Unlocking the Meaning-Making Process of Reading a Literary Text: Insights into Stances and Perspectives

Tina Abdullah
tinaabdullah@utm.my
Language Academy,
Faculty of Social Sciences and Humanities,
Universiti Teknologi Malaysia,
Johor Bahru

ABSTRACT

Meaning-making in reading literary texts is a process that is widely theorised, applied in instructions and observed through research. While recognitions have been given to the value of literature for different purposes, trends in educational policies for literature in different curricula do not secure a clear and systematic way of how meaning-making should be explored. Research into meaning-making demonstrates the need to examine the process as this remains to be understudied. This study uncovered the possible stances adopted and perspectives observed when meaning was made in reading a literary text. This case study employed Concurrent Verbal protocol for data collection. 31 participants, majoring in Teaching English as a Second language (TESL) were selected for the study. Qualitative data from the verbal protocol sessions were quantified using a pre-established set of 24 themes derived from the theoretical framework of the study. The themes were based on the Efferent, Aesthetic and Critical stances and also the public and private perspectives of the Text, Reader, Universal Values and Writer. The findings indicate that the Critical is favoured over the Efferent and Aesthetic stances. Public Textual Perspectives were also preferred over the Private Textual, Reader, Universal and Writer's perspectives. Future research should consider examining the meaning-making process using a comprehensive framework like the one used in this study on other categories of readers and genres. The implication of examining the meaning-making process from multiple perspectives provides an inclusive outlook into educational policy, practice, research and theory building in literature.

Keywords: literature; meaning-making; perspectives; stance; Transactional theory;

INTRODUCTION

The aim of this study was to uncover the possible stances adopted and perspectives observed by readers when meaning is made in reading a literary text. The inspiration for this study came from the diverse recognitions and purposes given to literature instruction in many curricula. Among the recognitions given are that literature has been valued to develop readers' active involvement in meaning-making such as to instil the passion for reading (Karolides, 2020; Rosenblatt, 2005), to promote generative thinking processes (Abdullah, 2012; Boubekeur, 2021; Langer, 2011), to develop language proficiency (Collie & Slater, 2006; Gonzalez & Courtland, 2009; Lao & Krashen, 2000) and to encourage personal connection to literature (Arafah, 2018; Boubekeur, 2021; Mirra, 2018; Rosenblatt, 1993). Apart from that, literature has also been established to cultivate cultural, social and humanistic values (Bouley & Godfrey, 2008; Hill 2007; Lazar, 2005; Schrijvers, Janssen, Fialho & Rijlaarsdam, 2019) that include the ability to develop empathy and social judgement (Nussbaum, 1997) crucial in enhancing

ethics and moral standards not just for knowledge building but especially so in life (Langer, 2011).

While literature instruction has received different recognitions, it has also served different purposes. According to Schrijvers et al. (2019), in European countries such as in Belgium, a national examination requires connecting personal experience with literature to society's current situation. While in the Netherlands, literature instruction is valued as a source for developing citizenship and empathic capabilities. Alternatively, in Southeast Asian countries like in Singapore, literature instruction serves ethical, aesthetic and intellectual purposes. In doing so, four basic learning outcomes have been outlined meant to develop empathetic and global thinkers, critical readers, creative meaning-makers and convincing communicators (Ministry of Education Singapore, 2019). In the Philippines, literature is a compulsory subject in school and at tertiary level which is incorporated to develop sensitivity, awareness and greater understanding of the world and other people (Magulod Jr, 2018).

Similarly, literature has also served different purposes across different levels and time within the Malaysian education curriculum. In the past, before and just after the independence, the influence of the British colonisation has put an emphasis on literature as a dominant part of the English language subject (Omar, 1992). The emphasis on literature slowly shifted when the medium of instruction in education was no longer in the English language. The change in the status of the English language was one reason that brought about the decline in the importance of literature in the school educational context in the country (Subramaniam, 2003). At present, literature is presented in the Language Arts for primary school to develop an appreciation and understanding of the English literature (Dewi, 2018) or creative works for enjoyment (Hashim & Abd Talib, 2019; Engku Atek, Hassan, Latiff Azmi, Azmi & Yah Alias, 2020). Nevertheless, at secondary school, the literature component was introduced in the year 2000 as a specific tested component under the English language subject, aimed to instil aesthetic appreciation, is no longer emphasised (Engku Atek et al., 2020). The new highlight on adopting the Common European Framework of Reference in the Malaysian education encourages the use of different reading materials for the English language subject (Mohamad Uri & Abd Aziz, 2019). Meanwhile, literature remains to be offered as an additional elective subject at secondary school (Chin, 2021). Literature has served various but similar purposes over time at the tertiary level, from advancing content knowledge and critical thinking skills to refining skills in the English language.

The different trends and emphasis on literature within the local context became more interesting with the announcement of the *Sijil Pelajaran Malaysia* (SPM) national examination results in May 2021 for the year 2020. There has been a decline in the results for the English language subject but an improvement in Literature in English as an elective subject (Ministry of Education Malaysia, 2021). While the various recognitions mentioned earlier and the announcement on the SPM results for 2020 have formed an optimistic future for literature as a subject matter within the national curriculum, its role within the English language subject is no longer apparent. Similarly, Gabrielsen, Blikstad-Balas and Tengberg (2019) reported that recent trends in education policies around the world on literacy emphasise comprehension instead of other skills worth developing through literature such as creativity, aesthetic and cognitive advancements. The emphasis on the basic literacy skill in comprehension through reading promotes the acquisition of the English language. However, it does not serve similar purposes recognised for more advanced aptitudes such as for generative thinking processes like creative and imaginative thinking or even personal connection to literature and the appreciation for the English language.

Apparently, the diverse recognitions and purposes that are given to literature across curricula and the trends in education policies around the world do not secure a long-term value for literature in any curriculum. There seems to be a gap between its worth and how it is used

in education. Gabrielsen, Blikstad-Balas and Tengberg (2019) contended that it is important to examine how literature instruction is carried out or what literary qualities do readers acquire when they undergo the meaning-making process as these remain to be understudied. Evidently, the need to investigate the fundamental processes in reading literature is vital to fill in the gap between the purposes or rewards that literature instruction could nurture and what developments could occur when readers make meaning when reading literary texts. To witness and ascertain that the process in meaning-making is worthwhile and could be systematically observed and nurtured, Burnett and Merchant (2020) promoted that the meaning-making process should be scrutinised in order to have a clear and comprehensive view of readers' capabilities when they make meaning. For that matter, this study was intended to uncover the possible stances adopted and perspectives observed when readers undergo the meaning-making process while reading a literary text. The findings of this study should reveal evidence on what readers can do when they read. This would shed light on how literature instruction could be carried out for the different recognitions and purposes claimed regardless of its role in the English language or as a subject matter at any level.

LITERATURE REVIEW

This section presents the idea of meaning-making before providing a general review of what theory and research say about stances and perspectives in meaning-making. The theoretical framework in support for the analysis of stances and perspectives in meaning-making when reading a literary text is the Transactional theory (Rosenblatt, 1993). The use of this framework will be explained at the end of this section.

MEANING-MAKING

According to Rosenblatt (2005), the meaning-making process occurs when the reader meets the text. She explained that *"meaning does not reside ready-made 'in' the text or 'in' the reader but happens or comes into being during the transaction between reader and text"* (2005, p. 7). In fact, the process would be unique to a particular time, situation and place. For instance, in the context of a classroom, Edge (2011) said that *"meaning is not located in texts or in lessons or even in people; rather, it is made through dynamic transactions with people and various texts in various contexts"* (p. 38).

Generally, studies in meaning-making have exposed different things about the process. Among them would be the choice of stances (Mikalsen & Lagestad, 2020) or perspectives (Bauer, King & Steger, 2019) and the types of responses (Dressel, 2005; Ishak & Zainal, 2019; Noah, 2018; Samione, 2000) in reading literary texts. In recent years, studies in meaning-making have ventured into investigations about different matters that may influence the process like classroom discourse structure (Soysal, 2020), online literature instruction (Varga, McGuinn, Naylor, Rimmereide & Syed, 2020) and the role of multimodality in literature (Perry, 2020).

However, the overall trends show that literature instruction has continuously been in and out of different curricula worldwide for different purposes (Mart, 2021). The general concession is that different factors may influence how meaning is made in literature (Esterhazy & Damşa, 2019). As such, there is no fixed meaning to a literary text (Dressel, 2005; McKay, 2006; Sullivan, 2002;) and readers may think about, interpret and respond in multiple ways (Applebee, 1978; Beach, 1993). Therefore, an investigation of the patterns in the choice of stances adopted and perspectives observed should shed light on the capabilities or qualities that readers secure when they undergo the meaning-making process. For that matter, this section proceeds with discussing two critical aspects in meaning-making: stances and perspectives.

STANCES IN MEANING-MAKING

Ruddell and Unrau (1994, p. 1005) identified stance as *"reader's perspective and orientation towards a given text. It serves to direct the reader's focus of attention and purpose in reading and thus influence motivation, attitude, and intention to read."* Rosenblatt (1995) explained that readers would interchangeably use stances in meaning-making. Stance suggests reader's purpose (Samione, 2000) or *selective attention* towards literature by *"bringing certain aspects into the centre of attention and pushing others into the fringes of consciousness"* (Rosenblatt, 1994, p. 1066).

Stance can be determined based on the proportion of *public* or *private* aspects of meaning that is admitted into the scope of *selective attention*. Rosenblatt (2001) introduced two primary stances. The *Efferent* and *Aesthetic*. According to her, the efferent stance which originated from a Latin word that means 'to carry away' *"involves primarily with analysing, abstracting, and accumulating what will be retained after reading"* (Rosenblatt, 1993, p. 184). Clearly, this stance dominates the process of reading for most types of texts such as the printed media, academic texts or even directories. When adopting the efferent stance, the aim would normally be to seek, gain or use information. Alternatively, Rosenblatt (1995) emphasised that the principal stance in reading literary texts should be the aesthetic that concerns experiencing and engaging in *a living-through experience* of the imaginary world through the *transaction* between the *Reader* and the *Text*. Its primary emphasis is on the experience that readers undergo during the meaning-making process. She reminded that when exposing readers to the conventions of meaning-making, the aesthetic stance should be introduced early (Rosenblatt, 2005). Readers are enticed to develop their sense of pleasure, appreciation, and engagement in constructing personal meaning through it.

On the one hand, the closer readers get to the efferent stance, *selective attention* in reading literature would cultivate comprehension and knowledge building. On the other hand, the meaning-making process would venture into a more personal sense of meaning if the aesthetic stance is explored. However, she cautioned that the two stances are not in opposition but should be presented as a continuum. When the readers transact with the text, there exist two aspects of meaning that are the public and private. The public meaning that constitutes matters related to the cognitive, referential, factual and analytical, falls close to the continuum that shows the dominance of the efferent stance. Alternatively, the private meaning representing the affective, emotive and sensuous matters and that portrays feelings, attitudes, sensations and personal viewpoints can be represented as part of the aesthetic stance on the same continuum.

Yet, Rosenblatt (1995) asserted that the *Critical* stance, that is not of the same nature as the *Efferent* and *Aesthetic* could actually be adopted as part of either one of these two primary stances or adopted anywhere in the process of meaning-making. In other words, the critical stance actually brings the reader to a different level of thinking by providing an avenue for the analysis and evaluation of the acquired new information or personal experience accumulated through the initial stance adopted (Abdul Kadir, Tengku Mohamad Maasum & Vengadasamy, 2012). To illustrate, Schade (2002) explained that in the process of aesthetic meaning-making, the aesthetic engagement with the literary text could persuade readers to explore the critical stance. At this point, the reader may want to think about and form judgement of the meaning that has been experienced or felt through the aesthetic stance. Alternatively, Chatel (2003) and Langer (2011) emphasised that readers could also stand apart from the text and consider it objectively based on the initial adoption of the efferent stance when adopting the critical stance. Although Rosenblatt did mention the existence of the critical stance in the theory, she disregarded it in the Efferent-Aesthetic Continuum.

As a result, other researchers (Cai, 2008; Murphy, Wilkinson, Soter, Hennessey & Alexander, 2009) began to question or explore the critical stance's existence and status in the meaning-making process. Chinn, Anderson and Waggoner (2001) and McLaughlin and DeVoogd (2004) argued that the Critical stance should be another stance like Efferent and Aesthetic. Yet, they also asserted that most meaning-making processes would have a mixture of these stances, with one dominating the others. In adopting the critical stance, readers use

> *a personal reserve of knowledge and experience to a text to ascribe possible meanings. In other words, he interprets. In addition, he compares his own values and belief, with those suggested to him by the text, and defends them if necessary. In other words, he argues. Moreover, he often organises his personal response by classifying or comparing possible meanings and then generalises about comprehensive meaning. In other words, he infers. Finally, he analyses the author's ideas, information, tactics and then predicts the author' semantic direction. In other words, he speculates. (Cobine, 1993, p.1)*

Therefore, in examining the overall choice of stances in meaning-making, it is important to observe the adoption of the two primary stances - *Efferent* and *Aesthetic* - as there may be other aspects of these stances in meaning-making that could be closely observed such as the *public* and *private* aspects of meaning or the patterns in the adoption of the *Critical* stance that has been a topic of debate overtime. The specific disclosure and classification of stances that readers could potentially adopt are vital in revealing the capabilities or qualities that readers have acquired and can advance through the meaning-making process.

PERSPECTIVES IN MEANING-MAKING

In unlocking the meaning-making process in reading a literary text, apart from stances that could be adopted, this study also examined the possible perspectives that readers could observe. Generally, in the process of meaning-making, there may be different perspectives that could be observed. Examining the possible perspectives is significant in recognising the extent or depth that readers could undertake through the meaning-making process. A comprehensive examination of readers' perspectives would naturally show and gauge how specific literature instruction has influenced readers' capabilities as meaning makers.

Rosenblatt (1995) described meaning-making in the eyes of the *Writer*, which is also the basis for the Romantics movement in the Modern Literary theories as a process that allows the *Writer* to share his creative ideas with his readers by choosing

> *particular elements that have significant relevance to his insight. He inscribes verbal signs that he hopes will enable readers to perceive selected images, personalities, and events in special relation to one another. Thus, out of the matrix of elements with common meaning for him and his readers, he builds up a new sequence, a new structure, that enables him to evoke in the reader's mind a special emotion, a new or deeper understanding - that enables him, in short to communicate to his readers (p. 34).*

In contrast, Beach (1993, p. 1) stated that although the New Critics movement in the Modern Literary theories are equally concerned with meaning-making, *"the focus is generally more on extracting it from the text."* Allen (2010, p. 83) described the *Text* as giving permanence to the work and explained that when *"we read a text and presume it has a stable meaning to offer us, then we read at the level of denotation."* As such, meaning is self-contained and fixed in the text and the reader is supposed to infer or explicate meaning hidden within the text. Based on the two movements, the Romantics and the New Critics, readers could adopt two possible perspectives. On one hand, it would be the *Writer* and on the other would be the *Text*. When the perspective of the *Writer* or the *Text* is observed, naturally the meaning-making process would be aiming for explicating fixed, intended or prescribed meaning. The adoption of these

two perspectives support the use of literature in developing comprehension and critical thinking skills in reading literary texts.

Then again, as mentioned earlier, Rosenblatt (1995, p. xvi) argued that, *"meaning happens during the transaction between the reader and the signs on the page."* Goodman (1996, p. 90) explained, *"during the transaction, the author's text is transformed into the text the reader makes sense of."* In contrast to the two earlier perspectives, the meaning would become fluid and personal when readers adopt the reader's perspective. This is the perspective that would enable readers to become personally involved in meaning-making and should become the basis for the recognitions and purposes given to literature instruction in different curricula.

While the role of the *Writer, Text or Reader* may influence the way meaning is made in a literary text, it should also be remembered that there are two sides to meaning (Rosenblatt, 1995). As mentioned earlier, there are also the *Public* and *Private* aspects to meaning in the Efferent-Aesthetic Continuum. To demonstrate this, Rosenblatt (1993) used an analogy of an iceberg, where its tip actually represents the public meaning and carries very little weight. The bottom part that is hidden and forms a bigger portion of the whole iceberg, signifies the private meaning. The public meaning represents the intended, prescribed or fixed meaning and is a very small portion of the meaning. Nevertheless, the private meaning which is represented by the hidden and submerged part of the iceberg, not only contains a bigger portion of meaning that is unique and personal, but is also a prevailing part of meaning (Karolides, 2020).

Alternatively, the renowned framework of Abrams (1953) presents an extension to the Modern Literary theories where the *Universe* is perceived as another vital perspective in meaning-making. He explained that prior to the influence of the Romantics that champion the role of the *Writer*, meaning in literary texts is seen to mirror the *Universe* or reality. He believed that the *Text* could be perceived as either a representation of the *Universe*, a product of the *Writer* or an illumination of the *Reader*.

Generally, there are at least four fundamental perspectives in literary texts and different meaning-making models (Abrams, 1953; Beach, 1993; Rosenblatt, 1993) have been established to illustrate the relationship among these perspectives. They are a crucial part of the meaning-making process and should be well examined. According to past studies in reading (Applebee, 1982; Goodman, 1996; Langer, 2011), the ability to view a literary text from more than one perspective simultaneously leads to a deeper understanding of a work and its implications. Viewing meaning from different perspectives facilitates the cultivation and advancement of various processes such as cognitive – Ways of Thinking (Langer, 2011; Soter, Wilkinson, Murphy, Rudge, Reninger & Edwards, 2008), affective – expressive reactions or responses (Bouley & Godfrey, 2008; Soter, Wilkinson, Connors, Murphy & Shen, 2010) and language skills (Gonzalez & Courtland, 2009; Lao & Krashen, 2000).

THEORETICAL FRAMEWORK

In this study, the framework suggested by Rosenblatt (1993) in the Transactional theory was adopted to examine the possible stances and perspectives in meaning-making when readers read a literary text. Based on three possible stances that are the *Efferent*, *Aesthetic* and *Critical* and the perspectives of the *Writer*, *Reader*, *Text* and *Universal Values*, the adoption of the theory as the framework for the study specifically demonstrates the importance of stances and perspectives in meaning-making. At the same time, the framework also clearly shows the necessity to examine the *public* and *private* aspects of meaning. These multiple ways of unlocking the meaning-making process can further be observed through the notion of *selective attention* and *a living through experience* in meaning-making. As such, the framework for this study that is based on the Transactional theory is depicted in Figure 1.
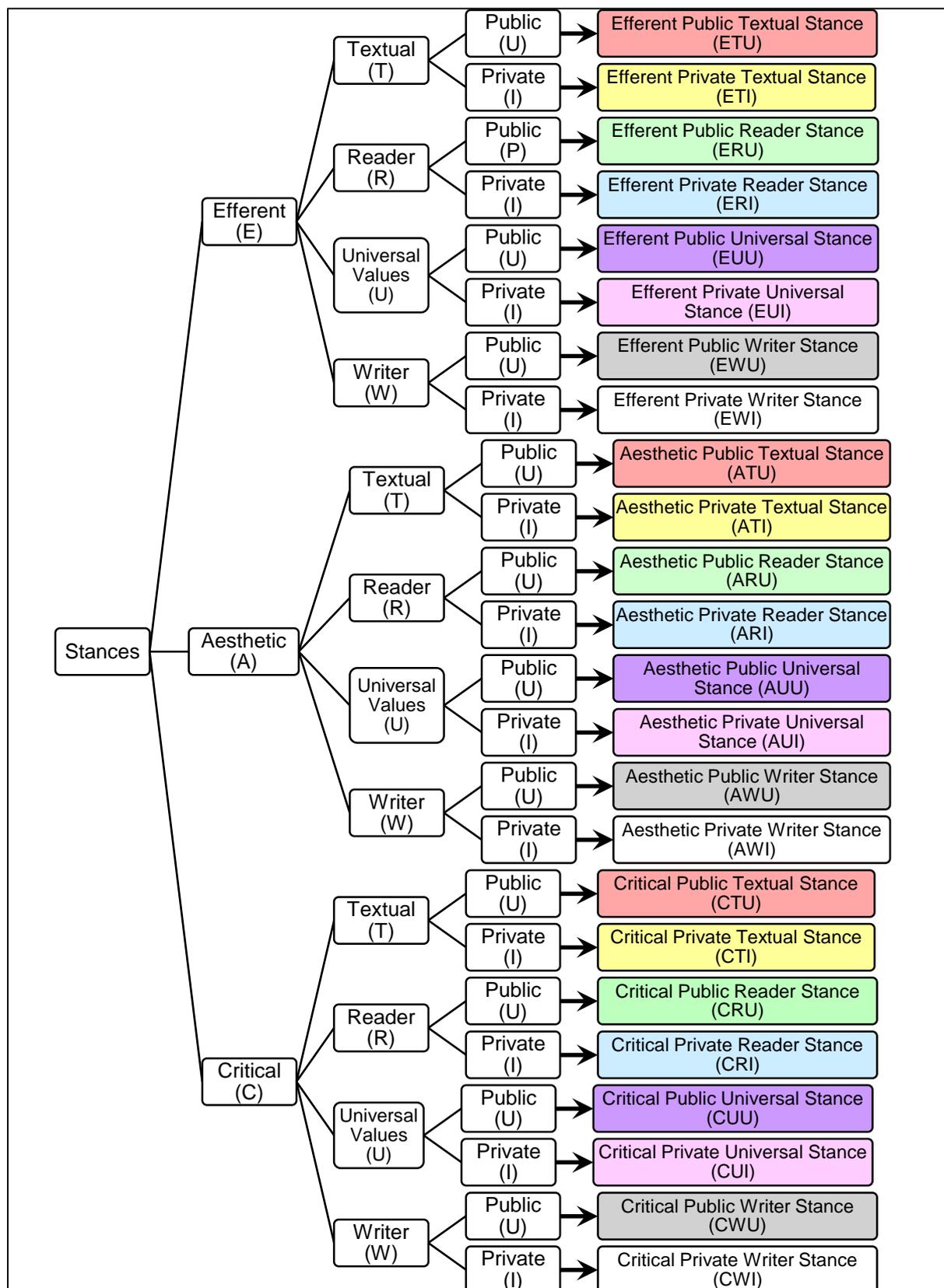
FIGURE 1. The Theoretical Framework for the Study based on the Transactional theory

By adopting this framework, this study was able to unlock the specific capabilities of the participants as meaning makers. First, it provided a comprehensive insight into the stances and perspectives generally adopt when making meaning while reading a literary text. As literature has been recognised to have different benefits and to serve different purposes across curricula, a clear idea of readers' capabilities in meaning-making would support the design and development of materials and classroom activities suited for different purposes. For example, if the nature of the lesson or course aims to use literature for language development, the focus could be on adopting of the efferent stance that develops comprehension skills through reading. Then again, if the purpose is to nurture the appreciation and personal engagement in meaning-making, the aesthetic stance would be the best option. Moreover, if the aim is to develop thinking and argumentative skills in reading or writing, the use of all three stances would be the best as that nurtures cognitive, aesthetic and language developments (Abdullah, 2012). Another important aspect of adopting this framework is the need to encourage readers to explore meaning from multiple perspectives. In doing so, meaning is perceived to be fluid and not fixed. Uncovering stances and perspectives that readers could observe is crucial in advancing skills and aptitudes that they should possess through literature as meaning makers.

METHODOLOGY

As the purpose of this study was to uncover the possible stances adopted and perspectives observed through meaning-making in reading a literary text, the design chosen was a case study (Yin, 2003) and the think-aloud protocol was used as the means for data collection. The choices were due to the nature of the study that aimed to examine in-depth processes in meaning-making through reading a literary text. Through the choice of design and instrument, specific patterns in the stances adopted and perspectives observed were discovered.

Data collection via think-aloud protocol was carried out and recorded using audio and video recording for every participant. Think-aloud was employed to capture processes that were not easily recognised while reading. It was useful in uncovering cognitive and affective processes that occurred in reading (Pressley & Afflerbach, 1995). In this study, Concurrent Verbal Protocol was employed (Branch, 2000; Yoshida, 2008). During the think-aloud sessions, the participants read the literary text twice. In the first attempt, they read through the literary text privately. In the second attempt, the think-aloud protocol session was administered using the same literary text. Before the session began, they were briefed about how the session would be conducted and the researcher modelled the process for them to have a clear idea of what to do during the think-aloud reading session. They were encouraged to verbally share whatever came to their minds and what they sensed while reading the literary text. Occasionally, the researcher would prompt the participants. This was done to ensure a rich account and clear understanding of what the participants were attempting to reveal in their meaning-making process orally. As no time limit was given, the think-aloud sessions overall ranged between 60 to 90 minutes per participant.

The participants of the study were chosen based on purposive sampling. They were a homogeneous group of 31 second-year Teaching of English as a Second Language (TESL) undergraduates with similar age, language, education, exposure to training in literature instruction and cultural background. They were identified as they were the only group that had to take literature courses as part of their programme of study at the university. At the time when data for the study were collected, they were undergoing their last literature course in the programme of study. The participants and context of the study were chosen based on the unique environment that they were in. Most importantly, it would be vital and interesting to witness

what they were capable of venturing into when they make meaning while reading based on the exposure and training that they have had.

The participants were instructed to read a short story as the literary text chosen for this study. The short story was chosen for several reasons. First, the length of the short story is appropriate as it is only two-page long. This gives enough time for the participants to read the first-time round on their own and to read it again for the think-aloud data collection session. Second, the short story was chosen for its readability level and familiar culture as well as themes. It is a contemporary short story entitled *Compare*. Written by a local writer named Yeoh Gim Suan (2009), it has a familiar local setting and situation as the main character in the short story also happens to be an undergraduate student in the second year just like the participants in the study. The short story is told by a third-person narrator who gives a close account of the main character's life named Joshua. Joshua who happens to be an average student feels pressured as he is constantly compared to his sister who excels in all aspects like academic, sports and even music. He is also compared to the children of his parents' friends. As the title suggests, comparison also happens to other family members like his mother Sarah who also feels frustrated when her husband compares her to her friends. The ending of the short story witnessed a tragic accident that ended the lives of both of Joshua's parents.

As the study aimed to uncover patterns in stances and perspectives in the meaning-making process, there were a total of 24 pre-set categories of themes. Deductive thematic analysis using the pre-established categories of themes were chosen (Crabtree & Miller, 1999). As depicted in Appendix 4, the description of the themes of the pre-set categories of stances and perspectives were derived from the overall presentation of the framework used as shown in Figure 1. Based on the theoretical framework used in this study and findings of previous studies, the pre-set categories of stances and perspectives developed for the thematic analysis of data first took into account all three stances: *Efferent*, *Aesthetic*, and *Critical*. At the same time, in observing the meaning-making process, the *public* and *private* aspects of the three stances were further examined based on the perspectives of the *Writer*, *Reader*, *Text* and *Universal values*. In total, as mentioned earlier, there were altogether 24 categories of themes into stances and perspectives that were analysed in the meaning-making process.

In order to have a systematic and reproducible account of all the categories identified, the qualitative data were quantified (Drozdova & Gaubatz, 2015). The process is called enumeration. It communicates a comprehensive and an in-depth frequency of all the possible stances and perspectives that the participants could explore (Johnson & Christensen, 2014). The qualitative data were first transcribed and specifically categorised into unit of utterances for each category as indicated in the framework depicted in Figure 1. The point of boundaries that were referred to as *utterance* for the themes in the meaning-making process were based on the unit of analysis developed by Marshall (1989). He described *utterance* as *"the basic unit of analysis... [and should] have the force of a sentence, though may be as short as one word (for example 'yes' or 'okay'). They represent an identifiable remark or utterance on a single subject"* (Marshall, 1989, p. 10). In quantifying the qualitative data, the utterances were coded based on the categories of themes in Figure 1 and the detailed description of the categories shown in Appendix 4. As there were a total number of 24 pre-set categories altogether, the quantification process was very tedious. To ease the quantification process, the utterances were categorised and calculated using Microsoft Excel. To address trustworthiness, two trained inter-rater analysts confirmed the analysis of data based on the categories established. They are instructors who also have had more than ten years of experience in teaching literature.

FINDINGS AND DISCUSSION

As this study was intended to uncover the possible stances adopted and perspectives observed in the meaning-making process when readers read a literary text, this section presents the overall findings and discussion of this study. Figure 2 demonstrates the findings for the 24 categories of themes identified for this study. Generally, there were a total of 6466 utterances obtained through the think-aloud sessions by the 31 participants in the study. Out of the number, the Critical stances were the most favoured as more than 60% (63.72% or 4120) of the total number of utterances were categorised as these stances. Only 21.38% (1382) were classified as Efferent stances. Meanwhile, the Aesthetic stances were not surprisingly found to be least adopted with only 14.90% (964) of utterances. An important overview that could be deduced based on the overall results shown is that while the Aesthetic stances were the least popular, readers tried especially hard to be analytical throughout the meaning-making process. This may have happened due to the kind of training that they had undergone at the university when taking literature as a subject matter. They may have been accustomed to doing close analysis of literature rather than exploring their personal sense in the meaning-making process.
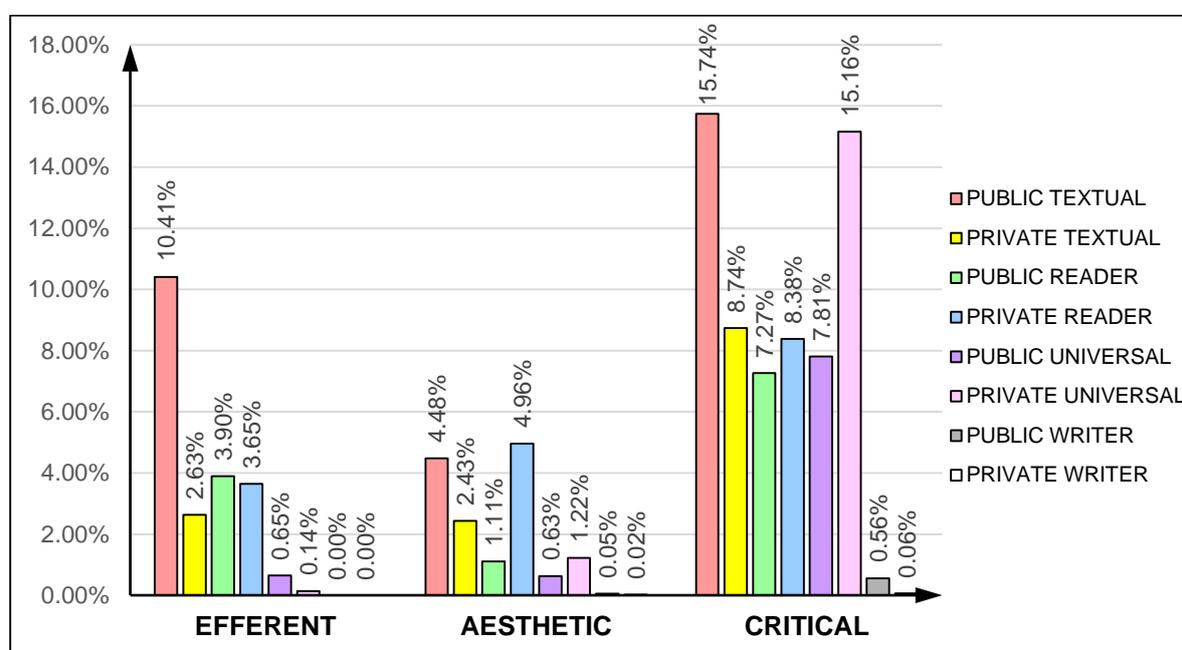
FIGURE 2: Specific Stances and Perspectives

Based on the overall findings presented, it is crucial to inspect further the detailed evidence of the main findings to witness the specific stances and perspectives that the participants were competent to speculate. For a systematic presentation of the findings, the section continues with specific examples of the findings from the most favoured stances and perspecitives depicted in Figure 2.

A close-up view of Appendices 1, 2 and 3 reveal patterns in the 24 categories of themes examined. Appendix 1 unveals the detailed findings for all 31 participants for the Efferent stances according to the public and private perspectives of the Text, Reader, Universal values and Writer. The Efferent Public Textual stance (ETU) was the most dominant in this category. Out of the total number of utterances produced within the set of eight categories (21.38% or 1382), the participants were comfortable adopting ETU since close to half (10.41% or 673) of the total utterances were classified as ETU.

Based on Appendix 1, most participants made approximately 6% and below (less than 40) of utterances, but only two produced around 9% (about 60 utterances) each for this theme. In fact, around half (17 participants) produced less than 3% (20) of utterances respectively. A close view of this most preferred stance (ETU) in the following excerpt reveals the most common pattern demonstrated in the meaning-making process by a participant named Kim.

I can describe a family... a mother, Joshua, Sarah, and also Jolyn the characters.
I found that Joyln is the youngest youngest sister and just received SPM.
She is very an excellent student... Scored 11 A's you know.
Then I noticed that their mother loves Joyln more.
She compares with others.. especially Joshua.
This is because she said here.."My daughter goes for music class, tennis and ballet lessons."
So, she thinks that Joyln has many..you know abilities... she also president.

[Sample of the Efferent Public Textual Stance (ETU) by a participant named Kim]

Like Kim, most participants described specific information in the textual world like characters, situations and progression of the plot. Some summarised their general understanding or reproduced exact words or phrases found in the text. The discovery is consistent with what Ishak and Zainal (2019) and Noah (2018)) discovered in their studies. Apart from that, Appendix 1 shows that the participants could also adopt the Efferent Private Textual (ETI) and both Efferent Reader stances (ERU and ERI). The participants minimally adopted the Efferent Universal stances (EUU and EUI) and did not adopt the Efferent Writer stances (EWU and EWI). This may have happened as they were not familiar with the writer of the short story.

Although the Efferent stance has usually dominated the meaning-making process (Langer, 2011; Rosenblatt, 1995), this study otherwise showed that the participants did not project as many utterances that belonged to these categories. This may have happened due to training received in reading literature as a subject matter. Prior to the critical evaluation of the textual world, they were normally expected to skim and scan through the literary text to find specific information. They were also generally tested based on the ability to identify specific information or literary elements found in the text. Although identification of factual information that requires the use of ETU would normally come at the beginning of most class discussions of literary texts, the focus would normally be on discussing the pre-established critical analysis of the text where factual information would generally be used to support the discussion of the criticisms (Rosenblatt, 1993). In this study, the meaning-making process was examined while the participants read the literary text. It is worth noting that the training in class discussions may have influenced the way the participants approached their personal meaning-making process while reading literary text on their own.

With regards to the Aesthetic stances, they were the least explored as only 14.9% (964) of the total utterances were categorised within these stances. A close look at Appendix 2 discloses an anticipated pattern as the participants were comfortable adopting the Aesthetic Private Reader (ARI) (4.96% or 321) and the Aesthetic Public Textual (ATU) (4.48% or 290) stances. The findings in Appendix 2 demonstrate that five participants were able to reach between 6.85% (22) to 10.28% (33) of utterances while the majority were able to project within the range of 0.31% (one) to 5.30% (17) of utterances for ARI. The remaining two participants did not explore the ARI throughout the whole meaning-making process.

A close look at specific evidence reveal robust disclosure of emotions and personal thoughts about self and this again concurs with the findings of Soter et al. (2010) who discovered that when the Aesthetic stance is adopted, the focus of meaning can either be on the textual world or the personal experience of the reader. These personal revelations may not be extensive but certainly play a vibrant role in forming deep engagement with the textual world

or in cultivating *a living through experience* among meaning makers (Rosenblatt, 2005). The following excerpt taken from a participant named Jim demonstrates a common pattern within the ARI category. Here, Jim expressed his feelings and thoughts about his life.

> *Alright, the title basically tells me of something that I know for all my life.*
> *The first sentence itself, I knew it because my mom did that to me.*
> *Okay its in the past but now she mellows up yeah.*
> *Its like, I saw a view of what the story is going to be about once I read the first line.*
> *Then all those memories start floating back from previous years.*
> *Like what Joshua feels upon seeing his mother.*
> *I can picture the emotion that was going on there because that was what happened to me.*

[Sample of the Aesthetic Private Reader Stance (ARI) by a participant named Jim]

In the excerpt, Jim was able to see how the textual world is a reflection of his personal life. In fact, throughout the meaning-making process he did not rely on the textual world but constantly reflected deeply into his personal experience as the prime source in forming his personal meaning. His *selective attention* did not centre on *a living through experience* with the textual world but went beyond the textual world and into his own life. In the meaning-making process, he actually revealed a similar conflict that the character in the textual world experienced. Obviously, he was deeply engaged in the reading experience.

The next popular Aesthetic category was the Aesthetic Public Textual (ATU). Based on the findings shown in Appendix 2, out of the 4.48% (290) of utterances projected, the highest was 8.28% (24) and the lowest was nil. While about half of the participants (15) projected less than 3.10% (nine), the other half produced between 4.14% (12) to 8.28% (24) of utterances. A close look at specific piece of evidence illustrates that most of the participants tried to identify with and describe the emotions of the characters. Moreover, a few attempted to visualise situations in the textual world. The following excerpt demonstrates how a participant named Nel discussed the patterns identified.

> *I can picture Joshua in his room, laying on the bed, feeling angry and sad.*
> *Maybe he's mad at his mother.*
> *But he also feels sad when he thinks about his grandmother.*
> *Maybe he must wish that his grandmother was still around with him.*
> *I sense that he is feeling empty inside.*

[Sample of the Aesthetic Public Textual Stance (ATU) by a participant named Nel]

The excerpt demonstrates that Nel attempted to engage aesthetically with the situation and feelings of a character. The description given shows that the participant was able to imagine the situation that the character was in. Also, the participant was capable of exploring the emotions and thoughts of the character. Obviously, the use of ATU was based on the information gathered from the text using the Efferent Textual stances (ETU and ETI). Based on the two most dominant Aesthetic stances that the participants preferred to adopt, it was anticipated that the ATU was a common choice among the participants. The patterns into these two dominant Aesthetic stances in this study show that while most participants did not spend as much time exploring deep into the Aesthetic stances, the opportunity to share their personal meaning-making process while reading was fruitful in unlocking the kinds of engagements that the participants were capable of venturing into. They generally were competent to explore their imagination and feelings about the textual world as they described what they could visualize. The participants also shared how they felt and thought about the text in relation to their own lives. These unique findings exemplify why the Transactional theory champions the

role of the *Aesthetic* stance in engaging *Readers* in *a living through experience* when reading literary texts (Rosenblatt, 1993). The remaining utterances which gathered approximately 1/3 of the total percentage for the Aesthetic stances were classified into the Universal stances (AUU and AUI). At this point, the patterns in the findings show that while the participants were comfortable eliciting specific details found in the textual world, they were also engaged in relating them to their own lives.

The final categories of themes that cover the Critical stances as shown in Figure 2, demonstrate a very interesting pattern. Based on the details in Appendix 3, the most favoured category was the Critical Public Textual stance (CTU) as this was also true for the Efferent (ETU) and Aesthetic (ATU) stances. The second category was the Critical Private Universal stance (CUI). The findings for CTU was the highest among the 24 stances as it reached 15.74% (1018) of utterances out of the total of 6466 utterences. There was a widespread in the range of utterances projected by all the participants as the highest amount was 7.96% (81) while the lowest was only 0.59% (six) of utterances. While majority (25 participants) produced between 0.98% (10) up to 4.42% (45) of utterances respectively, only six participants projected between 4.91% (50) up to 7.96% (81) of utterances. As this was the most preferred stance, all participants could explore this stance in the meaning-making process.

A close view of the findings shows that when this stance was adopted, many participants gave general critical judgments of the characters. The analysis involved their individual judgment of the characters' behaviour, thoughts, values, feelings or attitudes based on their personal understanding. Very few participants were able to criticise more complex and tacit matters such as relationships or the mood set in the textual world. Only two participants projected unique analysis of a couple of literary elements and the plot. To demonstrate the common pattern in adopting this stance, the following excerpt shows how a participant named Ain briefly projected her judgement of two characters in the short story.

> *His mother wasn't aware of her son's feelings because she too happy with Joyln's result.*
> *She didn't even realise that Joshua actually is her duty..*
> *Then she doesn't pay attention to him, she doesn't care,*
> *Tak kiralah, suka hati kau lah [she doesn't care and leaves it up to him] just like that.*
> *I think I don't like a mother like this.*
> *She only cares about her social life compared to her own son.*
> *She really under estimates Joshua.*
> *He's a good boy, not a rebellious boy.*
> *Its just that when he is treated like that from his own mother then he becomes like that.*
> *He just wants to let go the feeling, its not that he's a very naughty boy.*
> *He still talks politely to to his mother, 'why mom why you compare me'.*
> *He's not yelling or something.*
> *He is like a normal boy.*

[Sample of the Critical Public Textual Stance (CTU) by a participant named Ain]

The excerpt clearly shows that while Ain tried to be critical in exploring meaning, she did not venture into a thorough evaluation process. The finding corresponds with the findings discovered in a study by Abdul Kadir, Tengku Mohamad Maasum & Vengadasamy (2012). This may have happened as the participants have not been trained to personally analyse a literary text from multiple perspectives. Most of the time, criticisms were supplied to them by the instructor and they would normally memorise the prescribed analysis for assessment purposes. In addition, CTU was more popular as they have been trained to specifically identify specific information in the text and were minimally given the opportunity to use and voice their personal critical judgement in class discussions of literary texts.

Accordingly, based on the details in Appendix 3, the Critical Private Universal stance (CUI) was the second most popular with 15.16% (980). It was surprising to discover that the participants were very interested in this stance (CUI). Evidence from the findings shows that many of the participants constantly reflected on personal cultural and background knowledge in adopting this stance. Appendix 3 shows that the number of utterances for CUI (15.16% or 980) was close to double the number of utterances for the Critical Public Universal stance (CUU). While the top three projections were 13.67% (134), 12.86% (126) and 8.37% (82), the rest managed to produce between 0.31% (three) to 4.59% (45) of utterances respectively. Clearly, the findings demonstrate that nearly half of the number of utterances projected came from the four participants who projected the most utterances classified under this stance. In general, most of the participants expressed similar strong views about the quality of life. To exemplify this, the following excerpt shows a typical CUI pattern when June discussed her personal attitude towards life in general.

> *Just feel good about ourselves and our family members.*
> *We should value relationships more than materialistic things such as money.*
> *Money cannot bring when we die.*
> *But we can bring all our sweet memories or something like that together with us.*
> *Life is short.*
> *Money doesn't last forever, only relationships will.*
> *One day we may be rich.*
> *But next day if we are poor, everyone will leave us if we can't find true family and friends.*
> *Money is just an artificial thing to us.*
> *But at the same time it is very important.*
> *We don't have to be rich, just make the amount of money just right.*
> *At the same time, we should focus more on our family members.*

[Sample of the Critical Private Universal Stance (CUI) by a participant named June]

The finding shows that the participants, like June, chose the critical stances as they probably followed the conventions in meaning-making observed in the classroom. Nevertheless, the Public Textual stances were preferred as they focused on explicating and criticising surface meaning as compared to personal interpretation or judgement. The finding clearly reflects the iceberg analogy that Rosenblatt (1993) described. While the participants tried hard to follow the way class discussions of criticisms are carried out, they could only explicate the public meaning or surface part of the iceberg. Besides, Appendix 3 also shows that about 7 to 9% of utterances were respectively classified under the following stances: Critical Private Text (CTI), both Critical Public Reader (CRU) and Critical Private Reader (CRI) as well as Public Universe (CUU). As for the Critical Public Writer (CWU) and Critical Private Writer stances (CWI), they were also minimally explored like in the Aesthetic.

Overall, the findings show that the participants extensively explored the three Public Textual stances (ETU, ERU, and ECU). They were also quite contented to explore the Private Textual and both Reader stances. However, it was surprising to see that they were very keen on adopting the Critical Universal stances (CUU and CUI). Although they worked hard to explore the Critical stances, it was interesting to observe that they were comfortable in making judgements about the public aspects of the Textual world and their private views about Universal values. This may have happened as they were aware that it would be more difficult to reflect and criticise openly about things that relate to themselves or individuals that they know as opposed to the characters and situations in the textual world or the universal truth about people and reality. However, it was equally interesting to see that they minimally explored the Writer's perspectives. They probably were not familiar and may not have had

extensive opportunity to explore meaning from the writer's perspectives based on the training that they have had as meaning makers.

This indicates that while the study concurs with the argument that the Aesthetic stance is not very much exploited in the general meaning-making process (Beach, 1993; Karolides, 2020; Rosenblatt, 1993;) it also confirms the argument that recognises the importance of extending the Efferent-Aesthetic Continuum to include the Critical stance (Cai, 2008; McLaughlin and DeVoogd, 2004; Murphy et al., 2009; Soter et al., 2008). The decision to also specifically classify the stances into the public and private aspects of the four perspectives in meaning-making was imperative as it disclosed the kinds of perspectives that the participants were competent to explore and revealed perspectives that were remote to them. This ultimately supports the notion of the four perspectives in meaning-making (Abrams, 1953) and also other studies (Murphy et al., 2009; Soter et al., 2008; Soter et al., 2010;) that have recommended examining multiple stances in the meaning-making process (Applebee, 1982; Goodman, 1996; Langer, 2011).

CONCLUSION

This study aimed at unlocking the meaning-making process by uncovering the stances adopted and perspectives observed when a group of TESL trainees as readers read a literary text. Based on the framework for this study, 24 pre-set categories of stances and perspectives were examined. They were derived from the *Efferent*, *Aesthetic* and *Critical* stances as well as the *Public* and *Private* perspectives of the *Text*, *Reader*, *Universal Values* and *Writer*. The findings showed unique and comparable discoveries to what theory and research findings have shown. It is clear that while the aesthetic stances were the least adopted like what is assumed in the Transactional theory and confirmed in many studies, the critical stances were surprisingly very popular. Perhaps the findings were influenced by choice of participants as they were trained to make meaning in literature as a subject matter. Using the skills in meaning-making acquired from the training given to read literary texts, they worked hard to be analytical but limitedly explored their own aesthetic experience. This demonstrates the importance of including the critical stances and the need to venture into the aesthetic stances when readers explore the meaning-making process. In addition, it was rewarding to examine the public and private aspects of the four perspectives as the findings showed very unique potentials. While the domination of the Public Textual stances established the notion of the iceberg analogy in the Transactional theory, the adventurous exploration into the private aspects of meaning in the ARI and CUI stances demonstrated the worth of examining the meaning-making process from multiple perspectives.

From a wider standpoint, as literature has been established to be valuable for different purposes, it is recommended that literary readers consider exploring meaning from different perspectives. When literature is valued for its ability to make readers see things from multiple perspectives, it should secure its worth in serving different purposes and in nurturing meaningful outcomes in education across different curricula. In fact, through the framework developed for this study, engaging in meaning-making of literary texts is not only relevant for literary readers and literature instructions, but it should also be valuable beyond educational purposes into more tangible matters in reality. Future research could consider examining the meaning-making process in the literature using a comprehensive framework like the one used in this study on other categories of readers as well as different literary genres in literature. The implication of examining the meaning-making process from multiple perspectives should provide an inclusive outlook into educational policy, teaching practice, research and theory building in literature.

ACKNOWLEDGEMENT

REFERENCES

Abdul Kadir, K. H., Tengku Mohamad Maasum, T. N. R. & Vengadasamy, R. (2012). Transactional reader response and foregrounding theories in ESL classroom. *Procedia-Social and Behavioral Sciences*, *69*, 1684-1692.

Abdullah, T. (2012). Engaging learners in meaning making through reading and group discussion. Unpublished Ph.D thesis, Universiti Teknologi Malaysia, Johor Bahru, Malaysia.

Abrams, M. H. (1953). *The Mirror and the Lamp: Romantic Theory and the Critical Tradition.* Oxford University Press.

Allen, G. (2010). *Intertextuality*. TJ International Ltd. Padstow, Cornwall.

Applebee, A. N. (1978). *The Child's Concept of Story*. University of Chicago Press.

Applebee, A. N. (1982). Writing and Learning in School Setting. In Nystrand (Ed.). *What Writers Know: The Language, Process, and Structure of Written Discourse.* (365-381). Academic.

Arafah, B. (2018). Incorporating the use of literature as an innovative technique for teaching English. *KnE Social Sciences*, *3*(4), 24–36. https://doi.org/10.18502/kss.v3i4.1914

Bauer, J. J., King, L. A. & Steger, M. F. (2019). Meaning making, self-determination theory, and the question of wisdom in personality. *Journal of personality*, *87*(1), 82-101. Retrieved August 3, 2021 from: https://onlinelibrary.wiley.com/doi/abs/10.1111/jopy.12381

Beach, R. (1993). *A Teacher's Introduction to Reader-Response Theories*. National Council of Teachers of English.

Boubekeur, S. (2021). Teaching short stories through the use of the reader-response theory: second-year students at Dr. Moulay Tahar University-Saida. *Arab World English Journal (AWEJ) 12*(2), 83-92. https://dx.doi.org/10.24093/awej/vol12no2.6

Bouley, T. M. & Godfrey, P. C. (2008). Reading outside the boundaries: Children's literature as pedagogy for building empathy and understanding of social justice in the college classroom. *Journal of Effective Teaching*. 8, 1, 33-41.

Branch, J. L. (2000). The trouble with think-alouds: Generating data using concurrent verbal protocols. *Canada Association for Information Science 28th Annual Conference 2000: Dimensions of a Global Information Science.* Retrieved on July 26, 2021 from: http://www.cais-acsi.ca/proceedings/2000/branch_2000.pdf.

Burnett, C. & Merchant, Guy (2020). Returning to text: affect, meaning making and literacies. *Reading Research Quarterly*. Retrieved July 21, 2020 at: http://shura.shu.ac.uk/25653/

Cai, M. (2008). Transactional theory and the study of multicultural literature. *Language Arts*. 85, 3, 212-220.

Chatel, R. G. (2003). *Developing Reading Comprehension in the Middle School: Focus on Critical Stance.* Research Report. ERIC Document No. ED471010.

Chin, C. (2021, April 8). New SPM English Lit syllabus. *The Star*. Retrieved August 5, 2021 from: https://www.thestar.com.my/news/nation/2019/06/23/new-spm-english-lit-syllabus

Chinn, C. A., Anderson, R. C. & Waggoner, M. A. (2001). Patterns of discourse in two kinds of literature discussion. *Reading Research Quarterly*, 36, 4, 378-411.C25.

Cobine, G. R. (1993). *Developing Thinking Skills Through Literature. Teaching Guides for Teachers*. ERIC Document.A58.

Collie, J. & Slater, S. (2006). *Literature in the Language Classroom: A resource book of ideas and activities.* Cambridge University Press.

Crabtree, B. F. and Miller, W. L. (1999). *Doing Qualitative Research* (2nd. Ed.). Sage Publications, Inc.

Dewi, N. (2018). Ecohumanism in teaching poetry for EFL students in Indonesia. *GEMA Online® Journal of Language Studies*, *18*(2), 168-181. http://doi.org/10.17576/gema-2018-1802-12

Dressel, J. H. (2005). Personal response and social responsibilities: Responses of middle school students to multicultural literature. *The Reading Teacher*. 58, 8, 750-764.

Drozdova, K., & Gaubatz, K. T. (2015). *Quantifying the Qualitative: Information theory for comparative case analysis*. Sage Publications, Inc.

Edge, C. (2011). Making Meaning with "Readers" and "Texts": A Narrative Inquiry into Two Beginning English Teachers' Meaning Making from Classroom Events. Doctoral Dissertation. University of South Florida. Retrieved July 15, 2021 from: https://scholarcommons.usf.edu/cgi/viewcontent.cgi?article=4917&context=etd

Engku Atek, E. S., Hassan, I., Latiff Azmi, M. N., Azmi, N. J. & Yah Alias, M. H. (2020). Students' perceptions of the English literature component in Malaysian secondary schools. *Language Related Research*, *11*(5), 125-144.

Esterhazy, R. & Damşa, C. (2019). Unpacking the feedback process: An analysis of undergraduate students' interactional meaning-making of feedback comments. *Studies in Higher Education*, *44*(2), 260-274.

Fish, S. (1972). *Self-Consuming Artefacts: The Experience of Seventeenth-Century Literature*. University of California Press.

Gabrielsen, I. L., Blikstad-Balas, M. & Tengberg, M. (2019). The role of literature in the classroom: How and for what purposes do teachers in lower secondary school use literary texts?. *L1-Educational Studies in Language and Literature*, *19*, 1-32. Retrieved August 3, 2021 at: https://www.duo.uio.no/bitstream/handle/10852/70669/4/Gabrielsen_et_al_2019_The_role_of_literature_in_the_classroom.pdf

Gonzalez, I. & Courtland, M. C. (2009). Reader response as a focal practice in modern language acquisition. *Journal of the Canadian Association for Curriculum Studies.* 7, 2, 110-136.

Goodman, K. S. (1996). *Ken Goodman On Reading*. Scholastic Canada Ltd.

Hashim, H. & Abd Talib, M. A. (2019). The learning of English literature in Malaysia: A review of literature. *Religación*, *4*, 68-74.

Hill, B. C. (2007). Literature circles and the heart of response. *CEESA Conference*. 13-15 March. Istanbul, Turkey. 1-40.

Ishak, A. & Zainal, Z. (2019). Learners' use of efferent, aesthetic and critical stances when reading a novel. *LSP International Journal*, *6*(1).

Johnson, R. B., & Christensen, L. (2014). *Educational research: Quantitative, qualitative, and mixed approaches* (5th. Ed.). Sage Publications, Inc.

Karolides, N. J. (2020). *Reader Response in Elementary Classrooms.* Routledge. Retrieved July 31, 2020 from https://www.taylorfrancis.com/books/e/9781315045061

Langer, J. A. (2011). *Envisioning Literature: Literary Understanding and Literature Instruction* (2nd. Ed.). Teachers College Press.

Lao, C. Y. & Krashen, S. (2000). The impact of popular literature study on literacy development in EFL: More evidence for the power of reading. *System.* 28, 2, 261-270.

Lazar, G. (2005). *Literature and Language Teaching: A guide for teachers and trainers.* Cambridge University Press.

Magulod Jr, G. C. (2018). Innovative learning tasks in enhancing the literary appreciation skills of students. *SAGE Open*, 8(4), 2158244018820382. Retrieved July 28, 2021 from: https://journals.sagepub.com/doi/pdf/10.1177/2158244018820382

Marshall, J. (1989). *Patterns of Discourse in Classroom Discussions of Literature*. Research Report. Centre for the Learning and Teaching of Literature.

Mart, Ç. T. (2021). Literature-Based Instruction: A Worthwhile Approach for the Mastery of a Second Language. *3L: Southeast Asian Journal of English Language Studies*, 27(2).

McKay, J. (2006). *Intertextuality and the Social Construction of Meaning*. Doctoral Dissertation. UMI.

McLaughlin, M. & DeVoogd, G. (2004). Critical literacy as comprehension: Expanding reader response. *Journal of Adolescent & Adult Literacy.* 48, 1, 52-62.

Mikalsen, H. K. & Lagestad, P. A. (2020). What's in it for me? Young teenagers' meaning-making experiences of movement activities. *Sport, Education and Society*, 25(1), 70-83. https://doi.org/10.1080/13573322.2018.1546170

Ministry of Education Malaysia. (2021). *Laporan Analisis Keputusan Peperiksaan Sijil Pelajaran Malaysia Tahun 2020.* Retrieved June 30, 2021 from: https://www.moe.gov.my/en/muat-turun/laporan-dan-statistik/lp/4375-laporan-analisis-keputusan-spm-2020/file

Ministry of Education Singapore. (2019). *Literature in English Syllabus. Curriculum Planning and Development Division.* Retrieved July 27, 2021 from: https://www.moe.gov.sg/-/media/files/secondary/syllabuses/eng/2019literatureinenglishsyllabusloweranduppersecondary.pdf?la=en&hash=C5756A2A2E90E1391931ABD4AD445081A5DBFE5B

Mirra, N. (2018). *Educating for empathy: Literacy learning and civic engagement*. Teachers College Press.

Mohamad Uri, N. F. & Abd Aziz, M. S. (2019). Teachers' evaluation of the suitability of reading syllabus specifications to the CEFR. *Journal of English Language Teaching and Applied Linguistics*, 1(1), 32-44.

Murphy, P. K., Wilkinson, I. A., Soter, A. O., Hennessey, M. N., & Alexander, J. F. (2009). Examining the effects of classroom discussion on students' comprehension of text: A meta-analysis. *Journal of Educational Psychology.* 101, 3, 740-764.

Noah, J. B. (2018). Cultivating responses from students through literature circle. *International Journal of Research in English Education*, 3(1), 1-10.

Nussbaum, M. C. (1997). *Cultivating Humanity: A classical defense of reform in liberal education*. Harvard University Press.

Omar, A. (1992). *The Linguistic Scenery in Malaysia*. Dewan Bahasa dan Pustaka.

Perry, M. S. (2020). Multimodal engagement through a transmedia storytelling project for undergraduate students. *GEMA Online® Journal of Language Studies*, 20(3), 19-40. http://doi.org/10.17576/gema-2020-2003-02

Pressley, M. & Afflerbach, P. (1995). *Verbal Protocols of Reading: The Nature of Constructively Responsive Reading*. Lawrence Erlbaum Associates.

Rosenblatt, L. M. (1993). *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work.* Southern Illinois University Press.

Rosenblatt, L. M. (1994). The Transactional Model of Reading and Writing. In Ruddell, R.B., Ruddell, M.R. and Singer, H. (Eds.) *Theoretical Models and Processes of Reading.* (1057-1092). International Reading Association, Inc.

Rosenblatt, L. M. (1995). *Literature as Exploration*. Modern Language Association.

Rosenblatt, L. M. (2001) The literary transaction: Evocation and response. *Theory into Practice*. 21, 4, 268-277.

Rosenblatt, L. M. (2005). *Making Meaning with Texts: Selected Essays*. Heinemann.

Ruddell, R. B. and Unrau, N. J. (1994). Reading as a Meaning Construction Process: The Reader, the Text, and the Teacher. In Ruddell, R. B., Ruddell, M. R. and Singer, H. (Eds.). *Theoretical Models and Processes of Reading*. (996-1056). International Reading Association Inc.

Samione, J. M. (2000). *Reader Response: Effects of Reading Level on Readers' Aesthetic Response*. Research Report. Western Washington University Press.

Schade, L. J. (2002). *How Does it Mean? Literary Theory as Metacognitive Reading Strategy in the High School English Classroom*. Doctoral Dissertation. UMI.

Schrijvers, M., Janssen, T., Fialho, O. & Rijlaarsdam, G. (2019). Gaining insight into human nature: A review of literature classroom intervention studies. *Review of Educational Research*, *89*(1), 3-45. Retrieved August 3, 2021 at: https://journals.sagepub.com/doi/full/10.3102/0034654318812914

Soter, A. O., Wilkinson, I. A., Connors, S. P., Murphy, P. K. & Shen, V. F. Y. (2010). Deconstructing "aesthetic response' in small-group discussions about literature: A possible solution to the "aesthetic response" dilemma. *English Education.* 42, 2, 204-225.

Soter, A. O., Wilkinson, I. A., Murphy, P. K., Rudge, L., Reninger, K. & Edwards, M. (2008). What the Discourse Tells Us: Talk and Indicators of High-Level Comprehension. *International Journal of Educational Research.* 47, 372-391.

Soysal, Y. (2020). Determining the mechanics of classroom discourse in Vygotskian sense: Teacher discursive moves reconsidered. *Research in Science Education*, *50*(4), 1639-1663. Retrieved July 8, 2021 from: https://link.springer.com/article/10.1007/s11165-018-9747-2

Subramaniam, G. (2003). Linguistic pathways to the study of literature in the Malaysian ESL context. *GEMA Online® Journal of Language Studies*, *3*(1).

Sullivan, P. (2002). "Reception moments" modern literary theory and the teaching of literature. *Journal of Adolescent and Adult Literacy*. 45, 7, 568-577.

Varga, Z., McGuinn, N., Naylor, A., Rimmereide, H. E. & Syed, G. K. (2020). We are invited to imagine: Using a literary text to encourage cross-cultural dialogue about citizenship. *Cambridge Journal of Education, 50(4)*, 501-519. https://doi.org/10.1080/0305764X.2020.1736002

Yeoh, G. S. (2009). Compare. In *Coffee Break Tales*. Pelanduk Publications Ptd. Ltd.

Yin, R. K. (2003). *Case Study Research: Design and Method.* Sage Publications, Inc.

Yoshida, M. (2008). Think-aloud protocols and type of reading task: The issue of reactivity in L2 reading research. *The 2007 Second Language Research Forum*. (11-14 October). Summerville, Massachusetts. 199-209.

APPENDIX 1

(Categories of Themes according to the Efferent Stance and the Four Perspectives in Meaning-Making)

	ETU		ETI		ERU		ERI		EUU		EUI		EWU		EWI	
IDA	29	4.31%	13	7.65%	8	3.17%	2	0.85%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
AL	12	1.78%	15	8.82%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
JIM	3	0.45%	0	0.00%	20	7.94%	29	12.29%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
JO	37	5.50%	7	4.12%	1	0.40%	5	2.12%	11	26.19%	1	11.11%	0	0.00%	0	0.00%
KIM	63	9.36%	3	1.76%	18	7.14%	11	4.66%	1	2.38%	1	11.11%	0	0.00%	0	0.00%
FAY	32	4.75%	3	1.76%	36	14.29%	11	4.66%	1	2.38%	0	0.00%	0	0.00%	0	0.00%
NILA	35	5.20%	6	3.53%	0	0.00%	2	0.85%	0	0.00%	1	11.11%	0	0.00%	0	0.00%
TIM	41	6.09%	4	2.35%	1	0.40%	4	1.69%	2	4.76%	0	0.00%	0	0.00%	0	0.00%
SAM	2	0.30%	0	0.00%	2	0.79%	7	2.97%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
JOHN	24	3.57%	5	2.94%	13	5.16%	6	2.54%	23	54.76%	0	0.00%	0	0.00%	0	0.00%
JUNE	39	5.79%	8	4.71%	6	2.38%	7	2.97%	1	2.38%	0	0.00%	0	0.00%	0	0.00%
SETH	17	2.53%	12	7.06%	0	0.00%	1	0.42%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
RUTH	22	3.27%	12	7.06%	9	3.57%	4	1.69%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
KAY	15	2.23%	3	1.76%	21	8.33%	14	5.93%	0	0.00%	1	11.11%	0	0.00%	0	0.00%
LINA	8	1.19%	0	0.00%	1	0.40%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
AWA	26	3.86%	5	2.94%	20	7.94%	16	6.78%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
LIZA	16	2.38%	6	3.53%	16	6.35%	8	3.39%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
HANA	13	1.93%	3	1.76%	7	2.78%	3	1.27%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
REEN	6	0.89%	5	2.94%	5	1.98%	3	1.27%	0	0.00%	1	11.11%	0	0.00%	0	0.00%
CAVIN	9	1.34%	1	0.59%	17	6.75%	24	10.17%	1	2.38%	1	11.11%	0	0.00%	0	0.00%
IFA	13	1.93%	2	1.18%	1	0.40%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
ROY	23	3.42%	2	1.18%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
RYN	17	2.53%	4	2.35%	6	2.38%	6	2.54%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
WAN	21	3.12%	10	5.88%	0	0.00%	3	1.27%	1	2.38%	0	0.00%	0	0.00%	0	0.00%
IMA	9	1.34%	5	2.94%	1	0.40%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
IFA	4	0.59%	1	0.59%	0	0.00%	8	3.39%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
NEL	16	2.38%	6	3.53%	3	1.19%	1	0.42%	0	0.00%	3	33.33%	0	0.00%	0	0.00%
AMY	61	9.06%	4	2.35%	8	3.17%	6	2.54%	1	2.38%	0	0.00%	0	0.00%	0	0.00%
EVA	13	1.93%	5	2.94%	19	7.54%	32	13.56%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
AIN	37	5.50%	8	4.71%	13	5.16%	19	8.05%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
ONG	10	1.49%	12	7.06%	0	0.00%	4	1.69%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
TOTAL	673	100.00%	170	100.00%	252	100.00%	236	100.00%	42	100.00%	9	100.00%	0	0.00%	0	0.00%

APPENDIX 2

(Categories of Themes according to the Aesthetic Stance and the Four Perspectives in Meaning-Making)

	ATU		ATI		ARU		ARI		AUU		AUI		AWU		AWI	
IDA	1	0.34%	9	5.73%	3	4.17%	17	5.30%	0	0.00%	1	1.27%	0	0.00%	0	0.00%
AL	3	1.03%	3	1.91%	0	0.00%	2	0.62%	1	2.44%	0	0.00%	0	0.00%	0	0.00%
JIM	6	2.07%	9	5.73%	4	5.56%	33	10.28%	0	0.00%	3	3.80%	0	0.00%	0	0.00%
JO	3	1.03%	7	4.46%	2	2.78%	14	4.36%	2	4.88%	0	0.00%	0	0.00%	0	0.00%
KIM	23	7.93%	9	5.73%	4	5.56%	16	4.98%	2	4.88%	2	2.53%	0	0.00%	0	0.00%
FAY	6	2.07%	3	1.91%	6	8.33%	6	1.87%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
NILA	2	0.69%	2	1.27%	0	0.00%	1	0.31%	0	0.00%	1	1.27%	0	0.00%	0	0.00%
TIM	14	4.83%	2	1.27%	1	1.39%	5	1.56%	4	9.76%	1	1.27%	0	0.00%	0	0.00%
SAM	12	4.14%	3	1.91%	1	1.39%	22	6.85%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
JOHN	12	4.14%	4	2.55%	1	1.39%	15	4.67%	0	0.00%	4	5.06%	0	0.00%	0	0.00%
JUNE	9	3.10%	2	1.27%	0	0.00%	9	2.80%	6	14.63%	6	7.59%	0	0.00%	0	0.00%
SETH	3	1.03%	3	1.91%	0	0.00%	5	1.56%	0	0.00%	4	5.06%	0	0.00%	0	0.00%
RUTH	4	1.38%	4	2.55%	0	0.00%	3	0.93%	3	7.32%	0	0.00%	0	0.00%	0	0.00%
KAY	15	5.17%	1	0.64%	3	4.17%	5	1.56%	1	2.44%	2	2.53%	0	0.00%	0	0.00%
LINA	5	1.72%	3	1.91%	4	5.56%	0	0.00%	1	2.44%	0	0.00%	0	0.00%	0	0.00%
AWA	1	0.34%	3	1.91%	3	4.17%	33	10.28%	1	2.44%	1	1.27%	0	0.00%	0	0.00%
LIZA	14	4.83%	3	1.91%	15	20.83%	9	2.80%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
HANA	8	2.76%	2	1.27%	2	2.78%	5	1.56%	0	0.00%	1	1.27%	0	0.00%	0	0.00%
REEN	9	3.10%	4	2.55%	1	1.39%	0	0.00%	5	12.20%	1	1.27%	0	0.00%	0	0.00%
CAVIN	0	0.00%	0	0.00%	6	8.33%	22	6.85%	2	4.88%	14	17.72%	0	0.00%	0	0.00%
IFA	14	4.83%	6	3.82%	1	1.39%	9	2.80%	0	0.00%	2	2.53%	0	0.00%	0	0.00%
ROY	9	3.10%	1	0.64%	0	0.00%	7	2.18%	0	0.00%	3	3.80%	0	0.00%	0	0.00%
RYN	7	2.41%	8	5.10%	3	4.17%	11	3.43%	0	0.00%	5	6.33%	0	0.00%	0	0.00%
WAN	15	5.17%	14	8.92%	3	4.17%	11	3.43%	2	4.88%	1	1.27%	0	0.00%	0	0.00%
IMA	5	1.72%	7	4.46%	1	1.39%	2	0.62%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
IFA	6	2.07%	5	3.18%	2	2.78%	12	3.74%	1	2.44%	0	0.00%	0	0.00%	0	0.00%
NEL	24	8.28%	13	8.28%	1	1.39%	6	1.87%	4	9.76%	7	8.86%	0	0.00%	0	0.00%
AMY	15	5.17%	8	5.10%	4	5.56%	5	1.56%	1	2.44%	5	6.33%	0	0.00%	0	0.00%
EVA	16	5.52%	6	3.82%	0	0.00%	7	2.18%	2	4.88%	0	0.00%	0	0.00%	0	0.00%
AIN	14	4.83%	8	5.10%	1	1.39%	28	8.72%	0	0.00%	5	6.33%	3	100.00%	1	100.00%
ONG	15	5.17%	5	3.18%	0	0.00%	1	0.31%	3	7.32%	10	12.66%	0	0.00%	0	0.00%
TOTAL	290	100.00%	157	100.00%	72	100.00%	321	100.00%	41	100.00%	79	100.00%	3	100.00%	1	100.00%

APPENDIX 3
(Categories of Themes according to the Critical Stance and the Four Perspectives in Meaning-Making)

	CTU		CTI		CRU		CRI		CUU		CUI		CWU		CWI	
IDA	26	2.55%	56	9.91%	5	1.06%	20	3.69%	9	1.78%	15	1.53%	0	0.00%	0	0.00%
AL	6	0.59%	28	4.96%	0	0.00%	2	0.37%	27	5.35%	8	0.82%	0	0.00%	0	0.00%
JIM	29	2.85%	0	0.00%	89	18.94%	144	26.57%	13	2.57%	126	12.86%	2	5.56%	0	0.00%
JO	17	1.67%	24	4.25%	4	0.85%	12	2.21%	12	2.38%	20	2.04%	1	2.78%	0	0.00%
KIM	72	7.07%	23	4.07%	15	3.19%	28	5.17%	14	2.77%	34	3.47%	0	0.00%	0	0.00%
FAY	35	3.44%	41	7.26%	21	4.47%	5	0.92%	12	2.38%	26	2.65%	0	0.00%	0	0.00%
NILA	26	2.55%	12	2.12%	6	1.28%	0	0.00%	7	1.39%	25	2.55%	0	0.00%	0	0.00%
TIM	38	3.73%	16	2.83%	6	1.28%	1	0.18%	7	1.39%	13	1.33%	0	0.00%	0	0.00%
SAM	16	1.57%	0	0.00%	5	1.06%	14	2.58%	4	0.79%	11	1.12%	0	0.00%	0	0.00%
JOHN	36	3.54%	35	6.19%	22	4.68%	10	1.85%	33	6.53%	45	4.59%	0	0.00%	0	0.00%
JUNE	45	4.42%	14	2.48%	4	0.85%	20	3.69%	57	11.29%	82	8.37%	0	0.00%	0	0.00%
SETH	10	0.98%	10	1.77%	0	0.00%	1	0.18%	6	1.19%	15	1.53%	0	0.00%	0	0.00%
RUTH	36	3.54%	5	0.88%	12	2.55%	9	1.66%	21	4.16%	24	2.45%	9	25.00%	1	25.00%
KAY	50	4.91%	11	1.95%	35	7.45%	38	7.01%	17	3.37%	29	2.96%	0	0.00%	0	0.00%
LINA	21	2.06%	23	4.07%	10	2.13%	3	0.55%	8	1.58%	7	0.71%	1	2.78%	0	0.00%
AWA	13	1.28%	7	1.24%	26	5.53%	46	8.49%	7	1.39%	22	2.24%	0	0.00%	0	0.00%
LIZA	42	4.13%	2	0.35%	24	5.11%	8	1.48%	4	0.79%	20	2.04%	0	0.00%	0	0.00%
HANA	22	2.16%	12	2.12%	23	4.89%	9	1.66%	7	1.39%	25	2.55%	4	11.11%	0	0.00%
REEN	11	1.08%	15	2.65%	9	1.91%	1	0.18%	21	4.16%	3	0.31%	2	5.56%	0	0.00%
CAVIN	27	2.65%	10	1.77%	29	6.17%	28	5.17%	64	12.67%	134	13.67%	0	0.00%	0	0.00%
IFA	28	2.75%	10	1.77%	3	0.64%	13	2.40%	7	1.39%	11	1.12%	8	22.22%	0	0.00%
ROY	26	2.55%	9	1.59%	1	0.21%	6	1.11%	3	0.59%	12	1.22%	1	2.78%	0	0.00%
RYN	20	1.96%	27	4.78%	8	1.70%	9	1.66%	4	0.79%	19	1.94%	0	0.00%	0	0.00%
WAN	39	3.83%	40	7.08%	0	0.00%	3	0.55%	21	4.16%	36	3.67%	0	0.00%	0	0.00%
IMA	18	1.77%	38	6.73%	5	1.06%	1	0.18%	8	1.58%	9	0.92%	0	0.00%	0	0.00%
IFA	19	1.87%	10	1.77%	14	2.98%	12	2.21%	10	1.98%	6	0.61%	0	0.00%	0	0.00%
NEL	25	2.46%	22	3.89%	11	2.34%	11	2.03%	24	4.75%	37	3.78%	0	0.00%	2	50.00%
AMY	60	5.89%	29	5.13%	16	3.40%	10	1.85%	13	2.57%	17	1.73%	3	8.33%	0	0.00%
EVA	69	6.78%	14	2.48%	7	1.49%	14	2.58%	16	3.17%	25	2.55%	0	0.00%	0	0.00%
AIN	81	7.96%	10	1.77%	43	9.15%	52	9.59%	12	2.38%	42	4.29%	5	13.89%	1	25.00%
ONG	55	5.40%	12	2.12%	17	3.62%	12	2.21%	37	7.33%	82	8.37%	0	0.00%	0	0.00%
TOTAL	1018	100.00%	565	100.00%	470	100.00%	542	100.00%	505	100.00%	980	100.00%	36	100.00%	4	100.00%

APPENDIX 4

(Detailed description of the Categories of Themes in Stances and Perspectives in Meaning-Making)

Stance	Perspectives		Public (U)	Private (I)
Efferent Stance (E) (Factual)	1. Information obtained / understood based on / found in the Textual world	Textual (T)	Found explicitly in the text (ETU)	What was deduced/interpreted (ETI)
	2. Information about Reader's personal experience, ideas, life, values, knowledge, attitude or thoughts	Reader (R)	About others (ERU)	About self (ERI)
	3. Information about common believes in Reality	Universal Values (U)	Established fact, value, believe etc. (EUU)	Own perception or understanding (EUI)
	4. Information about the Writer	Writer (W)	His intention, message, thoughts, style, tone or ideas (EWU)	His personal life (EWI)
Aesthetic Stance (A) (Emotional)	1. Personal reaction or connection to Textual world	Textual (T)	Found explicitly in the text (ATU)	What was deduced/interpreted (ATI)
	2. Personal association or reflection to Reader's experience, ideas, life, values, knowledge, attitude or thoughts	Reader (R)	About others (ARU)	About self (ARI)
	3. Personal reflection or reaction to common believes in Reality	Universal Values (U)	Established fact, value, believe etc. (AUU)	Own perception or understanding (AUI)
	4. Personal connection or reaction to the Writer That can be revealed in the form of • sensations/feelings/emotions • images/visualisation • senses–smell, taste, etc. • thoughts / ideas / attitude	Writer (W)	His intention, message, thoughts, style, tone or ideas (AWU)	His personal life (AWI)
Critical Stance (C) (Judgment)	1. Personal judgement or evaluation of Textual world	Textual (T)	Found explicitly in the text (CTU)	What was deduced/interpreted (CTI)
	2. Personal judgement or evaluation of Reader's experience, ideas, life, values, knowledge, attitude or thoughts	Reader (R)	About others (CRU)	About self (CRI)
	3. Personal judgement or evaluation of common believes in Reality	Universal Values (U)	Established fact, value, believe etc. (CUU)	Own perception or understanding (CUI)
	4. Personal judgement or evaluation of the Writer	Writer (W)	His intention, message, thoughts, style, tone or ideas (CWU)	His personal life (CWI)