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Abstract

The nature of literature and African literature has made it invaluable as a resource for inculcating diversity and multi-culturalism. The 21st century educational challenge is to respond to the compelling need for schools to graduate global citizens who are aware and tolerant of other cultures, and at the same time marketable outside their geographic regions. With decreasing number of student-majors in English and limited opportunities for taking elective courses in foreign literatures, innovative pedagogies that integrate multiculturalism are critical and invaluable. This paper discusses instructional procedures which internationalize freshman composition using short stories that embody African tradition. Specifically, the focus is on students' experiences in a composition class where Chimamanda Adichie's short story, "My Mother the Crazy African" was used to engage discussions on Igbo (African) values, norms, and culture as well as explore narrative and rhetorical discourse peculiar to Adichie's writing. The class sessions created rich opportunity for students to enhance their critical thinking, and argumentative skills as they engage in discussion of diverse social and cultural issues in the story. The students were engaged in integrative writing tasks which required them to identify, analyze, and compare their values and norms with cultural elements in the story. The paper points to the double barrel duties of African literatures and the like in the internationalizing quest.

Introduction: Internationalizing Pedagogy

The idea of internationalizing the curriculum in various academic fields reflects the 21st century educational pedagogy. My experience with this teaching and learning process was right after my Fulbright fellowship in Singapore and Malaysia. As a recipient of this professional development fellowship, I was required to integrate the outcomes of the experience into my courses to benefit my students, and it didn't matter what courses I was teaching. In the fall of 2006, I redesigned and taught my freshman and advanced composition classes to embody cultural, political, economic, and environmental information about Singapore and Malaysia. I made a presentation of my class experience

in a conference of Fulbright fellows held at Clayton State University, Georgia in February of 2007. This success story further spurred my interest to explore internationalizing freshman composition using African Literature, a pedagogy I embarked upon in the fall of 2007. These classroom experiences were clear examples of Siaya & Hayward's definition of internationalizing pedagogy, which stems from incorporating an international/intercultural dimension in teaching (2003 xi).

Knight, on the other hand, defines internationalizing the curriculum as the process of infusing an international or intercultural dimension into the teaching, learning, research, and service functions of higher education (1999). Knight's definition goes beyond the classroom and extends to other activities on campus, including international programs, study abroad and so on. Generally, a school can internationalize its curriculum by ensuring that all its activities, curriculum, and programs embody global and intercultural components and engaging international collaborations and exchange programs, which impact the students. To internationalize a course, an instructor needs to creatively infuse some global and intercultural components into the course beginning with the syllabus, modifying the instructional methodology, varying text and resource selection and generally being flexible. It requires an instructor taking an extra responsibility to generate a modified double barrel syllabus that serves both academic area need and global area purposes. This hybrid global integrative syllabus and instruction is what defines the 21st century internationalizing pedagogy whose goal is graduating global citizens who are tolerant of all cultures, see the world as a global village, and are marketable globally. But why is this necessary? And what brought about this educational refocusing, in the first place?

The World Agenda and Rationale for Internationalization of Education

The idea of internationalization in education is a response to globalization, which came with the end of the Second World War, in 1945. Major countries identify with this phenomenon as the end of the war heralded a new era of unprecedented expansion in technical, scientific, and economic activities on a global scale. So, there suddenly was a new generation of students who knew what they wanted from institutions of learning. These students came from particularly Asia with a defined educational agenda: to acquire

functional education for technology and commerce. Hence, English courses were designed for “Specific Purposes” (ESP): For Business (EBS), for “Science and Technology (EST)”(Hutchinson and Waters, 1989). Evidently then, internationalization in the United Kingdom was driven largely by “marketization discourse” which prevails in higher education (De Vita, 2003 384). In response to this market force, many European institutions of learning adapted their curricula more for “entrepreneurialization” than for European ideal. In Australia, the key rationale was also “economy” leading to establishing education for profit (Kelly pp 161-175 1998). So, several institutions of higher learning designed programs for fee paying international Asian students. In Canada, Knight identifies economy to be the primary motive too (1999).

The United States is also a key player in the Global education market where curricula are designed to target international students. In this regard, NAFSA- Association for International Educators reports that the United States benefit economically from international education by having \$17.6 Billion gain during 2008-2009 school year, and \$18.8 billion during the 2009-2010 school year (NAFSA report 2010).China and India top the list of highest international students’ numbers in the United States. The number of Chinese students studying in America is constantly growing. Nearly 128,000 Chinese students studied in America in the 2009-2010 school years, which is a 30 percent increase from previous years. A new concern for especially the West, the U.S. in particular, is to ensure that institutional curricula integrate global content to ensure the graduation of students who are global citizens and are marketable outside their countries.

In the fall of 2010, the Obama administration enacted a new educational initiative, the 100,000 Strong China Initiative, aimed at increasing the number of U.S. students who will study in China for the next five years. This initiative is in recognition of the future global trends, which challenge the U.S. to graduate students who are abreast with foreign cultures, are prepared for future political and socio-cultural challenges and are marketable to the global economy, especially given the decreasing number of jobs in the U.S at present. These interrelated variables define 21st century rationales for internationalizing the curriculum. Knight sums this up in proposing four rationales for internationalization: Economic, political, socio-cultural and academic (1999). The 21st Century goal for

internationalizing the curriculum, therefore, is to equip students with the knowledge, skills, and attitudes required to face the challenges of global competition. These learning components are embodied in global and intercultural competence: requirements for global citizenship. Banks equally identified five categories of cultural knowledge, which teachers should be aware of for students to enrich their intercultural and multicultural competence. These include personal/cultural knowledge, popular culture-instituted by the mass media and other forces that shape the popular culture, mainstream academic culture, transformative and school cultures (1999).

Moreover, the American Council on Education (ACE), supported by other international education associations identified a set of agenda to enable U.S. institutions of higher education to improve students' outcomes in international knowledge, skills, and attitudes. The ultimate goal is to increase understanding of other cultures, politics, and economies for growth, tolerance, acceptance, and peaceful coexistence with others. In its document, ACE identified specific international/ intercultural competencies to define the framework for curriculum development, modification, and instruction in campuses in the U.S.

Specific International/Intercultural Competencies for Determining Syllabus and Instruction Framework as reflected in ACE Document (Olson, Green and Hill, 2008, 20) include:

- Knowledge of world geography, conditions, issues, and events
- Understanding of historical forces that have shaped the current world system
- Awareness of the complexity and interdependency of world events and issues
- Effective communication through knowledge of a foreign language, cross cultural competency, and awareness of international business practices
- Positive Attitude, including:

- Openness to learning and a positive orientation to new opportunities, ideas, and ways of thinking
 - Sensitivity and respect for personal and cultural differences
 - Tolerance for ambiguity and unfamiliarity
 - Empathy or ability to have multiple perspectives on same issue
 - Self awareness and self esteem about one's own identity and culture
- Skills, including:
 - Technical skills (such as research skills) to enhance the ability of students to learn about the world.
 - Critical and comparative thinking skills, including the ability to think creatively and integrate knowledge, rather than uncritical acceptance of knowledge.
 - Communication skills, including the ability to use another language effectively and to interact with people from other cultures.
 - Coping and resiliency skills in unfamiliar and challenging situations.
- (Olson, Green, and Hill 28)

The above ACE competencies align with the previous outcomes stated by the 2007 Commission on International Education. The problem, however, is that not all academic areas have conducive framework for integrating the additional global competencies in their academic areas. While courses in the social sciences and humanities are more amenable to curriculum internationalization, others in the sciences and mathematics present some difficulties. Moreover, most academic areas have defined number of credit hours for graduation and cannot add extra credit hours in creating new global courses. Again, few students major in international studies where global knowledge and international/intercultural skills and behavior are part of the curricular, and targeting only those students in campuses will not bring about the desired overall effects. Any meaningful institutionalizing for global competence must target freshman students, and so there is need to redefine expected outcomes in various core courses taken by freshman students of higher institutions. The core courses, especially freshman composition

courses (English Composition I and II) should be some of the main target courses for internationalizing campus curriculum and globalizing students. Further discussion in this paper provides a framework for internationalizing composition and writing lessons using African Literature. The detailed procedure including a “Ten point check-list for developing an internationalized syllabus” will benefit instructors in all subject areas, and will no doubt enhance global learning.

African Literature as internationalizing agent in education and composition courses

Literature is increasingly assuming an expansive role in the 21st century global education because it is a storehouse of multicultural information and has served as a tool for combating stereotypes and projecting universal goals. As we discuss the means of internationalizing education, we are constantly looking at existing courses that will serve our goal. Courses in the humanities, especially World Literature, including African Literature, have been identified mainly because of their ability to awaken and transform consciousness into an active force (Obi 80). African Literature conveys a lot of information about the people of Africa: their past encounter with colonialism and its continuing impact on their lives, their peculiar stories told from the African point of view. African Literature also embodies African entertainment and didactic morality of the African people (Emenyionu 2010). It provides a premise for the study of African culture, their values, social norms, their environment, architecture, life history, politics, economics, and the general life and philosophy of the people. In sum, African Literature is a rich international resource for educating the masses about the African continent, its people, and its multifaceted cultures and issues.

As we read Chinua Achebe and the contemporary works of the 21st Century African writers, such as Chimamanda Adichie, we learn not just about the social and artistry life of the Igbo people, but their political, and economic structure. These are revealed through the authors’ creative descriptions of the characters, settings, and the environments. For example, in Adichie’s “My Mother the Crazy African,” Ralindu relates information about her American and Nigerian home design. She compares the clump-clump-clump sound the hardwood floor of her American home made when she walked on it with the silent sound of the cement floor back home in Nigeria. She unveils

an important architectural/environmental topic for discussion with students in the United States and Nigeria through her detailed description: the elegance of the stone exterior, the way the lawn rapped around the house like a blanket dyed the color of unripe mangoes, and the curved stairs in the hallway inside the house (2008).

Also Adichie's creative introduction of Igbo foods and snacks (Ede, Moi Moi, Ose Nsukka, Chin Chin) is used to convey important international lessons about the Igbo. Through Ralindu's mother, Chika, we also learn how Nigerian immigrants cope in the absence of their traditional food items in the U.S. We learn equally to compare the food items from Igbo and the U.S. Chika, Ralindu's mom, likes "to experiment and she has learned to improvise for the things that are not in the American stores." (Adichie's My Mother...in Posse Review, n.d.) As she prepares meals for her family, Chika substitutes baking potatoes for *ede*, spinach for *ugu*, and farina cereal for *fufu*. Adichie also weaves in and compares family relationship in both cultures. Chika's husband appreciates the meals the wife prepares. Chika wakes up early to make the husband's breakfast, and to put lunch in a container for him to take to work. "Even though the husband could cook when he was alone in America, he suddenly cannot even cover a pot or help himself to food from a pot since his family joined him." (Adichie's My Mother..." in Posse Review n.d.) Adichie implies that the wife would not let him by saying through Ralindu: "Mother is horrified when he so much as goes close to the stove." (Adichie's My Mother..." in Posse Review, n.d.). Chika's stereotypical attitudes also extend to insisting that her husband's white guests eat her *moi moi* and *chin chin*. She speaks to her husband in Igbo not minding the presence of the husband's white guests. So, no doubt, the Igbo couple has their fights, though not real fights compared with Cathy's parents, the American couple, who end their fight with scattering glass. Adichie reveals stereotypes in her story which should be an important discussion subject for global education. Other cultural components and aspects of the story that constitute global contents for discussion include the following: cultural similarities and differences between Nigeria and the US regarding dressing, greetings, showing respect to elders, gender expectations, behavioral perceptions, usage of environment and architectural designs, style and language use, and critical and comparative analysis of various other components.

By engaging with such wide-ranging topics, Adichie's story readily creates opportunity for students who are foreign to the culture to ask questions. Responses to the questions in a composition class create, for example, opportunity to discuss and write about the danger of cultural stereotypes. The professor can generate activities for further research into other cultures to reinforce the need to avoid cultural stereotypes, an important global content. The collective information about the Igbo people creatively rendered through short stories, novels, and other literary genres can be learned through the composition lessons. In effect, more global contents can be creatively integrated in composition lessons using African literature, and this process is what internationalization through African Literature is all about.

A Comprehensive framework for internationalizing composition lessons using African literature

The outlines below are some of the principles that guide my syllabus design and instruction as I attempt to internationalize my freshman composition courses in the United States using African Literature. The process involves:

1. Redefining learning objectives and outcomes in composition lessons to integrate global perspectives through African literature, which is reflected in course content, syllabus development, text selection, class activities and course evaluation.
2. Engaging in a careful selection of authentic learning materials and resources: online sources, videos, stories, documentaries, tour sites, guest speakers or resource persons. This includes inviting African colleagues, friends, students from target cultural background to interact with students and explain diction and values of target literature/culture. Such authentic resources challenge the learner's critical thinking and creativity toward enhancing global and intercultural competence.
3. Involving a creative integration of the rich socio-cultural, political, and economic themes found in African Literature into composition lessons to serve as a tool for

- developing both global and intercultural competence while also exploring literary themes and styles in writing.
4. Redefining classroom methodology, de-emphasizing text/teacher centered instruction and emphasizing learner-centered, problem or task-based, integrative and communicative based instruction. This communicative methodology also stimulates creative, critical, and analytical thinking in providing lots of opportunity for students to interact. This democratic, pedagogic framework expands avenues for acquiring global competence.
 5. Engaging students in selecting African short stories / novels, reading, review, critical thinking, research, analysis and synthesis of ideas to increase the opportunities of exploring new cultural norms, values, languages, for the production of new writings (compositions) in the context of themes generated from African Literature for expansion of global and intercultural competencies.
 6. Involving an integrative and progressive assessment of all learning activities, reflecting the acquisition of international knowledge/culture, critical thinking, reading, research, and writing skills.
 7. Integrating global competence in the acquisition of various rhetorical modes of writing as students produce the required outcomes (for example, My Composition II syllabus includes writing five to six varied essays plus a research paper)
 8. Integrating global resources and activities into the adopted general composition text to develop the desired global knowledge, skills, and attitude in addition to the targeted language and critical thinking skills.
 9. Identifying internationalization resources suitable for a target global theme. For example, Chimamanda Adichie's "My Mother the Crazy African" and "You in America" were both effective in introducing the discussion of "Immigrants and Immigration" in the U.S. Also asking students to read the author's biography online or to watch online such documentary as "The danger of a single story" (at no additional cost) was effective in introducing the author and motivating student's interest in reading and writing.
 10. Encouraging global knowledge and skill acquisition beyond the syllabus and class instruction. I award extra points for journal keeping and additional points for

comparative or similar information students report or present from other sources. My students picked interest in reading other short stories by Chimamanda after their exciting first experience. I find that short stories are preferable because of their brevity and the varied options they offer students. Besides, the students' attention and interest are sustained.

Lesson Implementation Procedure: Action Plan

The outline below is a brief description of my lesson implementation in the internationalization process. The outline is not exhaustive and does not present all semester activities but only highlights major components that involve internationalization.

1. Preliminary Discussion:

I ask my students to briefly talk about works of literature they know, especially by authors that are non-American. I request them to name any African author they have read. From my experience, many students have read Chinua Achebe's *Things Fall Apart*. However, many have not read works from contemporary authors, like Chimamanda Adichie and Sefi Atta. So my composition classes become an opportunity to survey the new African writers. Since I teach in the writing LAB, I usually ask students to engage a few minutes browsing of the Internet, searching and briefly reading one or two authors. Thereafter, we hold a general discussion

2. Biography Reading and Watching Documentary:

Initially, I introduced Chimamada to students by asking them to read her several biographies online. Later, I started using her online documentary presentation entitled "The Danger of a Single Story". The documentary holds students interest and a lot of them are highly inspired to read her literary works after listening to her. For students, seeing and listening to Chimamada's powerful rendition to a mixed racial audience positively tweaks their perception of Africa and writers of African decent. So the students are more open to other new information, not familiar to them.

3. Story Reading Online:

I ask students to go online and read “ My Mother the Crazy African” with follow-up questions. This short story reading assignment and discussion is done before the students write their first descriptive/narrative essay. In freshman composition, this helps to motivate students’ interest in writing. Other preliminary language-skills assignments that come before the short story include: summary writing procedure, planning the essay, writing the introduction with a thesis/theme, developing other essay parts and analyzing one or two model essays. When students read the story, they are required to generate 10-20 question-bank of “What I don’t understand.” These questions are directed to the author or characters in the story.

4. Probing Questions for Class Discussion and Further Writing:

The questions serve for class discussion, exploring further research topics, and topics for impromptu writing (spontaneous 30-minutes response writing after reading any text).

The questions below are unedited examples of questions generated by students and are used for class discussion after reading. Through the students’ questions, I see their interpretative scheme (Obi 2004), which is critical in delineating information for the feedback discussion session. As the class discusses the questions, we use the opportunity to find the meaning of new Igbo words, language, and to explore the Igbo culture. My cultural knowledge as an Igbo person is highly resourceful in explaining several implied meanings that are not explicit in the story (1998). The students’ individual cultures are also resourceful when they are comparing cultural attitudes in reference to their reading. This type of exposition helps to enhance the students’ global knowledge, skills, and attitudes. I have learned through experience to only facilitate by guiding students to ask questions and only step in with answers only when it is absolutely necessary.

Some Sample of Students’ Questions after Reading “My Mother the Crazy African” by Chimamanda Ngozi Achebe

- a. What is *ede*?

- b. What is Igbo? A question for research paper- students research on the Igbo people, their language-Igbo, their culture, food and so on)
- c. What is “Ose Nsukka”
- d. Where is Nigeria? This is a question for a research paper - students investigate location of country, the people, population, languages, economy, politics, etc.)
- e. Why did Ralindu’s family leave Nigeria for the United States? (Raises Immigration issue-topic for research paper- economic, political, and religious problems in various parts of the world)
- f. When people ask Ralindu where she’s from, why wouldn’t she say “Nigeria”? This question creates an opportunity to request students to investigate the socio-cultural adjustments, problems that adolescents encounter when they migrate to foreign countries. A student might conduct an interview of some foreign adolescents to find out their experiences after they left their countries to live in the United States.
- g. Are you ashamed of where you come from? This question is addressed to Ralindu, the main character.
- h. Do you call yourself Lin as a nickname or because you don’t like your Nigerian name?” This is a question addressed to Ralindu. It creates an opportunity to discuss adjustment problems encountered by adolescents when they migrate to the US or to a different culture.
- i. What made Ralindu’s mom to name her child “Ralindu” which means choose life? This question creates an opportunity for students to research Igbo names and meaning.

- j. If Matt does not accept you for whom you are, why not leave him? This question is addressed to Ralindu, the main character. It raises a psychological question of self-identity and self-confidence.

A Sample of critical argumentative essay topics generated by students during class discussion

- k. “Is Ralindu’s mother a crazy African?”

This question was later used to write an argumentative essay.

Main research paper topics generated from the story:

- l. “Parents-children relationship in Nigeria and U.S. Families”
- m. “Nigerian languages and Culture”

5. Summary and Impromptu Writing:

After reading the short story and generating questions, subsequent class sessions start with asking students to write a short summary of an aspect of the story or an impromptu writing centering on previous class discussion and theme. I usually ask the students to use information from in and outside the story. This helps them to read and research more information related to issues raised in the story and to incorporate them in their writing to support their argument and claim.

6. Argumentative Essay writing from “My Mother the Crazy African”

I ask students to respond to critical essay topics generated from questions. This helps them to write argumentative essays. A good example is the question: “Is Ralindu’s Mother a Crazy Africa?” This question arises from Matt’s final statement to Ralindu at school after their encounter with Ralindu’s mom the previous day. The question has become a favorite semester-to-semester question, and it is interesting observing how different groups of students respond to it in writing. Through this argumentation essay, students learn to read and interpret

literature through literary and rhetorical analysis. They learn to present authoritative argument by taking a position through a claim statement and supporting their claims using reasons or warrants (Toulmin 105). The students are encouraged to use various kinds of reasons-emotional appeals, pathos and ethos as they write. They are guided to search through the story or their various personal stories for evidences to support their claims. In doing so, they learn to use reasoned discourse to convince their readers about their claims. In other words, students learn to arrive at a good decision based on systemic discourse of evidence and reason. The focus is to convince a universal rather than a particular audience (Perelman 107) Besides analyzing and learning about Chimamanda’s style and writing, students learn diverse cultures, norms and attitudes as they read, discuss and compare various intercultural phenomena. In being encouraged to use personal references to support their claims, students integrate their cultural knowledge and other global contents into their writing.

7. Conferencing after first Draft of writing:

Just as it is important to start with discussion, it is equally important to create a conference forum for class discussion after first draft. This forum is an opportunity for students to critically analyze the position or claim they made in their essays. As they share their claims, they are required to substantiate it with reasons and to cite examples from the story and other life experiences or other readings. Such forums help students to distinguish fallacies from logical reasoning. After reading my “Mother the Crazy African” and responding to the argumentative question through an essay, students use the discussion forum to share their views and to listen to other students’ claims and reasons for their position. At this point, students have an option to change their mind and come up with new claims and evidences to maintain their position with same reasons or additional reasons. A pre-discussion assignment which was very useful was to ask students to read up information about the author- Chimamanda Achebe, her biography, her country-Nigeria, the Igbo people of Nigeria and their culture, Nigerian food etc. The assignment helps to prepare students to provide answers to questions that will arise at the discussion forum.

Cultural and Geographic Content in Writing Conference:

The main content of discussion as students argue their various positions is identifying the cultural and geographic milieus that influence the characters' behavior. For example, why did Ralindu's mother act the way she did? Which culture influenced her behavior? How does this culture differ from the typical American culture?

The discussion forum provides an opportunity for students' critical interaction over several cultural, geographic, social, economic, and political issues referred to or inferred in the story or novel or text. It is an opportunity to expand the global knowledge of the students as well as influence their attitude about the rest of the world. They learn the similarities and differences in ways that parents from different cultures raise their children. They learn about different attitudes, and approaches in raising children in other cultures. These alternative approaches are simply different but not inferior nor superior in comparison with the American ways.

8. Writing final Draft

In writing the final draft students have an option of changing their initial position. However, they are encouraged to add additional content and to use class generated rubric to assess their final writing before submission.

The ten-point checklist below serves as a guide for developing a syllabus that integrates intercultural and global competence in composition and other courses.

Ten-Point Checklist for Assessing Internationalized Course Syllabus

1. Does the syllabus provide precise description of course, incorporating the course goal, which embodies the international components?
2. Does the course syllabus specify objectives, which also include global and intercultural competence that address target knowledge, skills, and attitudes?

3. Does the course indicate required/ learning material, textbooks, reading list, web sites, online sources, technology, etc., which integrate international components?
4. Does the course syllabus provide general overview of course, which integrates global and intercultural competence?
5. Does the syllabus outline specific course contents integrating global competence to be covered for the course period?
6. Does the syllabus specify major student learning outcomes with specific means of demonstrating outcomes, which incorporate intercultural/global components?
7. Does the syllabus indicate methodology (course and instructional procedure), projects, activities/tasks, exercises, community learning, collaborative experiences which enhance global knowledge and skills?
8. Does the syllabus provide a schedule or time frame for completing various components of the course?
9. Does the syllabus indicate the nature of course assessment (quizzes, examinations etc.) and the grading system: grade allocation for different components of the course outcomes and how final grade is obtained?
10. Does the syllabus clearly specify all the ground rules, often modified with students' input at the inception of the course, and is there instructor's contact information and time to be reached?

Conclusion

Considering the 21st century global agenda on international education and the rational for educational institutions pursuing quality education that embodies global

competence, it is imperative that educators re-evaluate curriculum procedures and methodologies. The internationalizing pedagogy arises from this need. It challenges educators and course designers to be creative in developing alternative and integrative pedagogies that will serve double barrel purposes. In this paper, my position is that African Literature can be used for more than just a literary purpose; it can serve as an internationalizing agent for teaching global competence and intercultural awareness through composition/freshman writing courses and other courses. The “Ten-step Framework”, the Lesson Implementation Procedure, and the Ten-Point Checklist for Assessing Internationalized Course Syllabus are guidelines that will assist any instructor who wants to try the process.

Like every new approach, the procedure is challenging; it entails a lot of details and requires integration of content outside of the teacher’s comfort subject area and a lot of creativity. However, the outcome is worth the effort. It worked for me in a moderate class size of about 18-25 students. The students’ outcomes measured through impromptu writings, critical essays, and research papers, submitted in final electronic portfolios revealed not just the language skills gained by the students, but the intercultural and global knowledge they gained from their exposure to other cultures and global information. The replication of this pedagogical procedure in other instructional environments and courses will help in authenticating any general statements about the success claimed in this paper. It will also help to unveil possible problem areas, which I may have overlooked in my discussion.

In all, my experience from internationalizing composition courses using African literature shows an example of alternative procedures in mainstreaming global competence in core courses in education institutions. The procedure presented here can be modified to suite different situations and courses. The general recommendation is to be flexible and open to various possibilities when internationalizing courses using various literatures or other texts.

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