LITERATURE IN THE WORLD: A CRITICAL DISCOURSE STUDY OF WORLD LITERATURE PEDAGOGY

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Abstract

"Literature in the World" is a critical discourse analysis of world literature pedagogy in U.S. higher education. It investigates the ways discourse communities in higher education produce and shape the field of world literature. The dissertation begins by establishing and analyzing the generic conventions of university mission statements, finding they are primarily dominated by discourse on global learning. It follows with an analysis of world literature course descriptions from the same schools. World literature course descriptions alternatively replicate, resist, or subvert global learning discourses. The last chapter uses findings from the first two chapters to trace how university and instructor discourses shape world literature reading lists, and thus the field of world literature at the textual level. By analyzing global learning and world literature within various academic discourse communities, I find that pedagogical discourse has a strong influence on world literature texts. I therefore recommend that pedagogical praxis be taken under more serious consideration in both course design and literary generic conventions.

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Dedication

For my husband, Matthew Seiders, and children, Carolina, William, and Kali, who make me believe in the possibility of a better world.

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Chapter 1: Introduction

This dissertation is about world literature that is created and consumed within academic contexts. It focuses on the pedagogical practices and texts that constitute world literature, and it establishes how the term *world* in world literature is actualized within academic settings. This dissertation thus addresses three central questions:

- What do academic discourse communities mean by "world literature"?
- How do U.S. colleges and universities shape world literature as a discipline?
- How do instructors teaching at U.S. colleges and universities shape world literature as a discipline?

In order to address these questions, this dissertation tracks the ways universities, accrediting bodies, professional organizations, scholars, and educators working in or associated with U.S. higher education construct the idea of world literature. It analyzes a variety of texts implicit in world literature pedagogy, including college and university mission statements and world literature syllabi. It reviews these texts in order to identify the orders of discourse embedded in world literature as an academic discipline.

This dissertation addresses the above questions through a critical discourse analysis, specifically genre analysis. First, critical discourse analysis is a common and also particularly relevant practice for studying higher education because it is an institution that is extraordinarily hierarchical. In English departments alone, Richard Ohmann identifies no less than four different "job levels." From top to bottom, they are: 1) chairman; 2) associate professor; 3) assistant professor; and 4) teaching assistants and part-time instructors (215). College and universities as a whole are more complicated still, especially considering departments, programs, athletics, and student life. For these reasons, I use critical discourse analysis to identify the institutional structures and practices reflected by world literature courses in order to identify and establish the

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ideologies shaping these structures and practices. Second, I utilize genre analysis as a particular type of critical discourse analysis to establish world literature as a professional academic discipline characterized by similarities in regards to communicative purpose, structure, and language choice.

Literature Review

World literature is represented by a curious body of discourse communities, disciplinary practices, and texts capable of crossing disciplinary boundaries from general education to comparative literature to English literature (Agathocleous and Gosselink 454). Consequently, I spend the next few sections reviewing how liberal arts and, later, general education in U.S. colleges and universities laid the foundations for pedagogical practices and text selection in world literature courses today. Please note, I am using Henry Giroux's definition of pedagogy: "the social construction of knowledge, values, and experiences" and "a performative practice embodied in the lived interactions among educators, audiences, texts, and institutional formations" (61). After tracing relevant developments in liberal and education, I examine global learning conceptualized as a contemporary form of general education, and against a background of globalization. Finally, I end the literature review by pinpointing the emergence of world literature within comparative literature departments, while tracing its move to English literature departments.

Liberal Arts and General Education

Today, many scholars use the terms "general education" and "liberal education" interchangeably, yet "general education" is a fairly new term that was invented less than a hundred years ago. Yet because general education and liberal education are so conflated, and because liberal education is by far the older term, it is important to review liberal education in the U.S. first.

Liberal Arts. The traditional liberal arts model of classical education in the United States originates in the colonial colleges, which were influenced by English and Scottish universities, especially Cambridge and Oxford (Brint et al 609; Graff 20; Kraus 75). The early U.S. liberal arts

model emphasized the study of literature, history, philosophy, and foreign languages, but had no requirements for natural or social sciences and very little focus on professionalization (Brint et al 609). Many scholars agree the liberal arts model at Harvard was the "beginning of higher education in America," making the university a long-standing example for the study of liberal arts education (Wehlburg 4, Kraus 64). For this reason, I will review some of its early curricular practices.

Harvard's first curriculum was called the common core. It was based on Classical liberal arts—the *trivium* and *quadrivium*, which were in turn influenced heavily by Plato's course of education in the *Republic* (O'Banion 327). The *trivium* encompasses subjects such as grammar, logic, and rhetoric, while the *quadrivium* is comprised of arithmetic, geometry, music, and astronomy (Joseph 4). G.E. Miller explains:

> Liberal education, founded on rationalist assumptions, oriented toward essentialism, and based in the methods of logic, is concerned with ideas in the abstract, with the conservation of universal truths handed down through the years, and with the development of the intellect. (qtd in Brint et al 637)

Harvard's students took majors in religion, law, and medicine. Yet these majors were not separated from their common core (liberal arts) courses, as they are in public colleges and universities today. In other words, a Harvard student's degree in law required taking liberal arts classes, but those classes were not considered separate from ones "in the major." All coursework was thus considered part of the same curricular program. As a result, Harvard students took mostly the same classes, all of which were picked for them by faculty. It was not "until the specialization of knowledge and the democratization of education" that liberal education turned into a variety of discrete disciplines and courses (O'Banion 327).

Another factor to consider in early liberal education is its purpose, and the corresponding reason for attending college. The goal or purpose of college in the colonial U.S. was "to educate students into being well-rounded, productive, 'cultured [gentlemen]'" while seeing "the study of literature through the classics as a form of acculturation for the 'cultivated gentleman'" (Zai 203,

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Graff 20). First, a college education in colonial America was strictly for men. Second, while Harvard admitted sometimes admitted students from different socioeconomic backgrounds, they primarily served the well-to-do, which partially explains the focused attention on subjects that could maintain or possibly raise one's social status (Graff 20; Berlin 18-19). As a result, having a liberal education was often related to belonging to certain, higher social classes.

But which texts comprised a "Harvard education"? According to Brint et al, the curriculum "…emphasized study of the heritage of Western civilization for purposes of contributing to students' intellectual development and cultural appreciation" (607). In addition, courses were taught in Latin, and students exclusively studied Classical authors and the Hebrew bible (Kraus 66). Harvard's curriculum was extremely Western-centric, meaning all lectures and course materials were derived from the work of Greek and Latin thinkers, which set the stage for later problems in English literary canons, especially during the culture wars in the 20th century. In any case, Harvard was an influential school, even in its early years, and many subsequent American colleges (like Yale, the College of New Jersey, and the University of Pennsylvania) adopted or (slightly) modified its curricular practices for the next hundred years or so.

The idea of "reading the right texts" in as a form of achieving social mobility continued into the 18th century with minister and professor Hugh Blair's and economist Adam Smith's influential essays on rhetoric. In *Lectures on rhetoric and belles lettres*, Blair defines "taste" as: "the power of receiving pleasure from the beauties of nature and art" (19). Blair's concept of taste became associated with what we might term "literature appreciation" today. It was an extraordinarily influential and popular concept at the time. Blair proposed that an education based upon *belles lettres*—poetic texts—was an essential ingredient in upward social mobility because it facilitated participation in "polite society"—the upper classes. The theory was that reading, studying, and intelligently discussing texts being read by the upper classes could help a middle class person

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become upper class. His reasoning reflects and addresses the desires of the growing numbers of middle class students in 18th century universities.

Developing the "right" and/or "correct" taste had lasting repercussions on the texts being read and assigned within colleges and universities, many of which are taught even today. As we've seen with early Harvard, the "right" texts comprised those deriving from a Classical tradition, and that included both literary and rhetorical texts (Joseph 5-6). Also, they were read in their original languages because texts written in English constituted what is today considered "pop culture." The 1828 *Yale Report* notoriously defines liberal education in this time period as "providing 'the *discipline* and *furniture* of the mind," which includes Latin and Greek studies to help "students think through complex problems" and become "society's enlightened leaders" (Bastedo 63). A liberal arts education therefore relied upon texts that today we'd describe as Western, with the pedagogical purpose of teaching students how to think and how to assume leadership positions. This purpose of course relies upon the following assumptions: 1) that it is possible for students to become better leaders by reading texts from a certain part of the world; 2) that some texts are better than others in education; and 3) that knowledge of a specific grouping of texts provides access to a higher social standing. These three assumptions have persisted in many liberal arts and general education programs today.

Over time, the older liberal arts curriculum ran into problems, especially as an increasing number of students sought education in subjects related to their specific professions. President Francis Wayland of Brown University observed in 1842 "'the impression is gaining ground' that college preparation is 'not essential to success in professional study'" (qtd in Graff 21). This remark demonstrates increasing discontent with the liberal arts curriculum, which typically did not prepare students for the work force. Twenty years later, the passing of the Morrill Land Act of 1862 "provided funding for each state to establish at least one college that focused on agriculture and the mechanic arts. Thus the federal government was promoting education to develop education in the

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agricultural industry" (Whelberg 5). In addition to agricultural and mechanical education, the act also provided for the development of military tactics while emphasizing a new, professionalized set of outcomes:

> each State which may take and claim the benefit of this act, to the
> endowment, support, and maintenance of at least one college where the
> leading object shall be, without excluding other scientific and classical
> studies, and including military tactics, to teach such branches of learning as
> are related to agriculture and the mechanic arts, in such manner as the
> legislatures of the States may respectively prescribe, in order *to promote the*
> *liberal and practical education of the industrial classes in the several pursuits*
> *and professions in life* [emphasis added].

In this way, the Morrill Land Act had the effect of opening higher education to an even more diverse student population because it was no longer restricted to the middle and upper classes. It also supported the concept that higher education was not *just* for developing students into "cultured gentlemen," but that it could be used to teach skillsets relating to specific professions. Finally, it further increased the division between liberal arts and other areas of university curricula.

A few years later in 1869, Charles Eliot was inaugurated as president of Harvard College. One of his first acts as president was to revise the common core/liberal arts curriculum and to establish an elective system so students "could individualize their undergraduate study" (Whelberg4; O'Banion 328). This elective system was the "beginning of the end" for curricula mainly dominated by liberal arts pedagogy. Eliot reasoned "the individual traits of different minds have not been sufficiently attended to… The young man of nineteen or twenty ought to know what he likes best and is most fit for" (qtd in Boning 4). This attitude was different from that held by earlier universities, in which students were groomed by faculty who controlled all parts of their academic careers. The new electives system also had the effect of increasing the amount of faculty specialization, meaning faculty's work and research became more specific to a particular discipline. Increasing student freedom and faculty specialization had two main consequences for the liberal

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arts. First, the elective system put greater power in students' hands, which—in a sense—democratized educational programs, but also made it subject to student need and desire. Second, faculty specialization meant that liberal arts were no longer an overarching program that connected various parts of the university.

General Education. About thirty years after the founding of Johns Hopkins, Abbot Lawrence Lowell succeeded Charles Eliot at Harvard. At this point, the free elective system was widely considered a failure. Lowell attempted to remedy Harvard's defective free elective system by instituting a distribution system instead (Whelberg 5). Lowell criticized Eliot in his 1909 inaugural address, saying:

> It is absurd to suppose that a list of electives alone will furnish him with the required knowledge, or that the sense of responsibility which always sits lightly upon the undergraduate will inspire him with wisdom in arranging his course of study (qtd in Boning 6).

Lowell's distribution systems straddled the line between common core and free electives by requiring students to take classes in certain general fields of study (common core) while allowing them freedom to choose specific courses within those fields (free electives). The new areas of study within Harvard's new distribution system were: biological sciences, physical sciences, social sciences, and the humanities (Whelberg 5). All students were required to take courses within those fields, but could choose any courses that satisfied the categories. This elective system would become the first general education program. It was designed to give students breadth of experience, teach them how to be "enlightened citizens," and to help them develop new intellectual interests (Bok *Higher Education in America* 171). Many universities once again followed Harvard's lead, making Lowell's distribution system very successful.

Several developments in early 20th century general education reform specifically influenced the world literature survey course, associating the two subjects early on. One example is the "Great Books" course developed by Charles Mills Gayley for the University of California, Berkeley (UCB) in

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1901 (Stevens 167; Pizer 101). Sarah Lawall agrees in "Canons, Pedagogy, and Pedagogy," writing: "College surveys of Western 'world' literature and western civilization have flourished since the time of WW I, when they were offered as introductions to other cultures" (39). Another example is a book published in 1911 by Professor Richard G Moulton called *World Literature and Its Place in General Culture*. In it, he writes:

> The perspective of the whole literary field, which is the essential point of World literature, is that which gives to each particular literature when it is studied fresh interest and fresh significance. It is the common bond which draws together the humanity studies into a single discipline. And for those whose main interest is widely removed from literature, who follow the physical or mathematical sciences or art, if their education touches literature at all, it is this World literature that most concerns them, and not any single literature, even though that be the literature of their native land (qtd in Pizer 93-94)

Although Moulton's work here serves as a very early example of world literature's place in general education, his writing foreshadows themes used by later general education scholars: *common bond*, *humanity*, and *essential*.

Columbia University was, and continues to be, another prominent institutional influence on general education and world literature. They created a course in 1919 called Contemporary Civilization. According to O'Banion, "it was a required overview of knowledge and resources to help its students understand the world" (328). In 1920, Columbia English professor John Erskine instituted the General Honors course, which in turn lead to the Great Books movement—not to be confused with UCB's Great Books course. The primary aim of the Great Books movement was to return to an older liberal arts model of education by having students read a wide swathe of interdisciplinary rhetorical and fictional texts written by Western authors. Erskine explains his reasoning as: "I wanted the boys to read great books, the best sellers of ancient times, as spontaneously and humanly as they would read current best sellers, and having read the books, I

wanted them to form their opinions at once in free-for-all discussion" (qtd in Stevens 168). Other colleges and universities quickly followed suit. For example, the Massachusetts Institute of Technology was asked by the government to create a course called "War Issues," which they later changed to "Contemporary Civilizations" (Whelberg 6). This course was designed to help GIs learn about European countries before going to the front for WW 1. Great Books programs eventually became so popular, both in and out of the academy, that a new industry arose in book publishing to produce and publish world literature texts, particularly series like Robert Hutchins' *The Great Books of the Western World* (Bastedo 73).

In spite of these reforms, and those of Alexander Meiklejohn and Robert Hutchins at Amherst College and the University of Chicago, respectively, colleges and universities were increasingly reluctant to return to a purely liberal arts model (Bastedo 73; Boning 7). Consequently, there has been no broad return to the non-professional/non-vocational liberal education models of the colonial U.S. Liberal arts curricula today thrive only in private colleges and universities, and are nominally present in the general education curricula of public colleges and universities (Zai 205). Yet, as this history shows, the liberal arts continue to be influential in articulating pedagogical purposes and text selection, and operate in the background or history of general education programs today.

Contemporary general education programs are an important area of research because can be indicative of institutional values about what constitutes basic knowledge or exposure (Flaherty 7). Former president of Harvard University, Derek Bok, describes contemporary general education as having various purposes, including:

> acquiring a breadth of learning by sampling courses in the sciences, social sciences, and humanities, achieving proficiency in English composition, obtaining a rudimentary grasp of a foreign language, and gaining some understanding of ethical principles, quantitative reasoning, and other races, religions, and cultures (*Higher Education in America* 170-71).

This statement suggests that colleges and universities with general education curricula value a broad knowledge base. General education programs also span a range of different models: first year experiences (FYEs), thematic, service learning, and multicultural (Whelburg 9). Others label programs in the following ways: core distribution, traditional liberal arts, culture and ethics, and civic/utilitarian (Brint et al 609). The variety of programmatic models suggests there is no consensus on "doing" general education in the U.S.

Other developments in general education and the multicultural and/or culture and ethics models have been very influential on world literature. Other general education reforms pertinent to world literature include a Harvard report called *General Education in a free society*, the new *Journal of General Education*, and the multicultural turn in higher education. The multicultural/ethics models of general education arise from "the dissatisfaction of faculty members at a number of elite secular institutions," according to Steven Brint et al (609). Their purpose is to expand the concept of civilization to non-Western cultures (Brint et al 609). This concept opens up the possibility of reading non-Western texts in an academic setting. More importantly, it allows non-Western texts to seem "as civilized" as Western ones. These three factors influenced the world literature survey by emphasizing a common heritage, advocating for a broad curriculum, and opening college literary canons. I now review them briefly.

In 1945, the Harvard University Committee published a report titled *General Education in a free society*, popularly called the "Redbook" (O'banion 330). The Redbook was a reaction to the overspecialization of research and professional programs, and called for "education in a common heritage and toward a common citizenship" (O'Banion 330, Stevens 184). The authors of the Redbook explain:

> Taken as a whole, education seeks to do two things: help young persons fulfill the unique, particular functions in life which it is in them to fulfill, and fit them so far as it can for those common spheres which, as citizens and heirs of a joint culture, they will share with others. (4)

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The Redbook uses the term "joint culture" to project the idea of a unified world, which Karen Smith argues is a reaction to general anxiety surrounding the two world wars (589-90). Educators and scholars addressed this anxiety by developing and teaching courses—like world literature—that would give students knowledge of the world, hoping that knowledge of the world would turn into empathy and understanding, and that empathy and understanding would turn into unification, wholeness, or "joint culture."

Another landmark in the history of general education and the world literature survey was the inception of the *Journal of General Education* (*JGE*) in 1946 by Earl McGrath (O'Banion 329). The *JGE* legitimized general education as a scholarly field by 1) clearly describing it and 2) creating a professional, academic space for scholarly work on general education. In its initial volume, McGrath obviously attempts to reframe liberal education as general education, while advocating for a broad curriculum and putting forward the first "official" definition of general education:

1) General education is that which prepares the young for the *common* life of their time and their kind…

2) General education is not concerned with the esoteric and highly specialized knowledge of the scholar…

3) The salient feature of this movement is a revolt against specialism…

4) Another characteristic of the general education movement is its reaction against vocationalism…

5) The reaction against specialism and vocationalism is accompanied by an effort to *integrate the subject matter of related disciplines*…

6) To increase further the scope of education and to combat specialism a larger proportion of the total college program is being prescribed…

7) Exponents of general education believe that education should be more closely *related to the vital needs and problems of human beings*…

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8) And lastly, those interested in general education seek an improvement in the teaching of the general student [emphasis added]. (3-7)

The language in this editorial utilizes terms that emphasize a sense of "coming together"—general education gives students tools to solve *common* (in the sense of shared) problems, *integrates* subjects (rather than fragmenting them), and addresses *vital needs*. World literature courses thus fit within the paradigm developed by the *JGE*: they teach a wide swathe of multicultural texts (common heritage) from a conglomeration of rhetorical and literary texts (integration), and they are highly sensitive/reactive to global-level problems like war (vital need).

The rise of the culture and ethics model of general education in the 1960s was another major influence on world literature survey courses (Zai 205). The culture and ethics model of general education arose out of the expansion and diversification of faculty and students in the post WW II period (Zai 205). By *expansion*, I mean a greater number of students began attending college after the WW II.[1] Furthermore, between the years 1960 and 2000, student enrollment in postsecondary education more than quadrupled, going from 3.6 million to 14.8 million (Brint et al 610). This expansion is ongoing today. According to "Fast Facts: Back to School Statistics," a report prepared by the National Center for Education Statistics, student enrollment is up to 20.2 million students in 2015. By *diversification*, I mean the increased numbers of women and minorities who began attending college in the 1940s, a trend that also continues today. For example, women have since become the majority of all enrolled undergraduate students in American institutions of higher education (Brint et al 608). The "Fast Facts: Back to School Statistics" report corroborates this information, showing that 11.5 million women now attend college, compared to 8.7 million men. In

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[1] Partially influenced by the Serviceman's Adjustment Act of 1944, which afforded GIs the opportunity to attend college and also the Higher Education Act of 1965, which gave colleges and universities more federal funding and provided students low-interest loans (Geiger 59).

addition, ethnic diversity also continues to rise, with the number of African American students going up from 11.7 percent in 2000 to 14.7 percent in 2013 and with 9.9 percent Hispanics in 2000 to 15.8 percent in 2013. The greater number of students attending colleges and universities, together with the greater degree of diversification, lead to student and faculty dissatisfaction with the classically Western emphasis of general education, which in turn lead to scholarly movements that contested this model. These movements include post-colonialism, multicultural studies, and postmodernism.

But the cultural turn in general education was not, and is not, without its problems. For example, Allan Bloom criticizes the cultural openness of general education in his 1987 book *The Closing of the American Mind*. He says the openness of a multicultural general education leads to moral relativism and blindness to critical thinking. But conservative political writer Dinesh D'Souza argues the openness of general education is not the actual problem. He writes: "the problem was not that colleges taught non-Western culture, but that it was taught ignorantly" (qtd in Bastedo 66). Moral relativism, blindness to critical thinking, and ignorance are important considerations in teaching multicultural texts. At first glance, having a more balanced, fair, and representative curriculum—in terms of text selection—seems like a step in the right direction. Unfortunately, it also makes general education curricula large and unwieldy. How many cultures must we study to be considered global or worldly? How do we develop a fair representation of the world in a single or double semester course? Who is authorized to teach this wide variety of texts? Although general education is subject to accountability from regional accreditation agencies, professional academic groups (like the Association of American Colleges and Universities [AAC&U]), and institutional assessment measures, there are no obvious answers to these questions (Brint et al 624). For this reason, and others, 1970s criticism of general education that it "…had become incoherent" remains unresolved today (Boyer and Kaplan qtd in Brint et al 623).

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The Global Turn

Globalization and Higher Education. Today, it is almost impossible to understand general education and world literature without a corresponding understanding of globalization. Unfortunately, there are as many concepts of "global" as there are scholars (Guillen 238). Theodore Levitt coined the term *globalization* in 1985 to "describe changes in global economics affecting production, consumption, and investment" (Spring 331). The European Commission report *Teaching and Learning: On Route to the Learning Society* (1998) adds three basic conditions for globalization: the advent of an information society, scientific and technical civilization, and globalization of economy (qtd in Spring 331; Friedman 11). In the inaugural issue of *Globalisation, Societies, and Education* editors Roger Dale and Susan Robertson complicate the term still further, saying: "...there are three contingently imbricated but mutually irreducible forms of globalization: economic, political, and cultural" (5). Given the above complications, I delimit my discussion of globalization to its educational aspects, and focus on global learning from now on.

In *Global Perspectives in Higher Education,* Philip Altbach argues universities have always been global because they have always adopted a common language and attracted international students (81). He clarifies that global universities are today made possible by four factors: the global knowledge economy, massification, the spread of Global English, and information technology ("Globalization and Forces for Change in Higher Education" 4-7; *Global Perspectives on Higher Education* 82). But what does it mean to be a global university? First, global universities feature a large degree of student mobility, meaning there are more exchange students and study abroad programs (Altbach "Globalization and Forces for Change in Higher Education" 9). Second, global universities have campuses in other countries, and are correspondingly influenced by cultures and practices in those countries (Altbach "Globalization and Forces for Change in Higher Education" 2). In "Transnationalization and the University," Arif Dirlik supports this claim, writing:

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> ...cultural flows under circumstances of global modernity are no longer predominantly one-way from imperial centers to the peripheries but are subject to negotiation and travel in the other direction... Educational practices of Euromodern origin, reconfigured in accordance with local needs...make claims to alternative possibilities as models against their progenitors in Europe and North America. (51)

Third, global universities adopt curricula that address global issues and have a global scope (Merriman and Nicoletti 10).

Global learning has become the dominant paradigm in contemporary U.S. general education. A study conducted by Hart Research Associates in 2015 determined that 76% of AAC&U-registered institutions have a learning outcome specifically to address "knowledge of global world cultures" (15). The same report shows 68% of the schools also have a learning outcome for "intercultural skills and abilities" and another 41% require "knowledge of languages other than English" (15). The interconnected, global quality of 21st century education and culture has therefore paved the way for a greater degree of exchange between different cultures. In fact, "fifty-six percent of AAC&U institutions indicate that diversity studies are a part of their general education program" (Whelberg 9).

As a result, it is no surprise that world literature courses are proliferating in U.S. colleges and universities with a corresponding increase in scholarly and pedagogical interest. A search through the *MLA International Bibliography* demonstrates publications on world literature increased 50% from 1990 to 2009, and another 40% from the years 2000-2018. Other important publications include *What is World Literature* (2003) by David Damrosch, *La République mondiale des Lettres* (2004) by Pascale Casanova, and *Against World Literature* (2013) by Emily Apter. Incidentally, David Damrosch is also responsible for launching the Institute of World Literature (http://iwl.fas.harvard.edu) (IWL) in 2010 at Harvard University. Its mission statement claims: "Many people are now interested in teaching courses in world literature and in pursuing research

with a global framework… Meeting for four weeks each summer, in locations from Beijing to Istanbul to Harvard and beyond, the Institute is global in its presence as well as its intentions."

Global Learning. The AAC&U takes up Thomas Friedman's term *flat* from his book *The World is Flat* to describe how "…interdependence is shrinking, flattening, or otherwise changing the shape of the world" (Hovland vii). What they mean is that countries all over the world are increasingly interconnected through economic, political, technological, and educational exchanges. The AAC&U's response is to create global learning, a program described by Steven White as "an interdisciplinary program of study. Learning content and context are designed specifically so learners acquire a sound knowledge base and develop competent cognitive skills across disciplines (16). Furthermore, "learners become conscious of their global citizenship and are socialized into globalization in a meaningful way" (White 17).

These propositions are supported by *College Learning for the New Global Century* (2007), a report published by the National Leadership Council. They include the following learning outcomes in their definition of global learning: knowledge of human cultures and the physical and natural world, intellectual and practical skills, personal and social responsibility, and integrative learning (12). Another important report is *Shared Futures: Global Learning and Liberal Education* (2006). In it, Kevin Hovland explains the AAC&U's Shared Futures project as an "initiative to help member colleges and universities envision and enact global learning models that foreground questions of diversity, identity, citizenship, interconnection, and responsible action" (4). These two reports are deeply rooted in the liberal arts, and are conflated in general education too. For example, "knowledge of human cultures and the physical and natural world" reflect aspects of the *trivium* and *quadrivium*, as well as later outcomes related to the sciences and professional skills. "Personal and social responsibility" and "citizenship" echo discourse on leadership, and the purpose of higher education. The two big differences between the old liberal arts/general education programs and

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global learning are: 1) the new global scope that acknowledges multiculturalism and diversity and 2) interdisciplinarity and integrative learning.

Liberal arts, general education, and the "global turn" act powerfully on the world literature discipline. They inscribe it with concepts regarding the value of literary and rhetorical texts, which texts are acceptable to read in a college or university setting, and the purpose(s) of reading and thinking about texts. In the next section, I turn my attention away from institutional and programmatic contexts to disciplinary contexts, in particular comparative literature and English literature departments. Comparative literature and English literature departments have, in many ways, internalized the discourse on the liberal arts, general education, and the global turn. Consequently, they directly manage and control the kinds of texts being taught and read.

Comparative Literature and World Literature

World literature expert Theo d'Haen claims comparative literature and world literature "developed concurrently, sometimes in intimate and sometimes in distant relationship with one another" (73). His distinction is heavily imbricated in definitions of comparative literature and world literature, on which there is little scholarly consensus. For this reason, I begin the section with a discussion on world literature, first, as an object of study in comparative literature and then, second, as an independent discipline in U.S. English literature departments.

Comparative literature and world literature were at the outset a European endeavor (Hassan 38). In 1827, German writer J.W. Goethe conceptualized world literature as a network of literary texts (d'Haen 26; Damrosch *What is World Literature?* 1; Fisk 166; Pizer 83). David Damrosch describes the network as "fundamentally economic [in] character, serving to promote 'a traffic in ideas between peoples, a literary market to which the nations bring their intellectual treasures to exchange'" (qtd in *What is World Literature?* 3). But Goethe did not have multicultural aims; "his point of reference was Western Europe" and "the texts produced there were privileged" (Damrosch *What is World Literature?* 12). Comparative literature continued to develop in the latter

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half of the 19th century in countries such as Germany, France, and a few others "under different names, such as 'littérature comparée,' 'vergleichende,' or 'allgemeine und vergleichende Literaturwissenschaft,' or 'letteratura comparata'" (d'Haen 18). Finally, Matthew Arnold brought the term into the English language in 1848 when he translated it from French (d'Haen 18).

In the *Preface to World Literature* (1940), comparative literature scholar Albert Guérard identifies and defines four branches of literary study. He labels them:

- Universal literature, "the fullest possible expansion of our field"
- World literature, "limited by those works which are enjoyed in common, ideally by all mankind, practically by our own group of culture, the European or Western"
- Comparative literature, "concerned with the mutual influences between various national literatures" and
- General literature, "[concerned] with those problems that are present in the literature of every epoch and every country" (qtd in d'Haen 19)

The definition of world literature Guérard provides clearly echoes discourse on the liberal arts in the colonial U.S. World literature was also under the provenance of comparative literature departments, but in the sense of "canon," or a set of representative texts, and in particular, texts written in European languages, like French, English, and German, with some Italian and Spanish, and a little Eastern European (d'Haen 18).

Comparative literature shifted away from its traditional locus in Europe to the U.S. in the post-WW II period (d'Haen 73). However, a Western conceptualization of "the world" was still pervasive and influential. For example, American comparative literature scholar Philo Buck designed one of the first American courses to include non-Western texts at the University of Wisconsin in the early 20th century. Although his course included non-Western texts, he only picked non-Western texts with what he determined was a strong relationship to Europe. Buck reasoned that America was a "transplanted Europe" and that teaching European texts would help make the

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United States adapt to its "inherent European-ness" better (Pizer 97). World literature courses, like Buck's, were very popular in the US. As a result, universities without comparative specialists had to "make do" by handing over world literature courses to English departments, and to instructors with little to no training outside Anglo-American studies (Pizer 98).

Anthologizing world literature is one factor that made teaching it possible outside of comparative literature departments, which typically read texts in the original language. An early example is Philo Buck's *An anthology of world literature* (1940). Buck's anthology primarily includes fiction texts from the past, and is organized in a roughly chronological sequence ranging from "the dawn" to "lyric poetry of the nineteenth century." The first Norton Anthology was published in the 1950s with the title *World Masterpieces: Literature of Western Culture* and "under the general editorship of Maynard Mack, a Modernist and Augustan scholar" (d'Haen 87). The disciplinary context of editors working on this particular anthology show how English literature specialization began to dominate other approaches to literary studies—they were "drawn mostly from English departments, but also from Classics, Italian, French, Slavics, and comparative literature" (d'Haen 87).

In her article "What Good is World Literature?" comparatist scholar Karen Smith connects U.S. interest in world literature to times of cultural upheaval. She identifies three eras in which academic interest in world literature intensified: "the postwar period of the late 1940s, the culture wars era that came to a head in the 1980s, and the past decade or so, in which post-Cold War globalism, transnationalism, and the aftermath of the 9/11 attacks have inspired reexamination of the field" (586). In the post WW II period, scholars became interested in world literature as a way to unify world cultures and to prepare students for a global conceptualization of the world. Smith calls this attempt unsophisticated because world literature constituted *only* the literature(s) of the Western part of the world. However, I argue this conceptualization of the world echoes the older, and more established liberal arts model of education. Next, non-western and multicultural

American literatures were admitted to literary canons in the U.S. over the course of the 1980s (Smith 597). Lastly, Smith theorizes that the 9/11 attacks provided an exigence to further re-examine the purpose and missions of world literature courses. This re-examination has led to a more complicated, thorough understanding of nation-states and cultural identification (598).

Unfortunately, the opened canon does not necessarily correspond to understanding or scholarship on those texts, while simultaneously creating avenues for English literature departments to expand. For example, novelist and professor Ngũgĩ wa Thiong'o describes how English literature departments in a sense "consume" literature. He writes:

> Underlying the suggestions is a basic assumption that the English tradition and the emergence of the modern west is the central root of our consciousness and cultural heritage. Africa becomes an extension of the west, an attitude which, until a radical reassessment, used to dictate the teaching and organization of History in our University. Hence, in fact, the assumed centrality of the English Department, in which other cultures can be admitted from time to time, as fit subjects for study, or from which other satellite departments can spring as time and money allow. (146)

Gayatari Spivak is another scholar who takes issue with world literature. She argues in *Death of a Discipline* that future comparatists should learn their areas' languages rather than read texts in translation. She also writes: "If we remain confined to English language U.S. Cultural Studies, we will not be instructed either by the staging of restricted permeability or by the disappeared text of the translation from and into the European national languages that form the basis of what we know as Comparative Literature" (19). She also argues "that world literature works epistemologically to project the cultural logics of American multiculturalism beyond the limits of their jurisdiction" (Fisk 172). Emily Apter is another major critic of world literature. In *Against World Literature*, she explains it is troubled by commercialization, the overdependence on anthologies, and not enough engagement with translation theory (2).

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In this section, I reviewed some history of comparative and world literatures, and connected it to discourse in liberal arts and general education. I traced the beginnings of comparative literature from Europe to the U.S., and examined how early disciplinary contexts affected U.S. world literature pedagogical practices and text production. In the next section, I provide an overview of the next four chapters.

Chapter Overview

This dissertation identifies some of the ways academic discourse communities conceptualize world literature. I begin this dissertation with Chapter 2, a review of critical discourse analysis and genre analysis. Because I adopted a critical discourse analysis methodology, I have purposefully arranged the analysis chapters to reflect orders of discourse in accordance with their hegemonic influence. I therefore begin with the most powerful discourse, move to the next most influential discourse, and so on. I also track the ways discourses interact, compete, and are affected by one another. Furthermore, levels of analysis range from macro to micro as I examine institutional contexts, interdiscursive configurations, and sentence-level text.

Chapter 3 examines U.S. college and university mission statements. It conducts a genre analysis and then applies a thematic analysis tool in order to identify the communicative strategies of mission statements, and to draw out their major, repeating patterns. My inquiry draws on the work of John Swales in *Genre Analysis* and V.K. Bhatia in *Language Use in Professional Settings*. It also operationalizes thematic analysis in "Using Thematic Analysis in Psychology" by Virginia Braun and Victoria Clarke. It is important to begin analysis at the college—and/or university—level because it exerts a great deal of authority over academic discourse. It also establishes institutional context(s) for the following two chapters.

Chapter 4 examines world literature syllabi drawn from schools in Chapter 3. It conducts a genre analysis and then applies a stance analysis approach in order to establish the communicative

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practices of course descriptions and course/learning objectives, and then identifies instructor certainty and affective positions therein. Like the previous chapter, my investigation relies on Swales' and Bhatia's work in genre analysis. It also draws on Ken Hyland's work in linguistics, in particular "Stance and Engagement: A Model of Interaction in Academic Discourse." It is important to continue the discourse analysis with this chapter because it shows, first, the ways world literature course descriptions and course learning objectives reflect institutional discourse. Second, it provides pragmatics-based results on instructor acceptance or resistance to institutional discourse.

Chapter 5 continues examining the same world literature syllabi. It focuses on syllabus reading lists and conducts a genre analysis and critical discourse analysis. Like the preceding chapters, it deploys Swales' and Bhatia's approaches to genre analysis. It also draws on Norman Fairclough's critical apparatus in "Critical Discourse Analysis and the Marketization of Public Discourse." I implement a more formal critical discourse analysis approach in this chapter because world literature reading lists are extraordinarily hierarchical structures, both in terms of the texts they order and privilege, and in the discourses that order and privilege the texts. These reading lists become the basis of pedagogical canons, and, eventually, imaginary canons with a great deal of hegemonic control over what it means to "do" world literature.

Conclusion

Together, the above chapters address the chief aim of this dissertation—to establish ways academic discourse in the U.S. constructs world literature. It provides an identification and analysis of world literature as it is actualized in real-world colleges, universities, and classrooms. In these ways, it: 1) makes visible the relationships between world literature discourse, events, and texts and 2) systematically explores "wider social and cultural structures, relations and processes" (Fairclough 135).

Chapter 2:   Methodology

Introduction

In the previous chapter, I reviewed some background information regarding world literature today. I provided a history of college and universities in the U.S., with a focus on liberal and general education. I also review the broad effects of globalization on contemporary higher education, arguing that global learning is the current version of a liberal arts and/or general education. In this chapter, I turn my attention to some of the complications inherent to world literature as a field. I also discuss the methodology these problems necessitate.

There are three main issues in the way world literature is currently researched and taught. The first is that the overwhelming majority of publications on world literature scholarship and pedagogy center on text. This scholarship is hyper-focused on issues of textual canon, circulation, and translation theory, as well as literary analyses. For example, David Damrosch's extremely well-known book *What is World Literature*? (2003) examines the contemporary scope and purposes of world literature. It does so through a series of case studies on the *Epic of Gilgamesh*, early 20th century translations of ancient Egyptian hieroglyphics, and the international production of *Me Llamo Rigoberta Menchú*, among others. *World Literature in Theory* (2014) is another example. It is a compilation of essays that "offer a wide range of classic essays and recent reflections on the theory and practice of world literature" (Damrosch 5). The anthology's 34 essays are divided into four sections: origins; world literature in the age of globalization; debating world literature; and world literature in the world. It includes seminal essays, essays on globalization, debates, and essays written *in situ* from the perspective of scholars in other parts of the world. Neither *What is World Literature* nor the scholars represented in *World Literature Theory* take up the ways researching, teaching, and debating world literature in fact *produce* the world literature discipline. I

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find this gap to be indicative of a serious error in self-reflexivity, and my dissertation aims to address it by conducting a study of world literature disciplinary practices.

A second problem is that world literature scholarship tends to be oriented towards ideological considerations rather than practical ones. For example, *La République mondiale des Lettres* (2004) by Pascale Casanova develops a world systems theory applicable to literature. She adopts Fernanand Braudel's and Pierre Bourdieu's theories on economy and field to assert that a "literature-world" exists "relatively independent of the everyday world and its political divisions, whose boundaries and operational laws are not reducible to those of ordinary political space" (xii). The book is divided into two main sections: the first lays out her conceptualization of world literary space; the second provides a series of case studies of assimilated writers and writers she considers revolutionary for their success in challenging the established literary order. All ideological considerations. *Comparative Literature in an Age of Globalization* (2006) is a report edited by Haun Saussy for the American Comparative Literature Association (ACLA) that comments on the state of comparative literature as a discipline. It is comprised of 19 essays engaging with Gayatri Chakravorty's Spivak's *Death of a Discipline* and Haun Saussy's "Exquisite Cadavers Stitched from Fresh Nightmares" from a variety of positions and perspectives, including world literature. The anthology's contributors address a wide range of topics: text, the role of theory (including feminism and postcolonialism), hegemony (particularly American hegemony), the place of comparative literature in contemporary colleges and universities, translation, interdisciplinarity, and multimodalities. All ideological considerations. I do not deny that *La République mondiale des Lettres* and *Comparative Literature in an Age of Globalization* are important parts of academic discourse; however, greater attention needs to be given to practical matters regarding world literature. For example—what does it mean to "do" world literature that exists in a "world literary space"? how is hegemony relevant in the production and reception of world literature, particularly in the classroom? Theoretical constructs cannot, generally-speaking, answer these questions. My

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dissertation addresses this problem by studying world literature "in action," so to speak, as institutions and instructors shape it through their institutional and pedagogical practices.

The third problem is that world literature pedagogy relies too heavily upon anecdotal evidence. The volume *Teaching World Literature* (2009), edited by David Damrosch and published in the Modern Language Association *Options for Teaching* series claims to "offer an array of solutions" to the challenges of teaching world literature. It does so through a collection of 32 essays identifying and defining common problems, offering programmatic solutions, reviewing teaching strategies, and explaining course design. It also provides an extensive bibliography and list of electronic resources. However, authors in this collection—particularly in the sections on program strategies, teaching strategies, and courses—exclusively rely on anecdotal evidence. Anecdotal evidence is a notoriously unreliable method for many reasons, but here it is problematic because each essay relies on its own authority, rather than on established pedagogical theory. While I have little cause to doubt the authors' expertise on the topic of world literature, it is harder to evaluate the effectiveness of their world literature *pedagogy* when the only support being proffered is the author's own program or course. My dissertation addresses this gap by sampling a broad set of U.S. colleges and universities, and by analyzing world literature syllabi produced by instructors in those institutions. It thus situates world literature within particular institutional contexts, while drawing conclusions about it as a whole discipline.

For the reasons stated above, the purpose of my dissertation is to establish how academic discourse in the U.S. constructs world literature as a discipline. It accomplishes this goal by analyzing public documents, particularly college and university mission statements and world literature syllabi, but also accreditation policy books, professional academic reports, and publications on syllabus design. Fairclough's work on globalization and van Dijk's work on power influence how I structure my analysis, so I will review them next.

I consider globalization important in this dissertation because it is a process that has influenced contemporary education, but also because, in adopting global learning pedagogies, colleges and universities represent globalization a certain way. In his essay "Language and Globalisation," Fairclough makes three key observations: 1) global networks depend on forms of communication; 2) it is important to distinguish between globalization as a process and the representation of globalization; and 3) we must consider the relationship between the process of globalization and its representation (454-55). Using Fairclough's essay, I read contemporary pedagogy as being shaped by globalization. It is here that I find van Dijk's writing on power most useful. In "Principles of Discourse Analysis," he describes power as control over members of one group, over members of other groups, and "this control may pertain to action and cognition, meaning a powerful group may limit the freedom of action of others, but also influence their minds" (288). This power is organized and institutionalized, "sanctioned by courts, legitimated by laws, enforced by the police, and ideologically sustained and reproduced by media or textbooks," all of which implies a hierarchy (van Dijk 289). In other words, by representing globalization through the adoption of global learning pedagogies, colleges and universities and regional accreditation bodies exert control over instructors, and instructors exert control over pedagogical canons and therefore imaginary canons. These groups are hierarchically arranged in my study, wherein the ones with the most control and hegemonic influence are at the top and the ones with the least control and hegemonic influence are at the bottom. Adopting this structure in my analysis allows me to trace the movement of power in a top-down fashion, and to establish interdiscursivity between the different sites of analysis.

Strategies of Inquiry

I adopt a critical discourse analysis (CDA) framework, with methods drawn from genre analysis, for this dissertation. I begin this section by reviewing major theoretical strands in critical

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discourse analysis, and follow with a discussion of some common problems. I conclude with a review of genre analysis, which is a specific type of critical discourse analysis, and the method I applied throughout the dissertation.

Critical Discourse Analysis

Critical discourse analysis operates within social constructivist and/or social constructionist epistemologies and is grounded in poststructural and postmodern understanding of language and reality (Weninger 145). For these reasons, critical discourse analysts assume "that language cannot be considered to be transparent or value free" and "is assigned particular meanings by both speakers and listeners according to the situation in which language is being used" (Cheek 1144). Understanding that language is both relative and socio/culturally-determined consequently orients researchers towards an understanding of "the context or setting of the participants," which is mediated by "an interpretation shaped by the researcher's own experiences and background" (Cresswell 9). Norman Fairclough labels these sites of analysis the micro, meso, and macro levels of analysis. The micro level is textual or linguistic analysis, the meso level is analysis of production and consumption, and the macro level is an analysis of intertextuality and interdiscursivity (Fairclough 72; Weninger 146; Cramer 7).

Critical discourse analysis rose to prominence as a result of the work of a group of European linguistics working in the late 1980s and early 90s, especially Norman Fairclough, Ruth Wodak, Theo van Leeuwen, and Teun van Dijk (Wodak and Meyer 4; Weninger 145). I approach CDA from a rhetorical standpoint, especially because rhetoric has traditionally focused on issues of language and power, but also because it pays attention "to genre, diction, style, and other rhetorical variables" (Huckin et al 108-109). However, CDA broadens traditional rhetorical studies and linguistics in the following ways: 1) by engaging with texts that reflect inequality; 2) by being habitually critical and self-reflexive; 3) by drawing on a wide range of analytical tools (usually textlinguistic ones); and 4) by being interdisciplinary (Huckin et al 110). Lastly, one thing that

distinguishes CDA from other approaches is its purposeful study of power relations, dominance, and inequality in order to unmask the same, and to thereby enable people to resist them "in the interest of social justice" (Cramer 220). Consequently, when I use the term CDA, I mean: an interdisciplinary methodology that uses a variety of analytical tools to study texts reflecting social inequality with the purpose of exposing their power dynamics in the interest of social justice. I will parse out the terms "critical," "discourse," and "analysis" more specifically in the sections that follow.

 Keyword: Critical. The term "critical" in CDA comes from Critical Social Theory (CST)—pioneered by sociologist Max Horkheimer—where inequality is confronted by "coming to terms with the social arrangements that create social disparities and understanding their root sources" and then seeking to change them (Rogers 5). In "CDS: History, Agenda, Theory, Methodology," Ruth Wodak points out that CST is supported by two main tenets: 1) "Critical Theory should be directed at the totality of society in its historical specificity" and 2) "Critical Theory should improve the understanding of society by integrating all the major social sciences, including economics, sociology, history, political science, anthropology, and psychology" (6). Fairclough's take on "critical" is analogous; his premise rests on the assumption that ideology obscures the interconnectedness of events (i.e., makes discursive formations invisible), and therefore it is the CDA analyst's responsibility to make those connections "visible" through critique (Fairclough 36; Cramer 221). van Dijk takes a similar position, arguing "critical" means being "interested and motivated by pressing social issues, which it hopes to better understand through discourse analysis. Theories, descriptions, methods, and empirical work are chosen or elaborated as a function of their relevance for realization of a sociopolitical goal" (286). Critique thus represents a form of "taking action" that resists traditional positivistic discourses.

 Wodak supplies an additional component to the critical aspect of CDA: the role of the researchers themselves. She explains "the social embeddedness of research and science, the fact

that the research system itself and thus CDA are also dependent on social structures, and that criticism can by no means draw on an outside position but is itself well integrated within social fields" (7). Given all of the above, CDA analysts must: 1) understand and describe normative ideologies in a contextual manner; 2) describe them for the purpose taking action; 3) be interdisciplinary; and 4) be self-reflexive. These four recommendations thus guide my reason for taking on this particular dissertation project, as well as my role and presence in the study, especially as regards researching ideology contextually and "in action."

   Keyword: Discourse. To understand the concept of discourse, I find it useful to begin with Mikhail Bakhtin's term, the utterance. Bakhtin defines the utterance as the smallest meaningful unit of speech, characterized by boundedness, finalization, responsiveness, and generic form. The *boundary* of an utterance is marked by a change of speaking subjects or "a change of speakers" ("The Problem of Speech Genres" 71). However, a sentence does not necessarily mark the boundary of an utterance, for it does not always finalize what a speaker wishes to say, or evoke a response in the other speaker ("The Problem of Speech Genres" 71). *Finalization* is the moment when a speaker says everything they want to say in that instance or circumstance ("The Problem of Speech Genres" 76). Finalization is related to responsiveness, which means that an utterance must evoke a response in the other speaker, or look forward to an answer. Lastly, *generic form* is a characteristic of utterances that locates them in an endless, dialogic chain of other utterances: "the word lives, as it were, on the boundary between its own context and another, alien, context" (Bakhtin *The Dialogic Imagination* 284). For this reason, "there is no such thing as an absolutely neutral utterance," meaning utterances cannot be removed from their context (Bakhtin in "The Problem of Speech Genres" 84). We may thus define discourse as a set of utterances, written or spoken, that are loosely organized by genre, e.g.: argumentative discourse, educational discourse, poetic discourse, globalization discourse, etc.

But discourse is also closely related to power. Michel Foucault argues that discourse is "the thing for which and by which there is struggle, discourse is the power which is to be seized" (52). In other words, those with the most power control discourse through discursive formations (sometimes called discursive frameworks), a set of conventions and rules constraining "our knowledge and the meanings of things" (Cramer 220). These conventions and rules are often invisible or assumed, and yet they are very powerful because "...they determine who can speak, when, and with what authority; and conversely, who cannot" and because "not all discourses are given equal presence or therefore, equal authority" (Cheek 1143). An example of a discursive formation familiar to those working in English literature departments is the literary canon. van Dijk argues formations are maintained through "shared representations of societal arrangements, groups and relations, as well as mental operations such as interpretation, thinking and arguing, inferencing and learning" (van Dijk 291). His term for this process is "social cognition," which is borrowed from the field of social psychology. When enough people in a particular society think alike, and begin to enforce discursive formations—consciously or not—"we arrive at the Gramscian concept of 'hegemony,'" meaning the cultural norms of the powerful (Wodak and Meyer 9). For this reason, a discursive formation like the literary canon represents the values of the dominant groups in English literature studies.

Keyword: Analysis. There is no single way to do analysis in CDA because it is not a fixed method, but a theoretical framework (Huckin et al 109). In a keynote address to the Fourth International Advances in Qualitative Methods Conference, Julianne Cheek—referencing Potter and Whetherell—remarks, "'perhaps the only thing all commentators are agreed on in this area is that terminological confusions abound'" and "'it is a field in which it is perfectly possible to have two books on discourse analysis with no overlap in content at all'" (qtd in Cheek 1144). For these reasons, I will focus on *what* CDA analysts examine before moving to a discussion of the approach I will use in this dissertation, genre analysis. CDA is a textually-oriented field, meaning all analysts

work with texts, where texts can be "pictures, interviews, transcripts, poems, procedures, field notes; in fact, texts can be any representation of reality" (Rogers 10; Cheek 1144). Most CDA analysts look at texts in the interest of critique, although the degree of critique and purpose of the researcher varies considerably. Fairclough identifies a few levels of textual critique: linguistic analysis, visual image analysis, analysis of body language, and "features that help it realize interdiscursivity," but this list by no means exhaustive (234). Another feature of texts in CDA is that analysts pick multiple texts to examine because ideology is made through the interaction(s) of people. Therefore, CDA involves the critical analysis of discourse through a careful examination of multiple texts.

The use of CDA to study institutes of higher education is well documented by Norman Fairclough and other researchers, many of whom argue there is a close relationship between language, power, and education. Language and power are imbricated within education in three particular ways: 1) skills in most fields are learned or transmitted through educational institutes through discourse; 2) educators are trained to use and teach discourses that represent particular cultures, societies, identities, and pedagogies; and 3) educational institutes are expected to teach students about our language-mediated world (Fairclough in "Critical Language Awareness and Self-Identity" 532; Rogers 1). Fairclough's and Rogers', observations here draw on Michel Foucault's influential essay, "The Order of Discourse," as does the work of many scholars using CDA. In "The Order of Discourse," Foucault explains how discourse is controlled by certain rules and functions, one of which is education. He argues:

> although education may well be, by right, the instrument thanks to which
> any individual in a society like ours can have access to any kind of discourse
> whatever, this does not prevent it from following... in its distribution, in
> what it allows and what it prevents, the lines marked out by social distances,
> oppositions, and struggles. (64)

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And so, because education deals in language and power, and consequently mirrors, enacts, and policies social inequalities, an approach like CDA is useful in unmasking the same (Rogers 1; Cramer 220).

To review: the intended outcome of a critical discourse analysis is to engage with all three terms simultaneously. A critical discourse analysis therefore responds to social injustice by investigating and clarifying the ideology that surrounds, produces, and obscures it. It does so as the first step in addressing the injustice. The lack of self-reflexivity, focus on ideology, and dependence on anecdotal evidence in world literature scholarship and pedagogy seriously problematize the field. I undertake this dissertation as a way to shed light on these issues, and to begin working towards ameliorating them. In the next section, I delineate genre analysis, which is the particular kind of critical discourse analysis I conduct in this dissertation.

Genre Analysis

Genre analysis is a way of doing CDA, and fits into the CDA theoretical framework by "discovering the role that power and ideology play in the construction and interpretation of genres" (Foss 140). I apply genre analysis in this dissertation because it will 1) disambiguate the world literature discipline, 2) identify its constitutive features; and 3) provide a systematic method for identifying its context.

What are genres, though? I begin, again, with Mikhail Bakhtin, who identifies primary and secondary genres in his well-known essay "The Problems of Speech Genres." Primary, or simple, genres take form in "unmediated speech communion," meaning that formal characteristics are not as important as the communicative activities in which they are embedded (Bakhtin 79-81). Some examples of primary genres include: "the single-word rejoinder," "greetings, farewells, congratulations," "genres of salon conversations," and "genres of table conversation, intimate conversations among friends… within the family, and so on" (Bakhtin 79-81). John Swales, an important linguist notable for popularizing genre analysis, calls these primary genres "pre-genres"

(61). Meanwhile, secondary, or complex, genres differ because they are removed from their communicative activity and occur across time and space (Berkenkotter and Huckin 7-8). Secondary genres include "novels, dramas, all kinds of scientific research, major genres of commentary, and so forth" (Bakhtin 62). However, within this framework genres can vary a lot, "according to complexity of rhetorical purpose, mode or medium through which they are expressed, in terms of extent to which producers are conventionally expected to consider anticipated audience, according to extent to which they exhibit universal or language-specific tendencies" (Swales 62). A simple way to summarize the above is to think of genres as a way to categorize types of discourse.

In his book *Genre Analysis*, John Swales traces elements of genre through folklore studies, literary studies, linguistics, and rhetoric. He concludes that developments in these academic disciplines have influenced how we perceive it today. Swales further defines genre as follows:

> A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice and style. Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived narrowly focused on comparable rhetorical action. (58)

In addition, expert members of a discourse community can exploit generic constraints on "allowable contributions, positioning, form and functional value" to address their private aims, which are not readily obvious to non-expert audiences (Bhatia 13). For example, an experienced college professor may successfully impose their perspective on students while seeming objective. This example demonstrates an iteration of Anne Freadman's concept of uptake, or "the ability to know how to negotiate genres and how to apply and turn genre strategies into textual practices" (Bawarshi 85).

V.K. Bhatia in *Analysing Genre* adds to Swales' definition in a few ways. First, he clarifies that minor changes in communicative purpose help identify sub-genres. He also contends that major changes in communicative purpose results in the creation of new genres (*Analysing Genre* 13). Second, he says that expert members of a parent discourse community recognize the purpose *and* generic structure "of the genres in which they regularly participate as part of their daily work" (*Analysing Genre* 14). Third, there is a closer relationship between linguistic resources "and the functional values they assume in discourse" than Swales allows (*Analysing Genre* 15). Fourth, and last, it is necessary to engage a specialist's opinion in order to understand the private intentions embedded within the generic framework (*Analysing Genre* 15).

Considering the above, I have identified two main texts relevant to my dissertation: college and university mission statements and world literature syllabi. These texts constitute—though they do not exhaust—the discourse on world literature. Although these texts are discrete, and may be differentiated in terms of communicative purpose, content, positioning, form, and so forth, I think they overlap. For example, mission statements create a need for certain types of classes, which then causes instructors to adopt particular texts. Meanwhile, the selfsame instructors are bound to teach classes in a certain way, and according to institutional purpose. Mission statements and course syllabi also exert hegemonic influence over one another, and so I have ordered them thusly in my dissertation, from most to least: mission statements to syllabi.

An important consideration in genre analysis is that of the discourse community. A discourse community is a group of people who share a set of discourses. For example, those contributing to *Critical Discourse Studies,* a journal for linguistics, mass media, communications, and sociology scholars, constitute a discourse community. Other examples include: members of a particular book club, participants in a professional or academic conference, employees at a particular business, etc. In *Genre Analysis*, John Swales identifies six important characteristics of discourse communities:

- A broadly agreed set of common public goals

- Mechanisms of intercommunication among its members

- A discourse community uses its participatory mechanisms primarily to provide information and feedback

- A discourse community utilizes and hence possesses one or more genres in the communicative furtherance of its aims

- Specific lexis

- A discourse community has a threshold level of members with a suitable degree of relevant content and discoursal expertise (24- 27)

Using Swales' characterization of discourse community, I identify the academic community as a discourse community. My conclusion is supported by Gunther Kress in "Discourse Analysis and Education," who argues "'Education' goes well beyond conceptions of institutions defined by bricks and mortar; by timetables; by the organization of knowledge as curricula; by hierarchies of participants with designated roles; and by metrics of evaluation shaped by power" (205).

However, the academic discourse community is a very large, inclusive term representing a wide variety of disciplines, positions, and discourses. Such broadness can lead to problems in contextualizing data appropriately, and so, to fine tune my focus and collect more relevant data, I have opted to narrow my focus, first, by utilizing the Carnegie Classification of Institutes of Higher Education. These classifications include the following categories: Associate's Colleges: High Transfer-Mixed Traditional/Nontraditional; Baccalaureate Colleges: Arts & Sciences Focus; Doctoral Universities: Highest Research Activity; Doctoral Universities: Moderate Research Activity; Masters Colleges & Universities: Larger Programs; Master's Colleges & Universities: Medium Programs; and Master's Colleges & Universities, Small Programs.

The second way I have narrowed my focus is to analyze what I call the "administrative discourse community" and the "educational discourse community." The administrative discourse

community is comprised of college presidents, deans, provosts, and accreditation agencies. The educational discourse community is comprised of instructors, including tenured professors, part-time instructors, and adjunct instructors. I contend: 1) both groups are constitutive of the conversation on world literature and 2) both groups correlate to different academic hierarchies with diverse types and amounts of power and authority in colleges and universities.

Data Analysis

I have determined V.K. Bhatia's method for analyzing unfamiliar genres is the most applicable to my dissertation, though I have also supplemented it with John Swales' approach in *Genre Analysis*. I picked Bhatia's approach because my dataset reflects the ideologies of disciplinary and professional cultures. This methodology "helps us to account for how genres focus on professional actions embedded within disciplinary, professional, and other institutional cultures" (Bhatia *Critical Genre Analysis* 10). In *Analysing Genre*, Bhatia recommends doing a genre study according to seven steps, though not necessarily in the order he lists them. Instead, he suggests ordering the steps in the manner most relevant to the study. The seven steps follow here.

Placing the Genre in a Situational Context. To place the genre in a situational context, the researcher must begin by looking "at one's prior experience" (Bhatia *Analysing Genre* 22). John Swales agrees in *Genre Analysis*, explaining that prior knowledge consists of two parts: "our assimilated direct experiences of life and its manifold activities" and 2) "our assimilated verbal experiences and encounters" (*Analysing Genre* 83). Other strategies for placing genre in a situational context include looking for "internal clues" in the text and bringing your own knowledge to the understanding of it (Bhatia 22). However, if the researcher does not have adequate knowledge of the genre, they may acquire it by surveying "available material" (Bhatia 22).

Surveying Existing Literature. Surveying existing literature entails reading linguistic studies analyses of it as a genre, but also "practitioner advice, guide books, etc" (Bhatia 22). It is important

to look at practitioner advice and guidebooks, for they demonstrate language use in the world and "take on an extra significance in an era when it is apparently becoming increasingly common for textbooks and manuals to rely on secondary data (statements and claims in *previous* textbooks and manuals) rather than on empirical studies" (Swales 69). Researchers may also benefit from reading "discussions of the social structure, interactions, history, beliefs, goals etc., of the professional or academic community which uses the genre in question" (Bhatia 23).

Refining Situational/Contextual Analysis. Once the researcher places a genre within a situational context and surveys literature about the situational context, they may refine their analysis. To do so, the researcher must 1) "define the speaker/writer, audience & relationship"; 2) define historical, socio-cultural, philosophical and/or occupational placement of the community in which discourse takes place; 3) identify network of surrounding texts and linguistic traditions; and 4) identify topic/subject/extra-textual reality which text is trying to represent" (Bhatia 23). Following these steps will help to refine and/or disprove any findings in the first three steps.

This step also addresses context by providing "thick description," a term borrowed from anthropologist Clifford Geertz in his book, *The Interpretation of Cultures* (Bhatia 5). Thick description is a way of rendering "a multiplicity of complex conceptual structures, many of them superimposed upon or knotted into one another" (Geertz 10). Three characteristics of thick description are: 1) it is interpretive of social discourse; 2) it fixes verbal communication into writing; and 3) it is microscopic, i.e., provides lots of detail (Geertz 20-21). Admittedly, I have no need to "fix verbal communication" because all of the texts I utilize are written. However, the other characteristics of thick description are immanently useful for "genres are intimately linked to a discipline's methodology, and they package information in ways that conform to a discipline's norms, values, and ideology" (Berkenkotter and Huckin1). Thus genre analysis offers a context-rich—or "deep," in the words of V.K. Bhatia—critical analysis.

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Selecting Corpus. In order to decide on the size and type of the corpus, the researcher must define the genre. They may do so by identifying similar characteristics, and/or ones that set them apart. These characteristics include: "communicative purposes… situational contexts… distinctive textual characteristics… or some combination of these" (Bhatia 23). In order to preclude researcher bias, it is important to outline the criteria the researcher uses to define the genre (Bhatia 23). Researchers must also decide on the size of their corpus based on the purpose of their studies, which can range from detailed case-studies to a few "exploratory texts" to a large sample of statistical significance (Bhatia 24).

Studying the Institutional Context. The institutional context is "the system and/or methodology in which the genre is used and the rules and conventions (linguistic, social, cultural, academic, professional) (Bhatia 24). To understand the institutional context, the researcher looks for discursive formations, or the explicit and/or implicit rules governing their discourse. Swales elaborates on this topic in *Genre Analysis*: "the shared set of purposes of a genre are thus recognized… by the established members of the parent discourse community; they may be only partly recognized by apprentice members; and they may be either recognized or unrecognized by non-members" (53). The researcher may find this information in "guide books, manuals, practitioner advice and discussions of social structure, interactions, history, beliefs, goals of the community in published or otherwise available literature" (Bhatia *Analysing Genre* 24).

Levels of Linguistic Analysis. The researcher must decide which level of linguistic analysis will be most pertinent to their study. Bhatia identifies three levels, noting one may opt to focus more on one over the others. The first level of linguistic analysis is of lexico-grammatical features. This level studies "specific features of language predominantly used," such as the use of tenses or dependent clauses (Bhatia *Analysing Genre* 25). Studies at this level of analysis can be useful for providing empirical evidence "to confirm or disprove some of the intuitive and impressionistic statements that we all tend to make about the high or low incidence of certain lexico-grammatical

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features of various genres" (Bhatia *Analysing Genre* 25). However, analysis based solely on lexico-grammatical features does not yield very much information about communicative purpose, so it is useful to combine it with the following two levels of analysis (Bhatia *Analysing Genre* 25; Askehave and Swales 207). The next level of linguistic analysis is that of text-patterning or textualization. Text-patterning or textualization analysis involves looking for tactical aspects "of conventional language use, specifying the way members of a particular speech community assign restricted values to various aspects of language use" (Bhatia *Analysing Genre* 26). The final level of analysis is a structural interpretation of the text-genre, or the cognitive aspect, which "reveals ways of communicating intention in specific areas of inquiry" (Bhatia 25; Bazerman 22). To analyze at this level, the researcher thinks in terms of "moves," in the sense developed by John Swales. "Moves" is a term referencing guidelines specialist writers follow within their particular genres; they are the "...discriminative elements of generic structure and strategies as non-discriminative options within the *allowable contributions* available to an author for creative or innovative genre construction" (Bhatia *Analysing Genre* 32).

Specialist Information in Genre Analysis. In this step, the researcher checks their findings "against reactions from a specialist informant," ideally a "practising member of the disciplinary culture in which the genre is routinely used" (Bhatia *Analysing Genre* 34). Having a specialist review findings is particularly important for researchers working with unfamiliar genres; however, I have been a world literature instructor for over the last six years and have assisted the general education (world literature-focused) coordinator in our department. Thus, I have enough generic knowledge to serve as a specialist.

Limitations

In the interest of transparency and full-disclosure, it is important to review some of the problems typically associated with CDA. Critiques of CDA are generally categorized into five areas:

lack of scholarly consensus, context, bias, self-advocacy, and western-centrism. I will review these in the listed order.

Lack of scholarly consensus. CDA is troubled by the inability of researchers in the field to agree on what it means to do it. I will provide three broad examples from the work of James Gee, Norman Fairclough, and Gunther Kress to show what I mean. James Gee's scholarship relies on using "situated meanings, social languages, figured worlds, and Discourses," as "tools of inquiry" that help understand "how people use language to accomplish social goals" (Rogers 11). As a result, Gee calls for differentiating between "CDA" and "cda," arguing the former refers to analysis done in the style of Norman Fairclough, Gunther Kress, Ruth Wodak, Teun van Dijk, and Theo van Leewen, while the latter includes "a wider array of approaches" (Rogers et al 367). Meanwhile, the work of another major founder and contributor, Norman Fairclough, uses systemic functional linguistics—a form of linguistic analysis that looks at how language acts on and is impelled by social context—to analyze social problems (Rogers 12). The work of Gunther Kress (together with that of Roger Fowler, Robert Hodge, and Tony Trew) represents still another way to "do" CDA: he uses social semiotic approaches to understand "how meanings get designed and re-designed as people interact with representational systems in different times and places" (Rogers 14). Yet, in spite of the differences in ideologies and approaches, all of the above scholars identify as CDA-oriented researchers.

To resolve these differences, Ruth Wodak, another major founder and contributor in the field of discourse analysis, proposes changing the name from Critical Discourse Analysis to Critical Discourse Studies (CDS), which broadens the field of analysis past linguistic units to "phenomena that are necessarily complex and thus require a multidisciplinary and multi-methodical approach" (2). She defines CDS according to seven variables:

- "An interest in the properties of '*naturally occurring' language use* by real language users (instead of abstract language systems and invented examples)"

- "A focus on *larger units than isolated words and sentences*, and hence, new basic units of analysis: texts, discourses, conversations, speech acts, or communicative events"

- "The extension of linguistics *beyond sentence grammar* towards a study of action and interaction"

- "The extension to *non-verbal (semiotic, multimodal, visual) aspects* of interaction and communication: gestures, images, film, the internet, and multimedia"

- "A focus on dynamic (socio)-cognitive or interactional moves and strategies"

- "The study of the functions of (social, cultural, situative and cognitive) *contexts of language use*"

- "Analysis of a vast number of *phenomena of text grammar and language use*: coherence, anaphora, topics, macrostructures, speech acts, interactions, turn-taking, signs, politeness, argumentation, rhetoric, mental models and many other aspects of text and discourse" (2)

However, Wodak's approach has not been widely adopted (yet), and so adds another definition and approach to the already large collection of definitions and approaches that comprise critical discourse analysis.

Context. The context critique is that many CDA scholars neglect to connect their linguistic analyses to a broader social context. Rogers et al explain: the "purely linguistic approach does not take into account context, making conclusions empty" (372). This critique is leveled primarily at Norman Fairclough and his followers, who argue that CDA may discover the social context through a careful analysis of linguistic factors. Henry Widdowson is Fairclough's most direct critic, arguing that CDA research is too unsystematic to draw conclusions about social context from linguistic analysis, and that CDA analysts in the tradition of Fairclough use textual samples that are too small and discrete, which results in a tendency to stereotype (Breeze 504). Jan Blommaert also critiques

CDA regarding context, arguing "though CDA researchers claim to interpret society through text, they usually end up simply interpreting text" (Breeze 516). Norman Fairclough counters the context critique in his introduction to the Language, Ideology and Power section of *Critical Discourse Analysis: The Critical Study of Language*. He writes: "background knowledge" (context) obfuscates "ideological processes in discourse," (23). Instead, he argues in favor of a balanced approach—one that equitably analyzes what he calls social and linguistic theories and focuses on social actors instead of text and context (Rogers et al 372; Rogers 10). Although the context debate has not been resolved, one possible way to lessen its impact is to consider discourse as one of the many parts of a certain context, which also includes "language, social relations, power structures, and so on" (Blommaert qtd in Breeze 516).

   Bias. The bias critique is leveled at CDA for reading "political and social ideologies" into the data (Rogers 372). The concern is that CDA scholars may have a priori assumptions regarding their topic; consequently, they are predisposed to read the data "a certain way." Jan Blommaert notes that some concerning attitudes include: "'politics are manipulators' or 'the media are ideology-reproducing machines,'" as well "constructs such as 'business,' 'institutions, or 'traditional medicine'" (qtd in Breeze 515). These attitudes then frame how the analyst perceives the data, which "leads to a number of methodological claims guiding the work of interpretation" (Blommaert 16). Another nuance of this critique we must consider is best explained by van Dijk, who writes: "typical macro notions such as group or institutional power and dominance, as well as social inequality do not directly relate to typical micro-notions such as text, talk or communicative action" (285). One way to address the bias critique in CDA is through reflexivity, wherein "the analyst's choices at every step in the research process are visible as a part of the discourse investigation, and critique does not stop with social processes, whether macro-level or micro-level, but rather extends to the analysis itself" (Bucholtz qtd in Rogers et al 381). However, being reflexive does not necessarily imply being apologetic, as van Leeuwen explains: "an intention to make one's position,

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research interests and values explicit and their criteria as transparent as possible" but "without feeling the need to apologize for the critical stance" (qtd in Wodak and Meyer 7).

Self-advocacy. Although CDA scholars purportedly aim to empower people, "it is hardly surprising that language scholars of this school find it easier to deconstruct than to construct" (Breeze 516). The self-advocacy critique is leveled at studies that focus overly on social wrongs, and thus obscure what people may do to "right the wrong." Weninger adds in "Critical Discourse Analysis" that "preference for structural and ideological critique within CDA precludes analyses that highlight the creative power of language that enables people to resist or subvert powerful discourses" (147). In order for CDA analysts to construct rather than deconstruct, move past overly ideological critiques, and empower positive discourses, we "need a complementary focus on community, taking into account how people get together and make room for themselves in the world—in ways that redistribute power without necessarily struggling against it" (Martin qtd in Breeze 517). Another strategy is for CDA analysts to move away from research that focuses on the most powerful groups to studies of "minority and diasporic voices, emergent counter-discourses, reinterpretations of mainstream discourses by differing groups of subjects, and strategies of resistance" (Breeze 517). These strategies may help CDA analysts mitigate damages of the self-advocacy problem.

Western-centrism. Finally, the western-centric critique maintains that usage of the term "discourse" within CDA is primarily grounded in theories and methods from the North Atlantic, despite the fact that CDA research is done all over the globe and typically drawn from a variety of theories and perspectives. Citing Candlin (1978), V.K. Bhatia explains: "…much of the available research in discourse interpretation *operates within a specific cultural and ethnographic frame: 'general principles of human cooperative behaviour' seem Western European, even Anglo-Saxon in their orientation*" (37). According to Rebecca Rogers in "Critical Approaches to Discourse Analysis," this problem is made worse by the many journals that publish CDA studies in the English-language,

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and thus reify Western epistemology (9). This problem is particularly egregious for educational researchers "given the central concerns with issues of access, equity, and diversity" (Rogers 9). Rogers notes in the same article that we can re-imagine CDA as more inclusive by moving away from epistemologies that privilege the individual, a common approach in Western epistemologies, but not in Eastern ones: "the individual-centered concept of 'I think therefore I am' is rooted in *Western* epistemologies focused on individualism, the primacy to the speaker's goals, and the separation of mind and body [emphasis added]" (Rogers 9). One way to address this critique is for CDA analysts to acknowledge the importance of the listener—or to use a rhetorical term, the audience—by not making the speaker's needs come first (9). Comparative rhetoricians Sue Hum and Arabella Lyon propose another solution: analysts must have "openness to new definitions, methods, and understandings of ourselves and our cultures" (162). In order to do so, analysts should follow three additional guidelines: 1) be self-reflexive; 2) be accountable and open to criticism; and 3) "weigh and understand the effects of one's claims" (160). In this attitude of "awareness" and "openness," Western CDA analysts can resist their own ideological constraints.

Conclusion

This chapter identified some major contemporary problems in world literature theory and practice. It proposed addressing those problems through a critical discourse analysis of the discipline. The critical discourse analysis clarifies ideologies shaping institutional and instructor discourses on world literature. It does so to make clear the ways disciplinary and professional contexts that shape it. The specific "type" of CDA I have adopted is genre analysis because it is well-suited to address questions regarding discourse communities and text. In the next few chapters, I examine three sites of analysis: mission statements in U.S. colleges and universities, world literature course descriptions and course/learning outcomes, and world literature reading lists.

Chapter 3:   A Thematic Analysis of U.S. College and University Mission Statements

Introduction

I review some major problems in world literature and review methodology and approaches in the last two chapters. In order to identify and describe the ideologies and hegemonies at work in world literature as a field, I decided to adopt a critical discourse analysis framework with a specialized focus on genre analysis. This chapter utilizes genre analysis to identify the communicative practices of college and university mission statements, and then applies thematic analysis to collate data regarding patterns and trends at the textual level. The purpose of this chapter is thus to address the following questions:

- What do mission statements reveal about the institutional purposes of U.S. colleges and universities?
- What is the dominant pedagogical discourse in U.S. colleges and universities?

My primary aim is to establish how institutional context shapes contemporary world literature. I accomplish this goal, first, by conducting a genre analysis of U.S. college and university mission statements. This genre analysis identifies the communicative practices of mission statements as well as their discourse communities. I also conduct a thematic analysis of mission statement text in order to identify recurring themes, especially regarding pedagogies. I conduct this study because there is no current research acknowledging to what degree global learning has become the dominant pedagogy in the U.S. across institutional type. For example, the Association of American Colleges and Universities (AAC&U) conducted an early study of learning goals and strategies in liberal arts colleges (2002-3), finding "that nearly half of these liberal arts colleges include in their mission statements commitments to prepare graduates to thrive in a future

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characterized by global interdependence" (Hovland in *Shared Futures* 11). But what about today? My aim is to expand the findings of the 2002 AAC&U report past liberal arts schools to a broader set of colleges and universities, and to update it to the current time period.

It is important to first recognize that mission statements are highly contested texts within academia. Positions in favor of say they articulate institutional purpose and consequently drive programs and curricula while creating a shared identity for the college or university (Quinley 1). Positions against argue that mission statements are too general and vague to be useful (Morphew and Hartley 457 – 59). I will focus on briefly on the negative reaction to explain why I am using mission statements as a site of analysis. Those who criticize mission statements largely take the position that vague language inhibits their ability to carry out the mission on a curricular level (Langran et al 5; Morphew and Hartley 458). They also argue that vague language leads to conflicting purposes, which then creates enmity between faculty and students or between the administration and faculty (Bok 33). Furthermore, uncertainty at any curricular level can be indicative of a serious problem, for as Derek Bok writes in *Higher Education in America*: "Nothing reveals the educational goals of a faculty as the curriculum or conveys as much about the means by which these ends are meant to be achieved" (166). When mission statement and faculty curricula are at odds it can be hard to carry out institutional purpose and maintain a professional identity, both of which can lower the quality of education a student can expect to receive.

I acknowledge mission statements are problematic for all the above reasons, but I have two justifications for utilizing them in this study. First, mission statements directly represent a college or university's stated goals, purposes, and culture as articulated by a discourse community I label "administration." I characterize the administration discourse community as comprised of presidents, chancellors, the board of trustees, deans, and departmental chairs. The administrative level of academic discourse incontestably forms a part of U.S. colleges and universities, and thus holds a substantial degree of influence over learning outcomes and curricula, whether directly or

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indirectly. Further, and as Michael Bastedo mentions in his chapter for *American Higher Education in the 21ˢᵗ Century*, "...we must first understand the organizational culture of the university and then identify the mechanisms by which faculty and students interact with the curriculum" (77). Mission statements are also documents which necessarily affect and are affected by the interests of many people, and in which "we can see the effect of society's demands on higher education, and how universities have sought to define the boundaries of knowledge and thereby influence how the public views social issues" (Bastedo 77). For these reasons, mission statements are a logical point to begin a study of how discourse communities in U.S. academia understand and perform institutional purpose.

I will now describe the framework for my research. I begin by reviewing thematic analysis as developed by Virginia Braun and Victoria Clarke in their article for *Qualitative Research in Psychology*.

Framework

College and university mission statements are highly-recognizable professional genres. They are so common that all colleges and universities in my randomized dataset have one. In this study, I focus on medium, structure, and communicative purpose. I analyze these aspects of genre because mission statements in my dataset share similarities in these areas (Parodi 95). I also investigate these communicative practices to "access relevant data bout written communication means and knowledge organizations" (Parodi 93). Lastly, I utilize thematic analysis to engage with mission statements on the textual level and to draw out major or recurring patterns.

Thematic discourse analysis is a widely applied methodological tool for: "identifying, analyzing, and reporting patterns (themes) within data;" organizing and describing datasets in rich detail; and for interpreting aspects of a research topic (Braun and Clarke 79-86). A theme is defined as a way to capture "something important about the data in relation" that "represents some level of

patterned response or meaning within the dataset" (Braun and Clarke 82). I use thematic discourse analysis to identify institutional purpose and pedagogical discourses in college and university mission statements (Attride-Stirling 388).

Themes may be identified by their prevalence, which can be measured by the number of times they recur across data items and/or the data set, and by their "keyness." Braun and Clarke caution that discerning prevalence is an inductive process, necessarily influenced by the researcher's question(s). In this case, I determined that identifying prevalence across the dataset, rather than across data items, is key to answering my questions. I made this determination because my aim is to "make broad conclusions regarding institutional purpose and pedagogical discourses" (Braun and Clarke 81). I therefore collected 35 mission statements, and then transcribed them onto a single document to examine them together.

Themes may also be identified by their "keyness." To determine a theme's keyness, I follow Braun and Clarke's phases one through six for doing thematic analysis:

1. Familiarization with data

2. Generating initial codes

3. Searching for themes among codes

4. Reviewing themes

5. Defining and naming themes

6. Producing the final report. (87)

The *first* step is to become familiar with the data by reading and transcribing it. The *second* step is to generate initial codes by "coding interesting features of the data in a systematic fashion" (87). The *third* step is to search for themes by collating codes into possible themes, and gathering data into relevant themes (87). The *fourth* step is to review themes to see if they work "in relation to the coded extracts" and to "the entire data set" (87). The *fifth* step is to continue the analysis of the themes while "generating clear definitions and names for each theme" (87). The *sixth*, and last, step

is to produce a report by selecting "vivid, compelling extract examples" together with a "final analysis of selected extracts" (87). This process is designed to be recursive, "where you move back and forth as needed, throughout the phases" (86). The recursive process gives researchers multiple opportunities to test and revise themes, which I did three times before generating visual representations in the form of web diagrams.

The Sample

The corpus is comprised of three datasets: first, U.S. college and university mission statements; second, professional academic organization statements on global learning; and third, regional accreditation body policy books. I utilize these three datasets in accordance with Giovanni Parodi's suggestion that "genre descriptions must be based on sufficient texts of naturally occurring language use to ensure that the regularities and patterns observed reveal actual characteristics of the genres under study" (94). I include professional academic organizations in this study for two reasons. First, to extend the range of my findings, and second, to confirm that institutional discourse on global learning is part of a broader, national conversation. I also include regional accreditation body policy books in order to establish the situational context of college and university mission statements. Altogether, I collected a total of 63 data items. I will now review my process for selecting the datasets, and follow with a description of my sample.

Selecting Sample

Dataset 1. I selected 35 mission statements from colleges and universities across seven Carnegie Foundation classifications. I decided on a smaller corpus size to conduct a more in-depth analysis (Bhatia 23). However, I acknowledge this topic warrants further research, and that a larger sample size would yield a higher degree of statistical significance. I began the selection process by reviewing an article published by the AAC&U titled "Student Learning Outcomes" in the Global Learning section of their website. This article presents a list of 17 AAC&U member institutions

across seven Carnegie Foundation classifications that have global learning outcomes. I included

schools from AAC&U's list to my dataset because, as a professional academic organization with a

membership including 1,400 institutions, it has genre-defining abilities (Bhatia 23).

This dataset represents institutions in the following Carnegie Foundation classifications:

- Associate's Colleges: High Transfer-Mixed Traditional/Nontraditional

- Baccalaureate Colleges: Arts & Sciences Focus

- Doctoral Universities: Highest Research Activity

- Doctoral Universities: Moderate Research Activity

- Master's Colleges & Universities: Larger Programs

- Master's Colleges & Universities: Medium Programs, and

- Master's Colleges and Universities: Small Programs (see Table 1).

Table 1: Carnegie Foundation Classifications and Descriptions	
Carnegie Foundation Classification	**Description (All from "Basic Classification Description" on *The Carnegie Classification of Institutions of Higher Education* Website)**
Doctoral Universities	Includes institutions that awarded at least 20 research/scholarship doctoral degrees during the update year (this does not include professional practice doctoral-level degrees, such as the JD, MD, PharmD, DPT, etc.). Excludes Special Focus Institutions and Tribal Colleges.
Master's Colleges and Universities	Generally includes institutions that awarded at least 50 master's degrees and fewer than 20 doctoral degrees during the update year (with occasional exceptions – see Methodology). Excludes Special Focus Institutions and Tribal Colleges.
Baccalaureate Colleges	Includes institutions where baccalaureate or higher degrees represent at least 50 percent of all degrees but where fewer than 50 master's degrees or 20 doctoral degrees were awarded during the update year. (Some institutions above the master's degree threshold are also included; see Methodology.) Excludes Special Focus Institutions and Tribal Colleges.
Associates Colleges	Institutions at which the highest level degree awarded is an associate's degree. The institutions are sorted into nine categories based on the intersection of two factors: disciplinary focus (transfer, career & technical, or mixed) and dominant student type (traditional, nontraditional, or mixed). Excludes Special Focus Institutions and Tribal Colleges.

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Unfortunately, institutions in the AAC&U article are not evenly distributed. For example, there is only one school in the Associate's Colleges: High Transfer-Mixed Traditional/Nontraditional category, but five schools in the Master's Colleges & Universities: Larger Programs category. In order to more equitably represent school type, I added institutions for each category to equal the largest representative, i.e., five. Doing so gives me the added benefit of reaching saturation, which for qualitative studies can range from five to fifty (Creswell 189).

I decided that the best way to maintain continuity is to stay within the AAC&U framework. Thus, I used the AAC&U's member institutions index to supplement six of the seven categories. Please note I did not need to find additional institutions for the Master's Colleges & Universities: Larger Programs category because it already had five schools. I downloaded full lists for each Carnegie classification needing supplementation into an Excel spreadsheet. Next, I created randomized lists of school names by using Excel's =RAND() function. For instance, I created a random list in the Associate's Colleges: High Transfer Mixed Traditional/Nontraditional category, and then took the top four results, which brought that dataset up from one to five (see Table 2).

Table 2: Original Dataset and Corrected Dataset		
Carnegie Classification	# in Sample from AAC&U's "Student Learning Outcomes"	# in Sample from AAC&U Member Institution Index
Associate's Colleges: High Transfer-Mixed Traditional/Nontraditional	1	4
Baccalaureate Colleges: Arts & Sciences Focus	4	1
Doctoral Universities: Highest Research Activity	1	4
Doctoral Universities: Moderate Research Activity	1	4
Master's Colleges & Universities: Larger Programs	5	0
Master's Colleges & Universities: Medium Programs	3	2
Master's Colleges and Universities: Small Programs	2	3

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Once I equalized the number of institutions in each category, I had a dataset of 35 schools representing all major regions of the United States, and accredited by six of seven regional accreditation bodies (see Table 3). I used school names to locate their official websites, and then searched within their sites to find institutional mission statements. I rejected mission statements for individual departments or programs. Some mission statements were two-three links away from the homepage; I found others by utilizing the website's search engine or Google search. When I found the correct page, I copied and pasted all text labeled by the institution "mission statement," and no other text, to a separate document. Please note I collected all mission statements in September 2017.

Table 3: Regional Accrediting Bodies and Schools Represented	
Regional Accreditation	**# of Schools Represented (Out of 35)**
Higher Learning Commission (HLC)	**15**
Middle States Commission on Higher Education (MSCHE)	**6**
Commission on Institutions of Higher Education (CIHE)	**2**
Northwest Commission on Colleges and Universities	**2**
Southern Association of Colleges and Schools Commission on Colleges (SACS COC)	**6**
Western Association of Schools and Colleges	**4**

Dataset 2. I selected academic organization's publications for this dataset because they form part of the situational context for college and university mission statements. I selected organizations on the following criteria: national/international membership; representation of various stakeholders (i.e., educators, administrators, governance); and representation of different political orientations. Most colleges and universities belong to one or more of the professional organizations I collected, meaning they are accredited by the organization. The purpose in utilizing these criteria was to identify coarse-grained discourses in higher education with regard to global

learning. In addition, I use this theme to contextualize the section on thematic analysis. Please see Appendix 1 for a full list of the organizations and texts that comprise this dataset.

Dataset 3. I selected regional accrediting bodies for the third dataset because they form another part of the situational context for college and university mission statements. The U.S. has seven regional accrediting bodies, six of which are represented by the schools in my dataset (see Table 3). I derived this dataset by researching each institution's regional accreditation. Next, I obtained policy handbooks from the accrediting bodies' official websites. I use accreditation body policy books to contextualize the section on genre analysis. Please see Appendix 2 for a full list of policy handbooks.

Describing Sample

Dataset 1. I collected 35 mission statements from institutions across seven Carnegie classifications (see Appendix 3). I did not monitor other forms of institutional classification, i.e., whether it was a liberal arts school or a research institution. Mission statements vary in length, location on school website, and background contextualization (e.g., part of an academic catalog or part of the "About Us" page). Aside from what I've discusse in the section on situational context, I do not track any of these items. I recognize future studies may wish to investigate further.

Also, as you can see in Table 3, 43% of mission statements in the dataset belong to schools accredited by the Higher Learning Commission (HLC). The percentage is reflective of real-world conditions, for the HLC accredits the largest geographical region of the U.S., including 19 states as compared to the Middle States Commission on Higher Education (MSCHE), which only covers 6 states and two commonwealths (Puerto Rico and the U.S. Virgin Islands). It is therefore more likely for data to feature schools affiliated with the HLC than any other accrediting body. These statistics are in line with what I would expect, and I have determined that my data spread is not misleading or unfairly weighted.

Dataset 2. I collected 18 publications and 4 statements on global learning from 11 professional academic organizations (see Appendix 2). The AAC&U's *Shared Futures* report was published in 2006, but all other documents were published between 2014 and 2017. Other than the AACU's *Shared Futures* and *Essential Global Learning* reports, all documents were collected from the organizations' official websites in a digital format. *Shared Futures* and *Essential Global Learning* are both print publications.

Dataset 3. I collected six texts on policy:

- *Policy Book* by the HLC (November 2017)

- *Standards for Accreditation and Requirements of Affiliation* by the MSCHE (November 2015)

- *Standards* by the CIHE (July 2016)

- *Standards* by the NWCCU (n/d; accessed March 2018)

- *The Principles of Accreditation: Foundations for Quality Enhancement* by the SACS COC (2018)

- *Postsecondary Accreditation Manual* by the WASC (2013)

All handbooks are in a digital format.

Explaining and Analyzing the Results

Genre Analysis

Universities have always had missions, or driving ideologies, but the *mission statement* is a relatively new genre (Scott 5-6). Colleges and universities borrowed the practice of using mission statements from the business world in the latter half of the 20th century, and they have proliferated widely since then (Scott 2; Birnbaum *Management Fads in Higher Education*). According to the *Small Business Encyclopedia*, a reference guide maintained by Entrepreneur Media, Inc, a mission statement is: "a sentence describing a company's function, markets and competitive advantages; a

short written statement of your business goals and philosophies" (n/p). Mission statements define an organization and explain its "reason for being" (n/p *Small Business Encyclopedia*).

Despite their origin in business practices, today college and university mission statements are contextualized more appropriately against accreditation standards. All regional accrediting bodies in Dataset 3 require member institutions to develop a mission statement. Furthermore, all policy regarding mission statements fundamentally requires a "clearly defined mission and goals," though exact wording differs (MSCHE). The difference in language on mission statements is due to a tradition of independence and free-thinking in U.S. higher education. The SACS COC's *The Principles of Accreditation* recalls this tradition in their policy book:

> Decentralization of authority honors the rich diversity of educational
> institutions in our pluralistic society and serves to protect both institutional
> autonomy and the broader culture of academic freedom in our global
> society. (n/p)

However, regional accreditation bodies *do* require that college and university mission statements respond to and be understood by their surrounding community, whatever that may be. Section 1: Criteria and Requirements of the HLC's *Policy Book* states, "The institution understands the relationship between its mission and the diversity of society." The NWCCU adds: "[a mission statement] derives from, and is generally understood by, its community" (*Standards*). These requirements necessarily govern lexico-grammatical features *implicitly* by recommending that colleges and universities avoid communicative practices such as complicated verbiage or discipline-specific writing. For this reason, I argue mission statements are highly sensitive to the student demographics of the institution. I will now continue with a discussion on medium, structure, and communicative practice.

Medium. It is impossible to determine whether or not mission statements in my dataset were created for a print or digital (Internet) medium. Nevertheless, mission statements in Dataset 1 were all found on college or university websites. As such, they are strongly affected by

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communicative practices of the Internet, and are characterized by the substantial presence of hypertext. I will begin this section with a brief discussion of websites, and then move on the effect of hypertext and traversals on mission statement authorship.

Paola Catenaccio defines a website as "a hypertextually organized *rhetorical interface* providing structured access to *a network of genres* which… enable the creation of user-generated traversals that are nonetheless at least partially institutionally constrained, albeit only loosely so" (40-41). I will focus on the terms "hypertext" and "traversal" because I found mission statements contained a high degree of hypertext, and thus had a "traversal effect." Hypertexts—commonly called "links"—are written or visual texts that, when activated by pointing and clicking, take the viewer to another part of the website, or to a different website altogether. In "Discursive Technologies and the Social Organization of Meaning," Jay Lemke describes the rhetorical effect of hypertext on communication as "jumping from one element in one modern genre or type to another that may be quite disparate" and, drawing on the work of Bruno Latour, labels both hypertext and websites "traversals." Traversals establish connections between the communicative event on the webpage and all the communicative events connected to the webpage as the viewer travels from hypertext to hypertext.

Connections made by traversals necessitate a distinction between "reading" and "navigating" (Catenaccio 31; Santini et al 4). As Jay Lemke argues in "Travels in Hypermodality," hypertext "invites and affords more complex dialogical chaining of offers and demands, choices and constraints between users and designers/sites" than printed texts do (322). For example, readers of printed texts are expected to follow a particular order, and that order is designated by the author/publisher. Hypertextuality differs in that it allows users to create alternate paths through a text, and thus invites a variety of "social voices"—in the Bakhtinian sense—to the conversation (Lemke 322; Fuchs 56). Thus, an important dimension to traversals is that they are user-created

(Askehave & Nielsen 126). Of course, the logical connection is made partially by the user, partially by the website designer, and where relevant, partially by the text's author.

For these reasons, mission statement webpages may be construed as "authored" by colleges or universities, but also "authored" by webpage users as they navigate between or outside links on the college or university website. For example, Bunker Hill Community College provides a list of links at the top of their mission statement page with options to jump to different parts of the same webpage, such as their section on the "Mission of the Massachusetts System of Public Higher Education" or the section on "Statement on Inclusion." Other hypertexts navigate outside the mission statement page, but still within the college or university website. One example is a link on the University of Iowa mission statement page titled "11 Colleges" that connects to information on different colleges at the University of Iowa, along with information on their enrollment numbers. Finally, there was only one mission statement page in my dataset that linked to an outside site. I therefore conclude that mission statement pages primarily limit users to local-site navigation, and further, that mission statements are highly reflective of their institution's discursive practices.

A last, but key, type of hypertext on mission statement webpages are links to social media accounts. This practice is in line with Ferro and Zachry's findings that "social media provide knowledge workers new avenues to find and leverage resources… such as developing and strengthening connections, finding and leveraging information, and participating in a professional community" (9). Social media accounts are used by college and university homepages to connect institutions to stakeholders, particularly students, and it is no different on mission statement pages. For example, John Carroll University gives users the option to share their mission statement page to Facebook and Twitter through the user's private accounts. Incidentally, Facebook and Twitter are by far the most common social media utilized, appearing on all college and university mission statement pages (see Table 4). The presence of social media hypertext correlates to accreditation bodies' policy requiring schools to anticipate "emerging factors, such as technology, demographic

shifts, and globalization" in order to stay current (HLC). It also correlates to their requirement that

mission statements be widely dispersed and made publically accessible (MSCHE; CIHE; NWCCU;

WASC; and HLC).

Table 4: Social Media Hypertext on Mission Statement Pages	
Social Media	**Occurrence Rate**
Facebook	100%
Twitter	100%
YouTube	83%
Instagram	80%
LinkedIn	54%
Flickr	17%
Pinterest	14%
Snapchat	14%
RSS Feed	11%
Medium	3%
Tumblr	3%
Vimeo	3%

Structure. The following items were the most common structural features of mission

statements in my dataset: variable length, scan columns, forewords, and logos. I will review these

now, using examples from mission statement webpages, together with policy from the accreditation

bodies.

Mission statements varied a great deal in terms of length. For instance, Tarrant County

College's mission statement is a single sentence long: "Tarrant County College District provides

affordable and open access to quality teaching and learning." Other institutions, like the University

of California, Berkeley, and Boise State University, have two-sentence mission statements, but they

are complicated and compound, and also frequently in conjunction with vision, philosophy, and

value statements. Still other colleges and universities have mission statements so long they take

well over several paragraphs to complete. The variable length of mission statements in my dataset is important to consider because it suggests length is not a fixed attribute of the genre.

Scan columns are another structural feature of websites. They are columns of text located on the left or right-hand sides of webpages—sometimes both—that organize links and advertisements in a list-type format (n/p Lynch and Horton). The majority of homepages in my dataset did not utilize scan columns, but mission statement pages *did*. The change in structure could be the result of many things—unrevised formatting, e.g.—but the language and structure of mission statement webpages imply that scan columns improve the navigability of the text. This consideration is important because mission statements are frequently part of much larger documents, like academic catalogs. For example, Albion College's mission statement page has a scan column that allows users to navigate their current academic catalog, which includes sections on academic policy, their departments and courses, financial aid, history, calendar, and others. They also provide access to previous catalogs ranging from 2008 – 2018. Other schools locate mission statements within bigger texts titled "About Us." Mesa Community College's mission statement page utilizes this structure in their scan column, which is titled "About Us" and lists the following links: Accreditation; Administration; Institutional advancement; Institutional Effectiveness; Our History; Strategic Plan; and Vision, Mission, Values & Learning Outcomes. Whether located in an academic calendar or on the "About Us" page, scan columns improve navigability, and through the traversal effect, connect mission statements to other genres.

Forewords are located at the top of mission statement pages, and are authored by important figures in the college or university, like the president or provost. For example, California State University, Long Beach's mission statement begins with a foreword written by the president, titled "Welcome to CSULB." Some institutions, like St. Edward's University, contextualize mission statements against their institutional background or history. St. Edwards' mission statement page begins with a narrative about their founder, Father Edward Sorin, set approximately 30 years prior

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to the founding of the school in 1877. This background makes the university seem established. However, St. Edwards modifies the information to seem more current by adding: "along the way, we've changed a lot, too. See how far we've come and the mission we share."

A last noteworthy structural feature are logos. Logos create an identification effect when they deploy recognizable images for stakeholders, but they also authorize discourse. For these reasons, their usage is closely governed by the college or university. Logos found on mission statement pages use combinations of image and text. In addition, all but one logo in my dataset are also hypertext linking back to the homepage. Logos appear in a number of combinations, including an image paired with some variation of the college or university's name, such as Bunker Hill Community College and Florida International University's logos. Other logos utilize a combination of images and text, wherein images represent an item of significance to the institution. For example, the Mesa Community College logo is a stylized mesa with clouds overtop. Their "Forms, Logos, & Maps" page explains, "logos identify MCC and extend its image." Another example is Albion College's logo: a shield with the *fleur de lis* in the top left corner which, according to the U.S. Heraldic Registry, represents the heraldry of one of the school's founders—Benjamin Packard. In four of the thirty-five schools in my dataset, the logo also includes a motto in addition to the image and name. For example, The United States Military Academy logo—colloquially, "West Point"—features a banner running overtop a shield with the words: "Duty, Honor, Country," together with the school's name and founding date.

Communicative Purpose. I will now discuss the communicative purposes of mission statements, keeping in mind, as Inger Askehave does in "Communicative Purpose as Genre Determinant," "that sets of purposes may be associated with a text" (19). Consequently, I find that college and university mission statements have a number of communicative purposes, namely: definition of institutional purpose, guidance of institutional operations, and setting standards for assessment. I will now review these purposes more closely.

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Institutional purpose is the college or university's reason for being, especially as regards higher education. Standard I – Mission and Goals in MSCHE's policy book asserts: "The institution's mission defines its purpose within the context of higher education, the students it serves, and what it intends to accomplish" (n/p). The NWCCU and the CIHE's policy books echo similar language. Two features characterize this purpose: an ethical component and the institution's uniqueness. Regarding the first, the MSCHE, CIHE, and NWCCU argue being true to mission is an ethical responsibility. For example, the CIHE writes: "Through its policies and practices, the institution endeavors to exemplify the values it articulates in its mission and related statements" (n/p). Enacting the college or university mission's purpose is, in this light, a moral imperative. Regarding the second, institutional purpose signifies to its stakeholders what makes the school different, or special. The SACS COC writes: "A clearly defined mission… conveys a sense of the institution's uniqueness and identifies the qualities, characteristics and values that define the institution's role" (n/p). The CIHE writes: "The mission of the institution defines its distinctive character…" (n/p). The language of morality/ethics is important because it comes up again in the thematic analysis, which I will discuss in the next section.

Mission statements signal uniqueness by referencing and deploying names, defining types, and/or identifying geographic locations. Regarding names, institutions use their full name or abbreviations. Abbreviations include "UC, Berkeley" for the University of California, Berkeley or UVU for Utah Valley University. In both cases, the institutional name or abbreviation is so commonly understood by its discourse community that it requires no further explanation. Regarding type, institutions refer to themselves in the third person, e.g.: "Raritan Valley Community College is…" or "Immaculata University is…" or "Fayetteville State University (FSU) is…" After identifying the name, the language further clarifies and defines the institution. Thus Raritan Valley is "an educational community," Immaculata University is "a Catholic, comprehensive, coeducational institution of higher education," and Fayetteville State University is "a public comprehensive

regional university." This move creates a recognizable community for the institution, as educational, as religious, or as accessible to the public. Finally, and regarding geography, mission statements reference their name as a factor of their geography and history. For instance, Delaware State University or Michigan State University both refer to states in their names. Referencing the geographic location in this manner is a way to reference their history (as public institutions, usually) and to invoke uniqueness as a long-standing community.

Mission statements also guide institutional operations, particularly regarding finances and education. Mission statements guide finances by creating the exigency for institutional processes and structures" (HLC; MSCHE; NWCCU; SACS COC). Here is an example from Elmhurst College's mission statement: "Elmhurst College inspires intellectual and personal growth in our students, preparing them for meaningful and ethical contributions to a diverse, global society." This statement declares a need to support students' academic and personal development, thus necessitating curricula, co-curriula, and other services. Teaching students to make "meaningful and ethical contributions" requires supporting faculty, administration, and programs dedicated to instilling those values. Contributing to a "diverse, global society" entails hiring faculty and/or administration with expertise in globalization, global affairs, or internationalization, and/or training existing employees. All parts of this mission statement consequently determine the financial infrastructure of the institution, particularly capital budget and the allocation of funds.

Mission statements also guide education, specifically programs, curricula, and co-curricula. They guide undergraduate and, where applicable, graduate, programs by forming "the basis on which expectations for student learning are developed" (n/p CIHE). These expectations develop into learning outcomes that are used to measure student progress towards certificate- or degree-completion (n/p NWCCU). Student learning outcomes are consistently defined against an institution's mission statement, as the MSCHE's Standard I – Mission and Goals clearly demonstrates:

An accredited institution possesses and demonstrates the following attributes or activities: 3. goals that focus on student learning and related outcomes and on institutional improvement; are supported by administrative, educational, and student support programs and services; and are consistent with institutional mission.

The MSCHE, HLC, CIHE, and WASC provide additional guidelines regarding globalization. For example, the HLC writes: "Institutional planning anticipates emerging factors, such as technology, demographic shifts, and globalization." The WASC outright requires a school to "develop measurable learner outcomes that are global in scope and reflect the school's mission and purpose." In this last example, "global" indicates globalization, as justified by other references in the document to "global goals" developed according to student need (WASC 25).

Finally, mission statements set standards for assessment, which may be evaluated qualitatively and/or quantitatively (n/p CIHE). Schools use mission statements as a guideline for evaluating content (i.e., classes, curricula, and programs), but the CIHE advises using content to evaluate a mission statement as well. They write: "The institution periodically evaluates the content and pertinence of its mission and purposes" (n/p). Using the mission statement as a standard further demonstrates a school's dedication to "the principles of continuous improvement" (n/p SACS COC). As a result, accreditation bodies stress the need for clearly-defined and articulated mission statements: "An accredited institution possesses and demonstrates the following attributes or activities. 1. Clearly defined mission and goals" (n/p MSCHE). The statement thus requires the full approval of the school's governing body, and in association with the accreditation agency (HLC; MSCHE; CIHE; NWCCU; WASC; SACS COC). Nevertheless, none of the policy books publish specifically on lexico-grammatical features, and so writing "clearly" is something determined by the institution's governing body, accrediting agency, and/or other stakeholders.

Mission statement medium, structure, and communicative purpose indicate they are an interdiscursive genre with multiple purposes. I will investigate how these orders of discourse emerge as themes in the following section.

Thematic Analysis

Three themes dominate mission statements and professional academic organizations. The first theme centers on *community*, and is characterized by discourse on student demographics; local, national, and/or global diversity; and local, national, and/or global collaboration. The second theme centers on *economy*, and is characterized by discourse on global and local economies, career advancement, and higher education as an asset. The third theme centers on *service*, and is characterized by discourse on social justice, teaching students how to serve global communities and education as a service to local, national, and/or global communities. In all three themes, "globally" modifies the scope of the mission on a continuum from local to global. This usage correlates to requirements from accrediting bodies that colleges and universities stay current and/or factor globalization into their pedagogical apparatus. Another commonality is that "global" is used as a warrant for decisions regarding community, economy, and service in colleges and universities. For these reasons, I conclude that global learning is a dominant discourse within U.S. higher education. I will now discuss each theme individually.

Theme – Community

The following image is a visual representation of the community theme emerging from college and university mission statements in this dataset. The community theme contains three sub-themes: 1) students reflect local and global communities; 2) local, national, and global communities are diverse; and 3) community has connected local, national, and global components.

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Figure 1: Community Theme

FIGURE 1 – COMMUNITY THEME

Necessitates global perspective

Necessitates global perspective

Necessitates collaboration

Local, national, and global communities are diverse

Students reflect local and global communities

Community

Community has connected local, national, and global components

Necessitates cultural sensitivity
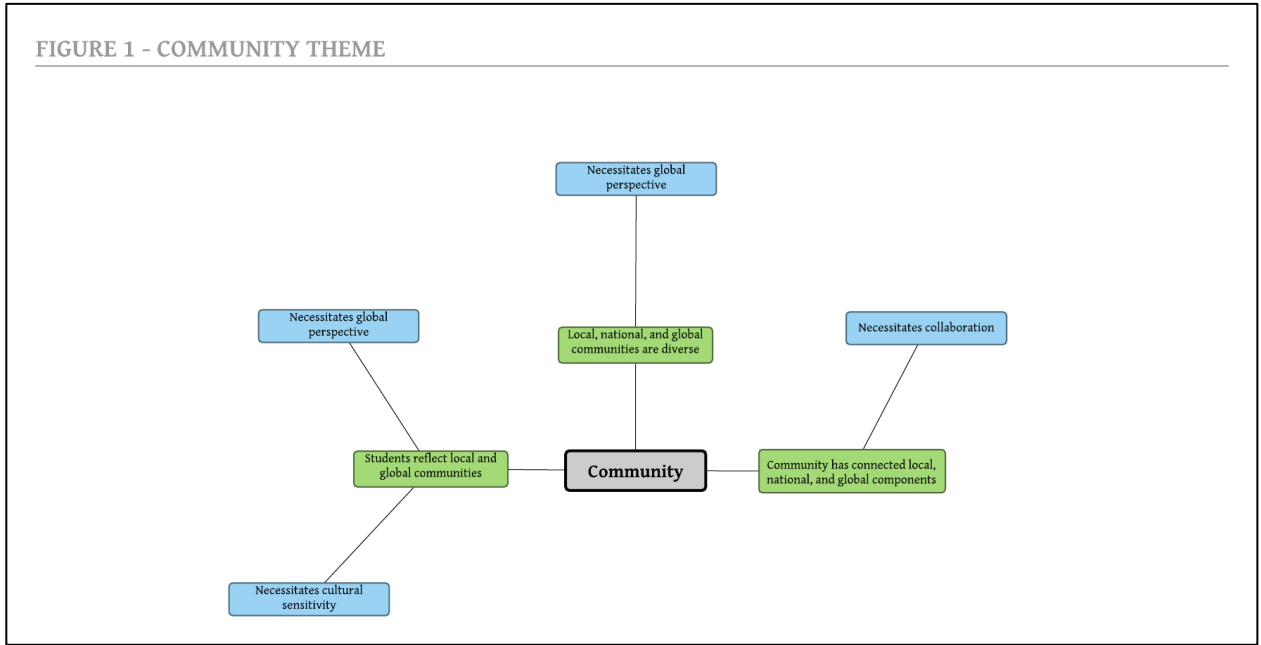
Community is by far the most commonly recurring theme in this dataset. It communicates identity or shared characteristics on local, national, and global scales. The first sub-theme relating to community is that students reflect local and global communities (see Figure 1).

Extract 1. Bunker Hill Community College Mission Statement:

Our students reflect our diverse local and global community.

Diverse student communities necessitate that institutions acquire global perspectives and cultural sensitivity (see Figure 1).

Extract 2. "About the GPI" by Iowa State University:

GPI can help you understand how individual experiences influence learning and the development of a global perspective. Results can be used to guide conversations related to student learning, program improvement, and institutional effectiveness.

Extract 3. "Importance of Global Education" by the American Association of Community Colleges" by the AACC*:*

Increasingly, immigrants are encountered in every facet of American life. Whether as a customer, employer, or employee, the need for intercultural and global competence has become increasingly important in American society.

What is interesting about global learning in these mission statements is that it recontextualizes community, not as a local space or place, but as a global one (Knight 8). This discourse echoes language from regional accreditation bodies recommending that mission statements reflect their immediate communities. It acknowledges that a university's community of students is not homogenous, and thus curricula, programs, and classes should not be homogenous either. It also requires universities to cater to their students—that is, to reflect student-centered / learner-centered pedagogies. Furthermore, though universities are necessarily limited by specific geographical boundaries, use of possessive pronouns like *our* signals ownership of both local and global spaces, expanding the university's community past its geographic boundaries.

The second sub-theme in the discourse on community is that local, national, and global communities are diverse (see Figure 1).

Extract 4. Delaware State Mission Statement:

Delaware State University is a public, comprehensive, 1890 land-grant institution that offers access and opportunity to diverse populations from Delaware, the nation and the world.

And, because all communities on a local to national to global scale are diverse, a global perspective is necessary (see Figure 1).

Extract 5. "Global Learning" by AAC&U:

AAC&U works to increase the capacity of colleges and universities to help all undergraduates understand and engage the diversities and commonalities among the world's peoples, cultures, nations, and regions.

This sub-theme is similar to the one preceding it. However, it differs in that the institution's responsibility is not to its student community, but to the world at large. Where the first sub-theme focuses inward, this one focuses outward. It reasons that forces like globalization necessitate broader, more inclusive perspectives that cross national boundaries, although they do not define which nations and which boundaries. Rather, they suggest a monolithic "world" or "global" culture. This discourse also pinpoints colleges and universities within these global spaces, as in the Delaware State mission statement. That is, institutions are not just places in the region or nation; they are places in the world.

A last sub-theme is that a community necessarily entails connection between local, national, and global components, thus resulting in a need for collaboration (see Figure 1).

Extract 6. Florida International University Mission Statement:

We are committed to high-quality teaching, state-of-the-art research and creative activity, and collaborative engagement with our local and global communities.

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Universities and academic organizations often cite the complexity of global problems when discussing collaboration. These problems are so large and difficult that they require complex, interdependent solutions (Knight 28). The implication is that a problem, like climate change, for example, requires collaboration across related disciplines—say, geophysical sciences and meteorology—*and* creative engagement across typically unrelated fields—say, bioscience and literary studies. Collaboration of this type is then enacted on a global scale—say, between U.S. chemists and Chinese meteorologists. It also has a variety of iterations related to internationalization, such as sponsorship of international students and study abroad programs. Lastly, collaboration harkens back to the community theme in that it requires working with people from different cultures. For this reason globally-aware curricula are important.

Theme – Economy

The following image is a visual representation of the economy theme emerging from college and university mission statements in this dataset. The economy theme contains two sub-themes: 1) global economy affects local economy and vice versa and 2) global education is an asset.

Figure 2: Economy Theme
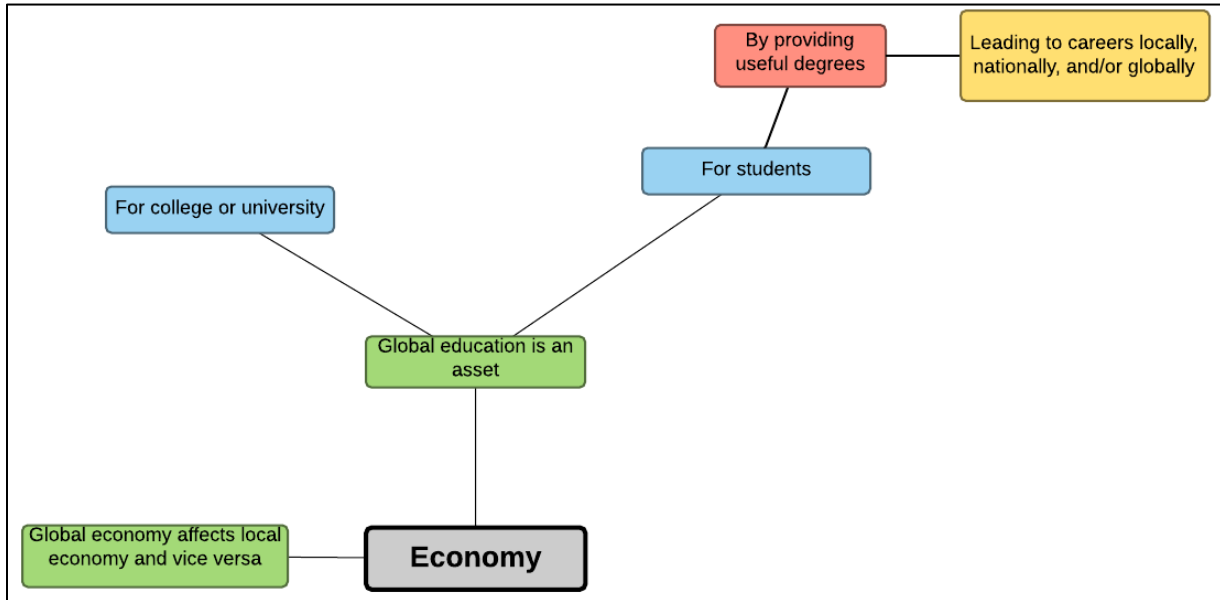
The economy theme deals with improving wealth, training for careers, and gaining superiority over others (through economic means). The first sub-theme is that global economy affects local economy and vice versa (see

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Figure 2).

Extract 7. Fayetteville State University Mission Statement:

> Fayetteville State University (FSU) is a public comprehensive regional university that promotes the educational, social, cultural, and economic transformation of southeastern North Carolina and beyond.

Extract 8. "The Importance of Global Education" by the AACC:

> Our local and national prosperity are inexorably linked to the global economy. Today's employers look for and highly value globally competent workers. Community colleges can have a direct and immediate impact on ensuring American prosperity by preparing a future workforce that can live and work successfully in a global economy.

These statements reason that U.S. wealth and success are dependent upon a global economy. Thinking "locally" is construed as a kind of failure. These discourses also have the effect of stripping away individuality—students become *future workforce*, e.g.—while emphasizing institutional uniqueness. Notice that *American* and *Fayetteville State University*, and *North Carolina* are all prominently named, but students are not. In this manner, discourse on economy subordinates the needs and goals of individual students to those of employers, the state, the nation, or the world.

The second sub-theme of economy is that global learning is an asset giving students a competitive edge in careers locally, nationally, and globally (

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Figure 2).

> *Extract 9*. "U.S. Global Competence: The Role of International and Foreign Language Education" by the AAU:
>
> Many other nations--such as the European Union, China, and India--require their students to learn two or more languages, giving them a competitive edge in the global economy.
>
> *Extract 10*. "International Education as an Institutional Priority" by IIE:
>
> As business and culture transcend national borders, our future workforce--even at the local level--will need to think globally.
>
> *Extract 11*. Otterbein College Mission Statement:
>
> Our mission is to prepare graduates to think deeply and broadly, to engage locally and globally, and to advance their professions and communities.

Global learning is here packaged as necessary for student success because it prepares students for the "real world." Student financial and professional success is tied to global learning competencies, such as awareness of diversity (Smith 387). Simultaneously, global learning joins the missions of professionally-oriented institutions (success in a career) and liberal arts-oriented institutions (becoming a better person). Global learning pedagogies contend the best way to address students' needs is to teach them useful, practical skills. They also rationalize that globalization requires increased intercultural and international competencies in the workplace.

Intriguingly, global learning is also construed as an asset for colleges and universities, particularly by people involved in higher education governance (see

Figure 2).

> *Extract 12*. "Going Global: Dispatches from Experienced Board Members" by
> the AGB:

> Yet a majority of trustees stated that they struggled to define a global agenda
> that was "appropriate" for their institution. When I asked what they meant,
> the interviewees explained that they wanted to support academic programs
> and related activities consistent with the character and mission of their
> institution yet also likely to enhance its academic profile and increase its
> resources.

This extract comes from an article written for the Association of Governing Boards, an organization
that focuses on governance in higher education. In it, Sarah Lovett tackles how trustees "struggle to
define a global agenda that is appropriate for their institution" (n/p). This sub-sub-theme
demonstrates global learning pedagogy in service of economics. The speaker shares misgivings
over the capacity of global learning to accomplish its goals, a common attitude (Reich 465). We see
these misgivings in the use of *struggled* and the scare quotes around "appropriate." These
discursive practices demonstrate hesitation and lack of certainty. In other words, pedagogical
practices are considered useful so long as they lead to financial gains for the school. As Jane Knight
notes, gains have an academic component too: "This drive relates to the quest for name recognition
internationally in an attempt to attract the brightest of scholars/students, a substantial number of
international students, and, of course, high-profile research and training projects" (26). For this
reason, academic progress may also be considered economic success within the context of higher
education.

Theme – Service

The following image is a visual representation of the service theme emerging from college
and university mission statements in this dataset. The service theme contains three sub-themes: 1)

global learning is a service to local, national, and global communities; 2) responding to issues of

social justice; and 3) global learning shows students how to serve global communities.

Figure 3: Service Theme
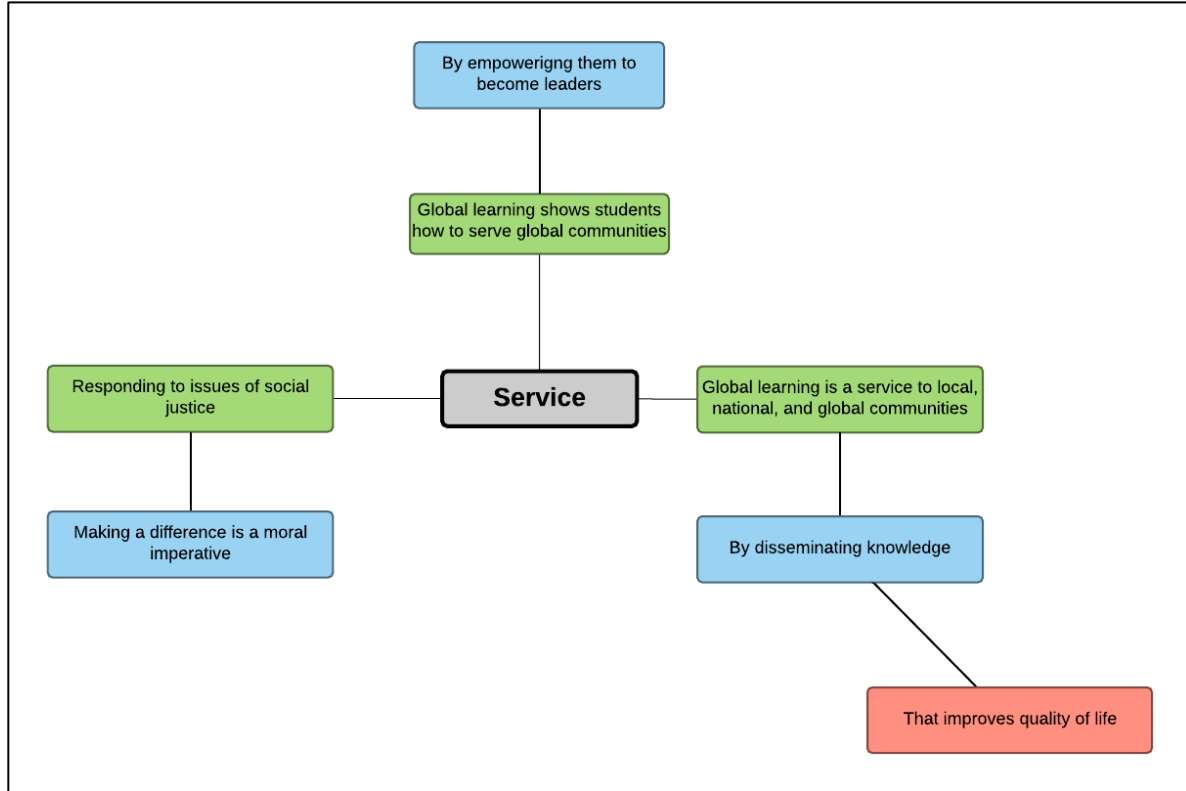
The service theme deals with institutions' ethical responsibilities in the form of civic engagement. This theme is in agreement with Morphew and Hartley's findings in their thematic analysis of mission statements (462). It addresses issues of social justice, teaching students how to serve, and serving on local, national, and global scales. The first sub-theme is that global learning responds to current issues of social justice, and that "making a difference" is the obligation of a responsible citizen (see Figure 3).

Extract 12. University of Missouri – Columbia Mission Statement:

Scholarship and teaching are daily driven by a commitment to public service — the obligation to produce and disseminate knowledge that will improve the quality of life in the state, the nation and the world.

Extract 13. "Foreword: Flying Blind into America's Global Headwinds?" by Dawn Michele Whitehead in *Essential Global Learning:*

...students need preparation to explore, analyze, and attempt to solve the big societal challenges of today and tomorrow, challenges that are global in nature--including climate change, food and water security, global health, human rights, migration, sustainability, and technological innovation.

Civic responsibility is often cited in mission statements and professional academic publications. It is construed as a necessary and important component of democratic government. For this reason, institutions consider it an obligation to inculcate moral values that will help students participate in civic life. Furthermore, students within global learning frameworks are required to understand the international dimensions of the problems they face, and then make contributions that lead to improvements in local, national, and global spaces.

The second sub-theme is that it is an institution's responsibility to teach students to serve global communities by empowering them to become leaders (see Figure 3).

Extract 14. College of Wooster Mission Statement:

> The College of Wooster is a community of independent minds, working
> together to prepare students to become leaders of character and influence in
> an interdependent global community.

> Extract 15. Governance for a New Era by ACTA:

> Most experts agree: the future of higher education as an element of
> America's global leadership, along with the very existence of many
> institutions, is in jeopardy.

This sub-theme posits that success means becoming a leader in one's field or community. It also claims that students have a responsibility to use their success and/or leadership to guide others. Thus, this discourse establishes a hierarchy in which U.S. students are not only at the top in local spaces, but global ones as well. Anxiety over this hierarchy is so high that it is considered a failure of the U.S. *as a nation* when students do not attain leadership positions; curiously, it also abnegates the value of leadership emerging from other places in the world.

The last sub-theme construes global learning as a service that disseminates knowledge on local, national, and global scales. This knowledge improves quality of life, economically and/or socially (see Figure 3).

> *Extract 16*. University of Iowa Mission Statement:

> In pursuing its missions of teaching, research, and service, the University
> seeks to advance scholarly and creative endeavor through leading-edge
> research and artistic production; to use this research and creativity to
> enhance undergraduate, graduate, and professional education, health care,
> and other services provided to the people of Iowa, the nation, and the world;
> and to educate students for success and personal fulfillment in a diverse
> world.

All knowledge making and education are taken for acts of service, and at every level of the university. However, service is left unclear. Is it a charitable act? Or doing work? Clearly, higher education is not a charitable act in the truest sense, for all students pay—through scholarships, financial aid, or otherwise—to attend. But it doesn't mean *work* either. More precisely, producing

educated students is considered the charitable act, and it is a service not only to local, national, and global communities, but also to individual students. This discourse has the curious effect of positioning educational institutions as authority figures and gatekeepers. As authority figures, they produce and disseminate the knowledge and skills considered necessary to create educated students. As gatekeepers, they decide what types of knowledge matter most.

Conclusion

I now revisit my questions from the beginning of this chapter. What do mission statements reveal about the institutional purpose of U.S. colleges and universities? My findings indicate that college and university mission statements present the themes of community, economy, and service. These themes show that institutional purpose is complicated and highly variable across individual colleges and universities. However, I can make two broad conclusions. First, U.S. colleges and universities see knowledge making and education as a service to society, which is conceptualized as global, and to individuals. Service is further considered a civic responsibility of higher education. Second, decisions on institutions' pedagogical frameworks are contingent upon their financial success (or lack thereof), which is sensitive to local, national, and global economies.

What is the dominant pedagogical discourse in U.S. colleges and universities? I find that global learning is an influential and widespread pedagogical discourse, with three caveats. First, global learning is not always called global learning. Schools don't necessarily utilize this term, and yet they nevertheless retain aspects of it in their mission statements. Second, global refers to scope on a scale including local, national, and global. It also contextualizes discrete institutions within global spaces. Third, though global learning entails developing intercultural competencies, mission statements remain vague on how to accomplish intercultural competency.

This chapter used genre analysis and thematic analysis to establish the institutional context, purpose, and dominant pedagogies of 35 colleges and universities in the U.S. In the next chapter, I

will continue the critical discourse analysis of world literature as a discipline by conducting a

stance analysis of world literature course descriptions and course/learning outcomes at the schools

in this chapter.

Chapter 4:   A Stance Analysis of World Literature Syllabi

Introduction

In the last chapter, I identified the generic conventions governing mission statements through a random sampling of college and universities in the U.S. I also conducted a thematic analysis, finding that community, economy, and service are common themes. This chapter utilizes genre analysis to identify the communicative practices of college and university syllabi, focusing particularly on the course description and course/learning objectives sections. I also apply stance analysis to identify author certainty and affect regarding their world literature courses and institution's purpose. My aim in this chapter is thus to address the following questions:

- Do instructors consider world literature part of global learning pedagogies?
- What are world literature instructors' attitudes to global learning pedagogies? To world literature courses?

My aim is to compare/contrast world literature instructor attitudes to institutional discourse on purpose and pedagogy, which I have shown as represented by the themes of community, economy, and service. In order to address the above questions, I collected world literature syllabi from instructors working in the same colleges and universities I considered in Chapter 3. I requested syllabi from world literature instructors at these institutions to identify the "conversation" being held between administrators and educators. I utilized genre analysis in order to identify the communicative practices of syllabus course descriptions and course/learning objectives. I then conducted a stance analysis at the textual level of world literature course description, course/learning objectives, and correspondence.

There are two reasons for taking these steps in my study. The first reason is because instructor attitudes to institutional discourse are a factor shaping college and university courses,

which in turn shape disciplines. I take this position following Anthony Paré's remarks on ideology: "in most institutional contexts, there is a constant battle for ideological supremacy, with competing visions and values being advanced, challenge, negotiated, and altered" (60). The second reason is because there is little scholarship on the how people teaching world literature—through their course design and text selections—produce and disseminate world literature. Most scholarly publications address important topics, but stay within ideological frameworks, but do not address praxis. Ideological can topics include: canonicity, subalternity, close and distant reading, the global economics of literary consumption, and translatability (Damrosch 45-46; Spivak 271; Moretti 159; Casanova 11-12; Apter 3). These are important considerations. However pedagogical practice is also important because many world—or global—texts are consumed within classroom settings.

I begin with a description of my framework. First, I review Ken Hyland's approach to stance analysis as articulated in "Stance and Engagement: A Model of Interaction in Academic Discourse." Following the framework section, I explain my data selection process and describe the corpora more specifically. Finally, I end this chapter with an explanation and analysis of the data, focusing specifically on course descriptions, learning/course objectives, and correspondence with world literature instructors.

Framework

For the genre analysis, I focus on syllabus course descriptions and course/learning objectives, in particular author, structure, and communicative purpose. I focused my attention on these communicative practices because they reveal the most about ways syllabi are "neither value-free nor neutral" while implying "hierarchical social relationships" (Coe et al 2). I also picked them because they are in general agreement, especially in regards to syllabus structure. Next, I utilized stance analysis with a special focus on intertextual elements between the corpora under investigation in this chapter and the one investigated in the last chapter. I added correspondence to

the corpora for this second analysis because some instructors provided important rationalizations for why they do not consider their courses world literature. I used stance and intertextual analysis on course descriptions, course/learning objectives, and correspondence because stance expressions are an important source of information regarding certainty and affect. As Douglas Biber explains in *University Language*, they "convey many different kinds of personal feelings and assessments" (87). Furthermore, in written course management—which includes syllabi—over half of all lexical bundles are stance expressions, thereby yielding a large quantity of data for a qualitative study this type (Biber and Barbieri 278).

Ken Hyland defines stance as a "textual 'voice' or community recognized personality" ("Stance and Engagement" 176). It is the ways writers or speakers "reveal personal thought and feeling within their texts" (Baratta 1407). It can take two forms: evidentiality and affect. Evidentiality is the speaker or writer's "expressed attitudes towards knowledge: towards its reliability, the mode of knowing, and the adequacy of its linguistic expression" (Biber and Finegan 93-94). Affect "involves the expression of a broad range of personal attitudes, including emotions, feelings, moods, and general dispositions" (Biber and Finegan 94). In academic writing, stance is seen "in the offering of personal interpretations of, and opinions held toward, the work of previous researchers" (Baratta 1407). For this reason, stance analysis draws on Bakhtinian intertextuality by positing that writers make claims in response to an already existing conversation or by anticipating one. It then looks at writers' dialogic purpose as they "refer to, anticipate, or otherwise take up the actual or anticipated voices and positions of potential readers" (Hyland "Stance and Engagement" 176).

Stance may be expressed "through grammatical devices, value-laden word choice, and paralinguistic devices" (Biber *University Language* 88). The discoursal choices represented in the text thus reveal the values and beliefs of the writer. This kind of analysis fits into genre analysis as it "highlights the tactical aspect of conventional language use, specifying the way members of a

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particular speech community assign restricted values to various aspects of language use" (Bhatia 26). As such, stance analysis contributes to the understanding of pragmatic functions in "natural discourse," wherein pragmatic refers to the making of language and meaning in action, or practically-speaking (Gray and Biber 219).

Stance analysis can be used to investigate written or spoken single texts, or to establish quantitative textual patterns in corpora (Gray and Biber 224; Gray and Biber 219). Because my datasets are relatively small, I have elected to investigate four stance markers using Hyland's framework ("Stance and Engagement" 177). The markers are: hedges, boosters, attitude markers, and self-mentions. I also noted paralinguistic markers, such as underlining, bolding, italics, and the use of quotation marks in their capacity to imply hedging, boosting, or attitude (Biber and Barbieri 89; Baratta 1408-9). I will now briefly review the four linguistic markers.

Hedges are epistemic modalities that suggest statements are based on "plausible reasoning rather than certain knowledge" and therefore demonstrate degrees of confidence, i.e., less confidence (Hyland "Stance and Engagement" 179). Examples include devices like *mostly*, *perhaps*, and *some*.

> (1) I don't <u>really</u> teach world literature courses." (Correspondence, DOC – HR)

Boosters are epistemic modalities that "allow writers to express their certainty in what they say and to mark involvement with the topic and solidarity with their audience" (Hyland "Stance and Engagement" 179). Examples of boosters include devices like *definitely*, *indeed*, and *in fact*.

> (2) To show an understanding of <u>the fact</u> that human beings, individually and collectively, make decisions that are shaped by, and in turn shape, their place within global systems, institutions, or relationships of power set within particular historical and geographical contexts. (Course/Learning Objectives, MA – L)

Attitude markers are devices signaling affective attitudes to propositions (Hyland "Stance and Engagement" 179). Attitude markers are most "explicitly signaled by attitude verbs, sentence adverbs, and adjectives" (Hyland "Stance and Engagement" 180). These markers may convey attitudes such as surprise, approval, agreement, and others. Examples of attitude verbs, sentence adverbs, and adjectives may be seen in Table 5.

> (3) In an <u>ideal</u> world, all writers would be translators, and all translators would be writers. (Course Description, MA – L)

Table 5: Detailed Examples of Attitude Markers	
Attitude Marker Device	**Examples**
Attitude Verbs	believe, want, hope, may
Sentence Adverbs	hopefully, curiously, unfortunately
Adjectives	important, fascinating, promising

Finally, *self-mention* is "the use of first person pronouns and possessive adjectives to present propositional, affective and interpersonal information" (Hyland "Stance and Engagement" 181). Self-mentions demonstrate how authors represent themselves in the text, showing their relationship to the stance being taken by way of closeness or distance (Hyland "Stance and Engagement" 181). The most notable way writers employ stance is through the use of first-person pronouns, but Baratta argues passive voice is also a form of self-mention (1411). Furthermore, self-mentions can represent disciplinary norms; e.g., in some disciplines it is considered unprofessional to use first-person pronouns. According to Hyland's research, self-mention is particularly notable within humanities writing, and correlates to a desire to align with certain arguments, or to distinguish oneself ("Stance and Engagement"181). Examples of devices signaling self-mention include *I*, *my, we*, and the use of passive voice.

> (4) <u>This course is designed</u> to introduce you to major authors and works of world literature, primarily from the twentieth and twenty-first centuries. (Course Description, DOC – HR)

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I explain my data selection process in the upcoming section, and provide a description of the corpora. Next, I establish generic conventions governing syllabus course descriptions and course/learning objectives. I also include a discussion of more general features of college and university syllabi because they govern or affect the course descriptions and course/learning objectives. I follow with an explanation and analysis of ways world literature instructors express certainty, attitude, and distance to/from global learning pedagogies exemplified in the mission statements of their affiliate schools. Finally, I analyze e-mail correspondence with the world literature instructors from whom I solicited syllabi.

The Sample

In his introduction to the inaugural issue of *Syllabus*, Alexander Sidorkin poses the following rhetorical question: "How do you know you are seeing a syllabus? The outward signs are unmistakable." (3). Most working in higher education would agree with this statement. However, finding consensus on what constitutes a syllabus proves more difficult. For example, syllabi may employ/not employ language drawn from student-centered learning, utilize/not utilize infographics, or include/not include grading rubrics and assignment information, and still be recognizable as syllabi (O'Brien 22; Mocek 11-12; Slattery & Carlson 163). For these reasons, I have designed the corpora to address generic variability. Dataset 1 is comprised of world literature course descriptions. Dataset 2 is comprised of world literature course/learning objectives. Dataset 3 is comprised of correspondence received from world literature instructors, particularly those offering rationalizations for why their courses *aren't* world literature. Finally, Dataset 4 is comprised of college and university guidelines on syllabus design. I used this dataset to contextualize course syllabi and to establish ways institutional discourse shapes course descriptions and course/learning objectives.

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Datasets 1, 2, and 3. I used the same process to select the first three datasets. I solicited world literature syllabi from all thirty-five schools represented in Chapter 3's Dataset 1 (college and university mission statements). First, I identified which departments offered world literature courses by reviewing institutional course catalogs. I found that world literature courses are typically offered by English or comparative literature departments, general education programs, and foreign languages and literatures departments (see Table 8). Consequently, I sent a request via e-mail to all of the relevant department heads. I purposefully left the definition of world literature vague to allow departments and instructors to define it for themselves (see Appendix 4). Once I received syllabi, I migrated all course descriptions to one document and all course/learning objectives to another document.

Dataset 4. I collected syllabus guidelines published or shared by colleges and universities represented in Datasets 1, 2, and 3 by searching institutional websites.

Describing Sample

Datasets 1 and 2. I received syllabi from 14/35 schools, and a total of 38 discrete syllabi (see Table 6). A total of 89% of the received syllabi had course descriptions and 66% of the received syllabi had course/learning objectives. All syllabi were received in a digital format. Please note that I have removed instructor name from the syllabi. Instead, I refer to course descriptions by their Carnegie Classification.

Some instructors submitted syllabi dated for academic years not in my initial request; however, because the overall sample size was small, I decided to keep them. The syllabi in the dataset therefore represent the Spring 2014 – Fall 2017 academic years. As you can see, I received most of the syllabi from schools in the DOC –HR and the MA – L categories. My conclusions are thus skewed towards these types of schools. However, I find that syllabi from schools in other Carnegie Classifications are in general agreement with syllabi in the DOC – HR and MA – L categories. I am

thus comfortable extending my conclusions to all school classifications in these datasets. However, future study is warranted, particularly in the matter of equalizing school type.

Table 6: Received Syllabi Across Carnegie Classification	
Carnegie Classification	**# of Syllabi**
Associate's Colleges: High Transfer-Mixed Traditional/Nontraditional	**3**
Baccalaureate Colleges: Arts & Sciences Focus	**3**
Doctoral Universities: Highest Research Activity	**12**
Doctoral Universities: Moderate Research Activity	**3**
Master's Colleges & Universities: Larger Programs	**11**
Master's Colleges & Universities: Medium Programs	**4**
Master's Colleges & Universities: Small Programs	**2**

Dataset 3. An additional 9/35 schools responded to my query in the negative via e-mail (see Table 7). Instructors offered explanations in these e-mails for why they don't consider their courses world literature. Some responses also proffered advice on intellectual property rights, or rationalized problems in their affiliate course catalogs. I found these e-mails illuminating, and so added them to my dataset. Please note: I have removed identifying information from examples in the analysis section.

Table 7: Received Correspondence Across Carnegie Classification	
Carnegie Classification	**# of Correspondence**
Associate's Colleges: High Transfer-Mixed Traditional/Nontraditional	0
Baccalaureate Colleges: Arts & Sciences Focus	1
Doctoral Universities: Highest Research Activity	4
Doctoral Universities: Moderate Research Activity	1
Master's Colleges & Universities: Larger Programs	1
Master's Colleges & Universities: Medium Programs	0
Master's Colleges & Universities: Small Programs	2

Dataset 4. A total of 31/35 schools in my initial request provide syllabus guidelines and/or definitions on their institutional websites. I threw out 5 guidelines because they belonged to

schools for which I didn't receive syllabi (see Table 8). Therefore, I only used 26 syllabus guidelines. Most were located on college and university websites in what amounts to Centers for Teaching and Learning, although specific department names varied across schools. I also found guidelines on dean and provost pages, in faculty handbooks, and on the college and university's intranet. Unfortunately, I was unable to access information posted to institutional intranets because I did not have affiliations with the schools in my dataset. All other guides were freely available. Additionally, I found that 45% of schools published syllabus guidelines on syllabus structure and 55% published on communicative purpose; however, none of the online guides discussed textual elements, and discussions on medium were minimal. These statistics suggest colleges and universities monitor syllabus structure and guidelines, but not text and medium.

Table 8: Syllabus Guideline Distribution According Carnegie Classification	
Carnegie Classification	**# of Schools with Guidelines (Out of 5)**
Associate's Colleges: High Transfer-Mixed Traditional/Nontraditional	3
Baccalaureate Colleges: Arts & Sciences Focus	5
Doctoral Universities: Highest Research Activity	5
Doctoral Universities: Moderate Research Activity	5
Master's Colleges & Universities: Larger Programs	5
Master's Colleges & Universities: Medium Programs	5
Master's Colleges and Universities: Small Programs	3

Explaining and Analyzing Results

In Chapter 3, I conducted a thematic analysis of college and university mission statements. I found the themes of community, economy, and service emerge from the data. These themes address community and economy on a scale ranging from local to national to global. They also conclude that knowledge-making is a service to local and global communities. I now trace the ways world

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literature instructors engage with these themes in their course syllabi, beginning with genre analysis.

Genre Analysis

The word "syllabus" came into the English language in the 1650s, meaning a "table of contents of a series of lectures, etc" ("Syllabus" *Online Etymology Dictionary*). The contemporary sense of syllabus as specifically related to education, or "an outline of lectures or a course," dates back to 1889 (Parkes & Harris 55). The syllabus is a commonplace text in U.S. colleges and universities and can serve as a guide for the academic term (Doolittle and Siudzinski 30). This text is so important that Lang characterizes it as "a required tool" for course planning (1). Bawarshi takes the argument a step further, contending syllabi are the master classroom genre "in relation to which all other classroom genres, including the assignment prompt and the student essay, are 'occluded'" (*Genre and the Invention of the Writer* 119). Bawarshi here draws on Swales' occluded genres concept, referring to systems and sub-systems hidden from the public gaze that "themselves control each of the genres" (Swales "Occluded Genres" 46). Bawarshi clearly situates course syllabi as public texts, but I think they have occluded purposes too. For example, course syllabi can be used for instructor assessment or course planning. Stephen Neaderhiser therefore contends, and I agree, that course syllabi have both public and hidden functions, and are therefore partially occluded (4).

Course descriptions. Course descriptions are structural features of college and university syllabi (Afros et al 227). The course description is "a brief summary that reflects the essence of the entry in the college catalog" (Lieberg 53; John Carroll University, Center for Teaching and Learning). It explains how parts of the course work together and "what contributes to a successful course" (Davidson and Ambrose 31; Eng 64; O'Brien et al 6). Course descriptions additionally include a rationale or purpose and what Filene and Bain call "the promise," a statement explaining what the instructor plans to cover and what "students will learn to do better" (46). Only 38% of college and university syllabus guidelines require course descriptions, but as stated earlier, instructors

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included a course description 89% of the time. These percentages are commensurate with Doolittle and Siudzinski's findings (48). Of the four syllabi without course descriptions, two were from one English literature professor in the DOC – MR category. The other two were from different professors in the same institute from the DOC – HR category. One professor is from the comparative literature department; the other one is from the English department. There does not appear to be a particular reason for omitting the course descriptions in these cases. Therefore, I conclude the omission reflects instructor preference, and that course descriptions are otherwise a frequently recurring element in world literature syllabi.

Course/learning objectives. Course/learning objectives are structural features of college and university syllabi where instructors provide clear and measurable goals for the course and/or students (Lieberg 53; Davidson and Ambrose 31; Lang 6). They provide instructors an opportunity to express "expectations, requirements, and standards for coursework and student behaviors" while creating what Lieberg terms "a product" that can be measured or assessed (O'Brien et al 6; Lieberg 53). A total of 42% of colleges and university syllabus guidelines require course/learning objectives, but instructors included them less frequently than course descriptions. In fact, course/learning objectives appear about 20% less often than course descriptions, which is commensurate with Doolittle's and Siudzinski's findings (48). The data show that, while institutions consider course/learning objectives slightly more important than course descriptions, instructors as a whole regard them as considerably less important.

In the following paragraphs, I consider generic conventions such as author, structure, and text. I focus on these features because I find they are the most relevant for identifying how syllabi interact with institutional discourse on global learning and world literature.

Author. All of the instructors (i.e., syllabus authors) in Datasets 1 and 2 identify as world literature instructors, or identify their course as belonging to the world literature discipline. However, instructors teach for different departments: English, Comparative Literature, and others

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(see Table 9). The discrepancy in originating departments reflects world literature's complicated history, which includes: liberal and general education, comparative literature, the cultural studies movement(s), and more recently, global learning pedagogies. It also shows that world literature is interdisciplinary, with connections in English and comparative literature, general education, and philosophy.

Table 9: Received Syllabi Across Departmental Category	
Department	**# of Syllabi**
Department of English	19
Department of Comparative Literature	7
Combined English and Comparative Literature Department	7
Combined English and Philosophy Department	3
Foreign Languages Department	1
General Education Program	1

Structure. Course syllabi have relatively stable structural elements, but their order varies quite a lot. For example, Davidson and Ambrose list "the name and number of the course, number of credits, the name of the University, the date by semester and year, the classroom meeting place, and a list of prerequisites" first, but Eng lists contact information first (31; 63). However, as Peter Doolittle and Robert Siudzinski argue, these discrepancies probably stem "from the need of the syllabus to fulfill multiple purposes and to satisfy multiple constituents" (30). I found the following items to be the most common structural elements in world literature syllabi: basic information, course description, course materials, course objectives, course policies, assignment information, grading policies, and course calendar. Because my study is primarily concerned with course descriptions and course/learning objectives, I will focus only on those structural features here.

Syllabi in Datasets 1 and 2 are characterized by organizational devices that "maximize the ability to locate the necessary information efficiently" (Parkes and Harris 59). Organizational devices can include factors like "utilizing graphics, varying font types and styles, text boxes, and

1.15 spacing in order to maximize readability and information retention (Eng 78). Other common organizational devices, particularly in course descriptions as well as course/learning objectives include "headings and subheadings… bullets and/or numbers; and perhaps color" (Parkes and Harris 59). For example, instructors label course descriptions "Course Concept," "The Course Title," or "Course Description" through the use of headings and sub-headings. Instructors also label course/learning objectives through the use of headings and sub-headings. Some titles include: "Learning Objectives," "Course Objectives," and "Course and Learning Outcomes."

Digital syllabi—including syllabi distributed as computer files and ones published on websites—share all of the above features with print syllabi. Yet, they are additionally characterized by their simultaneous reading and navigating modes (Afros and Schryer 225-26). Navigating modes are made possible by the deployment of hypertext. Syllabi in my dataset used links to access instructor e-mail addresses and institutional policy on a number of topics, such as academic honesty, student conduct, sexual harassment statements, and disability resource centers. They also linked to literary texts and secondary resources located on the Internet, to textbook study guides, and to multi-modal sites containing videos and sound clips. The use of hypertext in course descriptions and course/learning objectives is nonexistent.

Text. Syllabi share a number of discursive features, including the use of directives, ambiguous pronominal reference, and jargon. Diann Baecker's "Uncovering the Rhetoric of the Syllabus" and Ken Hyland's "Directives: Argument and Engagement in Academic Writing" clearly demonstrate that academic writing is characterized by discursive features indicating power and authority. Directives are defined by Ken Hyland as "utterances which instruct the reader to perform an action or to see things in a way determined by the writer" ("Directives" 215-16). In academic discourse, directives engage readers in three main forms of activities. The first is a textual act, which refers "them to another part of the text or to another text" (Hyland "Directives" 217 "). The second is a physical act "involving a research process or a real world action" (Hyland "Directives"

217). The third is a cognitive act, "where readers are initiated into a new domain of argument, led through a line of reasoning, or directed to understand a point in a certain way" (Hyland "Directives" 217). In his corpus linguistics study of university register, Douglas Biber finds that syllabi and assignments "are in some ways more explicit in the expression of this function" and "are the most marked for the dense use of directive stance expressions, with the least concern for politeness" (125). However, not all directives in course management genres are "direct;" in fact, many have indirect stance expressions "telling students what would be good for them and assuming that students will understand the directive force" (Biber 127).

Ambiguous pronominal reference is another textual feature of university syllabi. Bawarshi points out that "one of the more obvious characteristics of the syllabus is the way it positions students and teachers within situated subjectivities and relations" (*Genre and Invention* 121). Drawing on Janet Bing's work on ambiguous linguistic markers, Baecker agrees: they "blur the distinction between power and solidarity, and in fact, allow power to be expressed as solidarity" (58). Thus the use of pronouns like *we*, *I*, and *you* become important sites of study. *We* is particularly abstruse in syllabi because "it can be used both to indicate solidarity or community and as a means to coerce the audience into behavior that benefits the speaker" (58-59). Furthermore, choosing *we* over the "solitary *I*" indicates distancing from "ethical and moral obligations to *you*" (Baecker 59). *We* is therefore used to identify with the syllabus's audience, while simultaneously lessening the author's responsibility for what is said (Baecker 59). Interestingly, Baecker's 1998 syllabus study finds that the pronoun *you* and its possessive are most common, and that *I* was relatively absent (60). Furthermore, most uses of the pronoun *we* "were false or coercive *wes*, and not *wes* of genuine community" (60). Therefore, ambiguous pronominal reference in syllabi reflects the power relationships of many college classrooms "where the bulk of the work falls on the student but the teacher retains the gatekeeper role" (Baecker 60). Charles Fornaciari and Kathy Lund's work in "The 21st Century Syllabus" supports this conclusion as well.

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The use of jargon is another major linguistic feature used to blur the lines of power and authority (Afros and Schryer 229). However, there is disagreement as to its purpose, with some arguing it indoctrinates students, and others arguing it excludes them. In their 2009 study, Elena Afros and Catherine Schryer find that syllabi take part in a "discourse community of university teachers" by utilizing lexemes such as "enrollment, assignment, quiz, credit, major, and minor, as well as true-false, multiple choice, matching and fill questions" and by referencing Harold Bloom's Taxonomy of Cognitive Domains (230). Afros and Schryer build on Swales' work on lexis, arguing the use of technical terminology indicates a first step towards socializing students into the academic community (230). However, Fornaciari and Lund take issue with the use of highly technical, discipline-specific terminology in syllabi. They argue this kind of jargon is full of "nonsense words" for which "students would have no context, and thus no way of understanding them" (705-6). Consequently, jargon is another way for instructors to impose rules and retain authority (Fornaciari and Lund 705).

Communicative Purpose. Before I begin the discussion on communicative purpose, I must emphasize that syllabi have more than one—at times conflicting—communicative purpose. I describe them here separately for the sake of clarity, but as Susan Fink writes in "The Many Purposes of Course Syllabi," "the function a syllabus serves depends on who is using it" (1). That being said, there are four main communicative purposes for college and university syllabi: as contract, as power instrument, as vehicle for conveying information, and as a way to track career and institutional progression. These purposes also apply to course descriptions and course/learning objectives.

Contract. Nearly all of the articles, books, and some of the guidebooks I consulted use the word "contract"—in the sense of "an agreement"—as the dominant metaphor for syllabus purpose (Baecker 59; Slattery and Carlson 160; Biber and Barbieri 281; Davidson and Ambrose 31). Fornaciari and Dean argue that "contractually oriented" syllabi are common due to "regulatory

efforts in higher education, including the Family Educational Rights and Privacy Act (FERPA) restrictions and other issues, such as university policies and fear of lawsuits" (705). They function as contracts in three main ways: 1) they set forth expectations for the semester, 2) they clarify student and instructor responsibilities, and 3) they identify procedures and policies (Parkes and Harris 55). An example of a contractual purpose may be seen in this definition of "syllabus" provided by an institution in the Associate's Colleges: High Transfer-Mixed Traditional/Nontraditional category: "Your contract with your students.... It is the one document that defines your course, your expectations, and your student's responsibilities..."

Power Instrument. This purpose is similar to the contractual one, but focuses on syllabi designed to give instructors power and authority. Fornaciari and Dean write: "syllabus as power means that by following its policies and requirements, classroom events are controlled as closely as possible by the instructor" (706-7). Bawarshi adds: "the syllabus is a coercive genre... It establishes the situated rules of conduct student and teacher will be expected to meet, including penalties for disobeying them" (120). Here is an example from an institution in the Doctoral Universities: Highest Research Activity category: "The syllabus is a formal statement of what the course is about, what students will be asked to do, and how their performance will be evaluated." The questions remain: *who* asks the students? *Who* evaluates their performance? In this case, instructors have authority for it is they who will ask and evaluate.

Conveying Information. Like many other university genres, syllabi have an informational purpose. Commonly shared information includes course policies, assignments, grading, calendars, and other topics found in my discussion of structure (Slattery and Carlson 160). A syllabus may also convey information about the instructor, such as the instructor's teaching philosophy, knowledgeableness, and attitude (O'Brien et al 6; Habanek 62). Here is an example from a syllabus guide in the Associate's Colleges: High-Transfer - Mixed Traditional/Nontraditional category: "The syllabus includes college, division, and departmental information and explains expectations,

policies, assignments and requirements for a particular course" (Anne Arundel Community College). These instructions indicate the types of information that must be shared with students.

Tracking Career and Institutional Progression. Syllabi are also used to track careers and institutional accreditation efforts. Thus, they serve as a form of permanent record, and as such reflect 1) accountability and 2) documentation (Parkes and Harris 57). Accountability applies to individual instructors and also institutions. Parkes and Harris write: "As part of the review process, course syllabi are often used to communicate information about the instructor's teaching ability" (57). Documentation shows "what was covered in a course; at what level, scope and depth; and for what kinds of credit," and is used for accreditation purposes (Parkes and Harris 57). Interestingly, using syllabi to signal career or institutional progress was "rated very low on both 'essential' and 'useful' scales'" by faculty in a study conducted by Susan Fink in 2012. Here is an example from La Sierra University: "It provides a historical record. It communicates what the course purports to accomplish, not only to students enrolled in the course, but also to certain non-participants, including university and school system administrators." This example shows that institutions value work-related purposes, but faculty value them less.

The genre analysis shows instructors also tend to value course descriptions over course/learning objectives. Both course descriptions and course/learning objectives are partially occluded sections of the syllabus, particularly regarding assessment and institutional progression. Furthermore, these two structures are marked by the presence of directives, ambiguous pronominal reference, and jargon. In the next section, I conduct a stance analysis of course descriptions and course/learning objectives. I show that course descriptions indicate a strong authorial presence that approves and supports their course topic. I also show that course/learning objectives evidence a much weaker authorial presence, and one marked by uncertainty.

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Stance Analysis

Table 10:	Carnegie Classification System Abbreviations	
Carnegie Classification		**Abbreviation**
Associate's Colleges: High Transfer-Mixed Traditional/Nontraditional		ASSOC
Baccalaureate Colleges: Arts & Sciences Focus		BAC
Doctoral Universities: Highest Research Activity		DOC – HR
Doctoral Universities: Moderate Research Activity		DOC – MR
Master's Colleges and Universities: Larger Programs		MA – L
Master's Colleges and Universities: Medium Programs		MA – M
Master's Colleges and Universities: Small Programs		MA – S

Course Descriptions

In my analysis, the number of words conveying stance in course descriptions are 1,951 out of 7,120 total words, indicating an occurrence rate of 27.4%. This rate is a little over 10% higher than the rates for course/learning objectives and correspondence, meaning course descriptions have the highest number of stance expressions in the corpora. The number of stance expressions correlates to course descriptions as a place in syllabi where "a particular faculty member idiosyncratically approaches a course" (Slattery and Carlson 161). Or, in other words, course descriptions reveal the distinctive features of the writer, especially regarding their attitudes and beliefs. The proportionally higher level of stance expressions also reflects the course description's purpose of conveying information, particularly regarding instructors' teaching philosophy and knowledgeableness (O'Brien et al 6; Habanek 62).

Stance distribution is very interesting in this dataset. Out of all stance expressions, 79.6% are boosters, 7.5% are self-mentions, 7.2% are attitude markers, and 5.1% are hedges. The ratio of boosters to all other stance markers in the course descriptions combined is 4:1, and by far exceeds the occurrence of boosters in the other two datasets. The high degree of boosters signals that

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writers have a great deal of certainty in course description claims. A discussion here of the self-mentions is important, too, because the percentage is a little misleading. The reason for the large percentage difference between boosters and self-mentions is due to first-person pronouns being only one word, while boosters are sometimes whole sentences. Therefore, boosters feature more words per total words indicating stance. However, the frequency rate of self-mentions per document is quite high. In fact, writers utilized first-person reference—usually in the form of *we* or *our*—in 27 out of 33 total course descriptions for a frequency rate of 81.8%. Thus, the use of first-person pronouns indicates that writers closely identify with the claims being made.

Of the three themes evidenced in college and university mission statements, only the community and service themes were remarkable. Community is by far the most frequently recurring theme in world literature course descriptions. It appears 80% of the time in Dataset 1. The service theme makes up the last 20%. The economy theme does not appear at all. Considering uptake here can illuminate the difference in themes. In speech act theory, uptake refers to the manner in which an illocutionary act "gets taken up as a perlocutionary effect" (Bawarshi "Challenges and Possibilities" 199). For example, a course syllabus generates the conditions for reading a curated list of texts. Uptakes select, define, or represent an object, and naturalize "the connection of two (or more) generic texts in order to create a coherent sequence of activity" (Freadman 48). I take my cue from Kimberly Emmons in "Uptake and the Biomedical Student," and focus on "the problem of what is *taken on* when an individual *takes* up particular genres and discourses" (138). I argue the *community* and *service* themes in course descriptions represent what Emmons categorizes "discursive uptake," "where key phrases… are taken up in new situations" (140). In other words, though mission statements utilize global community, service, and economy themes, instructors choose to represent only community and service; this decision represents a rejection of the economic theme in describing the course. I now examine some reasons for this

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decision, particularly with regard to author certainty and closeness to statements being made in course descriptions.

   Boosters. Writers indicate certainty in their claims through the use of words such as *greatest*, *needed*, *necessary*, and *ALWAYS*. They use these words to address claims about authors or texts covered in the course and/or issues of classroom policy. Here is an example of boosters that demonstrate certainty in the course content:

> It provides a critical vocabulary <u>needed</u> to discuss the Caribbean as a region
> united by its geographical and historical specificity. Writers from the region
> have <u>always</u> focused on issues of migratory movements, creolization of
> languages, and intermixing of cultures that now help approach and theorize
> the phenomena associated with globalization. (MA – L)

The word *needed* signals to the audience the importance of the course, which echoes language from the community theme. It works in two ways—by indicating necessity for a specialized vocabulary, and then by showing the course will impart said vocabulary. *Needed* thus creates a sense of exigency for the course. In this example, *always* also indicates certainty. It shows the writer is familiar with the topic, and confident enough to make a categorical statement about Caribbean writers. Here is a further example from the MA –L category: "<u>Nothing</u> makes one more sensitive to the pliancy of language than the effort of transcribing it into another." *Nothing* works in the same way as *always*—by showing firm belief in the claim that follows. World literature course descriptions thus focus on the global aspects of the community theme while demonstrating confidence and certainty in it.

   Another popular form of boosting in world literature syllabi is what I call author reference or "name-dropping." These boosters show comfort and ease with the course topic by referencing authors, texts, and topics familiar to the writer. Here is one example from a writer in the BAC category: "The only <u>unmistakably</u> 'great work' on our syllabus is <u>*Don Quixote* (or *Quijote*</u>…we'll discuss), and from this magisterial text we proceed from the 'old world' to the 'new.'" This sentence

features two boosters—*unmistakably* and *Don Quixote (or Quijote).* The writer declares certainty in the form of the booster *unmistakably*. The booster is complicated by scare quotes around the nearby term *great work*. These function in a hedging capacity by emphasizing *great work*, while also casting doubt on what the writer means. However, the attitudinal marker later in the sentence, *magisterial*, indicates an affective position on *Don Quixote*'s power and authority, so I conclude the quotation marks indicate the writer's discomfort with the term *great works* itself. The term *great works* references an educational program focusing on texts derived from the Western canon. This approach to teaching world literature has become unpopular in some English departments, particularly in light of debates on "opening the canon." That is to say, the writer believes *Don Quixote* is a great work, but is unsure about *great works* as a literary term with connotations of canon and value. The second booster is characterized by the Anglicized spelling of *Don Quixote*. The writer pairs this title with a parenthetical statement in which they reveal it's spelled a different way in Spanish. Their awareness of the two spellings shows: 1) depth of knowledge in the subject and thus 2) certainty in said knowledge. Both points also emphasize the writer is an expert in this particular subject.

Using official university language is another kind of boosting. To make my case, I will briefly discuss intertextuality. Charles Bazerman defines intertextuality as "the relation each text has to the texts surrounding it" (84). Intertextuality is characterized by distance (also called *reach*), or the degree of proximity between texts. For example, a syllabus directly quoting the related college or university mission statement may be said to have a close proximity to the mission statement. A syllabus using terminology from the mission statement might be said to be further from the institutional mission statement. Bazerman also describes six techniques of intertextual representation. First, a text may use direct quotations (88). Second, texts may use indirect quotation, which "filters the meaning through the second author's words and attitude" (88). Third, texts can mention people, documents, or statements; this practice sets the original source even

further into the background than quoting indirectly (88). Fourth, a text may comment or evaluate "a statement, text, or otherwise invoked voice" (88). Fifth, texts may use "recognizable phrasing" or terminology "associated with specific people or groups" (88). Finally, texts use language and forms "that seem to echo certain ways of communicating" (88). For example, a text may deploy a stock phrase (88).

Here is an example of intertextuality from the dataset. The first excerpt is from a course catalog at an institution in the MA – L category. The second excerpt is from a world literature course within the same institution.

> (1) Course promotes global understanding by examining the cultures and literary arts of a selected region of the world, Africa, and covers representative texts and authors from North Africa and Sub-Saharan Africa. GE Area: V Prerequisite: Passage of the Writing Skills Test (WST) or ENGL/LLD 100A with a C or better (C- not accepted), completion of Core General Education and upper division standing are prerequisites to all [xxx] studies courses. Completion of, or co-registration in, 100W is strongly recommended. (MA-L)

> (2) "Literature for Global Understanding," which carries 3 units, is an upper-division course designed, adopted, implemented, and administered by the Department of English and Comparative Literature at [xxx] in accordance with the University's General Education Program Guidelines (effective Fall 2005) to fulfill [xxx] Studies (formerly Advanced General Education) requirements in Area V, "Culture, Civilization, and Global Understanding."

> Prerequisites: WST, Core GE, Upper Division Standing, completion of (or co-registration in) 100W. (MA – L)

It is not uncommon for writers to use portions of course catalogs in their course descriptions. In fact, another writer in the MA – M category uses *only* the course catalog description. What makes this case particularly interesting is its conversation with the administrative discourse community. The vocabulary in each example is quite similar, e.g., they utilize technical terms, list prerequisites,

discuss general education breadth requirements, and share information. Two important differences in uptake become clear: 1) the writer in the second example reorders the information, and 2) they introduce the Department of English and Comparative Literature. In this manner, the course description writer addresses other university programs by positioning their department in the conversation as the one *designing*, *adopting*, *implementing*, and *administering* the course for the university's general education program, and not the other way around. In other words, they claim authority over other departments in course design and execution.

So, how does intertextuality here create a booster effect? In rewriting the course description from the course catalog, the writer in example 2 coopts administrative discourse and thereby asserts authority over it, while simultaneously borrowing the certainty reflected by it. Furthermore, the writer uses this language to lend credence to the their characterization of

> Issues such as Afrocentrism, the scramble for Africa, slavery, the middle passage, colonialism and decolonization, the black Atlantic, the African Diaspora, ethnic violence, religion, economics, modernity, globalization, class, gender, human rights and indigenous movements will be exemplified in the writings of significant writers from various countries of Africa representing diverse language and cultural traditions. (MA – L)

Recontextualizing language from the university's course catalog therefore restricts "alternative voices" and boosts the certainty of the writer's claims (Hyland "Genre, Discipline, and Identity" 35).

Self-mentions. Course descriptions were the only dataset to extensively use first-person plural pronouns. For example, one writer from a school in the ASSOC category writes:

> Through short fiction and essays, <u>we</u> analyze modern world literary texts in their aesthetic, political, cultural and philosophical aspects to determine both particular and shared form and theme.

Another writer in the DOC – HR category writes:

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In this course, <u>we</u> will consider a number of literary texts that experiment with such forms of writing, focusing in particular on the genre of the diary novel.

And here is a last example from a writer in the MA – S category:

<u>We</u> will consider the intersections between colonialism, postcolonialism, and cosmopolitanism, and discuss the ethical and practical questions raised by travel (both voluntary and coerced) to arrive at a better understanding of cosmopolitanism's different sites and multi-directional influence.

According to Ken Hyland in "Stance and Engagement," the presence or absence of first-person pronouns indicates degrees of authorial identity, which "is a clear indication of the perspective from which a statement should be interpreted" (181). The writers in my dataset used *we* and *our* extensively, which I propose signifies a desire to identify with the audience. However, as Baecker writes in "Uncovering the Rhetoric of the Syllabus," *we* distances the writer from what is being said which in turn makes the claim "more palatable because it appears to come from the group as a whole rather than from a particular individual" (59). Nonetheless, this kind of *we* creates a sense of community that is not true. In the examples I've shared, the *wes* are false, for they state writers and students will be working together to analyze and consider literary texts, and yet it is simultaneously implicit that syllabus writers have already analyzed and considered the literary texts. This distance from their audience signals instructors' gatekeeping roles, particularly regarding culture and text.

A small group of course descriptions used the "real" *we* by making power dynamics of the course explicit. These courses descriptions interchange the use of *I* and *we*. For example, one writer in the BAC category writes: "<u>We'll</u> have a number of guest speakers as well as opportunities for you to lead discussions." Two sentences later, they write: "<u>I</u> hope to do at least as much listening as speaking, and <u>I</u> hope that each of you will approach the class with the conviction that everyone's contribution is essential to our success." The total number of self-mentions in this particular course description equaled 21. *We* and *our* make up 71.4% and *I* makes up 28.5% of the self-mentions.

This distribution is not as balanced as Baecker's ideal syllabus, but it represents the most balanced distribution in my particular dataset (60). All other course descriptions in the dataset varied between 100% usage of first-person plural pronouns or a mix of first-person singular and first-person plural, but with bigger disparities between the two. For these reasons, I conclude that most world literature course descriptions identify a clear hierarchy in which the instructor positions themselves "above" students, and also above the administrative discourse community. The latter becomes evident only if you consider the occluded nature of the syllabus and its purpose in career progression.

Attitude markers. Attitude markers were not common in this dataset, meaning writers had certain, objective-seeming positions regarding their claims. The attitudes I found can be divided into two main categories: those anticipating the feelings of the audience and those expressing value. One writer in the ASSOC category identifies with the audience by appealing to universal conditions: "I like to choose themes that we all experience and have common knowledge of, by both experience and observation." Another writer in the BAC category expresses a different sentiment: "I hope you, like me, feel poised at the start of an adventure, with a mix of excitement, curiosity, and uncertainty." This writer levels the distance between them and their audience by sharing personal feelings of doubt via *uncertainty* and of enthusiasm via *excitement*. Sharing these types of feelings constitutes an attempt to identify with students.

The other category of affective positions comprises statements on value, especially regarding texts, authors, or topics. One writer in the DOC – HR category begins their course description with the following sentence:

> **ARTS**. In the age of Facebook and Instagram, of tweets and vlogs, it can be difficult to remember that not so long ago the practice of narrating the self was often closely tied to intimate, private, and even secret forms of writing.

Although admittedly mild, the patronizing tone of *it can be difficult to remember* signals the writer's assumption the audience has little knowledge of diaries or journals. The writer also divides people

into two groups—those who use Facebook, Instagram, tweets, and vlogs, and those with knowledge of *intimate, private, and even secret forms of writing*. It can be difficult to determine which group the writer prefers, but additional context clarifies the issue. They subsequently write: "In this course, we will consider a number of literary texts that experiment with such forms of writing, focusing in particular on the genre of the diary novel." This statement illuminates how the writer builds an atmosphere of importance for their course, which constitutes an affective position. First, they remark on how social media obscures the private self in a slightly disapproving tone, and then they reveal a genre of clandestine writing that does not obscure the private self. Finally, they reveal how their course will grant the audience access to this secret information, which reifies the instructor's role as gatekeeper or curator.

   Hedges. Hedges were also uncommon in this dataset, which signifies the writers' overall high level of certainty in their claims. Of the hedges present, most limit the scope of the claim, which reflects a measure of anxiety inherent in the large scope the term *global* affords. For example, one writer in the ASSOC category explains: "These categories are, of course, <u>pretty generally conceived</u>; however, they will allow us to focus and do <u>some</u> intensive cultural inquiry as well as general reflection on 'human nature' in a diverse world." Another writer in the BAC category writes: "A new order is needed, and anarchist thought provides <u>some</u> useful critical terms for building one." The other group of hedges signifies reluctance to commit to the claim. For example, a writer in the DOC – HR category writes: "According to the <u>historical legend</u>, Martin Luther posted 95 thesis [sic] about the reform of the Church on the doors of the castle church in Wittenberg, Germany, on October 31, 1517." The term *historical legend* indicates aversion to either *historical* or *legend* in regards to Martin Luther. Here is a final example from a writer in the MA – L category: "Because <u>many</u> of the meetings we will read about happen internationally, they will be <u>in some sense</u> global and will thus be part of a process of globalization."

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This section shows that course description writers are very close to the claims being made in course descriptions. Furthermore, boosting markers indicate confidence in the usefulness and necessity of their particular courses, which are freely identified as "world literature." Uptake shows that course description writers repackage administrative discourse, ignoring the economy theme altogether, and depending on community and service to make claims about the world literature discipline. Instructors also position themselves as having more authority than other academic discourse communities, including administration and students. Finally, the course descriptions indicate some anxiety regarding the term *globalization* as evidenced by hedges limiting the scope of course content.

Course/Learning Objectives

In my analysis, the number of words conveying stance are 536 out of 4,918 total words, which constitutes a 10.8% occurrence rate. This occurrence rate is 16.6% lower than the one for course descriptions. The low occurrence of stance in this dataset reflects the course/learning objective's purpose in a syllabus. Per the earlier definition, course/learning objectives create a product allowing instructors to measure or assess student progress (O'Brien et al 6; Lieberg 53). As such, it behooves instructors and institutions to maintain neutral language, or they risk conflict with the syllabus' purpose as a contract, particularly in clarifying course expectations and student/instructor responsibilities (Parkes and Harris 55). Neutral language also correlates to the career and institutional progression purpose. Institutions must engage in assessment measures in order to retain accreditation. Here is an example of typical assessment requirements provided by the Northwest Commission on Colleges and Universities (NWCCU):

> The institution engages in ongoing systematic collection and analysis of
> meaningful, assessable, and verifiable data, quantitative and/or qualitative,
> as appropriate to its indicators of achievement, as the basis for evaluating
> the accomplishment of its core theme objectives. (n/p)

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Neutral language in course/learning objectives thus aligns with "verifiable data" and "quantitative and/or qualitative indicators," or the language of hard science (Hyland "Genre, Discipline, and Identity" 35).

The distribution of stance is another characteristic of the dataset. Out of all stance expressions, 46.0% are boosters, 37.8% are attitude markers, 16.0% are hedges, and 0% are self-mentions. The high occurrence of boosters shows writers in this dataset have a great deal of certainty in the epistemic claims being made. However, the relatively proportionate number of boosters to attitude markers indicates writers also had strong affective positions about these claims. Finally, the lack of first-person pronominal reference indicates a large degree of distance from the claims being made. This distance is not surprising, given that most of the course/learning objectives are framed as directives to students, e.g., "The student will…" or "Through this course students will…" However, distance makes it difficult to determine writer identity, and consequently obscures the speaking voice—is it the instructor? the department? the institution?

In the course/learning objectives dataset, the economy theme is, again, absent. Instead, community constitutes primary forms of uptake in this dataset. Community is set against global contexts, or in a globalized world. Instructors aim to develop "global perspectives" and set goals for student understanding within "global and historical studies." One set of syllabi from a school in the DOC – HR category narrow their focus to particular regions in the world. Aside from this grouping of course/learning objectives, no other text in the dataset qualitatively or quantitatively defines what they mean by "global," which calls into question the authoritative voice. I argue the relative similarity between boosters and affective markers indicates an attempt to deal with the lack of clarity in the term "global." I examine these items in more detail in the section that follows, in order of occurrence rate. Please note, I am omitting a discussion of self-mentions because they were not significant in this dataset.

Boosters. This dataset relies on outside authority to indicate certainty. These boosters take two forms: relying on departmental or institutional weight and/or referencing established scholarship. One person in the MA – L category writes: "This course also helps students in the major to achieve the **BA Program Learning Outcomes** set forth by the <u>Department of English and Comparative Literature</u>…" The Department of English and Comparative Literature is positioned as an authority figure here, for it is held responsible for writing the outcomes. This writer also uses paralinguistic markers—boldface—to further emphasize the program, draw the eye, and structure the document. Another writer in the MA – L category utilizes authority similarly in the following course/learning outcome:

> "To show an understanding of <u>the fact</u> that human beings, individually and collectively, make decisions that are shaped by, and in turn shape, their place within global systems, institutions, or relationships of power set within particular historical and geographical contexts."

Using *the fact* leaves no room for questioning the premise that humans are affected by global systems and power, and therefore indicates a high degree of certainty in the premise while simultaneously establishing "the significance of their work against alternative interpretations" (Hyland "Genre, Discipline, Identity" 35). This writer also relies on departmental or institutional authority, for the following title precedes the course/learning goal: "Learning Goals for EN 207 as a Global (EGC) Course." In this case, *Global (EGC) Course* is an official designation given to the particular course; by referencing it, the writer borrows its authority and boosts the certainty of their claim.

Relying on outside authority is also evidenced in the use of jargon exclusive to higher education, and even to individual institutions. Here is an example from a writer in the MA – M category: "This class is a substitute in the <u>Integrative Studies Creativity and Culture Thread</u>." The underlined term is practically meaningless without further explication, which this writer does not provide in their syllabus. Another writer relies on scholarship from the broader academic

community. This writer presents the following course/learning outcome: "To approach the study of World Literature as a selection of <u>windows into other worlds</u>." Although not directly cited in the learning outcome, *windows into other worlds* is a well-known term within world literature scholarship. In *Teaching World Literature*, David Damrosch describes it as a reaction to canonical literature. Instructors with a *windows into other worlds* approach "broaden their focus to include intriguing conjunctions of compelling works of many origins" (5). Teaching and reading in this manner is to "read with just such a migrant's-eye view, which is another definition of 'world literature,' the newness *its study makes*" (174). Referencing this technical term is a way to stress group membership, as Hyland argues in "Stance and Engagement" (179). That is to say, it shows students the writer belongs to the group of people familiar with such a term, and thus borrows the group's authority.

  Attitude Markers. The most popular attitudinal marker in this dataset is the verb *appreciate* and its nominal form, *appreciation*. Writers in the ASSOC, BAC, DOC – HR, and DOC – MR categories use *appreciate* or *appreciation* to describe course/learning goals in terms of literature, culture, or diversity. However, *to appreciate* and *appreciation* are fraught because they come into the English language with a connotation of quality, value, or of favorable quality or value ("Appreciate" *Online Etymology Dictionary*; "Appreciation" *Online Etymology Dictionary*). As such, they can reflect the affective position that the thing being appreciated is valuable. Here is an example from a writer in the BAC category: "Cultural Perspective: Graduates draw from an <u>appreciation</u> of culture to understand in a global context human behavior, achievement, and ideas." The grammar of this sentence does not make clear whether the writer means *appreciation* in the sense of value or in the sense of a full understanding. Another writer in the DOC – HR category clarifies the issue in the following course/learning outcome: "Through this course students will... 4) gain a <u>deeper appreciation</u> of the enduring beauty of Dante's poetry." In this instance, the writer connects *deeper appreciation* to a subjective position on Dante's poetry, thereby increasing the affective power of

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the statement. That is to say, it reflects the instructor's attitude on Dante's poetry—that they appreciate because it is beautiful. A final example from a different institution in the DOC – HR category demonstrates the most extreme version of this concept without using *to appreciate* or *appreciation*. They write: "Read closely and articulate the <u>value</u> of close reading in the study of literature." This example demonstrates the writer's already preconceived attitude to close reading and literature—that it is valuable. These examples reflect a sliding scale of affective positions between value and understanding, while suggesting cultural understanding *is* the valuable item.

Another attitudinal marker emphasizes the particular value of some texts over others. These stances were in the minority within the dataset, but I am including them here because they reflect traditional definitions of world literature and contrast with *windows onto other worlds*. One course/learning outcome from an institution from the DOC – HR category proposes "*Becoming knowledgeable in the subject* by means of exposure to a diverse and representative variety of <u>significant texts of literature</u>." The two definitions being reflected by this stance refer to world literature "as classics" and "as masterpieces." Classics are considered "foundational works for their culture, most often of imperial or aristocratic origin," and are primarily constituted by Greek and Latin literature (Damrosch 4). Masterpieces are texts recognized for their positive critical reviews and circulation via translation. Furthermore, "the writer of a masterpiece can come from a small country and quite modest origins" (Damrosch 4). *Significant texts* in this course/learning outcome could refer to either the foundational or masterpieces definitions. It also takes the position that some texts can be more valuable than others, for if students are to read *significant texts of literature*, there must be another category comprised of *insignificant texts of literature*.

Hedges. The number of hedges in this dataset was low as compared to boosters and attitude markers. However, the 16.0% occurrence rate is much higher than Hyland's findings in "Genre, Discipline, and Identity" (34). In this study, Hyland determines that academic writing in the humanities utilizes 17.5 hedges per every 1,000 words, for an occurrence rate of 1.7%. Therefore,

the number of hedges in the dataset represents a much higher level of uncertainty, as compared to general academic writing in the humanities. Hedges have one locus in the dataset—uncertainty about the ability to meet the listed course/learning outcomes. This uncertainty is characterized by the use of paralinguistic markers, particularly quotation marks, to signal additional meanings. In "The Expression of Stance in University Registers," Douglas Biber cautions on the difficulty of operationalizing "value-laden word choice" (*University Language* 90). For this reason, I will point out paralinguistic markers, but will focus mostly on hedges that shift responsibility away from the writer.

As I mentioned earlier, quotation marks can sometimes function as hedges. Here is an example from a writer in the ASSOC category:

> 4. The student will demonstrate an understanding of the role and contribution of the literary text in world culture and especially <u>"global citizenship."</u>
>
> 6. The student will demonstrate an understanding of what <u>"otherness"</u> and <u>"deviant"</u> behavior can mean across world culture/literature.

The quotation marks indicate there are multiple ways the bracketed terms could be understood. However, using quotation marks in this manner is also commonly accepted as casting doubt. In this capacity, they operationalize the terms as hedges because they signal the writer's reluctance to commit to *global citizenship*, *otherness*, and/or *deviant*.

Should and other like devices also signal uncertainty. A writer in the DOC – MR category expresses that "by the end of the semester, students <u>should be able to</u>" meet learning goals. *Should* could be read as a polite way to tell students how to measure their progress. However, it could also indicate probability, as in: "you might do these things." Observe what happens when I change *should* for the stronger word, *will*: "by the end of the semester, students will…" Using *will* does not leave any room for doubt; *should* does. What is less clear is whether the writer expresses doubt in the students or doubt in the course/learning objectives. A few examples from other parts of the dataset

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lean towards uncertainty regarding the course/learning objectives. For example, another writer in the DOC – MR category is careful to limit the scope of their claim: "2. Increase students' understanding of how other cultural traditions have influenced American culture and society, and how cultures in general both develop distinctive features and interact with other cultures."

This section shows that course/learning objectives are marked by a lower number of stance expressions. There are few to no self-mentions, therefore indicating a distant or authorial presence. The lack of authorial presence could relate to disciplinary norms governing academic writing. Ken Hyland posits in "Authority and Invisibility" that "impersonality is seen as a defining feature of expository writing as it embodies the positivistic assumption that academic research is purely empirical and objective" (1095). However, when comparing the absence of self-mentions in course/learning objectives to their presence in the course descriptions, I conclude that world literature syllabus authors are purposefully distancing themselves in course/learning objectives. Furthermore, I see this distancing as evidence of uncertainty regarding the term "global," which is covered by affective markers almost equal to the number of boosters.

Correspondence

This particular dataset is different from course descriptions and course/learning objectives because it belongs to a different genre. As part of a correspondence genre, e-mail exchanges differ from course descriptions and course/learning objectives in terms of structure, text, and purpose. For these reasons, I do not consider them world literature syllabi. However, I find that e-mail correspondence with instructors, department heads, and program heads echo uncertainties and tensions in course syllabi. These e-mails rationalize the lack of world literature or explain why the instructor does not define their course *as* world literature. Drawing on Derrida's theory of deconstruction, I take the opposition evidenced in these e-mails as another way to define world literature—by its absence and by what it isn't.

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The number of words conveying stance in this dataset is 133 out of 785 total words, which constitutes a 16.9% occurrence rate. This occurrence rate is only 0.3% less than the one for course/learning objectives, and 10.5% less than the one for course descriptions. The presence of stance in the correspondence dataset is contrary to my expectations. For, as Biber and Finegan's 1998 study indicates, professional letters fall into a "Faceless Stance" cluster, which is characterized by an absence of stance features (103). However, I also hesitate to categorize the dataset as personal letters because the aforementioned study finds that personal correspondence is marked by "emphatic expression of affect," and a 16.9% occurrence is too low to constitute "emphatic" (103). For this reason, I conclude the correspondence dataset is a professional, though private, genre.

Another characteristic of the dataset is its distribution. Out of all stance expressions, 33.8% are self-mentions, 30.8% are attitude markers, 24.8% are hedges, and 10.5% are boosters. The high number of self-mentions is unsurprising, given the correspondence genre. The relative similarity in the percentage of self-mentions, hedge devices, and attitude markers, indicates the writers' closeness to the claims being made. That is to say, the writers take direct ownership of the claims, identify closely with them, while demonstrating an affective mood marked by uncertainty. The low percentage of boosters as compared to the higher percentage of hedges indicates uncertainty in the claims being made. I will now discuss these items in order of occurrence rate, and in more detail. Please note that I am omitting a discussion of global learning themes because they were not significant in this dataset.

Self Mentions. Self-mentions were characterized by mixing between first-person singular pronouns and first-person plural pronouns. For example, one writer affiliated with an institution in the BAC category writes: "In our curriculum as currently constructed, I'm afraid we do not offer world literature courses as such." Switching between singular and plural pronouns is interesting because it indicates personal and professional identities. That is to say—the "I" is the

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correspondence writer, while the "we" and "our" signal the department or the institution. Further, the singular identity expresses regret in the form of the attitude marker *afraid*. Intriguingly, the plural identity also reveals uncertainty in the hedge *as such*, which serves to limit the definition of world literature. These findings are commensurate with Hyland's in which he finds personal reference within humanities writing is a way to "gain credit for an individual perspective" ("Stance and Engagement" 181). Finally, here is a similar example from a writer in the DOC – HR category: "I would be happy to help you with this project, but we do not have any world literature courses per se."

Another feature of self-mentions in this dataset is the use of passive voice. As Baratta argues, passive voice indicates the writer's "shift of focus," and can implicate "taking particular stances towards one's field of study" (1411). Here is an example from a writer in the DOC – HR category: "But the category of 'world literature' is in my view totally absurd. It is invented by departmental anxieties about how best to categorize chunks of literature for pedagogical purposes." The writer's feelings are pretty obvious, given the attitudinal marker *totally absurd*, and so the two sentences position the writer ideologically as resisting world literature and departmental authority. However, the passive form *is invented* emphasizes the connotations of *invented*, thereby increasing the strength of the attitudinal marker *totally absurd* and implying causality. That is to say, world literature is "totally absurd" because "it is invented." If I were to correct the subject and verb order to "departmental anxieties invent the category of world literature," the affective force would be lessened. However, even within this context the writer is careful to add the hedge *in my view*, which indicates the claim is their personal opinion, and not certain knowledge.

Attitude markers. By and large, attitude markers reflect the writers' desire to be helpful in my dissertation project. For example, a writer in the MA – L category expresses regret because they could not help: "I am afraid you ask at a someone [sic] awkward time in that intellectual property rights of academics vs. universities is an item of concern." In this case, the attitude of regret

comments on my dissertation rather than on world literature itself. Similar examples were evident in writers' closing remarks, such as: "I do <u>wish you luck</u> in your gathering of data," "<u>wish you all the best</u> in your research," "<u>best wishes</u> with your dissertation," and "seems like an <u>interesting</u> topic." These attitude markers were marked by the writers' strong identification with the claims, as evidenced by the use of *I* and their signature lines, which included any combination of initials, first names, and first and last names.

One attitude marker stands out in particular for its reflection of dislike, although it is not the norm within this dataset. I was directed by the departmental secretary to use a search engine on the English department website of a school in the DOC – HR category. The search engine allows users to search their archives for past courses, and provides the ability to narrow search results by type. When I searched for past and current world literature courses, this instructor's course came up in the results. The writer's initial response to my query featured a high degree of certainty in the form of a booster: "I haven't taught <u>any</u> world literature courses." However, after I explained their course was labeled "world literature" in their departmental archives, the writer evidenced a stronger affective attitude. Here is what they wrote: "My own work is to a great extent about breaking down received categories, which are tools for the ideological channeling of thought, <u>rather that [sic] building and hiding behind new categories</u>." The attitude signals strong disagreement with and resistance to the department's label for their course, which is another instance of highlighting individual perspective over that of the group.

Hedges. Hedges in this dataset reflect the anxiety of defining world literature. This trend was present in correspondence from a variety of institutions. For example, one writer in the BAC category writes: "I'm afraid we do not offer world literature courses <u>as such</u>." Another from the MA – S category writes: "While we do have a World Lit course in our Bulletin, we've not offered it for more than a decade. A course <u>like that</u>, which is not an essential part of our major…" The hedges *as such* and *like that* both modify the noun phrase, *world literature* and, as such, reveal the writer's

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uncertainty on what constitutes world literature. These findings support Hyland's premise that hedges "indicate the writer's decision to withhold complete commitment to a proposition" ("Stance and Engagement" 178). Furthermore, the hedges indicate writers are positioning themselves in a broader context than my initial request letter, for *as such* and *like that* presuppose an accepted definition of world literature, which I did not provide. Thus I conclude these hedges address the broader academic community's conversation regarding world literature, and not me directly. Whether that means conversations within their affiliate schools, or between scholars on a more regional, national, or international landscape is unclear.

Boosters. Boosters were in the minority, but stood out for their forceful disavowal of administrative labels. For example, writers frequently deny their courses are world literature: "I don't teach <u>any</u> world literature" or "I haven't taught <u>any</u> world literature courses." These claims indicate assurance and a high degree of certainty while framing their answers with an air of objective certainty. They also indicate a disjuncture with administrative discourse because I found individual classes by searching the university course catalogs and departmental archives. Clearly, the university considers these courses world literature, even as instructors do not.

Another example of the same type of disavowal paired an attitude of "world literature is outdated" along with booster devices. One writer from the DOC – MR category indicates: "I'm sorry but we have not taught those courses in years and <u>the master syllabus is so old (1970s?)</u> that we no longer have a copy." Another writer in the MA – S category writes: "While we do occasionally offer our 'World Literature' course, <u>we are not doing so currently and do not plan to offer it in the coming spring, nor do we have sample syllabi for the academic years you indicated in your initial request.</u>" This booster is marked by the hedge *occasionally*, which emphasizes the extreme infrequency at which they offer the course, and by the quotation marks around *world literature*, which indicate a meaning outside of the obvious.

This section shows authorial voices in Dataset 3 are close to the claims being made. It is careful to distinguish itself from departmental or institutional discourse, and in fact resists it strongly. Furthermore, correspondence authors are hesitant to define world literature, and position themselves as ideologically opposed to it. One reason they provide is that it is "outdated." Another reason, though somewhat occluded, is that world literature is seen as emerging from the administrative discourse community. These authors evidence strong opposition to administrative discourse, though it is unclear why. I postulate it connects to the absent economy theme in the course descriptions and course/learning objectives. As I mentioned in Chapter 3, the economy theme corresponds to discourse on assets, and to local and global economies. However, the total absence of this language here reflects a disavowal or distancing of, and a resistance to, world literature courses as related to issues of money or financial success.

Conclusion

Do faculty consider world literature part of global learning pedagogies? My findings indicate the answer is complex and multi-layered. First, it is clear that both course descriptions and course/learning objectives evoke global learning themes. And yet, there are no discrete course descriptions or course/learning objectives with all three global learning themes of community, economy, and service present. I therefore conclude that global learning is an emerging trend on the instructor level, even though it is widespread in college and university mission statements.

Second, I find that course descriptions are unique-to-the-writer parts of world literature syllabi, and as such, reveal a lot of information on stance. They are further characterized by firm claims regarding the value or importance of the course's topics and texts, which are typically justified through instructors' own authority or the university's and/or department's authority. The speaking voice in course descriptions is enthusiastic, certain, and supportive of their courses—all of which they consider and label "world literature" themselves.

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Third, course/learning objectives reflect the strong influence of administrative discourse through neutral language and lower levels of stance expressions. However, stance expressions present in course/learning objectives indicate writers' uncertainty regarding the ability of the course to achieve said goals. Ideally, administrators and educators would operate as a team, but in reality, the two groups are frequently at odds and frustrated by one another (Ryan and Goldrick-Rab; Whitaker; Smith; Del Favero and Bray; Woodhouse). That, together with the resistance I found to labels and the definition of "world literature" in the correspondence dataset, indicates there is uncertainty about world literature *as global learning*. I posit that this uncertainty is due to the fact that U.S. world literature courses are in the process of being reframed as part of a global learning paradigm. This reframing sometimes clashes with more traditional thinking about world literature as a classics or masterpieces sort of course. It also clashes with the ideology behind humanities instruction as being separate from financial success or economic well-being.

This chapter used genre analysis and stance analysis to identify and characterize interactions between the administrative and educational discourse communities within U.S. higher education. I also examined how this tension shapes the world literature discipline, particularly regarding instructor approval or disapproval of it as a discipline, and uncertainty surrounding course/learning objectives. In the next chapter, I connect findings from Chapters 3 and 4 by conducting a critical discourse analysis of world literature reading lists to determine how institutional context and administrative/instructor interactions affect pedagogical canon formation.

Chapter 5: A Critical Discourse Analysis of Pedagogical Canons: World Literature Reading Lists

Introduction

In the last two chapters I identified themes emerging from U.S. college and university mission statements and I determined the ways world literature instructor position themselves as approving or challenging those themes. This chapter utilizes a form of critical discourse analysis developed by Norman Fairclough to make clear the ways syllabus reading lists operate within the complicated contexts of global learning and administrative/faculty discord. My aim in this chapter is thus to address the following questions:

- In what ways do world literature instructors engage with global learning discourse?
- How do world literature instructors actualize world literature in college and university classrooms?

I also determine which texts make up world literature from the perspective of world literature instructors. I accomplish these goals, first, through a genre study of world literature syllabi reading lists and, second, through a critical discourse analysis of their content. I am utilizing syllabi from the schools and instructors identified in Chapters 3 and 4 in order to make clear the ways institutional discourse on global learning, instructors' affective positions on the same, and the classroom actualizations of world literature interact.

There are two important reasons for conducting a study of world literature reading lists. First, because reading lists reflect and shape discourse on: institutional practice and pedagogy, literary canons, and college and university student needs (Guillory 71). For these reasons, I contend that course reading lists actualize the world literature "canon" while shaping and being shaped by their institutional and social contexts. The second reason is that determining who has the authority

to produce and interpret pedagogies, and therefore select, order, and manage texts, is a contentious point in English and comparative literature departments. I argue reading lists, much like textbooks, establish "clear role relationships" between instructors and students and also between instructors and other instructors (Hyland 104; Parodi 79). In this manner, they assert authority over both students and their peers while vying to "represent the world" in a particular manner. Analyzing them yields crucial information about ways university faculty and departments affect literary and disciplinary genres (Guillory 34). I will now, briefly, touch on the topic of world literature canon ideology because it has shaped how I conducted research for this chapter.

World literature pedagogical canons began taking shape in the early 20th century (d'Haen 19; Smith 585; Pizer 89). In an article for *The Comparatist*, Sarah Lawall notes early world literature courses began as studies of Western texts and civilization (39). These courses relied on texts that essentialized Western cultural values and demonstrated "great ideas," such as freedom and democracy (Damrosch "Toward a History of World Literature" 482; Van Doren n/p). Texts in Great Books curricula include: Shakespeare's major tragedies, the Torah, the Gospels, and also non-fiction texts by writers such as Plato and Spinoza (Bloom 26; Van Doren n/p). All texts are derived from nations or cultures associated with "the West": an ambiguous term that generally refers to first-world countries or Europe.

Many contemporary scholars critique also Great Books model because it is primarily Eurocentric and reinforces the values of hegemonic groups, namely white men. It warrants noting that *Eurocentric* is itself a contested term because Eastern and central European texts are habitually left out of Great Books canons (Mirmotahari n/p; d'Haen 173). Consequently, texts emerging from Europe's "semi-periphery"—e.g., Holland and Belgium—are considered "minor" literature (d'Haen 153). Multiculturalist scholars in the U.S. also seek to "open the canon" along the lines of race studies, gender studies, and postcolonial studies (Guillory 7; Mirmotahari n/p; Bizzell 166).

Open canons may thus include multicultural texts, texts authored by women, texts emerging from former colonies—or any combination of the three.

But tension between Great Books and multiculturalism is unresolved today, and it is most evident in the pedagogical practices in U.S. colleges and universities. John Wilson sketches out one line of argument in "Canon and Curriculum," when he explains:

> Perhaps the most extreme of these accusations was made by Christopher Clausen, chair of Penn State's English department, who declared: "I would bet that *The Color Purple* is taught in more English courses today than all of Shakespeare's plays combined." ...Of course, nothing like this has actually happened. Most studies (though limited and anecdotal) suggest that Shakespeare is read by far more students in college than Alice Walker, perhaps by a ratio of a hundred to one." (Wilson 429)

This quotation demonstrates a fear that texts from Great Books curricula will be exchanged in favor of ones in open canons. Basically, discussions come down to ideological wrangling over which texts are taught, which correlates to assumptions on text and representation—whose culture is being portrayed and in what way? This anxiety is clearly evidenced in the articles I've reviewed, as well as in world literature reading lists, and it is complicated by the spread of globalization.

I bring up these issues with canon and methodology to illustrate ways world literature discourse overwhelmingly focuses on theoretical concerns rather than on real classroom practice or pragmatics. Another problem is the lack of scholarly attention to the strong influence of classroom texts on pedagogical canons. For example, literature scholar Christopher Prendergast writes:

> It is fair to say that, even in the field of literary studies, it is really only the first term in the expression "world literature" that has elicited serious interest. "Literature" has for the most part been confined to quarrels about the syllabus (the relative places of canonical 'great' works and 'marginal' works, literary and non-literary texts, and so forth, usually in connection

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with arguments about representation and identity politics"

(Prendergast ix-x)

I am troubled by the pejorative tone in Prendergast's phrase "confined to quarrels about the syllabus." I think syllabi are classroom texts that are actually "undertheorized" rather than "quarreled over" (Fink 1). I am also concerned that world literature as a discipline ignores the practice of world literature, which is incredibly problematic in terms of designating which texts are taught, along with *why* and *how*. In actuality, reading lists are socially constitutive, particularly with regard to pedagogical canons and general conceptualizations of "what is" world literature (Gallagher 54; Fairclough 134). I also take the position that world literature as discussed in this project "happens" primarily in the classroom, which necessitates a better understanding of pedagogical contexts. For, as John Guillory argues in *Cultural Capital:* "An individual's judgment that a work is great does nothing in itself to preserve that work, unless that judgment is made in a certain institutional context" (28).

In the next section, I will describe the framework for my research. I begin by reviewing the critical apparatus developed by Norman Fairclough in his 1992 article for *Discourse and Society*. I then discuss my sample selection process, and follow with a description of the dataset. I will end this chapter with an evaluation and analysis of world literature reading lists using my findings from Chapters 3 and 4, which includes the themes of community, service, and economy, as well as instructor positioning regarding these themes.

Framework

I analyze the reading lists in terms of genre and critical discourse. I analyze them as genre because they are a professional genre. They are recognizable because members of academic discourse communities—which I earlier identified as comprised of administrators, educators, and those who engage in both discourse communities—understand their communicative purpose and share assumptions about their rhetorical structure (Swales 58; Bhatia 15). For these reasons, I

begin with a genre analysis of syllabus reading lists. In the genre analysis, I identify their communicative strategies, especially regarding audience, text, structure, and communicative purpose. I also utilize Norman Fairclough's analytical framework as delineated in his article "Critical Discourse Analysis and the Marketization of Public Discourse." I use Fairclough's work to analyze the content of world literature reading lists, arguing they constitute a kind of social action, and that they are "socially and historically situated… in a dialectical relationship" with their social context (Fairclough 134).

Fairclough explains a three-part system for analyzing content by pointing out that all text has three facets: written or spoken text, discourse practice, and social practice (136). Although I've labeled these steps "first," "second," and "third," for clarity's sake, Fairclough does not recommend doing them in any particular order. That being said, the first part of his analytical process is to investigate spoken or written language in terms of its ideational, interpersonal, and textual meaning. Ideational meaning refers to "the representation and signification of the world and experience" (Fairclough 136). It reflects the author or speaker's experiences, which may include culture and environment. Interpersonal meaning expresses "relationships associated with the situation, including those that are defined by language itself" (Halliday 269). It thus signals the participatory quality of language and communication. Finally, textual meaning refers to the "distribution of given versus new and foregrounded versus backgrounded information" (Fairclough 136). Textual analysis thus shows which information is privileged, which is occluded, and which is considered "a given" within a particular discourse community. It is ultimately about "analysis of form, including generic form" (Fairclough 136). For these reasons, Halliday writes that textual meaning "expresses the relation of the language to its environment" (269).

The second part of Fairclough's system is to examine discourse practice and "sociocognitive aspects of text production and interpretation" (136). This step involves analysis of the text's interdiscursive elements. Fairclough models his concept of interdiscursivity on Julia Kristeva's

intertextuality, or "the 'reactualization' of statements from other sources" (137). He defines interdiscursivity as the "use of elements in a text which carry institutional and social meanings from other discourses" (137). Some examples of interdiscursivity could include "conventions of the genre in question, the understanding of the professional practice in which the genre is embedded, and the culture, of the profession, discipline, or institution" (Bhatia *Critical Genre Analysis* 34-35). Consequently, discourse practices show the heterogeneity of the text under analysis (Fairclough 137).

The last part is to analyze a discursive event as social practice (Fairclough 137). Citing Malinowski, as well as Halliday and Hasan, Fairclough writes that social practice "may refer to different levels of social organization—the context of the situation, the institutional context, and the wider societal context or 'context of culture'"(Fairclough 137). He recommends thinking about power dynamics while analyzing social practice. He also suggests using Gramsci's concept of hegemony because power struggles frequently take place in the form of discourse and may thus be "seen" in discursive practices (Fairclough 137). For example, deciding which texts are acceptable in a world literature course takes place in the following contexts: in academic articles, in reading lists, and in the institutional practices that allow courses to be taught in certain ways. Together, these social practices create orders of discourse in which some texts appear to be more important than others, and they come together to form a body of assigned texts for world literature. Some texts may show up more often in the above contexts, and can thus be said to exert hegemonic dominance over those that show up less often.

The Sample

Selecting Sample

Dataset 1. The first dataset is comprised of essays anthologized in David Damrosch's *Teaching World Literature*, a publication in the MLA's *Options for Teaching* series. The anthology is

authorized by the Modern Language Association (MLA), and edited by David Damrosch, a well-known proponent of world literature and the head of the Institute of World Literature at Harvard University. *Teaching World Literature* is addressed to a broad audience, for it is "a sourcebook of material, information, and ideas for nonpsecialists and specialists, inexperienced as well as experienced teachers, graduate students as well as senior professors" MLA n/p). The anthology represents a collection of institutional and pedagogical contexts, and a range of "philosophies, methodologies, and critical orientations… types of schools (two-year colleges, four-year colleges, universities), students (e.g., nonmajors, majors, traditional, nontraditional), and courses (e.g., required survey courses, specialized upper-division courses)" (MLA n/p). For these reasons, I conclude the texts in this dataset reflect generic conventions governing reading lists, as well as world literature reading lists more specifically.

Dataset 2. The information I gather from analyzing the first dataset contextualizes the second dataset. This dataset is more specific; it is comprised of world literature syllabus reading lists. I gathered reading lists from the syllabi collected for Chapter 4, which correspond to the mission statements sampled in Chapter 3. As Sheree Meyer writes for *Pedagogy*, the syllabus reflects how literary canons are "authorized and maintained" and world literature surveys build on "the history of the field-coverage principle, layering general-education great-books courses on top of literary history programs for majors" (28). I select reading lists as an object of study in order to identify orders of discourse within the institutional contexts of the schools of my dataset. I think these two datasets allow me to make conclusions about world literature that are broadly applicable to different types of colleges and universities in the U.S.

Describing Sample

Dataset 1. I collected eight out of nine essays from the "Courses" section of the *Teaching World Literature* anthology. I discounted one for its focus on graduate education rather than

undergraduate education. The essay authors are English or comparative literature professors who specialize in teaching world literature. Please see Appendix 5 for essay titles and author names.

   Dataset 2. I received a total of 38 syllabi from 14 out the 35 schools in my initial request. As with the course description and course objectives / learning outcomes analyses, reading lists in this dataset represent an uneven distribution across Carnegie classification (see Table 11). My conclusions are thus based on results mostly deriving from schools in the Doctoral Universities: Highest Research Activity and Master's Colleges and Universities: Larger Programs categories. However, I do not think it is a significant problem, for syllabi in other school categorizations are in agreement with my conclusions. Future study in a broader, more evenly distributed set of institutional categorizations is warranted in any case.

Table 11: Received Syllabi Across Carnegie Classification	
Carnegie Classification	**# of Syllabi**
Associate's Colleges: High Transfer-Mixed Traditional/Nontraditional	3
Baccalaureate Colleges: Arts & Sciences Focus	3
Doctoral Universities: Highest Research Activity	12
Doctoral Universities: Moderate Research Activity	3
Master's Colleges & Universities: Larger Programs	11
Master's Colleges & Universities: Medium Programs	4
Master's Colleges & Universities: Small Programs	2

   I collected a total of 467 assigned readings from the received syllabi. These readings span a range of forms—poetry, novels, short stories, drama, and non-fiction essays—and genres Additionally, all syllabus authors identify as world literature instructors, or identify their course as belonging to the world literature discipline. However, instructors teach for various departments spanning: English, Comparative Literature, and others (see Table 12). One instructor teaches under a general education course number, but they personally identify with English Literature on the departmental website. Finally, 79% of the reading lists in this dataset correspond to undergraduate

courses designed primarily for freshman or sophomores, and 21% correspond to undergraduate

courses designed primarily for juniors and seniors.

Table 12: Received Syllabi Across Departmental Category		
Department	# of Syllabi	% of Dataset
Department of English	19	50%
Department of Comparative Literature	7	18%
Combined English and Comparative Literature Department	7	18%
Combined English and Philosophy Department	3	8%
Foreign Languages Department	1	3%
General Education Program	1	3%

Finally, it is important to note that 100% of the syllabi in my dataset contain a reading list

under titles such as *course organizer*, *schedule*, *calendar*, or *reading list*. Thus I feel confident stating

that reading lists are a commonly recurring part of college and university syllabi in world literature

courses.

Explaining and Analyzing the Results

I begin with a brief review of my findings in Chapters 3 and 4. In Chapter 3, I conducted a

thematic analysis of college and university mission statements. I found that colleges and

universities in my dataset present three main themes: community, economy, and service. These

themes show that institutions see knowledge-making and education as a service they provide to

local, national, and global communities, as well as local, national, and global economies. In

Chapter 4, I conducted a stance analysis of world literature instructors' syllabi, in particular the

course descriptions and course/learning objectives. I found that both course descriptions and

course/learning objectives evoke the themes of community and service. Course descriptions are

characterized by a strong affective position in favor of the instructors' individual literature courses.

However, the course/learning objectives are marked by uncertainty regarding administrative

discourse on global learning themes evidenced in college and university mission statements. I will now explore how these findings shape world literature reading lists, and hence, world literature pedagogical canons.

Genre Analysis

Reading lists are structural features of college and university syllabi (Afros 226; Fink 2). They are where an instructor makes clear "in-class activities such as lectures, recitations, and group meetings, as well as out-of-class activities such as required readings and homework assignments" (Davidson and Ambrose 25). Successful reading lists are governed by course design considerations, such as: basic material, recommended material, and optional material (Davidson and Ambrose 28). Basic material is information that all students need to know in order to pass the course (Davidson and Ambrose 28). Recommended material is information that students need in order to master the topic (Davidson and Ambrose 28). Optional material is information that helps students who want to learn past what is offered in the course (Davidson and Ambrose 28). Syllabus reading lists thus authorize information on a "need to know" scale according to student purpose (O'Brien 14).

Structure. World literature reading lists vary a great deal in terms of structure, both according to my findings in Dataset 2 and advice from Dataset 1. They present as lists, calendars, or both. Also, they may be organized chronologically, thematically, generically, or any combination of the above (Davidson 32). Listed texts can be global in scope, regional/interregional, or Western, and therefore arranged accordingly (Damrosch *Teaching World Literature* 297). A consequence of the structural variability and expansive scope of texts on world literature reading lists is that they are very difficult to replicate or apply across institutional contexts (Damrosch *Teaching World Literature* 3). Nevertheless, David Damrosch recommends organizing syllabi around his concepts of hypercanon, countercanon, and shadow canon. Hypercanons are comprised of established, important authors, and can have a long history or be recently established ("World Literature in a Postcanonical Hypercanonical Age" 45). Countercanons are comprised of texts produced by

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subaltern writers, which can include writers from minority countries and minor writers within "great-power languages" traditions ("World Literature in a Postcanonical Hypercanonical Age" 45). Finally, shadow canons are comprised of "old 'minor' authors who fade increasingly into the background" ("World Literature in a Postcanonical Hypercanonical Age" 45).

Audience. The world literature reading list audience is three-fold: the course's students, the course instructor, and outside course instructors/administrators. College/university students form the most obvious audience for syllabus reading lists. The students in Dataset 2 are undergraduates, primarily freshmen and sophomores. However, some reading lists in Dataset 1 are also addressed to upperclassmen, as Elizabeth Horan asserts: "The enrollment includes sophomores to seniors, full-time and part-time students, nineteen-year-olds alongside older, working students, and the occasional retiree" (354). Student diversity also crosses disciplinary contexts. Ellen Peel explains: "The course has attracted, in addition to literature majors, students from cinema, creative writing, and women's studies" (Peel 363). The broad diversity in world literature student populations means that instructors have to consider a number of variables in course design, such as how to appeal to students across background, age, and purpose. Raymond-Jean Frontain's essay in Dataset 2 thus explains beginning the course: "by helping [students] visualize cultural difference" because his students "seem increasingly more responsive to visual rather than verbal stimuli" (Frontain 344).

Course instructors and college/university administrators are another audience for world literature reading lists. Course instructors utilize the reading list to plan or schedule their semesters and track or revise their syllabi (Davidson 29; Fink 4). In this manner, they constitute an audience for their own reading lists. Generally speaking, I could not track the whether or not instructors in Dataset 2 utilized reading lists in this manner. Syllabi also address other instructors, who may use them to develop their own world literature courses and administrators, who typically use reading lists for assessment purposes, regarding "application portfolios" and "tenure and

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promotion reviews" (Fink 4). This function of the syllabus is hidden from novices (students), who are typically unaware that reading lists are used to evaluate and assess teaching performance. For these reasons, reading lists may be considered an occluded genre (Swales 46; Neaderhiser 4).

Communicative Purpose. The communicative purpose of syllabus reading lists ares threefold: 1) course planner for students, 2) course planner for instructors, and 3) assessment tool. As a course planner for students, reading lists "document the schedule of topics" while "laying [them] out in a timeline with an explanation of the goals and the necessary requirements to achieve the goals" (Fink 3). As a course planner for instructors, reading lists assist in the course design process and in the course planning process by "assigning time frames or days to the content structure" (Fink 3). For these reasons, reading lists have both public and hidden purposes: public when addressed to students and private when addressed to college and university instructors and administrators. The public/private nature of reading lists is important to consider because, as Stephen Neaderhiser explains in "Hidden in Plain Sight," they represent "a teacher's pedagogical philosophy, activity, and experience in other academic scenarios beyond the classroom" (n/p).

I will focus in the following section on the ways institutional contexts like mission statements and instructors' affective and epistemic positions shape world literature reading lists. I use critical discourse analysis to identify and describe the hierarchical structures embedded in Dataset 2. I focus on two orders of discourse in particular. The first is "reading globally," which is constituted by interdiscursivity between reading lists and global learning themes of community and economy. The second order of discourse is constituted by debates on the literary canon and relates to the theme of service. Together, these orders of discourse shape a list of pedagogical canonical texts that are global in scope and generically complex.

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Critical Discourse Analysis

<u>Reading Globally</u>

As I demonstrated in Chapter 3, the term "global" modifies the scope of community, economy, and service themes. Reading lists in Dataset 2 clearly internalize notions of "community" and "economy" with varying degrees of "global-ness." In an article for *World Literature Today*, Valerie Henitiuk writes: "The act of reading globally expands horizons and reveals new possibilities for our relationship with texts and authors of other times and cultures" (34). But what does it mean to read globally? Sarah Lawall explains it "implies worldwide coverage, equivalent representation of ethnic identities, and equal recognition of different cultural values" (47). Both contentions rely upon assumptions regarding the importance of coverage across times, cultures, and geographical spaces. They also rely on Mary Louise Pratt's concept of contact zones, or "social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power" (Pratt 34; Bizzell 167). I will now focus more closely on how "reading globally" works in the community theme and in the economy theme.

Community. The community theme at the mission statement level involves three sub-themes:

1. Students reflect local and global communities.

2. Local, national, and global communities are diverse.

3. Community has connected local, national, and global components.

World literature reading lists reflect these sub-themes in discourse regarding institutional contexts, student demographics, and expansive anthologies. John Burt Foster, a world literature instructor from Dataset 1, supports this premise when he explains that his department moved in the direction of world literature courses, first, because administrators pushed globalization. Second, because his institution has a diverse student body. Third, because world literature anthologies—like the *Norton Anthology of World Literature*—made it possible to address the first and second points (22).

Reading lists represent how instructors and institutions conceptualize diversity at local, national, and global scales. For this reason, institutional context acts powerfully upon world literature classrooms by shaping the syllabus according to particular academic calendars and setting class duration and/or meeting times. This framework restricts the number of texts and the kinds of text that a world literature instructor may cover in a semester. For example, C.A. Prettiman in Dataset 1 complains: "the constraints of the length of college semester make it impossible for us simply to take a bigger suitcase" (379). Meaning, the school's academic calendar defines the time and space she can devote to texts in a semester. Institutional context can affect reading lists in another way. For example, Carolyn Ayers in Dataset 1 explains her institution sponsors an annual series "highlighting a different country each year" (302). This sponsorship includes "a series of special events (films, lectures, exhibits)" (302). Consequently, she adds an author from the relevant country each year.

Institutional constraints also affect the form of world literature anthologies, and so affect available texts. A total of 32% of the courses in Dataset 2 assign anthologies, which is a lower percentage than I expected because world literature anthologies have been imbricated in the history of world literature since the early 20th century. Some examples include: *The Best of the World's Classics* (1909), *The Harvard Classics* (1910), *The Story of the World's Literature* (1925), *An Anthology of World Literature* (1934), *Masterpieces of World Literature in Digest* (1949), *Great Books of the Western World* (1952), and the first edition of *The Norton Anthology of World Masterpieces* (1956) (Lamb 23; Pizer 95; Smith 586).

Even though many courses in Dataset 2 do not utilize anthologies, their reading lists reflect an "anthology-like" structure, including a broad sampling of texts, some excerpted and some not. These findings corroborate Davd Damrosch's explanation in "The Mirror and the Window," where he discusses the process of creating the *Longman Anthology of World Literature* and the ways anthology length and multi-volume format strongly correlate to the school semester system. What

he means is that school semesters limit the number of texts that can be read. For this reason, anthology editors frequently include excerpts because there simply isn't enough time in a one-semester course to assign world literature texts in full. The semester system also explains the bundling of volumes into sets, like Volumes A, B, C—for teaching one semester—and then Volumes D, E, and F—for teaching in another semester (Damrosch 207). Consequently, "reading globally" frequently means reading excerpted text rather than full text.

Many world literature instructors lament the shortcomings of anthologies, and position themselves as "curators" for reading globally. One instructor from Dataset 2 remarks: "The Norton Anthology (Lawall and Mack) contains only selections from each poem, so the instructor must fill in important gaps in the story" (Frontain 351). This excerpt shows that instructors draw on specialized knowledge to supplement information in the classroom text. For this reason, and contrary to intuition, editor bias plays a relatively small role—as compared to institutional context—in shaping pedagogical canons (Lamb 23). Instead, world literature instructors select world literature texts that best suit their institutional context and course purpose. Damrosch thus laments world literature anthologies can never truly represent "the editors' canonical (or anticanonical) beliefs" ("The Mirror and the Window" 208).

Reading globally also means that reading lists are highly responsive to current social, political, and cultural contexts. This tendency correlates to the rhetorical term, *kairos*, which means "right time" or space (Miller 313). For example, one world literature instructor from Dataset 2 added Czesław Miłosz to her world literature syllabus on the year of his death (Ayers 302). In this manner, his death is the exigency for studying his work. This argument represents an example of a rhetor (Ayers) who takes advantage of the "right time" to add Miłosz to her syllabus. In another example from Dataset 2, Nikolai Endres justifies his selection of intersectional readings by connecting them to sexual identity politics. He thus intends his primary and secondary reading materials to:

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challenge and define the concepts of sex and gender, masculinities and feminisms, constructionism and essentialism, oppression and empowerment, acquiescence and resistance. Students will have broadened their insight into gay men's and lesbian women's awareness of sexuality dynamics--culturally, historically, globally (Endres 317)

I contend Endres creates a kairotic moment in the defense of his course (Miller 313). He creates it by indicating, first, a need for reading texts that challenge/define sex and gender, masculinities, etc, and, second, for students to have broader insights. Endres then validates his text selections as addressing the needs of gay men and lesbian women, on cultural, historical, and global scales. In this manner, his course fills "a discursive void" (Miller 313). Again, instructors hold a great deal of authority over text selection, for they decide to which contexts they will respond.

One aspect of the community theme in college and university mission statements is that culturally and ethnically diverse students necessitate both a global perspective and cultural sensitivity. I find this reasoning is corroborated in the essays from Dataset 2. For example, John Thelin explains that white students constitute "less than half of the undergraduate body" and share college and university resources with students who identify as Asian, Hispanic, or African American (369). Ermad Mirmotahari also calls on student diversity, though he emphasizes a worldly community: "world literature must show [students] the synergies between the local, national, regional, and global" (n/p). This rationale leads one instructor to shape their course around religion, which they say "is a helpful theme… because of the large number of devout Christians at Auburn University" (Sterling 386).

However, practical student needs are also a factor in developing world literature reading lists. For example, Kaplan & O'Neill suggest considering students' busy schedules when developing reading lists (28). This consideration, coupled with time restrictions imposed by academic calendars, shapes a class's amount of coverage. Another consideration is cost, as one instructor notes: "if cost is a major factor, there are translations of most ancient texts online"

(Walterscheid 398). Final practical consideration is language. Sarah Lawall explains that U.S. student diversity is on the rise: "According to one statistic, by the year 2000 there will be forty million people in the United States whose usual or second language is not English" (49). According to a recently published survey by Homeland Security, the number of people who do not speak English as their first language is even higher. For example, 1.13 million people obtained lawful permanent citizen status in fiscal year 2016 (n/p). Of these, more than 40% come from Mexico, the People's Republic of China, Cuba, India, the Dominican Republic, and the Philippines. English is not the dominant language in any of these countries, which shows that student diversity in U.S. colleges and universities is still on the rise. For these reasons, world literature instructors share assumptions regarding community, especially regarding the importance of respecting student diversity. Nonetheless, practical needs, like time and cost, can also shape reading lists.

I will conclude this section with a discussion on translation, for it is the vehicle that makes reading world literature texts possible. Translation has been theorized a number of ways. Walter Benjamin argues translation expresses "the central reciprocal relationship between languages" (74). Lawrence Venuti describes translation as "a linguistic 'zone of contact' between the foreign and translating cultures, but also within the latter" (Venuti 366). André Lefevere posits translation as a rewriting, which consequently adapts the source text in accordance with particular ideologies (Lefevere 1). These definitions emphasize the importance of translators in the production of comparative literature—or, in my case, world literature. In *Against World Literature,* Emily Apter explains: "Literary communities are gated: according to Western law and international statute, authors *have* texts, publishers *have* a universal right to translate (as long as they pay), and nations *own* literary patrimony as cultural inheritance" (15). Information from Dataset 2 supports this premise, for all texts are listed by author names or nations in my dataset, not by translational author.

The concept of translation is also heavily imbricated in the concept of nation. In *La République Mondiale des Lettres* (*The World Republic of Letters)*, Pascale Casanova argues that writers compete for literary value within international literary spaces. She writes: "the recognition of this value, which is incommensurate with the values of ordinary commerce, is the certain sign of the existence of an intellectual space" (13). Please note, I am utilizing Benedict Anderson's definition of nation here—"an imagined political community" that is "imagined as both inherently limited and sovereign" (5-6). Anderson argues nations are *imagined* "because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion" (6). I add that nations are *imagined* in world literature courses for similar reasons—students and instructors will never know most (or any) members of the nations under study, except through the texts of a select few. Consequently, global communities as represented via text are also imagined.

Texts in Datset 2 represent 55 discrete nations, not including a multiple author/mixed nationality category and an "unknown" category (see Figure 4). A total of 45% of all texts in the reading list dataset are in translation from a source language into English. The rest of the texts were written originally in English, though from a multiplicity of cultural, ethnic, and national positions. These statistics support the 2010 findings of Gisèle Sapiro, who notes: "The English language production is dominant in the commercial genres, both in the US and in France (and everywhere else), while the literary upmarket sector shows a high linguistic diversity" (qtd in Damrosch World Literature in Theory 220). More importantly, I am interested in the general attitude of the American publishing market, wherein "translations are not distinguished from original works in English..." (Sapiro qtd in Damrosch World Literature in Theory 222).

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Figure 4: Dataset 2 Organized According to Nation
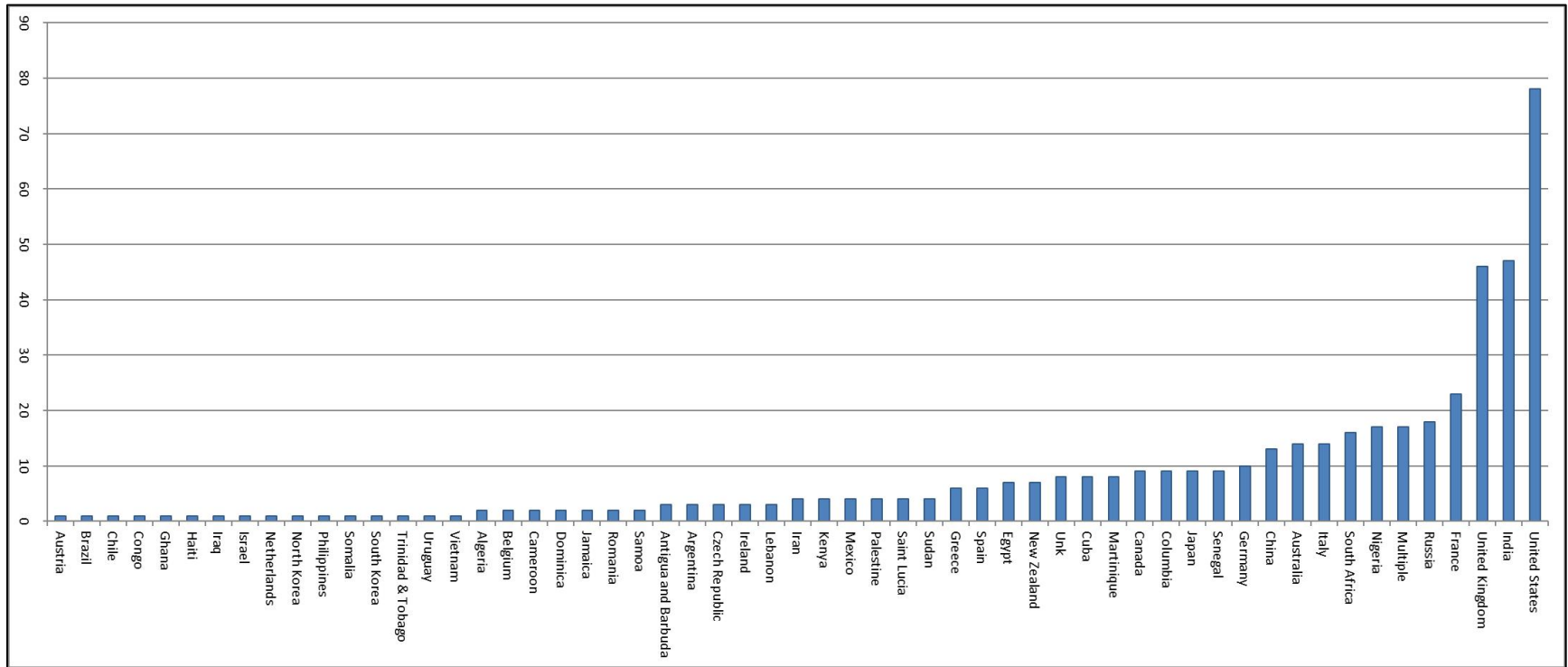
The spread of English language-texts in academic settings is well documented. Philip Altbach asserts in *International Higher Education*, "English has become the main language of higher education global communication in the context of 21st century globalization" (8). His argument is that many countries now speak English, publish scholarly and/or scientific articles in English, and even teach in English (Altbach 8; Bok 22). These practices make English the lingua franca of academic scholarship and science. The statistics on English-language texts in my second dataset certainly support this premise. Within the context of world literature, translation moves almost exclusively in one direction—from one language into English. Once they become translated, they are infrequently read *as* translations. In this regard, the English language exerts a great deal of influence on non-English languages, and it is a particularly difficult problem in the U.S. world literature classrooms because it homogenizes global spaces as American.

Another problem with translation and world literature has to do with quantity. Wail Hassan explains that world literature courses "face an unprecedented abundance of texts from which to choose" due to "the increasing availability of English translations" (Hassan 38). The quantity of available translations is made possible, at least partially, by literary globalization (Henitiuk 32). I want to spend a moment on the latter point—"English translations." If you review Figure , it becomes clear the U.S. produces the highest number of world literature texts at an astounding rate of 17%. The next highest producers of world literature texts are India and the U.K., each with rates of 10%. After these three nations, the rate falls drastically—France has a rate of 5%, Russia's is 4%, and Japan is 2%. Some countries have rates of 0.2%. These numbers necessitate addressing Walter Benjamin's question: "Is a translation meant for readers who do not understand the original?" I argue they show world literature translation is meant for English-speaking readers. These statistics also run contrary to Pascale Casanova's claim that Paris is one of the most influential and thus hegemonic literary centers in the world.

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It is within these contexts on nation and English-language translation that Damrosch explains: "few teachers of world literature today have any wish to ignore the complex issues raised by translation" (*Teaching World Literature* 8). The hope is that world literature readers will "come to read symptomatically and sympathetically, understanding and welcoming the various rhetorical strategies that underlie the different translations of the same text" (France 261). A number of instructors in my Dataset 1 do address this issue. Kathryn Walterscheid explains: "… almost everything must be read in translation. This fact leads naturally to a discussion of how meaning can differ depending on the translation" (Walterscheid 394). Elizabeth Horan describes a strong dedication to translation as well. Her unit on the *Popol Vuh* includes: "watching Patricia Amlin's superb film version. We read Dennis Tedlock's excellent introduction, then his translation, *Popol Vuh: The Mayan Book of the Dawn of Life*… Because Tedlock and Amlin reproduce the Mayan glyphs, they encourage our thinking beyond print modes" (Horan 357). This case shows translation across modes (oral → text) and also across written language systems (Mayan glyphs → Latin alphabet).

Translation also shapes world literature classrooms by necessitating the use of secondary readings, which supplement the loss of context in translating from one language to another (Venuti "Translation, Intertextuality, Interpretation" 258). For example, Carolyn Ayers in Dataset 2 assigns readings drawn from "psychology, philosophy, politics, and education" to help students understand primary texts (304). Raymond-Jean Frontain utilizes *Many Ramayanas* by Mandakranta Bose and *Questioning Ramayanas* by Paula Richman to support his unit on the *Ramayana* (345). Secondary readings also include theory, such as "secondary works on critical theory and queer studies, and nonprint materials" (Endres 317). Another strategy incorporates multi-modal texts, such as maps, images, and figures drawn from world literature anthologies (Ayers 303). Dataset 1 addresses translation again and again, but Dataset 2 does not reflect the same urgency. Only 18% of all syllabi address translation in any way. Those seven do any of the following: include translator name, assign readings on translation, have a discussion section in another language, or focus on

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translation theory. These statistics may reflect the difference between qualitative and quantitative representations of data—that is, instructors explain their reasoning in the essays from Dataset 2, but reading lists do not include any information outside text names, assignment names, and due dates.
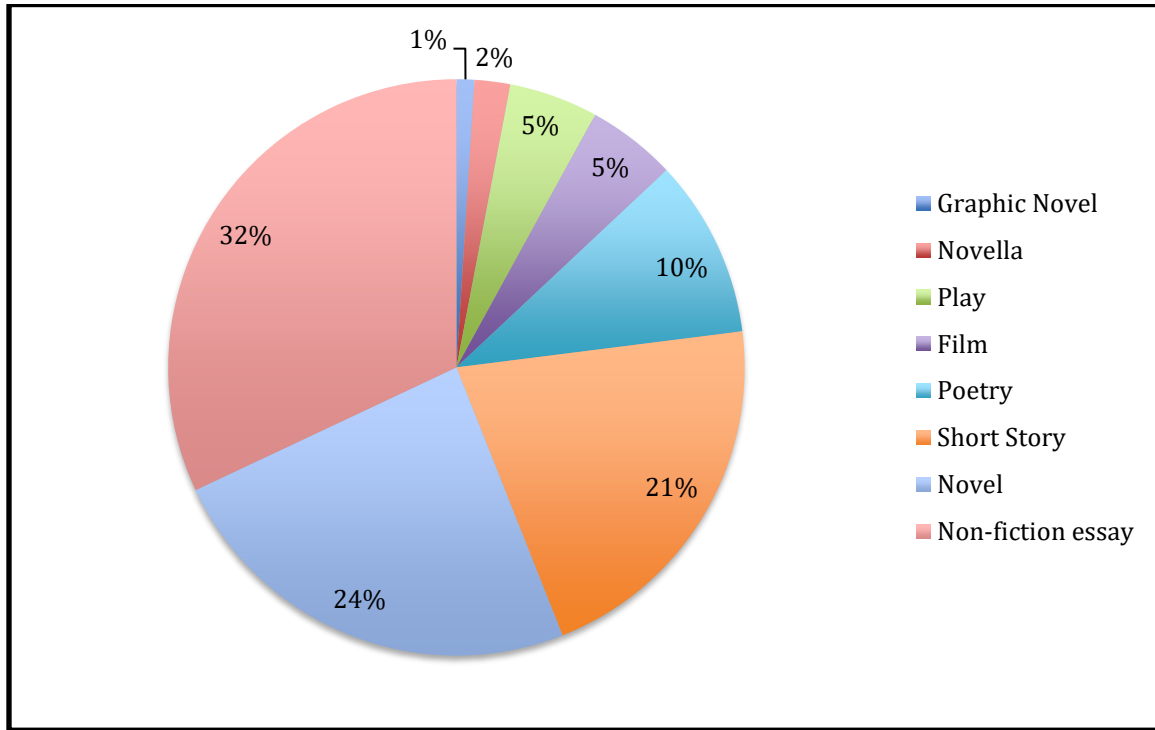
Economy. World literature reading lists evoke the economy theme by "selling" world literature texts to English-language speakers. They "sell" most obviously by requiring students to buy texts, most of which will *only* be read in academic settings (Lefevere 2). A consequence of requiring textbooks is that world literature instructors also "sell" alterity, as Spivak points out in "Comparative Literature/World Literature":

> "It is, alas, that false promise of a level playing field that we in our sanctioned ignorance (seeing only capital's social productivity, not its persistent subalternization), act out, the ideological damage controllers of the economic sphere of globalization: the material determines the mental, ideology shifts. In that forgetfulness of the "as if," the politics of identity can overcome the ethics of alterity." (Damrosch and Spivak 467)

However, I am more interested in another three manifestations of the economy theme. The first relates to time/space economics of the classroom, which affects assigned texts and how they are read. The second relates to discourse on world literature framed by economic theory. The third relates to competition for institutional resources and prestige.

Anxieties with regard to "saving time" appear a lot in my first dataset. C.A. Prettiman explains: "I confess that I excerpted mercilessly in my course, but it seems to have worked after a fashion. The chemistry major who went off to peruse the entire *Divine Comedy* after we studied a few cantos from Inferno is my prize success" (381). This instructor believes excerpting is problematic, as shown by her justification that it did not deter a non-English major from reading the full version a difficult literary text. Statistics from my second dataset bear out similar anxieties in the prevalence of shorter form genres (see Figure).

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Figure 5: Dataset 2 Organized by Genre

Legend:
- Graphic Novel
- Novella
- Play
- Film
- Poetry
- Short Story
- Novel
- Non-fiction essay

Pie chart values: 1%, 2%, 5%, 5%, 10%, 21%, 24%, 32%

Graphic novels, novellas, plays, films, poetry, short stories, and non-fiction essays constitute 76% of all assigned readings. Novels only constitute 24% of all assigned readings. This data shows that world literature instructors overwhelmingly assign texts that take less time to read within a classroom setting.

Another way the economy theme manifests is in theory regarding world literature. Notable comparative literature and world literature scholars, such as Pascale Casanova and Franco Moretti depend on economic framing devices to describe the importance or hegemony of literature in the world. Classicist and comparative literature scholar Alexander Beecroft explains:

> models presented by Pascale Casanova and Franco Moretti both assume some form of an axial division of labour, the former reserving higher-order and higher-value work for core cultures, and the latter for core specialists within the field of literary study (located, naturally, within the academic centers of those same core cultures). In either case, each of these models has the perhaps unintended effect of re-inscribing a hegemonic cultural centre, even as their avowed desire is to globalize literary studies" (Beecroft qtd in Damrosch World Literature in Theory 181)

These ideologies have the effect, first, of positing the instructor as gatekeeper to "high culture." They also order literature into centers and peripheries, which (intended or not) shapes texts into orders of importance, which is how students are sometimes introduced to world literature.

Lastly, the economy theme presents as competition for university resources. As I argued in Chapter 3, global learning expands the geographic reach of colleges and universities from local to global spaces. Expanding the geographic reach also expands available resources—both in terms of students and institutional prestige. As Table 12 makes clear, 50% of all world literature syllabi in my dataset originate from English departments, and 18% originate from comparative literature departments. In an article for the *MLA*, Roland Greene claims: "Institutional comparative literature is nearly a misnomer--the discipline exists in fewer than a hundred institutions, perhaps fifty that offer graduate education" (Greene 1242). Comparatist scholar Dorothea Figueiroa evinces a bitter

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tone at these statistics: "Since comparatists and national literature scholars had translated and written primers on recent European theory, all English departments had to do was step in and anoint themselves the true scholars of critical thought and commandeer the enrollments that went along with the theory craze" (31).

This section shows how world literature reading lists respond to and interact with themes of community and economy. The analysis shows that world literature reading lists are contextualized in two major ways—1) through physical constraints of time and space imposed by the institution on course syllabi and 2) by arranging and selecting readings according to local student population's need. The assigned texts are largely translated into English in whole or excerpted form, and reflect a strong tension between English literature and comparative literature departments, which compete for resources and authority. I will address the service theme in the next section under an order of discourse I call "literary canon discourse."

Literary Canon Discourse

Service. The service theme at the mission statement level identifies college and university missions as civic-oriented. It states that it is an institutional imperative to improve quality of life at local, national, and global levels, and it achieves that through disseminating knowledge, addressing issues of social justice, and training students to become leaders. At the reading list level, service is best exemplified in debates over literary canons, which are shaped by strong positions for/against literature's ability to "make people better [fill in the blank]." I will begin this section first by reviewing the concept of *Weltliteratur* in relation to imaginary and pedagogical canons.

Comparative and world literature scholar Djlal Kadir reminds us that world literature as a practice for comparing literatures extends as far back as Herodotus in the fifth century BCE (qtd in Damrosch *World Literature in Theory* 266). Typically, though, contemporary scholars and instructors activate Goethe's concept of *Weltliteratur* as a pedagogical praxis for developing, organizing, and comparing texts in world literature classrooms in the U.S. (Prendergast vii-viii;

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Damrosch *Teaching World Literature* 3; Pizer 85; d'Haen 26). *Weltliteratur* is not so much a list of

texts, but "a process of reading across national boundaries," or a "worlding" (Lawall 39; Kadir qtd in

Damrosch *World Literature in Theory* 265). Vilshani Cooppan further notes: "The *world* in *world*

literature does not denote an object of knowledge, variously familiar or foreign, ours or theirs.

World literature is not an ontology but an epistemology, not a known but a knowing" (38).

However, the actual concept of *Weltliteratur* appears only once in *Gespräche mit Goethe*

(*Conversations with Goethe*). This book was published by Johann Peter Eckermann—Goethe's friend

and secretary—after Goethe's death in three separate volumes over the course of ten years. The

text is thus distanced from Goethe both in terms of time and authorship, making it difficult to know

what he meant by *weltliteratur*. What is problematic is that Goethe clearly privileges European texts

over those from different parts of the world (Damrosch *What is World Literature?* 12). This last

premise is particularly challenging in the face of globalization, opening the canon, and "west and the

rest" debates. Yet *weltliteratur* is continually activated as an ideological framework for shaping

world literature as evidenced by the work of David Damrosch and also search results from Google

Scholar indicating 2,620 published articles on it for the years 2010-18.

We may best see these ideologies in the shape and organization of world literature reading

lists. First, it is necessary to briefly review literary canons. Literary canons are a body of works that

are highly sensitive institutional context and instructor preference. And yet, as John Guillory

explains in *Cultural Capital*, "in no classroom is the 'canon' itself the object of study. Where does it

appear, then? It would be better to say that the canon is an *imaginary of total works* [emphasis

added]" (Guillory 30; Saussy "The Dimensionality of World Literature" 291). What he means is that

instructors apply a "specious unity" onto their syllabus reading lists with the attitude that the texts

represent a genre, culture, nation, or movement (33). The unity is specious because no one text, or

even groupings of texts, can represent all the variety and diversity of a genre, culture, nation, or

movement (Guillory 7). Furthermore, constructions like "English literature, Romantic literature,

women's literature, Afro-American literature" and, I add, world literature, are imaginary because they do not exist, except as ideologies. The only instantiation of canon in the real world are syllabi and curricula. Thus, arguments over literary canons in U.S. colleges and universities are *really* arguments over what should or shouldn't be included in syllabi and curricula.

Together with Susan Gallagher I maintain syllabus reading lists represent pedagogical canons, or:

> texts that are taught in college and university settings. Each instructor
> creates a personal pedagogical canon for each course by means of selecting a
> reading list. The wider pedagogical canon is made up of the most frequently
> taught texts, a list that is empirically verifiable. (Gallagher 33)

Texts enter pedagogical canons through a three-part process, though not necessarily in the order listed. First, critics must talk about and value them. Gallagher explains: "a contemporary text that received neither popular approval (as indicated by its sales figures) nor critical attention (by means of book reviews and then scholarly assessments) would soon vanish off the screen of pedagogical awareness" (Gallagher 60; Brown 538; Bloom 28). However, critically-approved texts must be *teachable* in order to enter the pedagogical canon. Teachability refers to texts seeming to "teach themselves," which is another way to say that they work well in classroom settings (Gallagher 61). Second, texts must be attractive to "the common reader" (Gallagher 62). Common readers are the students who make up a class; their interests and needs shape the pedagogical canon of a particular class. For example, an instructor will probably forego assigning *Clarissa, Or the History of a Young Lady* (spanning 1,500+ pages and seven volumes) in an undergraduate survey course, but may assign it to graduate students specializing in 18th century British literature. Another way of considering the common reader is to select texts reinforcing existing beliefs or challenging "students' assumptions and commitments" (Gallagher 64; Brown 540; Bloom 28). Third, and last, texts that get taught over and again through the above processes "eventually become part of the imaginary canon" (Gallagher 66; Brown 538).

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As I mentioned earlier, all successful instructors consider which basic, recommended, and advanced material to include in a course. However, deciding what counts as basic, recommended, and advanced material is contingent upon the instructors' breadth of knowledge. For example, Vilashini Cooppan professes to complicate students' desire to know the world while simultaneously facilitating that desire by reading literature that "is temporally deep, historically informed, textually sensitive, and culturally nontotalizing" (Cooppan 37). Cooppan is a trained comparative literature / postcolonial scholar, and so her suggestions draw on discipline-specific terms like "literary globalism" and "imperial knowledge." Other instructors specialize in Western texts, and deploy them accordingly. Ellen Peel from Dataset 1 writes: "The study of these texts, coming from different places and different times, entails a certain responsibility for the instructor to know about a variety of cultures. That is one reason I have chosen largely Western materials…" (363).

Comparative literature scholar Sarah Lawall, like David Damrosch, likens the process of text selection in a course to her work editing the *Norton Anthology of World Literature* (3rd ed). She identifies four areas of overlap between developing a course (hence, developing a reading list) and an anthology: arrangement, selection, representation, and contextual material (50-53). *Arrangement* deals with considerations like organizing a course. Should the instructor use a chronological arrangement? If so, whose chronology (western? nonwestern? other?)? It also considers deploying thematic organizations, like religion or history. *Selection* deals with the question of using excerpted or whole texts, and also with the number of readings that may fit into a semester course. *Representation* refers to the question of using canonical, non-canonical, counter-canonical, or some "other" series of texts. *Contextual* refers to the question of secondary texts. Should the instructor assign outside readings? Include maps, timelines, or art?

One big decision in world literature classrooms is whether or not to assign anthologies. As we've already seen, many instructors in Dataset 2 decided *not* to use anthologies. Yet they are very common in general education world literature classes, so I review them here. Common anthologies

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include the *Norton Anthology of World Literature* (edited by Martin Puchner) and *The Longman Anthology of World Literature* (edited by David Damrosch). Anthologies excerpt texts in a number of ways. For example, the *Norton Anthology of World Literature, Volume B* (3rd ed) includes Chapters 1, 2, 5, 7, 9, 11, 13, 25, and 40 of *Tale of Genji*, but not the whole novel. They also select representative works from an author or movement's oeuvre, and in a manner, "excerpt" entire careers or movements—e.g., the poem "Unsleeping City" represents Federico García Lorca's body of work in the *Longman Anthology of World Literature, Volume F* (2nd ed). More problematically, world literature anthologies also "excerpt" entire nations or cultures—e.g., *The Epic of Gilgamesh* for Mesopotamia in the *Norton Anthology of World Literature, Volume A* (3rd ed).

Both the *Norton* and the *Longman* belong to the textbook genre. I call them textbooks because they participate in pedagogic discourse and provide "a medium for writers to disseminate a vision of their discipline to both experts and novices" (Hyland 104). Giovanni Parodi defines textbooks as texts providing "a means of accessing specialized knowledge" with a communicative purpose commensurate to the needs of first-time learners (66). As a result, textbooks are very influential in shaping "learners' experience and understanding of a subject" (Hyland 105; Parodi 66). Students who encounter "the world" through an anthology, such as the *Norton*, are indoctrinated to see world literature as dominated by excerpting and anthologies. The problem, as Wail Hassan sees it, is that anthologies show "no fundamental structural changes reflecting a new vision of global reality, but simply 'expansion' (the term unambiguously implying territorial 'colonization' or 'annexation')" (42). This expansion works by adding "foreign 'masterpieces' to a consolidated Western canon" (Hassan 42). And it accomplishes that through the vehicle of translation, as I've already discussed.

For these reasons, instructors in Datasets 1 and 2 exhibit a great deal of hesitation over using anthologies, in spite of the difficult time constraints in world literature courses. For example, Raymond-Jean Frontain writes "*The Norton Anthology* (Lawall and Mack) contains only selections

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from each poem, so the instructor must fill in important gaps in the story" (351). Another instructor addresses the problem by assigning texts from a variety of anthologies. Kathryn Walterscheid draws from Diane Eisenberg's *Transformations of Myth Through Time* and *Other Voices, Other Vistas* by Barbara Solomon in addition to primary texts that are themselves abridged or excerpted, such as "a tale from the *Thousand and one Arabian Nights*" or entire, such as Leslie Marmon Silko's *Ceremony* (394-395). Both instructors add to existing anthologies—either through their own selections, or by assigning full-length primary texts. I was surprised to find this hesitation corroborate with Dataset 2, where only 32% of all courses utilized an anthology of any kind. As Elizabeth Horan in "Off to Join the Online Circus," most instructors designed their own reading lists or supplemented anthologies quite heavily (354).

Why do instructors argue so strongly about anthologies, texts, and canons? I think it relates back to the service theme of colleges and universities. Scholars and instructors passionately believe in texts' ability to inculcate good values like empathy, citizenship, or understanding. Reading and teaching these values has been a tradition in world literature for at least one hundred years. For example, proponents of the early Great Book programs aimed to "consolidate national identity" as well as "broaden the mind and shape it in the traditional image of an enlightened, patriotic citizen" (Lawall "Canons, Contexts, and Pedagogy" 47). Even Harold Bloom, who famously defends the Western canon in the eponymous text, *The Western Canon*, and decries art as "perfectly useless," gives literary canons the heavy burden of helping "to confront one's mortality" (16).

But it is difficult to shake the ghost of the (imaginary) literary canon in designing world literature reading lists. For, as David Damrosch writes, "...it is we teachers and scholars who determine which writers will have an effective life in today's canon of world literature" ("World Literature in a Postcanonical Hypercanonical Age" 45). And that is a responsibility felt heavily, much like the decision whether or not to assign an anthology. As Rebecca Gould writes, "Whether in European, Islamic, or Asian traditions, literature canons have by and large been constituted

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independently of globalization… Canons have instead traditionally instructed students into the foundations of their own cultures" (273). But world literature readings do not have a single culture or nation to reflect upon; instead, they have many cultures at once.

Conclusion

In what ways do world literature instructors engage with global learning discourse? My findings indicate that world literature reading lists engage with the themes of community, economy, and service in a variety of ways. First, community is shaped by institutional context and student context. These may be construed as having local, national, or global components. Second, teaching the community theme in the U.S. is facilitated by the wide availability of translations from around the world *into English*, which at once broadens the scope of English studies dramatically and commodifies alterity. Second, the economy theme at the reading list level reflects anxieties over time and space in the classroom. These anxieties are felt keenly in world literature because of its global scope, which dramatically expands the quantity of "teachable texts." Decisions over which texts to include (or not include) are thus difficult and consequential, particularly in light of the persistent claim that excerpted texts, author oeuvres, or culture/nations accurately reflect the same. Third, the service theme manifests in discourse on literary canons, which are thought to inculcate good values. In this case, those values are shaped by globalization.

How do world literature instructors actualize world literature in college and university classrooms? The analysis shows world literature is comprised of multi-generic, literary, and rhetorical texts in shorter forms. It is taught in translation, though not always with accompanying lessons on how translation changes primary texts. Lastly, and maybe most importantly, it is actualized as an English-language discipline, even though texts originate all over the world.

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Chapter 6: Coda

Thirsty for national profit, nations, and their systems of education, are heedlessly discarding skills that are needed to keep democracies alive. If this trend continues, nations all over the world will soon be producing generations of useful machines, rather than complete citizens who can think for themselves, criticize tradition, and understand the significance of another person's sufferings and achievements. The future of the world's democracies hangs in the balance. (Nussbaum 2)

Fundamentally, world literature pursues a fantasy, a utopian concept of global coherence and connectivity, and while this pursuit may constitute a problem for us, it is also a source of both rhetorical and pedagogical power. At a time of potential despair and cynicism about our global situation, world literature motivates us to seek words and concepts that shape our ideal of a "world" that is meaningful, safe, and just. (Smith 601)

I preface this chapter with an excerpt from Martha Nussbaum's *Not for Profit: Why Democracy Needs the Humanities* because anxiety over "crisis in the humanities" was at a peak when I began the dissertation project. Discourse on crisis and humanities got me thinking about the ways we, as an academic community, respond to change outside "the white tower." I realized the anxiety we have is related to uncertainty—about the humanities' endeavors and about the corporatization of higher education, but mostly about an old, existential problem—why are the humanities here? What do the humanities *do*? I decided to explore these questions from my particular disciplinary context, a world literature instructor with a specialization in rhetoric. For these reasons, I engaged with three central questions in this dissertation project:

- What do academic discourse communities mean by world literature?
- How do U.S. colleges and universities shape world literature as a discipline?

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- How do instructors teaching at U.S. colleges and universities shape world literature as a discipline?

My framework for addressing these questions is grounded in critical discourse analysis, particularly genre analysis. I used genre analysis to identify contexts and disciplinary practices that give shape to world literature. I applied a different approach in each chapter, as required by the data and my objectives. In Chapter 3, I examined U.S. college and university mission statements using thematic analysis. In Chapter 4, I examined world literature course descriptions and course/learning objectives through Ken Hyland's stance analysis. Chapter 5 engaged with world literature reading lists through Norman Fairclough's critical discourse analysis framework.

In this chapter, I tie together findings from the analysis chapters and propose that world literature is highly sensitive to institutional and disciplinary contexts, especially pedagogical practice. I return to my initial questions in the section that follows in order to expand more fully.

Practicing World Literature

World literature emerged in the U.S. from a tradition involving the liberal arts, general education, and comparative literature. Today it can be more appropriately contextualized against globalization, which is embodied in higher education by global learning pedagogies. My findings indicate global learning is a dominant pedagogical discourse in higher education, though colleges and universities don't always use the term specifically. Furthermore, world literature as a whole engages with global learning themes of community, economy, and service, though hesitantly. This hesitance reveals instructor uncertainty regarding global learning—what it means, and how to accomplish it in a world literature context. The economy theme is particularly contentious. Institutions typically reason that global learning is financially beneficial to the university and to students. This attitude is taboo within the educational discourse community, which may have something to do with the historical relationship between it and the liberal arts tradition. In the past,

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liberal arts has favored "cultivating taste," and/or "being civilized," rather than being financially successful. Lastly, all three themes are conceptualized on a sliding scale including local, national, and global dimensions.

World literature is an academic discipline characterized by the practice of teaching multi-generic, transnational literary and rhetorical texts. Instructors in lower division undergraduate courses, such as those addressed to college freshmen and sophomores, tend to assign shorter form texts and excerpts. Instructors in upper division courses, such as those addressed to college juniors and seniors, tend to assign longer form texts, like novels. World literature is further characterized by the use of translated literary and non-literary texts into English, and also by the use of English literary and non-literary texts. Accepting translated texts and non-literary texts into the pedagogical practices of English literature departments has some consequences. First, it broadens the horizons of pedagogical canons ad infinitum. Second, it raises ethical considerations regarding the use of text in college and university classrooms—especially regarding alterity. Third, it invites a comparative mode that pushes against the concept of nation as a heuristic for determining the breadth of literary studies.

Pedagogical Canons. Conceptualizing world literature as practice rather than a canon helpfully addresses the first problem. In his book *What is World Literature*?, David Damrosch writes, "world literature is not an infinite, ungraspable canon of works but rather a mode of circulation and of reading, a mode that is as applicable to individual works as to bodies of material, available for reading established classics and new discoveries alike" (5). This definition accepts old and new iterations of "the world" in world literature courses, including Great Books models, multicultural models, postcolonial models, etc. An important next step, I argue, is to be self-reflexive and open about text selection and course design. Instructors need to be conscious of ways their disciplinary backgrounds shape their courses and then communicate that information to students. Doing so is one way to show students that knowledge is socially constructed.

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Ethical considerations. World literature courses invite a multiplicity of texts. Also, texts, authors, and topics that do not interact "in the world" frequently come into contact in world literature courses, and they do so in unequal ways. In his essay "Orientalism and the Institution of World Literatures," Aamir R. Mufti recommends "a concept of world literature (and practices of teaching it) that works to reveal the ways in which 'diversity' itself—national, religious, civilizational, continental—is a colonial and Orientalist problematic…" (339). He adds, "What we have to teach when we teach world literature is precisely the history of these relations of force and powers of assimilation" (339). For this reason, I suggest it is not enough to assign a number of literary texts and to engage solely in the practice of close reading. World literature instructors need to make time for relevant background material in the form of readings, class lectures, or individual/group assignments.

Comparative mode. Accepting world literature as mode rather than a canon means instructors need to refocus world literature courses away from literary text to practicing comparison. Sarah Lawall writes in her essay, "The catchphrase 'the West and the rest' does more than poke gentle fun at simplified opposites. Its ironic echo reminds us that the two are inextricable: one cannot be defined without open or implicit reference to the other" (28-29). I agree, and propose that instructors build into course design the skills and tools students will need to learn how to compare.

The problems I've described above are felt keenly by world literature instructors, particularly in the area of text selection for the purposes of teaching. I suggest that instructors worry over text selection because of discourse on the relationship between canon and social reality. World literature instructors believe one purpose of reading lists is to inculcate in students a sense of civic responsibility. They argue this position on the premise that literary and non-literary texts can address difference and teach empathy to those in our local, national, and global spaces. This supposition is in turn founded upon accepting that it is possible for literary canons to reflect social

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reality. I think it is more productive to engage with the ways literary canons reflect institutional and disciplinary realities. For this reason, I return to the problems I identified in Chapter 2 in the next section.

Implications and Future Research

Critical discourse analysis shows that "coming to terms with the social arrangements that create social disparities and understanding their root sources" is an important step in affecting change (Rogers 5). Because academic contexts and practices clearly shape world literature, I suggest attending to the following problems more closely: over-specialization and/or focus on text, engaging too much with ideological considerations rather than practice, and relying upon anecdotal evidence in matters of pedagogy. Future research is warranted in two broad ways. The first is to expand my dataset of 35 institutions to include more schools, programs, and instructors. Including additional material in the corpora will generate more nuanced results and have a higher degree of statistical significance. The second is to use my results to generate productive discussions on improving pedagogical scholarship in world literature. These discussions will, ideally, transfer some of the systematic, rigorous academic activity typically reserved for theory and literary analysis to pedagogical practice.

I prefaced this chapter with a quotation from Martha Nussbaum's book. I also prefaced it with an extract from Karen Smith's article, "What Good is World Literature?" I included the Smith quotation because her research engages with world literature pedagogy in meaningful and generative ways. I also included it because I like the question: what good *is* world literature? There are no "one size fits all" answers, but I will say this: world literature is less good without the corresponding pedagogy.

Appendices

Appendix 1: List of Professional Academic Organizations

American Association of Community Colleges

https://www.aacc.nche.edu/

Document collected: The Importance of Global Education (AACC)

Global learning statement: None

The American Council of Trustees and Alumni

https://www.goacta.org/

Documents collected: What Will They Learn 2016-17 (ACTA); Governance for a New Era (Schmidt); How We Could Radically Rethink the Core Curriculum in Higher Education (Fromm)

Global learning statement: None

American Council on Education

http://www.acenet.edu/

Document collected: Mapping Internationalization, 2017 Edition (Helms, Brajkovic, and Struthers)

Global learning statement: http://www.acenet.edu/news-room/Pages/Center-for-Internationalization-and-Global-Engagement.aspx

Association of American Colleges and Universities

https://www.aacu.org/

Documents collected: *Essential Global Learning* (ed. Dawn Michele Whitehead); National Leadership Council's Student Learning Outcomes; *Shared Futures* (Hovland); How Colleges Can Influence the Development of a Global Perspective (Braskamp); Improving and Assessing Global Learning (Hovland); Integrative Learning (Huber, Hutchings, and Gale)

Global learning statement: https://www.aacu.org/resources/global-learning

Association of American Universities

https://www.aau.edu/

Document collected: U.S. Global Competence: The Role of International and Foreign

Language Education (AAU)

Global learning statement: None

Association of Governing Boards

https://www.agb.org/

Document collected: Going Global (Lovett)

Global learning statement: None

Global Perspective Inventory

http://www.gpi.hs.iastate.edu/

Document collected: http://www.gpi.hs.iastate.edu/

Global learning statement: None

International Association of Universities

https://www.iau-aiu.net/

Document collected: Affirming Academic Values in Internationalization of Higher Education:

A Call for Action (IAU)

Global learning statement: None

International Institute of Educators

https://www.iie.org/

Documents collected: Infographics, 2016 (IIE); International Education as an Institutional

Priority (IIE)

Global learning statement: None

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NAFSA: Association of International Educators

http://www.nafsa.org/

Document collected: Improving and Assessing Global Learning (Green)

Global learning statement:

http://www.nafsa.org/About_Us/About_International_Education/Global_Learning/

Times Higher Education

https://www.timeshighereducation.com/

Document collected: World University Rankings 2016-2017 (THE)

Global learning statement: None

Appendix 2:   Regional Accreditation Handbooks

Commission on Institution of Higher Education (CIHE)

Document collected: *Standards for Accreditation*

https://cihe.neasc.org/sites/cihe.neasc.org/files/downloads/Standards/Standards_for_Accreditation.pdf

Higher Learning Commission (HLC)

Document collected: *Policy Book*

http://download.hlcommission.org/policy/HLCPolicyBook_POL.pdf

Middle States Commission on Higher Education (MSCHE)

Document collected: *Standards for Accreditation and Requirements of Affiliation*

https://www.msche.org/documents/RevisedStandardsFINAL.pdf

Northwest Commission on Colleges and Universities (NWCCU)

Document collected: *NWCCU Standards*

http://www.nwccu.org/accreditation/standards-policies/standards/

Southern Association of Colleges and Schools Commission on Colleges

Document collected: *The Principles of Accreditation: Foundations for Quality Enhancement*

http://www.sacscoc.org/pdf/2018PrinciplesOfAcreditation.pdf

Western Association of Schools and Colleges

Document collected: *Postsecondary Accreditation Manual*

http://www.acswasc.org/pdf_postsecondary/PostsecondaryManual2013.pdf

Appendix 3:   List of Mission Statements

Associates Colleges: High Transfer-Mixed Traditional/Nontraditional

Anne Arundel Community College: https://www.aacc.edu/about/mission-and-vision/

Bunker Hill Community College: http://www.bhcc.mass.edu/about/missionvision/

Mesa Community College: https://www.mesacc.edu/about/vision-mission-values-learning-outcomes

Raritan Valley Community College: https://www.raritanval.edu/general-information/mission

Tarrant County College District: http://www.tccd.edu/about/mission-and-vision/

Baccalaureate Colleges: Arts & Sciences Focus

Albion College: http://catalog.albion.edu/content.php?catoid=4&navoid=105

Central College: https://www.central.edu/about/

College of Wooster: https://www.wooster.edu/about/leadership/mission/

St. Lawrence University: http://www.stlawu.edu/president/resource/st-lawrence-university-mission-statement

United States Military Academy: http://www.usma.edu/about/SitePages/Mission.aspx

Doctoral Universities: Highest Research Activity

University of California-Berkeley: http://ucop.edu/uc-mission/

Florida International University: http://www.fiu.edu/about-us/vision-mission/

Michigan State University: http://president.msu.edu/advancing-msu/msu-mission-statement.html

University of Iowa: https://provost.uiowa.edu/ui-academic-mission

University of Missouri-Columbia: http://missouri.edu/about/mission.php

Doctoral Universities: Moderate Research Activity

Boise State University: https://academics.boisestate.edu/planning/accreditation/mission/

Immaculata University: http://www.immaculata.edu/about-iu

Kennesaw State University: http://www.kennesaw.edu/about.php

University of Nebraska at Omaha: https://www.unomaha.edu/strategic-plan/index.php

Wright State University Main Campus: https://www.wright.edu/about/leadership-and-governance/mission-vision-and-values

Master's Colleges & Universities: Larger Programs

Butler University: https://www.butler.edu/butler2020

California State University, Long Beach:

http://web.csulb.edu/about/?utm_source=website&utm_medium=homepage&utm_content=menulink&utm_campaign=JumboMenu

John Carroll University: http://sites.jcu.edu/mission/university-mission-statement/

San Jose State University: http://www.sjsu.edu/about_sjsu/mission/

St. Edward's University: https://www.stedwards.edu/about-st-edwards-university/history-mission#Mission

Master's Colleges & Universities: Medium Programs

Delaware State: https://www.desu.edu/about/administration

Drury University: http://www.drury.edu/administration/strategic-plan

Elmhurst College: http://public.elmhurst.edu/about/269249571.html

Fayetteville State University: http://www.uncfsu.edu/mission

Otterbein College: http://www.otterbein.edu/public/About/AboutOtterbein.aspx

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Master's Colleges & Universities: Small Programs

Antioch University Midwest: https://www.antioch.edu/midwest/wp-content/uploads/sites/3/2017/10/AUM-Catalog-17-18-w-cover.pdf

Keene State College: https://www.keene.edu/administration/mission/

La Sierra University: https://lasierra.edu/mission-statement/

Savannah State University: https://www.savannahstate.edu/president/index.shtml

Utah Valley University: https://www.uvu.edu/president/mission/mission.html

Appendix 4: Syllabus Request Letter

Hello [fill in the blank],

My name is Elisa Cogbill-Seiders, and I am a fifth-year PhD student in English literature--with a concentration in rhetoric--at the University of Nevada, Las Vegas. For my dissertation, I am conducting a study of world literature courses within institutes of higher education (IHEs) under the directorship of Dr. Denise Tillery (denise.tillery@unlv.edu). I am primarily interested in the role(s) of world literature undergraduate courses within global learning curricula. To this end, I have conducted a random sampling of American institutes of higher education across seven different categories in the Carnegie Classification framework. Please see below:

- Associate's Colleges: High Transfer - Mixed-Traditional/Nontraditional
- Baccalaureate Colleges: Arts & Sciences Focus
- Doctoral Universities: Highest Research Activity
- Doctoral Universities: Moderate Research Activity
- Master's Colleges & Universities: Larger Programs
- Master's Colleges & Universities: Medium Programs
- Master's Colleges & Universities: Small Programs

Part of my research project involves a genre analysis of world literature syllabi from each of the above-listed Carnegie classifications. The purpose of this part of my study is to identify specific connections between programs with self-identified global learning outcomes and world literature courses, and to analyze how instructors translate university-wide global learning outcomes in their world literature syllabi.

I am writing to cordially request syllabi from your 2016-17 or 2017-18 academic years world literature courses. The syllabi may come from a "one-shot course," or any part of a multiple parts course. Please e-mail all syllabi and/or questions to myself at cogbills@unlv.nevada.edu. Once received, I will remove personal information from the syllabi, to include instructor name and contact information.

Thank you in advance for your time and help!

Best regards,

Appendix 5:   Essays

From *Teaching World Literature: Options for Teaching*, edited by David Damrosch

"Introduction" (to series) and "Introduction" (to Courses section) by David Damrosch

"The Adventures of the Artist in World Literature: A One-Semester Thematic Approach" by

Carolyn Ayers

"American Literature and Islamic Time" by Wai Chee Dimock

"Worlds of Difference? Gay and Lesbian Texts across Cultures" by Nikolai Endres

"Cosmos versus Empire: Teaching the *Ramayana* in a Comparative Context" by Raymond-Jean

Frontain

"Off to Join the Online Circus: The comic Heroic Journey of World Literature" by Elizabeth

Horan

"Imagining the Constructed Body: From Statues to Cyborgs" by Ellen Peel

"'Literature That Changed the World': Designing a World Literature Course" by C.A. Prettiman

"Teaching World Masterpieces through Religious Themes in Literature" by Eric Sterling

"Ancient and Contemporary Texts: Teaching an Introductory Course in Non-Western Literatures"

by Kathryn A. Walterscheid

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Curriculum Vitae

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<u>EDUCATION</u>

Ph.D. in English Literature with Concentration in Rhetoric and Composition   Fall 2018

University of Nevada, Las Vegas

> *Dissertation Title*: "Literature in the World: A Rhetorical Study of World Literature in U.S. Higher Education"
>
> *Committee*: Edwin Nagelhout, Vincent Perez, Alicia Rico, Denise Tillery (chair)

M.A. in English Literature   May 2011

Rutgers University

Honors B.A in English Literature and Spanish Language and Literature, cum laude   May 2005

University of Delaware

<u>TEACHING EXPERIENCE</u>

Literature Instructor

English Department, University of Nevada, Las Vegas

World Literature 2 Online, two sections   Spring 2017

· Developed course to cover pre-Enlightenment through contemporary time periods
· Streamlined electronic submissions
· Used Skype to conduct office hours

World Literature 1 Online, two sections   Fall 2016

· Developed course to cover ancient through Renaissance time periods
· Planned information literacy assignment to assist students in evaluating digital and online resources
· Supplemented online teaching with digital databases and videos

Mythology, one section   Spring 2016

· Compared mythologies across times and diverse cultures
· Organized course thematically
· Mixed rhetorical and literary texts
· Used Blackboard for assignment submission and grading

World Literature for Science Majors, one section   Fall 2015

· Designed a world literature course for STEM students
· Implemented student-centered learning tactics
· Thematic and chronological organization according to scientific developments in a variety of cultural contexts

World Literature 1, three sections   Spring 2014 – Fall 2014

· Planned diverse reading assignments
· Organized course chronologically

World Literature 1, three sections   Spring 2014 – Fall 2014
- · Planned diverse reading assignments
- · Organized course chronologically
- · Developed student-centered research project

Burlington County College
Romantic and Victorian Literature, one section   Spring 2011
- · Organized class around *Norton Anthology* and its companion website

Composition Instructor
English Department, University of Nevada, Las Vegas
Advanced Composition, four sections   Fall 2013 – 2015
- · Assisted in revision of the general course design
- · Taught in person and via a hybrid course (mix of in person and online)
- · Promoted process-based writing

Introduction to Business Writing, one section   Fall 2013
- · Implemented writing assignments connected to real life situations in the business world
- · Facilitated use of different programs in Microsoft Office, including: Word, Excel, and PowerPoint

Composition 2, two sections   Spring 2013
- · Developed course around the theme of heroism
- · Mixed rhetorical and literary texts
- · Utilized rhetorical situation as main paradigm for invention, development, and revision of composition assignments

Composition 1, two sections   Fall 2012
- · Utilized a place-centered approach; course grounded in discourse on Las Vegas and the local area
- · Researched and developed teaching materials
- · Implemented multimodal teaching strategies

Camden County College
Basic Composition, two sections   Fall 2010
- · Taught on organizational strategies and development of argument
- · Lead workshops on sentence-level topics

Writing Center Tutor
UNLV Writing Center, University of Nevada, Las Vegas
Writing tutor   Spring 2015
- · Tutored a wide variety of students across disciplines
- · Advised students on different styles of writing

Doctoral Researcher

English Department, University of Nevada, Las Vegas   2015-Present

·   Conducting critical discourse analysis of global learning and
    world literature in U.S. higher education
·   Analyzing college and university mission statements and world
    literature instructor syllabi

Research Assistant

English Department, University of Nevada, Las Vegas   Summer 2015

·   Assistant to Dr. Denise Tillery; conducting primary and
    secondary source research
·   Funded by College of Liberal Arts PhD Student Summer
    Faculty Research (COLA)

Research Assistant

Lied Library, University of Nevada, Las Vegas   Summer 2014

·   Assistant to humanities librarian Dr. Erin Rinto
·   Conducted primary and secondary source research
·   Participated in assessment of student writing
·   Helped edit and co-author accompanying article

PUBLICATIONS

Cogbill-Seiders, Elisa. "Global Learning Pedagogies and World Literature Syllabi: A Critical Discourse Analysis." *Writing for and About the Classroom*. Ed. Stephen Neaderhiser. (*under review*)

Rinto, Erin and Elisa Cogbill-Seiders. "Library Instruction and Themed Composition Courses: An Investigation of Factors that Impact Student Learning." *Journal of Academic Librarianship*. 41.1 (2015): 14-20.

Cogbill-Seiders, Elisa, Edwin Nagelhout and Denise Tillery. "Blogging Advanced Composition." *Best Practices in Writing Assignment Design*. Eds. Melissa Bender and Karma Waltonen. Jefferson, NC: McFarland, 2017. Print.

CONFERENCE PRESENTATIONS

"The Role of Pedagogy in Shaping World Literary Spaces" at *Modern Language Association*, Chicago, IL	January 2019
"Pedagogical Narratives of the World: How World Literature Syllabi Address Global Learning and Absence" at *Rhetoric Society of America*, Minneapolis, MN	May/June 2018
"Instructors' Narratives: How World Literature Syllabi 'Create Worlds'" at *Northeast Modern Languages Association*, Pittsburgh, PA	April 2018
"Can a World Literature Anthology Create a World?" at *Northeast Modern Languages Association*, Baltimore, MD	March 2017

"Literature and Environment of the Southwest: Taking Action through Praxis" at *Rhetoric Society of America*, Atlanta, GA	May 2016
"Appealing to your Audience in the World Literature Classroom" at *Far West Popular Culture Association*, University of Nevada, Las Vegas	February 2016
"Pop Culture in the World Literature Classroom" at *Far West Popular Culture Association*, University of Nevada, Las Vegas	February 2015
"Will the Real Sor Juana Please Stand Up?" at *Pacific Ancient and Modern Language Association*, University of California, Riverside	October-November 2014
"Fairy Tales and Teaching English Composition" at *Far West Popular Culture Association*, University of Nevada, Las Vegas	February 2014
"Death, Storytelling, and the Creation of a His(story)in Seamus O'Kelly's 'The Weaver's Grave,'" at *Beacon: A Conference in the Humanities*, University of Massachusetts, Boston	February-March 2014

HONORS AND AWARDS
Graduate

- Graduate Student Scholarship, *Pacific Ancient and Modern Language Association* — Summer 2014
- Brooke-Hudgins Award for Graduate Writing, *University of Nevada, Las Vegas* — Spring 2014
- Graduate Assistantship, *University of Nevada, Las Vegas* — Fall 2012 – Present
- UNLV Access Grant, *University of Nevada, Las Vegas* — Fall 2009 – Spring 2010
- Camden Graduate Fellowship, *Rutgers University* — Fall 2009 – Spring 2010

Undergraduate

- Research Assistant, *University of Delaware*, Dr Vincent Martin — 2004-2005
- Research Assistant, *University of Delaware*, Dr Thomas Pauly — 2003-2005

PROFESSIONAL SERVICE
Dr Denise Tillery — Spring 2017 & Summer 2017

- Secure permissions for upcoming book
- Fact-checking bibliography
- Copyediting draft

Ben Jonson Journal — Fall 2012

- Assisted in copy-editing and general revision

UNIVERSITY SERVICE
World Literature Program Graduate Assistant — Fall 2015 – Spring 2016

- Designed social media platforms on Facebook and Twitter
- Organized world literature lecture by Dr Okey Ndibe on the topic of *Things Fall Apart*
- Participated in assessment

- Lead workshops on student writing, teacher transparency, the academic job market, and publications
- Ordered textbooks for department review
- Coordinated with world literature instructors
- Collected teaching materials for review

Graduate Student Orientation, mentor Fall 2014 - May 2016
- Counseled incoming graduate teaching assistants
- Lead pedagogy workshops

Composition Committee, part-time instructor liaison Spring 2015 - Fall 2015
- Served on university committee to conduct writing assessment
- Liaised between composition faculty and part-time instructors

Composition Committee, graduate representative Fall 2014
- Liaised between composition faculty and graduate teaching assistants

PROFESSIONAL MEMBERSHIPS
Modern Language Association (MLA)
Northeast Modern Language Association (NEMLA)
Rhetoric Society of America (RSA)

SKILLS / QUALIFICATIONS
Familiar with Blackboard and Canvas
Proficient in using cloud drives
Fluent in Spanish and English

REFERENCES
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University of Nevada, Las Vegas
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Anne Stevens, Associate Professor and
Graduate Student Coordinator
University of Nevada, Las Vegas
(702) 895-3500, anne.stevens@unlv.edu