university common hour that allows him to connect with his peers and have time to study since he does not live on campus. Korbin identifies as being Guyanese and describes his

parents as being “pretty Americanized”, but still speak in a Guyanese dialect. He describes their dialect as a “broken down” version of English.

Through the member check process, Korbin emphasized that he strongly feels that going to school, specifically college, is all about “shaping your experiences and identity”. He believes school can affect everyone differently based on geographic location, the individual's themselves and those at an institution, as well as the culture of both the individual and institution. Korbin indicated, “school is more than class - it’s everything with it - people - how they act - even culture because - with culture people view things differently and that changes your perspective.” Korbin indicated in his junior year his learning hasn’t changed much, but he's still trying to get through school. He was very happy that he does not have to commute as long this year since he is now able to drive.

Concluding Thoughts on Interview Methodology

The purpose of the interview phase of this study was to have students be “the authorities on their own lived experience” in their global literature courses (Leonard 25). The data and the student portraits obtained in this chapter inform the case studies and implications in the following chapters. Understanding the backgrounds of each student reflected in their portraits help to create a deeper understanding of each participant when I describe their course experiences in the next chapter and how their personal experiences influence their course experiences. I will incorporate the scholarship in the first section and the student-informed data collected in this methodology section to help think about global literature and translingualism moving forward together.

Part III: Results/ Implication

CHAPTER 5: STUDENT CASE STUDIES AND THEORETICAL CONNECTIONS

"I feel that it's opened me, the writing itself made me value my culture, but the peer reviewing and the sharing out in class made me value other peoples' culture"

Arya - Interview Response

As the epigraph from Arya reveals, when students' communicative repertoires are valued and they are encouraged to employ translanguaging in their assignments and class interactions, they can develop a "rhetorical sensibility" that includes a "contingent and emergent" critical awareness of their own languages and cultures and the languages and cultures of others (Guerra 228). This not only serves the best interest/ growth potential for the student, but it also serves the goals of a global/world literature course and the broader goal of globalization in higher education.

This study included a total of 134 students, and the semi-structured interview phase included a series of two interviews with 7 focal student participants. The interview responses offered the most in-depth understanding of the students' reading and writing backgrounds and their corresponding experiences in their global literature course. Like Rebecca Lorimer Leonard, I see the ways "interviews allow participants into the meaning-making process and treat them as authorities on their own lived experience" and I have found this to be true throughout the interview process of this study (25). The epigraph above highlights one of the many moments of meta-awareness from the students' perspective as they look back on their experiences in their global literature course.

Before moving to the individual experiences of these students in their global literature courses, I would like to reiterate key points in world literature scholarship and translingual scholarship that I consider as a lens for these student experiences. In thinking about world literature scholarship and sharing the seven case studies of the interviewees in this study, I remind readers of Damrosh's three-fold definition of world literature that is focused on the "world, the text and the reader":

1. *World literature is an elliptical refraction of national literatures.*
2. *World literature is writing that gains in translation.*
3. *World literature is not a set of canons of texts but a mode of reading: a form of detached engagement with worlds beyond our own time and place (281).*

This definition defines world/global literature as national literatures that live on as international texts in other cultures, texts that become richer through translation and as a whole allows readers to become engaged with individual cultures and a multitude of cultures all at the same time. Furthermore, Damrosch argues that it is the dependency of world literature on "imaginative engagement with difference" that differentiates the learning experience in contrast to other disciplines (299). While Damrosch's definition opens up an extremely large number of textual choices in designing a global literature course, Dohra Ahmad and Shondel Nero as well as Emad Mirmotahari all argue to incorporate minoritized literatures into global/ world literature courses. Ahmad and Nero emphasize that texts in the vernacular are "ideal for the teaching of world literature, both because of those international commonalities and because it brings historical phenomena such as slavery, colonialism, and immigration to the fore" (76). Mirmotahari proposes

"foregrounding local and minoritized literatures as an entry into world literature" with the goal of students becoming aware of their own worldviews and discovering the "synergies between the local, national, regional and global" (53). By introducing world literature through the local, it allows students to become "conscious of their cultural bearings and inform how they read their way outward" (Mirmotahari 55).

In addition to concisely highlighting these ideas, I would like to briefly revisit translingual scholarship before presenting the case studies of my seven interviewees. Horner, Lu, Royster, and Trimbur argue in their 2011 article, translingualism is a tri-fold approach that calls for:

> Honoring the power of all language users to shape language to specific ends; (2) recognizing the linguistic heterogeneity of all users of language both within the United States and globally; and (3) directly confronting English monolingualist expectations by researching and teaching how writers can work with and against…those expectations (305)

A translingual orientation prioritizes negotiation, fluidity and values difference. Suresh Canagarajah, Rebecca Lorimer Leonard, and Betsy Rhymes all argue for a perspective of communicative repertoires in their discussions of multilingualism (Canagarajah 7; Lorimer Leonard 33; Rhymes 3). While they all define repertoires slightly differently, the underlying emphasis is that everyone brings their own communicative repertoire, that extend beyond just language, to include a totality of "communicative tools" from their own individual personal experiences (Rhymes 3). A translingual orientation towards difference takes the discussion past the binaries and makes it personal, social, negotiated, and inclusive - beyond just language ("Negotiating Translingual Literacy" 40; Alvarez

94). I have returned to these ideas as a way to foreground the student experiences shared in the following case studies. As the student voices come to the forefront in the next section, I revisit these ideas to use as a lens in hearing the student experiences, then to situate how to move forward in conceptualizing global literature and translingual theories together.

Case Studies of Seven Students

I now turn to the students' experiences in their semester of global literature. My goal in this chapter is to build a case study from each of the student participants in this study (N=7). These seven students were in four different classes. I chose the case study model, because it is "tailor-made for exploring new processes or behaviors or ones that are little understood" and it "is open to the use of theory or conceptual categories that guide the research and analysis of data" (Meyer 330). I found this methodology to fit the needs of this research since I was foregrounding their experiences within world literature and translingual theories. The case study approach that I employ uses what I learned from their survey responses, interviews and participant checks, to consider if, when, and how global literature and translingualism intersect for students. I composed these case studies through a combination of description and interpretation. I used direct student quotes to describe each student's voice, while also interpreting some ideas based on tone, attitude or other communicative ideas I experienced in the interviews and or participant checks. What follows are individual case studies that describe each interviewee's experience in their respective global literature course. I close the chapter with a discussion of types of world/global literature courses each student participant experienced and how they may or may not have been translingual.

Michaela

During the first interview, which occurred midway through the semester, Michaela described a very positive experience in her global literature course. She attributed this to how her Professor structured the course, saying:

> She's very good at coming up with different ways when people don't understand what's going on, so I think that it made it a lot easier for me to get into the class and really understand it and we have very open conversations about pretty much everything. So, if there's someone who doesn't understand something, or someone has an opinion or thought on something we just say it um the most respectful ways that we can which I think has furthered my appreciation for this course. I would honestly, this is probably one of the only courses I've ever taken that I would definitely take again.

Michaela foregrounded her struggle with dyslexia in her vignette in the prior chapter. So, I consider Michaela's focus on how her professor structures the class especially notable, because of prior struggles she described with teachers understanding her reading and writing difficulties from dyslexia. I think her past struggles led her to prioritize her global literature professor as a focal point when describing her course experience.

It is interesting to note that when describing her overall experience, she uses the words "open conversations" and "respectful", but when describing the class ecology later in the interview she described "little pairs" of friends in the class that made it difficult for others to participate comfortably. When I asked her about the difference between these experiences, she explained that the professor made efforts to create a classroom environment that was respectful and open, but her efforts could not always supersede the

social cliques that were simultaneously creating a closed/ uncomfortable feeling in the classroom.

In the survey, Michaela indicated the goal of the course was to "attempt to talk about people and groups outside of your own." In the interviews, Michaela's response stayed consistent as she described the purpose of the class to be centered around understanding different groups and people within society. Michaela described the class discussions around the primary texts to be centered around "talking about our identities and how different people are shaped by their life experiences and our books are supposed to reflect that. So not just where your family came from, but also your life experiences both good and bad." The syllabus Michaela provided from her class says:

> The aim of this course is to introduce undergraduates to the study of literary texts, both as an end in itself and as a bridge to other academic disciplines. The theme of this specific course is "identity" and together we will critically read and investigate fiction, non-fiction, prose, and short stories with the intention of extrapolating the many ways in which race, gender, sex, and culture cultivate identity, and the ways in which we
> view ourselves and each other.

The theme of identity aligns with Michaela's description, but her description did not at all prioritize the "study of literary texts" or name "race, gender, sex and culture". In Michaela's perspective the focus was learning about identity, not necessarily learning about literary texts. Additionally, three of the four primary texts noted on the syllabus are American authors writing about different cultures in America, such as Gene Luen Yang's

American Born Chinese. One of the four main texts is Jamaica Kincaid's *Annie John*. Michaela never mentioned *Annie John* in either of the interviews or participant check.

During the first interview Michaela felt that she learned more about stereotypes in society, but she did not feel that her own identity or discovery of other cultures was part of her experience in this course. In the second interview, at the end of the semester, Michaela expressed a similar experience in the course, but indicated she had "issues with one or two units." When I asked her about this she explained one of the assignments was about "how rap can be helpful in the classroom" and although they did not have to agree with that statement, Michaela indicated "in order to participate we had to pretend we did, and I am like wholeheartedly against that statement." This negative experience with the unit on rap seemed to really alter Michaela's perspective of her overall experience in the course, which could also be seen in her description of the assessment process in the course.

During the first interview, Michaela shared that she really liked how the professor structured assessment in the course, because it allowed students to succeed in the course even if they had a weakness in one area or another. For example, Michaela indicated, "my teacher made it pretty clear that we had um the opportunity if we weren't someone who speaks a lot to write things and give them to her to increase our participation grades instead of just saying you have to talk in my class because some people just aren't comfortable with that." By the second interview, Michaela still viewed the overall grading as fair, especially regarding the final paper where they could choose their own topic/text to write about. When I asked about feedback that she had received, Michaela added that while the grading process was fair, she had received negative feedback on the

assignment regarding the usage of rap in the classroom. It sounded like her professor wanted them to discuss "rap as poetry and a teaching tool", but Michaela could not stand the idea of rap in the classroom so provided an alternative solution of incorporating other music. In Michaela's opinion, her professor did not really like the twist she put on the assignment and she received a "B+" on the assignment, which was the lowest grade she received while in the course.

In her concluding remarks about the course, Michaela said,

> I think it was valuable for me for just like the furthering of understanding. Outside of that I don't, I didn't particularly love, I wouldn't have read any of the books that we read on my own you know, most of what happened I wouldn't have done, and I don't think my life would have been that different if I didn't do it…

In this context when Michaela is saying "furthering of understanding," based on her explanation of this phrase earlier in the interview she means understanding different people and perspectives. Her voice here seems to express that while the class was somewhat helpful in learning to understand different perspectives, overall it was not very impactful.

Michaela provided me with her writing sample and syllabus following both interviews, so we did not openly discuss her writing sample in the interviews. She was the only interviewee of the seven participants who I was not able to complete a participant check with the following semester. The writing sample that Michaela provided was her final paper in the course and according to the syllabus the assignment was to: "write a critical essay about a work of world literature that you pick on your own." World literature was not defined in the syllabus, but the work that Michaela chose

was *Bulimics on Bulimia,* which was by an American editor and a compilation of individuals from the U.S. who suffered from bulimia. Michaela's writing sample read similar to a book report and it did not at all feel global or worldly in nature.

Wanderer

In Wanderer's survey response he shared that he felt the goal of his global literature course to be to "learn more about English literature and its involvement in today's society." In both of his interviews, I asked Wanderer to describe his experience in the course and then asked him what he believed the course purpose to be. In his first interview he described the course to be centered around identifying culture through food and that culture "needs to be protected in a sorta way not, not in terms to be manipulated by other people." This definition aligns somewhat with his course syllabus that says:

> This writing-intensive course introduces undergraduates to the study of literary texts within the context of food studies. We will read works from a wide range of genres and cultures that foreground food as an aspect of culture and identity formation. We will ask questions about how food cultures emerge, how foodways shape identity and literacy within a community, and how understanding access to and perceptions about food shapes our knowledge of other cultures and positionalities.

Wanderer's survey response aligns with the syllabus in that it mentions learning about literature, but then his first interview response revolved more about food and culture. In the second interview, Wanderer expanded on his initial response about the course purpose, indicating, "I have my own culture, but I don't understand it properly and this class is helping me understand…my identity I have to embrace it a bit more, I think this

course has actually taught me how to do that." The most notable difference between Wanderer's descriptions and the syllabus is he did not feel the range of genres to be prominent in his experience in the course.

Wanderer's experience in the course was dominated by his food blog that was a requirement for the course. He claimed that the course and the assignments/ texts in the course created a sense "of self-discovery in my Latino perspective I don't exactly focus on that when I should, because it's basically who I am…" Wanderer focused a lot on cultural assimilation in his family and in his own life and many of his responses were around interacting with his grandmother and learning the recipes that she cooked for him growing up. Wanderer provided a link to his food blog in response to my request for a writing sample. He chose to use some Spanish words in the titles and descriptions of the recipes on his food blog and share a bit about his culture and personal experiences through this required writing in the course. In our interview Wanderer shared that "I was given the option of making a food blog, I made it about my culture and my culture's food. I put up like um, I'm gonna say, I put up like seven meals already, and the majority of them are already Spanish and the majority of them have um cultural context in it."

Wanderer connected to some of the main characters in the required texts, and the cultural assimilation experiences within those texts. He specifically indicated he connected to the main character in *Stealing Buddah's Dinner*. Similar to the texts required in Michaela's course, all of the primary texts in Wanderer's course were all American authors. I also found it interesting that Wanderer repeatedly mentioned his own culture and re-discovering Ecuadorian food and culture but did not share any experiences about other cultures. For example, in response to my question about how the class has

impacted his language, culture or identity, Wanderer indicated "it has impacted me a lot...it's like that type of connection is what I see when I'm making these meals for my food blog and how it impacted my life…"

Wanderer described his classmates as coming "from an ethnic background" and it sounded as if they made efforts to participate in class discussions, but it sounded like an all or nothing atmosphere. Either they were all participating, or it was in Wanderer's words a "ghost town" and everyone was quiet.

In response to my questions about the process of assessment, Wanderer struggled with that word "assessment," so I would rephrase to say grading and feedback. He described his professor as supportive and he focused on her requirements and grading of his food blog. Wanderer indicated he received brief and supportive feedback on every assignment:

> Every single assignment I submitted in terms of my food blogs she would comment on, she would email me a comment, and she does this to every classmate so it's like very supportive of everyone that participates in the food blogs. Because it's like a graded, you're graded on it, but also, she like comments on like how she enjoys the recipe and how she sees effort is there or how she, or how she actually wants to try it out.

Through two interviews and a follow-up participant check, Wanderer stayed consistent in his response that his experience in the course provided cultural self-discovery and he enjoyed his experience. It was primarily focused on completing the cooking assignments and then writing about it in his food blog.

Arya

Arya had an extremely positive experience in her global literature course. Throughout her interviews one of the experiences she would return to was that this was the first course that she had taken where they not only discussed the Caribbean, but they also included poetry from her country. From my discussions with Arya, I think this experience was so influential, because when she grew up in Guyana she was never able to learn about Guyanese literature, the focus was always European and or American. One of the things Arya repeated throughout the interviews was her ability to share her culture and language through class discussions and writing assignments. She describes the Guyanese dialect as "broken English" repeatedly in the interviews, and she indicated that this course was the first class that she ever had where she felt that her culture was truly valued. Arya provided a poem she wrote as a writing sample and said, "I was so proud of myself because I never thought that something that was considered broken English and like something from that's a mixture of New York slang and what's considered "hood English" he liked it and I just felt so proud and like, my English matters too!" Arya wrote this poem incorporating her Guyanese dialect along with what she identifies as "New York slang" throughout the stanzas of the poem. She indicated she felt a sense of pride that she was able to use her various versions of English in this assignment, because it was valued and validated by the professor and as part of the course as a whole.

According to the syllabus that Arya provided from her class, the class theme/ focus was described as the following:

> This course will survey world literature across genre (fiction, drama, poetry) from the early twentieth century through contemporary texts. Our approach to the "world" in world literature derives from the intersections between global

> diasporas, or the forced and unforced dispersal of people across the globe, and the places where these diasporic peoples create new homes and identities while maintaining connections to their places of origin, however tenuous those connections may be. After an introduction to the concept of "diaspora," we will read and analyze works by writers of the Indian diaspora across the globe, and by writers of the African diaspora in the Caribbean.

Arya's description of the course is quite similar to the syllabus, but she uses some different terminology. In her survey response, Arya described the goal of the course to be to "expose to literature from different parts of the world." In her interviews she does not incorporate the word "diaspora" into any of her descriptions, but she seemed to relate "diaspora" to what she describes as "broken English." I make this connection, because she describes "broken English" as equivalent to her "Guyanese dialect" she spoke with her friends in Guyana and incorporates these ideas with the impact of colonization. She also does not specifically mention different "genres," but she does mention poetry and "different readings." Arya shared that the texts were a mix of Caribbean authors as well as French, Indian, and American. She described the course texts being paired together saying, "almost all of our coursework that we've read it tied to a Caribbean and a European country." Arya described the course as "always having readings" and "it's a lot of work but I don't mind doing it," because she finds the readings so interesting and relevant to her background. Several times across our interviews, she also mentioned colonization and described how colonized countries adapt/change their culture from their European origin.

I asked Arya to share her experience with assessment in the course and in response to my question, Arya shared that:

> We're graded by doing our online posts discussions and first I thought he wasn't reading it, but then after the first month coming in he referred back to our um posts and I'm like yeah, I love this because you tell us to talk about it and we're talking about it with our peers online, but when we come into class you actually read it too.

Arya emphasized how much she appreciated the feedback on her written work and in class participation saying,

> Although he wasn't from where I was from, he understood my stuff and there was like Caribbean people in the actual class who had no idea what I was actually talking about or understand my language but he did and I was like yes, I finally have a professor that like, I don't know how to put this, but who valued me and where I come from.

Arya repeatedly mentioned how she did not anticipate she would learn so much about different cultures in addition to feeling her own culture was valued. She said:

> Learning about different cultures and specifically they learning about my culture in the discussions that happen in class, I realize that me and people from across the world in different hemisphere, there's an African girl in my class, we have similar struggles, we grew up with similar values, and our parents act the same way so, this class itself opens, it teaches you, but it also shows you, oh they're not so different from me, they grew up like me, their life is like me.

She described the class ecology as “mostly reading and discussion based..., but how it relates to you personally, so you get a chance to share what goes in your life and how this class relates to you, because there’s representative from countries all over the world in a single classroom.”

While Arya indicated she loved the course and it was “like a balance of teaching and reflecting and sharing”, she also felt that it was so much to fit into one semester. She shared that she wished it was either a year-long course or that there were other classes that would have similar diverse readings/ discussions.

Cressa

As the only study participant who is an English major, Cressa’s descriptions seemed to be more detailed and positive towards English courses overall. She indicated she had not previously taken a course like this before and “wasn’t expecting it to be about myths and fairy tales.” She added that “I haven’t taken a course where we’re solely focusing on children’s fairy tales and things that us as children know and love, and we’re breaking it down and interpreting it in a different way and I really like it.” In her survey response, Cressa indicated the goal of the course was to “learn the origins of myths and fairytales; learning the deeper meaning through context and culture of its origins.” Similarly, in the interviews, Cressa reiterated that the idea that course was centered around interpreting things in a different way and using myths and fairy tales to do so.

According to the syllabus from her class, the purpose of the course is to “explore myths and fairy tales from around the world…[and] to consider how the stories vary across different world cultures, while also considering how similarities bridge cultures together.” While Cressa’s description is similar to the text, she does not directly mention

"different world cultures," but she does say "different cultures" and "broad culture," seemingly inferring cultures from around the world while not outrightly using that phrase. In this class students experienced both translated texts and global texts throughout the semester. Two of the three required texts were by American editors but contained pieces of global literature from countries such as China and Russia as well as pieces by European authors from Scotland and Ireland amongst others. The third required text was by British author JK Rowling. Cressa highlighted the experience of creating her own origin story and analyzing textual translations during in class activities. These seemed to be very influential for her. She shared that the origin story helped her to connect her own culture and learn about the cultures and languages of her classmates. In her experience, the class used the different origin stories from students to introduce different cultures/perspectives as a segue to analyze translated texts. Cressa shared that she realized through the act of translating, some words/meanings "can get literally lost in translation", because not all words/phrases that are part of an individual language/culture can be equally translated. I asked her to give an example of this and she indicated a student in their class who spoke Mandarin translated a piece of text from Mandarin to English. She showed the translation to the class and highlighted words in Mandarin that did not have an equivalent word in English and vice versa.

In her class, they would use the anthologies to look at different versions of fairy tales from different parts of the world. For example, Cinderella in the United States verses in China. The class would analyze the different translations and different meanings of the same story and see how the language/meaning was altered based on the language/culture where it had originated. Cressa shared that the course "opened my eyes

to kind of just like reading things but having like a different kind of mindset when reading. Not just like, just reading it, but reading it and actively reading it, and asking questions."

The writing sample that Cressa shared with me was part of her final project. The instructions on the syllabus were to: "choose either a traditional research essay or an original piece of creative writing (fiction, poetry volume, fantasy, or fairy tale)" and then present/teach the class about this piece at the end of the semester. Cressa chose to recreate slave narratives and in the interview described this as:

> I recreated slave narratives, because that is part of the theme of global contexts. It was from Africa to America, and my biggest resource was the Library of Congress, it's an online source as well, and they have all the records of the ex-slave narratives. It was an interviewer who interviewed slaves like during the 1930s, and just asked questions about, you know, slavery, which, you know, can be a subject that... I guess is… it's a very harsh subject, slavery, so I wanted to focus on that because I feel like a lot of people don't really know much about the slave narratives and how important they are. So, I took… I got inspiration and created my own story, so then I used some of the aspects of myth and fairy tales, and I did it in the form of like a writing piece.

In reading this piece of writing, Cressa tried to mimic the style of language and narrative from the original documents from the Library of Congress. She spoke passionately about her experience with this assignment and shared how challenging it was for her to recreate this piece "authentically". When I asked her what she meant by "authentically", she explained the language was difficult and there were many words in the original

documents she struggled with and then discovering how to recreate similar language usage in her assignment was challenging. She identified the language used in the original documents and in her completed assignments as a "southern dialect."

Cressa shared that she really liked the assessment process in the class. She indicated, "we don't have any quizzes or exams, which I love, because I don't like taking exams…" Cressa described the course as "a very big project-based course." She indicated that there is a huge focus on participation, "because we are doing a lot of open discussion and interpretation…"

When I asked if her professor provided feedback with her graded work, Cressa responded:

> She gave a lot of feedback for everyone, like a good page amount of feedback, and it was all constructive and it was all very relevant feedback, things that we could have changed, things that she loved, and, um, not only did she grade on our like physical ability to make the project, but also we had to talk about our project as well in front of the class. So, she also, you know, talked about our public speaking, and um, how we portray it in class and if it differed from the project itself, so, she did do a lot of feedback. She's great.

Overall, Cressa felt that a key takeaway from the course was learning "that the Americanized version of things aren't the only version that we have. That there are other versions, there are other sources that are not necessarily, I guess, American, but they can be like something else." When Cressa says "something else" in the prior sentence she is referring back to the history and culture associated with a given text. While Cressa talked a lot about how the course helped strengthen her reading and discussion skills, she

indicated she wished they did more writing, specifically essay writing related to the reading as well as creative free-style writings like "diary entry type of things." While saying she wished there was more writing, she also realized the time constraints to fit everything into one semester and shared she wished that the class was two semesters rather than just one.

Wilhelmina

Wilhelmina was not sure what to expect coming into her global literature course and was really intrigued to find out it would be centered around fairy tales and origin stories, which is also the same course/ professor as Cressa. In her survey response, Wilhelmina said the goal of the course provides "A way to learn how different culture use different ways if English to tell their stories." She shared in her first interview that she really liked "that we're learning to think from another's perspective." I asked Wilhelmina if she could explain what she meant and or provide an example and she said,

> Most of the time when you're reading something, you don't try to understand it from more than your understanding, you know? Like more than your background, you just try to okay if this is how it is back home than I guess this is what the story is saying, but that's not true because where you are from influences your writing…

While Wilhelmina was in the same class as Cressa, and the syllabus was the same as Cressa's, her perception/experience in the course were very different. The syllabus indicated the course purpose was to "explore myths and fairy tales from around the world…[and] to consider how the stories vary across different world cultures, while also considering how similarities bridge cultures together."

Wilhelmina mentioned the origin story assignment as a way that she was able to use and contribute her own culture to the course, but she did not mention translation or translated texts as a central focus of the course. She also did not feel that they fully considered "different world cultures." In the second interview Wilhelmina felt that they had studied some other cultures, but she seemed to feel that her classmates were somewhat close-minded and created limitations in their class discussions.

Since Cressa and Wilhelmina were in the same course, they had the same required texts, which were primarily focused on anthologies and then a JK Rowling text. In the first interview, Wilhelmina felt they had focused a lot on other mainstream European countries, but by the second interview she expressed that they had explored some fairy tales in China and other countries. She just felt that the perspectives of others in the class were not open to other perspectives. From Wilhelmina's perspective, most of her classmates "are from America, went to school in America, so they have the American mindset." She feels that her perspective about literature and writing is quite different from her classmates, because "like writing back home is different from writing here." When I asked Wilhelmina what was different, she explained that in the Caribbean, they used British English and wrote using a lot of "proverbs", so she approaches literature with the idea that there can be multiple meanings in a given piece of writing. As mentioned in her student portrait in the prior chapter, growing up Wilhelmina would use British English for the majority of her work and would only use Dutch in her Dutch classes.

Wilhelmina shared a writing sample with me that she described as part of her final project and a piece of creative writing. She shared that she originally wanted to write

something about love and then she said she "was not feeling it" so she decided to write it like a poem about falling out of love. It is a creative piece and she did not use different languages or her culture in writing it.

Wilhelmina seemed to like her professor and did not feel the class was too difficult. She said, "I think once my teacher, realized we trying I think that's like when she, she'll give you a good grade I guess." She did not seem to know exactly how or why she would get good grades, but presumed that "I guess when you use languages, different languages or dialects, or say why they using in dialects maybe that's how you get a good grade?" I asked Wilhelmina if she had received any feedback and she said, "there's only one assignment she gave us back that had feedback and a grade. She told me that she liked it. She said I was probably using elements that I, that I haven't been taught, so she found that was like cool." I asked Wilhelmina what she meant by "using elements" that she had not been taught, she clarified she meant she was never taught or encouraged to use Dutch or other languages in her writing.

Although Wilhelmina appreciated learning more about reading literature from another perspective, she did not feel that she learned much about other cultures or languages. She said:

> Like in St. Maarten, there's a bunch of different cultures you know, so it's like so I'm already used to being around a bunch of different cultures and like kinda being forced to say, "okay it's not just this way for me, it's that way for them". So maybe that's why it hasn't have like, maybe that's why the class haven't impact on how I view culture, society and identity.

Wilhelmina described the class as not very engaged. She explained when everyone was put into small groups they participated, but during full class discussions the same people would answer the question prompts from the professor. She felt as if during class discussions she would often disagree with other students and offer countering perspectives. Wilhelmina added that,

> I find it's a cool course to teach us more about different societies, but I don't know, as I said I don't know if it's maybe cause of how I grew up in a place I was forced to be around different cultures, but I would actually like it if it was like more, like it taught us more how to deal with different cultures.

When I prompted Wilhelmina what she meant by "more", she added that learning "about different cultures like how they wrote...Um I don't know maybe a society in Africa, Australia, like even like those small places... like not the popular European as in French, Spain, English, you know choose others."

In the second interview, Wilhelmina shared that one of the best things in the class was that it helped her "push past her boundaries." When I asked her what she meant by boundaries she explained that "when I'm writing I normally don't input English I would use back home or input Dutch or other languages, but while doing this course like I've began to feel comfortable putting in Dutch or even the way we would speak back home because it's still a language."

She countered the most positive experience, with what she felt as the negativepart of the class. She did not have a great experience with the required group project for the course. She felt she was doing more of the work and in the end, she knew it could be more cohesive and that was also the feedback she received from her professor.

Wilhelmina added that at the end of the semester “I think the class is still like not feeling it much, I feel like everybody could’ve, like some people did do their best and you could see them, but some people were just like alright about it…” She added that “if there was anything I had to say about the class I would say they are not lively enough. And I don’t understand why…”

Overall, Wilhelmina liked the course, she felt like it could touch on more cultures, but really appreciated being able to write in different ways with different languages. During the participant check, Wilhelmina again added that she “felt something was missing, she gained something, but something was missing.” When I asked her what she felt was missing, she again reiterated wishing the class focused on more countries and cultures outside of America and Europe.

Cole

Cole was in the same class as Cressa and Wilhelmina and described it very differently than either Cressa or Wilhelmina. In my discussions with Cole, he repeatedly referenced what an overall great experience he has had in his global literature course and how such a positive experience in this class was so different than his prior experiences with English. Cole said,

> It's new and it's very uncomfortable sometimes, because when I'm confused about something I get very uncomfortable with it. But that's where the years of not caring about my writing and reading kind of stems from so I'm working on getting over that hump of uncomfort. And kind of settling with it and making sure I get comfortable with what's making me uncomfortable.

Cole's perception of the readings and discussions was to learn about other cultures through those readings and then connect them to his personal experiences or what is relevant to his life. In the writing samples he provided he clearly makes connections to his personal experiences. He wrote a poem and then a song. In the song he wrote a biographical explanation next to each stanza explaining what it meant to him. He described his writing as "personal" "raw" and "real" and said he included language he would use with his friends as well as strong/profane language.

The course syllabus indicated the purpose of the course was to "explore myths and fairy tales from around the world…[and] to consider how the stories vary across different world cultures, while also considering how similarities bridge cultures together." Cole did not seem to prioritize fairy tales as in the descriptions of the course by Cressa and Wilhelmina. In his survey response, Cole indicated the goal of the course is "to introduce students to the study of literary texts, both as an end in itself and as a bridge to other academic principles." This was actually a direct quote from his syllabus. In his interviews, he mentions studying poetry and *Little Red Riding Hood*, but he did not describe a theme of fairy tales as expressed in the syllabus. He does emphasize studying "various cultures all throughout the world" multiple times in both interviews and mentions "drama, poetry and fairy tales" as all part of the course texts. As described in Cressa and Wilhelmina's case studies, the course texts were anthologies and then a text by JK Rowling, and he described learning about a variety of texts and cultures.

Cole shared that they had an origin assignment that was impactful for him, because he had never thought of an origin story for himself saying, "it's raw, you can feel whatever I'm writing is authentic and it's real. That I want to be as real as I can with you

who's reading it and whoever has to read it I want it to be as real as possible so you're literally like, I'm literally giving you a piece of me in that writing." He added that, "I love reading the required texts. I don't even think about it as a required actually, it's just the text that's given out to class."

Cole emphasized how much he enjoyed and learned from the time in class. He said, "our discussions are very thought-provoking... it allows me to grow as a human being to sort of think and consider the feelings of others. Especially cultural differences." Cole seemed to really connect with his professor and mentioned a few times that he had the same professor the previous semester for a composition class. He attributes his newly found interest in writing with the positive experiences he had with his professor. He said:

> And the great thing about our class is that...everybody participates, there's no silent answers, there's no finger-wagging and awkward responses or awkward tendencies to not answer or not participate. Everybody is like here and in the class right now. And it's welcoming because it creates a very safe environment for me to think, and for me to put my opinions out there.

Cole re-emphasized at the end of the semester that the class as a whole was very engaged and he really enjoyed the class discussions, especially the classroom, which he experienced as a safe space that allows for different opinions. I found Cole's description of the participation in his class to be one of the most drastic differences between his experience and Wilhelmina's experience even though they were in the same course.

Overall, Cole concluded in his second interview that the class had been a great experience and he felt his reading and writing skills have improved as he had been learning about different cultures. He felt one of the biggest take-aways from the course

was learning how to ask questions about content, his work, etc. He shared that he ended up being excused from the final, because he had an "A" in the course and he very much appreciated how his professor articulated feedback for him on his work. He found it clear and helpful, because she would share with him "reasons why - you were very clear, you were cohesive, you were able to kinda connect two different points or the questions..."

Korbin

Korbin and I interacted via FaceTime for both interviews and his member check. His global literature course was an online class and he said, "I took it as an online course just because it's easier for me at scheduling purposes, but I think having the best experience would have been in class just because it's more engaging." He seemed tomiss the face to face discussions that he imagined might have occurred if he was in a face to face class. Korbin shared that he liked the texts but having in-person discussions about the texts might have enhanced his understanding of the required readings.

In his survey response, Korbin indicated the goal of the course was "to analyze characters, concepts, and ideas [in literature] throughout time and make connections correlating one another." In his first interview, Korbin responded to my question about the purpose of the course indicating, "the overall purpose of the course is to have a more global perspective, I'm not saying global simply because it's in the title of the class, but because like specifically we're learning about different races and cultures." The syllabus from Korbin's class indicated:

> Throughout this course, we will read and respond to texts from various regions around the world while examining the (very) broad theme of identity...As we read, we'll want to think about why the text is important and how it is relevant to

> our lives...By the end of the semester, we will have learned new ways of thinking about the relationships among identity, culture and society.

Korbin shared that he learned about different cultures and examining literature is similar, but otherwise his description and the description on the syllabus are quite different. I wonder if this might be due in part to it having been an online course. Korbin never mentioned a theme of identity in either of his interviews or participant check.

Korbin shared that he really liked the books they read in class and indicated they were "learning about different races and cultures." Some of the main texts included *The Hunger Games* as well as the canonized classic, *The Great Gatsby*. The required texts were all American authors on the syllabus and do not demonstrate "texts from various regions around the world" and Korbin's description mentions cultures and "global," but his descriptions of the text do not include texts from around the world.

Korbin shared that the professor would follow the reading assignments with a series of short answer questions. The writing sample he submitted was his responses to a group of questions from the text, *A House on Mango Street*. It was four short answer questions and each one contained a one paragraph response. The questions asked about the characters in the text, connections to personal experiences and close reading questions about themes/meaning in the text. Korbin explained that as long as these questions were completed by the due date then he would receive a good grade. In response to my follow up question asking if he received any feedback Korbin said, "he comments on our work as well, other than just giving us a grade, uh so he'll tell us whether we need to work on connections or if we're missing things usually just says that it's like good, so you know it is your opinion…" These questions and the professor's feedback helped prepare Korbin

for the final project that included discussing a theme found within two of the texts they read throughout the semester.

Overall, Korbin shared that,

> I really did like that even though our class was online it was uh [the professor] responded pretty fast and then uh for our paper I don't, I don't like writing papers, but uh he broke it down, so it helped me plan as well. So, he said what to look for, how to set up the paper, and stuff like that. So, it made the writing process a lot easier. The only problem I had was like personal because it was all the time sorta Sunday night and I'm a procrastinator, I wouldn't do them Saturday, I would do them Sunday and then I work on Sundays, so timing was kinda off, but that was entirely me…

Korbin admitted he is generally anxious about grades, but his perspective of the professor is that he is pretty lenient. He shared that he had already received his grade from the course and he got an "A". He really liked relating some of the cultural issues in the reading with his own Caribbean culture and overall the course opened his mind to an awareness of other cultures and beliefs.

The Students Experiences in Relation to Scholarship on Global Literature:

These case studies provide a glimpse of each student's experiences from their own perspectives in their global literature courses. Some students described more of a global feeling in their class, while others more history or literature/reading in general. In this section, I break down Damrosch's definition of world literature from the beginning of this chapter into three categories to connect the student experiences in their global literature course to Damrosch's definition of world literature.

International Authors & Texts

Many of the students described learning about different cultures through the texts, but I noticed that many of the texts represented on the syllabi were written by American authors rather than authors from around the globe.

Cressa, Wilhelmina and Cole experienced some international texts and authors in their course. While the anthologies listed on their syllabus contained many international works, Wilhelmina emphasized in her participant check that she still felt that "something was missing" and wished in their course they had focused on more of the works from countries outside of North America and the major European countries such as England and Ireland.

It is interesting to note in Wanderer's course all of the primary texts are by American authors and Wanderer mainly focused on those primary texts in his interviews and participant checks. However, on the syllabus there were also smaller works by authors such as Indian scholar Uma Narayan and Danish author Isak Dineson. Wanderer briefly touched on "Babette's Feast" by Isak Dineson in the interview connecting the importance of food with culture and how it relates to his own family, but primarily the experience of texts in his course that he shared were all by American authors.

In contrast to all of the other student experiences, Arya shared that her course contained many international authors and texts. While Arya used the term colonization in her description of the course theme, the syllabus described "themes such as migration and movement, race and ethnicity, history and memory, and nation and state." Through a focus on writers of Indian and African diasporas across the globe, Arya's course syllabus indicated they would then use these themes to connect to diasporas and demonstrate

"how entangled our own world here is with the worlds of the literature [they] will be reading." For example, the syllabus shows an Indian novel, *The Hungry Tide*, was paired with Guyanese texts. I specifically mention this pairing, because Arya mentions multiple times that she identifies as Indo-Guyanese and this was a particular part of the course that she connected with. She also emphasized that connecting the course texts to history, discussions, and personal experiences was a focal point in her class.

The case studies show that Arya was the only student who described a global experience in her course. All of the other students focused on US authors and texts in their descriptions, even though a few of them did have a few international texts listed on their syllabi.

Translation/ Vernacular

One of the three prongs of Damrosch's definition that introduces this chapter describes world literature as becoming richer through translation. In addition to translation, Ahmad, Nero and Mirmatohari argue for the incorporation of vernacular texts into world literature courses.

Across the case studies of these seven students, only two of the seven students spoke about translation and or vernacular/ dialect as part of their course experience. Arya repeatedly shared experiences with multiple Englishes or in her words "broken English" and "New York slang" that were valued in her course. She also specifically spoke about translated works, works that she translated herself and text in Guyanese dialect that were valued/ discussed in her class. Overall, Arya expressed a concerted effort in her course to incorporate the vernacular into texts, assignments and class discussions as well as an

awareness of multiple Englishes, which she expressed in both her survey response, interviews and participant check.

Cressa was the other student who mentioned translation and dialects in her description of her global literature class experiences. She specifically talked about class activities involving translated texts as well and reading translated works and understanding the differences between cultures through translation. Cressa also elaborated about incorporating language variety in her own writing. The writing sample Cressa chose to share with me was a recreation of slave narratives. She did this as her final project and it included reading original slave narratives and recognizing the difference in language usage depending on the geographical region in the original text. The experiences she shared showed a critical awareness of different dialects/translation through reading and discussion in class. Additionally, in her own writing she described her efforts to acknowledge and accurately replicate the dialects as she recreated fictional slave narratives.

Multiple Cultures

The third prong of Damrosch's definition suggests that world literature should encourage readers to become engaged with individual cultures and a multitude of cultures all at the same time. In thinking about this definition alongside the student experiences expressed in the case studies, four of the seven students shared they had learned about other cultures in their course readings and class discussions.

As indicated in the case studies, Cressa, Cole and Wilhelmina were in the same course. Cressa and Cole described learning about other cultures, but Wilhelmina did not feel that she learned anything new outside of her diverse experiences growing up in St.

Maarten. Korbin also felt learning about other cultures was a big part of his course. He specifically mentioned learning about Caribbean culture and he related to that, because he connected it to his own Guyanese culture. Arya was the other student who spoke at length about learning about other cultures and, like Korbin, emphasized connecting it to her own experience as well.

The Students Experiences in Relation to Scholarship on Translingualism:

Throughout the interviews and participant checks, some students shared moments of fluidity within and between languages as well as feelings that demonstrated their linguistic repertoires were being valued in their course, while others felt they just needed to produce what was required by the professor. The following three sections highlight aspects of a translingual orientation that students experienced in their global literature courses.

Critical Awareness

Developing a critical awareness of language, culture, identity and difference is ideally a goal of a translingual orientation. Looking across the case studies three of the seven interviewees described a development of critical awareness in either language culture or identity. Wanderer repeatedly mentioned that the course was enlightening for him and his own culture/identity, but it seemed to mostly connect to his understanding of himself rather than any external awareness of other cultures/languages/identities. I saw this most notably in reading his food blog that he provided to me as his writing sample. Although Wanderer focused on his own culture, he seemed to develop a critical awareness about the dynamics of culture in general and that culture needs to be protected/valued.

During my interactions with Cressa, she also expressed a sense of critical awareness of language and culture through translation discussions/activities/reading from class. Her final project with slave narratives also seemed to advance her development of critical awareness of both language and culture through the reading and recreation of fictional slave narratives.

Arya was the third student who expressed a level of critical awareness that emerged through her global literature course. I particularly noted the level of critical awareness in relation to culture, language and identity that Arya expressed in her class experience. For example, Arya shared that she learned a lot about the differences and similarities between cultures from other students in her class as well as within the required texts. Arya also emphasized multiple times about the differences within the English language depending on the region of origin/accumulation of personal experiences.

Negotiation and Fluidity

A translingual approach in the classroom encourages negotiation both in analyzing texts and the language difference evident in those texts as well as recognizing the existence and changeability of language standardization overall (Horner et al. 311). Additionally, "a translingual approach takes the variety, fluidity, intermingling, and changeability of languages as statistically demonstrable norms around the globe." In thinking of negotiation and fluidity as an approach in the classroom, this should also be carried through not only in pedagogy, but in assessment as well.

In considering the case studies in this chapter and the translingual characteristics of negotiation and fluidity, these characteristics seemed to intersect with two of the seven

interviewees in their class experiences. Cole's description of his course experience included a fluid and negotiated classroom environment and assessment process. He described the classroom to include a negotiation of ideas about language, culture and identity. He also described the assessment process as interactive between him and his professor and one that allowed a fluid and negotiated space where he would receive and be able to respond to instructor feedback. Arya described her experience to include quite a bit of negotiation and fluidity within class discussions and in the assessment process since the professor valued the incorporation of multiple Englishes/languages/cultures in every aspect of the course. Arya not only discussed the movement within the same language, but also between languages that were reflected in the reading as well as in the classroom discussions between students.

Values Difference/ Communicative Repertoires

One of the staple characteristics of translingual theory is valuing language difference as a resource rather than a barrier (Horner et al 303). As indicated at the beginning of this chapter, this approach supports looking beyond just language and valuing the total communicative repertoire of an individual. Thinking of this in light of the case studies, four of the seven interview participants shared experiences where atleast some aspects of their repertoires were incorporated and or valued in their global literature course. Wanderer shared that he was able to incorporate Spanish words as well as personal aspects of his own culture, identity and experiences in the recipes that he provided in his blog. Wilhelmina felt that her personal repertoires were valued through the origin assignment in her global literature course. Cole also expressed similar sentiment in creating his origin story as well. Arya shared that she felt that her linguistic

and cultural repertoires were valued in the course both in class discussions as well as in the required course assignments. This was seen particularly in the writing sample she provided where she was able to include what she identifies as her "Guyanese accent" or "broken English" as well as what she identifies as "New York Slang." Arya emphasized feeling valued, which from Arya's perspective was the first time she ever experienced that feeling in a class.

Concluding Thoughts

Each of these students describes very different upbringing and personal experiences prior to this course and I question if education/reading/writing experiences growing up influenced how they perceived the course. Wilhelmina mentioned this possibility in her interview, questioning if her diverse experiences in St. Maarten caused her perception in the course to differ from her classmates. Based on translingual theory discussed in the second chapter and the beginning of this chapter, Arya's experience most closely resembles what an ideal translingual global literature course and what a student's experience might look like. I would most want to highlight the level of critical awareness in relation to culture, language and identity that Arya expressed in her class experience.

As the translingual scholarship argues at the beginning of this chapter, a translingual approach integrates negotiation, fluidity and values difference. These characteristics embrace the collective communicative repertoires of students creating a critical awareness of language, culture and identity. As Canagarajah indicates, for a translingual "practiced-based pedagogy" there needs to be a "reflective awareness of writing as they wrote their pieces in relation to what was read and discussed" (47). I think all of the students experienced a sense of reflective awareness, but some more than

others. Canagarajah adds that readings should be negotiated through dialogue and students should have the opportunity to "respond to the feedback, reflect on their writing challenges, and pose further questions" in their work (47). I think most of the students had some level of these opportunities, but Michaela, Wanderer and Korbin's descriptions demonstrate this would be an area of need for their classes. Juan Guerra framed various approaches on a continuum with "monolingual/ monocultural approach at one end, a multilingual/multicultural approach in the middle, and a translingual/transcultural approach at the other end." (229). Each of the seven students who participated in the interview phase of this study, experienced different classes that would fall in different places on this continuum. While each class could be placed at a different point, each individual student experience might also differ. For example, Cressa, Wilhelmina and Cole participated in the same course, but their individual experiences landed on different areas of this continuum of approaches.

Hearing these experiences through the student voice help to reveal the diverse communicative repertoires that students offer and identify the areas that translingualism would ideally assist with in the global literature classroom. A translingual orientation would allow for a class ecology of negotiation, fluidity and the valuing of difference.

CHAPTER 6: THEMES AND IMPLICATIONS

Meh wan real Rosignal gyal,
Just look pon meh hair, look pon meh skin color, look pon meh accent.
Meh wan real Rosignal gyal,
Meh grow up climbing mango trees, playing hide and seek, eating bagee.
Meh wan real Rosignal gyal,
March down de road for Mashramani, dab up the powda for Holi, light up the diyas for Diwali.

I'm still a Rosignal girl,
Even though I'm 2646 miles away.
I'm still a Rosignal girl,
Even though I don't drag my words.
I'm still a Rosignal girl,
Because I might be away from home,
But my culture is embedded into me.

I am a New York girl,
Because I can deadass run these streets.
I am a New York girl,
Because I like me a good bacon egg n' cheese.
I am a New York girl,
Because if you stare at me too long, I'll ask you "what's good" and that, I can guarantee.

This epigraph excerpted from the writing sample Arya chose to share with me demonstrates how fully she believed/felt her repertoire of three different Englishes and three different identities were invited into and valued in her global literature course. Here at the opening of my concluding chapter, I need to acknowledge that Arya was the only student of the seven interviewees who described what we might envision as a translingual class ecology or more specifically for the purpose of this dissertation a translingual global literature course.

The student case studies in the prior chapter help to describe and interpret the students' individual experiences in their global literature courses. My goal in this chapter is to return to the themes I identified in both the survey responses (N= 134) and interview (N= 7) data and consider the implications of these themes for global literature courses, English/writing studies as well as cross-disciplinary teaching methodologies. In thinking about this dissertation as a whole, global/world literature is a survey course that first

appeared in North American college curriculum in the 1920's and has only become more common with the globalizing trends across the country (Smith 585; Hartwiger 295). We have also come to more commonly think about translingualism as an approach/theory/orientation to be applied in a classroom. I conclude this chapter by suggesting that there needs to be a pragmatic and theoretical shift in the global literature classroom that would push against standardization/monolingual orientation and reprioritize what is valued in these learning spaces through embracing a translingual approach in global literature courses.

Lee and Alvarez indicate that a translingual orientation is a "reflection of our student reality" and requires us to be attuned to "how students' social contexts and embodied lived experiences differ" (5). The ultimate goal of this project is to consider student perspectives in relation to transforming a global literature classroom to a translingual global literature classroom and to argue why this could prove to be a crucial intervention for contemporary higher education. The themes that I return to in this chapter help identify what is being valued in global literature classrooms (or at least in the classrooms the student participants of this study experienced) and think about what should be prioritized in the global literature classroom if we are to consider a translingual approach.

Theme Analysis: The Five Themes of This Study

Through my interview data collection and analysis, I developed five primary themes that are represented in Chapter 4 by Table v:

- Learning the Purpose of the World/ Global Literature Course
- Cross-Context Usage of Language/ Multiple Englishes

- Complexities of Class Ecology
- What is Valued in and Out of the Classroom
- Understanding and Implementing Assessment

Throughout the interview and member check process I was able to learn more about each of the interview participants not only through our verbal discussions, but through the writing samples and course syllabi they provided to me as well. The interviews built on the knowledge obtained in the survey, yet looking at the survey and interview data alongside each other created a deeper understanding of each student, their communicative repertoires, and unique experiences in their global/world literature course and helped me see more about the larger set of survey data. In this section, I define these five themes that I developed through my analysis of the interviews, discuss how these themes interact with the coding and themes developed from my survey data, and highlight examples from interviews/writing samples/syllabi from the interview/participant check phases of this study.

Learning the Purpose of Global/ World Literature Course

I found in participant responses that students would latch on to a specific goal of the course that they connected with, but their descriptions usually differed in some way from the course purpose that was shared in the syllabus. One of my goals in this research has always been to understand students' experiences of the purpose of global/world literature, as a way to learn how to structure course goals that prioritize student voices. With this in mind, one of the questions of the survey asked students to describe what they believed was the purpose of their global literature course. In Chapter 3, I analyzed what survey respondents offered, organizing responses into nine different categories and then

three overarching themes. Those overarching themes are: *learning about literatures, learning about cultures, and learning about/through English.*

All seven students I later interviewed described the goal of the course in their survey responses as having to do with *learning about literatures* and or *learning about cultures*.

Learning about Literatures

Wanderer: "Learn more about English literature and its involvement in today's society."

Arya: "Expose to literature from different parts of the world."

Cressa: "Learn the origins of myths and fairytales; learning the deeper meaning through context and culture of its origins."

Cole: "To introduce students to the study of literary texts, both as an end in itself and as a bridge to other academic principles."

Korbin: "To analyze characters, concepts, and ideas [in literature] throughout time and make connections correlating one another."

Learning about Cultures

Michaela: "Attempt to talk about people and groups outside of your own."

Learning about both Literature and Culture:

Wilhelmina: "A way to learn how different culture use different ways of English to tell their stories."

During both rounds of interviews, I asked students what they believed was the goal and purpose of their global literature course. This question was asked in the initial student interviews that occurred mid-semester while participants were enrolled in their global

literature course and then revisited at the end of the semester in the second interview to allow students to reflect and deepen their responses. The students who participated in the member check process the following semester, after completing the course, were asked to reflect back on the course and to describe the course and its purpose.

In the interviews, Cressa was particularly detailed in describing the purpose of the course. This may in part be due to her love of English classes and the fact that she is the only English major who participated in this study. So, her attentiveness to the type of class and requirements in the class were particularly expressive. In response to the purpose of her global literature course in the first interview, Cressa responded that:

> The purpose I feel like is to… I think it's to interpret things in a different way, like we are learning about… we're re-learning about myths and fairy tales. We had one conception of it when we were younger we thought everything was great and happy but now that we're older we're breaking it down and breaking down the meaning, and we realize that some of these things aren't so great and happy but they're life lessons that we didn't know then, but we know now.

The second interview with Cressa occurred at the end of the semester and I asked her to share her perspective of the course and to what degree she believed the purpose had been accomplished. She indicated, "I think the purpose is to educate students like myself about the importance of ritual and cultural aspects in different countries and centuries ago, regarding like myths and fairy tales and why they are important to the culture..." Cressa expanded on the course purpose again in the second interview in response to a follow up question about a prior comment she made that the course "is about learning to be more global." I asked her what she meant by "more global" and she indicated:

> I guess, what I mean by global, I think I meant like culturally aware. I think that's what I meant… and I think that this course definitely like, I feel like everyone in the class kind of like learned something new about the world in itself and the cultures that the world offers, and that the Americanized version of things aren't the only version that we have. That there are other versions, there are other sources that are not necessarily, I guess, American, but they can be like something else.

Both of Cressa's interview responses about the course purpose focus on reading, interpreting and being culturally aware through the pieces of literature, specifically myths and fairy tales, they read in their class. The purpose/goal of the course on her syllabus indicated:

> The aim of this course is to introduce undergraduates to the study of literary texts, both as an end in itself and as a bridge to other academic disciplines... This semester we will explore myths and fairy tales from around the world. Our goal is to consider how the stories vary across different world cultures, while also considering how similarities bridge cultures together...While becoming familiar with several literary genres and texts, you will use your class discussions, written assignments, and oral presentations to sharpen your skills of careful analysis, critical reading, and creative writing.

There are many similarities between Cressa's description and the syllabus, but Cressa seemed to connect most notably with fairy tales, learning about cultures and different interpretations/translations through reading about myths and fairy tales. She did not seem to focus on different genres or connecting to other disciplines, which were on her

syllabus as an integral part of the course purpose or on "becoming familiar with several literary genres and texts" and using "class discussions, written assignments, and oral presentations to sharpen skills of careful analysis, critical reading, and creative writing."

While Cressa's interview responses were consistent, her reflection of the course during her participant check was quite different. When I spoke with Cressa during her participant check about five months after her global literature course, I asked if she could reflect back on the course purpose. She indicated she felt the purpose of her global literature course was to "strengthen her writing abilities" and learn "proper essay format." She added that she believed the emphasis on writing in her global literature course was helping with her essay assignments in her current semester. I also find it relevant to note that Wilhelmina also indicated in her participant check that she felt the course was about writing, which was also quite different than Wilhelmina's responses during her survey and interviews.

Looking at the retrospective experience of both of these students, who were in the same class, demonstrates that what they are thinking about months from the course is the writing, which was an indicated goal on the syllabus. Based on both Cressa's and Wilhelmina's descriptions of their first semester of their sophomore year they found the work and writing requirements most notably harder than the prior semester when they were taking their global literature classes. I speculate that the intensity of writing requirements in their current semester led them to focus on the writing portion of their global literature course from the prior semester, because they attributed the improvement in their writing skills to their global literature course. While both Cressa and Wilhelmina connected to different aspects of the course goals while taking the course, retrospectively

their writing experiences from global literature became the course purpose they thought of once they were beyond the course.

This theme shows us that the understanding of the course goals for students can vary depending on their experience and perspective at a given moment in the course. This theme demonstrates instructors' need to consider the varying experiences that could be present in a classroom and how to approach/value these differences when designing course goals. The students in the course should feel prioritized, not just the objectives of the instructor. Based on Arya's continued interest/awareness of globality in her participant check, I suggest that the emphasis from the instructor in Arya's course to connect the literatures studied to the student's own worlds helps encourage global thought processes to continue post-class.

Complexities of Class Ecology

Class ecology for the purpose of this dissertation is defined as "the totality of participants, relationships, structures, objects, and processes that together constitute the shared experience of classroom language teaching and learning" (Guerrettaz and Johnston 779). What I find interesting about this definition of class ecology is that applying this to the classroom becomes a definition that is in constant motion. The students, relationships among students and between instructor and student, the content of the course and the learning processes are all perceived differently based on the student and the personal experiences, language repertoires, and identities that they bring into the classroom. If we are to think about this definition of class ecology in real time, we must think about it in motion, which means it can change, evolve, expand based on the student

identities present within the course, and it can change, evolve, and expand on an almost day to day basis.

This was quite evident in my interviews with students. In both rounds of interviews, I read this definition to students and then asked them how they would describe the class ecology in their course. Student responses varied based on perception and experience, even in the same course, but it is interesting to note that their individual responses stayed consistent through the entire semester and in participant checks.

Cole and Wilhelmina, who participated in both the survey and interview phases and also happened to be in the same class, offered thoughts about class ecology that were quite different. When asked about the class ecology in his course, Cole responded that "in this classroom, there were a lot of people participating in these class discussions and putting their two cents in." He expanded his thoughts saying:

> And the great thing about our class is that there is class ecology. Everybody participates, there's no silent answers, there's no finger-wagging and awkward responses or awkward tendencies to not answer or not participate. Everybody is like here and in the class right now. And it's welcoming because it creates a very safe environment for me to think, and for me to put my opinions out there. I don't know if they're right or wrong but they're just opinions. But to put my opinions out there and not have to feel judged by it. Everybody is literally comfortable with each other and nobody's held back from saying how they feel about a certain piece or about a discussion or why this author said this, or whether they agree or disagree with what this author is saying…

In response to my class ecology follow up question in the second interview, Cole gave a similar response to the first, saying, “It was fun engaging with other people to learn why they think the way they think regarding what we were discussing and to open myself up to the stories people wanted to tell.”

Cole expanded on his response and provided an example of the feeling of attentiveness and engagement when a classmate did their presentation for their final project saying, “everyone was all in ah, obviously it wasn’t like that 100% of the time ‘cause you know we’re human, but on our good days it’s like everybody cared and you could feel that you could feel that sense of interest and excitement and enthusiasm for a literature course.” Cole’s responses help us picture an engaged classroom that he experienced as open, communicative, and a “safe” space to learn from each other.

Although Wilhelmina was in the same class as Cole, she described the class ecology as having more intermittent participation/engagement and only a select group of students participating in class discussions regularly. Wilhelmina provided an example saying:

> When we have like group works, and you have to go into a smaller group, that is when you would have more people talking in class, more people putting in their inputs, but if she just speaking to us on a whole, you might hear like the same people answering but the information they put in is kinda interesting to see from their point of view, because I’m like, “no why would you do that?”, you know? Like, yeah. Or then I would also like, something that they might not find makes sense, I would be like okay, no. This makes sense, because of this and this reason. But then it’s also because of our different backgrounds and cultural identities.

At the end of the semester, during our second interview, Wilhelmina responded to the follow up question about class ecology saying, “Um I think the class is still like not feeling it much, I feel like everybody could’ve, like some people did do their best and you could see them, but some people were just like alright about it and if the class level is not the same it’s hard to I guess have a good ecology.” Wilhelmina expressed a lack of synergy and engagement that persisted and maybe even increased throughout the semester, but Cole felt in the same class that there was quite a bit of engagement and open communication during class discussions.

These experiences by two students in the same course demonstrates that class ecology varies by an individual’s perception. It is not static but moving/variable and likely heavily influenced by their own personal experiences, cultures, and identities that they bring into the course. Cole grew up in the Northeast United States in a primarily English-speaking household and Wilhelmina was born and raised in St. Maarten speaking multiple languages and being exposed to a variety of different cultures. In the survey, Cole identified himself as Asian/Trinidadian and Wilhelmina self-described her race/ethnicity as “Afro West Indian.” Wihelmina indicated in her interviews with me that she recognized the difference she brought with her into the course and believes her personal experiences outside of her course influenced how she perceived her experiences in class. Cole felt his class was diverse and Wilhelmina classified her classmates as mostly educated in America. Their perceptions of the “relationships, structures, objects, and processes” that make up class ecology were quite different. This reinforces that while class ecology is composed of “the totality of participants, relationships, structures, objects, and processes,” the description and experience of these varies by each individual.

As instructors, we have to remember that our perception of class ecology might be one way, but each class participant may experience a different version of that same class ecology. It is important to consider that everyone experiences class ecology differently, because translingualism is designed to value those differences. In this example Cole described feeling valued in the course, but Wilhelmina did not feel that her differences were valued within the structure of the course, she just felt different. As Lee and Alvarez argue, instructors need to make "conscious efforts to see and hear different differences along with our students" (9).

Cross-Context Usage of Languages and Multiple Englishes

This theme represents student descriptions of their usage of different languages and Englishes in their academic and personal spaces. In the survey and throughout interviews, I found it interesting how students described their language usage across contexts and the resulting identities they performed in those contexts. In the survey, 47% of student survey respondents identified themselves as bilingual/multilingual. Additionally, 55% of students identified as using/knowing multiple Englishes. There were two students who did not answer the questions about multilingualism or multiple Englishes and 20% of respondents indicated they only know English and do not speak multiple Englishes. In the interviews, five students (71% of the seven interviewees) identified as multilingual. Each interview participant expressed the usage and or knowledge of what they termed as one or more of the following: "broken English", "slang", "creolese", "proper English" and "English with an accent." However, 6 students (86% of the interviewees) had divided their experiences into contexts where certain

language could be used and where that language could never be used because it was not valued/accepted.

In both interviews, I asked student participants to share/describe their language and writing experiences growing up. Additionally, this theme was expressed in some of the student interview responses about language and writing experience in their global literature course. I identified this theme across three different categories named by students in interviews: broken English/multiple Englishes, multiple languages, and languages across multiple contexts/personal experiences. For example, Korbin used the terms “broken down English” and speaking with a “Guyanese accent” in his descriptions of language use at home with family and friends. Cressa used the terms “broken English” and “proper English” to explain the language she used to complete her assignment on slave narratives. Arya used the phrases “broken English”, “slang”, “creolese” to describe both language use in her experiences out of class as well as to describe the languages valued in her classroom.

Each interview participant described their usage/understanding or lack of usage/understanding of different languages. Based on the interview questions specifically surrounding language use growing up as well as language/writing usage in the classroom, students described how they used different languages and varieties of the same language depending on the context of their personal experiences. Consider Wanderer and Korbin, who each described experiences worth discussing in detail for how they used different languages/ Englishes.

Wanderer identified as being from a Latino background and Spanish was his first language. He said:

> I first learned Spanish and I struggled a lot when I first entered school, because I only used Spanish when I came to school, they thought I was like dyslexic at first, because I didn't know how to write English and um...growing up I had a really bad battle with English and literature as a whole…

Wanderer added:

> I remember used to having problems writing um B because I would confuse it with D, but alongside that I taught my mother some English words, I remember doing that at like the age of like 7, which is pretty fascinating to me. Um just reviewing words like whale and how she struggled saying "whale", by saying "wall"...

Wanderer's personal experiences were from the perspective of transitioning into the United States and a new school system. He described his transition from Spanish only to multilingual to assimilating to primarily English-speaking experiences. As his language use changed, he shared how his identity changed. As he spoke more English, he identified more with American culture than Ecuadorian culture.

Korbin's parents immigrated from Guyana, but he was born in the United States. English was his first language, but he described learning English as "broken down," because they spoke in a Guyanese "dialect" at home, with family and some friends. Korbin described their "broken down" English saying:

> I think my parents are pretty Americanized but at the same they can't acquaint certain words from what they are used to hear. So even simple pronunciation of words, uh I'm trying to find an example, like "advertisement" is advertisement, but they'll say advertISement. and that's like, it kinda gets hard, because um

> you're used to if you're living in a household that pronounces words a certain way, then you go out and pronounce it that way. And it's, I would think it's more bad, because you kinda get judged.

Korbin expanded on his description of Guyanese vernacular by saying:

> So, they, the Caribbean society, kind of shortens words. So, like, "The" would be "da" or like "dig" Im trying to figure out like how I can explain it. It's like shortcuts to English. But if you don't use it on a daily basis. You're gonna be confused. It's like a different language, but it's actually English.

Korbin expanded on his personal usage/lack of usage of the Guyanese dialect quite a bit during the participant check process. His responses to the theme on language usage and about what is valued overlapped in his world. Korbin shared at home with family "they all talk the same" and it's "broken down English." He added that he felt "he couldn't speak in that dialect outside of home, because no one would understand him." He felt as if he had become one person at home and then a different person in his social and educational worlds. This then connected to the next theme about *What is Valued*. These two interconnected themes (*Cross-Context Usage of Languages/Multiple Englishes* and *What is Valued In and Out of Global/ World Literature)* is important to consider in laboring to create a translingual global literature course, because a "focus on language norms leaves out how students have different embodied experiences and practices in and across different languages and literacies" (Lee and Alvarez, 6).

What is Valued In and Out of Global/World Literature

As students shared types of language and writing they believed were valued both within and beyond their Global/World Literature class, much of what they described was

centered within a monolingual foundation with an expectation of Standardized Written English (SWE). This expectation came most notably from their educational institutions and instructors. Students believed SWE or as they often phrased as "proper English" or "English without an accent" was what was valued and what would allow them to succeed. These student responses were inspired from questions about language and culture in their lives growing up as well as questions that were focused on their experiences in their global literature course. Students expressed their experiences by identifying language and writing that falls within an expected standard as well as language and writing that they identified was not at all valued in institutionalized/professional spaces.

This theme is important to consider, because if we are discussing what is valued and students believe what is valued is SWE, this demonstrates a monolingual orientation is still being prioritized. In Cole's first interview he described his parents and himself as "articulate" and his grandparents as inarticulate. When I asked what he meant by that he described his parents as college educated and can speak "proper" English and his grandparents are from Trinidad and speak with an accent from Trinidad. Lee and Alvarez explicitly consider the idea of being articulate and language ownership. They argue that "matters of language ownership and articulateness are beyond language itself, but more about bodies" (7). Thus, by discussing what is valued, we are addressing language ownership and therefore the bodies that are speaking those languages.

As discussed in the prior theme about languages/multiple Englishes, during my participant check with Korbin, his response to my questions about language use and what is valued overlapped. After sharing how language worked in his home, he described

language outside his home life as “proper” and “uniform” and what is expected in order to succeed. Korbin added that “broken down English is not going to get me anywhere in the real world.” Korbin described having multiple identities, one at home that is Guyanese, one in social circles with friends and another at school. Here Korbin is describing performing different identities as a way to negotiate his social and cultural worlds and concludes he does so in order to succeed. Korbin’s descriptions here connect to Juan Guerra’s argument that identity is a product of personal experiences and is “part intentional, part habitual and less fully conscious” (15). Guerra explains that students can then have multiple identities and if they want to learn how to negotiate them across contexts, they will need to develop “linguistic and sociocultural competencies” in order to do so (15). These conversations in interviews allowed for consciousness, and Korbin even noted that “I do like the questions you’re asking me because it forces me to think about the class...on the bigger picture...this interview allows me to actually try to get what I’m saying through. So, it kinda forces me to think not just about it, but like a step further.”

This theme of what is valued in and out of Global/World literature courses, along with Guerra’s idea that identities are the product of “relational and sociocultural phenomenon”, are also relevant in thinking about Arya’s descriptions during her interviews (*Language, Culture, Identity and Citizenship* 75). Arya described her personal experiences growing up in the school system in Guyana emphasizing that in family life and in school British English and British and American literature were valued. She was not permitted to speak what she identifies as a “Guyanese accent” or also as “broken English” or “creolese.” Arya said, “the European standard is not, it's what's valued in

society, it's THE standard." When I asked where this standard came from, Arya said "Colonization. 'Cause like, in Guyana too we have authors that write stuff, but like in school we're not taught about that we're taught Shakespeare and European literature." Arya shared that she would speak in "creolese" with her friends when she lived in Guyana and she also admits she will use that form of English now when she returns to Guyana as a way for her to engage with her Guyanese identity. Arya shared that when she moved to New York City, she adopted socially and culturally to her new surroundings. She spoke about incorporating "New York slang" into her communicative repertoires with her friends, but she was still not allowed to speak that way at home and she also did not use slang in school. Arya shared that a turning point for her was in her global literature course when she was able to incorporate her Guyanese dialect and New York slang into her classroom experience. She indicated that her other language repertoires were never valued before and she felt "like my English matters but in society, it's not viewed as that way. It's still seen as improper."

I found it interesting to note that both Arya and Korbin have a Guyanese background, both used the phrases "broken down English" or "broken English" and both used the terminology "proper" or "improper" in their descriptions. Their descriptions of their global literature courses were vastly different, but their descriptions of different identities that formed from the communicative repertoires that they employ in different contexts demonstrate the impact of culture and personal experiences. Yet, it is essential to highlight that in their classes Arya was invited to contribute her culture and language repertoires to the course while Korbin did not have this opportunity in his class. This ties closely to the purpose of this dissertation and the argument I am developing, that valuing

the “different differences,” as Lee and Alvarez say, is key to the design of a translingual global literature course that focuses on the learners and communicators—the people that make up the class, not just the content.

Understanding and Implementing Assessment

In their descriptions of assessment, some students shared that they felt invited to bring some of their own culture/experiences into class discussions and or creative writing assignments. Other areas of assessment they described included evaluation and grading, areas which most students felt maintained an expectation of standardization. If assessment has this expectation it does not leave room for students’ own language repertoires and differences to be valued. The students I interviewed never explicitly used the phrase SWE as a requirement, but I could hear the ways their understandings of what would be assessed led them to express they needed to write in “proper English” or “English without an accent.”

I developed this theme from a compilation of questions about students’ experiences with required texts, writing assignments, and overall assessment process in their global literature course. As the students described the grading and writing assignments, they also provided a physical writing sample from the course. Interviewees shared their experience completing the assignment as well as receiving assessment on that specified assignment. Students also provided their syllabus from their global literature course that contained their assessment process for their course, which allowed me to hear how they understood the assessment process and how their professors presented assessment within the course. While five out of seven interviewees expressed using either slang, different dialect or different language in some way in their writing,

only one student really shared that they felt their other dialects were valued in the classroom. Michelina and Korbin emphasized in their course descriptions that there was an expectation of standardized English or, as Korbin said, “proper” English in their assignments and course discussions.

During my interviews with students, I found it interesting to observe student responses when I used the term “assessment.” I found Michelina’s responses to my questions about assessment most striking. In the first interview with Michelina, I asked if she could share the process of assessment in her global literature course. She responded by saying:

> Uh we are judged I believe our participation within the class counts as 25%, and writing counts as another 25 so that you don’t fail if you don’t talk a lot or you don’t fail if you can’t write very well um I know that there was one other criteria that was just a required criteria um I think it, yeah class participation meaning attendance was 50% but then our papers and our projects were 25% each and uh she made it pretty clear, my teacher made it pretty clear that we had um the opportunity if we weren’t someone who speaks a lot to write things and give them to her to increase our participation grades instead of just saying you have to talk in my class because some people just aren’t comfortable with that.

In this initial response I found it interesting that Michelina used the word “judged” rather than assessment or graded, which seemed to reveal her feelings of judgement when she is graded. While this feeling of judgement might be common from the student perspective, this is not reflective of an environment of negotiation. I also noted that Michelina’s interview response is reflective of the requirements listed on the syllabus that she

provided, which indicated that participation was 50%, response papers 25% and final project 25%. Since her initial response was focused on the process, I followed up asking if she could share her experience with this process. Michelina indicated:

> I think it's a really good way to assess something, because I am so used to "now write me a paper"...I personally find I do not deal well with things like that because I stress and procrastinate as many people do. Um I also really like having the ability to just say what's on my mind. I think that more teachers should really let people openly speak about what's going on in their heads when they're doing the work because I think it has definitely made me learn more from this class than others.

In her second interview, Michelina added that she really liked how her professor structured the final exam and allowed each student to choose a text that was meaningful to them and indicated she wished "more teachers graded in that way." During the second interview Michelina also shared that one of the negative experiences in the course included a specific assignment and the feedback/grade she received on that assignment. She said:

> Yeah, I have one further writing assignment that I did...get feedback on which feedback wasn't exactly what I was expecting, but also the paper wasn't necessarily what she was expecting so I guess it makes sense. It was on the rap is a poetry and teaching tool assignment so my paper being very negative on it saying I would not incorporate only rap, I would incorporate multiple types of music if I had to use music um that I just didn't have a lot more to say on it so she seemed that was like probably my lowest grade and it was still like a B+.

While Michelina expressed she felt the assessment structure in her class was fair, she also expressed her misgivings about one of the assignments she was required to complete. I chose to note her experience with this one assignment, because I see it as a specific example of her experience with assessment in her course. The standardization in this required genre caused Michelina to feel that her values/experience were not welcome. In this case the class focus was on the content of the course and the student voice silenced. By creating a pragmatic shift in assessment and movement to value difference, students would be invited to bring their culture/personal experiences into the course.

Theme Implications

These themes help us consider what would need to be implemented in the classroom to make global literature courses more global as well as translingual. The content of the course needs to be more global and individuals/their voices/their repertoires need to be included in the course purpose as well to create a translingual approach. This is reflective of the shift that Canagarajah refers to that is needed in a translingual pedagogical approach ("Translingual Practice as Spatial Repertoires*"* 2).

Throughout examining the theme *Learning the Purpose of Global/ World Literature* what I did not hear students share was that they were prioritized in the course. Aside from Arya's experience, students shared that they might have an awareness of difference in language, culture and identity, but not that their differences were invited into/valued in their class ecologies. It is okay and even expected to have different perspectives of class ecology, but the key to moving forward is to value/invite those differences into the learning spaces and knit/weave/build an explicit and critical analysis of those differences into the learning and teaching of the course. Guerra explains that by

doing this, students develop an awareness of their own "dispositions and discursive resources that they have at their disposal" and also helps instructors "better understand the extent to which what they bring informs what we have been charged to teach" (*Language Culture Identity and Citizenship* 117).

Thinking of *Cross-Context usage of Languages/Multiple Englishes*, what I heard across student participants was that they were not invited to perform their multiple identities and therefore languages in their classroom/learning spaces and most specifically in the global literature course. Arya's experience was notably different in this theme and is emphasized in the epigraph at the beginning of this chapter. She incorporated her three different Englishes in the writing sample that she provided to me. Arya shared her experience receiving feedback on this assignment:

> I finally got feedback from my professor and... he loved it. I was so proud of myself because I never thought that something that was considered broken English and like something that's a mixture of New York slang and what's considered "hood English" he liked it and I just felt so proud and like, my English matters too!

By inviting/valuing the language repertoires of each student, their different cultures and resulting identities are also being valued in the classroom and this can help move the course forward both to be more global and translingual.

The last two themes in this chapter and corresponding student examples help show us that standardization is still being prioritized, by both institution and instructor. *What is Valued in and Out of the Classroom* and *Understanding and Implementing Assessment* shares student experiences that demonstrate feelings of needing to perform in

a set standard and a feeling that their own beliefs/ repertoires are not valued/ invited into their learning spaces. As mentioned in Chapter 2, Steve Alvarez highlights there are thirty-one states that have some sort of English-only legislation or also known as "*Official English"* (Alvarez 93). What is evident from the student perspective of this study is that there is still primarily a monolingual foundation being prioritized and languages are viewed separately/in isolation from each other. What this leaves room for is movement towards valuing "different differences" as Lee and Alvarez say, and prioritizing the agency of our students over standardization. Advancing in this direction centers the student voices and the learners in the classroom, rather than just content, and creates space for a translingual orientation.

Translingual World Literature: Suggestions for thinking and writing moving forward

As I highlighted in Chapter 2, Canagarajah proposes a shift both pragmatically as well as theoretically in the classroom to allow for a translingual orientation ("Translingual Practice as Spatial Repertoires*"* 2). By reprioritizing what is valued within a global literature class ecology, the communicative repertoires of students can be included in the classroom, which would then be valuing the difference present within that learning space. This shift in mindset, both practically and theoretically, would need to be conceptualized differently depending on the demographics at a given institution/positionality of instructor.

Because this dissertation considers global/world literature and translingualism together, the goal has been to imagine what it would take to encourage instructors to consider a translingual orientation in their pedagogical practices to allow for a classroom

ecology that encourages student experience and voice to be prioritized. As Steve Alvarez says, “there are no gaps or limits when it comes to languages; there are only gifts” (97). A translingual approach takes the gifts of language and goes beyond, to “include all possible semioticized resources” (Canagarajah 7). In order to accomplish this, instructors need to maintain ongoing self-reflexivity that allows a response to the needs of students and fulfillment of course goals in teaching global literature courses. Mao challenges instructors to use “self-reflexivity to acknowledge and address the gap between what they think they know about and how they can speak with these students” (106). Furthermore, Mao indicates that “reflective encounters” would be “cultivating a meaning-making disposition” between instructor and student (107). In other words, by incorporating self-reflexivity instructors can better value difference present within the course and maximize global literature learning outcomes.

Arya was the only student of the seven students who I interviewed who repeatedly emphasized fluidity, negotiation, valuing difference as well as a truly global experience with literature in her course. It is important to note that this was the case within an educational institution that has a highly developed and supported structure for the course and a student body who have a vast range of repertoires. In relation to this, I found it striking that two of the seven interview participants indicated they would like it if there was “more.” I asked each student to explain what they meant by “more.” Wilhelmina used “more” to refer to wanting to have learned about more countries and cultures in her course. She said, “I would actually like it if it was like more, like it taught us more how to deal with different cultures. Like I don’t know if maybe the variations of the work could

like be spread out more?" I asked her if she could provide an example and she indicated she wanted to:

> Learn about different cultures like how they wrote. For instance, in the first book, umm we had a writing from some culture in New Zealand, and I find that was cool, 'cause I have no idea about New Zealand you know what I'm saying? I don't think most people do about their culture, I find like choosing, this is a bad word, but more like exotic places besides just like Europe.

Arya also shared in her interviews that she wishes there was "more." She used this term specifically to mean *in addition to* her global literature course. She said:

> We need more classes like that to like include people, it's not even about, it's great to include people, but as a school that values diversity that's in our mission, there should be more courses like that. And I feel like that class alone it's too, it's just one semester, like why do we have, why do we have three theology class and three philosophy class when the majority of us won't use that.

Arya clarified what she meant by "more" saying:

> Let's learn about more people...there's literature from people all over the world that's great and has similar value and similar struggle that we can learn about, we shouldn't just focus on like European literature...I feel like the purpose is to educate us on different literature, but I also strongly feel that it falls short. I feel like it's not doing enough, and I feel like, yeah, ah… I feel like it's not doing enough at all. We should have more. More stuff. More classes that, it doesn't have to be about the Caribbean, but about different parts of the world.

The students voicing examples of what they would either like to see in their global literature course and also what it might look like to take their experience in global literature outside the course is interesting to consider alongside translingualism and global literature. Wilhelmina describes what she envisions is missing in the course and Arya is describing what she thinks should be added to other courses outside of global literature because of what she experienced in her global literature course.

Wilhelmina's suggestions about "more" regarding the content in her course, takes us back to Prettiman, cited in Chapter 1, who argues that instructors will more often than not choose texts and incorporate teaching methods they are comfortable with. We can surmise American-based and American-educated instructors may choose American authors/texts they are knowledgeable about that results in literature classes, but not necessarily global literature courses/experiences such as Wilhelmina describes. If we think about the importance behind Arya's "more," we may be able to think about what it might look like if a translingual approach is utilized in a global literature course. She wants to learn from more people around the world, outside of America and Europe. Her global experience in her course helped her develop this critical awareness and she is now pushing to explore further. While Arya is simply speaking about learning more about other people, a translingual approach in a global literature classroom would do this by valuing all communicative repertoires of students in our classrooms, students could learn from and share their varying identities, which would ideally enhance the overall class ecology. And, from her experience in this course, Arya herself has become an advocate for translingualism across the curriculum/in education. Rebecca Lorimer Leonard indicates, "what may appear to be an incomplete repertoire is actually a lived repertoire

in process" (7). In other words, if students' communicative repertoires are valued holistically, they are not viewed as deficient but lived, moving, progressing and they too can encourage institutions to change and show paths for change. By incorporating the individual repertoires of students and emphasizing the fluidity and difference through a translingual approach, the goal would be to provide meaningful classroom experiences and learning for all students and for students to be invited to help their peers, faculty, and administrators understand more about what would support those meaningful classroom experiences and learning.

APPENDICES

Appendix A: Recruitment Email and Script

To: Instructors of English

Hi! Some of you may know me because I am a doctoral student in English at St. John's University and I taught English for several semesters as an adjunct. I am currently working on my dissertation and I am asking for your help and the participation of your students.

My research is centered on students' experiences in global literature courses in relation to language and cultural backgrounds.

I am writing to ask if you would be willing to distribute a survey link to your global literature classes and allow 10 minutes of class time for students to complete the survey. If you would prefer, your students may also complete the survey outside of class time. The student consent form, which is the first page of the survey, explains that completing the survey is voluntary and that it will in no way impact a student's' grade. Email and IP addresses will not be collected, unless students provide their email for follow up, and all survey responses will be kept confidential.

The last page of the survey asks students if they would be willing to participate in 30-45 minute follow up interviews. These interviews will allow me to learn more about students' experience in global literature and their language and learning backgrounds. Please encourage your students to consider participating in this second phase.

I have attached the link to the survey here so you can look it over and decide whether or not you will ask your students to get involved. I anticipate that this research will provide valuable insight into student experiences and their learning that will assist in developing new pedagogical approaches for the course. I look forward to sharing findings in Fall 2019.

Please email me with any questions. Thank you for your consideration.

Carolyn Salazar

Here is the recruitment script I will ask that you read to your students prior to them completing the survey:

> *Our global literature class has been asked to participate in a study being conducted by a doctoral student here. For her dissertation research, Carolyn*

Salazar is asking students about their experiences in global literature via a brief survey. You may complete this survey {in class OR outside of class at your convenience}. The first page of the survey explains this research again. It is also an electronic consent form. By clicking the "NEXT" button on the survey, you are giving your consent to participate in this research. The last page of the survey asks if you would be willing to participate in two follow up interviews. If you would like to do so, you can provide your email address on that page. Both the survey and interviews are completely voluntary and your responses will be confidential. I will not know whether or not you participate, and your choice to participate or not participate will have no effect on your grade in this class. Please know that your participation may provide valuable information to help develop teaching and learning practices at this institution and at other colleges and universities. Thank you.

Appendix B: Google Forms Student Survey and Consent

Dear Participant:

You are invited to take part in a research survey about you and your experience in Literature in a Global Context. Your participation will provide valuable information to help develop teaching and learning practices at [name of institution] and at other colleges and universities. Your participation will require approximately 10 minutes and is completed online through your computer or phone. There are no known risks or discomforts associated with this survey beyond those in everyday life. Taking part in this study is completely voluntary. You will not be affected in any way by your permission or refusal to participate in the research. You will not be compensated (paid) in any way for participating, nor will you be penalized in any way for not participating. If at any time you wish to withdraw from the research, you may do so. Completing this survey will not affect your participation or grade in your course. Your responses will be kept strictly confidential, and digital data will be stored in secure computer files.

If after completing the survey, you volunteer to participate in two follow up interviews, you will be asked to sign a consent form for the second stage of this research.

A copy of any publications associated with this study will be made available to you if you wish to view them. The material gathered during this research will be held by me for a period of five years.

If you have any questions about what is stated above or on any other aspect of this research, please call me at [phone number] or the faculty mentor, [faculty name and phone number]. If you have questions about your rights as a research subject, please call Institutional Review Board, at 718-990-1440. Thanks for your valuable help.

Clicking the “Next” button below indicates that you are 18 years of age or older, and indicates your consent to participate in this survey.

Experience in Global Literature

1. To me, the goal of global literature is:

_____

2. In what ways, if any, is global literature contributing to your awareness, knowledge or experience of languages/cultures?

Background Information

1. Would you call yourself multilingual? Why or why not?
2. Would you describe yourself as using multiple Englishes? Please explain.
3. In what city and country did you attend high school?

4. In what city and country did you attend high school?
5. I identify as (gender):

_____

6. I identify as (you may choose more than one answer or use the space below to identify as you prefer). Or, use the open ended space for your own answer to "I identify as":

Black or African American

American Indian and Alaska Native

Asian

Native Hawaiian and Other Pacific Islander

Hispanic or Latino

White

Two or more races

_____

7. What year are you in at St. John's?

First Year
Second Year
Third Year
Fourth Year
Other_____

8. What is your major/ minor or intended major/minor?

_____

Follow Up Interviews

Stage 2: I would like to learn more about your experiences in global literature throughout the semester with a series of two (2) 30-45 minute interviews. Your participation in these interviews will provide valuable information to help develop teaching and learning practices at your institution and other colleges and universities. Please indicate below if you would be willing to participate.

9. Would you be willing to participate in two short interviews during the Spring 2019 semester about your experience in global literature?

Yes

No

10. If you answered "yes" to the previous question, please provide yourname and email here:

_____

Appendix C: Recruitment Script for Interviews and Interview Consent Form

Thank you for your responses to the online survey and for agreeing to participate in the interview phase of this research project. I am especially interested in learning more about your perceptions of and experiences in your global literature course. I will be asking you a series of questions, but I encourage you to talk openly about your class and experiences so far this semester in global literature. I will audio record the session for my own reference, but I will not be sharing any of this audio publicly. No one else will be hearing your voice. All of the responses will be kept confidential and you will only be identified by a pseudonym that you choose. The consent form I am asking you to sign prior to our interview explains all of this again.

Dear Participant:

I am inviting you to participate in a research study that is centered on student experiences in global literature. The purpose of this document is to share with you the intents of my research, as well as to obtain your informed consent. Your participation is entirely voluntary, and your performance and assessment (grade) in global literature will not be affected in any way by your permission or refusal to participate in this research study. You will not be compensated (paid) in any way for participating in the interviews, nor will you be penalized in any way for not participating. At any time, if you wish to withdraw, you are free to do so, and any information gathered up to that point will not be used or published if not already out in the public domain.

Why is this research study being done?
I am researching on the students' experiences within global literature courses. I am looking to develop teaching and learning practices at [name of institution] and at other colleges and universities.

What will I be asked to do?
If you agree to participate in this research study, I will interview you and ask you to answer open-ended questions about your writing and language experiences and about your perceptions of and experiences in global literature. I will also ask you to share some of your writing with me. About one month after the first interview, I will ask to interview you again as a follow up to the first interview. You will be able to review what you said in your first interview and indicate if anything changed as the semester progressed.

Where will this take place and how much of my time will it take?
You will be interviewed by me and will have the option to meet either in-person in a public space on the [name of institution] campus or online through your preferred video platform (Skype, Google Hangouts, or FaceTime) at a time that is convenient for you. Each interview will last between 30-45 minutes.

Will there be any risk or discomfort to me?
Your interview will likely include questions about your prior experiences with language, reading and writing. If at any point you feel uncomfortable with a question, you are not required to provide

an answer. You can always choose to skip a question or end the interview at any time. There are no known risks associated with your participation in this research beyond those of everyday life.

Who will see the information about me?
As I seek to improve teaching methods for global literature courses and learning outcomes for students, your work may also become the subject of analysis, research that I may present at academic conferences or publish in academic journals and/or books. Your participation in this study will always be kept confidential. You have the option to choose your own pseudonym and if you don't choose one for yourself, I will assign a pseudonym to you. I will be the only one who will have access to your information. Names and any other personal identifying indicators you include in your responses will be changed or deleted to maintain your confidentiality.

Data from this study will be stored on my personal computer. Upon completion of this study, all interview materials will be destroyed. Signed consent documents will be retained for three years following the end of the study.

By signing this informed consent, you are giving me permission, without compensation or remuneration, to publish excerpts or portions of your writing. At all times, information gathered through this research will be held in strictest confidence. A copy of any publications associated with this study will be made available to you if you wish to view them.

Who can I contact if I have questions or problems?
If you have any questions about what is stated above or on any other aspect of this research, please contact Carolyn Salazar at [email and phone number]. You may also reach out to my faculty supervisor, [name and email].

Who can I contact about my rights as a participant?
If you have questions about your rights as a research subject, please call the Institutional Review Board at [contact information for IRB].

Thank you so much for yourparticipation.

I agree to take part in this research.

_____ _____

Signature of person agreeing to take part **Date**

_____

Printed name of person above

_____ _____

Signature of person who explained the study to the participant above and obtained consent **Date**

_____

Printed name of person above

Appendix D: Interview Question Outlines

Interview #1:

Asking About Overall University Experiences:

1. Could you share with me a bit about what you're studying in college and what your everyday life was like last semester?
2. Did you live on campus or commute? What was that like?
3. Did you/ do you have a job?
4. Are you involved in any clubs/ activities? If so, could you share your experience in those groups?

Asking About Prior Language/ Writing Experiences:

5. What languages did you use as you learned to read and write?
6. Tell me a story about how language (speaking, reading, writing) worked in your home when you were growing up?
7. Could you tell me a little bit about your experiences reading and writing?

Asking About Literature in a Global Context Experiences:

8. How would you describe your experience in global literature?
9. To you, what is the purpose of your global literature course?
10. In what ways, if any, is this course inviting you to contribute your awareness of, knowledge of, or experience with languages/cultures to the course?
11. In what ways, if any, is the language used in the required reading content impacting how you complete written assignments?
12. How would you describe the process of assessment in your global literature course?
13. Please describe the course texts required for your global literature course - please feel free to refer to your syllabus as you answer.
14. Would you be willing to share a copy of the syllabus with me and a recent writing sample?
15. How would you describe your experience with the required texts in global literature?
16. In what ways, if any, has your thinking changed about language, culture or identity since starting this course?
17. In what ways, if any, are the reading and writing requirements of the course impacting how you negotiate culture and social differences?
18. How would you describe the overall class ecology in your global literature course?

*Class Ecology defined as "the totality of participants, relationships, structures, objects,

and processes that together constitute the shared experience of classroom language teaching and learning" (Guerrettaz and Johnston 779)

19. Is there anything else that you would like to share about your experience so far in the course?

Interview #2:

Asking About Overall University Experiences:

1. In our last interview you shared a little bit about your experiences reading and writing. Could you share any reading and writing experiences since we last spoke?
2. Since we last met, have you experienced any changes in your everyday life?

Asking About Literature in a Global Context Experiences:

3. When we last met you described your overall experience in global literature. How would you describe your experience in the course today?
4. Could you describe a positive experience and if applicable a negative experience in your global literature course?
5. To you, what is the purpose of your global literature course, and to what degree do you believe that purpose is being accomplished?
6. In what ways, if any, did this course invite you to contribute your awareness of, knowledge of, or experience with languages/cultures to the course?
7. In what ways, if any, did the language used in the required reading content impact how you completed written assignments?
8. How would you describe the process of assessment in your global literature course?
9. How would you describe your experience with the required texts in the course?
10. Would you be willing to share a recent assignment/ writing sample with me?
11. In what ways, if any, has your thinking changed about language, culture or identity throughout this course?
12. In what ways, if any, have the reading and writing requirements of your global literature course impacted your skills in negotiating culture and social differences?
13. How would you describe the overall class ecology in the course?

*Class Ecology defined as "the totality of participants, relationships, structures, objects, and processes that together constitute the shared experience of classroom language teaching and learning" (Guerrettaz and Johnston 779)

14. Is there anything else that you would like to share about your experience since we last spoke?

Appendix E: Participant Check Outline

1. Could you share how your semester is going so far this year? (follow up prompts - classes, extracurriculars, living, work, home)
    a. Possible Follow Up Questions -
        i. What classes are you taking now/ what are you studying?
2. Now that it's been several months since we spoke, how would you describe your experience from last semester in your classes as a whole?
3. Thinking back to your global literature course, how would you describe it? It's purpose?
4. How would you describe your experience with reading and writing today?
5. Discussion about writing assignments and follow up of writing sample.
6. I drafted a brief portrait of you based on our interviews that I'd like to share with you and I would love to hear your thoughts on it. (Prompts - comments, feedback, edits?)
7. I've been reading and analyzing my interviews with you and with the other x# of participants, and I've come to five areas/topics that all of you talked about in some way. I'm hoping I might return to each of these with you to hear a bit about how you think about each of these in relation to your experiences in global literature and even how you think of these now.
    a. Assessment (student descriptions of the assessment process in their class)
    b. Class ecology (student descriptions of their class ecology)
    c. Languages & Multiple Englishes - within this theme I have subcategories including broken English, speaking multiple Englishes and home school language
    d. Course Purpose (student descriptions of course purpose and there's both similarities and conflicts within these theme in how the students describe it)
    e. Values (what I mean by this is repeated reference across interviews about what is valued/rules in either speech, writing, society, institutions and what is not valued)

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