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Reading the World: Reading and Identity Practices in the Context of Globalization
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Abstract

This paper examines scholarship and empirical work on the use of multicultural literature in the English Language Arts classroom in the U.S. in the context of globalization. Studies in the U.S. tend to focus on diversity within the nation to the neglect of diversity beyond the States. Beyond multicultural perspectives as it is framed in the U.S. context, a global/local perspective that recognizes diversity within and beyond the nation is a more relevant construct for examining the literature curriculum in this globalized postmodernity.

Introduction

...we must expand the horizons against which questions of how and what to read and write are both posed and answered.
(Said, 1993, p. 385)

I don’t think there’s any other special way that we read it if it is from another place. We’re just reading it.
(Sammy, 15 years old, Salmon Creek High school, New York State, U.S.A. on reading Red Scarf Girl by Jiang Ji-Li in class)

In this age of globalization, of increasing media and migration flows (Appadurai, 1996), where “all of us are, willy-nilly, by design or default, on the move (Bauman, 1998, p. 2), one needs to understand difference and complexity beyond the locality of one’s physical neighbourhood. In this context where individuals are both global and national citizens, there is a need to rethink and re-vision what counts as knowledge (Kelly, Luke, & Green, 2008). In the U.S. context, with immigration and greater numbers of foreign-born students in U.S. schools and society (C. Suárez-Orozco, 2004; M. M. Suárez-Orozco, 2001; M. M. Suárez-Orozco & Sattin, 2007), multicultural conversations in the
ELA classroom have become culturally relevant. My concern in this paper is with rethinking and re-visioning what counts as knowledge in the literature curriculum in the area of the use of multicultural literature in the English Language Arts (ELA) classroom in the United States. In this paper, I examine scholarship and empirical research on the use of multicultural literature in the ELA classroom to answer the following questions:

1. What kinds of multicultural literary texts do students read in ELA classrooms in the United States?
2. How do these readings shape their sense of self in relation to the world, including their identities as both national and global citizens?

**Perspectives**

**Literary Narratives and American Subjectivities**

The belief in the role of literary texts in shaping individual subjectivities of citizens can be seen by the importance placed on the kinds of official literary texts read in the classroom. In the United States, the ongoing debate as to whether there is one static, monologic version of American cultural literacy (Hirsch, 1987) or whether students should be encouraged to engage in culturally relevant conversations that change with the times (Applebee, 1996) is in effect a debate over what constitutes a literate American citizen. Literary texts can play a definitive role in the mediation of individual subjectivities, for example, in the construction of a subjugated colonial Other (Said, 2000; Viswanathan, 1989) or of a particular national identity (Applebee, 1974; Collins & Blot, 2003; Wertsch, 2002), which accounts for the importance placed on the official texts that students read.
In her sociological study of more than 200 classic and popular texts, Corse (1997) demonstrates how the national canon serves the purpose of constructing a particular identity through the selection of what gets canonized as representative of national culture. In another example, Arc (1994) demonstrates in his historical study of Mark Twain’s *The Adventures of Huckleberry Finn* how the reading of the American classic as the tale of an independent, free-spirited soul is the result of complex interpretations of writers and publishers pushing for particular official readings of the text. Literary narratives on the curriculum thus serve ideological purposes (Apple, 1992; Graff, 1987; Luke & Freebody, 1997), shaping through texts selected and the ways they are read particular understandings of what it means to be American (Collins & Blot, 2003).

In examining the use of multicultural literature in the ELA classroom, I focus on the role of the imagination in the construction of identities through reading. I draw from Anderson’s (1991) concept of the “imagined communities” of the nation which are mediated in part by the printed text. In the context of globalization, Appadurai (1996), drawing on Anderson’s concept of the imagination, further argues that the imagination plays a key role in allowing ordinary individuals to envision what Bruner (1986) terms “possible worlds.” Langer puts it this way:

* Literature... sets the scene for us to explore both ourselves and others, to define and redefine who we are, who we might become, and how the world might be.*

(Langer, 1995, p. 5)

Textual mediation, in the form of texts read and the ways they are read, thus contribute to the imaginings individual subjectivities by providing visions of worlds, influencing the perception of self in relation to others in the world. In this globalized context, students
must thus learn to envision self both as American and global citizen. The worlds and
devices in literary texts allow for such imaginings and conversations.

**Dialogic Readings**

The act of reading is a complex affair consisting of the intertextual interaction of
reader, text, and the context of text, reader, and classroom (Cruz, Jordan, Meléndez,
Ostrowski, & Purves, 1997). Students often bring their background knowledge (Rogers,
1991), cultural schemata (Reynolds, Taylor, Steffensen, Shirey, & Anderson, 1982),
personality traits and prior experiences with a particular genre (Leung, 2002) to the
reading process. The reading process is dialogic (Bakhtin, 1981, 1986; Holquist, 1990;
Sumara, 1996), continually fraught with the tension of competing voices or worldviews,
both within the text and between the text and the reader. Reading as meaning-making is
simultaneously decoding and interpretation, where the reader responses not just to the
words but the worldviews encoded in the text.

In the transaction between the reader and the text (Rosenblatt, 1994), the reader
moves and relocates “one’s [sic] self to a co-emergent world. It is a continual bridging of
newly opened spaces – gaps – that make themselves present in the ever-emerging
intertextual fabric of lived experience” (Sumara, 1996, p. 78). The self is a text (Bruner
& Weisser, 1991) upon which the narratives of the literary texts read ascribe themselves
onto as the reader actively negotiates with the worldviews and stories in the texts,
sometimes connecting with the message or the text, other times resisting, but always
building new understanding of self and other in the process of reading. In responding to
the literary text, the reader continually reorganizes identity (Sumara, 1998), shifting and
positioning self in relation to the text and world during and after the reading experience.
This dialogic transaction between the reader and text is complicated with the knowledge that the contexts of reading, the contexts of the writing, and the contexts of the reader contribute to the process of reading.

**Multicultural Literature in the United States**

**Definitions of Multicultural Literature**

Scholarship and empirical studies on the use of multicultural literature in the ELA classroom in the U.S. usually define multicultural literature as diverse literature within the U.S. (e.g., Cai, 1998; Fang, Fu, & Lamme, 1999; Yokota, 1993). Some scholars use the term multicultural literature to refer to “literature by and about various people belonging to various self-identified ethnic, racial, religious, and regional groups in American society” (Fang et al., 1999, p. 260). Others such as Cai (1998) believe that the use of multicultural literature have an explicitly political function of redressing inequities in American society.

What is common across definitions is the limitation of the term multicultural literature to the study of diverse literature **within** the United States, which Purves (Jordan & Purves, 1993; 1991) argues tends towards a certain ethnocentricity in the focus on cultural diversity within the country. Most studies focus on race and ethnicity, with some studies on gender (e.g., Henry, 1998; Sutherland, 2005) or social class (e.g., Beach, Thein, & Parks, 2008; Thein, Beach, & Parks, 2007). While some studies on multicultural literature included international literature from beyond the United States (e.g., Boyd, 2002; Dressel, 2005), no qualitative distinctions are made between diverse literature from within and beyond the United States in the studies. This lack of distinction
is a problematic glossing over in the scholarship on multicultural literature, an issue I will return to later.

**Culturally Responsive Perspectives**

Studies approach the issue of using multicultural literature from either dominantly culturally responsive or cross-cultural perspectives. From culturally responsive perspectives, multicultural education should be about minority or oppressed groups (Cai, 1998). Literary texts that feature protagonists from the same culture, often in terms of race or ethnicity, can affirm students’ views of themselves by providing representations in literary narratives (Brooks, 2006; Ferdman, 1990) and may be a springboard for discussion of culturally relevant issues (Sutherland, 2005). In Brooks’ (2006) study of African-American students reading “culturally conscious” (Sims, 1982) adolescent literature, she points to how these texts with African-American main protagonists can affirm or validate the African-American students reading the texts. At the same time, she suggests that a critical reading that takes into account both the background of the reader as well as textual features of the literary narratives can better inform curricula and instruction.

In another study, an action research in a urban district, Henry (1998) facilitated an out-of-class transitional English as a second language program for four African-Caribbean girls using a variety of multicultural texts which they could relate to, including *The Diary of Loyota Hunter at Junior High* (Hunter, 1992), a biography of a Jamaican girl living in New York. Through their engagement with the texts, these students were able to give voice to their concerns, addressing issues that they faced in daily lives such as growing up and adapting to a new place. Also affirming the literary text as a space for
identity negotiation and construction is Smith’s (2005) action research with six book club members – two African American, one Latina, one Latina and European bicultural, and two European American girls – reading *I Hadn’t Meant to Tell You* (1994) and *Maizon at Blue Hill* (1992) by Jacqueline Woodson, an African American writer of books for children and young adults. Smith’s study takes it further in examining how reading the multicultural also served as a space for critical reflection for the girls of different ethnicities. She suggests that students bring their own identities, informed by their own cultural communities and global perspectives about race into this intimate discourse. The African-American students, as knowledgeable others, were able to share their experiences with the other students, and the group co-constructed personal meaning together. In these studies, the one goal of using multicultural literary texts can be said to stretch the imagination of these minority students, to envision and have conversations about the world. Literary texts that featured main protagonists from the same race or ethnicity, facing similar adolescent issues, provide a discursive space for conversations about self, as well as self in relation to the world. The use of these literary texts also serve to extend the students’ visions of what constitutes the American experience, expanding the voices in literary texts beyond monolithic white, and often male, voices, to include one they may find resonance with.

However, one danger with the use of multicultural literature from culturally responsive perspectives is that of stereotyping the student into particular marked categories, for example, assuming a single version of African-American, Asian, or Chicana (e.g., Altieri, 1985; Brooks, 2006; Dernersesian, 2001; Dudley-Marling, 2003). In addition, it is possible that other students in a classroom with students of different
races or ethnicity may be alienated. In Glazier & Seo’s (2005) study of students in one high school classroom reading *The Way to Rainy Mountain* (Momaday, 1995), they found that while the minority students were able to identify personally with the text and participated more in class discussions, some White students who saw themselves as “cultureless” felt excluded, in part because of text choice and in part because of the instructional methods. This case study also exemplifies a problematic focus in classroom instruction on personal identification to the neglect of critical appreciation. The conflation of personal identification with the aesthetic is problematic in stripping the aesthetic of its interpretative and critical possibilities (Lewis, 2000). While culturally conscious literary texts can serve as points of entry into literature and life, critical readings are also essential for effective learning to take place.

**Cross-Cultural Readings**

Another dominant approach to the use of multicultural literature in ELA classrooms is the cross-cultural approach. Studies from cross-cultural perspectives may range from mere tourist excursions into other cultures through exposure to more serious explorations of cultural similarities and differences through the reading of multicultural literature (Ostrowski, 1997). The analogy of the window is often used (Galda, 1998; Glazier & Seo, 2005; Sipe, 1998) to illustrate the potential of multicultural literature in exposing students to cultures other than their own. For example, students in one 10th grade class reading *The Joy Luck Club* (Tan, 1989) were able to appreciate cross-cultural differences, as well as see similarities across different ethnicities in generational issues between parents and children (Athanases, 1993).
In a six-month study of one English Honours class in an urban school, Spears-Bunton (1990) saw how a diverse class in an urban setting reacted positively to the study of a culturally conscious text, *The House of Die Drears* (Hamilton, 1968). Through the detailed case studies of two students, Courtney and Tasha, Spears-Bunton shows how these students were able to engage in the text and begin to think about racism in their lives. Spears-Bunton suggests that using culturally conscious texts in the ELA classroom may encourage “turned-off readers to the world of literacy” and “provide a bridge upon which both African American and European American adolescent readers may build and ultimately expand their literacy experiences” (p. 573). She also suggests that these texts provide a kind of literacy which encourage students to think deeply, to question, reflect and participate in the ongoing dialogue about traditions and ideas. This particular example illustrates how a well-chosen multicultural text can reach out to students, and allow room for dialogue about cultural issues.

The use of a variety of cross-cultural literary texts serve to portray a pluralistic American world. In another ethnographic study of two high school classes reading a variety of multicultural texts, Athanases (1998) reported that the classes comprising of diverse students were able to appreciate the variety of multicultural texts used in the classroom. Through the study of a variety of texts, including *The Joy Luck Club* (Tan, 1989) and *Black Boy* (Wright, 1945), students were able to reflect on their personal self-identity as well as their relations to and with others from diverse backgrounds. Students reported learning about others as well as revising notions of cultural others. For example, one of the Mexican students, Viva, reported that reading *Black Boy* made her want to know more about “those Jim Crow rules they had… and why everyone was like that.”
Why did that make such a difference, someone’s skin color?” In these two classrooms, the students were given opportunities to imagine self in relation to others in the world, and to re-position themselves where they thought necessary.

It is important to note, however, that the use of multicultural texts in these two classrooms were accompanied with specific instructional strategies that highlighted discussion and conversation among students. Instructional methods that focus on mere exposure may be inadequate in that they do not take into account the varied representation of different literary texts, and possible distortions in representation (Dudley-Marling, 2003; Gates, 2003; Harada, 1994; Sims Bishop, 2003). Yet, accompanied with appropriate pedagogy where discussion and critical reading is encouraged, exposure to cultures through literary texts provide a way for students to learn more about the world, and self in response to a more diverse world (Athanases, 1993, 1998; Beach, 1997; Dressel, 2005; Spears-Bunton, 1990).

**Envisioning Possible Identities through Reading Multicultural Literary Texts**

Another body of research examine more explicitly how texts and identities are interconnected, with literary narratives providing a space for students to envision or imagine possible selves (McGinley & Kamberelis, 1996; McGinley et al., 1997; Sutherland, 2005) in relation to the world. Booth (2006) proposes that students can learn to be ethical readers because narratives provide the resource for negotiating the complexities of life through literature, and this notion is evidenced in McGinley & Kamberelis’ (1996) study where they show how 3rd to 5th grade students learn to negotiate social worlds through their interaction with multicultural literature. The stories
read in the classroom functioned in the “children's lives as sources of personal, social, or political understanding and exploration” (p.44).

In Sutherland’s (2005) study of six African-American girls studying Toni Morrison’s *The Bluest Eye* (1994) as part of a semester long unit on “Identity” in their dominantly Black\(^1\) class, she traces how six girls in a small group discussion used the literary text as a space for dialogue about the dominant themes of Black women and beauty, and the perception of others about Black women. The participants were able to make sense of literature through their connections with life, and the literary text served as a point of entry for discussions about issues that were relevant to these girls. The Black girls used their co-construction of the text to negotiate their identities as Black women in today’s society, and they told Sutherland they thought it was important to see people like themselves in literature who had to deal with similar issues.

The positions taken during the reading and discussions as well as reflections are all instances of what I term *identity play*. Literary texts can provide a space for students are able to imagine self in relation to world through their textual and discussion encounters. Multicultural literary narratives can be seen to provide spaces for identity play, for imagining particular visions of self in relation to the world, whether one that is marked by race and ethnicity or gender or social class. In a Bakhtinian sense (Bakhtin, 1981, 1986), dialogic interaction between self and text takes place as the reader responds to the text and in the process, envisions possible worlds, in affirmation, negotiation, or in resistance to the text (Beach, 1997; Rabinowitz & Smith, 1990). As such, the Black girls in Sutherland’s (2005) study engage in discussions that spring from and contribute to

\(^1\) I use this term as Sutherland uses it, and she explains in her study that it was how the girls referred to themselves and chose to be identified.
their visions of themselves as African-American women and their positions in relation to others in their communities. In a curriculum with a diversity of texts and where discussion is encouraged, students are provided with opportunities to see self in relation to a diverse world, and position themselves in relation to various communities and values (Athanases, 1998). They “try on” (Thein et al., 2007) various perspectives, engaging with worldviews within the text to imagine self in relation to others in the world. These constructions of self are negotiated within particular “cultural worlds” (Thein, 2005) or “ascribed boundaries” (Sutherland, 2005), and students reorganize their identity in their responses to the reading, building upon previous histories of reading and identity moves.

Critical Readings and Meaningful Conversations

Yet, it is not just what is read but how these texts are read that are important (Said, 1993). As seen from the quote at the beginning of the paper, Sammy, a participant in a recent study I conducted with a 9th grade class in a rural school reading Red Scarf Girl (Jiang, 1997), a memoir set in China during the Cultural Revolution, articulates what research tells us – students do not naturally read in a culturally aware or critically reflexive manner (Dressel, 2005; Jordan & Purves, 1993). Effective multicultural education is thus as much about cultivating critical reading dispositions as it is about the kinds of literary texts that students read in the classroom. These critical reading dispositions include reading with awareness of cultural complexity, understanding multiple viewpoints, and asking critical questions about the text (Dressel, 2005; Enciso, 1997; Gates, 2003).

Critical literacy suggests attention to the social constructedness of language through reflective and reflexive engagement with the text (Shor, 1999), directing
observation to the interconnectedness of both the world and the word (Freire & Macedo, 1987). Thein, Beach and Parks (2007) show how their white students studying a multicultural text come face to face with a variety of perspectives different from their own, and experience tension between the beliefs and perspectives they bring with them and those they meet in the text worlds. They negotiate their understanding and their belief systems to “try on” new perspectives and recognize that other ways of understanding exist even if they do not agree with them. This way of thinking about the study of literary texts as dialogic interaction between students, texts and contexts recognizes that multiple perspectives that exists, and encourages teaching students these dispositions of viewing life and literature through classroom reading and discussion practices. We do not know how many times this “reperceptivity” (Naidoo, 1992) needs to happen before it adds up to something, but the literature classroom should provide the opportunity for students to continually re-vision and revise their view of the world around them, and their sense of self in relation to the world.

Part of that critical reflexivity includes recognizing one’s limited cultural perspective and experiences in reading a text, and may include deliberately restraining the urge to identify with the character (Lewis, 2000). Instead, a cultural and critical reflexivity may require the student to ask what he or she is missing in terms of the information that might help him or her understand the text better. Students take on a “multicultural stance” (Fang et al., 1999; Glazier & Seo, 2005), a critical literacy approach which includes questioning the author, the text, and the reader, paying attention to what the student as reader brings to the text, questioning the authenticity of a multicultural text as representation, and recognizing the historical and material layers of
construction of the identity of the reader and the text. These habits of the mind (Purves, 1993; Thein et al., 2007) have to be learned, and in order to help students acquire such habits, teachers need to keep the goal in view and ask the right questions. Cultivating critically and culturally reflexive reading dispositions allow for critical dialogue to take place in the multicultural classroom.

**From Multicultural Imaginings to Global/Local Imaginings**

Thus, in the U.S. context, studies demonstrate that culturally responsive literature can provide opportunities for imagining possibilities of self in relation to the world. At one level, cultural affirmation can be provided through exposure to main protagonists that share the same culture as the reader. At another level, literary texts serve as points of entry and discursive spaces for conversations about self and world. From cross-cultural perspectives, exposure to literary texts about other cultures allow for the imagination of a world where self exists in relation to others, and the text again can serve as a discursive space for dialogue about self in relation to the world. These multicultural conversations accompanied with critically and culturally reflexive discussion of self in relation to world are culturally relevant for today’s world. Raising such conversations through the use of literary narratives in the ELA classroom provide spaces for students to discuss and envision possible worlds that contribute to the “history-in-person” (Holland, Lachicotte, Skinner, & Cain, 1998; Holland & Lave, 2001) or the sum of experiences that contribute to individual construction of individual subjectivities and identities.

Despite the potential of multicultural literature, one limitation with the current construct of multicultural literature is that the image of diversity within only the U.S. is insufficient to deal with an increasingly complex world where it is not just diversity
within the country, but diversity beyond the nation that needs to be taken into account. Qualitatively different conversations arise from the different emphasis on race and ethnicity, gender, disability or social class, though they may overlap. In the abovementioned study where students read *Red Scarf Girl* (Jiang, 1997), conversations about self as American, and nation (America) in relation to world (in this case, China) occurred as a result of the use of a text that was culturally distant from this particular group of students. Just as conversations about race, ethnicity and gender (e.g., Brooks, 2006; Henry, 1998; Sutherland, 2005) are raised through the use of particular literary texts in the classroom, so conversations about self in relation to the world at large are encouraged through literary selections that may be culturally distant from the students reading them.

To read only within the country is to ignore that there are other literary texts in the world, written from different perspectives and often in different ways. For example, an examination of the Nobel Prize Literature winners in the past century will reveal an increasing diversity of writers from different parts of the world, including Jean-Marie Gustave Le Clézio (2008, France & Mauritius), Doris Lessing (2006, United Kingdom), Orhan Pamuk (2006, Turkey), Elfiede Jelinek (2004, Austria), Gao Xinjiang (2000, China), and Wislawa Szymborska (1996, Poland), to name a few recent awardees. These different voices say what they mean differently, and a form of cultural literacy is to be able to read literary texts knowing there might be a different way of understanding, different information required because one is unable to generalize from one’s own experiences and prior reading habits. Students need to be exposed to diverse texts at national and global level to be exposed to different voices, and learn that there are
differences and similarities across cultural and national borders. Additionally, students engage in issues that are at the level of the global, recognizing that while there may be some universality, there is also difference and complexity across literature and across life.

At the end of the day, while the notion of the canon is a man-made construct, the canon remains an important representation of what a society values (Corse, 1997). Schools have their own canonical list of young adult readings as well (Purves, 1993), and these school readings form part of that canonical heritage in presenting to students works that are deemed worthy of study. When we fail to consciously expand the conversation about curriculum choice to culturally diverse texts, we fail to recognize that there are voices outside America that must also be heard. Educators need to consciously consider diverse texts both within and beyond the U.S. as they consider the needs of their students in order to convey a sense of what is important to their students. This new view of curriculum calls for a new view of cultural literacy, not in Hirsch’s (1987) rigid sense, but in the sense that educators need to recognize there are some important conversations in today’s world, and that the choice of text together with appropriate instructional methods allow for culturally relevant conversations. A list provides starting point for a conversation, and it is important is that culturally diverse literature gets placed on the list and included in the ongoing conversation about what is culturally relevant for our students. While all texts are ultimately multicultural in that they arise from a particular culture, educators have to consciously determine what kinds of conversations they intend to generate with the kinds of literary texts they put on the curriculum.

As I have shown in the review of the scholarship and empirical research on the use of multicultural literature in America, in U.S. constructions of the multicultural
curriculum, conversations about self in relation to the larger community of the world are often neglected. In an age of increasing cross-cultural interactions where one’s neighbour extends beyond physical boundaries (Bauman, 1998), it is vital to include conversations about the global in tandem with conversations about the local. While there is a growing body of research literature and teacher accounts on international literature (e.g., Binen, 2002; Coltrane, 2002; Freeman, Lehman, & Scharer, 2007; Hadaway & McKenna, 2007), multicultural and world literature are often not examined in tandem with each other. The global and local are very much interlinked in this globalized postmodernity, and new contexts require new lenses through which to examine the study of literature. A global/local framework points to the importance of paying attention to diversity both within and beyond the nation, calling for a recursive movement in curriculum planning between local and global texts, local being defined as that which is culturally closer to the reader and global as that which is situated beyond the nation.

Through attention to a global/local construct in curriculum choices, students can be made aware of a larger world beyond America through the study of literary texts in settings outside America. Yet, at the same time, the importance of understanding diversity within the country needs to accompany the awareness of diversity beyond. There needs to be a movement beyond the idea that one moves linearly from an awareness of diversity within country to beyond the country, for example, in Banks’ (1981) earlier formulation of multiethnic education. Rather, what is required is a recursive movement between global and local literatures foregrounding diversity at both global and local levels. In a sense, what has been commonly termed international literature in the American context must be placed alongside multicultural conversations
focussing on diversity within the country to ensure that culturally relevant conversations are brought into the classroom. In addition, literary narratives that are “culturally conscious” (Sims, 1982; Brooks, 2006), that raise conversations for discussion of different cultures should be brought into the classroom to encourage conversations about self in relation to world. Anita Desai’s (2000) *Winterscape*, a short story about a Canadian-educated Indian, married to a Caucasian-Canadian, and their interactions with his Indian aunt and mother is an example of a literary narrative that provides room for rich discussion about different cultures and voices. In addition, instructional methods that encourage dialogue and critical and cultural reflexivity allow students to explore, to widen their imagination through their engagement with literary narratives in the classroom.

A global/local framework goes beyond the multicultural framework in forcing attention to diversity both within and beyond a nation, thus recognizing that the conversations that students should engage in are intimately interconnected at different levels of community. In addition, it suggests that curriculum planning is relational, needing to take into account the context of the reading, the reader and the text. The principle for curriculum choice becomes one that is relative to place and time – the kinds of literary texts that are culturally relevant are those that both engage in issues that are close to home, and reach out to the world (which I argue, ultimately becomes close to home, in a different way). In such a curriculum, both culturally responsive and cross cultural perspectives are returned to recursively to extend the kinds of culturally relevant conversations that students engage in during literature classes. Literary narratives thus
become spaces for students as both national and global citizens to engage in meaningful conversations about self and world, in the broadest sense of the word.
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