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OBSTACLES TO INTERNATIONALIZING AMERICAN HIGH SCHOOL CURRICULA: TEACHER PERSPECTIVES ON TEACHING WORLD LITERATURE IN HAWAIʻI

A DISSERTATION SUBMITTED TO THE GRADUATE DIVISION OF THE UNIVERSITY OF HAWAIʻI AT MĀNOA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY
IN
EDUCATION

MAY 2017

by
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Keywords: World Literature, post-colonial literature, international literature, cosmopolitanism, global education, global citizenship

ACKNOWLEDGEMENTS

This dissertation would not have been possible without the input of my committee members: Hannah Tavares, who pushed me to expand my discussion of cosmopolitanism; Charlotte Fraubaugh-Kritzer, whose advice on my methodology was invaluable; Patricia Halagao, for her energy and enthusiasm; Todd Sammons, who provided the English professor's perspective; and Margie Maaka for her guidance and support and ushering me through the completion of this project.

I'd also like to thank Subramanian Shankar who graciously fielded my first questions about World Literature back in 2003; Rodney Morales, for sharing his experience of teaching local literature at the University of Hawai'i; and Candace Fujikane, whose course in Asian-American literature spurred some of the questions in this study.

A special thanks to all the teachers who volunteered to participate in this study and reflect on their World Literature teaching practices.

Thanks also to my husband Brian who brought me back to Hawai'i where I first started to ask the questions posed in this study.

ABSTRACT

For over a hundred years, the course called World Literature has attempted to broaden American high school curriculum beyond British and American worldviews. In spite of these historical purposes and the stated interest in “global citizenship” articulated in many school mission statements, World Literature courses, in many of today’s high schools, remain decidedly un-international reviews mainly of British and American literature. This dominance of English language texts in World Literature reflects and perpetuates British and American political hegemony and may be inadequate in an increasingly globalized world defined by increased political, economic, and cultural interactions between people of different nations. While teacher preparation and a dearth of works in translations have been cited as contributing to this problem, the experiences of high school teachers remain largely absent from discussion on internationalizing curriculum. This dissertation presents a multiple case study analysis of eight high school teachers of World Literature in Hawai‘i. Teachers were selected from schools with a wide range of purposes. These schools included two parochial Christian schools, a Buddhist/international school, an International Baccalaureate school, a private school for Hawaiians[1], a public school, and a charter school. This study also includes the views of a retired teacher, a former supervisor of the author. Using cosmopolitanism on the ground, a theory of cosmopolitanism that investigates cosmopolitanism in education, this study draws from individual interviews and a focus group to find (a) while some teachers

[1] Here and throughout this study, “Hawaiian” refers to persons of Hawaiian ancestry or to recognized Hawaiian cultural knowledge and/or practices.

prioritized global citizenship, a number of factors take priority over internationalizing curriculum, and (b) teachers did not equate global citizenship with internationalizing curriculum. Finally, in keeping with cosmopolitanism on the ground, this study finds that enacting cosmopolitanism means (c) students' local identities need to be privileged before international contexts, a counter-intuitive understanding of cosmopolitanism. In addition to these findings, this study identifies six definitions of World Literature and ten common criteria for text selections.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS ii

ABSTRACT iii

CHAPTER 1. INTRODUCTION 1

Statement of the Problem 1

Background 1

Why Study International Education in Hawai‘i? 2

Definitions of World Literature 5

Research Questions 9

Hypotheses 10

Chapter Organization 10

CHAPTER 2. LITERATURE REVIEW 12

What is World Literature? 12

Cultural Insiders vs. Cultural Outsiders and the Issue of Cultural Authenticity 14

A Brief History of World Literature 16

Competing Definitions of World Literature in English and Education 20

Multicultural Literature vs. World Literature 21

When Ethnic Americans Become Cultural Insiders 26

The Challenges of Teaching World Literature 28

Teacher Training 29

Facing Stereotypes: Reading in a Culturally Reflexive Manner 31

Scope 33

Foreign Tropes, Genres, Styles, Sense of Humor 33

What Counts as Literature? 35

Teaching World Literature: Should Teachers Emphasize Sameness or Difference? 38

Cosmopolitanism 44

Cosmopolitanism on the Ground 51

CHAPTER 3. RESEARCHER POSITIONALITY 56

Introduction 56

Teaching World Literature 57

American Literature as World Literature 58

World Literature as Western Civilization 59

World Literature Reflecting a Diversity of Countries 60

Definitions of World Literature 61

Conclusion 61

Introduction 62

Methods 62

Data Collection Tools 63

Participants 63

Setting 67

Data Sources 69

Focus Group 77

Data Collection Tools. 78

An Interpretivist Multiple Case Study 79

Interpretivism 80

CHAPTER 5. FINDINGS 84

My Supervisor's Story 84

Introduction 84

Our History. 84

Saint Margaret. 85

Definitions of World Literature. 86

Purpose of World Literature. 86

Purpose of High School English. 86

Discussion 87

Criteria for Text Selections. 87

Challenges. 89

Successes. 91

Conclusion 94

Cosmopolitanism on the Ground. 95

Encouraging Empathy Near and Far: World Literature at a Small, Parochial School 97

Introduction 97

Saint Anne's School. 97

Deedee. 98

Definition of World Literature. 99

Purpose of World Literature. 99

Purpose of High School English. 101

Findings 101

Criteria. 102

Challenges. 102

Discussion 107

Conclusion 108

Reading the *Bhagavad Gita* at a Buddhist School 110

Introduction 110

Azabu Pacific High School. 110

Tom. 111

Definition of World Literature. 112

Purpose of World Literature. 112

The Purpose of High School English. 113

Findings 113

Criteria. 113

A Buddhist Reading of the Bhagavad Gita. 114

Discussion 118

Definitions of World Literature. 118

Cosmopolitanism on the Ground. 119

Introduction 121

The International Baccalaureate Program. 121

The International School of Hawai‘i. 123

Veronica. 124
Definition of World Literature. 126
Purpose of World Literature. 126
Purpose of High School English. 127
Findings 127
Criteria for Text Selections. 127
Challenges. 129
Successes. 132
Discussion 133
International Curriculum Lacking Even at an International Baccalaureate School. 133
Cosmopolitanism on the Ground. 133
Conclusion 136
A Lesson in Text Complexity: The Public School Example 137
Introduction 137
Schneider High School. 137
Michael. 138
Definition of World Literature. 138
Purpose of World Literature. 138
Purpose of High School English. 139
Findings 140
Criteria. 140
Challenges: Two Kinds of Text Complexity. 140

Discussion 146
Conclusion 146
Cosmopolitanism on the Ground. 146
Recommendation. 147
Thirty Years of Internationalizing Curriculum: The Case of Hanalei Charter School 149
Introduction 149
Hanalei Charter School. 150
Peter. 152
Definition of World Literature. 152
Purpose of World Literature. 153
Purpose of High School English. 153
Findings 153
Criteria. 153
Challenges. 156
Successes 158
Discussion 159
Translations. 160
Bridging Cultural Differences Not the Main Challenge. 161
Teacher Training. 161
Conclusion 162
Cosmopolitanism on the Ground. 162

Culturally Relevant Curriculum Spurs Student and Teacher Transformation: Cosmopolitanism on the Ground at a School for Hawaiians .. 164

Introduction ... 164

Kamehameha Schools, a Hawaiian School. ... 165

Ka'imi. ... 167

Methods ... 168

Data Sources. ... 168

Definition of World Literature. ... 170

Purpose of World Literature. ... 170

Purpose of High School English. ... 171

Findings ... 171

The Importance of Culturally Relevant Texts at a School for Hawaiians. ... 171

Ka'imi's Culturally Relevant Teaching Strategies. ... 174

Grappling with Students' Hawaiian Identities. ... 175

Teachers Grow Along with Students. ... 178

Discussion ... 183

Limitations. ... 185

Conclusion ... 186

Cosmopolitanism on the Ground. ... 186

Individual Interviews: Conclusion ... 188

What are the Obstacles to Internationalizing American Curricula?: The Plenary Focus Group ... 192

Methodology ... 192

Participants ... 193

Findings ... 194

Discussion ... 200

Teachers Did Not Equate Global Citizenship with Internationalizing Curriculum. ... 200

Internal Validity. ... 201

Conclusion: What Are the Obstacles to Internationalizing Curriculum? ... 202

How Can Teachers Encourage Cosmopolitanism in the Classroom? ... 203

CHAPTER 6. DISCUSSION/CONCLUSION ... 205

Definitions of World Literature ... 205

"Great Works" ... 206

Multicultural Literature ... 208

Place-based/Culturally Relevant Curriculum ... 210

International Literature in Translation ... 211

International Literature in English ... 212

All Literature ... 213

Criteria for Text Selections ... 214

Major Criteria ... 215

Student Engagement: Accessibility/Place. ... 215

Teacher Preferences, Knowledge, and Training. ... 216

Accountability. ... 217

Canon. ... 218

Skills. 219

Minor Criteria 220

Global Citizenship. 220

Themes. 220

Trends. 221

Money/Availability. 221

Successes 222

Obstacles to Internationalizing Curriculum 226

Conclusion/Recommendations 230

For Policy Makers and School Leaders 230

Recognize Importance of Teacher Buy-in. 230

Interdisciplinary Partnerships. 231

Harness Departmental Expertise. 231

For Teachers 232

Be Open to Making Mistakes. 232

For Curriculum Developers 232

Multimodal Educational Resources. 232

A Few Good Texts. 233

Immersive Professional Development Experiences 234

Encouraging Cosmopolitanism in the Classroom 235

Limitations 238

APPENDICES 239

APPENDIX A: Email Invitation: Invitation to Participate in a Study 239

APPENDIX B: Teacher Consent to Participate in a Research Project ... 240

REFERENCES ... 242

REFERENCES TO LITERARY TITLES ... 260

List of Tables

Table 2: Participant Gender, Ethnicity, and Teaching Experience 67

Table 3. Additional Data Sources 75

Table 4. Miranda's Criteria for Text Selections 87

Table 5. Deedee's Criteria for Text Selections 102

Table 6. Tom's Criteria for Text Selections 114

Table 7. Veronica's Criteria for Text Selections 128

Table 8. Michael's Criteria for Text Selections 140

Table 9. Peter's Criteria for Text Selections 154

Table 10. Ka'imi's Criteria for Text Selections 170

Table 11. Focus Group Participants 194

Table 12. Criteria for Curricular Decisions—Individual Interviews 215

CHAPTER 1. INTRODUCTION

Statement of the Problem

American educators have been attempting to internationalize their curricula through the course called World Literature for over a hundred years. First introduced in American secondary schools after World War I, when foreign powers were becoming increasingly relevant in the lives of Americans, World Literature sought to broaden high school literature beyond British and American literature (Choo, 2014; Pizer, 2006). Despite the early introduction of this course and the resurgent interest in it over the century (Smith, 2011), World Literature in many high schools today remains a review of British literature, sometimes including even American literature (Coltrane, 2002; Editor, 2002), particularly ethnic American literature (Beers, 2006; Chappel, 2015).

If lessons in World Literature are widely recognized for teaching tolerance and introducing students to cultures they are likely to interact with in their lifetime (Lehman, Freeman, & Scharer, 2010; Zakaria, 2011), if English departments have "a civic duty to expose American students to translated foreign literature" in order to show them that people "are human beings like themselves" (Goodrich as cited in Smith, 2011, p. 588), if World Literature purports to bridge the gap between our students and foreign worlds, why are educators unable to teach a truly international World Literature? What are the challenges educators face in internationalizing curricula?

Background

The voluminous scholarship on World Literature documents how despite repeated attempts to resuscitate World Literature, educators encountered numerous obstacles, including a dearth of good translations in English and poor teacher preparation, which in

turn contributed to a reification of stereotypes. Narrow definitions of literature, excluding oral tradition, dance, and performance, also contributed to the perceived limitations of World Literature.

Because much of the research on World Literature occupies the arena of English rather than Education, the views of high school World Literature teachers remain largely absent from the discussion on internationalizing curriculum. As the final gatekeepers of classroom curriculum, with an in-depth understanding of both the text selection process and student responses to those texts, teachers offer important insights on the challenges of internationalizing American curricula.

This study presents a multiple case study analysis of eight high school teachers of World Literature in Hawaiʻi. It includes data from (a) seven individual interviews with teachers representing various school types, including two parochial Christian schools, a Buddhist/international school, an International Baccalaureate school, a private school for Hawaiians, a public school, and a charter school. The study also includes the views of one retired teacher. It also includes (b) a plenary focus group of six of the study participants. While in some cases, teacher comments have been triangulated with their program's course syllabi, school mission statements, standards, and textbooks, this study is delimited to teacher perspectives in Hawaiʻi.

Why Study International Education in Hawaiʻi?

Arguably one of the most cosmopolitan states in the United States, Hawaii is home to an ethnically diverse population, 38.6% Asian with a population of indigenous Hawaiians and other Pacific Islanders (10%), Caucasians (24.7%), and a sizeable (23.6%) population identified as Mixed (Census, 2010). Hawaiʻi's high degree of ethnic and

cultural diversity and inter-marrying is, furthermore, long-standing. Some Japanese in Hawaiʻi boast fifth- and even sixth-generation status (Library of Congress, n.d.) and Hawaiʻi's historically high rate of intermarrying came long before Hawaiʻi's statehood in 1959 or the United States' passing of anti-miscegenation laws in 1967 (Labov & Jacobs, 1986).

Located halfway between Asia and the mainland United States, Hawaiʻi has long been regarded as a meeting place between East and West, and the University of Hawaiʻi's East-West Center, established by the United States Congress in 1960, attests to this. As a popular international travel destination, Hawaiʻi has many businesses that cater to this East/West clientele with visitor publications in English, Chinese, Japanese, and more. However, Hawaiʻi is also one of the major cities in Polynesia, with linguistic, cultural, and historic ties to Tahiti, Aotearoa/New Zealand, and throughout Oceania.

It should be noted, however, that some of Hawaiʻi's ethnic diversity and cosmopolitanism came about as a result of the islands' history of colonialism. With the illegal overthrow of the sovereign nation of Hawaiʻi in 1893, Hawaiʻi became a territory of the United States, a political relationship that allowed American businessmen to operate more freely in Hawaiʻi. The illegality of this overthrow was formally recognized by the United States in 1993 (United States Public Law, 1993). Hawaiʻi's example illustrates how ethnic and cultural diversity is never free from inequities of power (Delgado, 2012; Ladson-Billings, 1998). These histories impact school curriculum (Brown & Au, 2014; Young, 2002).

Despite America's colonization of Hawaiʻi for over a hundred years, many today still believe that Hawaiʻi is not part of the United States, an understanding worthy of

some reflection. Though Hawaiʻi became the 50th state of the United States in 1959, two participants in this study suggested in their interview that Hawaiʻi is not a part of America.

This understanding of Hawaiʻi as separate and distinct from the United States was reflected in school syllabi and textbooks where literature of Hawaiʻi was sometimes presented as American literature and sometimes as Asian-Pacific literature. As expressed by one teacher, the placement of literature of Hawaiʻi in American literature was based "on the assumption that Hawaiʻi is—for better or for worse—linked to the mainland." The statement points to the on-going tension over where Hawaiʻi belongs geopolitically in the world and reflects widespread understandings of Hawaiʻi. As expressed by U.S. mainland visitors to Hawaiʻi who say they will be "going back to the States," Hawaii is not regarded as part of the United States. In the minds of many, including the teachers in this study, Hawaiʻi occupies a liminal space: part American, part Asian, part Pacific.

Hawaiʻi's strong regional identity is not dissimilar to other parts of the United States, which possess strong regional identifications. Texas, for example, a geographically large state and once a country of its own, claims a unique identity distinct from other parts of the United States. Previously under Spanish colonial rule and sometimes under Mexican rule, California today boasts a Gross Domestic Product (GDP) larger than Russia's and just behind Brazil's (California now the sixth largest economy in the world overtaking France, 2016). Its unique culture and history, size, and economic vitality make California distinct from many parts of the United States. Many Southern states continue to fly the confederate flag and teach their own regional histories; those histories important to the people in their localities. One of the teachers in this study, who

taught briefly in Alabama, commented, “If you didn’t know any better, you’d say the South won the Civil War…. I actually had kids in the tenth grade who thought that the South had won.” In Alabama, strong regional identities sometimes superseded affiliations to their national government, sometimes even blurring the facts of history. Like Hawai‘i, many states possess a unique regional identity so that local affiliations sometimes come into conflict with national identities. The challenges expressed by teachers in multicultural Hawai‘i may offer insights into the challenges experienced by educators and curriculum developers in other diverse contexts.

Examining the perspectives of teachers in Hawai‘i, a region known for its high degree of intercultural mingling, may help shed light on the obstacles to internationalizing high school curricula in other contexts where issues of multiculturalism and colonialism also collide. How international is the curriculum in Hawai‘i’s schools? Is an international curriculum prioritized? If so, what obstacles do teachers say they face? And what exactly does it mean to have an international curriculum?

Definitions of World Literature

Though no single definition of World Literature exists, educators continue to praise its potential to promote tolerance and cosmopolitanism. According to the rhetoric of World Literature, as the world becomes increasingly globalized, with more Americans than ever living abroad, our students have everything to benefit from introductions to foreign cultures through literature and film (Editor, 2002). Lessons in World Literature teach not only tolerance, but also introduce our students to cultures that they are very likely to interact with in their lifetime (Zakaria, 2011). U.S. Court of Appeals Judge Herbert Goodrich maintained in 1947, “English departments have a civic duty to expose

American students to translated foreign literature in order to show them ‘people who are human beings like themselves’” (Smith, 2011, p. 588). World Literature purports to bridge the gap between our students and foreign worlds, which are becoming increasingly relevant in all our lives. With an eye toward creating a more cosmopolitan student body, many high school English departments include a course in World Literature in their curriculum. Indeed, a course in World Literature has become a staple of the liberal arts curriculum of many institutions (Smith, 2011).

Coming to terms with an actual definition of World Literature, however, means confronting the tangled history of this problematic term. The term weltliteratur was originally coined in 1827 by Goethe, who used it to refer to authors who had successfully crossed national boundaries and found an audience outside of their home country (Damrosch, 2003). Often referenced in the scholarship on World Literature, Goethe’s definition of World Literature is now just a vestige of World Literature as it is understood today.

Goethe’s international understanding of World Literature can be seen in the first World Literature courses that emerged in high schools after World War I. A uniquely American course of study, World Literature often purported to introduce American students to literature outside the British traditions, which had previously dominated school curricula, and American traditions, then just emerging (Choo, 2014; Pizer, 2006).

At the same time, however, other World Literature courses sought to teach a common Western heritage (Pizer, 2006) and emphasized a consistently English point of view. This Great Works version of World Literature, which began to develop between the two World Wars (Nandi, 2013), reinforced the essential cultural identity of the Western

world, a purpose confirmed when Philo Buck, the founder of Comparative Literature, asserted that World Literature should represent a cultural alliance between Europe and America in contrast to non-Western literature (Nandi, 2013). This is a view of World Literature Sarah Lawall has called “the West and the rest” (2009, p. 17). Due to the daunting scope of World Literature, comparative literature, which allows area studies experts to cover literature in translation, replaced the international purposes of World Literature (Damrosch, 2003). World Literature came to embody the Great Works, comprised mainly of literature of the Western tradition.

As early as the 1950s, this Great Works view of World Literature was widely critiqued for being a misnomer for mainly European works (Damrosch, 2003; Spivak, 2009). These critiques paved the way for the Culture Wars (Smith, 2011), during which traditionalists such as E. D. Hirsch and Alan Bloom defended the importance of a shared national heritage and the need for schools to impart cultural literacy. Defenders of multiculturalism meanwhile pointed out the need to include the voices of ethnic minorities long absent from formal school curricula (Banks, 1994). As a result, by the 1990s, some World Literature textbooks and reading lists also began to include literature by ethnic Americans (Beers, 2006; Chappel, 2015; Top 100 World Literature Titles, 2010) so that the world in World Literature became synonymous with ethnic.

World Literature, in other words, grew and changed over the years. While some World Literature courses expressed an interest in internationalizing curriculum in keeping with Goethe’s formulation of the term, World Literature also sometimes promoted America’s common cultural alliance with the West. In later iterations of the course,

World Literature also became a vehicle for teaching multiculturalism, emphasizing literature by ethnic minorities, further complicating the definition of World Literature.

This history of World Literature, two centuries in the making, informed this study's operational definition of World Literature. Participants in this study shared many different understandings of the term World Literature. These sometimes contradictory definitions are reflected in textbooks, popular reading lists, and formal course syllabi. Because these understandings of World Literature permeated interview and focus group discussions, this study found that World Literature included:

- The "Great Works" of the world;
- Multicultural literature, featuring ethnic American literature and including indigenous literature;
- Culturally-relevant and place-based literature;
- International literature in translation;
- International literature in English; and
- Any literature

Teachers' understandings of World Literature varied and shifted even within the course of a single interview. A few teachers understood World Literature to be a Great Works course, which often included literature of the British tradition. These Great Works included popular texts of the Greco-Roman tradition, including works by Homer (*The Odyssey*) and Sophocles (*Antigone*), as well as, important parts of the British literary tradition. Many understood World Literature to include culturally-relevant curriculum, which in the context of Hawai‘i included Hawaiian literature or literature set in Hawai‘i, both historic and contemporary. World Literature sometimes included ethnic American

literature including native American literature, Hispanic American literature, and Asian American literature. World Literature in some cases also came to include any literature of any national tradition, making World Literature synonymous with literature.

These various definitions of World Literature constitute one of the findings of this study. A discussion on this troublesome term is included in Chapter 5, which recommends retiring the outdated phrase, a recommendation that has now been made many times over (Damrosch, 2003; Lawall, 2009; Spivak, 2003; Ngũgĩ, 2012). In an attempt to move away from the term World Literature, I sometimes employ the term "international literature" to refer to literature from nations outside the United States, particularly non-British literature. International literature includes any literature in translation. However, international literature also includes literature written in English by authors from non-British, non-American literary traditions. The importance of the distinction between literature written in English and in non-native languages has been recognized as important (Talib, 1996) since international literature in English often signals a post-colonial experience (Ashcroft, Griffiths, & Tiffin, 2002).

Research Questions

My study asks:

- What are teacher experiences of internationalizing an American literature curriculum?
- What are the obstacles to internationalizing an American literature curriculum?

At the outset of this study, I hoped to gather insights on the tiered levels of gatekeepers, including districts, schools, departments, and teachers. In the end, however, because my study delimits itself to teacher perspectives, and because those teacher perspectives often merged and dovetailed with department goals and accountability

measures, teacher preferences were not found to come into conflict with the tiered levels of gatekeepers. Rather, teacher preferences were found to reflect the desires of stakeholders (i.e., administrators, department heads, parents, and students).

Hypotheses

I hypothesized that the following factors would play a role in determining text selections:

- Hypothesis 1: The inherent conservatism of many K–12 educational institutions.
- Hypothesis 2: A desire among both teachers and schools to teach authoritative texts deemed to be important and relevant.
- Hypothesis 3: A lack of interest in internationalizing the curriculum.

While indeed, Hypotheses 1 and 2 are reflected in the code the canon, Hypothesis 3 proved more nuanced and complicated. To an extent, it was true that teachers did not prioritize “internationalizing the curriculum,” however, the more important lesson was that they did not equate global citizenship with internationalizing the curriculum.

Chapter Organization

Chapter 2 offers a review of the literature on World Literature, highlighting the challenges teachers have encountered in teaching this course. This chapter also includes an explanation of David Hansen’s theory of “cosmopolitanism on the ground,” which I employ as my theoretical lens.

Chapter 3 offers my research positionality with background on my interest in World Literature.

Chapter 4 offers an overview of my methodology and research design. This includes my rationale for using case study analysis, my understanding of interpretivism

as a way of understanding participant understandings; and an overview of the participants and a defense of the data-gathering methods used.

Chapter 5 presents the findings of this study including a detailed account of the experiences of the seven teacher participants. In keeping with Yin's (2003, p. 111) suggestion to present case study data results clearly by "making a matrix of categories and placing the evidence within such categories", sections summarizing the individual interviews have been organized as follows:

- School profile
- Teacher profile
- Definition of World Literature
- Purpose of World Literature
- Purpose of High School English
- Findings: What were the teacher's main challenges and successes in teaching World Literature?
- Conclusion

Chapter 5 concludes with a chapter detailing participant responses in the plenary focus group, which posed six follow-up questions to the individual participants.

Chapter 6 concludes with an analysis of the data. This includes a description of the definitions of World Literature, ten major and minor criteria for text selections; the obstacles to internationalizing American curriculum; and recommendations for teachers, school leaders and curriculum developers of World Literature.

CHAPTER 2. LITERATURE REVIEW

Introduction

Before examining teacher perspectives on World Literature, it is important to offer the background on this contested area of study. What is World Literature and what are the challenges of teaching it? Cosmopolitanism, often said to be a goal of World Literature, is an idea this study takes particular interest in understanding. As a result, Chapter Two is presented in three sections:

- What is World Literature? This section presents a history of World Literature and the competing definitions of World Literature that circulate today.
- Challenges of Teaching World Literature. This section offers a literature review of the many well-documented challenges of teaching World Literature.
- Cosmopolitanism: This section provides a review of the idea of cosmopolitanism and David Hansen's cosmopolitanism on the ground (Hansen, 2009), a framework for understanding cosmopolitanism in educational contexts.

What is World Literature?

World Literature has meant many things to many people. To some, it is a canon of literature that includes all the great works of the world (Cai, 2003a; Cheah, 2014; Damrosch, 2003). Others argue it is a uniquely American course of study (Pizer, 2006), purporting to introduce American students to works other than American and British literature; although, this, too, is contentious (Lawall, 2009).

Whereas in higher education, World Literature has generally categorized texts according to nations, K–12 World Literature regularly includes texts about written by Westerners and ethnic Americans (Chappel, 2015; Choo, 2004; Loh, 2009).

This literature review brings together the scholarship in English and Comparative Literature, spear-headed by David Damrosch (2003) and Sarah Lawall (1994), and in education, led by Kathy Short, Dana Fox (Fox & Short, 2003; Short, 2011; Short, 2012), and the editors of the *English Journal* (2002), a publication with a long history of dedicating its pages to World Literature pedagogy. I point out the parallel discussions taking place in K–12 and higher education, both concerned with defining World Literature, but in very different ways. Whereas Comparative Literature, long preoccupied with canon formation, has concerned itself with the Eurocentric nature of World Literature, this debate has been largely absent from scholarship on K–12 pedagogy. Instead, K-12 World Literature, educators and curriculum developers frequently draw upon texts by Westerners and ethnic Americans to fill in curricular gaps.

Because this study is concerned with pedagogy, rather than defining the area of study, this review leaves out several issues related to the study of World Literature. It does not investigate the practice of reading American and British texts as World Literature, a controversial practice that has been defended in both education scholarship and Comparative Literature (Dimock, 2009; Lawall, 2009; Murphy, 2009). This study does not fully explore issues surrounding literatures of diaspora, which do not fit neatly into national boundaries (Xu, 1996). It does not investigate the temporal understanding of World Literature, one based on time rather than national boundaries (Cheah, 2014). Rather, this review asks: What is the historical purpose and definition of World

Literature? What is the definition and purpose of multiculturalism? And how have these sometimes overlapped?

Cultural Insiders vs. Cultural Outsiders and the Issue of Cultural Authenticity

The problems with satisfactory terminology in discussing World Literature get to the heart the problem inherent in attempting to label identities. Kathy Short and Dana Fox have pointed out that much of the debate in defining authenticity in multicultural children's literature hinges upon what readers consider a "cultural insider" and a "cultural outsider". For example, some regard individuals who have studied or lived in a country or within a culture for a significant period time "cultural insiders". Others consider individuals whose parents hail from the country in question "cultural insiders" (Fox & Short, 2003). According to these definitions of a cultural insider, an European American writing about Japanese culture, for example, might be considered an authentic representative of Japan just as Japanese American writing about his or her heritage culture might be considered authentically representative of Japan. In both of these cases, the nationality of the author does not matter as much as their personal experiences.

Although the term "ethnic minority" is problematic—indeed, Albanians and Anglo-Saxon are also ethnicities—I employ the term because it is the term widely used to refer to those minorities within the United States, including but not limited to Hispanic Americans, Asian Americans, and African Americans. While imperfect, these terms, I argue, are less awkward than the term "cross-cultural literature," which refers to works by people of one culture writing about another culture (e.g., British author Rudyard Kipling writing about an orphan boy's experience in India) and "parallel-cultural

literature," the politically-correct term employed by some to refer to ethnic minorities writing about their ancestral cultures (Taxel, 2003, p. 144).

One of the leading theorists on World Literature, Gayatri Spivak, contrasts the "metropolitan"—the educated, worldly class, Western in their education and worldviews—with the "subaltern," or "Other." Using these terms, Spivak frees her discussion from issues of nationhood or ethnicity. Metropolitan, a term initiated by Jacques Derrida, refers not to Westerners so much as the Westernized. This term describes people from the first world and third world alike, who are educated, middle or upper class, and who have been indoctrinated into Western languages and values. The term subaltern, which comes from Antonio Gramsci, refers to the proletariat or peasant class, defined by their distance from political and economic elites (Salah, 2016), and who are therefore Otherized. Rooted in Marxist philosophy, Spivak uses these terms to grapple with the canon of World Literature in a global cosmopolitanism.

Because my discussion is concerned with the far more parochial world of American high school curriculum, I employ the more commonly used term "ethnic minority". I use the terms "foreign" or "international" to refer to any non-American culture or text, that is, a text published outside of the United States usually in a foreign language.

The complications of the terminology surrounding World Literature attest to the difficulty of describing people. Should individuals be defined by their nation or their ethnicity? To what extent does a person's ethnicity inform his or her identity? To what extent is it informed by his or her nationality? Who is included in definitions of

American? Who is included in studies of the larger world? The problems of vocabulary seen here demonstrate the problem inherent in categorizing people.

A Brief History of World Literature

As stated earlier, the term World Literature has its roots in Goethe's famous coining of the term, *weltliteratur*, in 1827, when he remarked, "the epoch of world literature is at hand" (as cited in Damrosch, 2003). Goethe observed writers like Franz Kafka, who had succeeded in finding an audience outside of their home country. These texts crossed national boundaries and, despite barriers in culture and even language, were widely read outside the author's home country, signaling a new global age in literature (Damrosch, 2003).

Following this initial interest, the push for studies in World Literature experienced a resurgence after World War II in the late 1940s, during the Culture Wars that began in the 1980s, and after the terrorist attacks on September 11, 2001 (Smith, 2011). Yet, with each successive surge of interest in the foreign world, educators encountered issues accessing foreign texts.

Despite the term's European origins, some contend that World Literature has been a uniquely American course of study (Lawall, 1994; Pizer, as cited in Choo, 2014), arising after World War I (Choo, 2014). The Lincoln High School curriculum, the first recorded curriculum involving World Literature in the United States, hoped to introduce students to texts outside the national traditions of Britain and America (Choo, 2014). The study of literature from other parts of the world, it was hoped, would produce "world citizens with a sense of common humanity." The purpose of World Literature was then, as it is now, "to broaden reader's horizons through the encounter with cultural difference"

(Damrosch, 2003, p. 121). Comparativists in the postwar era hoped World Literature would provide a cure for nationalism, separatism, jingoism and violence (Damrosch, 2003), many of the same symptoms currently plaguing America under President Donald Trump. Many looked to a course in World Literature as a "source of redemption from global trouble" (Smith, 2011, p. 585). "Wars and its aftermath motivated the urgent call for World Literature study," Smith writes (p. 591). In the aftermath of war with little-known, distant places becoming increasingly relevant to the United States, many hoped a course in World Literature would make American students into more global citizens with a better understanding of their place in the wider world. World Literature hoped to introduce students to foreign cultures to recognize their similarities and differences, a theme that recurs in World Literature pedagogy (Boglatz, 2005; Cooppan, 2009; Nandi, 2013; Needham, 2009; Reese, 2002; Richardson, 2011; Short, 2012; Thomas, 2007). Looking to the roots of the high school World Literature curriculum reminds educators that the interest in globalization in education is not new.

Even as some hoped World Literature would provide American students a more global outlook, some anthologists designed World Literature curricula that sought to establish a cultural alliance between Europe and America and a "common Western heritage" (Nandi, 2013, 78). Richard Moulton's *World Literature and Its Place in General Culture* (1911) situates World Literature in the context of the English-speaking world. Philo Buck, the founder of Comparative Literature, similarly asserted a cultural alliance between Europe and America in contrast to non-western civilizations (Nandi, 2013). These courses, which emphasized the Anglo-European literary tradition, began to

develop between the two world wars even as others hoped World Literature would be a "source of redemption from global trouble" (Smith, 2011).

Because of the daunting scope of World Literature, post-World War II interest in World Literature retracted into Comparative Literature, centered on a comparative study of the literatures of continental Europe (Spivak, 2009). Because no one could possibly know the entirety of world literatures, area studies experts, fluent in the languages of the source texts, retreated into their Comparative Literature departments, which tended to highlight the Romance languages. English departments remained true to their expertise in texts originally written in English, and the interest in a broader non-Western literature curriculum was not realized.

Beginning as early as the 1960s and continuing into the 1980s and 1990s, post-colonial theorists, such as Edward Said and Gayatri Spivak, called the academy on their continued Eurocentric interpretation of World Literature in the Culture Wars. Spivak called World Literature a misnomer for a collection of primarily European works, while Said saw World Literature as colored by an Anglophone post-colonial past mired by Eurocentric approaches (Smith, 2011). World Literature has been called "NATO Literature," and is similarly attacked as a "Greater West European Co-Prosperity sphere" (Damrosch & Spivak, 2011, p. 460). Both labels attack World Literature's historically Eurocentric focus.

Traditionalists like Alan Bloom and E. D. Hirsch fired back, defending the need for a canon in order to preserve a sense of a Western cultural heritage. According to Bloom and Hirsch, a common curriculum ensured American students shared a sense of cultural literacy and tradition, one of the purposes of education. Bloom's vision of a

canon drew heavily from European and Americans traditions (Damrosch, 2009), excluding both minority American literature and literature from non-Western nations alike.

One scholar meekly defended the canon by saying, “All the great literature is not here; perhaps all that is here is not great. But these stories are representative of the places and times from which they sprang” (Magill, cited in Damrosch, 2003, p. 124). As early as the 1960s, others made pleas to either broaden World Literature or abandon it altogether (Damrosch, 2003). No one won the Culture Wars, and while the issues remained the same, the tenor of the debate changed after the terrorist attack on the World Trade Center in 9/11, .

After 9/11, Americans were once again reminded about “our remote and foreign others” (Smith, 2011, p. 600), and the debate shifted away from canon formation. Scholars argued for a need to revisit the ethics of teaching and reading the literature of the global other. In this post-9/11 world, scholars, fed up with the debates over the canon, recognized the impossibility of introducing their students to everything they deemed “important”. After 9/11, scholars once again recognized the urgent need to introduce students to the literatures of foreign countries outside the European tradition, regardless of whether or not agreement could be reached on an adequate reading list or an adequate definition of World Literature.

The revitalization of World Literature after 9/11 is demonstrated in publications such as the National Council of Teachers of English’s (NCTE) *English Journal*, which published an issue devoted to World Literature high school curricula in May of 2002. And while the teachers represented in this volume had an earnest interest in teaching

more foreign traditions, a few teachers unwittingly reverted to the model of texts written *by* Westerners *about* foreign places, such as *The Good Earth* by Pearl S. Buck and *July's People* by Nadine Gordimer. Recommended reading lists included many tried and true authors from the European tradition including Margaret Atwood, Primo Levi, Franz Kafka, Albert Camus, Herman Hesse, Alan Paton, and Sophocles. Even after the revitalization of World Literature in the post-Cold War era, post-9/11 era, high school curricula on World Literature had difficulty expanding their reading list beyond familiar texts from the European traditions.

Competing Definitions of World Literature in English and Education

While World Literature has traditionally been based on national literary traditions, in K–12 World Literature curricula the practice of Westerners writing about non-Western cultures is not uncommon. Further complicating issues of nationhood and belonging, K–12 education routinely includes ethnic American literature as World Literature. With both of these practices, K–12 World Literature curricula have taken to reading the work of cultural outsiders as representative of a place.

Following the great works approach to World Literature, suggested by Damrosch's view of World Literature as the world's aesthetically best "classics" and "masterpieces," American high school World Literature selections from the 1960s–1980s included literary works representing the best works of national literary traditions, generally in translation (Anchorage Borough School District, 1969; Cedar Falls Community School District, 1971; Irving Independent School District, T.X., 1974; Jefferson County Board of Education, L.Y, 1970; Pittsburgh Board of Public Education, 1971; North Carolina State Department of Public Instruction, 1988). The Anchorage

Borough School District, for example, stated that its World Literature course offered a survey of important works from "non English language countries," including Scandinavia, Germany, France, Italy, and Greece (Anchorage Borough School District, 1969, p. 105). The World Literature curriculum from North Carolina, twenty years later, similarly called for works originally written in a foreign language (North Carolina State Department of Public Instruction, 1988). While this state curricula may be faulted for being Eurocentric, the reading lists nevertheless appear to stay true to the national literary traditions of the selected countries. World Literature, as represented in state high school curricula from the 1960s through the 1980s, was understood as the literary works of non-American national traditions, a definition that changed after the Culture Wars of the 1990s.

Multicultural Literature vs. World Literature

Because of the dearth of works translated into English, high school World Literature courses, unlike similar courses at the university level, frequently use Western writers as representative of non-Western literary traditions—a hotly debated issue (Fox & Short, 2003). Less controversial, however, is the inclusion of ethnic American texts in World Literature. This practice conflates the goals of multiculturalism with the cosmopolitan goals of World Literature, two goals arguably at odds with each other; While World Literature historically purported to investigate diversity outside the nation, multiculturalism is often defined as encouraging diversity domestically.

The conflation of these dueling purposes is evident in definitions of World Literature used by educators today. Cai and Bishop (2003) point out three distinct categories of multicultural literature:

- World Literature, “said to include all literature,”
- “cross-cultural literature,” referring to works by one people about another people, and
- “parallel-cultural literature,” including books written by individuals from “parallel cultures,” the politically correct term employed by some to refer to ethnic minorities (Taxel, 2003, p. 144).

According to this definition, World Literature is a subset of multicultural literature.

The conflation of World Literature and multicultural literature is evidenced in popular textbooks and websites on K–12 World Literature curricula. Holt-Rinehart’s *Elements of Literature* (Beers, 2006), for example, includes selections by American authors Gary Soto and Amy Tan alongside ancient sacred texts such as Zen parables and the *Tao Te Ching*. The conflation of multicultural and global texts is evidenced in the latest *Grade 10 SpringBoard English Language Arts* textbook, which highlights the theme of “Cultural Connections” (Barnett, Negedly, Victoreen, Waugh, & Wooldridge, 2014). It encourages, for example, the reading of Achebe’s *Things Fall Apart* and Sophocles’ *Antigone,* two popular World Literature texts, alongside several chapter’s worth of selections from American ethnic minorities, including Amy Tan, Pat Mora, Alice Walker, and Richard Rodriguez, writing mostly of their experience of being marginalized. These textbooks demonstrate that literature and sacred texts in translation are frequently read alongside ethnic American literature. True to Cai’s definition, World Literature is regarded as synonymous with multicultural literature in K-12 curricula.

The practice of ethnic American literature being read as World Literature is reflected in popular educational websites such as perfectlearning.com, where the “Top 100 World Literature Titles” include titles such as *The Joy Luck Club*, by Amy Tan,

representing China, and *Bless Me, Ultima,* by Rudolfo Anaya, representing Hispanic American, even though the authors were born in Oakland, California, and Santa Rosa, New Mexico, respectively.

There is a difference between the purposes of World Literature and multicultural literature, however (Short, Day, & Shroeder, 2016). Whereas World Literature aims to introduce students to literature from other parts of the world, academic definitions of multiculturalism have historically hoped to improve schooling for students of color. Multicultural literature should "focus on 'people of color'" or "racial or ethnic minority groups" (Horning & Kruse cited in Cai, 2003a, pp. 269-270). The only commonality among definitions of multiculturalism is as a reform "that students from diverse racial, ethnic, and social-class groups will experience educational equality" (Banks, 1993, p. 3). In contrast to World Literature, which purports to investigate diversity outside of the United States, multiculturalism, according to many understandings of the term, is meant to highlight diversity within the United States.

Banks himself noted the overlapping purposes of multiculturalism and global studies, which share the international goals of World Literature. He noted that many confused the goals of multiculturalism and global education, because, in fact, World Literature and multiculturalism share the purpose of cross-cultural competency (Banks, 1994). They also share an interest in all students navigating in the twenty-first century, where, he noted, one in three Americans would be a person of color (Banks, 1994). Banks, however, marked the importance of the distinction between these two fields: "Although the goals of multicultural education are complimentary [to global studies], they need to be distinguished both conceptually and in practice" (p. 18). While

recognizing the overlapping purposes of multiculturalism and globalization, scholars have noted the importance of distinguishing between the two, multiculturalism in the United States meant to study cultures within the United States and global studies meant to study cultures outside its borders. This curious conflation of multiculturalism and K–12 World Literature in the United States has been observed in passing (Banks, 1994; Cai, 1998; Choo, 2013; Loh, 2009; Spivak, 2003) but never in much depth.

In addition to including these multicultural or "parallel-cultural" texts, these same reading lists include "cross-cultural" works, that is, works by Westerners writing about foreign places. For example, a popular website of World Literature selections includes Barbara Kingsolver's *Poisonwood Bible*, Pearl S. Buck's *The Good Earth*, Isak Dinesen's *Out of Africa,* Hermann Hesse's *Siddhartha,* and Dave Eggers's *What is the What?* The Holt-Rinehart's *Elements of Literature* includes excerpts from Isak Dinesan's *Out of Africa* and Jon Krakauer's *Into Thin Air*. The 2014 Springboard textbook notably does not include examples of "cross cultural" writers, indicating an awareness among curriculum developers of the problem of outsiders speaking on behalf of other cultures.

The question hotly debated in K–12 World Literature is: Should cultural outsiders write multicultural literature? Lashing back against what some perceive as political correctness run amok, some writers point out that good, authentic stories can be written by cultural outsiders, just as bad stories can be written by insiders. They compare the hyper-awareness of author provenance to "a kind of literary version of ethnic cleansing" (Lasky, 2003, p. 88), "censorship," and "apartheid" (Rochman, 2003, p. 101). Some academics agree. Gates (2003) points out the long list of children's books praised for their "cultural authenticity," even though some were found to be written by highly racist

individuals and cultural outsiders. Short, President of the NCTE (National Council of Teachers of English), also maintains that anyone can write multicultural literature with proper research (2011, 2012), and advises teachers selecting international titles to select books by authors or illustrators “who are insiders to the culture they portray,” “who draw on their family’s heritage in their country of origin, but who have never lived in that culture themselves,” “who lived for a significant period of time within… that country,” or “who are outsiders to the culture but who collaborate with an insider” (Short, Evans, & Hildebrand, 2011, p. 34). According to the definition offered, second or third generation ethnic Americans are considered experts on their heritage cultures or parent’s home countries, just as Westerners who have lived abroad for a time can be considered cultural insiders to their adopted home countries. Even writers unfamiliar with a culture can claim expert and insider status by collaborating with an insider. According to this definition, with proper research anyone can become a cultural insider.

Some have critiqued this cross-cultural literature as “cultural poaching” (Levy, 2000). Writing as an outsider is not a game, Seto writes, but a form of “cultural theft” (Seto, 2003), a way of controlling the images of others and a form of cultural imperialism. The fact that Westerners continue to publish books about foreign cultures at a rate exceeding that of cultural insiders (Short, 2011) attests to the contested space book publishing remains. The decision to include these texts in a school curriculum that purports to teach cosmopolitan worldviews, I argue, represents a secondary wrong that legitimizes these inauthentic representations.

There is evidence to suggest that high school World Literature selections inadvertently began to include texts by cultural outsiders almost immediately. A 1922

publication in *The School Review,* which proclaimed, “We have reached a period in the development of civilization where…distance on the globe has become a negligible quantity” (Koch, p. 193–194), identified 97 books then read to widen students' geographical horizon. Included on the list are Harriet Beecher Stowe's *Uncle Tom's Cabin*, an anti-slavery novel, and Rudyard Kipling's *Kim*, a story by a British author about an orphaned Irish boy living in India. The selections point out that K–12 reading lists, meant to present diverse geographical locales, almost immediately resorted to texts by Westerners, both internationally, as with *Kim,* and domestically, as with *Uncle Tom's Cabin*. In *The School Review*, Koch lamented that the reading list, which excluded many countries, including Ireland, “suggests that while we talk of the development of cosmopolitanism…we are really cheating ourselves” (p. 195). While explicitly recognizing the cosmopolitan purposes of the course, educators in the same breath are invoking selections by cultural outsiders. Koch closed with a recommendation to broaden high school reading lists (p. 198), a plea made many times over in the annals of World Literature (Damrosch, 2003).

When Ethnic Americans Become Cultural Insiders

The practice of reading ethnic minority literature as World Literature inaccurately figures ethnic Americans as foreign nationals but contributes to insular views of the world, sheltering students from actual literature of the world. By reading ethnic minority literature as World Literature, high school students do not, in fact, gain exposure to literature of national traditions outside the United States, but in fact are reading more American literature.

Some have noted that allowing outsiders to speak on behalf of other cultures is not only inaccurate but perpetuates biases of ethnic Americans as foreigners. In her survey of Asian American representations in literature, Kim (1976) observed that even American-born Asians who spoke English and had never visited their parents' countries were routinely asked when they had come from Asia, and when they were going back. These Asian Americans internalized the feeling that "English and the culture it reflected did not belong to them, and that they should pay attention to their 'Asian' roots" (p. 1). While textbooks like the *SpringBoard* and *Elements of Literature* give space to Asian American voices, by relegating them to World Literature anthologies, which are presumed to be about foreign cultures, the texts take up a similar position, highlighting ethnic Americans' outsider status.

Andrea Smith points out the real, political implications of perceiving ethnic Americans as perpetual foreigners. "It does not matter how long immigrants of color reside in the United States," she writes, "they will always be imaged as permanent foreign threats to empire." This logic, she points out, is most evident in anti-immigration movements, particularly during wartime (Smith, 2006, p. 68). Recent immigrants to America, particularly Asian Americans and Hispanic Americans, have a long history of being perceived as foreigners, and the practice of reading ethnic Americans as proxies for international voices perpetuates this understanding of minorities as foreigners. While including these ethnic American selections in a World Literature curriculum does indeed give voice to minorities, the placement of ethnic American texts in supposedly cosmopolitan reading lists, unwittingly contributes to racist portrayals of ethnic Americans as outsiders in their home country. These issues over who should represent the

Other in World Literature undergirds any thoughtful World Literature reading list as these representations influence student attitudes towards themselves and the world.

The Challenges of Teaching World Literature

While Lawall commented as early as 1994 that a preoccupation with the canon has stifled discussion on pedagogy, recent scholarship on World Literature seems to have finally given up on the goal of a common curriculum and turned its attention to these pedagogical concerns. This "pedagogical turn" has moved away from the impossible and never-ending task of defining a corpus to focusing on the challenges of doing justice to the foreign texts read in the classroom.

Numerous challenges face teachers of World Literature. Teachers weaned on a diet of British and American literature often do not have the expertise to teach a truly global literature. Additionally, many have noted that the scope of World Literature makes the course virtually impossible to teach. Finally, the foreign nature of World Literature and ingrained stereotypes of foreign national cultures make even well-intentioned students resistant to non-stereotypical images of foreigners.

Educators have noted that both students and teachers reading texts from unfamiliar cultures routinely encounter issues with overcoming established stereotypes, even when the curriculum explicitly seeks to overcome bias and stereotype (Cai, 2003b; Crocco, 2006; Dudley-Marling, 2003; Kaomea, 2006; Loh, 2009). These studies have found that teachers unfamiliar with the cultures they taught unwittingly perpetuated cultural stereotypes (Fang, Fu, & Lamme, 2003; Kaomea, 2006). Some teachers and scholars have even admitted to the racist baggage they bring to reading foreign texts

(Nikola-Lisa, 2003). Students sometimes had a hard time believing that the three-dimensional characters written by cultural insiders were authentic (Crocco, 2005; Sung & Meyer, 2011), as their readings were framed by existing stereotypes (Kim, 1976, 1982). Students meanwhile often believed they came to texts with no biases (Loh, 2009), and teachers and students tended to not read in a culturally reflexive manner (Dudley-Marling, 2003; Loh, 2009; Jordan & Purves, 1993). These studies pointed out that bias can occur in the classroom through:

- text selection (Crocco, 2006; Kim, 1982),
- lesson content (Kaomea, 2006),
- pedagogical approaches (Fang, Fu, & Lamme, 2003),
- teacher comments (Dudley-Marling, 2003), and
- student comments (Loh, 2009).

Together, these studies suggest that issues of bias and ingrained stereotypes among teachers and students and in curricula have hampered a good reading of World Literature.

Teacher Training

First and foremost, teachers face challenges in teaching an authentic World Literature course. English teachers trained in the American and British tradition often do not have a firm grounding in literature of other cultures (Damrosch, 2003, 2009; Foster, 2009; Lawall, 1994; Robertson, 1974). In the *English Journal*'s issue on World Literature, published shortly after 9/11, the editor herself noted candidly, "I studied mostly British and American literature along with perhaps a few works by writers from predominantly Western countries," apologizing for the reality of today's teachers (Editor,

2002, p .1). “Most faculty members are likely to be trained in the traditional western canon,” Lawall found, “[and] they are understandably uncomfortable in speaking not only from a vantage point of lesser authority but also with less cultural knowledge” (Lawall, 1994, p. 39). “Everyone was a rookie,” Kerschner freely admits of the World Literature teachers at her school (2002, p. 80). With a lack of exposure to foreign texts in their own education, teachers often do not have a thorough enough grounding in World Literature to teach it confidently.

One educator argues that this presents an opportunity for teachers to make their own curricula (Robertson, 1974). But scholars have noted the limitations of teachers learning along with their students, where instructors unfamiliar with their curricula have the potential to grossly misrepresent cultures and perpetuate stereotypes when they attempt to teach about unfamiliar cultures. In the classroom, Kaomea (2006) observed that teachers unfamiliar with Hawaiian culture unwittingly perpetuated the colonial myth of oppressed indigenous women being liberated through colonization. This representation stood in dramatic contrast to the reality that colonization actually eroded the domestic and political autonomy for many Hawaiian women (Kaomea, 2006). Relying upon the textbooks, which perpetuated this myth, instructors unfamiliar with the cultures reinforced existing stereotypes. Because the stereotypes were all that many of these teachers knew on the subject, the stereotypes were all that were handed down.

The scenario described in Kaomea’s classroom in Hawai‘i is mirrored in other classrooms across the country, where instructors unfamiliar with minority cultures unwittingly perpetuate stereotypes. In one elementary school lesson on a children’s book about China, the teacher asked, “Now, boys and girls, look at this picture. What kind of

outfit does this man wear? Is it the same as ours?" (Fang, Fu, & Lamme, 2003, p. 291). The teacher attempted to activate the children's background knowledge about Chinese culture through their prior knowledge. As a result, students were allowed to voice stereotypes without expansion or clarification. However, students were not encouraged to take critical perspectives, and the teacher reinforced the children's misconceptions. In addition, there was no discussion about the theme of the story, or the values, traditions, or symbols of the Chinese culture; rather, the discussion supported students' cultural misunderstandings (Fang, Fu, & Lamme, 2003). Spivak agrees with the critique of "learning along with the student" and argues, "We must earn the right to be able to judge what the student brings to the class" (p. 465). It's not enough to charge uninformed teachers with educating students about cultures that neither is well informed about, she maintains. Teachers must earn the right to be the teacher through their knowledge.

Facing Stereotypes: Reading in a Culturally Reflexive Manner

Indeed, educators have found that when students themselves read texts about another culture, they look to confirm their previous understandings. In one example of a lesson on World Literature, pre-service teachers in a Social Studies Education Master's program read *Shabanu*, a novel about a young Pakistan girl written by American writer Suzanne Fisher Staples. Because it was recommended on many educational websites, the teacher believed the book portrayed Muslims as three-dimensional characters but was surprised by the divergent responses from the students. Euro-American students in the class disliked the book, saying the central character was too strong-willed to fit their conception of a Muslim girl. Pakistanis in the class, however, argued it should not be used in the classroom because the people teaching the book would have insufficient

information on the culture, and the book would add to negative portrayals of Muslims (Crocco, 2006). Students' perceptions of the book, in other words, depended upon their cultural backgrounds, even at the Master's level. In this class, not only did cultural insiders find the selection problematic, but cultural outsiders did too. They could not believe the character because the character did not fit their stereotype of Muslim women.

Many students meanwhile believe they come to the text without any preconceptions. In a lesson on Ji-li Jiang's *Red Scarf Girl*, a young adult novel about the Cultural Revolution in China, for example, one 15-year-old boy in New York state commented, "I don't think there's any other special way we read it. It is from another place. We're just reading it" (Loh, 2009). Idealistic well-intentioned young adults, faced with the challenge of simply reading a book, may not realize the preconceptions they harbor. Indeed, studies have lamented that students do not read in a culturally reflexive manner (Dressel, 2005; Jordan & Purves, 1993). This belief that students do not come to the text with any cultural baggage presents yet another barrier to cross-cultural understanding when reading World Literature.

The truth for many is that even well-intentioned individuals unwittingly harbor racist stereotypes. Nikola-Lisa (2003), educator and author of multi-cultural texts, admitted the racism he brings to his texts and life. Having grown up white in the South, he prides himself on growing up alongside Chicanos and Blacks, but one day, while on a road trip, he blithely suggested, "Why don't we sing it this way: Eenie, meenie, miney, moe, catch a nigg . . . nigg . . . nigg . . ." (p. 48).

"I have seen the enemy, and it is myself," Nikola-Lisa writes (p. 48), acknowledging the racist language and attitudes he carries. He uses the story as an

example of the insensitivity that cultural outsiders can demonstrate. While Nikola-Lisa remains committed and interested in multiculturalism, he understands his own personal limitations in representing a culture accurately, a burden shared by all teachers of World Literature.

Scope

Beyond individual teacher discomfort and unfamiliarity with foreign texts and cultures, many educators have noted the virtual impossibility of any human being gaining expertise in all the literatures of the world (Damrosch, 2009; Lawall, 2009; Shankar, 2013). Even if teaching programs were to attempt to arm future English teachers with a grounding in literature from other parts of the world, the full scope of World Literature, many point out, is simply too great to be covered. How can classroom teachers be expected to be knowledgeable in the traditions of China, India, Japan, Vietnam, Thailand, the Middle East, Polynesia, Britain, America, continental Europe, etc. while also having a firm ground in pedagogy? No one knows the world (Shankar). David Damrosch himself contends, “Who can really know enough to do it well?” (p. 284).

Foreign Tropes, Genres, Styles, Sense of Humor

Another challenge in teaching World Literature is that it is inherently foreign and, therefore, problematic, not only for the teacher but for the students charged with reading a text that does not speak to American students’ experiences. In reading the events of a world different from their own, students of World Literature are asked to understand foreign styles and senses of humor. The stock characters are often unfamiliar to students. The settings will be foreign. Indeed, the very genres may be different.

Literature from other parts of the world, some have noted, were not *meant* to be read by a foreign audience (Allan, 2007). Students of World Literature then are eavesdroppers, listening in on a conversation that is not about them and, further, not meant for them. “The leaps are larger in world literature” (Bingen, 2002, p. 40); as a result, teachers face challenges in engaging students in World Literature.

The question of a text’s foreignness comes into focus when the issue of translation arises. Studying literature in translation is widely regarded as an impediment to appreciating the original text (Rose, 1996; Venuti, 2009). Any culture’s language is steeped in its history and values, with each word suggesting meanings that the receiving culture may very easily miss. Lost in translation, the nuances create a gulf between students and the texts they are meant to engage with. Even a good translation—that is, one that attempts to remain true to the meaning of the original and takes care to evoke the intended tone of the original—may fall flat due the linguistic difference. Kyung-sook Shin’s popular Korean novel, *Please Look After Mom*, for example, has been translated into English with some success. However, translations of even common everyday items in the text highlight yawning cultural differences and problems with translation. The “simple salted-cabbage dish,” “lunch of rice and scabbard fish stew,” and “fermented-bean-paste stew,” (Shin, 2011, p. 143), meant to evoke nostalgic memories of mom, would leave American readers in disgust.

Given the numerous challenges facing cultural outsiders teaching the literature of foreign cultures, how can teachers overcome ingrained stereotypes when reading transnational literature?

What Counts as Literature?

Narrow definitions of what counts as "literature" represent a final obstacle to internationalizing America's literature curriculum. In *Decolonizing the Mind* (1981), Ngũgĩ may have been the first to point out in print that strict, Western ideas of literature as text have contributed to the lack of respect for the cultural productions of non-Western cultures , which are sometimes transmitted orally. In this early treatise, Thiong'o makes a case for the importance of oral tradition.

Echoing Ngũgĩ's ideas thirty years later, Shankar, in his introduction to a symposium on World Literature held at the University of Hawai'i in 2013, critiqued the tendency to study literature in isolation and to privilege the written text above oral tradition or folk literature. Speaking to an audience representing over a dozen nations from around the world, he made a plea to open up our narrow understanding of literature in order to better capture the traditions of the world.

> [This] symposium poses questions on the very category of literature. It acknowledges that the notion of literature too should be complicated. The idea that literature should or could be studied in isolation from other cultural forms is a delusion. And perhaps worse, given that many cultures around the world find their most sustaining energy in the oral mode. In this context, the privileging of literature and indeed the very definition of it, that is, what counts as literature, appears doubly problematic. Not only is it critically tenable, but it also contributes to a predictable and ultimately violent hierarching of cultures. The symposium could be seen then to pose questions about the erasure of oratures within cultural

> theory in a symptomatic way as an illustration of other kinds of erasure under the problems attending the privileging of literature.

Western literary tradition, and by extension, World Literature, has systematically excluded and engaged in the erasure of valuable cultural practices, including folk and oral tradition, Shankar points out. The privileging of the written text over the oral tradition has led to the dismissal of oral traditions as illegitimate forms of culture. For example, the emphasis on the written text as the only form of legitimate literature have led some to conclude that some Pacific Island cultures have no culture worthy of study, when in fact Polynesian dance and song abound throughout Oceania. Through these oral narratives, Pacific Island cultures share a culture, millennia-old, their diaspora covering a third of the world. In order to do justice to the "words of the world," Shankar suggests opening up the definition of literature and of text. Doing so has the potential to unearth a richer and more realistic vision of cultural traditions and texts that more accurately reflects the literatures of the world.

Many thinkers prior to Shankar and Ngũgĩ have made a similar observation: in his treatise *What is Literature*, Jean-Paul Sartre argued that the Western understanding of literature is an ideological construction. Written shortly after World War II, Sartre traced the history of the author from the medieval clerk, to the 16th-century writer who owed loyalty to his monarchy, to the 17th-century writer who owed his loyalty to his readers, the bourgeois. He ended his book reflecting on the plight of the modern writer, who finds himself neither bourgeois nor proletariat but somewhere in between, a "white collar proletariat" (Sartre, 1965, p. 141), who engages in writing in solitude for himself or in prayer to God. Sartre's explication of the idea of the author reminds curriculum

developers of the roots of the modern writer, roots buried specifically in a European history.

Commenting on the same issues of the day, Foucault (1969) asserted that literature is understood differently in different places. In his philosophical investigation of the author, Foucault found that the way in which societies circulate, honor, attribute, and appropriate texts vary by culture. The importance of the author and the manner of distribution, in other words, varies from culture to culture depending on the populace's relationship to literature; definitions of literature will vary from place to place. Foucault contends the author is an ideological construction. The author, in other words, is not the same entity as the individual who wrote a given text. The individual who is identified as an author also wrote a grocery list. Would the reader consider the grocery list the work of an author? Most readers would say no, says Foucault, pointing out that the author and the individual are qualitatively different constructions. He goes further to point out the way in which author identity did not and does not matter when considering the scribes of sacred texts or of scientific discourse. In fact, author identity became important only after texts became transgressive and the individuals who wrote them needed to be punished. This example show that attitudes, toward authors, shared by members of a group or society, are constructed and can change over time. Just as Sartre attempted to understand the history behind the emergence of the modern writer, Foucault grappled with the notion of the author and concluded, like Shankar and Ngũgĩ, that readers' ideas of the author are constructed within their unique cultures and histories.

An understanding of what counts as literature is also shaped by historical forces. Ngũgĩ, Shankar, Foucault, and Sartre point out that the Western domination of World

Literature may have less to do with the existence of these traditions than with modern conceptions of what counts as literature and text.

Teaching World Literature: Should Teachers Emphasize Sameness or Difference?

A major question that recurs throughout pedagogy on World Literature is whether educators should emphasize sameness or difference. While optimistic educators suggest that teachers should emphasize cultural similarities, others argue the only way to transcend cultural differences is by acknowledging them and teaching to them.

One common critique of multicultural education and World Literature, closely linked with it, has been its overemphasis on the superficial differences of holidays and tradition. Critics contend that, in practice, multicultural education has introduced students to food, clothing, and holidays from other parts of the world and that these do not necessarily promote tolerance or understanding. This "three F's approach . . . to food, folk/festivals and fun," critics claim, exoticizes difference and avoids engagement with structural inequality in schools and society (Richardson, 2011, p. 108). "[L]ook[ing] at culture through [these] categories actually reinforce[s] stereotypes and mainstream domination," Fox and Short point out (2003, p. 22).

This overemphasis on superficial differences has spurred some to promote an understanding of similarities and common humanity over petty cultural differences. A government report on teaching World Literature in the United Kingdom suggested, "In approaching world literature with pupils, we need to be particularly careful to avoid suggestions of the exoticism of difference and not to lay too much stress on the otherness of people from others countries" (Qualifications and Curriculum Authority, 2006, p. 10)

The point of reading World Literature texts, the report suggests, is not to emphasize differences but to promote tolerance and understanding by recognizing our sameness and common humanity. Emphasizing sameness rather than differences, some have argued, helps to reduce prejudice, whereas an emphasis on differences promotes prejudice. "Orientation to similarity between the self and other . . . is critical to nonprejudice, whereas a difference orientation between self and other . . . sets the stage of prejudice," some have said (as cited in Bracher, 2013, p. 35).

Educators attest that texts have the ability to guide students through universal themes relevant to all students, "regardless of time and place" (Bingen, 2002, p. 43). Reading Arundhati Roy's *The God of Small Things*, for example, opens up the potential to discuss the hidden caste systems in "our own cultures' and families' hierarchies and taboos [in order to] see these features of society as universal" (Reese, 2002, p. 68). Students examining themes of greed, war, corruption, and bureaucracy inside and outside the United States, it is hoped, will "promote cross-cultural understanding and will be more likely to fight for social justice" (Bender-Slack, 2002, p. 70). These approaches share the belief that students, made aware of the common problems between cultures, will become more tolerant and open-minded.

Many Comparative Literature scholars disagree with this approach. They argue that highlighting difference better serves students. Vilashini Cooppan writes, "What is needed . . . is . . . seek[ing] difference as much as sameness." In order to make sense of and transcend confusion with the foreign, Cooppan says, teachers should "go for the moments that don't make sense" (2009, p. 38). Spivak agrees. "My interest as a teacher is built for difference," she writes, suggesting there is nothing interesting in exploring the

points of similarity. “The more difficult question concerns the kind of difference that is acknowledged and engaged,” writes Mohanty (Spivak and Mohanty, as cited in Needham, 2009, p. 73). Rather than skirting around the issue of difference, these scholars find that students are best served by highlighting these differences and talking about them. Author and educator Nikola-Lisa agrees. “[I]t is my belief,” he writes, “that we must first recognize our differences . . . let us understand the important role that negative intercultural experiences can play in heightening our awareness of our own prejudices” (2003, p. 49). Although this recognition of difference can lead to discomfort, these educators insist it is only through recognizing difference that the hard work required to be more worldly can begin. “[A] pedagogy of difference emphasizes the necessity of emotional labour” required to change and grow (Koh, 2008, p. 46). Only by addressing and tackling these uncomfortable differences can students and teachers transcend them, these and other writers (Boglatz, 2005; Short, 2012; Thomas, 2007) suggest.

Usher, Edwards, Koh, and Rizvi have suggested comparing and contrasting texts as a way of better understanding texts in its original context (Lingard, Nixon, & Ranson, 2008). Students in one course, for example, recommended that “the second text . . . ‘culturally dislocate’ the first in an explicit way” (Newman, 2009, p. 132). For example, reading Plato’s *Ion* against the poetry of Li Bai (Li Bo) and *The Thousand and One Nights* in order to understand the role of artists in society gives students portrayals of artists in numerous cultures, portrayals which both challenge students’ preconceived ideas (Ayers, 2009, p. 300). Introducing students to the Islamic world system, which flourished from 1000 A.D.–1500 A.D. and extended from Sumatra to Spain, from the Nile to the Volga, spanning three continents, displaces Europe as the center of

civilization (Dimock, 2009, p. 307). Reading *The Odyssey* as a text representative of the Middle East, which Soyinka does in the essay "The Isle of Polyphemus" for example, de-Aryanizes the ancient text (Newman, 2009, p. 121). By de-centering traditional Western texts through a compare-and-contrast strategy, educators can begin to overcome stereotypes. This pedagogy of (dis)location offers rich possibilities for teaching difference.

In her book on teaching World Literature in the 21st century, Suzanne Choo suggests a cosmopolitan approach to reading texts that similarly transcends cultural differences. The cosmopolitan approach she offers promotes a critical literacy to engage with philosophical and religious questions (2013). In her vision of a cosmopolitan approach to teaching World Literature, students read transnational works as an entry point to investigating questions on religion, ethics, metaphysics, and epistemology. This is appropriate in an age defined by global mobility and "extra-territorial actors" such Non-Governmental Organizations (NGOs) and multi-national corporations, and extra-territorial spaces such as Guantanamo Bay (Choo, 2013). According to this approach, a kind of "planetary humanism" (Gilroy, 2004, as cited in Lingard, Nixon, & Ransom, 2008, p. 10), "citizenship is tied to the cosmos rather than the material world or state" and emphasizes common humanity across cultures (Choo, 2013, p. 131). Choo's vision of a cosmopolitan World Literature transcends the petty political and cultural stereotypes bogging down multicultural education in today's secondary classrooms and, in some ways, goes full circle back to Goethe's imagining of a de-centered World Literature that crosses national boundaries.

However, this approach to teaching World Literature—highlighting similarities over differences—whitewashes away cultural difference and negates the real power differentials standing between cultures and nations, some have argued. “The rhetoric of tolerance . . . is merely to silence and discipline difference,” writes Aaron Koh (2008, p. 46), who argues for de-parochializing education. According to his vision of de-parochializing education, curriculum deals with “intra-regional, regional, and global flows of ideas. . . that cross geographical and territorial boundaries” (p. 38). While this cosmopolitan approach asks students to think deeply about their humanity, reading World Literature without attending to cultural differences decontextualizes a text. And historical context is relevant in any serious reading of a text.

The whitewashing of cultural differences has also been observed in the publishing of international children’s literature, a field that has been critiqued for its homogenization efforts to “fit a universal American standard” (Bond, 2006, p. 72). As a result of pressures in the publishing industry to conform to American values, a children’s book on masturbation, published without incident in Sweden, would never be published in the United States. In Quebec, a bestseller about a boy who thought his penis was too small was never translated from French into English. *Un Enfant Prodige*, a children’s story that ends with a suicide, did not find an American publisher. And *The Story of the Blue Planet*, an Icelandic children’s story translated into eleven languages, will not be translated into English because the characters eat seal. These and other stories show the extent to which socials norms shape the availability of international books, including children’s books.

Translation theorist Lawrence Venuti argues that this emphasis on cultural similarities has contributed to an erasure of cultures, particularly in the translation process. Venuti (1995) contends that English language translations are often guilty of "domestication". That is, linguistic and cultural idiosyncrasies are scrubbed out of the original text so that the reader can enjoy the text without "leav[ing] the sphere of his mother tongue" (Lefevre as cited in Venuti, 1995, p. 100) and "conceals an investment in domestic values" (Venuti, p. 76). Venuti calls this domestication of literature a form of "epistemic violence" (Venuti as cited in Nandi, 2013, p. 85) "imperialistic abroad and xenophobic at home" (Craighill, 2015, p. 5). In the process of domesticating the "other" to something familiar, Venuti argues, translated texts often lose the qualities that make the text, the language, and the culture special. Through the translation process, culture is distorted to speak to the dominant culture's understandings, he finds. He has observed the domestication of texts through not only word choice but also through the construction of plot and the selection of what gets published. In another kind of erasure, he finds, publishers tend to translate just a few authors expressly selected for an American audience and not necessarily representative of the canon of that country.

Nandi offers an example of Venuti's theory of domestication in Damrosch's reading of *Shakuntala*. In this reading, Damrosch examines *Shakuntala* through the paradigms of character, plot, and the concept of fate, traditional parameters of literary criticism for classical Greek plays. Nandi argues that by doing so, Damrosch not only misreads the text but also commits a kind of cultural violence upon the text and its culture. By imposing the structural and thematic characteristics of Oedipus on Shakuntula and failing to even mention classical Sankskrit drama or place, Damrosch "reinforces

Western modes of consumption and interpretation" (as cited in Nandi, 2013, p. 87) and contributes to a societal unwillingness to change for "*real* Others" [original emphasis] (as cited in Nandi, p. 88). Reading for sameness rather than difference, Damrosch avoids the "bewilderment" of the "other" through a hegemonic imposition of the familiar (as cited in Nandi, p. 86).

In response to the difficulties of teaching World Literature, some educators have proposed emphasizing cultural difference, while others have suggested emphasizing cultural similarities, two broad approaches Nandi has called the paradigms of commonality and cultural difference (2013). While multiculturalism's overemphasis on holidays and tradition (Richardson, 2011; Short, 2003) has spurred some to promote an understanding of similarities and common humanity over petty cultural differences (Bender-Slack, 2002; Bingen, 2002; Choo, 2013; Reese, 2002). Theorists argue that this approach to teaching World Literature can minimize important cultural difference (Cooppan, 2009; Delgado, 2009; Needham, 2009; Nikola-Lisa, 2003; Thomas, 2007;Todd, 2009;). These scholars find that, rather than skirting around the issue of difference, teachers serve students best by highlighting differences and talking about them. These theorists call for the head-on acknowledgement of cultural differences. Only by addressing and tackling these uncomfortable differences can students and teachers transcend them (Boglatz, 2005; Koh, 2008; Short, 2012; Thomas, 2007).

Cosmopolitanism

Because this study is interested in internationalizing school curricula in order to expose students to literary traditions outside the United States, I use cosmopolitanism as

my theoretical framework. I am particularly interested in David Hansen's cosmopolitanism from the ground up (which Hansen sometimes refers to as "cosmopolitanism on the ground"), which offers a useful framework for balancing the cosmopolitan goals of education with the practical needs of the students in our class (Hansen, 2010b). This section defines classic cosmopolitanism, offers an overview of several critiques, and concludes with a defense and an explanation of cosmopolitan on the ground.

Cosmopolitan thinking is often traced back to Socrates and to Kant, who espoused the ideas of belonging to a common world and of cultivating a sense of shared humanity (Todd, 2009). Socrates' interest in talking to people near and far suggests a willingness to learn from other traditions (Hansen, 2010b) and is often equated with world citizenship and a universal humanity.

Kant's articulation of a world federation, meanwhile, continues to be evoked in the early 2000s, for example, when scholars suggest a "global world order" and invoke universal human rights. In these and other iterations, cosmopolitanism assumes "a priori images of human nature" and "articulate[s] a universal morality" (Held as cited in Todd, 2009, p. 25); human similarities could be seen as a springboard to solidarity. Since its earliest articulations, cosmopolitanism has proposed appreciating the common humanity in diverse peoples and recognizing an individual's as part of a larger, connected world.

This idea of maintaining allegiances to the "community of human beings in the entire world" (Nussbaum, 1994, para. 2) has been widely critiqued for being naive. If cosmopolitanism is the opposite of factionalism, as some have suggested (Nussbaum,

1994), then cosmopolitanism implies a world without conflict or factions. It implies a naive utopianism and uncritical universalism (Hansen, 2010a; Todd, 2009).

This appeal to a universal community has also been called elitist (Hansen, 2010b). Some have argued that cosmopolitanism in its hegemonic imposition is "[a] different name for the privilege of the rich" (Kocznowicz, 2010, p. 143). Similarly, others have pointed out that the homogenizing instinct of classic cosmopolitanism, which deracinates people and strips all cultures of their particular experiences, is "too often linked with coloniality" (Mignolo as cited in Todd, 2009, p. 28).

If cosmopolitanism means letting go of local understandings (Calhoun, 2002), many critics contend that cosmopolitanism "might result in the abstraction of pupils from their particularistic histories and emotional ties" (Peterson, 2012, p. 238). This conflict between regional loyalties and cosmopolitanism lies at the heart of cosmopolitan education and is particularly important in Hawai‘i where the geographical isolation creates a distinct local experience unique from the rest of the United States. In attempting to reconcile local loyalties with cosmopolitanism, many cosmopolitan theorists propose understanding cosmopolitanism through local and personal experiences (as cited in Wahlstrom, 2014). With this recognition of the importance of unique experiences, theorists contend with an understanding of cosmopolitanism that is not just theoretical but makes sense in the real world. Noel Gough (2000) argues that the homogenizing effects of globalization can be resisted by emphasizing the performative, rather than the representational, aspects of curriculum work. That is, a better understand of the high-minded ideals of cosmopolitanism can be achieved by focusing on the concrete rather than abstract. She points out that Gothic cathedral making, Polynesian navigation,

modern cartography, and Indonesian rice farming, for example, can each be understood better performatively than conceptually. That is, cultures and concepts can be understood best through their particular examples; cosmopolitanism can similarly occur only through one's contact with a specific culture. "People can't love humanity in general, but only particular people," one observer noted. "Global relations are always encountered locally" (Donald, 2007, p. 291). In other words, there can be no cosmopolitan without the local. "There are only local universalisms and, for that matter, only 'local cosmopolitanisms'," Lazarus maintains (2011, p. 134).

These debates point out a central aporia, or inherent contradiction, in cosmopolitanism, as pointed out by Derrida (Todd, 2009) and others: conditional hospitality requires a certain degree of hostility to the other (Koczanovicz, 2009). Negotiating cultural difference, in other words, always risks the possibility of rejection. There can be no hospitality without hostility, no welcome without the limit to that welcome (Langmann, 2011). Teaching global citizenship with the assumption that the other is known "forecloses the possibility of welcoming" (Langmann, 2011, p. 399). If cosmopolitanism requires openness to another culture, then cosmopolitanism also requires a certain degree of uncertainty with regard to the alien culture, because unconditional hospitality does not exist.

Because of the potential for inherent antagonism between universal values and an individual's local culture, cosmopolitanism has sometimes been perceived as a threat to democracy (Koczanowicz, 2010) and patriotism (Nussbaum, 1994). If a cosmopolitan's allegiance is to universal values, how can he or she maintain allegiances to his or her country or locality? Even Nussbaum agrees: there is no "single moral world" (as cited in

Hansen, 2010a, p. 154). Such threats to a reader's culture emerges, for example, when texts raise questions of cultural relativity. In Gaudelli's study of approaches to global studies, he described teachers' struggles with how to teach lessons on genital mutilation, foot binding, polygamy, infanticide, and wife beating. A cosmopolitan perspective requires students to be open to the practices of an alien culture; however, certain practices compelled students to remain true to their culture's norms (Gaudelli, 2003). This tension between local loyalties and cosmopolitanism, an ideal of open-minded liberals, lies at the center of much debate on cosmopolitanism and represents a central point of interest in my study. While I am interested in a rooted cosmopolitanism (Appiah, 2005; Appiah, 2006), scholars also assert there is no "single moral world" (Nussbaum as cited in Hansen, 2009, p. 154). With this, how can cultures remain faithful to themselves while rethinking of themselves in relation to others?

Several scholars have proposed an understanding of cosmopolitanism that brings together both the local and the global. Koczanowicz (2010) proposes a "dialogic cosmopolitanism," in which the main principle is to find out more about the complicated relationship between divergent points of views.. Karim (2012) similarly argues that both globalism and tribalism are essential to maintain identity, and suggests several strategies to encourage the balance of globalism and tribalism in the classroom. This view of cosmopolitanism can be seen in a study done shortly after 9/11, in which the young people involved "demonstrated multiple and dynamic identities embracing local, national, and international perspectives". The study found that young people had multiple, flexible points of view toward the local and the global, and did not choose between a national or cosmopolitan outlook (Osler & Starkey, 2003).

Complicating the tension between the local and global are complications within an individual's identity. Beginning with the 1990s, a new cosmopolitanism emerged that emphasized the importance of cultural pluralism. It formed in reaction to classic cosmopolitanism, which seems to be premised in the idea cultural purity (Hansen, 2009), and to theorists who maintain that people inhabit "one and only one community." This new view of cosmopolitanism acknowledges "the unfathomable variability in human beings and their communities" and the need to attend to "new hybrid social configurations" that result from the intermingling of people, ideas, and activities in many parts of the world (Calhoun, 2002, p. 879).

In contrast to Nussbaum, who viewed patriotism as being in opposition to cosmopolitanism, many have pointed out the complexity of identity. "We all belong to several communities simultaneously," Narayan pointed out (1993, p. 676). In Narayan's self-study, she found that, as a researcher, she was both an insider and outsider to the culture, which she studied, sometimes called upon to represent the West and sometimes identified as a "native." Indeed, identities are complicated; they are much more complicated than the patriotism vs. cosmopolitanism binary, much more complicated than even the nesting circles of self, family, neighborhood, city, and country, which Nussbaum imagines. Nussbaum notes that scholars can "easily add to this list groupings based on ethnic, linguistic, historical, professional, gender, and sexual identities," (1994, para. 13), but Nussbaum does not acknowledge that these allegiances sometimes overlap and come into conflict with one another. Contrary to Nussbaum's assertion that the different parts of an individual's identity can be "easily add[ed]," negotiating these allegiances, Narayan points out, can be difficult.

Complexity of identity aside, it is nevertheless true that students can gain a richer understanding of themselves by interacting with other cultures (Hansen, 2010a; Nussbaum, 1994). In one study, Peruvian writers who immersed themselves in a European artistic tradition found this encounter with the "other" helpful in articulating their own vision and "com[ing] to a richer awareness of. . . traditions" (as cited in Hansen, 2010b, p. 12). Although cosmopolitanism may risk the possibility of hostility, a cosmopolitan outlook can promote a richer understanding of the self.

Many agree that cultivating a cosmopolitan outlook means rooting students in their lived experience (Hansen, 2009; Hansen, 2010a; Hansen, 2010b; Koh, 2008; Lingard, Nixon, & Ransom, 2008, Nussbaum, 1994) . Deparochializing education is about "opening up boundaries and 'looking' outwards rather than inwards . . . but also demands deep connectedness with the local," Koh maintains (as cited in Lingard, Nixon, & Ransom, 2008, p. 41). Articulating one of the main conflicts in cosmopolitanism, Koh argues that students must remain rooted in their local allegiances in order to be cosmopolitan. Schools can promote cosmopolitanism by cultivating a "community of enquirers . . . in which meanings would be continuously related to students' life worlds," write Lingard, Nixon, and Ransom (2008, p. 24). Educators can only promote a cosmopolitanism perspective by connecting content to students' real life experiences. The conflict between students' local allegiances and deparochializing education constitutes one of the major themes in cosmopolitan education, and theorists agree that cosmopolitanism does not mean giving up an individual's local allegiances (Nussbaum, 1994). In fact, it can enhance them. But how can educators promote cosmopolitanism

while supporting students' local allegiances? And how can they attend to students' multiple and conflicting identities?

Cosmopolitanism on the Ground

Mindful of the tension between the local and global, I am particularly interested in cosmopolitanism "from the ground up" also known as actually existing cosmopolitanism, which acknowledges the practical need to teach students about the world while recognizing the importance of their local understanding, a recurring theme in recent scholarship on globalization (Donald, 2007; Hansen, 2009; Hansen, 2010a; Hansen, 2010b; Karim, 2012; Koczanowicz, 2010; Peterson, 2012). Cosmopolitanism on the ground is based on an understanding of the effects of globalization. Like globalization, which can be observed in economic, political, and cultural exchanges (Goren & Yemini, 2017; Wahlstrom, 2014), cosmopolitanism on the ground has political, economic, cultural, and moral dimensions (Hansen, 2011).

Cosmopolitanism "from the ground up" also known as cosmopolitanism on the ground or "actually existing cosmopolitanism" (Hansen, 2010b, para. 11) recognizes the importance of local socialization but also acknowledges that cosmopolitan outlooks trigger a critical attitude toward tradition and customs. Cosmopolitanism from the ground up does not contrast with the local, but can find expression in the local. Cosmopolitanism on the ground recognizes that it is impossible to be cosmopolitan without a sense of the local, as explained earlier in this section. It is characterized by a receptivity to the new coinciding with a maintenance of loyalty to the known. This philosophy aspires to be universal without being universalistic, local without being parochial (Hansen, 2010b).

The idea of cosmopolitanism on the ground, explored most fully by David Hansen, emerges out of Delanty's understanding of critical cosmopolitanism, which recognizes cosmopolitanism as a continuum of resistance and receptivity to the unfamiliar (Wahlstrom, 2014, p. 113).

While the objectives of World Literature pedagogy are often couched in language of tolerance (Editor, 2002), self-reflexivity (Loh, 2009), and cosmopolitanism (Choo, 2013), Hansen's framework for understanding cosmopolitanism on the ground in the classroom helps teachers imagine a cosmopolitanism that is relevant for students. It helps teachers to imagine a curriculum that is both global and relevant to their lived experiences. Seeing the issues of World Literature pedagogy through a cosmopolitanism-on-the-ground framework helps to reconcile these two competing interests of globalism and relevance. While the cosmopolitan interests of World Literature have sometimes come into conflict with the practical needs of classroom teachers, cosmopolitanism on the ground is a reminder that these interests need not be in opposition. But how can lessons in foot binding or a story about colonialism in a far-away locale simultaneously bring about openness to the unfamiliar and loyalty to the known? What does cosmopolitanism actually look like on the ground? In gathering teacher perspectives on World Literature, this study hopes to find practical examples of cosmopolitanism on the ground in the classroom.

Hansen's cosmopolitanism on the ground maintains that it is impossible to be cosmopolitan without a sense of the local. It balances a reflective openness with a "reflective loyalty to the known" (Hansen, 2010a, p. 126). This balance between openness to other cultures and loyalty to an individual's own culture can be seen in the

example of Latin American writers who found immersion in European artistic tradition to be helpful for their own work. These writers pruned off colonial and imperial legacies and were able to "come into richer awareness of [their unique] Peruvian traditions" (Hansen, 2010b, para. 45). This example suggests it is erroneous to think that cosmopolitanism means denying a person's homeland. Just as Karim suggests, the two can co-exist and even complement one another (Hansen, 2010b).

Hansen's understanding of cosmopolitanism assumes a sense of home (Hansen, 2010b). This common understanding of cosmopolitan theory extends from the understanding that practicing hospitality without a home is not possible. Just as many cosmopolitan theorists assume the reality of globalization (Cook, 2006), so cosmopolitanism on the ground assumes that influence from without is unceasing (Hansen, 2010b).

Cosmopolitanism on the ground differs from previous understandings of cosmopolitanism in that it recognizes:

- the importance of local socialization as making education itself possible,
- that cosmopolitan outlooks trigger a critical attitude toward tradition and customs, and
- that curricula across all subjects can be cosmopolitan.

While the first tenet of cosmopolitanism on the ground finds socialization synonymous with education itself, and is thereby inextricable from discussions on cosmopolitan pedagogy, Hansen's second point perhaps represents the most important part of his definition. That is, cosmopolitanism in practice requires a critical attitude toward traditions and customs, not just of an individual's own culture but of other

cultures or representations of those cultures as well. Just as others have identified the importance of a critical, philosophical approach when broaching issues related to cultures (Choo, 2013; Gaudelli, 2003), a practical cosmopolitanism requires discussion and reflection. Hansen states that this "reflective openness" does not contrast with the local but must find expression there. But what does this look like in practice?

In one of the few studies of cosmopolitanism on the ground, Ninni Wahlstrom attempted to operationalized cosmopolitanism on the ground. In her study, she set out to observe cosmopolitanism in the national curriculum and in classroom conversations in Sweden. Using a framework based Delanty's critical cosmopolitanism, she identified four ways students could express a cosmopolitan outlook:

- Self-reflexivity
- Hospitality
- Intercultural dialogue
- Transactions of perspectives

Students could express a cosmopolitan outlook through self-discovery (self-reflexivity), positive recognition of the other (hospitality), a recognition and evaluation of other cultures (intercultural dialogue), and finally a shared normative culture (transactions of perspectives). In the end, her study observed only the first two of the four types of cosmopolitan capacities, suggesting the limitations of either observing cosmopolitanism or of a lack of cosmopolitanism in the classrooms she studied. Wahlstrom's study nevertheless offers a useful framework for identifying cosmopolitanism on the ground, useful for this study.

Because this study does not examine student works or dialogue first-hand, however, I rely upon teachers' observations of their classroom experiences to identify the attributes of self-reflexivity, hospitality, intercultural dialogue, and transactions of perspectives, albeit sometimes imprecisely. Although the study does make an attempt to employ Wahlstrom's types of cosmopolitanism on the ground, in my study, cosmopolitanism on the ground was observed when teachers said they saw student engagement with texts from other nations (which sometimes coincided with transactions of perspectives), reduced stereotypes (which sometimes involved intercultural dialogue), a critical attitude toward other cultures or their own (or self-reflexivity), and empathy (on the continuum of hospitality). In contrast to Wahlstrom who observed only self-reflexivity and hospitality in classrooms in Sweden, this study offers examples of intercultural dialogue and transactions of perspectives.

CHAPTER 3. RESEARCHER POSITIONALITY

Introduction

My interest in World Literature arose during my years teaching a high school course called World Literature over seven years from 2004-2012, a time of heightened awareness of globalization. Thomas Friedman's *The World is Flat* came out in 2005. Tony Wagner's *The Global Achievement Gap* became required reading for the teachers at my school. Together with the explosion of social networking sites, these texts suggested the narrative of an ever-shrinking world in which our students would be interacting with the rest of the world economically and socially. In a world of multinational corporations and non-government agencies, our students had a greater chance of working with foreign companies, working abroad, and interacting with people from other nations online. My interest in teaching World Literature was to introduce students to the national literary traditions of other places, which I believed would be relevant to their lives. I wanted my students to have interactions with countries outside of their immediate experience, because these countries and their stories were important in their own right. In short, I wanted my students to look outward rather than inward. It was through engagement with experiences different from their own that I would inculcate a truly cosmopolitan perspective, I thought.

One of the issues that arose was the distinction between ethnic American literature and international literature—and of the frequent conflation of the two areas. As a result of my experience as an undergraduate studying Asian Studies and then as a graduate student studying ethnic minority literature, for me, these two areas of study have

always been distinct. It was only after I started teaching World Literature that I saw these two distinct areas of study start to merge and become conflated.

Because World Literature supplemented courses in American Literature and British Literature at my school, I always believed that World Literature was meant to cover something other than American or British literature. This was in keeping with basic rules of scope and sequence. The British-American-World literature divisions of the school divisions reflected the textbooks then in circulation. The Holt-Rinehart *Elements of Literature* series the school used, for example, divided its series according to the popular, British, American, and World divisions.

Because I understood World Literature to supplement British and American literature, the purpose of World Literature, I believed, was to introduce students to literary traditions outside of Britain and America. Other teachers and curriculum developers did not necessarily share this understanding, however.

That said, like many of the other teachers in this study, I believed my main job as an English teacher was to teach my students the practical skills of reading, appreciating complex texts, and writing for a variety of purposes. Engaging my students with accessible relatable texts was ultimately more important than reading an important text from another nation or culture.

Teaching World Literature

My seven years teaching World Literature fell into three distinct periods. First under the guidance of a lead teacher, I taught curricula I barely recognized as World Literature. Eventually, when I became lead teacher, I taught a canon of World Literature

dominated by the Western canon. Finally, I revamped my curriculum to reflect literature from a diversity of countries. All iterations of my World Literature course approved unsatisfactory in different ways.

American Literature as World Literature

Under the guidance of a lead teacher for about two years, I taught a World Literature class that, in my opinion, was not worldly in any way. The reading list included:

- *Night*, by Elie Wiesel,
- *The House on Mango Street*, by Sandra Cisneros
- *Twelfth Night*, by William Shakespeare, and
- *The Catcher in the Rye*, by J. D. Salinger.

The list embraced a dizzying mix of traditionally American literature (Salinger), literature by ethnic Americans (Cisneros), British Literature (Shakespeare), and only one title that might be considered non-British or non-American (Wiesel). The class wasn't so much a survey of World Literature as it was a survey of American literature with a couple non-American texts included in the mix. It wasn't until the spring that I even realized the course was a course in World Literature.

Although most of these selections were engaging and developmentally appropriate, I did not think they were very worldly. So when I was handed the course to develop as the lead teacher, I revamped the curriculum to include works I thought were more reflective of what I perceived as the canon of World Literature. I spent my summers scouring bloated anthologies of World Literature, which included everything from the works of medieval Japan, to the Tao Te Ching, Zen parables, *Don Quixote*, *The Odyssey*,

Beowulf, the Enuma Elish creation myth*,* the *Book of Job*, and excerpts from the *Bhagavad Gita.* As an Asian American, I had traveled abroad and had minored in Asian Studies. Nevertheless, having attended schools in America, and with a Master's degree in English, I had been primarily schooled in literature written in English. As a result, many of the works outside of the British and American traditions were foreign to me; in many cases, they seemed impenetrable.

World Literature as Western Civilization

One iteration of my World Literature course was as a "Great Works" course. My 10th graders read Edith Hamilton's abridged version of Homer's *The Odyssey*, Franz Kafka's *The Metamorphosis*, Sophocles' *Antigone*, Voltaire's *Candide*, and excerpts from Seamus Heaney's beautiful translation of *Beowulf*. *Antigone*, though short, presents the age-old debate between the rule of law and the rule of conscience. The text, an easy, straightforward read, opened itself up to questions my students were ready to ask. *Candide*, on the other hand, proved inaccessible even for my brightest 10th grader. Even after showing them excerpts from Leonard Bernstein's operatic adaptation of the novella, my students did not relate to the dark humor of our hero from Westphalia. Edith Hamilton's abridged translation of *The Odyssey*, passed down to me by my department head, nevertheless managed to engage my students with stories of gods and goddesses, which many were familiar with from their middle school curriculum. *The Metamorphosis* they enjoyed for its absurdity and compelling, neurotic main character. But after a year of this curriculum, I asked myself: Why was I feeding my students a diet of dead white men? *In Hawai'i*?

World Literature Reflecting a Diversity of Countries

In other iterations of the course, I made a concerted effort to incorporate more non-Western texts from outside the United States. My class read Ryunosuke Akutagawa's Japanese short story "In a Grove" (which inspired the Akiro Kurosawa film *Rashomon*). Written like a detective story, "In a Grove" spurred students to question character motivation and to guess the true story of what had happened in the rape and murder described. The class also had spirited discussions on Gabriel Garcia Marquez's "A Very Old Man with Enormous Wings." The class had shallow discussions on Arjuna, the hero from the sprawling Indian epic The *Bhagavad Gita*. And I assigned Chinua Achebe's *Things Fall Apart*, an easy read, tailor-made for a Western audience. Despite a few successes, I found I was unprepared to teach many of these international works.

The problems as I saw them:

- I had trouble finding good selections and the anthologies were impossible to get through.
- I was not qualified to teach much of the content.
- I didn't know the cultural contexts well enough to teach these texts properly.
- Many of the selections included in World Literature anthologies were boring or irrelevant to my students.

While I was happy with the selections and lessons in the other classes I taught, for my World Literature class I felt I had only scratched the surface of these texts and the cultures and authors they represented. All three of these insights are already well documented in the scholarship on World Literature.

Definitions of World Literature

The three versions of World Literature I taught attest to the problematic nature of the term "World Literature." At one time, World Literature referred to the great works of the Western canon. At other times, it referred to multicultural literature included literature by ethnic minorities. It has also sometimes referred to an international literary tradition. My three iterations of World Literature reflect the changing definition of World Literature over time and reflect the contested space over this area of study.

Conclusion

My experience demonstrates how lack of teacher training, as well as the enormous scope of World Literature, contribute to a lack of confidence that, in turn, contributes to poor World Literature instruction. While a lack of good translations from non-English-language literature is widely cited as one of the major impediments to teaching World Literature, the lack of teacher resources created another obstacle to teaching World Literature. While a glut of resources existed, for example, on *The Tempest* and the Holocaust, I discovered a lack of educational resources, including high-quality multimodal resources, such as posters, videos, and digital resources or activities on the *Bhagavad Gita* and the *Kumulipo.* This lack contributed to an inability to teach these texts well. I wondered, What challenges did other teachers of World Literature face? How did they define World Literature? What texts did they use and what were the criteria they used to make their curricular decisions? While my interest was in internationalizing curriculum and in having my students look outward rather than inward, what were other teachers' experiences of teaching World Literature?

CHAPTER 4. METHODOLOGY/METHOD

Introduction

In order to identify the obstacles to implementing a truly international World Literature curricula, this study gathers the experiences of eight high school teachers of World Literature. Offering a multiple case study of eight teachers of World Literature in the summer and fall of 2016, I draw from seven in-depth individual teacher interviews and a plenary focus group of most of the teacher participants and one additional teacher, not included in the individual interviews. Through these data gathering methods, I attempt to capture the complex subjective experiences of eight teachers.

Methods

Up to now, educational studies related to World Literature have relied largely upon classroom observations (Choo, 2013; Crocco, 2005; Dudley-Marling, 2003; Gaudelli, 2003; Kaomea, 2006). Based on these classroom observations, researchers have reported the clash of cultures that can sometimes take place when well-intentioned teachers attempt to bridge cultural differences, one of the stated purposes of World Literature. These studies have sometimes included student interviews (Gaudelli, 2003), but rarely have the studies investigated teacher views in depth.

My study presents a move away from the existing scholarship and aims to gather the perspectives of *teachers*, the final gatekeepers of classroom curricula, who offer important insights, not only into their students and school, but also into successful or unsuccessful implementation.

Data Collection Tools

In-depth teacher interviews provide an array of teacher perspectives from different kinds of schools. Through the focus group, teacher participants were provided a forum to share ideas and to respond to one another. Individual teacher interviews were supplemented with additional materials included textbooks, syllabi, interviews with colleagues, school websites, mission statements, and more; this supplemental data varied from teacher to teacher.

Participants

Participants were drawn from personal and professional contacts to represent a diversity of school missions and teacher gender, age, experience, and ethnicity. All participants in the study taught World Literature, either in a course explicitly called "World Literature" (four teachers), in a course that incorporated international literature (three teachers), or in a course teachers considered World Literature (one teacher). Teachers were also selected for their personal interest in or commitment to teaching World Literature or internationalizing their curriculum. Once identified, teachers were invited by email to be interviewed for the study. Following individual interviews, participants were invited to particulate in a group interview or focus group, which gave participants an opportunity to hear one another's ideas and share their own experiences.

The following chart shows a list of all teachers invited to the study. Teachers who participated, either in the individual interview or focus group, are indicated in bold. To ensure privacy, the names of both schools and participants have been changed. Monica Ka'imipono of Kamehameha Schools, however, requested that her name be made public.

The column indicating school missions attempts to articulate a mission or defining characteristic of the school. Schools described as "international" include schools with governance outside the U.S. Schools. International Baccalaureate schools refer to those schools following an International Baccalaureate curriculum, an internationally recognized diploma program used all over the world.

Table 1. Invited Participants

Invited	School Mission	Relationship to me	Response
Deedee	**Parochial**	**Professional contact**	**Yes**
Sapphire	**Parochial**	**Former colleague**	**Yes**
Ka'imi	**A Hawaiian school**	**Professional contact**	**Yes**
Veronica	**International Baccalaureate**	**Friend of a friend**	**Yes**
Miranda	**Retired**	**Former colleague**	**Yes**
Tom	**Buddhist/ international**	**Cold call**	**Yes**
--	Single sex	High school acquaintance	Yes
--	International Baccalaureate	Friend of a friend	No response
--	International	Cold call	No response
--	Central	Professional contact	Yes
Michael	**Central**	**Friend of a friend**	**Yes**
--	Union leader	Friend of a friend	No responses
--	Central	Professional contact	No response
--	Mililani	High school acquaintance	No response
--	Windward	Friend of a friend	No response
--	Waipahu	Friend of a friend	No response
--	Maui	Friend of a friend	No response
--	Molokai	Friend of a friend	No response
Peter	**Charter**	**Professional contact**	**Yes**
--	Online	Friend of a friend	No response

The following list provides descriptions of the types of relationships I had with the participants.

- Former colleague: Previously, I worked at the same school as the participant.
- Professional contact: I met the participant through an in-service, extra-curricular activity or other professional venue.
- High school acquaintance: I attended high school with the participant.
- Friend of a friend: Denotes one degree of separation. Oftentimes, the initial contact was a professional contact.
- Cold call: No previous relationship or known contact.

Table 1 makes clear that private school perspectives are represented more than public school perspectives. Although a significant effort was made to invite the participation of public school teachers, private school teachers accepted my invitations with greater frequency; even my "cold call" to a teacher at a small, international Buddhist school resulted in one new participant. Why was this? Having taught at a private school, I may have had more in common with teachers in private schools. Indeed, two former colleagues were invited to participate, while I invited no former colleagues in the public schools. Anecdotally, it is also possible that public school teachers may have been disinclined to participate due to study fatigue or an over-abundance of studies in public school at this time. Whatever the reason, it should be noted that a significant effort was made to include public school teachers. In an effort to enlist public school participants, I contacted ten professional acquaintances, one high school acquaintance, a friend of fellow a graduate student, and three professional contacts of a family member. In one case, I even contacted a union leader who responded to me personally but may not have

distributed my email invitation to his colleagues. Out of all of these efforts, however, there were only two individuals who expressed an interest in participating in the study. These two worked at the same public school. In the end, only one of them fulfilled the criteria to be a participant in the study.

In total, nine private school teachers and seven public school teachers were personally invited to participate in the study. Six of the private school teachers responded and accepted; one private teacher did not qualify. In contrast, only one public school teacher accepted and was qualified for inclusion in the study. Additionally, two charter school teachers were invited; one participated. The schools represented in the study included:

- one International Baccalaureate school,
- three private, parochial schools,
- one Buddhist school with sister schools in Japan,
- one public school that serves a military population,
- one university laboratory charter school, and
- one private school Hawaiian students.

The study includes both male and female perspectives with three male and six female perspectives, reflecting the over-representation of women in teaching at this time. The study includes the perspectives of various ethnic groups including Caucasian (three), Asian (two), Hawaiian (one), and Asian/Caucasian mix (two). The group also reflects a mix of teaching experience levels with two teachers who self-identified as "newer" teachers with four years teaching experience and three veteran teachers with 29-34 years of teaching experience each. Although these teachers did not self-identify as "veteran"

teachers, during their interviews, they poked fun at how long they had been teaching and during their interviews. These teachers described the great changes they had observed over time. Veteran teachers tended to have the most well developed teaching philosophies. In the case of Ka‘imi and Peter, their individual interviews told, not only of individual teacher experiences, but of a transformation of a department and school over a generation. The following table provides a demographic breakdown of the study participants.

Table 2: Participant Gender, Ethnicity, and Teaching Experience

Invited	Gender	Ethnicity (Self-identified)	Years Teaching
Tom	M	Caucasian/Japanese	4
Michael	M	Caucasian/Japanese	4
Sapphire	F	Filipino	8
Veronica	F	Caucasian	10
Deedee	F	Chinese	13
Peter	M	Irish/German	29
Ka‘imi	F	Hawaiian/Russian	32
Miranda	F	Caucasian	24

Because this study is interested in gathering teacher perspectives on their practice, all participants were given the opportunity to provide feedback on their chapter. Three participants—Veronica, Ka‘imi, and Miranda—responded with corrections and concerns, which are reflected in the final draft.

Setting

All teacher interviews took place in Honolulu, the main city known for its geographical isolation, multicultural demographic, and unique culture. As described in Chapter One, Hawai‘i's strong regional identity and diverse demographic make it an

interesting locale to study internationalizing curriculum. So international is Hawaiʻi, in fact, many individuals continue to question whether Hawaiʻi is really a part of the United States, a view vocalized by two teacher participants in this study. If Hawaiʻi's schools host one of the highest population of immigrants in the United States, if Hawaiʻi is so demographically diverse, if Hawaiʻi is indeed a link between the East and West, wouldn't its school curricula reflect this cosmopolitanism? If there were one state in the union with an international curriculum, many might think that Hawaiʻi would be that state.

Hawaiʻi's distinct regional identity also makes it an interesting context to study the relationship between students' local and universal allegiances. If cosmopolitanism on the ground means balancing local identities with national and international identities, what does that mean in Hawaiʻi where students' local identities will often come into conflict with both national literary and international literary traditions? Did reading international texts trigger a deeper understanding of their local identities? Did contrasting the two identities and loyalties against one another encourage a critical attitude toward both?

As previously mentioned, individual school settings provide an important secondary setting that defined and sometimes drove school curricula. School settings in this study included: two Christian schools, a Buddhist/international school, an International Baccalaureate school, a public school, a charter school, and a private school for Hawaiian students. Did these settings contribute to making the curricula more or less international? What were the common experiences shared by these schools?

Data Sources

Data were gathered through semi-structured interviews and a focus group.

Individual Interviews

Participants.

The main form of data presented in this study are the individual teacher interviews. The teachers selected for inclusion in the study not only teach a course called World Literature or which they considered World Literature, most teach at schools with a stated interest in international curriculum or cosmopolitan purpose. These included Miranda, a former supervisor; Deedee, who taught at a small, Christian, parochial school; Tom, who taught at a Buddhist school with sister schools in Japan; Veronica, who taught at an International Baccalaureate school; Michael, who taught at a public school with a heavy military population; Peter, who taught at a charter school that had endeavored for thirty years to internationalize its English curriculum; and finally Ka‘imi, who taught at Kamehameha, a school dedicated to teaching Hawaiians exclusively. Each with distinct purposes and demographics, the schools provided a maximum variable sampling of teachers at different kinds of schools.

Procedures.

Seven face-to-face, one-on-one teacher interviews were conducted in the study. These interviews lasted anywhere from an hour and a half (for the newer teachers) to three hours (for the veteran teachers). Individual interviews were recorded using an iPad, which captured both the audio and visual components of the interview. However, participants’ body language and intonation were not interpreted as part of this study. While some body language has been recorded in the notes in the form of bracketed

parentheses, for the most part, body language and voice intonation did not emerge as a factor in the findings. Following individual interviews, interviews were transcribed by me.

These individual interviews were semi-structured. That is, each began with the same 19 questions, but in the back and forth of the interview process I followed up with questions that pertained to the individual teacher's specific concerns. Further, all of the individual interviews were followed up with clarifying questions, which teachers answered by email, over the phone, or in person.

The individual interviews were approached by me with the philosophy that interviews are a "social encounter," not simply a site for information exchange (Cohen, Manion, & Morrison, 2011, p. 414). Due to the lack of agreement over what counts as "World Literature" and the complexity of challenges involved in teaching World Literature, this study would have been difficult to accomplish with a survey or questionnaire. Because the interview allows for greater depth of exploration, the interview format allowed me to unearth teachers' stories with follow-up questions. How did teachers define World Literature? What did they believe was the purpose of the course? How did the course align with the mission of their school or with education in general? A survey could not have captured the breadth or depth of possible responses. Similarly, teachers would have been less inclined to share their challenges in a survey or questionnaire than in a face-to-face encounter with a fellow teacher.

Interviews have been critiqued for being prone to subjectivity and bias. Whereas respondents tend to be more honest in questionnaires because they are anonymous, interviewees have a tendency to give socially desirable responses, an inclination that

should be mitigated (Cohen, Manion, & Morrison, 2011). In order to reduce my interviewees' desire to provide only socially desirable answers, I began my interview with a statement of the study's purpose, which is to investigate the teacher's goals and challenges in teaching a course on World Literature. By making this research goal transparent, teachers were freed to discuss their challenges, not only their successes. For the most part, teachers in this study did discuss the challenges they faced, including limitations in their knowledge, frustration with students, and lessons that failed.

The first part of the interview concluded with a question posed to the teacher regarding a particular unit the teacher had difficulty with. All the questions are intended to open up discussion, not just to outline best practices. Questions gave space to difficulties encountered in order to identify their causes and investigate corrective measures. The interview questions, in other words, encouraged participants to move away from socially acceptable answers and provided a safe space for teachers to reflect on and wrangle with the challenges encountered in their World Literature classroom.

Ethical Considerations.

Risks to participating teachers may have included critique to the individual teacher or schools from myself and others reading the study. This risk, as much as possible, was mitigated through confidentiality. All names in this study have been changed, with the exception of one teacher, Ka'imi, who requested that her name and the name of her school be included in the study. Giving anonymity to individual participants in interviews is often difficult, however, (Cohen, Manion, & Morrison, 2011), particularly when the study includes in-depth school and teacher profiles. The in-depth school and participant profiles included here, combined with a description of my

relationship to the interviewees, may sometimes reveal the identity of the participants for those who know the participant personally. As much as possible, descriptions have been generalized to avoid possible identification of the school and teacher. Furthermore, participants were protected from critique, because the study itself aimed less to find fault than to characterize the mechanisms, the criteria, and processes by which curricular decisions are made.

Data Sources.

The main data source of the individual interview were the one to three hour interviews provided by the individual teachers.

Interview questions of these semi-structured interviews were designed to get the conversation started. The first set of questions (Getting to Know the Teacher) asked the participant about his or her journey as a teacher and about life experiences that may inform their understanding and views of World Literature. The second set of questions (Teaching World Literature) asked teachers about how they teach World Literature. The final set of questions (School Level Questions) asked about the school or department. As described above, these questions served as a jumping off point to other questions. The questions below provide the structured portion of the interview.

Interview questions:

Getting to Know the Teacher

1. How long have you been a teacher?
2. Have you lived abroad? Tell me about your experience living abroad. What is your experience with international cultures?

3. How do you select texts to read as an English teacher? What are the criteria you use to determine what to use in your classroom?
4. How long have you taught World Literature?

   Teaching World Literature

5. How do you prepare to teach your course or a particular text?
6. What do you believe is the purpose of a course in World Literature?
7. What are your goals as a teacher in teaching World Literature?
8. What are the goals of your department and school in offering a World Literature course?
9. What texts are currently included in your World Literature course? What are the themes covered? And why? What strategies do you use in teaching World Literature? That is, how do you teach it?
10. How well grounded are you in the texts that you teach?
11. What are the successes you have experienced in teaching World Literature?
12. What does your dream World Literature course look like?
13. What are the challenges you have encountered with teaching World Literature?
14. Can you identify one or two World Literature texts you have used and had difficulty with? Why do you think you encountered difficulty teaching this text?

   School Level Questions

15. How long has the school had a course in World Literature?
16. What is the school's mission with this course? Why was the World Literature course implemented?
17. What are the reasons for choosing certain texts over another?

18. What challenges has the school encountered with this course?
19. Are there any state mandates, which limit text selections in this course?

Although questions sometimes overlapped, variations of the same question allowed teachers to answer the same question from a different point of view or with a different example. Mid-career and veteran teachers tended to have no problem answering similar questions again in a different context while newer teachers sometimes viewed such questions as repetitive.

While the study does not include formal document or artifact analyses, data from the individual interviews were triangulated against course syllabi, school mission statements, standards, textbooks, colleagues' statements, and school demographic information. These primary documents helped to confirm teachers' statements and are included in the References section.

In case of disagreement over interpretation of data, as part of the data collection and analysis process, all participants were given the opportunity to provide feedback on early drafts of their chapter. Participants' feedback on their chapters are reflected in this study.

Teachers' subjective views were also compared with other data sources including their school mission statement, colleagues, textbooks, course syllabi, and more. The list of additional data sources for each teacher are listed below.

Table 3. Additional Data Sources

School Type	Mission statement	Colleagues	Textbook	Syllabus	Standards	Demographic information
Retired	X	X	X			
Parochial	X					
Buddhist	X			X		
IB	X	X			X	
Public	X	X	X		X	X
Charter	X	X	X	X		
Hawaiian	X			X	X	

***Data Analysis*.**

Following a grounded theory approach to data analysis which encourages data to "give rise to the theory" (Glaser & Strauss, 1967), interviews were transcribed and coded per the following categories.

- Definition of World Literature (Questions #6, #9, #12, #14, #16)
- Purpose of World Literature (Questions #6, #7, #8, #16)
- Purpose of High School English (Questions #6, #7, #8, #16)
- Criteria for Text Selections (Questions #3, #9, #17, #19)

While these codes roughly coincided with specific questions, teacher discussion of the purpose or criteria emerged throughout interviews; coding helped to identify teachers' responses to these specific issues. Unlike axial coding which seeks to make links between categories (Glaser & Strauss, 1967), these open codes intended to delineate and separate teachers' definitions, purposes, and criteria, which were intimately related but sometimes became blurred.

Teacher criteria for their text selections in particular unearthed rich responses that spoke to teachers' and schools' values. Discussion on teachers' criteria also spoke to this

study's primary research question: What are the obstacles to internationalizing curriculum? While teacher perceptions of their and their school's curricula were institutional facts based on subjective realities, they nevertheless reflected socially agreed upon realities (Howe, 1998) which impacted real curriculum—in their classrooms, in their department, and in their school systems, sometimes over decades.

As a result, the codes for teacher criteria for text selections are highlighted throughout this study. While teachers' criteria for texts sometimes coincided with what they perceived to be the purpose of World Literature and High School English in general, these criteria also sometimes diverged from previous statements indicating a tension between teachers' goals and practice. While individual teachers differed greatly on their criteria for text selections, ten criteria emerged consistently throughout. These were ideas that emerged in more than one interview and sometimes in almost all interviews. In no particular order, these codes included:

- Classics/Canon
- Accountability
- Engagement: Culture and place
- Engagement: Accessibility or challenge
- Teacher preference, knowledge or training
- Themes
- Skills: Reading and writing
- Global citizenship
- Trends

- Money

These teacher criteria are highlighted throughout individual teacher chapters. A summary of the incidence of these codes are included in the Conclusion.

In the focus group, these codes were then presented to participants as a way to spur further discussion on teacher criteria for World Literature selections. While teachers did not reach a consensus on their criteria for text selections, the focus group spurred discussion on the connections between the various criteria, connections which teachers did agree upon. These findings are included in Chapter 6.

As a precaution to ensure that teachers' views were reflected accurately, all teachers were given the opportunity to member check a preliminary draft of their chapter summaries and analyses. These chapters included a breakdown of all coding. Teachers' responses to their chapter summaries are reflected in this study.

Focus Group

Procedures.

For the final interview, teachers met at a classroom at this university's College of Education to participate in a Saturday morning focus group. The focus group served as an opportunity for teachers to meet one another, share their understandings and goals for World Literature, and provide a generative forum for teacher participants to learn and network. Like the individual interviews, this focus group interview was videorecorded and transcribed.

I presented teachers with the codes of this study that emerged in the data analysis of the individual interviews. These codes included the ten criteria teachers said they used

when selecting texts for their World Literature classes. Teachers were then asked to work together to put these in order. While the exercise helped to determine the relative ranking of the various criteria, the activity also succeeded in getting teachers to talk to one another. The findings of their discussion are included in the last chapter. Other questions in the focus group asked teachers to reflect on buzzwords (such as "relatability" and "text complexity") that emerged in the interviews. Finally, I posed to the focus group this study's research questions:

- What do you see as the obstacles to internationalizing the American curriculum?
- Do you think internationalizing curricula should be a priority?

In short, the focus group provided a place for teachers to meet one another and cogitate on big-picture follow-up questions to the individual interviews.

Data Collection Tools.

Like the individual interviews, the focus group was recorded on an I-pad.

Participants.

Five out of the seven teachers are included in this study elected to participate in the focus group. In addition, one teacher Sapphire, whose interview was not included in the individual interviews due to technical difficulties, participated in the focus group.

Data Analysis.

Unlike the individual interviews, which were coded, the analysis of the focus group includes teachers' answers to the six questions posed. These six questions appear in the focus group chapter.

***Ethical Considerations*.**

The focus group interview introduced new ethical considerations. Whereas in individual interviews, teachers had the luxury of privacy, by participating in the group interview, teachers introduced themselves and their schools to the other members of the study. Participating teachers were reminded of the risks associated with loss of privacy in their consent form, and some teachers elected not to participate. A copy of the consent form is included in Appendix B.

An Interpretivist Multiple Case Study

In order to understand the mechanisms by which World Literature curricula is designed and implemented, this study used a qualitative research methodology to analyze multiple case studies. This qualitative approach provided the best way to understand teacher perspectives, because qualitative study is undergirded by the belief that "understanding of individuals' interpretations of the world around them has to come from the inside" (Cohen & Manion, 2011, p. 15). Qualitative studies are informed by an understanding that events and individuals are unique, that the social world should be studied in its natural state and examined through the eyes of participants; if people define their situations as real, then those situations are real in their consequences (Cohen & Manion, 2011). Because each school and teacher is unique and informed by unique world views, life experiences, and teaching philosophies, and because these views in turn shape school curricula, this study took a qualitative, interpretive approach which provided the richest method of understanding the complexities of curriculum-making decisions.

Interpretivism

Interested in individual receptions to texts, I used an interpretive framework, a qualitative approach that requires making sense of the data in terms of participants' specific understandings (Cohen & Manion, 2011; Erickson, 1986). Interested in the worldviews of teachers, I drew upon an interpretive approach to analyze teachers' comments.

As a qualitative methodology, interpretivism does not claim to present objective truth. Rather, an interpretive approach is interested in understanding individuals' subjectivities and participants' understandings of truth and can include case studies, ethnographies, grounded theory, and phenomenological studies (Burnett & Lingam, 2012). Sometimes overlapping with constructivism (Howe, 1998), which maintains that our understandings are socially constructed, interpretivism diverges from constructivism in that it seeks to understand individual participants rather than group understandings; interpretivism attempts to identify microcultures (Erickson, 1986). In seeking to understand individual participants' understandings, "The task of interpretative research . . . is to discover the specific ways in which local and nonlocal forms of social organization and culture relate to the activities of specific persons in making choices and conducting social action together," Erickson maintains (1986, p. 129). The overlapping cultures being investigated in this study included the United States, Hawai‘i, the schools, and finally, each teacher's personal subculture(s). By understanding individuals' understandings of World Literature and the challenges they say they faced in implementing curriculum, the study can begin to understand teachers' experiences of internationalizing curriculum.

Although interpretivists reject the positivist worldview in which there is one reality or truth, interpretivists nevertheless acknowledge the existence of some shared truths. The reality of automobile technology, for example, constitutes a “brute fact,” while money, a part of our reality based on social understandings of national currencies, constitutes an “institutional fact,” real only because people believe it to be real. In the same way, gender and other normative roles constitute “institutional facts” (Howe, p. 13) and can be considered real in individuals’ minds and hearts. With this premise, normative understandings of World Literature can be described, understood, and articulated in my study.

The subjectivity inherent in an interpretivist approach does not preclude the possibility of gathering accurate data. Daniel and Onwuegbuzie 2002) points out that trustworthiness and dependability can be established when using an interpretive framework through triangulation. Intra-rater consistency, that is, consistency within the same rater over time, and inter-rater consistency, consistency over two or more raters, otherwise known as triangulation, can help to establish dependability. The reliability of my interpretive data, on the other hand, will depend on how well I record the data and on the thickness of my description (Daniel & Onwuegbuzie, 2002). Although an interpretive framework acknowledges the possibility of numerous viewpoints and understandings of reality, it does not preclude the existence of normative understandings, whose veracity can be checked with triangulation. In this particular study, the veracity of individual understandings has been triangulated against the views of other teachers and against primary source material, including the aforementioned textbooks, standards, school mission statements, and syllabi.

Although Rabinow and Sullivan pointed out the "interpretive turn" in social science as early as 1979 (Howe, 1998, p. 13) and Howe's essay pointed out the debate occurring among interpretivists in education in the late 1990s, an ERIC search on "interpretivism" in 2015 resulted in only 54 studies. This points out the lack of popularity of interpretivism in educational studies today. It is possible that an interpretive approach may be subsumed under "constructivism," which elicited 7,473 results in a similar ERIC search.

Popularity or lack of popularity aside, an interpretivist perspective provides a useful approach to understanding students' unique, culturally-based, and personal understandings of World Literature in practice.

Case Study

This study presents several exploratory case studies of teachers. Through the example of a teacher at a university charter school, I offer a startling example of a teacher and a department that strove for decades to internationalize their curriculum. Through the example of a department chair at Kamehameha Schools, I offer a case study of a teacher and a school grappling to find themselves in World Literature. I offer the case of two teachers at Christian parochial schools; one teacher at a Buddhist school with sister schools in Japanese; one teacher at an International Baccalaureate school; a public school teacher with a high percentage of military families; a charter school; and a Hawaiian school. These individual case studies offer insights into the very different definitions of World Literature that emerge and the way that similar challenges surfaced even in very different contexts.

A major step in designing and conducting a single case study is defining the unit of analysis (Yin, 2003). In this study, the teacher is that unit. Although at times, I indicate the case by school purpose or type, I use these denotations to indicate the teachers at those schools. Although the schools are not in fact the unit of analysis, they provide the easiest short-hand to understanding the context in which each teacher operated. In some instances, particularly with veteran teachers, individual teachers, cases bled out to the department and the school. Sharing the stories of schools and departments as part of the individuals' stories highlights the enormity of the challenges encountered. The case of the International Baccalaureate school, for example, includes a story of a school-wide study on global education. The case of the Hawaiian school tells of the school's thirty-year transformation, in which the World Literature curriculum was integral. The case of Hanalei Charter School tells of a thirty-year odyssey of a department that sought to internationalize their curricula. While these larger stories have been shared and triangulated against the statements of colleagues and school standards, the unit of analysis remains the individual teacher, who ultimately expressed his or her views on the definition of World Literature and on challenges and successes in his or her class.

Although Yin argues that case studies should "randomly [select participants] from qualified candidate[s]" (2003, p. 78), in this study, teachers have been selected to represent a diversity of school purposes and teacher genders, ethnicities, and teaching experiences. By capturing these diverse school types and teacher experiences, this study intends to maximize the types of stories and challenges captured. It also offers a variety of illustrative cases.

CHAPTER 5. FINDINGS

My Supervisor's Story

Introduction

Five years into retirement after 35 years teaching in California, Alabama, North Dakota, Alaska, Louisiana, Virginia, and Hawai'i, and Guam, my former supervisor Miranda possessed a rich history teaching since the 1960s. I invited her to the study with the belief that her perspective would capture diverse views across both place and time.

Our History.

I taught in Miranda's English department for six years, the first two in her classroom. As a result of our close contact, I inherited some of her reading lists and used some of her curriculum. Together, Miranda and I navigated both the ever-growing responsibilities and expectations placed on us by our administration and the increasingly adversarial relationship she noted between parents and teachers. We weathered ballooning classroom sizes, last-minute changes in teaching assignments, and temperamental personalities from every direction. She had been an important figure in my growth as a teacher.

As a result of our relationship, our interview ended up having more personal resonance than any of the other interviews in this study. The interview revisited the old reading lists, lessons, and textbooks of World Literature that had originally gotten me questioning the purpose and definition of World Literature in the first place. My interview with Miranda unearthed the background on the World Literature curriculum I inherited back in 2004, the one that had originally inspired this study.

Additional data sources in this case included two textbooks: the *Elements of Literature* World Literature textbook, published by Holt-Rinehart (Beers, 2000), and *World Literature: An Anthology of Poetry and Drama*, edited by Donna Rosenberg and published by McGraw Hill (2003). Both texts are referenced in the interview.

Saint Margaret.

Saint Margaret, the school where Miranda taught World Literature, is a mid-size institution serving grades K–12. According to a brochure commemorating its 100th anniversary, the school's mission, since its founding in 1909, has been to inculcate girls according to a Catholic worldview. Morning prayers, monthly masses, annual class retreats, campus faith groups, and four years of coursework on religion all help to fulfill this mission.

Despite this Catholic philosophy, however, the school attracted many non-religious students and the faculty featured mostly secular lay teachers. Based on demographic information provided to teachers during my time there (2004–2012), the school's population was about 50% Catholic and 50% Filipino, oftentimes one in the same, but not necessarily. Ten percent came from military families, usually from the mainland United States. Another 10% were English Language Learners (ELL), mostly from East Asia. The racial demographic of the school could be described as reflecting the ethnic makeup of Hawai‘i, which has a large percentage of ethnically Asian individuals, oftentimes of mixed racial descent.

Having taught there since 1986, Miranda served as the English Department chair. At the school for 23-and-a-half years, she taught high school World Literature for 10–12 years.

Definitions of World Literature.

For Miranda, World Literature included: (a) international works, including Greco-Roman texts, (b) Non-British and non-American literature, and (c) culturally-relevant, place-based texts, including literature from Asia and the Pacific, of which Hawai‘i is a part.

Purpose of World Literature.

For Miranda, the purpose of World Literature was two-fold: a grounding in the classics and intercultural understanding. This lesson was particularly important in the isolated context of Hawai‘i, she said.

> I think especially here the kids need to learn what's going on. You're part of the global community no matter what people think. You need to know what's going on especially now. The world has become small with communications . . . . [Global citizenship is] probably more important than it used to be. You have a connection to the world. I think in Hawai‘i, the kids don't—most of them don't—travel. Their idea of the mainland is Las Vegas or Disneyland. They don't know anything else.

Despite the ethnic diversity of the students, Miranda felt that the island's isolation contributed to an insularity, which, she believed, World Literature had the potential to address.

Purpose of High School English.

For Miranda, the purpose of her English class was to enrich students' reading and improve their writing.

Discussion

Criteria for Text Selections.

The criteria for determining text selections were: (a) engagement, and (b) coverage of the "classics," both of which were greatly influenced by, (c) accountability measures. In Miranda's case, the accountability measure came about as a result of the aforementioned accreditation committee recommendation that influenced the department's curricular considerations for decades to come.

Table 4 shows what criteria Miranda determined were most valuable in creating a World Literature curriculum.

Table 4. Miranda's Criteria for Text Selections

Canon	√
Accountability	√
Tests	
Engagement: Place	√
Engagement: Accessibility/Challenge	√
Teacher Preferences/Knowledge/Training	√
Themes	
Skills (Reading/Writing)	√
Global	
Trends	
Choice	
$/Availability	

Engagement.

Like many of the teachers in this study, Miranda prioritized student engagement above all else. "If I try something and they don't like it—if they can't relate to it, [I] don't

do it again," Miranda said. "Or, if it's something that they like, [I'll] keep it." Miranda's curricular decisions were driven largely by whether the texts engaged students.

The Canon.

The importance of teaching canonical works, another important factor in text selections, was mentioned at least five times throughout this interview. Miranda's interest in arming students with a basic understanding of the "contemporary classic world" was related to her interest in balancing the "classical" with the "modern."

Accountability.

A final, powerful criterion lies in accountability measures, according to Miranda. These measures emerged in the form of Western Association of Schools and Colleges (WASC) accreditation recommendations. Sometime during Miranda's first decade at the school—after the school had transitioned to the year-long survey courses—one particular accreditation committee member commented on the school's need to incorporate more literature from Asia and the Pacific; particularly, the committee member felt the school should include more literature from Hawaiʻi.

Seeing that the ethnic makeup of the student body contrasted with the Eurocentric curriculum, the accreditation committee sent a strong message to the school and department head, at the time Miranda, and the school made a concerted effort to include more diverse literature from Hawaiʻi and all over the world. After a thorough search of various World Literature texts, Miranda replaced the Harcourt World Literature text, used in Grade 10, with Rosenberg's, *World Literature: An Anthology of Poetry and Drama*, which includes a diverse assortment of texts from all over the world. "The next time we had the accreditation, they were really impressed. They liked that," Miranda said.

Challenges.

As is the case for other teachers, for Miranda, the greatest challenge in teaching World Literature did not have to do with intercultural understanding, as suggested elsewhere (Bingen, 2002; Crocco, 2005; Dudley-Marling, 2003; Loh, 2009; Sung & Meyer, 2011). Miranda's greatest challenge in teaching World Literature had to do with accessibility and student motivation. A secondary challenge arose in insufficient teacher knowledge and training, and a concomitant lack of communication between teachers, so that knowledge, even when it was there, was sometimes not shared.

Student Motivation.

Miranda's primary challenge in teaching World Literature, she said, was the same as the challenge of teaching any English class, indeed, of teaching a class of any subject. In other words, the challenges of teaching World Literature, in Miranda's experience, were not unique to the course. They were intimately related to the issues of engagement and motivation that face all teachers in any class. The main challenge in teaching World Literature was in avoiding "material too difficult for them [the students] to understand, or they'd say it was 'boring,'" Miranda said. The issue of student motivation and engagement, not intercultural understanding, she said, had proven to be the major roadblock in teaching World Literature.

Teacher Knowledge.

Limited teacher knowledge, another well-documented obstacle in teaching World Literature (Damrosch, 2003; Qualifications and Curriculum Authority, 2006; Shankar, 2014), did present a significant challenge for Miranda. Steeped largely in the British canon, Miranda's original course reading list tended to gravitate toward those canonical

texts she knew. Though she pursued the expansion of her department's World Literature curriculum for at least a decade, Miranda said, the limited time she had as a teacher impacted her ability to learn about other literary traditions. Whether true or based on perceptions, the theme of limited time came up again in other teacher interviews.

A Dearth of Texts.

Lack of teacher knowledge was compounded by a lack or perceived lack of good texts. Motivated to learn, however, Miranda said she scoured libraries and bookstores to find good books on "World Literature." She ordered free sample texts and, from those, chose her favorite, a collection by Donna Rosenberg recently published at the time. It had been recommended to her by a publishing representative, a retired teacher. Just beginning to expand the curriculum, Miranda relied upon educational publishing contacts like this one for advice. "I really didn't have much knowledge myself," Miranda said.

Limitations of Teacher In-Services.

As the interest in the local literature of Hawai'i surged after the 1990s, with the widespread commercial popularity of authors such as Lois-Ann Yamanaka, schools began offering teacher in-services on literature of Hawai'i. However, these too proved limited in their effectiveness. "I can remember going to workshops at Kamehameha—one on local literature. And there wasn't a whole lot," Miranda said. "Once I got the list, I started pulling some stuff [materials]. Mostly, I would say I did poetry. Short stuff [pieces], not novels." Rather than transforming the curriculum, these teacher in-services failed to inspire Miranda to significantly change her curriculum. "I really didn't do a whole lot with the local," she admitted. Even when motivated to learn and to implement

the local literature of Hawai‘i, the one-day teacher in-services did not inspire Miranda to significantly change her curriculum in any meaningful way.

In contrast, the annual week long summer Advanced Placement workshops she attended over the years did help to shape and transform the school's curriculum, including its World Literature curriculum. Through the AP workshops, department members were introduced to strategies to teach *Things Fall Apart*, a book that was incorporated into the World Literature curriculum before I arrived at Miranda's school; Franz Kafka's *The Metamorphosis;* and Joseph Conrad's *Heart of Darkness*, excerpts of which I incorporated into my World Literature course.

These two contrasting experiences of in-services point out the limitations of teacher in-services in filling in gaps in teacher knowledge. While immersive, high-quality in-services, such as the long-standing AP workshops, did manage to significantly transform classroom practices, sporadic, one-day workshops proved limited in their effectiveness to transform teaching practices.

Successes.

According to Miranda, the most successful curricula of the department's World Literature program over the years were in a unit on the Holocaust (for Grades 8, 9, and 10) and another on Greek mythology, which included a reading of Edith Hamilton's abridged version of *The Odyssey* and *The Iliad,* along with several shorter tales. The accessible, compelling nature of the content in Wiesel's *Night* and of the Holocaust drew students in to their stories. And the fantastic characters of Greek mythology captivated students' imaginations.

Accessible, Relatable Texts.

When asked why students in Hawaiʻi would find Wiesel's Holocaust text so compelling, Miranda responded that the quality of the text facilitated this. *Night* "was an easy read. It was well put together. It was well written. I think that's the key," she said. Despite the fact that the students in Hawaiʻi were far removed from Weimar Germany and had little understanding of anti-Semitism, the students, Miranda said, "could relate . . . . Even though you're not the same nationality, you can still relate to people." As a successful lesson in World Literature, the text's dramatic and compelling stories successfully transported students to another world, one that engaged and enriched their world.

Connecting to Students' Lives.

In some versions of the Holocaust unit, the reading of *Night* was followed up with an oral history project, in which students had to interview a grandparent (who had probably lived through WWII). If a grandparent was not available in the student's life, they were put in contact with a WWII veteran to interview. For many of the students, "This was the first time they had a meaningful conversation with a grandparent," Miranda noted. The lesson forced students to connect the text to their lives in Hawaiʻi.

The mythology unit proved to be the other popular unit. In this unit, students drew upon the characters and narratives to "modernize mythologies." Students wrote letters from the points of view of Pyramus and Thisbe, Venus and Eros, and the many other lovers featured in Hamilton's *Mythology: Timeless Tales of Gods and Heroes*. Students drew their own artistic renderings of the characters and scenes as they envisioned them. Students rewrote the stories into plays. "Anything they could personally get involved in

and use their creativity," Miranda said. "[We] use[d] the literature kind of as a jumping-off place." Once again, even though the tales of lovers from ancient Greece were not at all related to their world in multicultural Hawaiʻi, the fantastical tales hit on age-old themes of love, longing, and regret.

High-quality, Multimodal Resources.

A multitude of high-quality, educational resources available on both the Holocaust and on Greek mythology made these units somewhat straightforward to teach. The number of excellent movies on the Holocaust, for example, lent themselves to a stand-alone unit. Similarly, it was not difficult to find material, both fictional and documentary, on Greek mythology. These resources, which included summaries, timelines, video resources, and ideas for the classroom, helped facilitated not only the teaching but also the learning of this material for the teacher. Miranda and I may not have known about Pyramus and Thisbe or about Terezin prior to teaching these units, but we, and all the other teachers who taught these units at the school over the years, knew them well by the end of the course. Given an abundance of high-quality teacher resources, teachers were able to learn along with the students.

These lessons on the Holocaust and on Greek mythology underscore the notion that intercultural understanding did not seem to be the main issue in teaching World Literature. Given well-written, compelling stories, good translations, adequate teacher knowledge, a variety of quality multi-modal resources, and classroom activities that allowed students to make connections to their lives, these lessons engaged generations of students regardless of gulfs in time and place.

Conclusion

Miranda's experiences illustrate the challenges of a veteran teacher who, trained in a traditional paradigm, found she lacked the experience to teach new texts. As the school's priorities changed from teaching the traditional Western canon to teaching more culturally relevant texts, Miranda found herself at a loss for knowledge and materials. As the department chair of her school, and having received a recommendation by an accreditation committee to make these curricular changes, Miranda was highly motivated to broaden the scope of her World Literature classes. She spent many hours and summer vacations researching "World Literature," in which she intended to include the literature of Asia and the Pacific, including Hawaiʻi. She attempted to teach local texts, such as *Wild Meat and the Bully Burgers*, along with her colleague, me. Even so, decades after, she wished she had had more time for additional study to broaden her curriculum.

Her example suggests that the obstacles to implementing a new curriculum did not only have to do with a lack of teacher of knowledge. The implementation was exacerbated by:

- A dearth of high-quality, multi-modal educational resources. Whereas a wealth of high-quality material on the Holocaust and Greek mythology was easy to find and begging to be used, finding texts and resources on "World Literature" proved difficult. This problem may be related to market issues (Damrosch, 2003) and the power differentials between the countries that contribute to these market issues (Cooppan, 2009; Delgado & Stefancic, 2012; Needham, 2009; Nikola-Lisa, 2003; Thomas, 2007; Todd, 2009).

- Irregular, one-day teacher in-services, which did not properly steep teachers in the new content and pedagogical strategies. A few hours on a given weekend dedicated to local literature did not equal the immersive experience of an undergraduate experience or an annual week-long workshop, such as the popular Advanced Placement workshops Miranda attended every year.

Cosmopolitanism on the Ground.

Miranda *was* concerned about the cosmopolitanism of her students. She worried that her students in Hawai‘i knew nothing about the world beyond Hawai‘i, Disneyland, and Las Vegas, the places students from Hawai‘i tended to visit. She wanted her students to look outward beyond their island home. Based on Miranda’s experience, no conflict emerged between students’ local understandings and the worldviews presented in the texts, a central tension at debate over cosmopolitanism (Appiah, 2005; Appiah, 2006; Appiah, 2008; Calhoun, 2002; Diogenes as cited in Nussbaum, 1994; Donald, 2007; Hansen, 2009; Hansen, 2010a; Hansen, 2010b; Hansen, 2011; Parekh, 2003; Peterson, 2012; Todd, 2009). In her case, the provenance of the story did not matter as much as the compelling nature of the texts. The dramatic tales of Greco-Roman mythology captured students’ interest. The Holocaust—with the enormous scale of its atrocities—similarly engaged students; it did not matter that there would have been few Jewish-American students in Miranda’s class in Hawai‘i. Miranda achieved what Wahlstrom (2014) identified as translations of perspectives—students were introduced to different worldviews seamlessly with little conflict over cultural differences. Miranda negotiated the cultural gulfs between the pre-Christian, Greco-Roman culture and the students in her class through engaging multi-modal activities including creative drawings, parent and

grandparent interviews, writings, and dramatizations. In other words, Miranda worked to make this curriculum relevant for students by connecting it to interests appropriate for adolescents. The success of these lessons was buoyed by her knowledge and the wealth of high quality educational materials and translations.

Miranda nevertheless had difficulty broadening her curriculum beyond the European centric curriculum with which she was familiar, reflecting a limitation in her ability to engender cosmopolitan perspectives. The centrality of Western civilization curriculum in her department, a vestige of the explicit attempts to link American curriculum to Europe in World Literature (Lawall, 2009; Nandi, 2013; Pizer, 2006), reified a colonial curriculum and inculcated her students in Hawaiʻi to a European outlook. This observation confirms Mignolo's point that cosmopolitanism is too often linked to coloniality (as cited in Todd, 2009). That is, in attempting to broaden students' horizons, curriculum often features the history, literature, and culture of the dominant nation or culture, further perpetuating the centrality of that curriculum and culture. The limitations of Miranda's Western, colonial curriculum were observed by a member of an accreditation team who suggested that the department include more texts from Asia and the Pacific, a suggestion which Miranda made a concerted effort to address but which was eventually abandoned due to limitations in teacher knowledge, and a dearth of texts, educational resources, and professional development opportunities that were effective.

Encouraging Empathy Near and Far: World Literature at a Small, Parochial School

Introduction

In contrast to the school Miranda worked at, where multiple teachers sometimes had to come to a consensus on their curriculum, Deedee, a teacher at a smaller school, enjoyed relative freedom to develop and implement curriculum as she saw fit. Deedee welcomed her freedom; however, her freedom also came with added responsibility and stress.

Because her faith was an important part of Deedee's life and teaching, teaching World Literature for Deedee went beyond introducing students to texts from other cultures and traditions. For Deedee, World Literature was an opportunity to teach tolerance and empathy for those less fortunate, implicit in the school's mission to create Christ-like individuals.

Additional data sources in this case included the school website from which the school mission and ESLRs (Expected School-wide Learning Results) are taken.

Saint Anne's School.

With a total enrollment of about 300 students from preschool to high school, St. Anne's is a small school, serving about a dozen students per grade at the high school level. It endeavors to raise children "to be like Christ" (School website). At the top of these ESLRs is the goal of creating "spiritually growing individuals."

Although global citizenship is not explicitly mentioned in the school's mission statement, its high school program hopes to develop students' "understanding and appreciation of history, cultures, religions, and current economic and political developments" and prepare students for "a world filled with rapid changes." Like many

schools, St. Anne's hopes to prepare its students for the wider world including its various historic, cultural, and religious contexts.

To fulfill this mission, during their 9th and 10th grade years, students travel to the Philippines for a school mission trip where they work with people who Deedee described as living among landfills. This experience supports the school mission of creating Christ-like individuals while also fulfilling a cosmopolitan purpose of introducing St. Anne's students to other parts of the world. During their junior and senior year, students travel to China and Washington, D.C. for language studies and to see the nation's capital.

The school's course offerings also reflect an interest in exposing students to other worldviews and is organized geographically. The English course offerings include Asian, European, American and World Literature. The school also offers World Religion, and Religion, Social Studies, and English courses are aligned with overlapping content studied at the same grade level when possible.

St. Anne's reflects the ethnic diversity of Hawai'i, with many Asian students, some Caucasian students, some Polynesian, and others of mixed race. Some of the students have moved from other states or countries; some students come from households with immigrant parents.

As a private school with an annual tuition of about $13,000, however, St. Anne's services families with middle to high incomes, which Deedee found contributed to a level of insularity among her students.

Deedee.

Deedee's spirituality and service to the community were important parts of her life and teaching. In the past, Deedee had worked at non-profits connecting mentors from

churches with at-risk youth, and she and her husband were active members of their church. Although Deedee had never lived abroad, she had traveled to the Philippines and to Vietnam for a couple weeks at a time, including at least one mission trip during college. During these trips, she witnessed a level of poverty, which helped her gain perspective on her first world problems. These trips were pivotal moments in her life, she shared these experiences with her students, and they inspired some of her curricula.

Aside from some Asian American literature she studied as an undergraduate, Deedee did not study World Literature as part of her teacher preparation. Ethnically Chinese, Deedee was originally from Hawaiʻi.

Definition of World Literature.

For Deedee, World Literature referred to the global smorgasbord of literary traditions including "African," "Latin American," "Asian," and "European" literature. It includes the "Greeks and Shakespeare," which she referred to as "just the classics," commenting that sometimes these familiar texts by Homer or Shakespeare were more "foreign" to students because of their difficulty.

Purpose of World Literature.

The purpose of World Literature, for Deedee, was to teach lessons in tolerance and empathy. This purpose was intimately tied not only to the purpose of education but to Deedee's commitment to her faith and to community service. The lessons in cultural understanding that she had received abroad were linked with the lessons in tolerance she hoped to teach in her World Literature lessons.

In one dramatic encounter on a mission trip abroad, Deedee had an epiphany about herself and her place in the world. Deedee realized the shallowness of her first

world problems, a realization that opened herself up to a deeper appreciation for others and a compassion and respect for those less fortunate than her.

> It was after many hours on the plane. It was another five hours to Pagasano. We were in a church with a cardboard roof. We were supposed to be back at the hotel. I was just exhausted. This woman walked in. She was blind. She started singing to us in this unbelievable environment. It made me realize how self-involved—how ridiculous—I was being when she could be grateful for what she had. After the pastor's wife asked me to pray for us. I was just like *Wah*! [fake cries]. That epitomizes the mission trip for me. Seeing people who had so little but could be filled with so much joy and gratitude for what they did have. And to be able to share with others.

The anecdote captured Deedee's motivations for her involvement in the church, her purpose for education in general, and her purposes in World Literature. Tired and irritable after a long flight, Deedee was confronted with the spectacle of a blind woman singing to her in the ramshackle church. Through this experience, Deedee was forced to check her privilege. The experience of cultural connection awakened her to the richness of other views and perspectives.

Deedee relates the cultural connections made abroad to those she hoped to make in her World Literature course. "I really appreciate World Literature in that it helps me to have a global perspective for the kids," Deedee shared. "That's the biggest benefit of it. Some of the kids are so isolated in Hawaiʻi. It's this provincial perspective sometimes. Even kids who've traveled." In her World Literature course and in her teaching in general, Deedee strove to have her students have the same epiphany she did, to realize

their privileged place in the world, to appreciate it, and to feel a connection with those less privileged. "I'm helping them be exposed to what I wasn't really aware of. Like Rwanda . . . Not just to discuss it on an academic level but to be able to take it to the next level and [pray] for these people too." Again, Deedee's approach to teaching was deeply related to her faith.

Purpose of High School English.

While teaching tolerance and global perspectives were closely related to Deedee's educational goals in general, the purpose of education, for Deedee, was also about allowing students to "struggle" with ethical dilemmas, to think critically, and to reflect on big issues toward the larger goal of understanding their purpose in the world.

A secondary purpose of education, also tied with Deedee's religious beliefs, was student's finding their place in the world. In addition to teaching critical thinking skills, Deedee wanted her students to understand their unique skills and talents and ultimately their place in the world. "What are their gifts and their skills and their talents? How can it be used to contribute and help society and fulfill God's plan for their lives?"

Findings

The main criteria for Deedee's text selections were 1. student engagement, which was related to 2. accessibility/challenge. However, Deedee's ability to find good texts was limited by 3. teacher knowledge/training and the 4. the broad scope of World Literature.

Criteria.

Like just about every teacher in this study, student engagement was the main criteria for Deedee's curricular decision. This student engagement, for Deedee, was related to both accessibility and challenge.

Table 5. Deedee's Criteria for Text Selections

Criterion	
Canon	
Accountability	
Tests	
Engagement: Place	
Engagement: Accessibility/Challenge	√
Teacher Preferences/Knowledge/Training	√
Themes	
Skills (Reading/Writing)	√
Global	
Trends	
Choice	
$/Availability	

Challenges.

Unnameable Differences.

Despite Deedee's ample research and preparation, some texts presented an unnameable quality that made it difficult to engage with. For example, reading the *Mahabarata* proved impenetrable for reasons Deedee could not understand. Some texts such as *The Odyssey* proved unpopular because of difficult language, Deedee knew, but in the case of the excerpt from the *Mahabharata*, the language was not difficult. "I don't think it was the text itself," Deedee said. "I think it was just—I don't know." She surmised that the readers, including herself, were not able to connect to or relate to the

main character. “[In]a many of these stories, you don’t get the immediate human connection,” she conjectured, “[but] they do have struggles here [in Indian literature] too.” While she suspected the story lacked an “immediate human connection,” Deedee couldn’t pinpoint what created this lack, because, in fact, the main character did struggle, which should have made him compelling. She compared her difficulties with the *Mahabarata* with the difficulties she had getting her students into *The Odyssey*. “It’s not like they related to *The Odyssey* either,” she said pointing out the struggle she experienced even with a text that she knew well. With *The Odyssey*, Deedee had students write comic strips and act out the scenes, which helped solidify the various episodes in her students’ imagination. In order to help bring the story from the *Mahabarata* to life, Deedee showed the students clips from YouTube, but this didn’t help enliven the text either. “I don’t know what it is.” In the end, Deedee said, “We got through the unit . . . . But yeah, I don’t know what to do with Indian literature.”

Teaching Tolerance.

Deedee’s goals of building tolerance and empathy among her students did not come easily; it constituted one of her main challenges as a teacher. When Deedee jokingly shared her frustrations in teaching tolerance with one of her students, the student callously responded by saying he or she didn’t care, thereby confirming the student’s lack of empathy. Things came to a head in her end-of-year evaluation when Deedee confided to her Vice Principal that she was at a loss over how to help her students gain more empathy. Deedee shared her story:

> I think they should have an awareness of global perspectives—to have empathy. That’s one of the things I struggle with as a teacher. This year, that was one of the

> things that made [me] sad. I said [to my student], *Doesn't that make you sad*? And they said, *No*. In my VP eval, I said, *I don't know how to help them*.

At the end of the year, Deedee felt she had failed in her primary goal of teaching, which for her involved teaching and fostering empathy.

Deedee did not have to introduce students to non-Western literary traditions to encourage lessons in empathy. Indeed, the lessons in empathy sometimes had nothing to do with culture. "Like for *The Metamorphosis*," Deedee related, offering an example of her World Literature class. "Some of the senior girls couldn't get past the fact that he's a big bug. "*They should kill him*, [they said]. *How can you say that*?! [I said.]" That's the point of the whole story. That the family ostracized and neglected him. Once they got past that hurdle, they were able to be more understanding, [but] their first reaction was like "It's a roach!" The main struggle for Deedee lay in her students' lack of maturity and empathy, which constituted one of her main purposes of World Literature.

Lack of teacher knowledge influenced confidence.

Like many teachers, the major obstacle in teaching World Literature lay in Deedee's knowledge and teacher preparation. Although Deedee had a Bachelor's degree in English, she lamented she was not as well read as she could be. She recognized she had read mainly European works in her education and pointed to a few specific non-western courses she had taken including Asian history, Hawaiian history, and an ethnic literature in Hawai'i course at UH. "I did pursue those options," she said. "[But] it's not like there are that many college courses or even education courses." Deedee recognized the institutional barriers that made it hard for her teach World Literature.

This lack of knowledge about World Literature as a result of her teacher training influenced her confidence, which she said may have affected her teaching. This lack of confidence extended both to her selections and her teaching. "I don't always feel confident what I've chosen is best," she said. Hesitant that the selections she'd forced her students to read were not the best decisions, her lack of confidence also extended to her teaching. "I don't feel like an expert," Deedee said, acknowledging that her confidence level probably affected the outcome of the lesson. "The more confident I am, it probably comes across," she said. Deedee recognized that her confidence was itself a factor that may have influenced the quality of her World Literature lessons.

In her interview, Deedee never acknowledged that the task of being an "expert" in all of the world's literary traditions might be an impossible one, as some have suggested (Damrosch, 2003; Shankar, 2012). "So [one obstacle is] my own personal limitations," she said, suggesting that the issue of not being a master of World Literature was hers alone. "I don't know if I can read the *Bhagavad Gita* over the summer," Deedee said. On one level, Deedee recognized that reading the *Bhagavad Gita* was a Herculean task that she was not cut out for, but on another level, by suggesting it as possible summer reading, Deedee proposed it was a doable task.

Encouraging Empathy Near and Far.

While Deedee struggled to incorporate international selections into her World Literature curriculum, internationalizing her curriculum was not a primary pedagogical objective. Deedee's main objective lay in teaching empathy and critical thinking. While international texts sometimes introduced new worldviews students had to "grapple" with, in fact, lessons in empathy and critical thinking came from a variety of sources, near and

far. The primary illustration of this came out through a service project Deedee planned to implement to expand her unit on *Things Fall Apart*.

As part of her World Literature course, Deedee had students research local volunteer organizations and give a 4-5 minute presentation on the organization's purpose, audience, and impact. Finally, she had students explain how to become a volunteer at the organization. "It's world-based but it's even at home," Deedee said, tying her cosmopolitan goals of teaching empathy to local community issues. "They can come to [their neighborhood] and not realize what's going on [or] who lives in Kalihi or Chinatown," Deedee said, frustrated with the sheltered nature of some of her students. While Deedee recognized that the school provided a setting where "everyone ha[d] the same values and commitment…that sense of community that a bigger school wouldn't have," Deedee also recognized that the smallness of the school sheltered students somewhat, and she hoped to broaden their horizons by researching these local non-profits.

Through the community service project, Deedee hoped to recreate the life-changing service project in which she had encountered the blind woman in the church. Students put in 10-20 volunteer hours and wrote a character description of one of the people they met. Through these activities, she hoped, "the kids [would] have exposure and serve in that way." Like the 9th/10th grade mission trips to the Philippines, getting involved in these local organizations "helps them have a broader perspective," Deedee said, which was the ultimate goal of her World Literature class, not internationalizing curriculum.

Discussion

Deedee did succeed in implementing international curriculum, including texts written by individuals from those countries. In her World Literature course, she read Indian works (the *Mahabarata*), African literature (*Things Fall Apart*), Egyptian literature (*Midaq Alley*), Czech literature (*The Metamorphosis*), and what might be called a Polish text (*Night*). International selections even came up through self-selected student summer reading when one student chose a translated Korean text and another chose *Crime and Punishment,* a Russian novel. These texts represented a departure from the British and American texts that dominate the American high school literature curriculum.

Nevertheless, Deedee's course reading list was limited by her own knowledge of international texts and traditions and the vast scope of World Literature. A facile recommendation to include a course on international curriculum in teacher preparation programs, overlooks the problem of scope which her comment, "I don't know if I can read the *Bhagavad Gita* over the summer" points to. Given that the sprawling epic was written over many years by different individuals, reading the *Bhagavad Gita* was akin to reading the Bible, not generally read in one sitting. Deedee's suggestion to read the *Bhagavad Gita* over the summer may have been an impossible task, but she failed to recognize it as such.

The freedom of selecting her own curriculum for Deedee came with added responsibility and work. Although Deedee had the freedom to implement the texts she saw fit, it entailed numerous additional work hours including reading texts over the summer, sometimes even with her co-workers. It involved attending professional in-service workshops. It involved reading and familiarizing herself with texts that had not

been included in her professional training as a teacher. In contrast to teachers at larger schools, who struggled with top-down measures, the lack of strong top-down directives, while welcome, also created added responsibility and work.

Deedee's teaching practices suggest that while international texts helped support a cosmopolitan curriculum, it was not necessary to teach cosmopolitan perspectives. That is, *Things Fall Apart* might have helped broach discussion on cultural relativism, but Deedee did not need a text from Africa to broach discussions on different worldviews. For Deedee, having a worldly perspective did not just mean traveling or reading international texts. Gaining a cosmopolitan outlook could be gained through knowledge of students' local communities and gaining empathy for other demographics within that immediate locality. It involved having a greater awareness of the world near students, which they might have been unaware of. These exercises helped students realize their privileged position in their community and gain a greater awareness of their place and purpose in the world.

Conclusion

Just as "mastering" World Literature is unrealistic, so including one course on international studies in a teacher prep program may prove similarly superficial. Rather, "World Literature" may be reimagined by investigating new strategies to approaching this broad area of study. Subramanian Shankar (2012) of the University of Hawai'i has suggested a comparative approach to teaching World Literature looking specifically at a novel or play, a sacred text, and a film of one particular culture or country. By comparing two countries deeply through various genres, students delve deeply into considerations of style, political contexts, and philosophical worldviews. Rather than recommend better

teacher preparation, it may be wise to reimagine World Literature, not as a survey course, but as selective international investigations.

While Deedee achieved some level of success introducing her students to World Literature and in teaching her students tolerance and empathy for other cultures, in fact, she found that these cosmopolitan lessons did not require leaving the island, a point echoed again by other teachers both in and outside of this study. Sonia Nieto, for example, writes about one teacher who found that the students in her classes "did not even know about their own or one another's backgrounds, let alone about the world outside their communities." As a result, this teachers' curriculum "focused on exploring the 'little world' of her students' community before venturing beyond it." (Nieto, 2000, 337). Like other teachers before her, Deedee found that students needed to get to know themselves before they could get to know "the world".

While cosmopolitanism has been imagined as a series of concentric rings with the individual at the center, their family next, followed by their community, nation, and world (Nussbaum, 1994), Deedee found invisible boundaries existed between her school community and less-advantaged communities nearby. In Deedee's experience, students' cultures and identities were not neatly nested. Like Homi Bhabha, who found Nussbaum's concentric rings inadequate to describing cosmopolitanism in a world full of refugees (Werbner, 2011), the identities of Deedee's students were complicated. While students in her class were very international—with one student from Canada and another student who had lived in Japan, her students had little interaction or awareness of people outside their demographic. Their age and class trumped even their place of residence as markers of their identity.

Reading the *Bhagavad Gita* at a Buddhist School

Introduction

While Deedee struggled to expose the students at her small, Christian school to World Literature, at Azabu Pacific, a small, *Buddhist* school, new funds of knowledge quietly emerged even as teachers and students encountered many of the same obstacles.

Azabu Pacific High School.

While not all the students and teachers at Azabu Pacific ascribe to a Buddhist philosophy, Buddhist values permeate the culture of the school. The only non-Japanese school in an association with five sister schools in Japan, Azabu Pacific is, like St. Anne's, a small private school of about 75 students. As a college preparatory school that espouses Buddhist values, Azabu Pacific endeavors to "prepare students for college through academic excellence" but also to "enrich their lives with Buddhist values," and "develop their courage to nurture peace" (School Mission statement). As such, the school is guided by the six paramitas (virtues): selfless service, moral conduct, patience and perseverance, effort, contemplation, and wisdom. To this end, students take leadership roles in temple services helping out as the MC (Master of Ceremony) or lead chanter and providing aspirations—motivational quotes that are Buddhist in nature. As a result of its Buddhist character, Azabu Pacific is known in the community as "a peace-based school."

Travel between the sister schools increased Azabu's international demographic and cosmopolitanism. As part of their affiliation with their sister schools, every year, two to five Azabu students travel to Japan to do the temple services there and take part in cultural exchanges for one week. Select sophomores or juniors also have the opportunity to study abroad at sister schools, normally for six weeks but sometimes up to a full

semester. Azabu Pacific, in turn, hosts several visiting Japanese students from these sister schools. In addition to these visiting Japanese students, Azabu's regular student body also includes foreign-born students from Korea, Mongolia, China and other areas, making the student body of Azabu Pacific cosmopolitan.

As a school rooted deeply in Japanese culture, Azabu Pacific presents an interesting site to explore the limitations of internationalizing curriculum in Hawai'i and the United States. How international is the English curriculum at this Japanese school? How and to what extent does its Japanese identity influence its World Literature curriculum? While Azabu Pacific encounters many of the same obstacles to teaching World Literature, there is evidence to suggest that the unique mission of the school does influence curricular decisions, the funds of knowledge that circulate at the school, and the openness among teachers and students to investigate different worldviews.

Additional data sources in this case include the school website and the syllabus for Language Arts 9 which includes the reading list and course goals.

Tom.

In addition to teaching at Azabu, Tom had taught at an international school in Brazil, where he said his curriculum was actually more western than his curriculum at Azabu. Though Tom does not consider himself an expert on Buddhism, he became familiar with Buddhism through teaching at the school and through his grandparents who "went to temple." To augment his knowledge of Buddhism and support the school mission, he sat in on courses in temple and Buddhist living offered at Azabu.

Having studied American literature in graduate school, Tom considered American literature his area of expertise. He, nevertheless, expressed an interest and commitment to

internationalizing curriculum. Originally from Hawai‘i, Tom is ethnically Japanese and Caucasian.

Definition of World Literature.

According to Tom and Azabu Pacific's World Literature curriculum, World Literature includes literature from all over the world, including the United States and Britain. Through the course of the interview, however, Tom's definition of World Literature seemed to change as he recognized some of the contradictions between the World Literature curriculum he described in theory and in practice.

Purpose of World Literature.

The contradictions inherent in Tom's World Literature curriculum emerged as he explained the purpose of World Literature.

> I think it's [World Literature is] to get students to understand and interact and have an awareness of literature that's outside of the U.S. or outside of Western literature. I think a lot of the focus has been on the Western canon. I think particularly in Hawai‘i, we're not always exposed to literature outside the U.S.

For Tom, World Literature had the potential to introduce students to literature from outside their national heritage or Western literary tradition, which he regarded as the canon. World Literature is to "understand literature outside of Western literature," he said. "It [World Literature] ties into the global perspective. Global citizenship. Interconnectedness. . . .It's to broaden their awareness of the world they live in," he said.

Prompted by the interview questions, Tom elaborated upon the high-minded purposes of World Literature and suggested there was a disconnect between the school's

current curriculum and the goals he spoke to. “My course right now, it’s not a World Literature course so to speak,” he said.

The Purpose of High School English.

The stated goals of World Literature were tied to the mission of the school. “We also try to make students better people, more informed citizens of the world,” he said. Related to the school’s goal of imparting a Buddhist outlook, “One of the things we try to teach: it’s the student responsibility to relieve the suffering of others when they go out into the world. That sort of informs their learning,” Tom said. Like other teachers in this study, Tom said the school tried to prepare students for college and the world while also making them good people.

Findings

Criteria.

The criteria for his department’s text selections varied, Tom said. It included six different criteria.

Table 6. Tom's Criteria for Text Selections

Criterion	
Canon	√
Accountability	
Tests	
Engagement: Place	√
Engagement: Accessibility/Challenge	√
Teacher Preferences/Knowledge/Training	√
Themes	√
Skills (Reading)	
Global	
Trends	√
Choice	
$/Availability	

While the six factors described above played a role in determining his curriculum, like many other teachers interviewed in this study, ultimately the goal of student engagement and accessibility proved to be the most important factor.

***A Buddhist Reading of the* Bhagavad Gita.**

In contrast to Deedee who identified stories from the *Bhagavad Gita* as one of the least successful texts in our World Literature class, Tom counted his lesson on the *Bhagavad Gita* as one of his most successful. Although Tom had never read the *Bhagavad Gita* before, an administrator with some familiarity of the text suggested it to Tom, and Tom took him up on the suggestion. With this "support system in place," Tom was "able to bounce ideas off him [the administrator]." From here, Tom researched the historical background of the text further and familiarized himself with concepts from the text.

"Not a conventional narrative," the two hundred-page excerpt of the edition that his class read did present challenges for Tom. As a spiritual Hindu text, the *Bhagavad Gita* shared concepts with Buddhism but was nevertheless philosophically different. As a result, lessons related to the concepts of dharma and rebirth confused his ninth graders. "Student confusion over rebirth was…an issue," Tom noted. Although the *Bhagavad Gita's* foreign narrative style proved challenging, it engaged students' critical thinking in a manner that forced them to confront cultural differences. Tom overcame these cultural and narrative differences by connecting it to the Buddhist principles of rebirth students at the school studied. Tom also engaged students by asking them to reflect on the broader themes of war and combat.

When the class read a scene, in which the god Krishna instructs the protagonist to kill his family, some students strongly disagreed or failed to understand. However, Tom used the scene as an opportunity to reflect on ethical dilemmas and different worldviews. Tom allowed his students to question the ancient text thereby engaging with the text by critiquing it. "Some of [the students] thought [Krishna] was arrogant. Some thought he had a lot of wisdom to speak. I just remember having a lot of debates about that," he said. In reading this foreign text, Tom allowed students to formulate their own responses to the characters; he did not force his students to adopt a particular view of Krishna, a pedagogical decision that encouraged students to formulate their own opinions about the lessons of the story.

Although the apparent lesson of the story of Krishna and Arjuna in the battlefield contradicted the ethos of the school, the text served as an entry point to discussions on how to avoid violence. "As a peace-based school," Tom said, "we had discussions about

how that applies to things like actual armed combat or more metaphorical combats we have [like] conflicts in our daily lives." Tom connected the text to students' lives through the ongoing war in the Middle East. Tom extended the discussion to "metaphorical combat" or conflicts faced in our everyday life connecting the lesson to students' lives even further. Although individual students may not have had family members who served in the Middle East and may not have related to the theme of war, all students dealt with some "combat" or conflict in their life, Tom said. Tom took the text and used it as a jumping off place to connect it to students' lives.

Finally, Tom connected the Hindu story to Buddhist principles circulating at the school. "There was the idea of rebirth in that text," Tom said, "the idea of responsibility and accountability for your actions, motivations for your actions. The idea of rebirth, both in a literal and metaphorical sense." Although Hinduism presents a worldview distinct from Buddhism, with different mythological characters, values, and stories, Tom identified the theme of rebirth as a similarity between the two worldviews. "The confusion about what that means ["rebirth, both in a literal and metaphor sense"] was definitely something these students had," he admitted.

Rather than attempt to cover the text in a one-day lesson as Deedee had, Tom allowed several weeks for the unit, giving students an extended reading experience that allowed them to get to know the characters and adapt to the tone of the text. Reading the text over several weeks, Tom allowed students to inhabit the world of the text, giving students to space to ask lingering questions and air out their confusions.

Tom found that students did not agree with the moral of the story. Rather than shut down conversation, however, Tom allowed students to voice their discomfort and

disagreement that allowed for deeper discussions. Students were forced to confront a world with values different from their own and ultimately to reconcile with those differences, one of the major characteristics of cosmopolitanism on the ground:

> A lot of times they want to be handed this easy digestible lesson. And have it feel good….But sometimes they may have lingering doubts about it. Sometimes students will think about it and come back to class the next day and say *Wait a minute. What you were talking about, I don't get it*. Or *I don't agree with it*. [I was thinking] *Why is this guy still talking about that?* Just the lingering discussion with Krishna's point of view . . . . That's good fodder for debate.

Tom's students had difficulty agreeing with the moral of the story, but given the space to ask questions, the unfamiliar tropes and morals extended discussion rather than shutting it down. "Sometimes they just didn't agree with the lesson," Tom found, but given the space to disagree, he found, it was okay.

Tom admitted that the text was challenging for some students. When he read the text to his ninth graders, he found, only some of them understood. To address this problem, he had students work in groups with students who did understand, an activity that allowed advanced students to teach and sharpen their own understanding and allow students to teach one another. The text would have been too hard for English language learners (ELLs), he admitted:

> I think also there's nuances. It's not just a plot-based story. You're trying to take what's said and apply it in a spiritual cultural kind of way…that is difficult for them [ELLs] to do. They're more literal . . . . It would take some time to think beyond the plot reading of the book.

Although the vocabulary and translation may have appeared simple, the metaphorical nature of the stories made the text a difficult one, Tom admitted.

As an end of unit activity, Tom had students work in groups to recreate a scene from the text. "We try to do a modern day application of the *Bhagavad Gita*," Tom said where students can translate the events of the story into modern-day dialogue. "It was just trying to get them to…take the teachings in a relatable way." One group's project re-enacting a climactic chariot scene brought together a lot of their discussions. He counted this activity as one of his biggest successes in his World Literature course, he said.

> [The students' re-enactment] was nuanced. It wasn't something they pulled off of Spark Notes. It was something we had talked about in class. I watched the process unfold from point a to point b. So to see that on video was nice….They were able to translate that into something that was relatable.

After the several-week long unit on a text many encountered difficulty with, students embraced the characters they may have disagreed with and acted them out, a move which demonstrated their understanding, if not their acceptance of the story.

Discussion

Definitions of World Literature.

Over the course of the interview, Tom began to question the practice of his school's including American literature in World Literature. The possibility of teaching American literature in concert with literature from other parts of the world has been defended (Coltrane, 2002; Dimock, 2009) and has much potential for rich comparative readings. However, in this case, Tom's World Literature curriculum did not incorporate a comparative approach or use American literature to further his stated purposes for World

Literature. The interview questions forced Tom to reconcile his World Literature course in theory and in practice, and he openly acknowledged the disconnect in the course of the interview.

Cosmopolitanism on the Ground.

While Tom acknowledged some of his lessons did not fulfill his goals for World Literature, his lessons on the *Bhagavad Gita* offers a concrete example of cosmopolitanism from the ground up, which maintains that students can demonstrate cosmopolitanism while holding on to their local allegiances and values. Many of the students in Tom's class rejected the lessons in the *Bhagavad Gita*. Their rejection of the text's lessons demonstrated a critical outlook while maintaining "loyalty to the known," a defining characteristic of cosmopolitanism from the ground up (Hansen, 2010a, p. 126). Tom respected the importance of students' local socialization, an important facet of cosmopolitanism on the ground. Students' wrangling with the text, thinking about the text even after the class had finished reading it, shows they were trying to assimilate it into their worldview. This wrangling demonstrates their understanding of the text's stylistic and cultural differences and a growing, if reluctant, openness.

Tom helped to facilitate this critical outlook by allowing students to ask their questions and hesitations. He guided students toward an understanding of the text by connecting it to prior knowledge. He connected it to their lived experience further by pointing out the metaphorical implications of the text. While students may not have accepted the teaching of the *Bhagavad Gita*, they confronted the values and styles of another culture, came to an understanding of it, with an understanding they were allowed to question it.

While the text presented alien culture and values, the Buddhist culture that permeated the school's rituals and traditions helped to contribute to the openness among students, teachers and administrators. Originally suggested by an administrator with formal background on the text, Tom expressed an openness to teaching the unfamiliar text and "put [his] own time into dissecting" it. Having been introduced to the concept of rebirth in their religion classes and in their weekly temple services, students meanwhile "wanted to understand rebirth" and had a vested interest in understanding the text. Familiarity with some of the concepts offered an opening into the Hindu text.

In short, the Buddhist mission and culture helped contribute to an openness among faculty, administration, and students in understanding and coming to terms with the ancient, didactic text. That is, the school mission, weekly temple rituals, visiting student body, and Buddhist course offerings all contributed to making school members more open to the unusual text, which Deedee at her Christian school encountered great difficulty with.

Insularity, Culture Wars, and Teacher Preferences at an International Baccalaureate School

Introduction

While Azabu Pacific High School offers an example of an international school with sister campuses throughout Hawaiʻi and Japan, over 4,000 International Baccalaureate (IB) schools all over the world offer high-quality, rigorous curricula, and are internationally-recognized, long-standing, and widely regarded as successful. How do these schools broaden their literature curriculum to introduce students to literature outside their home country and/or language? What challenges do teachers face in teaching these texts? Have International Baccalaureate schools been more successful than other schools? If so, what strategies have helped to facilitate that success? This chapter offers a description of the experiences of Veronica, a teacher at the International School of Hawaiʻi, one of several International Baccalaureate schools in Hawaiʻi.

The International Baccalaureate Program.

The International Baccalaureate curriculum is an internationally recognized diploma program known for providing rigorous curricula. The international nature of the program lends itself to lessons on global curricula, making it an important case to include in this study. The following paragraphs provide an overview on the International Baccalaureate program.

Established in 1968, the International Baccalaureate curriculum is used by over 4,000 schools and taught by over 70,000 educators to over a million students worldwide. Available in three different languages—English, Spanish, and French—the International Baccalaureate works closely with district, regional, and national school systems and

maintains agreements with several national governments and local bodies. A testament to the widespread success of its program, the International Baccalaureate offers workshops on its teaching program on all continents except Antarctica. Within the United States, the International Baccalaureate program is available in select states where individual schools have committed to offering the International Baccalaureate program (Benefits of the IB).

The English International Baccalaureate curriculum includes four semester courses over students' junior and senior years:

- Works in Translation, which focuses on three texts in translation.
- Detailed Study, a look at three different genres.
- Literary Conventions, a study of four different texts in one genre.
- Choices, a curriculum based on texts per instructor discretion.

During the program, students complete an array of oral and written assignments, some assessed internally by students' home instructors and some, including take-home essays and videotaped oral presentations, assessed externally by outside International Baccalaureate reviewers.

The mission of the International Baccalaureate is to provide a rigorous educational curriculum, recognized by the "highest ranking universities around the world" (Benefits for Students). The International Baccalaureate website lists the traits of the IB learner, which have nothing to do with global perspectives and everything to do with being an ethical thinker. According to this list, the International Baccalaureate student can be described with the words "knowledgeable, thinkers, communicators, principled, open-minded, caring, risk-takers, balanced, [and] reflective." This learner

profile emphasizes the primary purpose of the International Baccalaureate: to teach students how to think and care.

Although the primary emphasis of the International Baccalaureate program is rigor and reflective thinking, because it is a program recognized around the world, the IB emphasizes global perspectives. However, the International Baccalaureate interest in global perspectives is also related to affective attributes such as character and an openness to bridging cross-cultural differences.

The International School of Hawai‘i.

The International School of Hawai‘i is a mid-size, co-educational school, dedicated to promoting global awareness and understanding. In many ways, the International School is the same as any other K–12 institution; it strives to provide an excellent curriculum and create well-rounded students who will become productive members of their community. The International School's interest in global education, however, goes beyond that most International Baccalaureate schools. This priority is reflected in its mission statement and its commitment to the International Baccalaureate program.

According to the International School's website, the first of four school goals is "global awareness and understanding." Under this umbrella, the school hopes to create citizens with fluency in "language, technology, analytics, and world cultures," and "deep thinkers and storytellers who are attuned to the people and the cultures around them." According to this mission, the task of teaching students about the world goes hand in hand with other skills, including language, technology application, critical thinking, and even storytelling.

To this end, the school maintains several partnerships with non-profit organizations dedicated to global education. It partners with Research Schools International, part of Harvard's Graduate School of Education, making the International School of Hawai‘i one of a network of schools around the world involved in research, professional development, and the dissemination of the graduate school's findings (Introduction, 2014). According to their website, the International School of Hawai‘i also partners with the University of Hawai‘i's East-West Center, a non-profit organization dedicated to "better[ing] relations and understanding among the people and nations of the United States, Asia, and the Pacific." As a result of this partnership, students have the opportunity to attend exhibitions at the East-West Center, and sometimes have access to visiting diplomats and State Department officials.

During their junior and senior years, students at the International School of Hawai‘i are encouraged to take individual International Baccalaureate courses or the full IB program but participation in the IB courses is contingent upon their academic achievement. Racially, the students in the International Baccalaureate courses at the International School reflect the ethnic demographics of that school and of Hawai‘i in general: The students tend to be local students and come from a mix of racial backgrounds, mainly Asian and many with Japanese surnames, although students could easily be "Filipino, Chinese, or *haole* [Caucasian]," Veronica noted.

Veronica.

Born and raised in Ohio, Veronica grew up in what she described as a small town with very little diversity. Although her professional training focused on the Modernists, which she loves, during her undergraduate years, Veronica's program was undergoing a

transformation and so, despite her love for the Modernists, Veronica ended up being a part of a new initiative to integrate more "third world" literature, or literature from "countries that have been marginalized," into the degree program. Although Veronica believed she did not have a "wealth of experience in that [third world, marginalized] realm," as a result of the initiative in her undergraduate program, she had taken coursework on African novelists who might not have been included in a more mainstream English curriculum. As a result of this coursework, in other parts of the interview, she said she felt "well versed with Africa." In short, while Veronica did not consider herself an expert on World Literature, in fact, her undergraduate program *had* equipped her with some knowledge of the literature of Africa. Regardless of her expertise in international or multicultural texts, Veronica had an interest in diversifying her reading lists to include perspectives from under-represented genders, classes, ethnicities, U.S. regions, and nations.

Additional data sources in this case include:

- the International School of Hawai'i's website,
- the International Baccalaureate website,
- the "Prescribed Literature in Translation List" of the International Baccalaureate Diploma Program,
- an interview with the assistant principal regarding the school's community partnerships, and
- the "Global Education Professional Development" PowerPoint developed by the Harvard Graduate School of Education

Definition of World Literature.

In our discussion of World Literature, two different definitions emerged:

- Literature in translation: in effect, non-British and non-American texts.
- Any marginalized perspective, including literature written by ethnic minorities in the United States.

While Veronica never explicitly called literature by women or lower classes "World Literature," her interest in diversifying high school literature curricula extended to these perspectives as well. This second definition then referred to what might be called "multicultural literature," literature reflecting different ethnicities and marginalized perspectives, both within and without the United States.

Purpose of World Literature.

Based on Veronica's interview, the purpose of World Literature for her was twofold:

- to increase students' knowledge about other parts of the world, and
- to develop empathy for other cultures and places.

In one humorous example, Veronica described a student who had just returned from a three-week trip to Germany. In the presentation he gave on what he had learned, the student reported that "in Germany . . . they have to use a heater," whereas "in the United States, we don't have heaters in our houses." Because houses in Hawaiʻi typically do not have heaters, this student believed that all houses in the United States did not have heaters, a hasty generalization based on his limited understanding of his country and the world. This example illustrates the incredible insularity of many adolescents his age, even *after* traveling abroad. While this particular example may seem an egregious one,

Veronica observed similar misunderstandings and simplifications in her class's discussions and writings on World Literature.

Purpose of High School English.

Bridging cultural differences was not the main purpose of education for either Veronica or the International Baccalaureate program. "Primary . . . is to teach them how to read and write," Veronica said. Despite the school's mission of fostering global understanding, despite Veronica's own interest in diverse perspectives, and despite the international nature of the IB curriculum, for Veronica, for the school, and for the International Baccalaureate program, the main goal was teaching the skills of reading, writing, and oral communication.

Findings

Criteria for Text Selections.

For Veronica, the main criteria for text selection included

- her knowledge, training, and preference;
- student engagement with the text; and
- imparting the skills of reading, writing, and oral communication.

Table 7 shows what criteria Veronica determined were most valuable in creating a World Literature curriculum.

Table 7. Veronica's Criteria for Text Selections

Criterion	
Canon	√
Accountability	
Tests	
Engagement: Place	
Engagement: Accessibility/Challenge	√
Teacher Preferences/Knowledge/Training	√
Themes	
Skills (Reading)	√
Global	
Trends	
Choice	
$/Availability	

Despite the top-down nature of the IB curriculum, teachers at the International School enjoyed a fair degree of power over their curriculum. Veronica recalled how text selections sometimes involved spirited department debates, with individual teacher's voices winning out over the school's mission. The International Baccalaureate curriculum itself allows for flexibility in terms of teacher text selections, so that individual teachers were allowed to use their discretion in selecting texts and approaches for their individual classrooms.

Because of this high level of autonomy, even with the top-down nature of the International Baccalaureate curriculum, Veronica, as a teacher, proved to be the most important gatekeeper at the International School. Reading lists, particularly in her International Baccalaureate courses, were determined by her. Veronica's interest in diversifying her curriculum, although in sync with the interests of the school, sometimes conflicted with the goals of other teachers and with her own limited knowledge, she said.

Challenges.

Coming to a Consensus: Culture Wars Alive and Well in 2016.

Although school leaders expressed an interest in diversifying the curriculum, due to the high degree of teacher autonomy at the school, teachers' goals came into conflict with one another at department meetings. These department meetings at the International School of Hawaiʻi proved the Culture Wars were still alive and well in 2016. Despite the fact that "the school wants [teachers] to implement more diverse texts and have a balance of male and female experiences," school officials made this preference known gently. It was "not being framed as an obligation," Veronica said. As a result of one department debate, Homer's *The Odyssey* was selected as required reading despite misgiving by individual department members. Veronica described the department meetings as ground zero for teachers coming to a consensus, not only on the purpose of their class, but also on how individual texts fit into that purpose. "Does it have to be *The Odyssey*? . . . . What does this text accomplish for students?" Veronica asked, echoing the conversations of her English department meetings. "Why couldn't it be switched out with something else? What is your goal in using that particular text?" In deciding how *The Odyssey* fit into their larger purpose in the classroom, teachers were once again embroiled in the debate of the Culture Wars, which pitted the canon against emerging, marginalized literature. In the end, teachers determined that cultural relevance did play a role in text selections.

> We decided there are so many references to things in other texts, so many allusions to the sirens, to the Cyclops, to Penelope. It's a great text for teaching the hero's journey . . . the story bears inclusion because it's so foundational.

The Odyssey won out over other texts for the school's ninth grade English course, because the numerous allusions made to it in modern society established it as a culturally important text that students needed to read, teachers concluded.

Limited Teacher Training Meets Student Insularity.

The challenges of teaching World Literature for Veronica included her limited training. Despite some background on African novelists acquired during her undergraduate studies, Veronica said, "I didn't really have a lot of experience in World Literature." Rather, she considered herself a Modernist.

A secondary challenge arose in the classroom, where she faced students with very little knowledge and life experience. Students at her school believed the United States did not have heaters or Indian reservations. The challenges she faced in teaching Marjane Satrapi's *Persepolis* illustrated similar variations of student insularity. Misunderstandings of *Persepolis* did not emerge because of an overt anti-Muslim sentiment, Veronica said. Rather, misunderstandings came about because her students had very little contact with Muslim culture. "[T]hey just [didn't] have very much exposure" to anything Muslim, Veronica said.

Attempting to teach students about religious differences, Veronica encountered what she perceived to be one of the main challenges of teaching World Literature. These lessons in cultural differences went above and beyond her job as an English teacher in teaching reading and writing. These lessons were of a greater scope, one she fell ill-equipped for, not being an expert on Islam or religion.

> *Persepolis* has been a little bit hard only in that when we start looking at the Guardians of the Revolution the Ayatollah Khomeini sent out to regulate behavior

> in Iran . . . . Not everyone has the same way of interpreting what it means to be a good Muslim or a good Christian. I feel like that part's been hard for me. I'm not a religion teacher. I'm not a social studies teacher. How do I adequately talk about that element of the text in the time available?

Veronica found that reading *Persepolis* in the classroom forced a discussion on differences *within* Islam and on varying interpretations of any religion, a discussion suitable for a Religion or Social Studies teacher. Reading texts about a different time and place turned the English classroom into a Social Studies lesson, which stalled the discussion on the actual story. It introduced a host of issues Veronica understood was part of her job but which took additional time out of the class's limited schedule.

Perhaps as a result of the unsatisfactory lessons on Islam, Veronica found herself disappointed with students' essays on the book. These essays expressed simplistic understandings of the religion and culture. These simplistic understandings emerged particularly in their interpretation of the hijab, the controversial head covering worn by some Muslim women.

> The comments in student essays revealed a fundamental misunderstanding of why women in some Middle Eastern countries wear the hijab . . . . They would approach it from an American, often Christian, point of view. *Well, this woman wears this because they're subjugated by men*, but part of it might be trying to understand what their relationship to that veil is. They [some Muslim women] do see wearing the veil as something that liberates them . . . . It's just kind of getting them [students] to step out of what they know, their biases, their cultural perspectives, and really try to approach it from no bias whatsoever, which is hard.

Veronica's students clung to the stereotype of the hijab as subjugating women, overlooking the complexity of the practice. Indeed, as Veronica noticed, a good reading of *Persepolis* required a Social Studies lesson, taking students far out of the text.

Successes.

Interestingly, Veronica cited her lessons on *Persepolis* both as her success and challenge. Over the years, she'd witnessed a change—her students began to exhibit less stereotypical attitudes toward the hijab. She attributed the change to the synergy between Social Studies and English curriculum. While Veronica had not collaborated with the Social Studies teacher, after a Social Studies teacher incorporated the work of Malala Yousafzai in her class curriculum, Veronica saw students come to *Persepolis* with fewer stereotypical assumptions about Muslims. Some even expressed an interest in reading about Muslim countries in the newspaper. "I feel like students already had more of an understanding of that part of the world and the issues the women in that part of the world faced. They came in with more knowledge," she said. Having "met" Yousafzai in their other classes, students came to a reading of *Persepolis* with a more open mind toward the protagonist and the culture depicted in the graphic novel. Veronica counted this change as one of the greatest successes she experienced in teaching literature in translation. "Having them read a text like *Persepolis* . . . [students learned] the majority of people in Iran are not terrorists. They're just trying to make a living just like you and me," Veronica said. Given the anti-Islamic climate in the United States since 9/11 and the stereotypes regarding Islamic culture that students clung to, the turn-around she observed in student understandings of Muslim culture, Veronica said, represented the greatest success of her World Literature class.

Discussion

International Curriculum Lacking Even at an International Baccalaureate School.

Despite Veronica's, the school's, and International Baccalaureate's goal of global understanding, Veronica's English curriculum did not feature many international texts. The teacher autonomy exercised at the International School of Hawai'i and under the International Baccalaureate curriculum meant that only one semester of the two-year International Baccalaureate curriculum required international works. Due to teacher preferences, this autonomy, in fact, hindered the diversification of the curriculum. When given the choice of texts, Veronica selected American texts because they were her expertise and her passion. Meanwhile, in her non-IB curriculum classes, reading lists tended to represent canonical works alongside token works, not by authors from other parts of the world, but by ethnic Americans.

Cosmopolitanism on the Ground.

Despite the apparent cosmopolitanism of her students in Hawai'i, Veronica experienced frustration at the parochial attitudes of some of her students. As adolescents with limited life experience, the students in her class displayed stereotypical attitudes about other nations and cultures simply as a function of their age. Through classroom discussion and assignments, students became aware of the gaps in their understanding, one of the purposes of education. Students' stereotypical attitudes were ameliorated with increased contact through both their Social Studies and their English classes, a finding that supports Allport's contact hypothesis which suggests that increased contact leads to reduced prejudice (as cited in Appiah, 2008).

In Veronica's experience, a good efferent reading of a text was necessary in order to fully appreciate a text from another nation. Her failure with Marjane Satropi's *Perspolis* turned to success only through much intercultural dialogue, one aspect of cosmopolitanism on the ground (Wahlstrom, 2014). The importance of the efferent aspects of reading a text are underscored by the recent addition of an assignment in the International Baccalaureate curriculum. According to Veronica, "IB examiners were finding there was a tendency on the part of students around the world to try to universalize experience at the expense of understanding 'Yeah, we're all human, but because you grew up in Iran during the revolution, there's a feature of your development that's gonna maybe be a little different from my experience. '" In response to students' attempt to universalize experience, the International Baccalaureate curriculum added an assignment in which students have to lead a thirty-minute discussion investigating specific features of cultural and historic context that helped to shape the production of that text.

Despite a surprising dearth of international selections in her curriculum, Veronica did witness signs of cosmopolitanism in her school and in her classes. The openness characteristic of cosmopolitanism emerged when students let go of stereotypes and expressed an interest in learning about other cultures. The turn-around in student attitudes toward Muslims was facilitated by joint efforts of the Social Studies and English teachers. As a result of these combined efforts, students were able to develop a more cosmopolitan attitude. They learned to exercise an openness toward other cultures, an integral part of Hansen's description of cosmopolitanism on the ground (2010b), in keeping with Appiah's definition of cosmopolitanism as an attitude. This cosmopolitan

attitude was facilitated by an increased exposure to sympathetic representations of Muslims, such as Yousafzai and the main character in *Persepolis*. This exposure, in turn, translated into a greater understanding of and openness to Muslim culture.

As explained above, this newfound cosmopolitanism came about as a result of the combined efforts of the Social Studies and English Departments, teaching lessons that overlapped with one another in content to support the students' holistic understanding of the subject. Although tackling the historical context of *Persepolis* proved to be a task Veronica found difficult to cover thoroughly in her English class alone, Social Studies and English teachers working in synergy allowed students to understand the historical contexts of a text and be better prepared to read that text, devoid or, at least, better aware of preexisting assumptions.

One might argue that English teachers often include history lessons in their lessons on literature. A reading of Shakespeare, for example, often necessitates giving background on Shakespeare's theatre in the round, bear baiting, and folio publications. An understanding of the events of *Romeo and Juliet* requires an explanation of marriage customs, apothecaries, and thumbing noses in Elizabethan England. A reading of *Night* requires background on the Holocaust. While these contexts are certainly not the lived experienced of today's teens or teachers, American English teachers are nevertheless well versed in these historical contexts through their education. American understandings of the hijab, on the other hand, represent newer areas of study, which Americans did not fully engage with twenty years ago. A full lesson tackling student assumptions about the hijab might have required watching or reading testimonials from Muslim women defending the practice of wearing the hijab. Such a lesson might require students to

question the objectification of women in American media, the cultural antithesis of the modest head covering. It might even ask students to read excerpts of the Old Testament—a part of the Bible, Torah, and Koran—to investigate the historical roots of the hijab and its relation to codes of conduct, not only for dress but all forms of behavior for women. In short, a culturally sensitive reading of *Persepolis* might require lessons in history and culture, not often regarded as the purview of the English teacher.

Conclusion

Veronica's experience shows how insularity can emerge, even in seemingly diverse contexts. Despite Hawai'i's ethnic diversity, students at the International School knew little about Muslims, American Indians, or temperature changes in the mainland United States. Although Veronica taught at an ethnically diverse International Baccalaureate school, which maintained partnerships with University of Hawai'i's East-West Center and with Harvard's International Research School, she too struggled to internationalize her curriculum. The success she experienced emerged when Social Studies teachers and English teachers worked synergistically to teach both culture and literature.

A Lesson in Text Complexity: The Public School Example

Introduction

This chapter offers a description of one public school teacher's experience of teaching 10th grade English using the Common Core's Springboard curriculum[2], which includes many standard World Literature and numerous international selections.

Additional data sources include:

- The school website
- Springboard's English Language Arts Grade 10
- School Mission statement (on board in classroom)
- Demographic information on the school available online

Schneider High School.

Located near a military base, Schneider attracts military students who have lived not only in the U.S. mainland but all over the world. Over sixty percent of its 1,350 high school students come from other military contexts including Okinawa, England, Germany, and Korea, Michael said. Despite Schneider's well-traveled students, Michael noted, their global experiences did not necessarily mean the students were knowledgeable about other places or cultures. "They're not really exposed to the culture," he said. "[since] they're basically on base."

Nevertheless, Michael suggested that the geographic diversity in his military classroom in Hawai'i made it the perfect petri dish for discussion about cultural

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[2] The federal Department of Education required Common Core curriculum for states who received Race to the Top grants. Hawai'i was one of these states.

difference. “Hawaiʻi is the perfect example of that because we’re all from different states,” he said. The geographic diversity of the people of Hawaiʻi, magnified by the school’s sizeable military population, created an environment in which students did not need to do leave the confines of their classroom to learn about cultural differences.

As a public school in a Common Core-aligned state, Michael uses the mandated Springboard curriculum.

Michael.

One-quarter Okinawan and three-quarters Scotch/Irish, Michael was born and raised in Hawaiʻi. Michael was in his fifth year teaching freshman and sophomore English after twelve years serving as an Educational Assistant. Despite his years in the classroom, he did not consider himself an expert teacher. Michael agreed to take part in the interview partly to learn and grow as a teacher, he said.

Definition of World Literature.

Although the 10th grade Springboard curriculum used by Schneider is not explicitly called “World Literature,” many of the text’s selections mirror popular World Literature authors such as Sophocles, Chinua Achebe, Nadine Gordimer, Amy Tan, Marjane Satrapi, Pat Mora, and Mark Mathabane. In fact, Springboard’s 10th curriculum included more international selections than many courses in this study that called itself World Literature.

Purpose of World Literature.

The purpose of the tenth grade course, Michael surmised, was to expand student understanding of the world around them. Teaching cultures went beyond national

boundaries or even ethnic boundaries. It also included subcultures, one of Michael's favorite lessons.

> One of my favorite things to teach in this is about subcultures…within school, within family. I think one of the big things they [Springboard] do is to try to get them to [learn about] identity, the fact that nobody is the same. No one is exactly the same. No matter how they're taught. No matter where they came from. Nobody is exactly the same.

Michael understood culture as a broad term encompassing personal understandings. It went beyond even culture, family or school subcultures.

Purpose of High School English.

According to the school's newly revised mission statement, Schneider endeavors to "prepare all students for success in a continually evolving global and digital society." The mission also declares it hopes to teach "rigorous and relevant curriculum" in a nurturing environment with a focus on growth mindsets. Michael boiled down the multi-faceted nature of the mission as simply getting his students "college and career ready." "That's the simplest way I can put it," Michael said.

Preparing his students for this "continually evolving global…society," however, meant teaching his students basic reading, writing, and thinking skills. Like the other teachers in this study, Michael understood his objective as an English teacher to teach basic skills. Global considerations were not an important part of his daily course objectives.

Findings

Criteria.

Because he taught at a public school, Michael said the only criteria for his curricular choices were school mandates. Unlike some of his colleagues who spoke out against mandates, Michael appreciated the Springboard curriculum because it made his job easier. Nevertheless, he sometimes made modifications to curriculum, mainly to make it accessible to students. These mandates were closely associated with coverage of standardized test material, which the prescribed curriculum promised to cover.

Table 8. Michael's Criteria for Text Selections

Canon	
Accountability	√
Tests	√
Engagement: Place	
Engagement: Accessibility/Challenge	
Teacher Preferences/Knowledge/Training	
Themes	
Skills (Reading)	
Global	
Trends	
Choice	
$/Availability	

Challenges: Two Kinds of Text Complexity.

Based on Michael's experience, the main challenge of reading World Literature did not always have to do with bridging cultural differences but with text complexity. According to the Common Core standards, text complexity includes "levels of meaning, structure, language conventionality and clarity, and knowledge demands." Text

complexity has to do with “developmental appropriateness, reading difficulty, and common or intended usage” and could be measured quantitatively by “word frequency and sentence length.” A third dimension of text complexity has to do with “students' knowledge, motivation and interests” (Defining Text Complexity, 2016). While text complexity in the form of “structure,” “language,” “clarity,” and “reading difficulty” sometimes made texts difficult to cover, cultural differences sometimes emerged as text complexity in the form of “knowledge demands.”

The challenge of teaching World Literature lay not in cultural differences but in text complexity, Michael said, echoing Miranda, who had made the same assertion in her interview. “Usually, [the challenge is] not the culture,” Michael said. “It’s the difficulty of the text.” This observation was illustrated in two examples, the first between *Things Fall Apart,* set in an unfamiliar culture, and *To Kill a Mockingbird*, set in a culture more familiar to his students. Michael illustrated this point again through two shorter pieces, the first by Santha Rama Rau, about an Indian’s maid’s experience under in the British occupied sub-continent, and Amy Tan, about an Asian American family in America.

Things Fall Apart *vs.* To Kill a Mockingbird.

Contrary to much scholarship that has suggested that cultural differences present a major obstacle in reading literature of other cultures or places (Cai, 2003b; Crocco, 2006; Fang, Fu, & Lamme, 2003; Loh, 2009; Nikola-Lisa, 2003; Sung & Meyer, 2011), Michael found that *To Kill a Mockingbird* by Harper Lee has routinely proven to be a *more* difficult text to engage students with than *Things Fall Apart*, a text set in Nigeria. “We call it TFA and TKAM,” Michael said, referring to the books by their acronyms.

“TFA is a little easier to decipher. TKAM you really got to go into it. It’s a tough book. It’s a tough sell.”

Because he found TKAM so difficult, Michael modified the Springboard curriculum to meet the needs of his students, something he rarely does with other selections, he said. He has his students start reading the book a quarter early. After reading the first three chapters, Michael shows his students the beginning of the movie. This helps students imagine the characters, he said. By stretching out the reading of the text over two quarters, Michael said he optimizes student learning and understanding. By the end of the year, Michael estimates over 70% of the students have read the whole book. But he said this would not be possible if he did not make these extra efforts to slow the down curriculum and engage students with multimodal (visual) media.

Because it was an easier book for students to relate to, Michael followed the *Things Fall Apart* tenth grade curriculum more closely, that is, with fidelity. The suggested Springboard activities for *TFA* included:

- An essay about culture
- A group project in which students draw Okonkwo’s village.
- A power point research project on an aspect of life in Nigeria (Embedded Assessment/Final Project).

In this case, because Michael found the book easy to teach; he found no need to stray from the recommended curriculum.

Michael suspected local Hawai‘i students could relate to *Things Fall Apart* because it told of a colonial history similar to Hawai‘i’s. “You can really relate it [TFA] to what’s happening in history,” he said. Michael noticed students connected the events

of TFA to a unit in their Social Studies class on "freedom of religion." Even though *Things Fall Apart* told of a far-away place very different from their own, students were able to make thematic connections partly because the text was easy to understand, Michael suggested. Michael's primary challenge lay in text complexity, not cultural differences. This idea, was challenged in his explanation of Amy Tan and Santha Rama Rau.

Any Tan vs. Santha Rama Rau.

A similar comparison came up between Amy Tan's "Two Kinds" about growing up Asian American, and Santha Rama Rau's "By Any Other Name," a story about the daughter of an Indian maid who attends a school with British students. In this case, however, cultural differences did present an obstacle to understanding the text.

Michael observed students had no problem engaging with Amy Tan's "Two Kinds," a story that related an Asian-American experience students may have been familiar with.

> [Amy Tan's "Two Kinds"] was great, 'cause they can relate to that. The daughter was a prodigy. They could relate more to that. It could be because they've seen in movies: that typical Asian family where it's super strict…they related to that one really well. That's another longer one.

Here, Michael conjectured that students could relate to the Amy Tan excerpt because the main character is a child prodigy in a strict family, a stereotype that students may have encountered before in popular films. For Michael, this trope gave students an 'in' into the text and allowed them to engage with it.

In contrast, “Kids had a hard time with [Santha Rama Rau],” Michael said. “I even had a hard time with it the first couple times I read it.” Michael suggested that text complexity served as an obstacle to accessing the text. Cultural differences, he suggested, contributed to text complexity. “It’s a different country….You have to put them in that frame of mind,” he said. Michael acknowledged that extra work needed to be done in order to prepare students to read the foreign text.

Later, he acknowledged that perhaps his own personal disinterest in the text presented a factor. “Maybe it’s me,” he said. When asked if he liked the piece, he admitted, “Not so much. Could just be me.”

While elsewhere in the interview, Michal suggested the main obstacle to reading World Literature was not in cultural differences but with text complexity, here he admitted that cultural differences *did* present an obstacle. Because the story of a lower class maid in India told of a context which students had no first-hand experience with, students could not engage. Michael’s own unfamiliarity with the context may have impeded his ability to bridge the cultural differences, for example with analogous scenarios of student feelings of inadequacy at a new school, which the transient population at his military school would have been familiar with.

In contrast to the background required to understand Santha Rama Rau’s story, culturally relevant curriculum proved immediately engaging. Contrasting the foreignness of Santha Rama Rau’s piece, Michael described “Multiculturalism Explained in One Word: HAPA,” the selection directly following “By Any Other Name” in the Springboard textbook. “Right after [“By Any Other Name”], there’s a really good one about being *hapa*. The [writer] was actually from Hawai‘i,” he pointed out. Michael

suggested that the text may have been engaging to his students because it was set locally. Because the selection came from Hawaiʻi, it was relevant, not only to those born and raised in the islands, but also to those who may have recently moved and were starting to learn about Hawaiʻi. Culturally relevant curriculum was an easier sell than a selection set in an international locale.

These two examples, contrasting *To Kill a Mockingbird* and *Things Fall Apart* and Amy Tan and Santha Rama Rau, point out that text complexity can *sometimes* serve as an obstacle to reading World Literature. TKAM, a staple American text that describes life in a Southern town in the 1930s, proved so difficult Michael spent half the school year on it. TFA, a story set in Nigeria, with marital ceremonies and child-rearing practices alien to Michael's transient American students nevertheless managed to engage his tenth grade students because was it easier to read. This example illustrates that a text about a foreign place has the potential to engage students more easily than even a classic American text in a more familiar setting; text complexity can make a text more difficult than cultural differences.

In the second comparison, however, cultural difference *contributed to* text complexity. Amy Tan's "Two Kinds," which Michael perceived as shorter, was in fact much longer than Santha Rama Rau's "By Any Other Name." Amy Tan's "Two Kinds" totals 4,550 words while Santha Rama Rau's "By Any Other Name" totals just 2,474 words. Michael's perception that Amy Tan's story was shorter underscores the engagement his class experienced with "Two Kinds." Santha Sama Rau's "By Any Other Name," in contrast, did not prove as engaging. But the latter *seemed* longer to Michael because both students and teacher had difficulty engaging due to lack of familiarity about

the British colonization of India and the sensitivities that would emerge in a school as a result of that colonialism.

Discussion

Michael's examples illustrate that making cultural differences explicit helps to ease text complexity. Part of Achebe's goal in writing *Things Fall Apart* was to educate his readers about his home culture and this goal comes through in the novel. With discussion on marriage ceremonies, not directly related to the plot, *Things Fall Apart,* particularly the first half of the book, reads almost like an ethnography presenting the Igbo culture up to an English-speaking audience. Santha Rama Rau's "By Any Other Name," in contrast, includes no description of normal life in India or for the Indian characters in the stories. Rather, it dives into the moment of cultural contact without any background. Without adequate front-loading of the cultural context, students unfamiliar with the culture are not able to relate to the peculiarities of the main character's new school. The lesson confirms the finding of Michael Allan, a comparative literature scholar, who pointed out the importance of audience in reading World Literature (2007).

While text complexity in the form of vocabulary and complex structure including foreshadowing and flashbacks contributed to student difficulties with *To Kill a Mockingbird*, text complexity in the form unexplained cultural differences contributed to making Santha Rama Rau's "By Any Other Name" difficult for students to relate to.

Conclusion

Cosmopolitanism on the Ground.

Having lived all over the world, the mainland U.S. and Hawai'i, many of the students of military families in Michael's class might be described as cosmopolitan.

Michael's curriculum was also very cosmopolitan; his curriculum included more international selections than any other teacher in this study. However, based on the description of his challenges and successes, Michael experienced his greatest success engaging students with literature about Hawaiʻi. For example, he said students responded well to Kristen Lee's "Multiculturalism Explained in One Word: HAPA" about being mixed race in Hawaiʻi. Students also engaged with stories about Asian-Americans such as Amy Tan's "Two Kinds". He experienced difficulty engaging students with literature outside their experience unless the context was offered in the text, as it was in *Things Fall Apart*. While Michael's students did create PowerPoint presentations about Ibo culture as part of the unit on *Things Fall Apart*, an exercise that required students to engage in intercultural dialogue, one aspect of cosmopolitanism on the ground, Michael did not indicate that this lesson necessarily fostered engagement, empathy, or self-reflexivity. Michael's experience suggests that while history and culture are important to foreground a reading of international literature, making connections overtly to students' lived experiences offers more compelling curriculum for adolescents. If cosmopolitanism on the ground means pitting students' local understandings against those of other cultures or nations, Michael might have more successfully encouraged cosmopolitanism by using the essay on being hapa as a jumping off point to discuss mixed races in other contexts. He may have also used *Things Fall Apart,* which investigates colonialism in Nigeria, as a jumping off point to discuss colonialism in Hawaiʻi.

Recommendation.

If the "leaps are larger in World Literature," as some have suggested (Bingen, 2002) and which Michael's experience confirms, providing background on literary

contexts can help improve reading outcomes for students reading about unfamiliar, international contexts. Teachers can achieve this by including lessons on new cultures in their English class. Michael did this, for example, when he asked his students to conduct research on Nigerian culture but failed to do with Santha Rama Rau's story about a maid in India. Interdisciplinary partnerships between English and Social Studies teachers of the same grade level go a long way to improving student engagement with reading World Literature. As indicated in other teacher experiences documented here, lessons on culture in Social Studies classes help to reinforce knowledge about cultural differences and led to greater student awareness of specific cultures, which allowed students (and teachers) to engage with the text. English teachers can furthermore help students connect international literature to issues relevant to them locally.

Thirty Years of Internationalizing Curriculum: The Case of Hanalei Charter School

Introduction

The story of the Hanalei School Charter School presents a startling example of not just a single teacher, but an entire staff of highly-educated, highly motivated teachers attempting to develop a comprehensive literature program that includes selections from around the world. Given time off to conduct research and decades to develop a curriculum, the teachers discussed in this chapter illustrate the limitations encountered by teachers educating themselves on World Literature and the dearth of available educational resources on international literature.

The case of Hanalei School also illustrates the deeply personal nature of curricular selections and student engagement. While in public schools such as Schneider, reading selections are mandated, at Hanalei, teachers were given great leeway to develop their own curriculum. As a result, curricular selections were influenced not only by teachers' educational experiences but also sometimes by their ethnicity and other personal idiosyncrasies. Given decades to develop an inclusive literature curriculum from around the world, the school's most successful, innovative curriculum was ultimately place-based, of and about Hawai'i.

Due to the school's function as a curriculum developer, Hanalei's case involved consideration of the school's numerous textbooks, published over the past three decades. Additional data sources in this case include:

- The school's website,
- Course syllabi for English 9–12,
- The school's British and European Literatures textbooks (3 volumes),

- The school’s Asian and Pacific Literature textbooks (3 volumes),
- The school’s Literature of the Americas textbook,
- The school’s anthology of local literature,
- The school’s anthology of Hawaiian literature,
- Email exchanges with the publisher of the anthology of local literature.

Hanalei Charter School.

Long affiliated with an educational research arm of a university, the school website reports that Hanalei Charter, a K–12 institution serving 450 students, has a two-fold mission: (1) providing high quality education, and (2) creating educational resources and serving as a “testing ground for high quality educational programs.” Despite the experimental nature of its curriculum, Hanalei “consistently earns high scores on standardized tests…and almost all graduates go on to post-secondary education” (School Website, 2016) despite the fact that a third of the students “are below average ability by design” (Interviewee, 2016).

Rather than attempt to teach World Literature in a single semester or year, Hanalei attempts to cover the world’s literature throughout students’ sophomore to senior years through the following coursework:

- 10th: Asian/Pacific and Local Literature,
- 11th: Literature of the Americas,
- 12th: British and European Literature.

Starting in the late 1970s, the faculty began making an effort to include literature from all of the Americas, including Canada and Central and South America. Instead of

focusing solely on British literature, the school's senior year course attempted to include literature from across Europe. The 10th grade literature course similarly included literature from Asia and the Pacific including India, New Zealand, the mainland United States, and Hawai‘i. Middle Eastern, Greco-Roman, and Old English works were included in European literature with the rationale that the school "consider[s] [those] part[s] of the world to be foundational to the literature that develops in the West," the participant said. African literature remains conspicuously absent from the school's curricula.

As part of its mission to internationalize curriculum, the teachers compiled and edited several anthologies for use in the classroom. In 1981, department members compiled a three-volume series on Hawai‘i and the Pacific. In 1983, the department put out a three-volume anthology on European literature. In 1998, Peter helped publish an anthology of contemporary literature by Hawai‘i-based authors. In 2001, the school published a textbook on literature of the Americas. Most recently, in 2010, Peter published a collection of Hawaiian literature.

Due to Hanalei's unique mission and status as a charter school, Hanalei's teachers were given great autonomy with regard to their curriculum. This autonomy has allowed Hanalei's faculty to experiment with World Literature, travel and conduct research on specific geographic areas in order to improve their knowledge base and further develop curriculum.

In addition, each of the five department members instrumental in internationalizing Hanalei's English curriculum were highly educated and dedicated to both the school and its mission. All held either an MA or PhD in English in addition to

numerous years of teaching experience. Three of the department members remained at Hanalei for more than 35 years; only one of the five stayed for only 16 years. The example of Hanalei illustrates the challenges and limitations of teaching World Literature in the most supportive of circumstances.

Peter.

Ethnically Irish and German and originally from the U.S. mainland, Peter spent his formative years moving around between Virginia, North Carolina, Ohio, Virginia, and Pennsylvania, before finding a home in Hawaiʻi.

In 1988, Peter accepted a position at Hanalei and has remained at the school for nearly 29 years. During his time at Hanalei, Peter has taught 8th–12th grade and at the time of our interview, was teaching 12th-grade European literature. Although his expertise is in European literature, as a curriculum developer at Hanalei, Peter also played an important role as a book editor for several important collections of authors in Hawaiʻi.

Definition of World Literature.

According Hanalei's English department, World Literature includes literature from all over the world, including literature from Hawaiʻi and other little-known parts of the world. "We've tried to celebrate neighborhood literature and expand outward from there," Peter said, "so our students [read] someone in a voice that they sort of recognize as their uncle or their dad or even their own. It's related. It's the same kind of creativity you'd find from someone writing in Japan or India or Great Britain." "It's all one song," Peter said.

Purpose of World Literature.

Peter hoped reading literature from other parts of the world would help students recognize similarities and bridge differences between cultures.

Beyond this stated purpose, the department's vision of a high school literature curriculum beyond the American/British/World divisions characteristic of many high school programs also suggests a political interest in including previously marginalized voices, including the voices of Hawai‘i.

Purpose of High School English.

Meanwhile, the purpose of Hanalei's English reading curriculum was to get students "to appreciate reading as pleasurable in and of itself." As a small school, free from state mandates, teachers were encouraged to teach the texts they loved.

Findings

Criteria.

Peter's criteria for text selection included student engagement and teacher preferences. Peter's discussion of student engagement had to do mainly with accessibility. However, the departmental emphasis on "neighborhood literature" and on including student voices in the curriculum was related to engagement with place. The primary objective of their lessons, Peter repeated, was to engender a love of reading, which had to do with the skills of reading and writing he sought to impart as an English teacher. The following table provides a list of Peter's criteria.

Table 9. Peter's Criteria for Text Selections

Canon	
Accountability	
Tests	
Engagement: Place	√
Engagement: Accessibility/Challenge	√
Teacher Preferences/Knowledge/Training	√
Themes	
Skills (Reading)	√
Global	
Trends	
Choice	
$/Availability	

Teacher Identity/Preferences.

Because teacher preferences were an important part of curricular decisions at Hanalei. Teacher preferences for texts came before even student preferences, because teachers chose the texts to be implemented in the classroom. Teacher preferences were more important than student preferences, also because teachers had to like the text in order to sell students on the text. Teacher preferences for texts were sometimes idiosyncratic and deeply personal, having to do even ethnicity. Peter's interest in Irish literature, for example, arose in part from his Irish heritage. Having nearly gotten a PhD in Irish literature, Peter considered himself well-versed on Irish literature and had incorporated several Irish texts over the years, some of which had succeeded and some of which had not. In addition, he sought to include Irish literature as part of his prospective unit on colonized voices that he hoped to add to European literature curriculum. Despite the ambitious globalizing drive of Hanalei's curriculum, deeply personal considerations

arose as factors in a few curricular decisions. Driven by a natural interest in their heritage cultures, teachers in the program tended to teach to their ethnicity. An Asian-American woman in the department, for example, taught the 10th grade Asian–Pacific literature while Peter taught European literature. Though certainly not planned, ethnic identity also emerged as a criterion for text selections. These personal factors influenced the kinds of texts teachers were familiar with, which in turn influenced the kinds of texts students ended up reading.

Still other examples showed that Peter preferred texts for very specific, place-based experiences that had little to do with literary merit or even identity politics. In one instance, Peter found himself attracted to a text because he knew the specific house mentioned in the text:

> What I like about *The Surfers*. I know the house that takes place. I've been to that house. [The story's about] a Vietnam veteran who's dying in the back of Palolo Valley. I was in that house. When I read that story, I said, 'I've been there'… When I was there, it didn't have a fourth wall. Three walls and bamboo drapery just lowered down in front of it. No running water. No electricity. Off the grid. [You have to] pass the pot growers to get up there.

Able to relate to the specific locality of the story, in this case, a specific structure Peter had previously encountered drew him into the story. The story took him back to his own experience of visiting this unusual house. It presents a startling example of the idiosyncratic and deeply personal nature of some curricular choices.

Student Engagement.

Teacher preferences alone did not dictate classroom curricula, however. Just as the other teachers in this study, Peter's preferences were counter-balanced with the need for student engagement. In Peter's case, student engagement hinged largely upon accessibility and place.

Challenges.

The Limitations of Teacher Training.

Hanalei's example illustrates the extent to which teacher training limits a program's ability to teach international literature. Given a team of dedicated teachers and decades to create the curriculum, the program still encountered difficulty finding good texts and expanding its curriculum.

Peter's lament that there weren't enough good translations, a complaint based in reality (Damrosch, 2003; Qualifications and Curriculum Authority, 2006), persisted despite significant time for Hanalei's teachers to do research and create curriculum. "People who were laying these foundations in the '80s were given time to learn these different things," Peter explained. "We had time to say I'm going to spend fifteen hours/twenty hours a week over in the library reading." In what has proven to be one of the most successful texts, the editor of their American literature anthology, had a "vision that American literature should be more than just U.S. literature. [So] he went to Canada. He studied Canadian literature. He read extensively Central and South American [literature]….he spent a summer in Canada. He went to the University of British Columbia." To expand his understanding of Central and South American literature, he

spent hours in the library, “finding, reading, researching, talking with people, corresponding with people,” Peter said.

Despite the teachers’ and the department’s hard work, the main texts for the literature of the Americas, continue to be tried-and-true texts of the American canon, not too different from other schools lacking Hanalei’s formal commitment to international literature. According to the 2016–2017 Literature of the Americas syllabus, the major texts included:

- *Their Eyes Were Watching God*,
- *The Great Gatsby*,
- *The Grapes of Wrath*, and
- *The Catcher in the Rye*.

Although the American literature anthology continued to be used at Hanalei, the longer works with which students had the opportunity to engage for an extended period of time were not from Central or South America or Canada. All were from the United States.

Despite a stated interest in internationalizing his curriculum, even Peter exhibited a lack of interest in international texts. Peter dreamed one day of expanding his European literature curriculum to include literature of colonized people, including literature of the Caribbean, Africa, South Asia, and Ireland. But when given the opportunity make changes, even Peter resisted. “Who’s the guy—the Caribbean poet who won the Nobel Prize about fifteen years ago? He did a Caribbean version of *The Odyssey*…. It was about a guy trying to get back home to his island. Some war in South America,” he wondered. Despite the fact that Peter had read the book, despite the fact that the text was critically

acclaimed, despite his stated interest in incorporating the voices of colonized peoples in his class, and despite the fact that the text could have been included as a companion to *The Odyssey*, Peter never considered adding Derek Walcott's *Omeros* or an excerpt to his curriculum. Peter's lack of memory about the story and the context suggests the story had not engaged him personally. As a result, the text did not make it past Peter, the gatekeeper who had the power to introduce his students to the text.

Despite the department's ambitions and significant effort to internationalize curriculum, Peter acknowledged the curriculum's continued focus on the West. He still looked forward to day when the department could expand it. "There's still primarily a Western emphasis," Peter admitted of the department's curriculum.

> We have time to refine that…. It's still a work in progress for us…. We're trying to find good, extended texts…that we think will work, that we are familiar enough with. [It's] a little bit hard to find. A little bit harder to find the time go to go looking for them. Our time is tighter now that we're a smaller department and we have a lot of crap to do.

Peter apologized for his department's Eurocentric focus and blamed it on a lack of time.

Successes.

Place-based Learning.

In contrast to Hanalei's numerous anthologies of literature from around the world, after four decades, its most successful curriculum has ended up being from Hawaiʻi, arguably the antithesis of international literature. Although the school's department created five texts over the past four decades, the most successful texts have been of and about Hawaiʻi.

Thematic connections.

One successful lesson that managed to cross gulfs in time and space was Peter's lesson on the *Epic of Gilgamesh.* This lesson was made possible in part by Peter's having been introduced to the text in high school. Despite the fact that the text predated the students by four to five millennia and emerged from ancient Babylon, a culture far removed from the contexts of his students, students nevertheless connected with the text. Following the sudden death of a Hanalei student, Peter's class read the *Epic of Gilgamesh* and "were silenced." Given the circumstances, the story's theme of grieving engaged the students, and because students were able to relate to it, the text provided a powerful springboard for students to see their feelings enacted in literature. Through discussion, students were also able to express their feelings. They related with the "experience of grieving over the death of a friend…. Millennia later, we read that and we are moved. We feel it," Peter said.

Discussion

The case of Hanalei Charter School illustrates the limitations of teacher training. Given 15–20 hours/week of time to conduct research and create curriculum over a period of at least 30 years, the English teachers charged with expanding Hanalei's curriculum made little progress in internationalizing their curriculum. The school's three-volume collections in European and Asia-Pacific literature have been retired. Only short selections from the Literature of the Americas text continue to be used. Like other American curricula, much of Hanalei's focuses on British and American literature, including ethnic American literature. Peter's comment that he needed more time failed to take into account the fact that his department had already been given a remarkable

amount of time. Based on this fact, Hanalei's case suggests that other obstacles were standing in the way of internationalizing the curriculum. These obstacles may have included a dearth of translations and a lack of exposure to international literature in the teachers' own educational experiences.

Translations.

Peter lamented that translations simply don't exist. However, he contradicted himself when he brought up Derek Walcott's *Omeros*. As an English teacher motivated to expand his knowledge of literature from other parts of the world, Peter had taken the time to read the text. And although he did not say he didn't like the book, his vague language in discussing the book suggests the book had not made an impression on him. This example offers an instance in which an important text, which could have been added as a companion piece to *The Odyssey*, did exist. However, the instructor chose not to implement the text for unstated factors, including perhaps lack of familiarity with the content or the text's appropriateness for high school students.

The notion that some international literature simply doesn't exist, suggested at one point in the interview, is problematic and has been critiqued. At one point, Peter quoted his department members who quipped, "There's not a whole lot of Vanuatu literature," suggesting literature in some places simply didn't exist. This view has been roundly attacked as a Eurocentric notion of literature (Shankar, 2013; Ngũgĩ, 1986) that discounts the importance of oral traditions. Foucault himself (1969) posited that authors are an ideological construction rooted in unique sets of culture and history. These critiques suggest that storytelling traditions likely exist, but that obstacles of access and engagement, such as good translations, currently stand in the way of their dissemination.

Bridging Cultural Differences Not the Main Challenge.

Several examples from Peter's story suggest that the lack of international selections in Hanalei's curriculum did not have to do with students' ability or inability to bridge cultural differences. Peter's successful implementation of the *Epic of Gilgamesh* presents an outstanding example of a text that could easily have been dismissed because of the massive gulf of time and place, but which students still found relatable. Students could relate to its narrative about the death of a friend regardless of the text's cultural or historical contexts.

Peter's experience in no way discounts the experiences of other educators who have witnessed students encounter difficulty overcoming existing stereotypes (Crocco, 2005; Kim, 1976, 1982; Loh, 2009; Sung & Meyer, 2011), but his case points out that bridging cultural differences is not a problem in all readings; if students read texts of a time and place about which they have little pre-existing knowledge, for example, it is possible students may approach texts without bias.

Teacher Training.

Peter's familiarity and comfort with the *Epic of Gilgamesh*, made possible by his encounter with the text during his own time as a high school student, helped facilitate the implementation of the text. The inclusion of this ancient Babylonian text in Peter's high school experience a generation earlier was possible because the *Epic of Gilgamesh* has had a long position as a canonical text, a position earned by its historic importance, literary merit and universal themes and buoyed over years by quality translations and educational resources. This example points out the cyclical nature of high school curriculum. Informed by their high school experiences, even teachers looking to

internationalize their curriculum, teach what they know. Expanding high school literary curriculum to include more international pieces may involve interrupting or disrupting this cycle.

Conclusion

The case of Hanalei Charter offers a startling example of the enormous difficulty of internationalizing curriculum. A team of dedicated teachers with MAs and PhDs in English, who had been given thirty years and ample resources, could not do it. In the end, their curriculum featured local Hawaiʻi literature and tried-and-true canonical texts of British and American literature, the same as many other high schools. Hanalei's example suggests that American teachers are limited not only by a difficulty in engaging students with foreign literature, and not only by a dearth of translations and educational resources, but also by their own identities and educational experiences, a widely-recognized challenge of teaching World Literature (Damrosch, 2003, 2009; Foster, 2009; Lawall, 1994; Robertson, 1974).

Cosmopolitanism on the Ground.

The success that Peter experienced with the *Epic of Gilgamesh,* however, illustrates an example of cosmopolitanism on the ground. In this example, Peter used the ancient text as a way to understand and ruminate on the recent death of a classmate, a theme that happened to be relevant to all the students in the class that particular year. If students are mired in their local, parochial experiences, offering curriculum thematically related to students' lives offers a rich opening to study international literature. In Peter's example, the school's shared experience allowed for a powerful reading of Gilgamesh.

The students achieved Wahlstrom’s transactions of perspective; students were able to engage with the ancient text with little explicit discussion of cultural differences.

Culturally Relevant Curriculum Spurs Student and Teacher Transformation: Cosmopolitanism on the Ground at a School for Hawaiians

Introduction

"Begin at home. Then go out." –Monica A. Kaʻimipono Kaiwi

The supremacy of culturally relevant, place-based curriculum at Hanalei Charter School is echoed at Kamehameha Schools, a private school dedicated to educating Hawaiians. In the case study detailed here, Monica Kaʻimipono Kaiwi (Kaʻimi), a teacher-leader at Kamehameha Schools from 1989–2016, introduced culturally relevant curriculum into her English classes, not only to help her students come to a better understanding of themselves as Hawaiians but as cosmopolitan individuals with a greater understanding of their place in the world.

Kaʻimi's Hawaiian-focused pedagogy encourages students to think critically about their identity, an agenda that supports cosmopolitanism on the ground, which maintains that achieving a global perspective involves a recognition of an individual's local socialization (Hansen, 2011). In her classroom, students (1) read culturally relevant texts and/or read with a culturally relevant framework and (2) grapple with uncomfortable representations of Hawaiians. Finally, in a dynamic not discussed in cosmopolitanism on the ground, (3) Kaʻimi and other teachers were also involved in cosmopolitanism in the classroom when they are pushed to learn and grow culturally along with their students.

What makes Kaʻimi's case remarkable is not that her curriculum emphasizes her students' culture and place, a common tenet of place-based learning, but that students were pushed to struggle with uncomfortable aspects of their Hawaiian identity and with

negative portrayals of their ancestors in the texts they encountered. Through encounters with the local, students came to a clearer understanding of themselves within the larger world. Finally, Ka‘imi’s story is not one of a single teacher discovering an effective pedagogy, but of a teacher-leader grappling with her own cultural identity and in turn leading her department and school through the process of cultural transformation.

Kamehameha Schools, a Hawaiian School.

The Kamehameha Schools educate 5,000 to 6,000 pre-school to twelfth grade students throughout the state of Hawai‘i (Rohrer, 2010), with 3,200 students at its flagship Kapālama campus where Ka‘imi teaches (Kapālama Campus: K–12 Education, 2014). Since its founding, Kamehameha School has been dedicated to the mission of educating Hawaiian students. This unique mission, defended in court on numerous occasions over the past decade, presents an important example where issues of race[3], culture, place, and colonialism collide.

Kamehameha was founded as a trust by Bernice Pauahi Bishop in 1887, and its mission has been to educate the “children of Hawai‘i” giving preference to pure or aboriginal blood (Pauahi’s Will, 1883; as cited in Rohrer, 2010). This mission was established during the 19th-century when Hawai‘i was not a territory or state of the United States. The issue of Kamehameha’s unique racialized mission became contentious only after the trust’s wealth ballooned in the 1960s when the value of Kamehameha’s land holdings increased as Hawai‘i’s property values increased after statehood. As the

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[3] I define race and ethnicity as people descending from a common ancestor, often sharing the same history, culture, and language.

great grand-daughter and last direct descendent of King Kamehameha I who united the Hawaiian islands (About Kamehameha Schools) but a childless heir, Pauahi had witnessed the rapid decline of the Hawaiian population, language and culture, and in the final line item of her will, she bequeathed the remainder of her fortune and real estate to establish Kamehameha Schools for the children of Hawaiʻi.

Currently boasting an endowment of $11 billion (Shimogawa, 2016), Kamehameha Schools is ranked among the most well-endowed schools in the United States. During the 1990s, Kamehameha, in fact, boasted the largest endowment of any school, larger even than that of Harvard (Samuel & Roth, 2006). Its enormous wealth coupled with its unique racialized mission has made the school the target of countless lawsuits and never-ending criticism from the community, including the Hawaiian community.

One of the critiques lodged against the school has been its long history of colonizing pedagogy (Kaiwi, 2016). Despite the school's dedication to servicing Hawaiian students, the school's curriculum has long espoused a Western-style pedagogy, a remnant of Hawaiʻi's missionary, colonial past. As late as the 1990s, the school hired only Protestants. When Kaʻimi was hired 1989, she was the *only* Hawaiian member of the English department and served temporarily as a replacement for a teacher on sabbatical. In keeping with its colonial, Protestant history, throughout the 20th century, Kamehameha's sprawling Kapalama campus educated the islands' best and brightest, the lucky few who were able to get in and succeed in the school's Western-style course of study in keeping with other college preparatory schools on the island and nationwide.

In 2002, Kamehameha administrators began talks of transforming Kamehameha from a school for Hawaiians to a “Hawaiian school”. While many faculty members complained they didn’t know what this meant or that they had not been hired for that purpose, this vision of Kamehameha as a “Hawaiian school” became part of the official mission of the school with the new principal in 2006 (Kaiwi, 2016). By the time I met Kaʻimi in 2016, Kamehameha’s policy of being a “Hawaiian school” had been in place for ten years.

Kaʻimi.

Kaʻimi’s pedagogy is deeply rooted in her Hawaiian identity, and her journey as a teacher paralleled her personal growth. Ethnically Hawaiian and Russian, Kaʻimi grew up in Northern California and moved to Hawaiʻi in 1989 for a temporary teaching assignment at Kamehameha. Kaʻimi “had no intention of staying,” she said.

Despite being ethnically Hawaiian, having grown up on the mainland meant Kaʻimi came as an outsider to Hawaiʻi. She was unfamiliar with local traditions and Hawaiian values and culture. “I didn’t have any connection to here…. I couldn’t even pronounce my last name properly,” she recalls. “And I didn’t understand pidgin[4] at all.”

Kaʻimi’s return to Hawaiʻi and teaching at Kamehameha, she said, has been a “homecoming” and it was through living in Hawaiʻi and teaching at Kamehameha that she began to connect with her Hawaiian roots. Committed to broadening Kamehameha’s curriculum to include Hawaiian literature, Kaʻimi took time out to get a Master’s degree

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[4] Pidgin is the Hawaiian Creole English spoken in Hawaiʻi.

in Hawaiian literature in 1996, which she completed at the University of Auckland. Some of her studies from this period continue to inform the pedagogical approaches she uses today.

Since her early days of teaching in Hawaiʻi, Kaʻimi has grown personally as a Hawaiian and professionally as an educator and scholar. She eventually became the Department Chair of Kamehameha's English department, leading over 25 teachers in broadening the curriculum to include Hawaiian texts and developing their own Hawaiian-based standards. During her years teaching, she has published numerous articles on Hawaiian learning, and her article excoriating Herman Melville's racist portrayals of Hawaiians was included as the lead article in a book on Melville (Kaiwi, 2007).

Leading the department and her school through curricular change has not been easy. Department members proved averse to teaching Hawaiian texts even at a school dedicated to Hawaiians. Students, too, were sometimes averse to or made uncomfortable by representations of themselves in literature, particularly those that did not coincide with their own Western, Christian values. As a result of the numerous challenges she observed in attempting to broaden her department's curriculum, Kaʻimi advised her colleagues simply to do their best to try to incorporate literature by Hawaiians in their curriculum.

Methods

Data Sources.

This paper draws from my interview with Kaʻimi as well as several primary documents related to her curriculum analyses. The documents analyzed in this case include the:

- WEO[5] (Working Exit Outcomes) Anchor standards, the culturally relevant standards recently developed by her department in December, 2015;
- *Makawalu* ("eight eyes") Literary Perspective Framework created by Ka'imi in 2009, successfully implemented into her classroom curriculum;
- Literary Piko ("the center") framework for contextualizing Hawaiian and Hawaiian literature, designed by Kaʻimi, which offered a framework for situating authors of texts from different places and which offered another framework to open up discussion on place, race, and culture.

Through these documents and Kaʻimi's story of her journey as teacher of World Literature, it became clear that for Kaʻimi and her students, in the context of their colonized history, as minorities in their ancestral homeland, cosmopolitanism on the ground means knowing yourself first.

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[5] The acronym "WEO" was intentional. In Hawaiian, "weo" means "the dawning," which Kaʻimi felt was appropriate since the curriculum marked "the dawning of a new era."

Table 10. Ka‘imi’s Criteria for Text Selections

Canon	
Accountability	√
Tests	√
Engagement: Place	√
Engagement: Accessibility/Challenge	√
Teacher Preferences/Knowledge/Training	√
Themes	
Skills (Reading)	√
Global	
Trends	
Choice	
$/Availability	

Definition of World Literature.

In our discussion, Ka‘imi identified three types of World Literature. World Literature, for Ka‘imi, referred to

- that canon of highly anthologized ancient Greek and Renaissance authors including Sophocles and Shakespeare,
- literature from all around the world including India, Pakistan, America, Britain, and Africa; and finally and perhaps most importantly for Ka‘imi,
- literature both about the Pacific and written by Polynesians. World Literature did not refer to a specific course per se, but could be taught in any course.

Purpose of World Literature.

For Ka‘imi, the purpose of World Literature was to help students to get to know themselves in order to understand their place in the world. Just a few minutes into our interview, Ka‘imi stated pointedly, “[Our Hawaiian students] couldn’t find themselves

and see themselves in the literature. What does that mean? It means they're less than. My goal has been to put it on an even playing field." World Literature for Kaʻimi meant students see themselves in literature and learn about their culture. It fulfills a decolonizing agenda in a space where inclusion or exclusion has the potential to alter student perceptions of self.

While Kaʻimi made reference to the globalizing interests of World Literature, she returned again and again to the decolonizing purpose of her curriculum, which she viewed as her main purpose. "[W]hen it's only English and American, it's a very myopic narrow view. I think it's [World Literature is] a form of decolonization," she said. World Literature was a chance for Kaʻimi to include literature about Hawaiʻi and by Polynesians as a way for her students to affirm their place in the world.

Purpose of High School English.

The purpose of education for Kaʻimi was closely related to her stated purpose for World Literature. Just as she used World Literature as a vehicle for students to see themselves in literature, education similarly was about encouraging students to discover their purpose in the world. "Our mission is to create global servants," she said, "grounded in who they are as Hawaiians." Her philosophy in education has always been "Begin at home, then go out," Kaʻimi said. "I want them to find their *kuleana* (responsibility or purpose)."

Findings

The Importance of Culturally Relevant Texts at a School for Hawaiians.

Kaʻimi's realization that her students learned best when exposed to culturally relevant texts coincided with her own personal growth as a Hawaiian. When she first

started teaching at Kamehameha in 1989, she was in many ways an outsider to Hawaiʻi. Although she was Hawaiian—her paternal grandparents born in Hawaiʻi two generations before—having grown up in Northern California and going to college and teaching in Southern California, she didn't understand Hawaiʻi or what it meant to be Hawaiian. "I talked like I drive in Southern California—super fast. I talked way over their heads. And I was trying to connect them to literature that was 5,000 miles away," Kaʻimi explained. Not only was she way over her students heads as their instructor, the texts they were reading, texts including not just *Romeo and Juliet* but also multicultural texts such as *The Light in the Forest*, *The House on Mango Street*, and *The Joy Luck Club* were not related to their lived experience. As a result, students had difficulty engaging with them. She said, "They were like trees that were upside down, kind of trying to grasp, trying to connect in some way that was going to make sense." In this surreal image, Kaʻimi envisioned her students as disconnected, uprooted and grasping at air rather than the soil they needed to survive. Over time, she began to see that "Hawaiian students were graduating from Kamehameha knowing all the literature of the world, except their own," a fact which spoke of the colonial mindset of Kamehameha and the state, which in Kaʻimi's words was forever "enamored with things away."

When a senior colleague encouraged her to read *Waimea Summer,* which was written by a Hawaiian, Kaʻimi, a new teacher at the time, took his advice. Set in Hawaiʻi and written by Hawaiian author John Dominis Holt, *Waimea Summer* evoked a world students were familiar with. Even though Kaʻimi did not like the book or relate to it, she noticed that her students did:

> There was all this Hawaiian in there. I couldn't understand it...and I didn't understand pidgin at all…[but] it was really eye opening for me [because] my students got it…they were actually connecting with it in a powerful way that they never had with the literature I was teaching.

The references in Hawaiian and to Hawaiʻi were foreign to Kaʻimi, but the world was familiar to her students, and they appreciated and understood the book more than even she did. Although the text did not work for her personally, Kaʻimi saw clearly, it was working for her students. "I began to realize that by connecting it to Hawaiʻi, the kids were able to make connections and they knew more than I did," she said. The book's success in connecting with her students led her to keep the book on her syllabus and eventually, as she began to connect culturally with Hawaiʻi, Kaʻimi gained a deeper understanding of the book.

Reading books like *Waimea Summer* in her classes was more than just an exercise in place-based pedagogy; reading literature set in Hawaiʻi served a political purpose and affirmed the legitimacy of her students' experience and identities:

> Now when they connect it to the literature from Hawaiʻi, they see themselves. They have a sense of identity. They see their place in the world as being something significant and they can actually contribute. But I think it empowers kids. . . because they know where home is, and they're aware of the rest of the world.

Offering culturally relevant pedagogy not only engaged students but gave them a sense of themselves in the world. Orienting students toward a cosmopolitan perspective involved getting students to first see themselves in what they were studying.

Ka'imi's Culturally Relevant Teaching Strategies.

Ka'imi's work did not stop with culturally relevant texts. Over the years, she and her department developed a number of frameworks to promote culturally relevant teaching, a term coined by Gloria Ladson-Billings (1995) to describe an anti-assimilationist pedagogy (Nieto, 2000). Ka'imi and her fellow teachers used these culturally relevant frameworks as entry points to reading texts. The *Makawalu* ("eight eyes") Literary Perspective framework, which she created in 2009 as an extension of her Master's degree, for example, asks students to read texts using a Hawaiian epistemology. According to this framework, students are asked to consider texts based on characters' relationships to the *'āina* (land), *mo'okū'auhau* (genealogy or pedigree), *ho'omana* (spirituality), *ho'ailona* (signs or omens), and *ho'opono* (morality). Although each of the elements aligns with aspects of Western topics in literature, such as setting or character, each of the elements is deeply rooted in Hawaiian culture, including care for the land (*mālama 'āina*), the importance of family and lineage, a spiritual reverence for ancestors, the importance of a person's instinct or gut (*na'au*), and the importance of every person doing his or her part (*kuleana*).

This framework can be used for any text by any author, Hawaiian or non-Hawaiian. Reading *King Lear* by examining Lear's relationship to *'āina*, for example, reveals Lear's worldview and state of mind. "[When] he's in the storm and he's yelling about it…[and] he's talking to nature," Ka'imi explained, his actions reveal a connection with the land and with nature, in keeping with Hawaiian values. When Lear gives up his power and hands it over to his daughters before he dies, his actions reveal his attitude toward his *mo'okū'auhau* (genealogy). In rejecting tradition and even his royal lineage,

Lear “pretty much breaks traditions, and breaks the *moʻokūʻauhau*. So what happens? It backfires,” Kaʻimi said. Just as students might read a text with a feminist framework or a Marxist framework, using the Makawalu Literary Perspectives, students grapple with texts using a Hawaiian framework with Hawaiian values as guiding principles.

In another lesson, students compare and contrast Jack London’s *Koʻolau the Leper* to a version of the same story entitled *Kaluaikoʻolau* written by Koʻolau’s wife Piʻilani. In both books, the authors tell the harrowing tale of , a leper who successfully evaded capture by the authorities by hiding out for years in the remote valley of Kalalau on Kauaʻi’s rugged northern coast. Whereas London’s description of Kalalau valley revealed it to be “wild and dangerous and in opposition to you,” in Piʻilani’s version, the valley was “this comforting place.” For Piʻilani, the valley “is *ʻohana* (family).” The two renderings of the same tale offer different interpretations that reveal the subjectivity of the author. Using the *makuwalu* framework, Kaʻimi allows her students to use Hawaiian values as an entry point into discussions of diction and differing worldviews. These lessons articulate and clarify Hawaiian values and help to situate those values in texts from around the world.

Grappling with Students’ Hawaiian Identities.

Through encounters with culturally relevant texts of and about Hawaiians, students sometimes encountered content that challenged their identity as Hawaiians. Generations of students at Kamehameha, for example, have grappled with the fact of Hawaiian polytheism, and students sometimes blamed Kaʻimi when their reading list included unflattering representations of Hawaiians.

In investigating Hawaiian spirituality, Christian students sometimes had difficulty reconciling Hawaiʻi's four-thousand *akua* (god or element) with their own contemporary religious worldview. "Can you be Hawaiian and still be a Christian?" Kaʻimi asked her classes. During the 1990s, she saw that one or two students in each class "really, really struggled with it." "My students thought it was heathen," she recalls. Over the past thirty years, Kaʻimi has noticed that these attitudes have dissipated. Students no longer grapple with Hawaiian literature as heathenism, a fact that Kaʻimi said shows "we're evolving." Through these encounters with the self, students invariably encountered different worldview, and were forced to recognize "the other" within even their own culture.

Student disapproval of their own culture came in different contexts. In one text *Voyaging Chiefs of Havaiʻi* by Teuira Henry and others, one of the Hawaiian characters beat and killed his wife. Enraged at being exposed to unflattering images of her ancestors, one student wrote a letter challenging Kaʻimi. "'How dare you destroy my perception of my ancestors!'" Kaʻimi recalled the letter reading. Like the students who grappled with the reality of their polytheist ancestors, this student had difficulty accepting that a Hawaiian would beat his wife and that his or her teacher would expose students to this representation of Hawaiians. Students did not need to go outside their culture to encounter differing worldviews. In fact, the differing worldviews with the people closest to them proved to be the most impactful and difficult to reconcile.

Kaʻimi justified the inclusion of these negative representations of Hawaiians in her curriculum with the belief that idealizing the past was not in her students' best interest. "They need to see the good and the bad…Their *moʻokūʻauhau* have people who made mistakes. We can learn from them. And we can move forward," she said. Reading

culturally relevant texts gave students an opportunity to solidify and articulate their own worldviews, not only those related to non-Hawaiians, but to Hawaiians who were also different from them. Culturally relevant texts challenged their perceptions of their ancestors and themselves, engaged students with issues that were deeply personal and relevant, and forced them to articulate their worldviews.

Perhaps the most remarkable example of students grappling with representations of self came in their reading of Herman Melville's *Typee*. Though Melville was a sojourner through Hawaiʻi, his work was long recognized as representing the literature of the Pacific, a problematic categorization that confirmed colonial attitudes about Hawaiʻi. It confirmed that Caucasian outsiders passing through Hawaiʻi should be allowed to speak authoritatively on behalf of Pacific Islanders, that Hawaiians could not write literature, and that Hawaiian cultural productions were not valuable. This problematic practice of teaching the writing of sojourners as Literature of the Pacific continued at the University of Hawaiʻi well into the 1990s, but has been widely critiqued since (Morales, 2015).

Despite the politics surrounding the text, Kaʻimi embraces *Typee* as a way to engage students' higher order thinking skills. "I choose to teach [*Typee*]," Kaʻimi explained, "because I think it's important. If you don't like something, you can't complain unless you read the whole thing…. It gives me the right to voice my opinion when I've endured it all." She uses the text to draw out student responses to overtly racist commentary by an author widely regarded as one of America's greatest. In the book, Melville calls King Kamehameha III a "negro-looking blockhead" and a "dram drunk" while the text describes Queen Kaʻahumanu "a monstrous Jezebel." "He was not as

sympathetic to natives as most of his scholars would say," Ka'imi explained. "He was right in line with his contemporaries. He was racist." Not only did Melville reflect the racist views of his time, but by writing about it, he further circulated and perpetuated these negative views. "[But] the book still exists so what do we do with the book?" Ka'imi asks her students.

Forced to reconcile outsiders' views of Hawaiians, students are given permission to engage with a text without necessarily liking it. "That becomes part of their analysis," she said. By confronting outsiders' representations head-on, students not only see themselves in the world, but are forced to situate themselves in it.

Despite the challenges associated with some aspects of Ka'imi's curriculum, over the years former students continue to come back to her to express their appreciation and tell Ka'imi how her approaches helped them focus in their post-secondary studies. One student even discussed Ka'imi's framework as a model for her Master's thesis, for which the student won an award. In short, despite the challenges of broaching uncomfortable identity issues, Ka'imi's culturally relevant curriculum and pedagogy engaged students deeply and prepared them well for their future studies.

Teachers Grow Along with Students.

The development of Kamehameha School's culturally relevant literature curriculum would not have been possible without the buy-in of the teachers involved. The development of Ka'imi's curriculum involved teachers being pushed to learn and grow along with their students. This journey of cultural growth, first demonstrated by Ka'imi, eventually extended to her department members. Their story presents a case study of how

one department dealt with the challenges of teaching texts with which they were unfamiliar, a common problem of teaching World Literature.

Ka‘imi’s Teacher Journey.

Ka‘imi’s journey has been defined by a tolerance to not knowing, a tolerance which allowed her to explore and grow her curriculum. Although Ka‘imi was initially hesitant to integrate culturally relevant texts into her courses, seeing that students responded to it encouraged her to continue. “I realized the more I taught [*Waimea Summer*], the more connected culturally I became, the more I understood the book,” Ka‘imi noted of her early days teaching in Hawai‘i.

Wanting to expand her knowledge of Hawaiian literature, Ka‘imi took a one-year sabbatical to pursue a Master’s degree. However, when she approached the University of Hawai‘i, the English department told her they did not have a program for her. They encouraged her to complete her studies on Hawaiian literature elsewhere and come back to Hawai‘i to teach. “Of course they have been very embarrassed by that… That was in 1996,” Ka‘imi said. Encouraged to study at the University of Auckland, Ka‘imi went to New Zealand to study with Albert Wendt and Witi Ihimaera. Although the individuals at the University of Auckland admitted they did not have any expertise in Hawaiian literature either, they created a welcoming attitude that allowed her to pursue her research interests. “Albert Wendt didn’t know any Hawaiian literature either. What he and Witi did is . . . they carved the space for me to figure it out.”

When Ka‘imi returned to Hawai‘i after her graduate studies, Hawaiian scholar Manulani Meyers had just finished her dissertation on Hawaiian epistemology at Harvard. “That was the link that I needed,” Ka‘imi said. Many of the frameworks first

developed then comprised the culturally relevant pedagogical approaches she uses today. For example, Ka'imi's *makawalu* ("eight eyes") framework for reading literature through a Hawaiian lens, she said, is heavily influenced by Meyer's work on Hawaiian epistemology (2001).

A Department's Journey.

Despite Kamehameha's mission of teaching Hawaiian students, the English teachers at Kamehameha resisted teaching Hawaiian literature in the 1990s. At that point, "The challenge was convincing my colleagues that Hawaiian literature was of value," Ka'imi recounts. "Teachers were afraid the kids would know more than them." Ka'imi describes these departmental discussions on whether or not to teach Hawaiian literature as "battles." These battles stopped once Ka'imi became department head in 2005.

Coinciding with the transformation of Kamehameha into a "Hawaiian" school, which occurred in 2006, Ka'imi described the transformation of Kamehameha's English curriculum as symbiotic, with school missions eventually dovetailing with department and individual teacher missions.

Rather than forcing her teachers to teach specific Hawaiian texts, Ka'imi worked with teachers to come up with a policy teachers were happy with. In response to Kamehameha's top down measures to create "a Hawaiian school," the English department agreed unanimously to include one text by a Hawaiian author in every English course. However, this change did not occur until 2008, three years after Ka'imi had been made department head and two years after the top-down measures had been put in place. According to the new departmental policy, teachers were free to implement a

text of their choice of any length, but Kaʻimi was careful to note this policy would not have been successful without the buy-in of teachers.

Kaʻimi rationalized this flexible approach with the belief that “Mandates don’t work. People need to be invested. When you mandate, there’s going to be resentment.” By allowing teachers to teach to their interests, “there’s this synergy,” Kaʻimi said. Kaʻimi witnessed this synergy when teachers introduced each other to new curriculum.

Kaʻimi acknowledged the danger of teachers unwittingly perpetuating stereotypes, a common problem in teaching emerging literature (Fang, Fu, & Lamme, 2003; Kaomea, 2006). “Yes, you’re going to teach from what you know,” she said, admitting her own mistakes over the years, for example, in teaching that Hawaiians developed their mythology because “they didn’t understand it” or that an *akua* was a god rather than an element. While she acknowledged the danger, Kaʻimi also said, “We can’t be afraid because if we are too afraid then our kids don’t get it. Because not all of their teachers will be Hawaiian and even Hawaiians don’t always know.” In Kaʻimi’s experience of teaching World Literature, teachers, including herself, had to learn along with students, which sometimes involved missteps and mistakes. This tolerance for the unknown could be seen in a positive light, however, because it led to teachers’ personal and cultural growth.

The commitment to implementing more culturally relevant, in this case, Hawaiian curriculum did come until in 2015, shortly before this interview was conducted, when the department, faced with accountability measures, took it upon themselves to write their own culturally relevant standards. Aligned with the Common Core standards, Kamehameha’s new English department WEO (Working Exit Outcomes) anchor

standards align with values embedded in Hawaiian epistemology. The anchor standards for Identity, for example, articulate that students will develop a "sense of place," investigate "*mo'okū'auhau* (genealogy), read "foundational works of Hawaiian literature," and articulate and critique "global elements" which shape and influence "identity in self and in text." According to these standards, student understanding of "global elements such as geography, historical context, politics and society" are a part of their identity formation and linked with lessons in place and family. "[Our purpose] has always been for our students to understand their *mo'olelo* in regards to the rest of the world," Ka'imi said. This mission of connecting students to their *mo'olelo*, that is, to their personal story, their family story, and their history, is connected to students finding their place in the world. This belief is reflected in the department's recently adopted standards. With the implementation of the WEO anchor standards, Kamehameha's English department made a commitment to teach not only culturally relevant texts but also according to culturally relevant values reflecting a deepening understanding of the school's mission as a Hawaiian school.

Ka'imi's thirty-two year journey to discover her identity as a Hawaiian, to develop curriculum for her Hawaiian students at Kamehameha, and to lead her department through Kamehameha's transformation into a Hawaiian school imparts several lessons. Lessons in culturally relevant curriculum can engage students in encounters with worldviews different from their own. The transformation to teaching culturally relevant curriculum dovetailed with top-down measures that coincided with teachers' own interest in teaching culturally relevant curriculum. These changes were enacted, not through mandates, but by giving teachers flexibility in their curriculum and

including them in the policy change so individual teacher preferences were included as a part of the top-down measures.

Discussion

Ka'imi's project went beyond expanding the canon. Through her *makawalu* framework and WEO anchor standards, Kamehameha's pedagogy took up culturally relevant frameworks that allowed her students to read any text in a culturally relevant manner—with an attention to students' cultural values and histories. Employing these culturally-relevant teaching strategies allowed her students to engage in counter-storytelling to "better connect with both the content and the curriculum" (as cited in Bissonette & Glazier, 2016, p. 687). By introducing her students to these culturally relevant frameworks, she allowed her students to write their own counter-narratives and talk back to the text (Bissonette & Glazier, 2016).

Although Ka'imi used her lessons in World Literature to teach culturally relevant texts important to her students, her case underscores the numerous understandings of World Literature that currently circulate. World Literature for Ka'imi included the canon, culturally relevant curriculum, and even the multicultural literature of authors like Amy Tan and Sandra Cisneros, which were irrelevant to students in her "multicultural" classroom in Hawai'i. World Literature referred to all these areas simultaneously, illustrating the numerous definitions of World Literature circulating at this time, making the term both problematic and meaningless.

Like Hanalei Charter, which found after thirty years of trying to internalize its curriculum that local, Hawai'i-based literature, proved the most popular and successful at engaging students. This observation begs the question: Is it necessary to teach

international texts in order to impart cosmopolitan perspectives? According to many, it is less important where a text comes from than how students approach it (Bender-Slack, 2002; Carey-Webb, 2001; Choo, 2013; Coltrane, 2002; Pheah, 2014; Spivak, 2003; Ngũgĩ, 2012); students can read long-standing staples in the British canon such as *Frankenstein* or *The Tempest* so long as students approach it with a cosmopolitan perspective. For example, students can read *Frankenstein* from a "philosophical-religious" perspective (Choo, 2013, 150) or Shakespeare's *The Tempest* from a post-colonial perspective (Carey-Webb, 2001; Ngũgĩ, 2012). Ka'imi's pedagogical approach to reading any text with a cosmopolitan perspective aligns with the suggested teaching practices of some cosmopolitan theorists. However, Ka'imi's experience suggests that imparting a cosmopolitan perspective must begin by teaching students about their identity and place, that in order to be truly cosmopolitan, students' socio-cultural contexts should be privileged. This is a consideration not currently acknowledged or discussed in cosmopolitanism on the ground.

While numerous theorists of cosmopolitanism acknowledge that an individual's local identity need not be at odds with cosmopolitanism, it does not privilege one above the other. Rather, theorists suggest that the two identities can co-exist harmoniously. This study of cosmopolitanism on the ground in the classroom, points out that in practice, teachers must sometimes choose culturally relevant curriculum over international texts. In this case of a unique school in the geographically isolated locale of Hawai'i, there is no dispute: if the goal is to impart a cosmopolitan perspective, culturally-relevant curriculum is more important than international curriculum.

Limitations.

The example of Kamehameha Schools is unique and difficult to replicate. Because of its unique mission, protected as a result of Pauahi's will, Kamehameha is able to teach to a specific ethnic group. The school's racial homogeneity may also allow for sensitive discussions on race and culture that would be highly charged in the ethnically heterogeneous classrooms that define many classrooms. Whereas teachers who incorporate culturally relevant curriculum can risk singling out minority students (Dudley-Marling, 2003), Ka'imi and the teachers in her department did not have to deal with such issues. In short, Kamehameha has the luxury of a racially homogenous classroom, which few schools can replicate.

While Kamehameha's admissions policy suggests that 100% of the students claim Hawaiian ancestry, it should be noted that, in fact, the school is extremely diverse. Due to the intermarrying that has occurred since Western contact and Kamehameha's acceptance of increasingly smaller percentages of Hawaiian blood, Kamehameha's student body includes students of many different ethnicities. This diversity no doubt extends to the views of students who may come from very different home environments. Nevertheless, in choosing to attend the school, both students and teachers commit to a certain extent to learning about Hawaiian culture, which is now an overt mission of the school.

While Ka'imi found that her curriculum worked for her students, many disagree with the idea of forcing students to confront uncomfortable or racist representations of themselves in text. Ta-Nehisi Coates in his breakout book *Between the World and Me* reminds educators of the potential harms of presenting uncomfortable racial histories to adolescents. When presented with footage of pacifist Civil Rights protesters, black people

“being beaten on camera,” (p. 32) a teenage Coates asked, “*Why are they showing this to us*? (emphasis his, p. 32), a question he continued to grapple with as an adult. In Coates’ example, the pacifist lessons his teachers attempted to impart did not align with “the violence that undergirded the country” he saw all around him in real life (p. 34). It’s possible that Coates’ lessons on the Civil Rights Movement came with inadequate time for student reflection to reconcile the lessons of the Civil Rights with the violence he saw in their lives. Coates example serves as a reminder that lessons on uncomfortable representations of self in literature are difficult at any age and should not be broached lightly. While Ka‘imi’s case suggests that student identity crises were easily overcome, this may not in fact have been the case.

Conclusion

Cosmopolitanism on the Ground.

This study suggests that teaching culturally relevant curriculum and using culturally relevant frameworks help engage Hawaiian students in lessons about themselves and their place in the world, and that teachers’ journeys, learning, and growth as educators were intimately involved in facilitating cosmopolitanism in the classroom. It suggests that these lessons about the self function as gateways to more cosmopolitan perspectives. In keeping with Hansen’s theory of cosmopolitanism “from the ground up,” lessons on students’ local experiences sometimes came with the grappling and questioning of their culture and values. And it came with teachers having to acknowledge being comfortable with their own lack of knowledge. Having a cosmopolitan perspective involved students and teachers questioning their own culture’s practices or views.

However, these lessons in cultural identity helped to solidify students’ and teachers’ own worldviews.

Ka‘imi’s example in which she saw her students as “upturned trees” beautifully illustrates the importance of rooted cosmopolitanism. According to Ka‘imi, prior to the expansion of Kamehameha’s curriculum, her students had been fed a diet of colonial curriculum, which did not speak to their lived experienced as Hawaiians. Rather, they needed to learn about their Hawaiian culture and history. Without this sustaining knowledge rooted in Hawaiian values and texts, Ka‘imi’s students were upside down, taking in air when they needed to be grounded and rooted. According to her metaphor, given a colonial curriculum, her students were slowly dying. Ka‘imi engendered cosmopolitanism on the ground by introducing students to texts about Hawai‘i or by Hawaiians, which were topically related to their lived experience. The texts forced difficult discussions which engaged students, had students coming back to her for years even after they had graduated, and in one instance, led to a student’s continued study and subsequent accolades. Fiercely decolonizing in its values and outlook, Ka‘imi curriculum nevertheless incorporated reading of colonial sojourners through Hawai‘i. Having her students read these texts and other texts through a framework of Hawaiian values enacted a critical outlook toward their own and toward other cultures that is a hallmark of cosmopolitanism on the ground.

The transformation to teaching culturally relevant curriculum was not the work of Ka‘imi alone but coincided with a top-down move to make Kamehameha a more Hawaiian school; the school’s transformation may have also coincided with a change in mores. In Ka‘imi’s years at Kamehameha, Kamehameha transformed from a school that

employed one Hawaiian in its English department to one that sought to hire teachers dedicated to teaching culturally relevant curriculum. While in the 1990s, Kaʻimi found herself embroiled in the English department debates that reflected the broader fact of the decade's Culture Wars, these conflicts softened as teachers began to accept the inclusion of non-canonical texts, including literature by Hawaiians. But this did not come without significant pushback from teachers who feared students would know more than them and even from Westernized students who took issue with uncomfortable representations of themselves in literature. In this case, teaching culturally relevant curriculum involved a tolerance of not knowing, as demonstrated by Kaʻimi in her early years teaching, by the University of Auckland who allowed her to pursue her studies in Hawaiian literature, and by her department members, who eventually embraced teaching curriculum that was new to them.

Individual Interviews: Conclusion

Overall, the individual interviews showed that teachers faced many challenges in teaching World Literature. Many struggled to find good curriculum (Miranda, Deedee, Veronica, Peter). Teachers struggled to be feel like an authority on their World Literature curriculum (Deedee, Veronica, Tom, Peter, Kaʻimi). Even after formal instruction, teachers still sometimes struggled to *feel* they were an authority (Deedee, Veronica, Tom, Kaʻimi). The scope of the curriculum, a lack of knowledge circulating about many texts, and the lack of good educational resources stymied many teachers' beliefs that they had mastered their curriculum.

The definition of “World Literature” varied tremendously from person to person. For many teachers, World Literature referred to multicultural literature that took an interest in diversity, particularly within the United States. For Ka‘imi, World Literature referred to place-based, culturally relevant literature, which deserved a place in the canon of World Literature and in multicultural literature. For Tom, World Literature referred to the canon of Western World Literature, most notably the works of Homer and Shakespeare.

These differing definitions existed simultaneously. For all of the teachers above, World Literature referred to multicultural literature at the same time that it referred to Homer and Shakespeare. Meanwhile, international literature was also a part of teacher understandings of World Literature.

Almost all teachers shared positive experiences teaching at least one international text. Many teachers successfully implemented Chinua Achebe’s *Things Fall Apart,* which presented an accessible text that students engaged with despite its foreign setting. In contrast to the difficulties Deedee experienced teaching the *Bhagavad Gita*, Tom successfully engaged his students with his unit on the Indian epic. Peter managed to engage his students with the *Epic of Gilgamesh*, a text of ancient Mesopotamia. These successes emerged despite gulfs in time and space, suggesting that the setting or provenance of the author was not as important as a certain x factor within text itself.

In the end, many teachers said place-based, culturally relevant curriculum engaged students more readily than international literature. Michael suggested this when he pointed out that a piece by an author from Hawai‘i had been more successful at engaging students than any international selection in his textbook. The importance of

culturally relevant curriculum came through most powerfully in the examples of Hanalei Charter School and Kamehameha. At Hanalei, thirty years of efforts to internationalize curriculum resulted in reading lists highlighting American and local Hawai‘i literature. At Kamehameha, reading through a lens based on Hawaiian values led to powerful confrontations with students' Hawaiian identity.

At six of the seven schools, successes came about as a result of top-down measures combined with bottom-up measures[6], a strategy that has been shown to be successful elsewhere (Petko, Egger, Cantieni, & Wespi, 2015). While Schneider High School's top-down implementation resulted in the largest volume of international selections in a single course, none of the international texts featured in Michael's "Unit 2—Cultural Perspectives" was found to be successful by Michael; this occurred despite the fact that the chapter included several highly accessible, powerful, timely, and timeless pieces. Successful lessons in international literature came about as a result of a combination of top-down and bottom-up efforts. At Saint Margaret, an accreditation team's suggestion to include more World Literature encouraged Miranda to broaden her department's curriculum. At Azabu Pacific, an administrator's recommendation to include the *Bhagavad Gita* resulted in that administrator and teacher working together to create a successful unit. At the International School of Hawai‘i, the top-down but flexible nature of the International Baccalaureate curriculum helped to provide the structure and

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[6] Top-down measures refer to curricular changes that come about as a result of an administrative or governmental recommendations or mandates. Bottoms-up measures refer to changes initiated at the classroom level.

reading suggestions for Veronica to create her literature in translation course. At Kamehameha, Kaʻimi's efforts to change policy succeeded, she said, because of teacher buy-in. At the independent schools featured in this study, administrators or third parties encouraged teachers and with this support, teachers were more successful in implementing international literature.

This provides a recap of the individual interviews. Further discussion of the findings and implications will be discussed in Chapter 5.

What are the Obstacles to Internationalizing American Curricula?: The Plenary Focus Group

Following the individual interviews, all the teachers interviewed in this study were invited to participate in a focus group. Held one Saturday morning over a breakfast of bagels and coffee, the focus group served as an in-depth follow-up to the individual interviews and this purpose was expressed at the beginning of the meeting. By the time of the focus group, fact-checking and follow-up interviews had been held with individual teachers by phone, email, or in person as needed.

The focus group extended the discussion begun in the individual interviews and asked teachers to reconcile the results of the individual interviews, define key terms that arose, and pose this study's research question: What are the obstacles to internationalizing curriculum? The focus group also served to confirm findings from the individual interviews and served as a measure of internal validity: Did teachers' statements in the individual interviews remain true in the context of the group setting where there may have been the possibility of being swayed by other opinions?

Methodology

Invitations were extended at the end of the individual interviews and an email invitation was sent out a month in advance of the focus group and again a few days before the focus group. Teachers were incentivized to attend mainly with the offer of professional reflection and the opportunity to meet and network with other teachers. After the focus group, Michael referred to the focus group as the best "professional development" he'd ever experienced, underscoring the belief that teachers were

motivated to participate in the study mainly to talk and meet with other teachers in order to grow professionally.

Held in a classroom at the university's College of Education, the focus group lasted an hour and a half and was recorded using two devices, a stationary iPad and a cell phone audio recorder. Transcriptions were recorded using the cell phone audio recorder. During the focus group, I posed six questions to participants.

- As far as criteria for text selections, these are the criteria that came up….As a group, do you want to try to order it?
- One of the issues that came up as a challenge was difficulty of text or *text complexity*. Can you explain what that is? What are the dimensions of that?
- Another big word that came up was the issue of relatability. What is *relatability*? Why do kids relate to certain texts?
- Is it important to make the distinction between international literature, ethnic American literature, and indigenous or local literature?
- What do you see as the obstacles to internationalizing curriculum?
- Do you think internationalizing curriculum should be a priority?

Participants

The following table provides a list of all nine teacher participants who were invited to attend. The invited teachers include two teachers (Hank, Sapphire) whose individual interviews did not make it into this study, because they did not qualify or because there were recording issues. These teachers were invited with the rationale that they diversified the perspectives captured in the overall study.

Three teachers (Hank, Deedee, Tom) were not able to attend due to scheduling conflicts. Final focus group participants are indicated in bold.

Table 11. Focus Group Participants

Participant	School Type	Individual Interview
Sapphire	Parochial	
Ka‘imi	Hawaiian	X
Veronica	International	X
Peter	Charter	X
Michael	Public	X
Miranda	Parochial	X

Four individuals in the group previously knew 1–3 people in the group, by virtue of their connection with me and/or the longevity of their teaching careers in Hawai‘i. As a result, the group had a rapport, which facilitated a warm discussion but may have also discouraged participants from disagreeing with one another.

The rapport among group members was evidenced by the fact that teachers sometimes changed their strong opinions over the course of the focus group, which suggests participants were learning and coming to new realizations over the course of the group interview.

Findings

Question 1: “[T]hese are the criteria that came up [I presented cards for and explained the ten criteria.]….As a group, do you want to try to order [them]?”

In the first question, the group was presented with ten criteria, the main codes for this study that emerged from the individual interviews. These ten criteria were considerations teachers said came into to play when making text selections. In no

particular order, these included: the canon, accountability, tests, engagement (place), engagement (accessibility/challenge), teacher preferences/knowledge/training, themes, skills (reading and writing), global (citizenship), trends, choice, and availability.

In response to the first question, teachers debated the primacy of global citizenship (Veronica, Saphhire, Miranda), student engagement (Veronica, Miranda, Peter), and culturally relevant curriculum (Ka'imi). While several teachers argued for the importance of global citizenship—something teachers did not discuss at length in their individual interviews, other teachers reiterated their interest in student engagement and culturally relevant curriculum, remaining true to the statements from their individual interviews. In response to the first question, all teachers agreed that accountability, the canon, and trends were among the least important criteria. The following lists provide an overview of the criteria teachers found most and least important.

Most Important

- Student engagement: access & challenge, culture & place (Veronica, Miranda, Peter, Ka'imi);
- Global citizenship (Sapphire, Veronica, Miranda);
- Teacher preferences (Peter).

Least Important

- Accountability (Sapphire, Miranda);
- Canon (Michael, Peter);
- Trends (Sapphire).

More important than this list of criteria was the relationship between the factors that emerged. Many felt it was difficult to extricate one criterion from the next. The canon, for example, informed teacher preferences/knowledge/training, which in turn influenced student engagement, which in turn led to skills development, teachers said. Despite major differences in their criteria ranking, particularly for Ka‘imi and Michael, teachers pointed out the connection between the canon, teacher preferences, student engagement and skills as illustrated below. Well-known texts that made up the canon impacted teacher preferences which in turn influenced their ability to engage students, and if students were engaged, these teacher-preferred texts promoted students’ reading and writing skills.

Canon => Teacher preferences => Student engagement => Skills

Question 2: “One of the big challenges that came up was text complexity. What is text complexity?”

Teachers went beyond the Common Core definition of text complexity and were quick to point out that text complexity sometimes emerged in the form of cultural differences.

Text complexity in the form of cultural differences also emerged in ethical struggles to understand different worldviews. “*Things Fall Apart* actually becomes a struggle,” Ka‘imi said. “Even though it’s more of a personal ethical struggle.” In addition to narrative structure and language, culture is embedded in situations and contexts,

teachers acknowledged, a finding that coincides with others' observations of reading World Literature (Allan, 2007; Bingen, 2002). These cultural aspects of text complexity are currently included in Common Core definition of text complexity as simply "students' knowledge," suggesting that standard definitions of text complexity could be updated to include cultural considerations.

Question 3: "Another important idea that came up was the issue of relatability. What is relatability? Why do kids relate to certain texts over another?"

Unlike "text complexity," the term "relatability" proved difficult to define. Texts were not relatable simply because they were set in a familiar location. Relatability changed from year to year and even from class to class (Bea, Ka'imi). Finally, teachers emphasized relatability did not mean liking the book (Peter, Ka'imi).

The only common theme that emerged: relatability was intimately connected with teacher preference, because *teachers facilitate relatability*. "The issue of relatability starts with understanding who your students are and what they value," Veronica said. Understanding that relatability was a moving target that switched from year to year and from class to class, relatability meant first understanding students. In an extended statement, Michael, usually quiet in the group, made the case that making texts relatable for students was the primary job of English teachers. Teachers offered examples of educators going to extreme measures—for example taking students out in the cold or simulating the wet, dank conditions in *Beowulf*—to make something foreign relatable. Michael, Peter, Veronica, Miranda, and Ka'imi all agreed that teachers facilitate relatability, that in fact, facilitating student engagement is their job.

Question 4: "What are the obstacles to internationalizing American curriculum?"

Teachers (Ka‘imi, Melanie, Michael, Bea, Veronica) agreed that educators’ lack of knowledge of other cultures comprised the main obstacle to internationalizing curriculum, a finding that has been echoed many times in scholarship on World Literature (Damrosch, 2003, 2009; Editor, 2002; Fang, Fu, & Lamme, 2003; Foster, 2009; Kerschner, 2002; Lawall, 1994).

In addition, while teachers acknowledged that their own lack of knowledge comprised the main obstacle to internationalizing curriculum, American jingoism and a societal lack of interest in internationalizing curriculum contributed to continued lack of international curriculum, they said. This was reflected in their own teacher training as well as the dearth of publication of international texts.

Question 5: “Is it important to distinguish between international, ethnic American, and indigenous literature?”

The answer to this question was unanimous: it is important to distinguish between different groups. Although the conversation began with a compelling argument to minimize cultural differences, with Peter arguing, “It’s all one song,” Veronica and Michael questioned the notion of glossing over cultural differences. Appealing to common sense, Michael said, “But you need the source from the beginning of the story. . . you need to know at least the base of where it came from.” For Michael, the answer to the question was obvious: of course, teachers have to teach cultural differences.

Veronica hammered home Michael’s point by describing a recent curricular change in International Baccalaureate, introduced to address the problem of students minimizing cultural differences. As part of the change, International Baccalaureate students are required to lead to a thirty-minute classroom discussion on some aspect of

cultural and historic context that helped the production of the text. “IB examiners were finding there was a tendency on the part of students *around the world* [emphasis mine] to try to universalize experience at the expense of understanding,” she explained. Because students in International Baccalaureate programs minimized these cultural and historic differences, curriculum developers added the new assessment to address student lack of knowledge about specific cultures and histories.

After his eloquent defense of minimizing cultural differences, Peter threw his hands and his head on the table and cried, “You’ve made me realize I sound like I’m saying ‘All Lives Matter.’” All members in the group agreed teachers need to acknowledge and teach cultural differences. They echoed the conclusions of many scholars (Boglatz, 2005; Cooppan, 2009; Delgado, 2009; Needham, 2009; Nikola-Lisa, 2003; Short, 2012; Todd, 2009; Thomas 2007) that teachers need to address uncomfortable differences before students and teachers can transcend them.

Questions 6: “Should internationalizing curriculum be a priority?”

Teachers agreed that the project of internationalizing curriculum takes a back seat to many other curricular considerations. Instead, teachers said that internationalizing curriculum is less important than many other curricular priorities including teacher preference and knowledge (Miranda, Peter), time considerations (Ka‘imi, Michael, Peter, Ruby), and even the canon (Peter, Veronica), evoking many of the same criteria/codes from Question 1.

The final question for many teachers implied mandates, to which teachers expressed an aversion (Ka‘imi, Ruby, Miranda, Veronica, Peter). “It needs to be

expanded," Ka'imi said, taking issue with the word "priority" which many interpreted as an imposition.

Their response to this final question contradicted their position at the outset of the focus group that global citizenship was a main criterion for their curricular decisions. Though they started off the focus group by saying global citizenship should be a priority, an hour and a half later, teachers said many other educational priorities conflict with the goals of internationalizing American curriculum. This turn around suggests that teachers were not actually invested in global citizenship. Indeed, only three teachers said it belonged among the top criteria. Teachers also did not equate global citizenship with internationalizing curriculum, a consideration elaborated upon below.

Discussion

Teachers Did Not Equate Global Citizenship with Internationalizing Curriculum.

While teachers said global citizenship was a priority, internationalizing curriculum was not, a finding that suggests that teachers did not equate the two. Indeed, none of the teachers noted any contradiction in their positions.

In contrast to "internationalizing" curriculum, global citizenship had to do with character building and with having students find their purpose near and far. "It has to do with awareness outside themselves first and foremost," Sapphire said. "Once you understand yourself, you can make connections to things outside yourself." Peter agreed. "Global citizenship is that awareness of beyond here. Both time as well as space," Ka'imi said. Global citizenship was about students seeing "they're not on an island in the middle of the Pacific." Together, teachers described nesting circles, with the student at

the center, the island around him or her, and a larger circle to represent “beyond here,” evoking Martha Nussbaum’s vision of cosmopolitanism (Nussbaum, 1994). Unlike “internationalizing curriculum,” global citizenship spoke to a student-centered pedagogy in line with the criteria of student engagement.

Perhaps most importantly, global citizenship was related to students finding their purpose in the world. This purpose could be manifested locally. “What is my role and how am I going to change it for the better?” Veronica asked. Quoting John Lennon, Peter said, “Think globally. Act locally.” Ka‘imi repeated the same idea in Hawaiian parlance: “They have to know their *kuleana* here. What is their responsibility to Hawai‘i? It is realizing too that they have something that they can contribute to the rest of the world.” Global citizenship meant having students find their *kuleana*, their responsibility or purpose. In the participants’ eyes, global citizenship did not necessarily have to do with having students connect to international contexts or cultures.

Internal Validity.

Differences between individual interview responses and group interview responses may have emerged because some participants wanted to share what they perceived as socially acceptable answers. Veteran teachers Peter and Ka‘imi proved to be most the clear-eyed with regard to their criteria, vocalizing the same criteria in the focus group as they had in their individual interviews. Other teachers hesitated to vocalize the same criteria they had expressed in their individual interviews. Michael, for example, had no problem in the individual interview stating that his criteria for text selections were mandates, but in the context of the group, he refrained from sharing this. Some participants were similarly hesitant to identify the canon as a criteria; for example, while

Sapphire and Miranda had both said in their individual interview that the canon was a consideration, they refrained from saying this and did not disagree when others in the group who said it should be last. Moreover, half of the teachers introduced global citizenship as part of their criteria, which they had not expressed in individual interviews. These differences may have emerged because the question (Question 1) asked them to come to a consensus and reach for commonalities. As a result, the final criteria (global citizenship, student engagement, and teacher preference) may have reflected the product of acquiescence and compromise.

Other than the exceptions discussed above, teachers stayed true to their earlier statements. The glaring exception emerged when global citizenship moved to the top of the list.

Conclusion: What Are the Obstacles to Internationalizing Curriculum?

Despite the lip service paid to global education, globalizing or internationalizing curriculum is not a priority for many teachers even in the most diverse of contexts. Global citizenship for many teachers is related to a set of attributes related to student self-discovery and not necessarily to learning about international contexts or cultures. While the teachers in this study lambasted the current jingoistic culture, they also resisted internationalizing curriculum, which they interpreted as an imposition upon their current practices, even though everyone in the focus group taught World Literature in some way. They said the project of internationalizing curriculum takes a back seat to many other school priorities, including the canon and teacher preferences.

How Can Teachers Encourage Cosmopolitanism in the Classroom?

Based on teacher understandings of "global citizenship" as expressed by these six teachers, popular ideas of global citizenship align with the theory of cosmopolitanism on the ground, a framework for understanding cosmopolitanism in the classroom (Hansen, 2010, 2011). Like cosmopolitanism on the ground, global citizenship "can find expression [in the local]" and is about "being local without being parochial" (Hansen, 2010b, p. 5), a state students can achieve, teachers said, by thinking globally while acting locally. Global citizenship has to do with an "awareness outside themselves" and an awareness "beyond here," descriptions which evoked an image of concentric rings with "this island" as their locality and "beyond here" as the outer circle. But Deedee, Peter, and Ka'imi expressed the idea that in order to be truly global citizens, students "have to know their *kuleana* [responsibility or purpose] here," which conveys a rootedness in keeping with cosmopolitanism on the ground.

Students' local understandings took priority over their knowledge of international contexts, teachers said, which may also hold true for cosmopolitanism on the ground. In order to become good global citizens, students need to not just be "connected," they "need to be solid where [they] are," Ka'imi said. This description of global citizenship coincides with Anthony Appiah's idea of a "rooted cosmopolitanism," (as cited in Hansen, 2010a, para. 8) which is related to Hansen's cosmopolitanism on the ground. Three teachers described alumnae who reached out to them long after they had graduated. These students told their teachers they had begun to realize how important Hawai'i was, not only to themselves but to others they encountered. In these scenarios, students came to recognize the importance of their local understandings, a practice in keeping with

cosmopolitanism on the ground (Hansen, 2011, p. 2). According to the teachers in this study, global citizenship begins with students understanding their local culture. This was a prerequisite, they said, to seeing "they are part of something larger." Even when Veronica said, "I feel it's my responsibility to help my students know that there's a world out there…. I also don't want to increase their sense of provincialism. I want them to be exposed to those other places." Later, she said, "they do need to understand where they come from, the value and richness of this culture here." While Veronica felt a duty to introduce her insular students to other parts of the world, she agreed students need to understand their place and culture as well. "You build out from there," Sapphire and Ka'imi said. "[Y]ou need to branch out from that," another said, a refrain echoed throughout the interview. Global citizenship, like cosmopolitanism on the ground, meant rooting students in their local understanding before making connections to the larger world; in practice, global citizenship meant privileging local contexts before international ones, a counter-intuitive understanding of cosmopolitanism.

CHAPTER 6. DISCUSSION/CONCLUSION

The experiences of the World Literature teachers in this study illustrate the numerous, sometimes contradictory, definitions of World Literature circulating today. While teachers did not agree on a single definition of World Literature, several themes or definitions did emerge. Teachers' criteria for text selections similarly converged around several key criteria, including student engagement, teacher preference and knowledge, accountability measures, and the canon. This chapter identifies:

- six definitions of World Literature,
- ten common criteria for curricular decisions,
- one key obstacle to teaching international literature, namely a perceived lack of importance.

The chapter concludes with recommendations for school leaders, teachers, and curriculum developers to broaden curriculum to include more international texts.

Definitions of World Literature

Six separate definitions of World Literature emerged in this study. World Literature includes

- "Great Works" view of World Literature as works mainly of the European and British tradition,
- multicultural literature, featuring ethnic American literature,
- culturally relevant curriculum, including place-based and indigenous literature, not always the same as multicultural literature,
- international literature in translation,

- international literature in English, and (6) all literature, including British and American literature. Existing simultaneously, sometimes within the same person at the same time, these divergent definitions reflect the changing purposes of and agendas within World Literature over the past one hundred years.

"Great Works"

World Literature was readily recognized as the "Great Works" of the world, comprised primarily of European literature, particularly of Shakespeare and the Greco-Roman tradition in which Shakespeare himself was steeped. This view was reflected in the reading list for Azabu Pacific's Language Arts 9 course which sought to "examine several distinct cultures" with an entire semester on Greek mythology. This "Great Works" view of World Literature was expressed by Miranda when she concluded that her department's 10th grade curriculum, which included Shakespeare and Edith Hamilton's *Mythology*, was fulfilling a World Literature purpose. This understanding of World Literature is also reflected in the Common Core's 10th grade Springboard curriculum, which includes Sophocles' *Antigone* and Shakespeare's *Julius Caesar*.

This understanding of World Literature as the "Great Works" of the world reflects the view of World Literature as the search for a "common Western heritage" including only those "nations that have brought their product to the highest external perfection" (cited in Pizer, 2006, 89). This articulation of World Literature that emerged between the World Wars remained a defining trait of World Literature courses until the 1950s when it began to be critiqued (Lawall, 2009; Nandi, 2013, 78).

While this "Great Works" view of World Literature has long been critiqued for being widely centered around the West, in fact, this version of World Literature

underscores an "English point of view" (Pizer, 2006, 90). This British-centric version of World Literature was first presented in anthologies such as Richard Moulton's *World Literature and Its Place in General Culture* (1911), which situates World Literature primarily in the context of the English-speaking world (Nandi, 2013). This British-centric understanding of World Literature was defended by Lionel Trilling, who rejected the idea of World Literature based on translation (Nandi, 2013, 79). Comparative Literature itself, the area of study, which eventually splintered from World Literature, purported to offer comparative studies mainly of other European literary traditions in translation. World Literature has not only been Euro-centric, it has been centered around the British tradition and the English language.

This skewed representation of "the West" was represented in the curriculum of almost all of the teachers in this study. The reading lists at Peter's school, which had attempted to broaden its curriculum for over thirty years, in the end included mainly British and American texts. Ka'imi's culturally relevant curriculum included works by several Americans writing *about* Hawaiians. In most of the curriculum featured in this study, works of continental Europe remained conspicuously absent. This absence of continental literature reflects the domination of English in book publishing, which has been readily identified as one of the obstacles of internationalizing English literature curriculum (Fox & Short, 2003; Qualifications and Curriculum Authority, 2006).

While Tom and Miranda sometimes understood World Literature as the great works of the European world, including most notably the British and related Greco-Roman tradition, other teachers understood "World Literature" to be about diversifying

curriculum. These oxymoronic definitions emerged simultaneously and were not initially perceived to be in conflict with one another.

Multicultural Literature

For other teachers, the “world” in World Literature spoke of an interest in inclusive, diversifying curriculum. For Veronica, World Literature coincided with her and her school’s interest in “more diverse texts and…a balance of male and female experiences,” reflecting a desire to make curriculum more multicultural. World Literature for teachers in this study included Sherman Alexie’s *Absolutely True Diary of a Part-Time Indian*, a book Veronica “fought hard for.” It included Sandra Cisneros’s *House on Mango Street,* a staple multicultural text Ka‘imi and Miranda taught. For Michael and Miranda, it included works by Amy Tan. For Miranda, it included Alice Walker’s *The Color Purple,* which was eventually removed from the school’s reading list as a result of parental objections to book’s lesbian content. The multicultural view of World Literature is reflected in the Common Core’s 10th grade Springboard text, which opens with a unit on ethnic American literature, including works by Pat Mora, Amy Tan, and Alice Walker, among others. As demonstrated by the teachers in this study, World Literature became synonymous with multicultural literature including literature by ethnic Americans, a definition that blurs the boundaries of diversity within and diversity without the United States.

I make the distinction between ethnic American literature and international literature because others have pointed out the importance of the distinction. Amy Tan, frequently called upon to represent a Chinese perspective, for example, argues that her writing is American:

> If I had to give myself any sort of label, I would have to say that I am an American writer. I am Chinese by racial heritage. I am Chinese-American by family and social upbringing. But I believe that what I write is American fiction by virtue of the fact that I live in this country and my emotional sensibilities, assumptions, and obsessions are largely American. My characters may be largely Chinese-American, but I think Chinese-Americans are part of America. (Tan, 2003)

According to Tan, her work belongs within American literature. Originally from California, writing in English, published by an American publisher and read by an American, not Chinese audience, Tan is by all measures an American writer. Ironically, Tan's inclusion in World Literature reflects the otherizing function of World Literature.

The inclusion of ethnic American writers in World Literature reflects societal views of ethnic minorities as un-American; these views have been internalized and expressed by ethnic minorities themselves. For example, in her multiple case study of about a dozen minority youths, Sonia Nieto found that students had an aversion to identifying as "American." "I'm Cape Verdean," one of her students said. "I cannot be an American because I'm not an American. That's it" (2000, p. 287). Pride in culture precluded identification with the United States, Nieto observed. Sometimes imposed upon ethnic minorities and sometimes self-imposed, these lines in the sand are reflected in our categorization of literature. The inclusion of minority American literature in World Literature reflects a view of ethnic minorities as un-American.

The inclusion of multicultural literature in World Literature may have begun after the 1950s when critiques of World Literature's Eurocentrism were first lodged by Werner

Friedrich in 1959 and later by Hazel Abelson which eventually led to updates in anthologies by the 1980s and 1990s (Nandi, 2013). The results of these changes were experienced first-hand by the teachers in this study. As a result of these trends, many of the teachers in this study read multicultural authors. “Our anthologies were always full of that [Cisneros and Tan],” Kaʻimi notes. Miranda’s accreditation team meanwhile requested that she broaden her school’s curriculum to include the literature of Asia, the Pacific, and Hawaiʻi. Teacher understandings of World Literature as including ethnic American literature reflected the response to critiques of World Literature’s Eurocentrism during the second half of the 20th century. As a result of these critiques, World Literature became synonymous with multicultural literature, the “world” in World Literature, synonymous with “ethnic.”

Place-based/Culturally Relevant Curriculum

Teachers also believed that World Literature included culturally relevant, indigenous and place-based curriculum. This understanding was articulated most clearly by Kaʻimi but was also expressed in the curriculum of Miranda, Peter, and Tom. I make the distinction between multicultural literature and culturally relevant curriculum because, in the context of Hawaiʻi, the two are not the same. In the example of Kaʻimi’s classroom of Hawaiians, the multicultural literature represented by authors like Amy Tan, Sandra Cisneros, or Alice Walker had little to do with the lived experiences of her students in Hawaiʻi.

For Kaʻimi, culturally relevant curriculum included literature by Hawaiians such as John Dominis Holt. It even included literature by sojourners through Hawai’i, such as Herman Melville and Jack London. Tom was considering culturally relevant curriculum

for his World Literature course by adding Kaui Hart Hemmings' *The Descendents* to his reading list. Miranda was encouraged by her accreditation team to include literature from Asia, the Pacific, and Hawaiʻi, relevant to the predominantly Asian-American students at her school. However, the instinct to include culturally relevant curriculum in World Literature, a pedagogical choice in keeping with place-based educational practices, is in tension with the ethos of World Literature, which has historically been interested in looking outwards. In many ways, the study of World Literature with its interest in broadening student horizons is the opposite of place-based learning, which seeks to immerse students in local heritage, cultures, landscapes, opportunities and experiences (Ledward, 2009). This culturally relevant place-based curriculum can sometimes be seen as at odds with the historically internationalizing goals of World Literature.

International Literature in Translation

World Literature included international literature in translation, including sacred texts such as the *Bhagavad Gita*. It included *Paradise of the Blind* (1988), the first text translated from Vietnamese into English. International literature included translated texts such as Franz Kafka's *The Metamorphosis* and Gabriel Garcia Marquez's "The Very Old Man with Enormous Wings" and "The Handsomest Drowned Man." It included the *Epic of Gilgamesh*, geographically and temporally most distant from students in Hawaiʻi, but a text to which students nevertheless responded. International literature in translation was best embodied by the semester-long course in the International Baccalaureate diploma program, which required students to read 3–4 works in translation. Not only set in foreign locales but also written by authors mainly from those countries, this international literature challenged students to relate to experiences totally different from their own.

It should be noted that literature in translation sometimes overlaps with the "Great Works" version of World Literature. The IB's recommended list of literature in translation, for example, included many works of the British literary tradition. It included the works of Homer and *Beowulf*, both of which were appropriated into the British canon. Indeed, Peter included his *Epic of Gilgamesh* unit in his European Literature course with the rationale that "that part of the world [is] foundational to the lit. that develops in the West. Not just Greek. But Middle Eastern as well." By dint of this translation process, literature in translation, often required significant leaps in form, style and context.

International Literature in English

While literature in translation by definition excludes texts in English, some international literature is written in English, and the distinction is important. Texts such as Chinua Achebe's popular *Things Fall Apart* and Marjane Satrapi's *Persepolis,* for example*,* both originally written in English by authors from non-English speaking contexts, offered texts written for a Western audience that did not lose anything in translation. These works have been called post-colonial literature or literature from all nations affected by the imperial process (Ashcroft, Griffiths, and Tiffin, 1989) written by a Western-educated metropolitan class all around the world (Spivak, 2003). While also representing an international perspective, these post-colonial texts, oftentimes written in English for a Western audience, helped bridge the gaps between national cultures, but should be recognized as qualitatively different from international literature in translation. If language is a transmitter of culture and writing in English sidesteps many of the issues of translation, but erases away culture (Ngũgĩ, 1986), post-colonial literature should be understood as different from literature in translation.

All Literature

World Literature also sometimes referred to all literature. “I think ‘World’ Literature should include examples from as many cultures as possible,” Miranda noted in a follow-up interview. Ka‘imi’s definition of World Literature similarly referred to “all literature,” which she believed should include Hawaiian literature, arguably a part of American literature. The curriculum of Hanalei Charter, arranged by geography, included works by local Hawai‘i authors, including teachers’ own students and former students. Like Ka‘imi, Peter sought to include his students in World Literature in order to teach them they were important and relevant in the world. World Literature for these teachers included all the literature of the world, a definition that sometimes surfaces in scholarly teacher journals of World Literature though usually not without a defense.

While these definitions of World Literature reflect the history of debate of World Literature over the past hundred years, today they contribute to confusion over the purpose of World Literature. Now far-removed from to its roots in Goethe’s *weltliteratur*, “World Literature” as an area of study refers to the canonical works mainly of the British tradition. It refers to multicultural literature. It refers to place-based and culturally relevant curriculum. It sometimes does refer to international literature, which itself sometimes includes diasporic authors no longer representing a national literary tradition. World Literature also sometimes refers to all literature making the term World Literature essentially meaningless. Although the teachers in this study generally agreed with the rhetoric that World Literature purported “to broaden reader’s horizons through the encounter with cultural difference” (Damrosch quoting Eliot Arnold, 121, 2003), World Literature nevertheless included at least five different kinds of literature. Based on the

myriad definitions and the untenability of the term, I echo the call of other scholars who have suggested doing away with "World Literature" (Damrosch, 2003; Lawall, 2009; Spivak, 2003; Ngũgĩ, 2012); World Literature has become a catch-all phrase that is no longer useful.

Following the lead of Hanalei Charter School, schools dedicated to broadening and/or internationalizing curriculum may consider organizing their curriculum by geography. However, this cartographic approach to teaching the world has been has been widely critiqued (Cheah, 2014; Choo, 2013; Spivak, 2003; Ngũgĩ, 2012). A cartographic approach to understanding the world simplifies the nuances of author identity and national identities altered by colonial rule and histories of immigration; rather than essentializing notions of nation and self, these authors call for reading texts as humans rather than nations, echoing Peter's refrain, "It's all one song."

Criteria for Text Selections

In contrast to the disagreement over the definition of World Literature, teachers came to a remarkable consensus on their criteria for text selections. In their individual interviews, teachers independently identified the following factors as a consideration in their curricular decisions. I refrain from quantifying the number of mentions, (a) because mentioning the code did not constitute naming it as a criteria, and (b) mentions were not equitable. That is, some mentions lasted for half a page or more while some mentions were just a word. The views reflected on this chart reflect only those views explicitly expressed in the individual interview.

Table 12. Criteria for Curricular Decisions—Individual Interviews

Criteria	Miranda	Ka'imi	Peter	Tom	Veronica	Deedee	Michael	Jackie
Student Engagement (Access/ Challenge)	X		X	X	X	X		X
Teacher Preference/ Knowledge/ Training			X	X	X	X		X
Accountability (Top-down measures)	X				X		X	X
Canon	X			X	X	X		X
Student Engagement (Culture/ Place)	X	X	X	X				
Skills (Reading & Writing)	X				X	X		X
Global citizenship/ concerns	X		X					X
Themes				X		X		
Trends	X			X				
$/ Text Availability							X	

Major Criteria

Student Engagement: Accessibility/Place.

Most teachers said student engagement was the most important factor in determining their curriculum. But teachers identified several different kinds of student engagement. For Deedee, Tom, Miranda, and Peter, student engagement hinged upon students' ability to access and understand the text. For Deedee and Veronica, student engagement was not just about reading easy texts; it was integrally related to challenging students with more difficult texts. Deedee noted that these two types of engagement were

related: “Definitely accessibility to the kids is one thing. But also on the flip side challenging them,” she noted. Students could not be engaged with a text they did not understand. This was key for most. However, a few teachers (Deedee and Veronica) said they sometimes looked for more challenging texts they hoped would engage students.

Another dimension of student engagement had to do with relating to the culture and place reflected in the literature. This criteria was the single most important criteria for Ka‘imi who taught at a Hawaiian school. But place-based curriculum was also important at Hanalei Charter where Peter helped to edit a textbook on Hawaiian literature and local literature, an anthology which proved to be one of the publisher’s best-selling works. Student engagement with culture and place became an important consideration for Miranda when her accreditation team recommended her department include more culturally relevant content. And Tom mentioned it as a secondary consideration when he suggested adding Kaui Hart Hemmings’ *The Descendents* to his reading list.

Teacher Preferences, Knowledge, and Training.

Student engagement was intimately related to teacher preferences, knowledge, and training. In focus groups, teachers said their love of a text helps engender student engagement; if a teacher does not like a text, it is difficult to impart an appreciation along to students. When Peter started teaching at Hanalei, for example, and he asked how he should choose texts to read, a senior colleague told him to “pick the stuff that you love,” a philosophy that has stayed with Peter for three decades. Ka‘imi acknowledged it is difficult for teachers to teach a text they dislike. For example, while she said her colleagues had success teaching Mark Twain’s *Huckleberry Finn*, “I kill it,” she said.

Teacher preferences were intimately related to student engagement. If teachers liked a text, they could impart that appreciation onto their students.

At the same time, several teachers provided examples where students engaged with a text they did *not* like. Ka'imi's students loved *Waimea Summer* even though she did not yet appreciate it. Even Miranda, who believed teachers should teach what they like, acknowledged at the end of our focus group that teachers can rise above their preferences to teach material they didn't necessarily like. She realized, in fact, this was their job.

Meanwhile, teacher preferences were informed by and limited by teacher knowledge and training. Miranda, Veronica, David, Peter and Deedee all acknowledged that they tended to teach what they knew. And, as has been pointed out elsewhere (Editor, 2002), what teachers knew tended be the canonical works of the British and American tradition, written in English.

Accountability.

Top-down accountability measures in the form of required reading lists, accreditation recommendations, and administrator recommendations sometimes came into conflict with teacher preferences. For Michael, a public school teacher, the curricular mandates of his district were his only criteria. While the other teachers in this study enjoyed a great degree of autonomy with their curriculum, private school teachers faced other kinds of accountability measures. Department reading lists required Veronica to read texts she did not love. Accreditation recommendations encouraged Miranda to broaden her school's reading lists. And once she became department head, Ka'imi

eventually mandated that all teachers teach at least one text by a Hawaiian author, a rule that allowed room for teacher preferences.

The accountability measures described in this study were, for the most part, positive. In the top-down measures described by Ka‘imi, Tom, and Veronica, teachers still had a say in their reading lists. For Miranda, top-down recommendations encouraged her to grow and broaden her curriculum. Even in the restrictive curriculum of Michael’s public school, Michael appreciated the textbook because it provided quality curriculum for which he didn’t have to prepare himself. Deedee, at a small private school, in contrast, sought structure and support and actually looked to the Common Core recommended reading that she found online for ideas on ways to broaden her curriculum. Because many of the accountability measures in this study were recommended rather than prescriptive, the top-down measures provided structure and growth.

While accountability measures have recently been lambasted for being “miseducative…misdirected and misanthropic” (Sirotnik, 2004) and for feeding a culture of distrust so that energy no longer goes into the primary work (O’Neill, 2002), the examples here illustrate the benefits of top-down measures. While sometimes undesirable, accountability measures in the form of recommendations can support teachers, provide structure, and encourage teachers to grow in new ways.

Canon.

Although brought up less frequently than other criteria, the canon played an important role in teacher criteria for text selections. Only a few teachers (Miranda, Veronica) felt it was their duty to teach important texts. Still, as English teachers, all of the teachers in this study loved the canon. In the focus group, Michael shared, “It’s [the

canon's] kind of, like, what I know." The canon informed teacher preferences. "You do it because it's good," Peter clarified, "not [because it's] the canon." Peter, Miranda, and Veronica each acknowledged that their education and training informed what they loved; as a result, what they loved were mostly British and American works. "Unfortunately, this time around," Veronica said of her upcoming curriculum, "all three of my texts were American…because it's what I'm used to and it's what I'm passionate about." While all the teachers in this study had an interest in broadening their curriculum, English-language canonical works constituted the pool of texts that teachers knew and drew from.

Skills.

While not all teachers stated "skills" as a criteria for text selections, all teachers said their ultimate goal was to teach reading and writing. "Primary in terms of expectations of me as an English teacher is to teach them how to read and write," Veronica said, echoing the views of all of the teachers in the study. Intimately related to student engagement and accessibility, skills, for many teachers, meant meeting students where they were in terms of their cognitive development. Miranda, for example, engaged her lower-level reading students with comic books. Peter similarly taught with the philosophy that if he engenders a love for reading and writing, students will continue to read and write on their own after they leave his class. In the focus group, Ka'imi observed, "The top row [student engagement] actually accomplishes the bottom row [skills]." These three veteran teachers all pointed out that students needed to be engaged to impart the skills of reading and writing.

Minor Criteria

Global Citizenship.

Most of the teachers in this study hoped their students would make cultural connections through World Literature. Veronica, Deedee, and Peter all spoke of the power of World Literature to broaden students' horizons and expose them to new cultures. However, few spoke explicitly of global citizenship as a criterion for text selections. Rather the criterion had to do with coverage. Peter's department and Miranda had an interest in covering different parts of the world: Miranda sought to in incorporate literature of Asia and the Pacific, and Peter's department had each grade level cover a different geographic area.

Nevertheless, as teachers clarified during the focus group, this interest in global coverage was not the same as global citizenship. Even Deedee, who did not participate in the focus group, said in her individual interview that global citizenship means teaching empathy at home. While global citizenship had to do with students discovering their place in the world, a deeply personal search that did not require going beyond their immediate community, internationalizing curriculum had to do with far-away issues that were not necessarily relevant to students' lives.

Themes.

This criteria was also mentioned in passing by Tom and Deedee. In Tom's case, his predecessor had designed the curriculum by theme, a design which influenced the course that had been handed down to him. Deedee also considered themes as a secondary consideration in designing her course.

Trends.

Two teachers (Tom, Miranda) said trends in education were a consideration in their text selections. “We stay pretty current on books that may be popular now in terms of academics,” Tom said, reflecting a need to keep up with other schools and the latest educational trends. Miranda’s interest in broadening her department’s curriculum, it could be argued, also reflected a trend in the 1990s to include more multicultural literature, a trend documented by scholars who have observed that multiculturalism became a profitable industry by the 21st century (Goode, 2001). Although the importance of culturally relevant curriculum is a timeless pedagogical strategy, at Miranda’s school, the push to broaden curriculum weakened with time, suggesting it was a trend. These examples show that school curriculum was also determined by trends in education, which changed over the years.

Money/Availability.

Finally, cost and availability of texts/textbooks played a role in determining which pieces made a reading list. Michael noted for example that the Springboard texts cost $25 per student, a fee the school paid. Although not vocalized by many of the teachers in the study, cost and availability are practical curricular considerations for many teachers.

Together, these considerations paint a picture of the rationale many teachers use when designing their course. The ten considerations listed here provide a useful starting point to designing a survey or questionnaire on criteria for curricular decisions.

Successes

The good news is that literature from around the world *is* being taught. Peter had success teaching *The Epic of Gilgamesh,* a tale of ancient Babylon. Tom had success teaching the *Bhagavad Gita*. Veronica's students enjoyed *Persepolis*. Veronica Deedee, Tom, and Michael all experienced success teaching *Things Fall Apart*. Michael's Springboard text meanwhile introduced his students to fiction and non-fiction set in Singapore, India, South Africa, Iran, and elsewhere.

Rather than bemoan the reading lists which remain primarily British and America, it is important to point out that, with quality translations, students *were* capable of engaging with stories set in far-away times and places. Whether learning about rebirth at a Buddhist school, coming to terms with the death of a classmate through the *Epic of Gilgamesh*, or learning about cultural relativism in a story about people who drink wine out of human skulls (*Things Fall Apart*), students sometimes had no problem reading about people and nations different from their own. The successes documented here suggest that students are capable of reading international texts.

However, cultural differences did contribute to issues surrounding text complexity. Michael's lesson on Santha Rama Rau's "By Any Other Name" illustrates the way in which a lack of context contributed to a lack of understanding of the story's subtext. Without adequate knowledge about colonial India, the British colonization of the subcontinent, and the role of maids in serving the British stationed in India, it's difficult to make sense of and appreciate Rau's story. Although it related the story of a young girl facing cultural and class differences at a new school, a situation Michael's transient military population could have appreciated, without this background, the story's conflicts

remained submerged and students were unable to appreciate it. Even if Michael spent a lesson going over the historical details of British colonialism in India, the abstract power differentials and unique racial tensions may have been hard for students on the other side of the world to understand. Historical background did present obstacles to accessing the text, one of the primary factors in student engagement.

Students were able to engage with international texts *if texts provided the context.* In Chinua Achebe's *Things Fall Apart,* for example, very little historical background is required to appreciate the text because the novel does the job of describing the culture within its pages. The first half of the book details life in a Nigerian village before missionaries arrive. The book describes the village's staple food, harvest rituals, their relations with neighboring villages, labor divisions by gender and age, the village's court of law, marital customs, spiritual beliefs, and more. These details, told in the engaging manner of a life very different from the average American student's, give background on the culture so that students can navigate and appreciate the text and its characters. Similarly, Marjane Satrapi's graphic novel *Persepolis* describes the Iranian Revolution under the Ayatollah Khomeini within the pages, weaving the political backdrop into the story of a young girl's coming of age. In the case of the *Bhagavad Gita*, a text with which Deedee had trouble, Tom made it accessible by spending several weeks on it rather just giving a one-day or two-day lesson as Deedee had. Tom acknowledged the challenges presented in the text's stylistic differences, and he gave space to students to disagree with the values of the text. In addition, the concepts presented in the text (of rebirth) coincided with concepts already circulating in the school community, making it relevant to

students' lives. Given cultural context, students were able to make sense of the characters and story of an international text.

History lessons helped provide background information so students understood the histories and cultures of the texts they read. Interdisciplinary efforts between Social Studies teachers working in concert with English teachers helped students better understand context. Veronica noticed, for example, that when social studies content dovetailed with what students were reading in English, students demonstrated a better understanding of the text and culture, and tended to rely less on stereotypes to understand the culture. "[I]n global politics, they did some work with *Malala*, with her autobiography, and so I feel like students had already more of understanding of that part of the world and the issues and the women in that part of the world faced," Veronica noted. "They came in with more knowledge." Students' deepened understanding of Afghanistan through their Global Politics class helped them to make sense of and avoid stereotypes of the hijab, when reading *Persepolis*. Teachers working synergistically on a given topic or area helped students better read texts set in a different nation.

Students engaged more readily with texts that were thematically related to their experiences. Peter's reading of *The Epic of Gilgamesh* worked, he noted, because many students could relate to the death of a loved one. Tom's successful lesson on the *Bhagavad Gita* was made possible because it related to ideas of rebirth, which he and the students at his Buddhist school grappled with weekly in their temple services. While the students' teachers in this study demonstrated an ability to relate to the texts of far-away times and places, it helped if the stories were thematically or topically related to students in their specific time and place.

It should be noted that culturally relevant curriculum did not always lead to engagement if the text was difficult or not relatable. Lessons on *Wild Meat and the Bully Burgers* by Miranda failed to engage her students. *Waimea Summer*, a staple text of Kamehameha's English curriculum, written by a Hawaiian and set in Hawaiʻi, had successfully engaged generations of students, but had recently failed to engage Kaʻimi's students. Her students were changing, Kaʻimi reasoned, or were growing distant from the text. Whatever the reason, culturally relevant place-based curriculum alone did not ensure students engaged with the text. Students did not enjoy Isabelle Bird's *Six Months in the Sandwich Islands* just because it was set in Hawaiʻi. A travelogue written by a British woman one hundred and fifty years ago, the text may have been difficult for students to read and lacking in dramatic action. Several examples show that culturally relevant curriculum alone did not always engage students.

The challenges teachers faced when teaching World Literature demonstrates how much British and American literature is, in fact, also foreign to many American youth. Michael had more difficulty teaching *To Kill a Mockingbird* than he did teaching *Thing Fall Apart*. Although the race relations, court system, and dress in *To Kill a Mockingbird* would have been more familiar to American students than that in *Things Fall Apart*, Harper Lee's non-linear chronology, digressive manner, and vocabulary may have contributed to text complexity. Similarly, *July's People*, Nadine Gordimer's stream of conscious Nobel Prize-winning text about apartheid, proved more difficult for Deedee to teach than Mark Mathabane's *Kaffir Boy*, a chronological narrative about growing up in South Africa under apartheid. Shakespeare's plays, whether set in Verona, Venice, or a mythical island, routinely present foreign contexts to most American students.

Understanding Shakespeare requires immersing students in Renaissance England's language, culture, and politics. However, the teachers in this study were able to guide students through texts with a high degree of text complexity, because a wealth of educational resources including videos and suggested activities exist for teachers to read and present to students. Teachers routinely teach literature that is foreign to students and these foreign texts nevertheless manage to engage students.

Obstacles to Internationalizing Curriculum

One of the main obstacles to internationalizing literature curriculum is teachers had difficulty finding texts. Peter, Miranda, and Deedee experienced difficulty simply finding texts. The example of Hanalei Charter School, a charter school charged with developing curriculum, most dramatically illustrates the extent to which teachers had difficulty finding texts. Given years to expand its curriculum, which was devoted to exploring literature outside the British and American canon, Hanalei's reading lists after thirty years of development, remained dominated by familiar texts of the British and American tradition. It's "hard to find good stuff," Peter concluded. These observations reflect the reality that translations from English continue to outpace translations into English (Damrosch 2003; Qualifications and Curriculum Authority, 2006), a fact which reflects English language's dominance in the publishing marketplace, which some have pointed out contributes to provincialism among English language readers (Qualifications and Curriculum Authority, 2006).

Teachers also shared their difficulties in teaching these international texts. As an International Baccalaureate teacher, Veronica had a ninety-page list of works in

translation,[7] provided by the International Baccalaureate. Such resources attest to the fact that translated texts from different nations of the world exist. However, other factors, such as appropriateness for the classroom, may have presented obstacles to implementation. The "texts feel outdated," Peter explained. When he mentioned Derek Walcott's Pulitzer Prize winning odyssey story, *Omeros*, which Peter did not include in his curriculum even though he was interested in expanding his European literature curriculum to include the voices of colonized peoples. Miranda, similarly, leveraged publishing resources and purchased classroom sets of Donna Rosenberg's *World Literature*, an anthology that includes numerous international selections. However, after a time, the text was discontinued from the school's curricula—possibly because the selections did not engage students. These examples demonstrate that in many cases international texts existed, but that other factors, including appropriateness for the classroom or text complexity, presented obstacles to engaging students.

Teacher training did not prepare teachers for texts outside British and American traditions, another well-documented obstacle to teaching World Literature. Miranda, Peter, Michael, Deedee, and Tom agreed that their educational background had not prepared them to teach literature from other countries. Meanwhile those teachers who had some background in non-British, non-American literature still said they felt unprepared to teach these texts. Veronica, for example, had some background in the literature of other traditions—Veronica in African literature, me in Asian literature. But because the lion's

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[7] This resource of works in translation included some works in the British canon.

share of her reading and education had been in British and American literature, she tended to have more confidence reading and teaching these texts.

While much of the scholarship on World Literature acknowledges that teacher programs do not prepare teachers to teach international literature, the role of education in shaping teacher *preferences* is rarely acknowledged. Veronica, Miranda, Peter, and Michael tended to not only know literature of the British and American tradition. They tended to prefer it. “It’s what I’m passionate about,” Veronica admitted. Peter loved the works of Jonathan Swift though he didn’t always teach it. These preferences were informed by teacher training. Without proper training in these texts, it was impossible for teachers to appreciate them.

What is the main obstacle to internationalizing curriculum? Internationalizing curriculum is not the priority of most teachers. Internationalizing curriculum takes a back seat to the skills-based pedagogical goals of reading and writing and the student engagement required to fulfill these goals. It takes a back seat to an interest in locally relevant and indigenous stories that tend to be more relevant to students’ lives in Hawai‘i. It takes a back seat to the interest in perpetuating the canon, which is a priority for many teachers who are also devoted to multicultural and international curricula. In the focus group, for example, while teachers agreed, “The canon would be the last on the list,” later Peter said, “I wouldn’t want to send my students off to college not having read Shakespeare.” Even Peter, a teacher who consistently said he did not value the canon, still felt there were some texts students needed to know. In short, teachers prioritized a number of criteria before internationalizing curriculum. In fact, internationalizing curriculum was a minor criterion for curricular decisions.

Although global citizenship is a priority for many schools and educators, it is overshadowed by the more central goal of teaching students to read and write. Most school mission statements in this study included a reference to global citizenship, and the fact that all the teachers in this study taught some version of World Literature spoke to the school's interest in broadening and diversifying curriculum. However, teachers noted global citizenship is not the same as internationalizing curriculum. While global citizenship had to do with students finding their place and purpose in the world, internationalizing curriculum had to do with coverage, not a compelling criteria for text selection. Rather, teachers supported global citizenship through community service projects and through culturally relevant curriculum. Teachers facilitated global citizenship, not by reading the stories of far-away places, but by engaging students with stories next door that were relevant to their lives. Howard Gardner of Harvard's School of Education has said, "[t]he reason…schools in the United States have not been successful [in globalizing education] is because the different constituents haven't been as aligned as they should be" (Introductions, 2014). While it may be true that policy makers and teachers may not agree on the importance of global education, this study elucidates some of the challenges with globalizing education in practice. If it is the job of teachers to engage students with lessons relevant to their lived experiences, and if some international curriculum does not do this, it may be pedagogically imprudent to force lessons on global education.

Conclusion/Recommendations

For Policy Makers and School Leaders

Recognize Importance of Teacher Buy-in.

If it is the job of teachers to facilitate student engagement, and teacher preferences are intimately related to this engagement, policy makers and school leaders would do well to recognize the importance of teacher buy-in when making curricular choices. Given the challenges associated with international curriculum, this study suggests that top down measures combined with bottom-up measures hold the greatest promise to broaden and internationalize curriculum. Recommendations from administrators, department heads, accreditation committees, and partner organizations such as the International Baccalaureate provided the structure and incentive for teachers to expand their curriculum. Unlike Michael, who was forced to cover a story set in a historical context in which he had no expertise or interest, for Miranda, Tom, Ka‘imi, and Veronica, recommendations that allowed room for teacher choice helped facilitate teacher growth and broaden curriculum. In Veronica's case, a suggested reading list provided by the International Baccalaureate provided the resource she needed to make her curricular decisions. For Ka‘imi, a departmental consensus to include just one culturally relevant text gave teachers the latitude to choose their favorite text(s) for their classroom. For Tom, the recommendation and support from an individual administrator provided the guidance and support to explore new texts. For Miranda, the recommendation of an accreditation committee spurred her to investigate new texts. These examples show that recommendations, particularly when they came with support, led to curricular changes.

Interdisciplinary Partnerships.

Interdisciplinary partnerships between teachers have been shown to further student cultural knowledge. Some teachers observed that negotiating the balance between teaching the literary elements of the text and context was the most challenging aspect of teaching international texts. Indeed, the International Baccalaureate found that "there was a tendency on the part of students around the world to try to universalize experience at the expense of understanding [local contexts]," a finding that spurred the International Baccalaureate to add a new component on sociocultural contexts to their diploma program. English teachers working with Social Studies teachers to align curriculum can help broaden student knowledge and overcome shortcomings in student knowledge. If cultural context contributes to text complexity, teachers of international literature need to familiarize students with socio-cultural and historical contexts of texts, a common practice in teaching any text, but particularly important when teaching international literature. In the International Baccalaureate experience, "When students are taking [Social Studies] in tandem with another course…it can be effective."

Harness Departmental Expertise.

Given the dearth of knowledge that exists on international literature, department heads can recognize the expertise among their teachers and help disseminate teacher knowledge. Teachers had a tendency to discount their own expertise and knowledge. Tom did not recognize the insight he brought to the *Bhagavad Gita* as a result of his experience teaching at a Buddhist school. Veronica downplayed her expertise on Africa, which she had studied in her graduate education. If teacher training tends to cover only

British and American works, departments committed to broadening their curriculum would do well to recognize and harness the expertise that does reside in their department.

For Teachers

Be Open to Making Mistakes.

While a lack of teacher expertise is never a good thing, a tolerance for new material is necessary to broaden curriculum. As department head, Kaʻimi said one of her main obstacles in expanding curriculum lay in teachers' insecurity over their lack of expertise; teachers feared students would know more than them. In her experience, teachers needed to demonstrate a tolerance for new material in order to broaden their curriculum and advance their own knowledge.

Kaʻimi's suggestion to learn as you go flies in the face of much of the scholarship surrounding World Literature, which warns of the pitfalls teachers face in teaching culturally sensitive curriculum (Cai, 2003b; Crocco, 2006; Dudley-Marling, 2003; Fang, Fu, & Lamme, 2003; Kaomea, 2006; Loh, 2009; Nikola-Lisa, 2003). Kaʻimi divulged that she had made some mistakes, for example, by teaching Hawaiian gods (or *akua*) as mythology. Faced with these potential pitfalls, Kaʻimi suggested mistakes need to be tolerated if teachers hope to learn and grow. Indeed, the experiences of Deedee, Hanalei Charter, Tom, Michael, and Miranda, teaching new texts involved some missteps, which led to stronger curriculum the following year.

For Curriculum Developers

Multimodal Educational Resources.

While the lack of quality translations in English continues to stymie the study of international literature in the United States (Damrosch, 2003; Qualifications and

Curriculum Authority, 2006), little has been said of the lack of educational resources for international literature. While educational resources on popular texts such as Elie Wiesel's *Night* or Homer's *The Odyssey* abound, educational resources on international texts such as the *Bhagavad Gita* remain scant. Teachers who may not have read *The Tempest* in their teacher training can gain familiarity with the text through the many films, stage productions, study guides, and summaries on the market. In contrast, teachers tasked with teaching a new text from an unfamiliar literary tradition had to familiarize themselves with both the text and the context. Quality multi-modal educational resources including films on the text, the author, and the historical context, audio recordings, quizzes, histories, maps, recordings of staged productions, discussion questions, and activities written by area studies experts would help bridge the gap between our current English language-focused classroom and classrooms that teach international texts.

A Few Good Texts.

Teaching international literature does not have to mean teaching an entire literary tradition. It means identifying and building curriculum around a few good texts. Chinua Achebe's *Things Fall Apart*, for example, a text identified by almost all of the teachers in this study as a successful text of World Literature, provided the centerpiece around which teachers built their curriculum. Using the text as a jumping off point, students led discussions on cultural relativism (Deedee), created and presented PowerPoints on Nigerian culture (Michael), compared it to other examples of colonialism (Michael), and/or reflected on what inspires writers to write (Deedee). Included as a full unit in the Common Core's Springboard text and inspiring numerous editions over the past twenty years, *Things Fall Apart*, like *The Tempest*, *Night*, or *The Odyssey* has become a

franchise of its own, a cultural touchstone and required reading. However, its success has less to do with coverage of a specific area or issue but in its accessibility to students and in its ability to raise open-ended questions worthy of discussion.

Post-colonial literature and World Literature theorist Shankar Subramanian has suggested teaching international texts through readings of one fictional text, one sacred text, and one film or staged play from one nation (2014). Rather than skipping through the world in a semester, in-depth explorations of a single culture over the course of several weeks or months can familiarize students with differences in genres and worldviews and how these differences inform literature. In the curriculum suggested here, a single text, enhanced with a sacred text and audio-visual text, gives students insight into just one national culture other than their own. Although the multi-volume, thousand-page World Literature anthologies by Longman's, Norton's, and Donna Rosenberg presume to offer teachers a wealth of resources, in practice, these voluminous texts overwhelm many teachers. What teachers need is a few good texts that have been shown to be effective in engaging students in the classroom.

Immersive Professional Development Experiences.

Immersive professional development experiences tended to transform curriculum more effectively than irregular, one-day workshops. The annual Advanced Placement workshops, in which practicing AP teachers presented successful texts and useful strategies, managed to effect change in both Miranda's curriculum in positive ways. The International Baccalaureate's famous weeklong workshops in Montezuma, New Mexico provided teachers an immersive experience in texts, International Baccalaureate philosophy, and strategies that transformed teachers' curriculum. "It's a sort of boarding

school and it's completely focused on IB. That's all they do." Veronica reported of the experience. "The training was pretty vital, I thought."

In contrast, irregular one-day workshops, such as one on local Hawai'i literature Miranda attended in the early 1990s, tended to not affect curricular change. Even a single national literary tradition is too much to cover in one day. If the challenges of teaching international literature are multi-faceted and include finding good texts, teaching historical context, and avoiding stereotyping, there is much ground for effective professional development on international literature to cover, and an immersive week-long experience would properly inspire teachers to make dramatic transformations to their curriculum.

Encouraging Cosmopolitanism in the Classroom

As teachers grapple with the reality of teaching in the 21st century, a time in which students have increased access to other parts of the world through the Internet and are themselves increasingly heterogeneous (2010 Census, 2010), teachers should ask: How can teachers engender cosmopolitanism in their classroom?

Many of the ethnically diverse classrooms featured in this study, including students who had lived abroad, could be described as cosmopolitan. However, a demographically diverse or well-traveled population alone does constitute cosmopolitanism, which has been described not as an identity but as an attitude and an orientation (Hansen, 2009). Michael's transient military students from Okinawa and Germany, for example, were "not really exposed to the culture" because "they're basically on base," he said. The ethnically diverse students in Veronica's International

Baccalaureate class similarly could not be described as cosmopolitan if they clung to the stereotype of the hijab as being oppressive for women, a distinctly Western understanding of the practice. Indeed, a cosmopolitan outlook did not emerge simply by reading international texts.

Rather, cosmopolitan outlooks emerged when students made personal connections and situated themselves in the world. The students at Deedee's small parochial school began to reflect a cosmopolitan outlook, for example, when they did community service and discovered the disadvantaged communities that lived next door. Thirty years of attempting to internationalize at Hanalei Charter School resulted in a focus on "neighborhood literature" so that students could see themselves as writers. Cosmopolitanism on the ground emerged at Azabu Pacific when students refused to accept Krishna's dictate for Arjuna to kill his family members. Clinging to their local understandings and values, students displayed a critical attitude toward the teachings of the sacred text and had to reconcile their worldview one they disagreed with. Ka'imi's students at Kamehameha similarly displayed a cosmopolitan outlook when their idea of themselves was challenged with uncomfortable representations of Hawaiians. Faced with portrayals of Hawaiians as polytheistic, wife beaters, or "monstrous Jezebel[s]," students were forced to reckon with a text they did not necessarily like. In these examples, students were forced to reconcile with uncomfortable differences. Cosmopolitanism was not merely a matter of understanding international contexts. Teachers facilitated a cosmopolitan outlook by allowing students to make personal connections and by forcing students to situate themselves in the world.

The suggestion to connect texts to students' experiences is not new to teachers. Good teachers know that students come to their classrooms, not as empty vessels to be filled (Freire, 1970) but with hidden funds of knowledge (Moll, 1994) to be harnessed. It is the teacher's role to discover students' talents, attitudes, interests, and proclivities in order to engage them. And the teachers in this study articulated this clearly in their focus group when they came to a consensus that it is the *job* of the teacher to facilitate student connections to World Literature.

The notion that teachers should assess and attend to students' local experiences and attitudes in order to engender cosmopolitan perspectives, however, *is* new to discussion on cosmopolitanism. Is line with cosmopolitanism on the ground, this study finds that it is impossible to be cosmopolitanism without a sense of the local, that is, of students' sociocultural contexts. Through the examples of Deedee, Tom, Ka'imi, Peter, and Michael, who all found that students were most engaged with place-based and culturally relevant curriculum, connecting curriculum to students' experiences engendered a critical outlook both toward others and themselves. This critical attitude emerged most dramatically among Tom's students who questioned Krishna's teachings in the *Bhagavad Gita* and among Ka'imi's students who questioned representations of Hawaiians.

This study offers concrete examples illustrating cosmopolitan theorists' belief that a cosmopolitan outlook must be rooted in individuals' local, parochial worldviews (Appiah, 2005; Appiah, 2006; Hansen, 2009; Hansen, 2010a; Hansen, 2010b; Lazarus, 2011). It adds to scholarship in education which maintains that student motivation derives from a sense of relevance for the learner (Geertz, 1975; Mulhall, 2001; Richardson, 1990;

Wittgenstein, 1953). Specifically, it offers examples of cosmopolitanism on the ground, a form cosmopolitanism in education, which has been described as including reduced stereotypes, empathy to other peoples, a critical attitude toward cultures, and the ability to engage with texts of other national traditions. This study suggests that teachers can best engender cosmopolitanism on the ground by attending to students' local worldviews, values, and cultures.

Limitations

A major deficit of this study is the omission of student perspectives. In focusing on curriculum selection and implementation, this study does not capture the important second part of curriculum assessment—seeing how students responded. Did students really respond to the *Bhagavad Gita* as strongly as Tom perceived? Did Ka'imi's readings of racist portrayals of Hawaiians in Melville's *Typee* really engender difficult thinking? Because this study was limited to teacher perspectives, each case captured the depth of experience of one educator's curriculum selection and implementation and does not capture the variety of student responses to curriculum that likely emerged. Rather, this study offers a snapshot of the important lessons and stories that surfaced. Relying heavily on one individual's perspective may have captured some student experiences over the years, but it does not capture student experiences in any methodical way.

APPENDICES

APPENDIX A: Email Invitation: Invitation to Participate in a Study

I am writing to invite you to participate in a study on internationalizing American curricula.

I am a PhD candidate at the College of Education and am working on gathering teacher perspectives on World Literature. I am particularly interested in your perspective because of your school's unique international mission and your own international background.

The goal of the study is to understand the hopes and challenges of teaching World Literature (which can be interpreted in different ways), particularly from the teacher's point of view. The study is also interested in investigating the tiered gatekeepers influencing curricular decisions (e.g., district mandates, school missions, teacher preferences, published textbooks, etc.).

The interview is expected to take 1.5–2 hours. You will also have the opportunity to participate in a breakfast focus group, which will give you a chance to meet and network with other teachers.

While there is no monetary compensation for being involved in the study, I hope to make the interview a positive, generative experience, a chance for participating teachers to reflect on their teaching practice.

Let me know if you, or someone you know, would be interested in being interviewed for this study. Feel free to contact me directly at xxxxxxx@hawaii.edu for more information.

APPENDIX B: Teacher Consent to Participate in a Research Project

What is World Literature: Teacher Perceptions of Curriculum Implementation

I am working to gather information on teacher perceptions of World Literature and would love to interview you to find out more about the hopes and challenges in teaching high school World Literature at your school.

What will you do in this study? By participating in this study, you agree to be interviewed about your experience teaching World Literature. I anticipate 2-3 interviews, each estimated to take 30-60 minutes. Interviews will be videotapes and transcribed but will not be broadcast. Once transcribed, videotapes will be destroyed.

Benefits & Risks: Participating in the study may involve some loss of privacy to your classroom practice. However, your testimony will help educators better understand how World Literature is taught in practice. You will also have the opportunity to express your views on this course of study in order to potentially promote international education.

Confidentiality and Privacy: Your name and the name of the school will not be included in the study. All the notes from observations will be kept confidential. And any information about your identity will be between you and the researcher.

Voluntary Participation: Participation in this project is voluntary. And you are free to stop participating at any time.

Questions: If you have any questions about this project, contact me, Jacquelyn Chappel, by phone (808) XXX-XXXX or e-mail (XXXXX@hawaii.edu).

If you have questions about your rights, contact the University of Hawaii, Human Studies Program, by phone at (808) 956-5007 or by e-mail at uhirb@hawaii.edu.

Please keep the section above for your records.

Signature(s) for Consent:

By signing, I give permission to join the research project entitled, *What is World Literature: Teacher Perceptions of Curriculum Implementation*

Name of Teacher (Print):

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Teacher Signature:

____

Date: ____________________________

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