

**EXPLORING THE ROLE OF LITERATURE IN
ENGLISH SUBJECTS IN STUDENTS' PERSONAL
GROWTH THROUGH SELF-EXPLORATION AT
A PRIVATE UNIVERSITY**

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A PRIVATE UNIVERSITY**

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**A PROJECT REPORT SUBMITTED IN PARTIAL FULFILMENT OF THE
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UNIVERSITI TUNKU ABDUL RAHMAN**

MAY 2026

DECLARATION

I hereby declare that this project report is based on my original work except for citations and quotations which have been duly acknowledged. I also declare that it has not been previously and concurrently submitted for any other degree or award at UTAR or other institutions.

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EXPLORING THE ROLE OF LITERATURE IN ENGLISH SUBJECTS IN STUDENTS' PERSONAL GROWTH THROUGH SELF-EXPLORATION AT A PRIVATE UNIVERSITY

ABSTRACT

This study explored how Literature in English subjects offered at a private university influence students' self-exploration in fostering personal growth as well as identifying which literary works students perceived as most meaningful and the reasons behind such meaningfulness. Guided by Carter and Long's Personal Growth Model and the Triangular Framework for Curriculum Development, this study employed a qualitative research design where semi-structured interviews were conducted with five university students who had engaged with Literature in English subjects. The data collected were analysed thematically. The findings revealed that Literature in English subjects fostered personal growth through self-expression, awareness of voice and agency, establishment of personal values, empathy and understanding of others, deep understanding as well as learner autonomy. The findings showed that students were able to reflect on themselves, their beliefs, values and perspectives through engagement with literary works, discussions and creative activities conducted within the subjects. In addition, the literary works perceived as most meaningful by the participants included *Lamb to the Slaughter*, *Wuthering Heights*, *Sambal without Anchovies* and students' own creative works. The meaningfulness of these literary works was influenced by aspects such as unconventionality in literary works, self-identity formation and supportive teaching approaches. However, limitations such as lack of relatability, assessment constraints and dull lesson conduct were also found to affect meaningful engagement with literature. Overall, the study highlights the importance of Literature in English

subjects as a space for personal growth, emotional engagement and self-exploration rather than solely academic analysis.

Keywords: Personal Growth, Self-Exploration, Literature in English subjects

Subject Areas: Literature in English , Personal Growth, Curriculum Studies

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LIST OF SYMBOLS / ABBREVIATIONS

ED	English Education
EL	English Language
RQ1	Research Question 1
RQ2	Research Question 2

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APPENDIX	TITLE
A	Description of Literature in English subjects offered at the University
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CHAPTER 1

INTRODUCTION

1.1 Introduction

This chapter covers the background of the study, statement of the problem, highlights the research objectives and questions as well as goes over the significance of why the study was conducted and the scope and limitation that exists.

1.2 Problem Statements

Firstly, to establish an understanding of the interrelatedness of sense of self, self-exploration, and personal growth, previous research has shown that reading fiction can shape a person's sense of self by encouraging reflection on their identity and imagining different versions of themselves (Loi et al., 2023). This process of self-exploration allowed individuals to consider who they are, who they have been, and who they might become, promoting personal growth as they gain a deeper understanding of themselves. Clarifying these connections at the beginning ensures that readers can follow the focus of this study clearly, avoiding any confusion between the concepts as represented in the title and the content of the chapter. For the purpose of this study, references to "sense of self" are considered part of the broader process of personal growth through self-exploration, ensuring consistency in understanding the concepts throughout the chapters.

Literature brings about a multitude of significance and it persists even in a classroom setting that brings about the necessity to incorporate literature subjects even in the academic field. It can enhance the students' language skills such as their writing and speaking skills, the expansion of their vocabulary and even broaden their cultural perspectives (Dewi & Asrifan, 2024).

In addition, literature also has a meaningful role in emotional and personal development beyond just aiding in the development of language skills. According to Mchussain (2023), literature influences human development as it exposes the readers to having diverse perspectives that promotes critical and analytical thinking skills, while fostering empathy and emotional intelligence. Therefore, personal growth is supported when readers engage with different characters and situations that allows room for them to explore who they are along their own journey of personal development.

However, the ways in which Literature in English subjects contribute to students' sense of self and personal growth were not widely explored. It is important for students to explore their identity and have a sense of self to understand themselves more deeply and navigate through life. Altun (2023) states that the development of a reader's identity on an individual as well as on a cultural level is influenced by literature, through the demonstration of the complexity of characters and their transformational potential that helps readers to build a better sense of self. Through classroom discussions and interpretations of literary materials, literature also creates a reflective space where students can compare and relate the text to their own experiences, contributing to the development of their sense of self. However, these identity-building and reflective elements were still not widely examined in previous studies.

Limited studies were done on the development of personal growth as a result of reading literary texts (Wendell & Jesusa, 2022). Past studies conducted by scholars related to the role of literature subjects explored the development of language skills such as reading, speaking, writing and listening. It was found that the enjoyment of learning literature brought about the benefits in developing the

students' language skills. However, there's a challenge wherein a rising debate occurs among language educators on where, when, why and how to incorporate literature into the curriculum (Ashrafuzzaman et al., 2021). Utilizing literature as an approach in teaching language skills has been recommended by numerous scholars, especially in these recent years (Guetatlia & Hamane, 2022). Further investigations was done on the role of Literature in English subjects in personal growth of students through self-exploration to further encourage the implementation of English literature subjects as it may possess a significant role not only in relation to the language skill development but also in the personal growth aspect of the students.

This study aimed to examine the role of Literature in English subjects offered at a private university in students' personal growth through self-exploration. Moreover, it also aimed to discover the most meaningful literary work the student has been exposed to and the possible reason behind it. By exploring these, it also shed light on where, how, when and why incorporate Literature in English subjects into the curriculum, therefore, providing clarity on one of the challenges experienced in this field of navigating a space for literature.

1.3 Statement of Problem

Due to the rising debates among language educators on the incorporation of literature in ESL/EFL curriculum; studies have been done to shed light on the language skills development based on the application of English literature (Ashrafuzzaman et al., 2021). However, the role of Literature in English particularly in personal growth of students through self-exploration has not really been explored.

Febriana et al. (2020) explored the relationship between the students' academic self-concept and their performance in a literature subject. It was found that the students who had greater confidence in their academic ability showed better

performance in the literature subject. This study highlights how students' self-perception connects to their learning outcomes in literature, which already establishes a link between self-perception and the study of Literature in English subjects. On the other hand, this study explored how literature subjects played a role in shaping students' sense of self and personal growth through self-exploration, further enhancing the connection between the two and highlighting the significance of Literature in English subjects in the personal growth of students. Research has yet to explore the role of Literature in English subjects in fostering students' personal growth through self-exploration, especially in the Malaysian context.

In addition, a study conducted in Malaysia found that students with a stronger sense of self-identity tended to achieve higher academically, and that self-perception was positively related to motivation and engagement in learning activities. The study also highlighted that students who were more confident in their personal and academic abilities demonstrated better performance across various subjects, suggesting that self-identity plays an important role in academic outcomes (Toti et al., 2020). However, the study did not focus on Literature in English subjects or explore how engagement with literary texts could support self-exploration and personal growth. Understanding this gap can shed light on how Literature in English contributes not only to language development but also to nurturing students' sense of self and personal growth in Malaysian universities.

Overall, while previous studies have shown that self-identity influences academic achievement and engagement, little is known about how Literature in English subjects can shape students' sense of self through self-exploration and support personal growth. This gap is especially evident in the Malaysian university context, where research on the connection between literature learning and personal

development remains limited. Therefore, this study aimed to investigate how engagement with Literature in English subjects contributes to students' self-perception, self-exploration, and personal growth, providing insights into the broader value of literature in higher education.

1.4 Research Objectives

This study aims:

1. To examine the influence of Literature in English subjects offered at a private university on the self-exploration of students in fostering their personal growth.
2. To discover the most meaningful literary work to the students and the possible reasons behind it.

1.5 Research Questions

Research Questions of the study are:

1. How do Literature in English subjects offered at a private university influence the self-exploration of students in fostering their personal growth?
2. Which literary work do students perceive most meaningful, and why?

1.6 Significance of the Research

This study is significant in highlighting the importance of personal growth as an outcome within an academic setting. It shifts the traditional belief of only focusing on academic skills but also toward understanding themselves as it can help them to better navigate in life and through obstacles. By exploring the role of Literature in English subjects on the self-exploration of students allows for educators to view it not only as another subject but also a tool for identity development and emotional awareness. Therefore, encouraging educators to incorporate elements of personal growth even within an academic setting.

In recent years, the literature component in Malaysian secondary high schools have been shifted from being compulsory to a pleasure-based component. This therefore limits the potential for it to support students' personal growth as it may be viewed as less significant since it is now a pleasure-based component. By highlighting the role of literature as a tool for self-exploration, this study brings attention to its importance beyond language learning and emphasises its relevance to students' sense of self and well-being.

In exploring meaningful literary works according to the students' perception, it provides insight into the type of text that supports self-exploration. Further finding out the reasons certain literary texts resonate with students allows educators to be more guided in choosing more impactful and meaningful literary texts to be discussed in the class.

Moreover, policy makers in universities and the Ministry of Education may recognise the importance of Literature in English subjects and consider offering Literature in English subjects as electives to all undergraduate students and not only to English majors.

1.7 Scope of the Study

In this study, it explored how engaging with Literature in English subjects supported the personal growth of undergraduate students through self-exploration. The scope was limited to a single private university and that too to the English Language majors, since the Literature in English subjects were only offered to the English Language majors. A qualitative case study approach was used, and data was collected through semi-structured interviews with 5 participants, also taking into consideration data saturation. The study specifically examined students' personal experiences, reflections, and insights on how Literature in English subjects and

meaningful literary texts have influenced their personal growth through self-exploration.

1.8 Limitations of the Study

There are several limitations to this study. One of them is that the sample size only consists of 5 participants. Therefore, not being able to represent the university as a whole or students from other universities. Moreover, purposive sampling applied in this study with the criteria of participants needing to have taken at least three Literature in English subjects, limits the generalisability of the findings. Furthermore, the data collected in this study is based upon the life experiences of the participants based on their memory and willingness to share. Therefore, it may not be fully accurate or biased. Lastly, this study only involved students from the English Language faculty to whom these Literature in English subjects is offered to. This excludes the perspective of students from other majors that may have different experience with literature.

1.9 Definition of Key Terms

1.9.1 Literature in English

Literature generally refers to written works, such as prose or poetry, that are valued for their quality of expression and the ideas they convey (Merriam-Webster, 2019). In this study, Literature in English refers to subjects that use written works such as poetry, short stories and novels where the students can interpret themes, characters and meaning beyond just language analysis.

1.9.2 Personal growth

Personal growth refers to the development or improvement of an individual's abilities, understanding, and overall self over time (Collins Dictionary, 2025). In this

study, personal growth refers to the students' development in better understanding themselves over time.

1.9.3 Self-exploration

Self-exploration refers to the process of reflecting on or analysing one's own thoughts, actions, and character (Cambridge Dictionary, 2023).

1.9.4 Sense of self

Sense of self refers to a person's beliefs and understanding about who they are as an individual, which distinguishes them from others (Cambridge Dictionary, 2025).

1.9.5 ED Students

The students enrolled at a private university who are pursuing Bachelor of Arts (Honours) in English Education. Their course structure includes offerings of a variety of Literature in English subjects.

1.9.6 EL Students

The students enrolled at a private university who are pursuing Bachelor of Arts (Honours) in English Language. There is an array of Literature in English subjects integrated into their program structure.

1.10 Conclusion

In summary, this chapter is an overview of what this study is about, covering the background of the study, statement of the problem, research questions and objectives, scope and limitation of the study as well as the importance of conducting this study.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

Previous studies were reviewed to find relations on the role of Literature in English in relevance to its potential in supporting personal growth and self-exploration, in educational settings. Past studies focused on the benefits of literature that is largely valued in terms of it contributing to the development of language learning and language skills such as writing, reading, listening and speaking skills, as well as critical thinking, creativity and cultural understanding (Zanyar Nathir Ghafar et al., 2025). Other than that, it has also been found that literature supports human development through helping students reflect on their own personal experiences as well as help them better understand themselves and build emotional intelligence (Mchussain, 2023; Altun, 2023).

This chapter goes over the advantages of literature, challenges in incorporating literature in educational settings, previous studies highlighting research gaps, and the theoretical and conceptual frameworks guiding this study. By reviewing these studies, it aids in establishing a framework in understanding the support of students' personal growth through self-exploration by engaging with Literature in English subjects.

2.2 Theories

2.2.1 Carter and Long's Personal Growth Model

Carter and Long (1991) introduced three approaches to teaching literature: the Language Model, the Cultural Model, and the Personal Growth Model (Ab. Rashid et al., 2010). This research only looks at the Personal Growth Model as it is

the one most relevant and applicable to this study. It is due to the sole fact that this model views literature as a tool for emotional engagement and reflection that supports means of personal and emotional development. According to this model, students don't only learn about the text but encourage students to learn about themselves through relating their own lives to the literary themes that prompts identity exploration and deepen self-understanding (Ab. Rashid et al., 2010).

Barzan and Mansori (2021) strengthens the relevance of this model by shedding light on the findings that showed learners demonstrating a stronger connection to cultural concepts and having deeper engagement with the literary content, through the Personal Growth Model. Thus, suggesting that this model encourages meaningful connection between students' experiences and the literary texts that they read.

2.2.2 Self-Exploration and Personal Growth

. Loi et al. (2023) connected reading fiction with readers' self-reflection. It explored how readers of fiction envisioned their characters of who they are or potentially could become by exploring themselves through their imaginative and reflective process. This type of engagement allows for the readers to deepen their self-understanding and ultimately experience personal growth. Therefore, this helped to provide insight on the shaping of a person's sense of self through imagination when encountering certain narratives that they read and are emotionally involved with.

2.2.3 Curriculum Design Triangle

Dhanapala (2021) highlights the connection of teaching and learning, assessment and syllabus design as important components that creates an important relationship when developing curriculum to ensure efficacy and prevent collapse in

the design. This Curriculum Design Triangle framework emphasises that meaningful learning is influenced by the content being taught, assessed and experienced by learners in the classroom environment and not only depend on the syllabus. These elements work together that shapes the effectiveness of the curriculum.

This framework is relevant to the present study as it helps explain how the meaningfulness of literary works is not solely influenced by the literary text itself, but also by the lecturer's teaching approach, classroom discussions, assessments and the way the literary works are presented to students. Through this framework, literature learning can be viewed as more than just academic analysis, where meaningful engagement can be fostered when students are encouraged to actively participate, express personal interpretations and emotionally connect with the literary texts.

In addition, the framework also supports the idea that curriculum design should consider students' learning experiences and engagement when selecting and implementing literary works within Literature in English subjects. This is significant to the present study as the findings aim to identify which literary works students perceive as most meaningful and the reasons behind such meaningfulness. Thus, the Triangular Framework for Curriculum Development provides a useful perspective in understanding how different curriculum components can influence students' meaningful engagement with literature and potentially contribute towards personal growth and self-exploration.

2.3 Previous Studies

2.3.1 Advantages of Literature

Past studies showed that literature brings about multiple educational benefits. One of the studies showed that students' creativity, cultural understanding, linguistic competence and critical thinking skills were enhanced by being engaged with literary texts (Zanyar Nathir Ghafar et al., 2025). This is due to students' gaining the motivation to interpret characters' experiences that makes language learning more meaningful by engaging students with a variety of literary works ranging from poetry, novels, short stories and role plays.

Literature has also been found to support human development. Mchussain (2023) found that when students explore the challenges and strategies used to overcome those by the characters in the literary work; it inspires resilience and personal growth in the students. Empathy and emotional intelligence are fostered when one's perspective on human emotions and experiences is broadened through being exposed to a range of authors and a variety of narration. This is due to students' being able to connect with the characters' experiences that allows them to go through reflective processes that promote self-understanding and personal growth.

In addition, literature also encourages readers to reflect on their identity. Altun (2023) states that readers are prompted to critically assess their own values and beliefs when encountering characters in literary texts who challenge social norms. The transformative experience witnessed within literature encourages students to ponder upon their own decisions which links identity development to literary engagement.

2.3.2 Challenges in Incorporating Literature

Although the benefits of literature are well established in accordance with its contribution to language learning, there are challenges faced in relation to incorporating literature in educational settings. It is difficult for teachers to meet curriculum goals as they often struggle to balance between the diverse backgrounds of the student, the variation in motivation levels among the students and limited time with the students in the classroom (Ashrafuzzaman et al., 2021; Shafiq & Zaid, 2024). These challenges may hinder the potential of literature in fostering self-exploration. Hence, it is necessary to explore effective ways in implementing literary texts in the classroom. The second research question of this research that explores the students' perception on the most meaningful literary work and the reason behind it helps address this challenge.

2.3.3 Research Gaps

Limited studies exist on directly exploring the role of Literature in English subjects on the personal growth of students because most studies tend to focus on literature benefits toward language development. Febriana et al. (2020) states that there is a connection between self-perception and learning outcomes as students who had a higher academic self-concept had better performance in literature subjects. Another study by Toti et al. (2020) found that motivation, academic influence, and engagement were positively influenced with a stronger self-identity. This showed that by understanding oneself even more nurtures personal growth. Kirca and Glover (2021) highlight how self-perception is shaped by reading experiences , as they examined reading identity among university students identifying introjected, manifest and neutral readers. Therefore, building on these findings , this present

research explored how engaging with Literature in English subjects allowed for students to reflect and self-explore that supports personal growth.

2.4 Personal Growth Model

The Personal Growth Model, originally introduced by Carter and Long, is one of the core approaches used to explain how literature can benefit learners beyond language and cultural knowledge. Instead of treating literary texts as material to memorise or analyse mechanically, this model emphasises the reader's personal engagement with the text and the way literary experiences can shape thoughts, emotions, and self-understanding (Ab. Rashid et al., 2010). The take here is that students not only learn about the text itself, but also learn about themselves through relating to the themes of their own lives, as they reflect when reading.

Studies that are based upon this model, show that students tend to be more responsive to literature when they connect more deeply with the characters, themes as well as the emotional experiences portrayed. This kind of engagement with the text enables them to ponder upon their own identity, values and lived experiences. Barzan and Mansori (2021) found that the students who demonstrated more meaningful emotional and cultural understanding were the ones who interacted with texts through the Personal Growth perspective; as opposed to the ones who applied a more rigid text-focused approach. Hence, this suggests that self-exploration is naturally supported by the model as the readers are guided to explore and think about how the situations in the text mirror their own challenges and views.

In relevance to this study, the Personal Growth Model deeply aligns with the aspect of self-exploration and personal development. Literature in English subjects often require students to interpret meaning and themes that coincide with this model.

As students make sense of these elements, they may begin to draw connections to their own identity and experiences, which supports the process of personal growth. Therefore, this model provides a suitable theoretical basis for understanding how literary engagement may contribute to students' sense of self and overall development (Ab. Rashid et al., 2010; Barzan & Mansori, 2021).

2.5 Conceptual Framework

The conceptual framework used in this study is based on the Personal Growth Model by Carter and Long, as it highlights how literature not only brings about language learning but also supports personal and emotional development in students (Jamil et al., 2020; Rahman et al., 2020). In accordance with this study, there are three main components in the conceptual framework. The first is the interaction of the students with Literature in English subjects that provides opportunity for meaningful engagement and personal response. The next component would explore how students reflect on their own experiences, beliefs and values when self-exploration occurs in relation to the literary texts. Finally, the third component is when students experience personal growth through gaining increased self-awareness, stronger sense of self and emotional understanding beyond improvements in language skills.

The investigation on how engaging with Literature in English subjects fostering personal growth is supported by this conceptual framework. It also provides direction that examines the type of literary works students find most meaningful and the reasons on why they have found it to be meaningful, hence, directly connect with the research objectives and questions of this study (Jamil et al., 2020; Rahman et al., 2020). Moreover, the Curriculum Design Triangle also was used as a conceptual

framework mainly supporting the second research question in regards to addressing the incorporation of literature into the curriculum effectively.

2.6 Conclusion

In conclusion, the benefits literature offers include language development, critical thinking, human development as well as personal growth and self-reflection. However, there is limited understanding in how engaging with Literature in English subjects fosters students' personal growth through self-exploration, especially in Malaysian universities. Therefore, this study addresses the importance of personal growth as an outcome, beyond just language learning.

CHAPTER 3

METHODOLOGY

3.1 Introduction

Chapter 3 discusses the research design, sample and sampling, research instruments, data collection procedure as well as data analysis used in this study.

3.2 Research Design

This study was conducted at a selected private university in Malaysia. In order to explore how Literature in English subjects support students' personal growth through self-exploration, a qualitative approach was used in conducting this study. A qualitative approach was selected as it allowed for the exploration of the students' life experiences. Moving on, this study used a case study design as it focuses on gaining in-depth insights on the life experiences of a small group of undergraduate students. In addition, semi-structured interviews was done to collect data. This allowed participants to share their life experiences pertaining to their personal experiences and reflections on themselves in relation to gaining exposure in studying Literature in English subjects. Moreover, the participants shared their personal development and the literary works that they have found to be more meaningful. Not only that, but by conducting semi-structure interviews, the researcher was able to probe when necessary.

3.3 Sample and Sampling

Purposive sampling was applied to select the participants suitable for this study. The only criteria of this purposive sampling was that, the participant should have at least completed their studies in three Literature in English subjects. This was to ensure that the participants would have been exposed to these subjects over a period of time that can suffice for personal growth to take place as well as having

experienced a variety that would more likely allow participants to share deeper insights into their experiences.

The Literature in English subjects offered at the selected private university include:

- UALL1044 Introduction to English Literature
- UALL1124 E-Methods in Literary Production
- UALN2013 Teaching of Literature
- UALL2093 New Literatures in English
- UALN3063 Theatre in ESL
- UALL2024 Malaysian Literature in English

For reference, the description of each subject is provided in Appendix A.

Purposive sampling is useful in matching the research objectives to the sample, therefore enhancing the rigor of the research (Campbell et al., 2020). The researcher interviewed 5 participants; since it is a qualitative study, data saturation was taken into consideration. The semi-structured interviews was conducted with 5 participants as no new codes emerged beyond participant 2 upon analysis. Thus, confirming the achievement of data saturation.

In order to find suitable participants to interview, the researcher approached potential participants near the English language faculty building and they were asked if they have taken at least three Literature in English subjects, as well as, if they were willing to participate in this research. The ultimate priority was to gain the students' experiences with the subjects rather than their specific course in itself as

Literature in English subjects are offered to both English Education and English Language majors. Once data saturation was achieved, the researcher will proceed to transcribe and analyse the data collected.

3.4 Research Instruments

There is only one research instrument that was used in this research, which is semi-structured interview. This suited as it provided the optimal environment for participants to share their lived experiences and allows for the researcher to collect detailed data. The interviewer also had the opportunity to probe further when needed.

The interview questions were adapted from the structure employed in a past study by Stevenson-Taylor and Mansell. However, the past study explored art-making particularly its role in identity formation and personal development (Stevenson-Taylor & Mansell, 2012). This study took inspiration from how the interview questions are structured in the mentioned past study and adapted them to suit the subject matter of this research which is related to the role of Literature in English subject in supporting personal growth through self-exploration.

The interview questions were divided into two sections. The first section explored the students' experiences to gain insights on the first research question. This section consisted of questions that explored how students personally felt about the subjects and their personal experience. It explored if they reflected upon themselves and if they related to any of the characters or themes. It also inspired to find out if the participants viewed themselves differently or have experienced parts of themselves they never really knew about. Overall, this section was to discover the role of Literature in English subjects in influencing the participants personal growth through self-exploration.

The second section of the interview questions explored the second research question to gain insights on the participants' perception of the literary work they found most meaningful. This section also explored the reasons of why the participants found the particular work meaningful and related to if it had anything to do with how the participants related to it or experienced any personal growth by exploring themselves in relation to their chosen literary work that they had found most meaningful, as well as to note if any external influences such as the way in which the subject was taught had any influence on the meaningfulness of the literary works.

For reference, the interview questions from the past study conducted by Stevenson-Taylor and Mansell is provided in Appendix B and the complete set of semi-structured interview questions adapted for this study is provided in Appendix C.

3.5 Data Collection Procedures

A consent form was created to clearly inform participants that all their private information is kept confidential and every information that they shared will only be used for this research. The participants were to sign this consent form to ensure their willingness was recorded and that they were ensured of confidentiality. In order to build good rapport with the participants, their comfort was prioritised and they can select the mode of interview in accordance to their comfort. Two options were given, whereby the participants can choose to be interviewed online via Microsoft Teams or physically in person on campus grounds to ensure safety. Participants were informed beforehand to spare 30-45 minutes for the interview and a meeting was appointed at a time convenient for the participant.

The participants were asked the prepared questions during the interview and the interviewer attentively listened to the participants as well as mentioned that the interview will be recorded for transcription purposes. The participants were encouraged to reflect and share their lived experiences in relevance to taking Literature in English subjects. The pace of the interview was accommodated to the comfort of the participants. Data was collected, transcribed and finally analysed.

3.6 Data Analysis

Thematic analysis was done on the data collected. This is suitable for this research which is qualitative in nature. The researcher carefully reviewed the transcribed data obtained from interviewing the participants; searched for recurring themes, common keywords as well as phrases. The analysis focused on grouping codes and themes to provide insights in relation to the personal growth model as well as the two research questions of this study.

Furthermore, the themes derived from the data collected were further supported from the exact words from the participants to strengthen authenticity and provide clarity. This process allowed the accurate reflection of the students' experiences and connects the influence of Literature in English subjects in supporting personal growth of the participants that aligned to the theoretical and conceptual framework of this research.

3.7 Ethical Considerations

The researcher maintained ethical practices especially in relevance to the participants. Participants were recruited only with their own willingness and interest to participate without facing any pressure. Participants read and signed the consent form to ensure they understood that how their data will be used and contribute to this

study. Moreover, it was emphasised that the interview will be audio recorded to help with the analysis and findings of this study. However, their identity will not be revealed. At any time, participants were allowed to withdraw and have the rights to not answer any questions that they do not wish to answer. The participants' privacy will always be kept confidential. This ensures the safety and comfort of the participants. The researcher also thanked the participants for their involvement and showed gratitude as it helped the researcher with this study. Lastly, an ethical clearance was done that approved the interview questions and participant information sheet was given to the participants for transparency and information on what exactly the research was about.

For reference, the consent form for participants is provided in Appendix D, ethical clearance form in Appendix E and participant information sheet in Appendix F.

3.8 Conclusion

Overall, this chapter explains how the study is carried out. A qualitative case study was carried out, purposive sampling based on data saturation was done, and semi-structured interviews were conducted to collect students' experiences with Literature in English subjects. The data was then analysed to look for common ideas that answered the research questions.

CHAPTER 4

ANALYSIS AND RESULTS

4.1 Introduction

This chapter encapsulates the analysis and findings of this research. Thematic analysis is done to the data collected during the interview and the findings is organised according to the two research questions of this study.

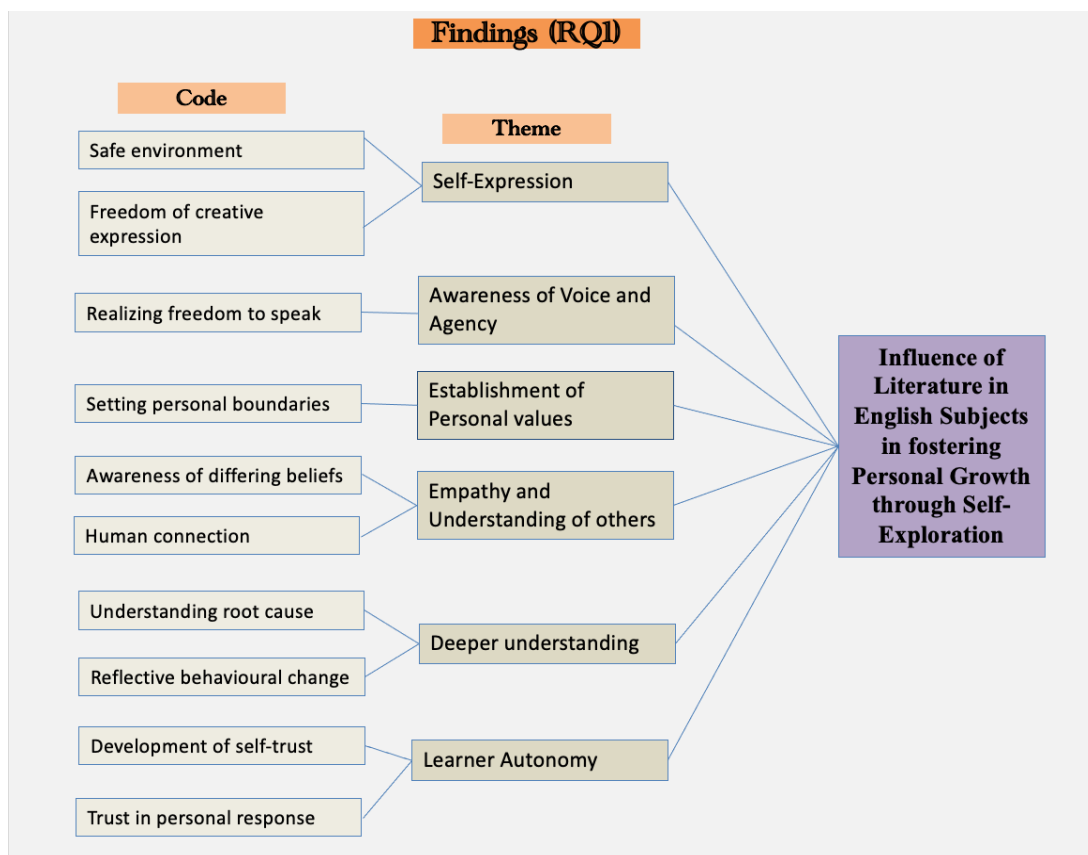
4.2 Thematic Analysis

The recorded interviews were firstly transcribed. Once transcribed, the data was analysed using thematic analysis. The stages of the analysis involved familiarization with the data collected in selecting quotations and selection of keywords from the selected quotations. Then, coding of the data was done, wherein, the codes were defined and inclusion and exclusion criteria was done for each of the codes. Next, themes were identified from the codes both independent codes and grouped codes based on relevancy. These stages are reflected in the codebook attached in the appendix. From this, conceptualization through the interpretation was done and the findings were written. These steps aligns with Braun and Clarke's (2006) reflexive thematic analysis (Naeem et al., 2023).

For reference, the interview transcriptions along with the participant ID's is provided in Appendix G and the thematic analysis codebook in Appendix H.

4.3 The Influence of Literature in English subjects in Fostering Students' Personal Growth

These findings answer the first research question (RQ1) of the study that reveals the means in which Literature in English subjects influence the self-exploration of students in fostering their personal growth. A thematic map is shown below to conceptualize the larger picture and later on written in depth.

Figure 4.1*Thematic Map for RQ1*

4.3.1 Personal Growth Fostered through Self-Expression

Table 4.1*Personal Growth Fostered through Self-Expression*

Theme	Definition of Theme	Code	Quote from participants
Self-expression	When one feels comfortable and encouraged to convey their internal thoughts, emotions, creativity, and interpretations verbally and through	Safe environment	<i>"they will not judge you no matter how different your answer is...I'm comfortable with having the freedom to share my own"(P1, L14-15)</i> <i>" The lecturer was more open... she was very</i>

	written work in a safe academic environment free of judgment, alongside having the opportunity for freedom of creative expression.		<i>open, so I was more okay with sharing my own interpretations" (P2, L119-121)</i> <i>"she's very accepting... I feel very secure and to write what I think about that literature."(P3, L13-16)</i> <i>"all the students have different views... it made it more secure for me, like, to speak up my voice in class." (P4, L14-L15)</i> <i>"Being able to share my opinion... help me develop my own opinions on certain things." (P5, L14-15)</i>
		Freedom of creative expression	<i>"I'm just like a bird. And then the sky is my stage where I can freely express myself." (P1, L23-24)</i> <i>"I get to create a whole poem myself. I can choose a theme.. I can choose what to write."</i>

			(P2, L100) <i>"it makes me feel like I cannot be wrong... helps me put my ideas out and to be seen." (P3, L23-27)</i> <i>"express those ideas into my work... boost my... confidence level" (P4, L19-20)</i> <i>"Seeing them being physicalized into like a written piece. It felt fulfilling... create this thing just from my imagination." (P5, L29-30)</i>
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The findings showed that engaging with these Literature in English subjects fostered personal growth by providing a safe environment and freedom of creative expression that allowed the students to express themselves that allowed them to explore their own thoughts and creativity. Firstly, in regards to safe environment, it was found that the students were able to express their own interpretations and thoughts when they felt safe and encouraged. The students felt comfortable to share their own thoughts and interpretations when they felt unjudged and encouraged to express their own thoughts and opinions when engaging with these subjects influenced by the class environment created both by the lecturer and peers. As an example, a quote from participant 1, *"they will not judge you no matter how different*

your answer is...I'm comfortable with having the freedom to share my own" (P1, L14-15) shows the comfort felt by this participant on self-expression. Next, a quote from participant 4, *"all the students have different views... it made it more secure for me, like, to speak up my voice in class."* (P4, L14-L15) , shows that Literature in English Subjects allows for different views and subjectivity that created an environment where this participant felt more secure in speaking up using the participant's own voice in class because all students have different views.

Next, the findings showed that personal growth was fostered when students were able to freely express themselves creatively through their ideas, thoughts and imagination through the nature of the tasks conducted in these Literature in English Subjects. Personal growth is fostered by the students being able to know and explore themselves through their own creativity. The students felt that they were given the freedom to create and express their own ideas without limitations which allowed them to feel more expressive and confident in themselves. As an example, a quote from participant 2, *"I get to create a whole poem myself. I can choose a theme.. I can choose what to write."* (P2, L100) , which showed the freedom given to the participant to express creativity through their own choices and ideas. Besides that, a quote from participant 5, *"Seeing them being physicalized into like a written piece. It felt fulfilling... create this thing just from my imagination."* (P5, L29-30) showed the feeling of fulfilment experienced when being able to express one's imagination and ideas into a written form. Thus, showing how the theme of self-expression emerged from the experiences of the participants.

4.3.2 Personal Growth Fostered through Awareness of Voice and Agency

Table 4.2

Personal Growth Fostered through Awareness of Voice and Agency

Theme	Definition of Theme	Code	Quote from participants
Awareness of Voice and Agency	A shift in one's perspective regarding having freedom of voice, where one comprehends that one can voice out one's own opinions and interpretations even if it may be different from others.	Realizing freedom to speak	<i>"ever since I start to take this literature course, I just realise that everyone is actually free to express their opinion"</i> (P1, L33-34) <i>"...it makes me feel like, oh, I can have my own opinions... maybe different from other people."</i> (P2, L15-16) <i>"Yes, it helped me have my own views. Like, I wouldn't have this kind of perspective during my high school years."</i> (P3, L29-30) <i>"just to express myself more, um, that that is the only thing I've gained so far."</i> (P4, L32-33)

The findings showed that engaging with these Literature in English subjects fostered personal growth through the students' awareness of voice and agency where the students realised that they were able to have and express their own opinions and

interpretations even if it may be different from others. In regards to realizing freedom to speak, it was found that the students became more aware that they had the freedom to voice out their own perspectives and thoughts. The students realised that their own opinions and interpretations were acceptable and meaningful when engaging with these subjects. As an example, a quote from participant 1, *"ever since I start to take this literature course, I just realise that everyone is actually free to express their opinion"* (P1, L33-34) showed the participant's realization regarding having the freedom to express opinions. Next, a quote from participant 2, *"...it makes me feel like, oh, I can have my own opinions... maybe different from other people."* (P2, L15-16) showed that the participant became aware that having different opinions from others was acceptable. Furthermore, a quote from participant 3, *"Yes, it helped me have my own views. Like, I wouldn't have this kind of perspective during my high school years."* (P3, L29-30), showed that engaging with these subjects helped the participant develop personal views and perspectives. Thus, showing the emergence of the theme of awareness of voice and agency.

4.3.3 Personal Growth Fostered through Establishment of Personal Values

Table 4.3

Personal Growth Fostered through Establishment of Personal Values

Theme	Definition of Theme	Code	Quote from participants
Establishment of Personal values	The awareness and establishment of what one can or cannot accept in terms of moral and ethical matters when one engages with	Setting personal boundaries	<i>"I draw the lines where the violence is not encouraged...that is my baseline."</i> (P1, L34-37) <i>"Heathcliff... make</i>

	stories or characters that challenge these aspects.	<i>me know that, like, someone beyond my personal boundaries that is more selfish... there's people worse than me."</i> (P3, L45-52) <i>"Muslim... clash with my moral beliefs... different path than what my religion taught us... critical thinking"</i> (P4, L24-29) <i>"I would be able to understand like what my boundaries are, like what I'm okay with, what I'm not okay with"</i> (P5, L35-36)
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The findings showed that engaging with these Literature in English subjects fostered personal growth through the establishment of personal values where the students became more aware of what they could or could not accept in terms of moral and ethical matters. In regards to setting personal boundaries, it was found that the students were able to reflect on their own values and beliefs when engaging with stories and characters that challenged these aspects. The students became more aware of their own boundaries and perspectives regarding certain behaviours, actions and

beliefs. As an example, a quote from participant 1, *"I draw the lines where the violence is not encouraged...that is my baseline."* (P1, L34-37), showed that the participant established personal boundaries regarding violence and what could not be accepted morally. Apart from that, a quote from participant 4, *"Muslim... clash with my moral beliefs... different path than what my religion taught us... critical thinking"* (P4, L24-29), showed that the participant reflected on personal moral and religious beliefs when engaging with certain literary content noting the process of reflecting on the participants own beliefs. Moving on , a quote from participant 5, *"I would be able to understand like what my boundaries are, like what I'm okay with, what I'm not okay with"* (P5, L35-36), showed the participant's awareness regarding personal boundaries and values noting that there was a thought process of reflecting on what the participant was okay and not okay with that further establishes personal values. Thus, showing the emergence of the theme of establishment of personal values.

4.3.4 Personal Growth Fostered through Empathy and Understanding of Others

Table 4.4

Personal Growth Fostered through Empathy and Understanding of Others

Theme	Definition of Theme	Code	Quote from participants
Empathy and Understanding of Others	When one develops a sense of shared human connection across diverse cultures and eras and is able to put oneself in the shoes of others, fostering	Human connection	<i>"while we bleed... we all share the same blood colour, which is red."</i> (P1, L53-54) <i>"Sambal without Anchovies..."</i>

	a deeper sense of compassion and understanding toward others.		<i>reminds me of my grandparents... we all have our own perspective"</i> (P4, L76-79) <i>"gain an understanding on problems that have been faced by women... even in eras like older than ours... we all do face the same problems"</i> (P5, L22-24)
		Awareness of differing beliefs	<i>"understand more of how other people's beliefs or values are different from your own"</i> (P2, L31-32) <i>"I can more easily fit into other people's shoes, just because I can, uh, understand, like, that they, too, have may have a story"</i> (P5, L37-38)

The findings showed that engaging with these Literature in English subjects fostered personal growth through empathy and understanding of others, where the students developed a sense of shared human connection across different cultures and eras and were able to understand others better by putting themselves in others' situations. In terms of human connection, it was found that the students began to see similarities between themselves and others even though they come from different backgrounds and have different life experiences. By engaging with characters from the story, they are able to reflect it to real world. As an example, a quote from participant 1, "*while we bleed... we all share the same blood colour, which is red.*" (P1, L53-54), showed the idea of shared humanity among people. In addition, a quote from participant 4, "*Sambal without Anchovies... reminds me of my grandparents... we all have our own perspective*" (P4, L76-79), showed how personal experiences can still connect to wider human experiences where the participant noted that the more traditional father and modern son in the story reminded the experience the participant had with the participant's own grandparents and mentioned that everyone has their own perspective since a story often enables the reader to think on the perspectives of all the character when engaging with the subject. Hence, fostering empathy and understanding of others looking at it like two different sides of the same coin highlighting human connection. Furthermore, a quote from participant 5, "*gain an understanding on problems that have been faced by women... even in eras like older than ours... we all do face the same problems*" (P5, L22-24), showed that despite different time periods, people still experience similar issues.

Moreover, the findings revealed the awareness of differing beliefs which also fostered empathy and understanding towards others. It was found that the students

became more aware that other people have different beliefs and values compared to their own, and these differences are something they can understand and accept when reading and discussing literature. As an example, a quote from participant 2, *"understand more of how other people's beliefs or values are different from your own"* (P2, L31-32), showed the participant's awareness that people have different beliefs and values. In addition, a quote from participant 5, *"I can more easily fit into other people's shoes, just because I can, uh, understand, like, that they, too, have may have a story"* (P5, L37-38), showed the participant's ability to understand others by recognising that everyone has their own background and story.

Thus, the emergence of the theme Empathy and Understanding of others, seen through the shared aspects of being similar in a human way as well as understanding the diversity that exists between humans.

4.3.5 Personal Growth Fostered through Deep Understanding

Table 4.5

Personal Growth Fostered through Deep Understanding

Theme	Definition of Theme	Code	Quote from participants
Deep Understanding	When one has a shift in the way one looks into worldly matters by looking through a deeper lens to understand the root cause of a situation, character, or behaviour rather than viewing it at a	Understanding the root cause	<i>"I will stop blaming... understand why... hatred is actually being taught... how misogyny form."</i> (P1, L64-70) <i>"psychoanalysis... Id, ego and superego let me... help me justify some personalities... it's actually normal..."</i>

	surface level.		<i>it's justifiable"</i> (P3, L56-61) <i>"if you actually view a certain story... with a particular theoretical framework, you can open a new... path to understand"</i> (P4, L48-52) <i>"think from multiple facets, because not everything is just as simple... we all have our own stories"</i> (P5, L49-50)
		Reflective behavioural change	<i>"...it let me see how her decisions would affect... all my decisions in my life will also affect what would become of my future."</i> (P2, L55-58) <i>"simulate, you know, like, okay, if you are in that position, what are you gonna do... helped a lot... in understanding</i>

			<i>myself."</i> (P4, L37-38)
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The findings revealed that students shifted from looking at the world from a surface level to looking at it with depth. The students noted that by engaging with the various characters and literary theoretical frameworks such as feminism, Marxism and psychoanalysis had helped them to look into understanding the root cause that allowed them to have a deeper understanding as well as to even show some behavioural change.

The findings related to understanding the root cause showed that the students began to evolve from just judging things from surface level and instead try to understand the occurrence of certain behaviours and situations. They were more able to look at issues in a reflective way and connect them to real life situations. As an example, participant 1 mentioned, *"I will stop blaming... understand why... hatred is actually being taught... how misogyny form."* **(P1, L64-70)**, that reflected how the participant stopped blaming the behaviour itself but rather understood the cause behind hatred and misogyny itself. Next, a quote from participant 3 , *"psychoanalysis... Id, ego and superego let me... help me justify some personalities... it's actually normal... it's justifiable"* **(P3, L56-61)**, depict that by being taught about psychological theories such as psychoanalysis in these subjects, the participant was able to understand character behaviour in a more refined and justified way, rather than superficially labelling a personality or behaviour as right or wrong. In addition, participant 4 mentioned, *"if you actually view a certain story... with a particular theoretical framework, you can open a new... path to understand"* **(P4, L48-52)**, revealing that different literary theoretical frameworks helped the participant to see

stories from various angles, deepening understanding. Furthermore, a quote from participant 5, *"think from multiple facets, because not everything is just as simple... we all have our own stories"* (P5, L49-50) showed the participant's awareness that situations are not simple and need to be understood from different perspectives. Hence, moving towards deeper understanding of causes behind behaviour.

The findings also revealed reflective behavioural change among the students as the students began to reflect more on their own decisions and actions after engaging with situations and the literary texts discussed in class. It helped them to relate what they have learnt to their own life and carefully think about their own future actions by reflecting on the potential outcomes of certain decisions or behaviours seen in the characters or story. As an example, a quote from participant 2, *"...it let me see how her decisions would affect... all my decisions in my life will also affect what would become of my future."* (P2, L55-58), revealed that the participant began to realise that consequences experienced by the characters decisions can be used as a preventative measure to avoid undesired consequences in the participant's own life. Moreover, participant 4 conveyed, *"simulate, you know, like, okay, if you are in that position, what are you gonna do... helped a lot... in understanding myself."* (P4, L37-38). From this, it was revealed that by imagining oneself in certain situations, the participant was able to better understand one's own behaviour and thinking patterns. Hence, reflecting how deep understanding also leads to self-reflection, fostering personal growth.

4.3.6 Personal Growth Fostered through Learner Autonomy

Table 4.6

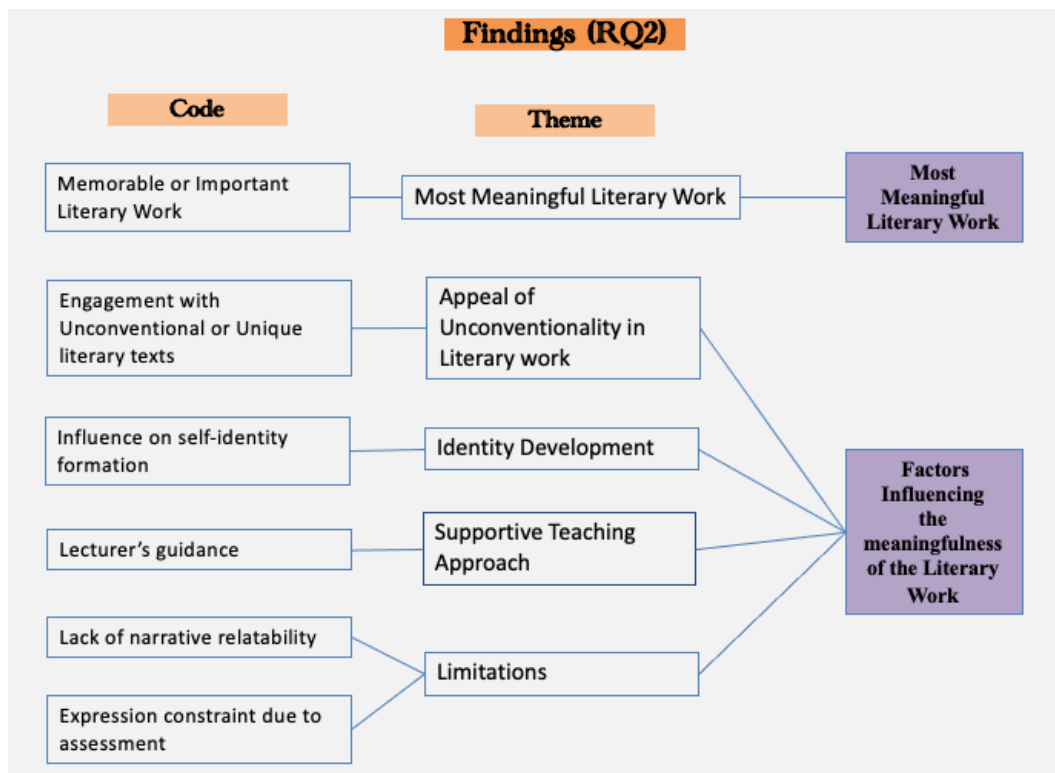
Personal Growth Fostered through Learner Autonomy

Theme	Definition of Theme	Code	Quote from participants
Learner Autonomy	The shift from seeking "model answers" to developing trust in personal responses . This is facilitated by the development of self-trust , where students feel encouraged to elaborate on their own instincts and subjective interpretations rather than changing their answers to match the group.	Development of self-trust	<i>"helps me to trust my instinct more... she just encourage me to elaborate more..." (P1, L82-85)</i> <i>"she would actually still agree first... because it is subjective, she doesn't say like, oh, this is wrong." (P2, L80-81)</i> <i>"she gave me the confidence and security to put my own thoughts and opinions into my assignments... she wants to hear our own voice" (P3, L73-77)</i>
		Trust in personal response	<i>"I will stop changing my answer just to match everyone." (P1, L88)</i>

The findings also revealed that by engaging with these subjects, the students were able to develop learner autonomy that fostered personal growth. The students were able to develop self-trust in terms of trusting their own interpretations and answers more as well as demonstrated trust in their own personal response. For example, the quotes from participant 1, *"helps me to trust my instinct more... she just encourage me to elaborate more..."* (P1, L82-85); participant 2, *"she would actually still agree first... because it is subjective, she doesn't say like, oh, this is wrong."* (P2, L80-81) and participant 3, *"she gave me the confidence and security to put my own thoughts and opinions into my assignments... she wants to hear our own voice"* (P3, L73-77), showed that the engagement during these subjects specifically with the lecturer emphasizing elaborations and expression of their own thoughts in homage to the subjective and rich nature of literature actually gave opportunity for these participants to nurture self-trust in their own responses and even experience the growth, as further mentioned by participant 1, *"I will stop changing my answer just to match everyone."* (P1, L88). Hence, giving rise to the emergence of the theme on learner autonomy.

4.4 Most Meaningful Literary Works and the Reasons behind it

The findings reveal the answers to the second research question (RQ2) of this study whereby the most meaningful literary works to students are revealed as well as the reasons that contributed to the meaningfulness. A thematic map figure represents the overview of the findings and the details are shown in the subsequent sub headings.

Figure 4.2*Thematic Map for RQ2***4.4.1 Most Meaningful Literary Work****Table 4.7***Most Meaningful Literary Work*

Theme	Definition of Theme	Code	Quote from participants
Most Meaningful Literary Work	The literary work that one found most meaningful during one's engagement with Literature in English subjects that can include already published and well known literary works or even the work	Most memorable or important literary work	<i>"I would like to say it's a short story, Lamb to the Slaughter."</i> (P1,L91) <i>"Since, it was from my own creation, then, yes, there was one from new literature, where we had to create the shape poem"</i>

	created by oneself during these subjects.		(P2, L96-97) <i>“I would say Wuthering Heights, because it's quite different from what I usually read.”</i> (P3,L86) <i>“For example, Wuthering Heights, because the lecturer, the lecturer's explanation...the next one is, um, Sambal without Anchovies”</i> (P4, L74-77) <i>“It's more memorable and it's lamb of the slaughter.”</i> (P5, L62)
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The findings revealed that the most meaningful literary work for the participants were the short story titled Lamb to the Slaughter, Sambal without Anchovies, the novel titled Wuthering Heights and the participant's own creative work, a shape poem created when engaging with Literature in English subjects. The mention of all these literary works can be found in the above table showing the direct quote from all the 5 participants.

4.4.2 Reasons behind Meaningfulness

4.4.2.1 Meaningfulness sparked by the Appeal of Unconventional Literary Work

Table 4.8

Meaningfulness sparked by the Appeal of Unconventional Literary Work

Theme	Definition of Theme	Code	Quote from participants
Appeal of Unconventionality in Literary Work	When one is fascinated and inspired by unique and unconventional literary works that cause one to find them most intriguing and meaningful.	Engagement with unconventional or unique literary texts	<i>"...normally female character, they are portrayed as the weak ones... But however, in this short story, the female character... is actually smart, strong, and she's good at hiding the things that she wants to hide."</i> (P1, L93-95) <i>"...they are not characters that you will usually see from your, like, mainstream entertainment... they are quite unique and... you actually learn more about</i>

			<i>yourself, like, maybe, like, are you selfish, like, Heathcliff..."</i> (P3, L86-89) <i>"...stood out to me the most because I did not expect for a story that came from that time to be this, can I say controversial... turned it into someone cunning who could hide her crimes... I just find it fascinating..."</i> (P5, L65-68)
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When further questions were asked regarding the aspects of what made the participants to find the work meaningful, The findings reveal that when asked about why the particular piece of work was meaningful, there was an underlying awe in terms of the unconventional nature of the literary work that sparked a sense of meaningfulness for that work. Participant 1 mentioned, *"...normally female character, they are portrayed as the weak ones... But however, in this short story, the female character... is actually smart, strong, and she's good at hiding the things that she wants to hide."* **(P1, L93-95)**, showed how when the conventional way of portraying

a female character as weak when swapped to representing the characters as strong evokes an interest in engagement with the work as it also shows that women are strong. Not only that, but the controversial aspect of the work also stood out, as conveyed by participant 5, *"...stood out to me the most because I did not expect for a story that came from that time to be this, can I say controversial... turned it into someone cunning who could hide her crimes... I just find it fascinating..." (P5, L65-68)*. Moreover, participant 3 highlighted the uniqueness of the characters in the work they found most meaningful as it was different from mainstream characters that contributed to the meaningfulness, *"...they are not characters that you will usually see from your, like, mainstream entertainment... they are quite unique and... you actually learn more about yourself, like, maybe, like, are you selfish, like, Heathcliff..."(P3, L86-89)*.

4.4.2.2 Self-Identity formation leading to meaningfulness of the Literary Work

Table 4.9

Self-Identity formation leading to meaningfulness of the Literary Work

Theme	Definition of Theme	Code	Quote from participants
Identity Development	The influence of a literary component, such as a character or story, on the formation of one's self-identity when one moves away from behaviours such as people-pleasing to standing one's ground,	Influence on self-identity formation	<i>"female character... is smart, strong... inspired me to be like her... stand on my ground."</i> (P1, L94-98) <i>"Before I stumble into this short story ,I am kind of like a people pleaser... now</i>

	ultimately leading to an improvement in identity formation.		<i>instead of tolerate... I will try to state my opinions."</i> (P1, L107-109) <i>"you actually learn more about yourself... are you selfish, like, Heathcliff... you know where is your personal boundaries. So... you grow with the story."</i> (P3,88-92)
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The findings showed that the meaningfulness of the literary work was experienced through self-identity formation, where the students reflected on themselves and gradually developed their own identity through the influence of characters and stories found in the literary texts. It was found that certain characters and situations in the texts influenced the students to reflect on their own behaviour, personality and values which then contributed towards their identity development.

In terms of **influence on self-identity formation**, the students were able to relate themselves to certain characters and situations in the stories which then influenced the way they viewed themselves. As an example, a quote from participant 1, "female character... is smart, strong... inspired me to be like her... stand on my ground." **(P1, L94-98)** showed that the participant was inspired by the female character and started to develop confidence in standing on personal beliefs and opinions. In addition, a quote from participant 1, "Before I stumble into this short story ,I am kind of like a

people pleaser... now instead of tolerate... I will try to state my opinions." (P1, L107-109) showed that the literary work influenced the participant to move away from people-pleasing behaviour and become more expressive in voicing out opinions. Furthermore, a quote from participant 3, "you actually learn more about yourself... are you selfish, like, Heathcliff... you know where is your personal boundaries. So... you grow with the story." (P3,88-92) showed that engaging with the story allowed the participant to reflect on personal behaviour and boundaries while growing alongside the experiences within the literary text. Thus, the emergence of the theme identity development can be seen through the influence literary works have on the students' self-identity formation and personal growth.

4.4.2.3 Supportive Teaching Approach leading to meaningfulness of the Literary Work

Table 4.10

Supportive Teaching Approach leading to meaningfulness of the Literary Work

Theme	Definition of Theme	Code	Quote from participants
Supportive Teaching Approach	When an educator provides guidance and creates a supportive teaching and learning environment that nurtures one to find the subject matter more meaningful.	Lecturer's guidance	<i>"she will ask guided questions...instead of ask us the complex questions... she actually guide us... like playing with the puzzle" (P1, L115-121)</i> <i>"she was very open to what we had to say about the assignments...answering her questions...I was more okay sharing my</i>

			<i>own interpretations"</i> (P2, L120-121) <i>"she knows that we will not read... so she try to give us like synopsis or like summaries... to help us grasp the lesson."</i> (P3, L122-124) <i>"lecturer tells you... historical background... meaning behind each move. Yeah, so that's what makes it different."</i> (P4, 118-120) <i>"I found the discussion to be very interesting, because it sparked some conversations and debates"</i> (P5, L80-81)
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The findings showed that the meaningfulness of the literary work was also influenced through supportive teaching approach, where the guidance and support provided by the lecturer helped the students engage with the literary texts in a more meaningful and understandable way. It was found that the lecturer's teaching approach created a more supportive learning environment which encouraged the students to participate, share opinions and better understand the literary works.

In terms of **lecturer's guidance**, the students highlighted that the guidance provided by the lecturer helped them to understand the literary texts more deeply and comfortably. As an example, a quote from participant 1, "she will ask guided questions...instead of ask us the complex questions... she actually guide us... like playing with the puzzle" (**P1, L115-121**) showed that the lecturer guided the students step by step when analysing the literary texts which made the lesson easier to follow and understand. In addition, a quote from participant 2, "she was very open to what we had to say about the assignments...answering her questions...I was more okay sharing my own interpretations" (**P2, L120-121**) showed that the lecturer's openness towards students' opinions made the participant feel more comfortable expressing personal interpretations. Moreover, a quote from participant 3, "she knows that we will not read... so she try to give us like synopsis or like summaries... to help us grasp the lesson." (**P3, L122-124**), showed that the supportive nature of the lecturer and absence of neglect despite students not reading beforehand helps students to grasp the content and still benefit from the lesson. In addition, participant 4 mentioned, "*lecturer tells you... historical background... meaning behind each move. Yeah, so that's what makes it different.*" (**P4, 118-120**) showed that when the lecturer provided historical background, it made it different and lead to the participant finding the work as meaningful by having a clearer context about the literary work. Moreover, a quote from participant 5, "*I found the discussion to be very interesting, because it sparked some conversations and debates*" (**P5, L80-81**) showed that the class discussion on the literary work with students engagement contributed to the reason the participant found the literary work to be meaningful. Thus, the emergence of the theme supportive teaching approach can be seen through the lecturer's guidance and

supportive learning environment which helped the students find the literary work more meaningful.

4.4.2.4 Limitations that affect meaningfulness when engaging with Literary Works

Table 4.11

Limitations that affect meaningfulness when engaging with Literary Works

Theme	Definition of Theme	Code	Quote from participants
Limitations	<i>A clash in being able to relate to a literary text that has a significant disconnect between one's current life experience and the themes portrayed in historical literary texts.</i> <i>When one feels restricted in writing or conveying one's own interpretations when assessments are exam-based and tend to have a "model" or "right" answer that could potentially pose a risk to one's grades.</i> <i>When the way in which the Literary Work is presented in</i>	Lack of narrative relatability	<i>"it was during back then...different from what I'm experiencing now"</i> (P2, L40-41) <i>"boring... I don't care about what historical people did. But then after watching the musicals... I feel more connected"</i> (P3, L139-141) <i>"cannot relate... themes are a bit, like, extreme... too far away from like real life... authors... written... far away from like modern life."</i> (P4, L41-44)
		Expression constraint due to assessment	<i>"there is a formal answer to right like for exams...then I wouldn't write my own interpretations usually."</i> (P2, L87-89)

	<i>class causes dullness or too teacher centered that leads to dullness causing limitations in meaningfulness.</i>		<i>"for exams, I would still put what I think is the model answer... [for assignments] she gave me the thing that that is what she wants."</i> (P3, L74-76)
		Lack in lesson conduct	<i>"dull in terms of... teaching literature... everyone have to be involved to express their opinion rather than just telling the theme"</i> (P4, L123-126)

The findings showed that there are also several limitations that affect meaningfulness when engaging with literary works. It was found that some students faced difficulties in relating to certain literary texts, felt restricted in expressing their own interpretations due to exam-based assessments, as well as experienced dullness when the lesson was conducted in a more teacher-centred manner. These limitations affected the students' engagement and connection towards the literary works.

In terms of lack of narrative relatability, it was found that some students had difficulty relating to literary texts especially when the themes, settings or experiences portrayed were too far from their own life experiences. As an example, a quote from participant 2, "it was during back then...different from what I'm experiencing now" **(P2, L40-41)** showed that the participant felt a disconnect between the historical context of the text and present life experiences. In addition, a quote from participant

3, "boring... I don't care about what historical people did. *But then after watching the musicals... I feel more connected*"

(P3, L139-141) showed that relatability to the text was necessary for it to be meaningful. Moreover, participant 4 mentioned, *"cannot relate... themes are a bit, like, extreme... too far away from like real life... authors... written... far away from like modern life."* (P4, L41-44) showed that the participant found certain themes and situations in literary works difficult to relate to due to the gap between the literary context and modern life experiences.

Moreover, the findings also revealed expression constraint due to assessment where students felt restricted in expressing their own interpretations because exam-based assessments often have a "right" or "model" answer. As an example, a quote from participant 2, "there is a formal answer to right like for exams...then I wouldn't write my own interpretations usually." (P2, L87-89) showed that the participant avoided expressing personal interpretations in examinations due to fear of writing an answer that may not fit the expected answer scheme. In addition, a quote from participant 3, "for exams, I would still put what I think is the model answer... [for assignments] she gave me the thing that that is what she wants." (P3, L74-76) showed that when it came to exams the participant is still influenced to write the model answer rather than writing personal interpretations.

Lastly, the findings also highlighted the lack in lesson conduct where a more teacher-centred approach in conducting literature lessons caused dullness and reduced meaningful engagement with literary works. As an example, a quote from participant 4, "dull in terms of... teaching literature... everyone have to be involved to express their opinion rather than just telling the theme" (P4, L123-126) showed that the participant preferred a more interactive and discussion-based lesson where

students are actively involved in expressing opinions instead of only receiving information from the teacher. Thus, these limitations show that meaningfulness when engaging with literary works can be affected by the ability to relate to the narrative, freedom in expression during assessments, as well as the way literature lessons are conducted in class.

CHAPTER 5

DISCUSSION AND CONCLUSION

5.1 Introduction

This chapter encapsulates the discussion of research question 1 and 2, based on the findings obtained and is discussed in relevance to the theories and conceptual framework mentioned in Chapter 2. It also encapsulates the implications, limitations and future recommendations of this study.

5.2 Discussion

5.2.1 Discussion of Research Question 1

The findings of this study revealed that Literature in English subjects offered at a private university influenced the self-exploration of students in fostering their personal growth through various aspects such as self-expression, awareness of voice and agency, establishment of personal values, empathy and understanding of others, deep understanding as well as learner autonomy. The findings suggest that Literature in English subjects are not merely academic subjects focused on analysing texts, but rather spaces that allow students to reflect on themselves, their beliefs, emotions, perspectives and personal identity through engagement with literary works, discussions and classroom interactions.

Firstly, the findings depicted that in a safe and accepting environment of engaging in these subjects fostered personal growth through self-expression where the students felt comfortable and encouraged to share their own thoughts and interpretations that also involved creativity. This relates closely with Carter and Long's (1991) Personal Growth Model which sees literature as a means for reflection and emotional engagement leading to personal development. The findings revealed

that the students not only engaged with the literary texts but also explored their own emotions, thoughts and creativity nurtured through the non-judgemental and safe space. This created the opportunity for the students to voice their own personal interpretations and become more confident and comfortable in expressing themselves. In addition the creative nature of certain tasks like poetry writing further provided the opportunity for students to explore their individuality and imaginations. Hence, supporting the idea highlighted by the Personal Growth Model that depicts literature encourages students to relate their own life experiences and own identities to the literary experiences rather than solely focusing on academically analysing the text.

Apart from that, the findings also revealed that through realising that their own thoughts and opinions mattered even if it differed from others brought about the awareness of freedom of voice and agency among the students. This reflects the Personal Growth Model as the subjective nature of these subjects allowed for the students to develop confidence in their own voice. There is a gradual shift in beliefs, whereby the students shifted from simply accepting views around them to noticing that they themselves too were able to have their own interpretations and perspectives. Hence, reflecting the idea portrayed by Loi et al. (2023) that connected self-reflection and identity exploration to fiction reading. Through engaging with literature, the students were able to reflect on themselves and develop greater awareness regarding their own thoughts, opinions and individuality. Thus, showing that the engagement with literature contributed towards the students' sense of self and personal growth.

Moreover, the findings also highlighted the establishment of personal values among the students. Through engaging with literary texts and characters that challenged moral and ethical beliefs, the students reflected on what they personally

could or could not accept. The students became more aware of their own boundaries, beliefs and values through the situations presented in the literary works. This supports Carter and Long's (1991) Personal Growth Model as literature became a platform for students to emotionally and morally engage with situations that encouraged self-reflection. The findings revealed that literature does not only expose students to different situations and perspectives, but also allows students to evaluate themselves and further establish their own personal values through reflection.

Furthermore, empathy and understanding of others were also revealed through the findings. The students developed a sense of shared human connection despite differences in culture, beliefs, experiences and era. Through engaging with literary components, the students were able to develop a deeper understanding towards the perspectives and experiences of others. This relates to Loi et al. (2023) that highlights the process of readers being imaginative and reflective when engaging with the text or characters that deepen self-understandings and forming perspectives. The students were able to understand the similarities and differences that can exist between themselves and others. Thus, Literature in English subjects being a medium that fosters empathy and understanding through the exposure of diverse human perspectives and experiences.

Moreover, the students were able to develop depth in the way they viewed the real world instead of just judging it on a surface level by understanding the root causes and the why behind certain behaviours and situations. This is especially enabled when literary theories such as psychoanalysis, feminism and marxism were taught to the students that allowed them to have a deeper understanding toward the human kind and also developed analytical and reflective thinking. This is achieved

through engaging with the characters and stories whilst applying the theories that also allows for real life application. This supports the Personal Growth Model in relation to deeper reflection rather than passive reading. By engaging with these subjects the students were able to reflect on their own behaviours and thoughts towards themselves and others by having a deeper understanding regarding both human behaviour and personal actions that fostered personal growth.

Lastly, learner autonomy was nurtured through the development of self-trust and trust in personal responses especially through the conduct and encouragement of the lecturer that honours the subjective nature of the subject and encouraged the students to interpret and elaborate their own interpretations and ideas instead of boxing it into a single right answer. Hence, this really relates to the Personal Growth Model where students were encouraged to trust their own subjective interpretations when engaging with literature. The findings showed that literature engagement fostered confidence, independence and self-trust among the students which ultimately contributed towards their personal growth and self-exploration.

Overall, the findings of this study suggest that Literature in English subjects influence students' self-exploration and foster personal growth by creating opportunities for reflection, emotional engagement, perspective taking, identity exploration and self-expression. Through engaging with literary texts, classroom discussions and creative tasks, the students were able to better understand themselves, others and the world around them. Thus, supporting Carter and Long's (1991) Personal Growth Model as well as the ideas by Loi et al. (2023) in relation to literary engagement being a ground for exploring identity through self-reflection.

5.2.2 Discussion of Research Question 2

The findings of this study revealed that the literary works perceived as most meaningful by the students were *Lamb to the Slaughter*, *Wuthering Heights*, *Sambal without Anchovies* as well as the students' own creative work such as the shape poem created during class activities. The meaningfulness of these literary works were influenced by several aspects such as the appeal of unconventional literary works, self-identity formation, supportive teaching approach as well as limitations that affected engagement with literary texts. The findings suggest that meaningfulness in literary engagement does not only come from the literary text itself, but is also influenced by the way the literary work connects to the students' personal growth, identity exploration and classroom experience.

Firstly, the findings revealed that students found literary works meaningful when the texts contained unconventional and unique elements that sparked curiosity and fascination. Characters that challenged stereotypes, controversial themes and uncommon personalities were found to be more engaging and memorable to the students. This can be related to Carter and Long's (1991) Personal Growth Model which emphasises literature as a means of emotional engagement and self-reflection rather than only textual analysis. The findings depict the deepening of emotional and personal engagement with the literary work when there was fascination triggered by being met with unexpected characters or plot that challenged or intrigued the students. By engaging with unconventional literary works the students not only analyse the text academically but also themselves and others. Thus, further supporting the idea of Loi et al. (2023) that shows the imaginative and reflective processes done when emotionally being involved with narratives.

Moreover, the students were able to experience identity development when they reflected and related to the characters that fostered personal growth. The students were able to improve their own relationship with themselves such as evolving from people-pleasing to standing their ground that helps them have a better relationship with themselves which is essential in personal growth . This deeply resonates with the Personal Growth Model. Thus, meaningfulness in literature is closely tied to the extent a literary work is able to encourage self-exploration and identity reflection among students.

In addition, the findings also highlighted that meaningfulness was influenced by the lecturer's supportive teaching approach. The students found the literary work to be meaningful when the lecturer provided guidance in breaking down complex ideas, supporting them even if they did not read beforehand and also creating a nurturing environment that brings about the occurrence of the students being able to engage more meaningfully with the subject by exploring and experiencing their own interpretations. This shows the connection between what is being taught is affected by how it is being taught. Therefore, providing a significant insight when designing the curriculum particularly for Literature in English subjects that should highlight a supportive teaching approach that shows facilitation, openness and support both intellectual and emotional. This connects to the Triangular Framework for Curriculum Development that highlights the harmony between the content, teaching approach and assessment method for effectiveness. This aspect clearly shows the connection between a supportive teaching approach in relation to meaningfulness found in the content by the students that creates meaningful learning (Dhanapala, 2021).

On the other hand, the findings also revealed certain limitations that affected meaningfulness when engaging with literary works. These limitations included the difficulty in relating to the historical texts, the exam assessment format that makes them feel pressured to write a correct model answer despite recognising the subjective nature of the subjects as well as some limiting experience in teaching methods where the lecturer read from the slides or just providing themes or facts in regards to the text rather than actively engaging with the students. These limitations clearly shows the connection of the curriculum design triangle that shows that the method of assessment, the content and the teaching approach are interconnected where one affects the other causing either effectiveness or collapse in meaningful learning. Hence, when it comes to Literature in English subjects its evident that for an effective curriculum, the teaching approach should be supportive rather than passive, the content chosen should be relatable and fascinating and the assessment method should not be rigid and exam based but rather allows for creative freedom and expression and more task or project based.

The findings provide a clear distinction that Literature in English subjects are rich in being able to provide meaningful learning and be a medium for personal growth. Hence, in order to gain the most rather than only focusing on the academic aspects of these subjects, the depth and benefits brought to enriching real life should be the center stage that focuses on how these subjects are to be delivered and designed to provide holistic learning.

Overall, the findings of this study revealed that students perceive literary works as meaningful when the works emotionally engage them, encourage self-reflection, contribute towards identity development and are supported through

interactive and supportive teaching approaches. At the same time, meaningfulness may be reduced when literary texts feel disconnected from students' experiences, when assessments restrict personal expression or when lessons become too teacher-centred. Therefore, the findings suggest that the incorporation of literature within university curriculum should place stronger emphasis on meaningful engagement, emotional connection and personal growth alongside academic learning outcomes.

5.3 Implications

The findings of this research carry several implications in respect to the teaching and learning of Literature in English subjects particularly in higher education settings. Firstly, it is clear of the influence of these subjects on students' personal growth. Hence, engagement with literary works in educational settings should not be too rigidly focused on academic skill development alone but also prioritise meaningful learning that contributes to students' own intellectual and character development as a result of personal growth . Through meaningful engagement with literary works , the students are able to self-reflect and explore themselves on a deeper level to help develop their personal identity. These are supported by Barzan and Mansori (2021) which shed light that the Personal Growth Model encourages solid engagement and meaningful connection between students and literary text. Hence, by using literature as a tool to foster personal growth rather than a tool to solely develop language and academic skills; it creates a more meaningful relationship and experience between the students and Literature in English subjects.

Moreover, the findings also imply the importance of bridging the gap between students' lived experiences and literary works to make it more engaging. It implies the importance the means in which literature is taught which is through

understanding and openness from the educator as well as emotional and intellectual support , and lastly to avoid turning Literature in English subjects into yet another rigid exam based assessment where it takes away the opportunity and vast richness of literature that provides the endless capacity of expression and exploration if properly designed to make it as the focus. All of these is supported by the curriculum design triangle where if the content, teaching approach and assessment method harmonises then it prevents the curriculum from collapsing. Hence, these findings clearly show harmony between having a relatable and engaging content, supportive teaching approach and more task based and non-rigid assessment that could lead to an effective literature curriculum design.

5.4 Limitations of Present Study and Recommendation for Future

Since this study only involved a small sample size and that too only from a single private university, hence, the findings cannot be generalised or represent a wider demographic. So, the recommendation would be to conduct this type of study on a larger scale and scope that involves collecting data from a larger group of students and from various universities that can contribute in the findings being more representative and hold more reliable weight. In addition, this study only looked into the overall experience of the students in these subjects without looking into each Literature in English subjects particularly. Thus, recommendations for the future would be to do a more in-depth subject analysis by looking into which particular Literature in English subjects influences which aspects of personal growth as well as the contribution to meaningful engagement with the subject. This will help to highlight the variations that exists within the Literature in English subjects themselves.

5.5 Conclusion

In conclusion, the aims of this research were achieved, wherein, the influence on students' personal growth by engaging with Literature in English subjects were revealed as well as the most meaningful literary work and the reasons behind it were also successfully explored that shed light into the fact that there were clear influence of these subjects on the personal growth of the students and that the meaningfulness of the literary work also help address the debate on how to incorporate Literature into the curriculum by exploring the reasons behind it. Lastly, this research highlights the connection between both the research questions where the influence on personal growth is connected to the meaningfulness of the literary work.

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APPENDICES

APPENDIX A: Description of Literature in English subjects offered at the selected University

- **UALL1044 Introduction to English Literature**

This is a course that explores the development and history of English Literature whereby students will be exposed to an array of varying texts.

- **UALL1124 E-Methods in Literary Production**

This course functions as a workshop that introduces the students to creative writing such as short stories and poetry.

- **UALN2013 Teaching of Literature**

This course provides insights to students on knowing how and why literary texts are used in a language classroom.

- **UALL2093 New Literatures in English**

This course presents students with literary works from authors of countries outside of the “Anglo” and “Western” spheres that are English speaking.

- **UALN3063 Theatre in ESL**

This course allows for students to produce own written and oral production in English as Second Language in relation to theatrics.

- **UALL2024 Malaysian Literature in English**

This course presents students’ with an overview of Malaysian literature in English and allow for them to critically analyse and read selected Malaysian literary texts.

APPENDIX B: Interview Questions of the Past Study

Table 2. The basic finalised semi-structured interview schedule

Part A: About the Artist & Artist's Identity (Their Creative Environment)	Part B: Artists' Views of the World & Perspectives within their Art	Part C: Follow-Up Questions and Information
Q1: As a starting question, just to get a warm-up, what type of art / writing do you like to do?	Q4: What do you <i>feel</i> when you're doing your art / when you write? What specifically would you call the feeling, if you could wrap it up into <i>one</i> word?	Q9: Is there anything else in detail you can tell me about yourself or your work, and any sort of thoughts / feelings you gain from doing your work?
Q2: What does art do for you?	Q5: What do you <i>observe</i> of yourself through your art? [Observe] of your world? ...The people associated with you and your work?	Q10: Is there anything you'd like to say to fellow artists / writers, or you think would be valuable to ask other participants during their interviews?
Q3: What do you think about while doing your art / writing?	Q6: Have there been past problems or issues that you've dealt with that are associated to your art / writing or made you feel like you needed to create? Q7: Are there differences and/or realisations in how you see yourself and your world now, compared to when you first began making your art? Q8: Are you doing any upcoming works / projects now?	Q11: Was there anything missed that I should have asked you or you'd like to share more of? Any questions or comments?

APPENDIX C: Interview Questions of this Research

Section 1: Influence of Literature in English subjects on Self-Exploration and Personal Growth

Objective: To explore how engagement with Literature in English subjects fosters self-exploration and personal growth.

1. Which of these Literature in English subjects have you completed? (**Introduction to English Literature, E-Methods in Literary Production, Teaching of Literature, New Literatures in English, Theatre in ESL, Malaysian Literature in English**)
2. How did having the freedom to share your own views in class or assignments help you feel more secure and authentic in your own voice?
3. How did it feel to put your own creative ideas into your work, whether through writing, digital content, or projects?
4. How did having a deep reaction to a story or character; whether you liked or disliked them; help you understand what aligns or clashes with your moral beliefs or values?
5. Which character or moment felt **natural to embrace** or **difficult to accept**, and what does that reveal about where you set your personal boundaries?
6. How did exploring different stories or theoretical frameworks **enrich your understanding**, giving you more ways to **understand your own experiences** and how you **see the world**?
7. Since literature has no single “right” answer, how did navigating complex stories or theories empower you to trust your own interpretation, rather than looking for a standard or “correct” response?

Section 2: Meaningful Literary Work

Objective: To identify which literary works have the most impact and why.

8. Which novel, short story, play, or poem from your literature classes was the most memorable or important to you?
9. What made this work the most meaningful?
10. Did this work help you notice something about yourself or your perspective that you hadn't considered before? Could you briefly share that insight?
11. Was there something specific about the way the lessons were conducted, the lecturer's approach, or a particular assignment that helped you connect more deeply with the work?
12. In your opinion, what are the limitations you experience in Literature in English subjects?
13. Based on the limitation, what can improve your experience in taking Literature in English subjects?

APPENDIX D: Consent Form

Informed Consent Form

I agree to participate in a research project on **Exploring the Role of Literature in English Subjects in Students' Personal Growth Through Self-Exploration at a Private University**, conducted by Parvetra A/P Ravinddaran.

I understand that:

- This research project is part of a course requirement for the researcher. The supervisor is Ms Geetha Veerappan.
- My participation consists of an interview, lasting approximately 30-45 minutes.
- I am not required to answer any questions I do not wish to answer.
- I may withdraw from the research at any time with no penalty to me.
- The interview will be recorded. The only people that will listen to this recording include: the researcher Parvetra A/P Ravinddaran, and the supervisor of the course for which the research is being conducted UALZ3023 PROJECT II.
- This research will be presented in the form of a final paper, to be read by the professor of the course.
- The results of this research may also be presented in workshops or conferences.
- The presentation of the research will not identify me in any way. My name, as well as any information which could identify me, will be taken out of all presentation of the research (conferences and final papers).

Kool

Signature of Participant

Koolthida Promwichit

Name of Participant

27 March 2026

Date

Pav.

Signature of Researcher

Parvetra A/P Ravinddaran

Name of Researcher

27th March 2026

Date

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- I am not required to answer any questions I do not wish to answer.
- I may withdraw from the research at any time with no penalty to me.
- The interview will be recorded. The only people that will listen to this recording include: the researcher Parvetra A/P Ravinddaran, and the supervisor of the course for which the research is being conducted UALZ3023 PROJECT II.
- This research will be presented in the form of a final paper, to be read by the professor of the course.
- The results of this research may also be presented in workshops or conferences.
- The presentation of the research will not identify me in any way. My name, as well as any information which could identify me, will be taken out of all presentation of the research (conferences and final papers).

Carmen

Signature of Participant

Wong Khar Mun

Name of Participant

27th March 2026

Date

Pav.

Signature of Researcher

Parvetra A/P Ravinddaran

Name of Researcher

27th March 2026

Date

Informed Consent Form

I agree to participate in a research project on **Exploring the Role of Literature in English Subjects in Students' Personal Growth Through Self-Exploration at a Private University**, conducted by Parvetra A/P Ravinddaran.

I understand that:

- This research project is part of a course requirement for the researcher. The supervisor is Ms Geetha Veerappan.
- My participation consists of an interview, lasting approximately 30-45 minutes.
- I am not required to answer any questions I do not wish to answer.
- I may withdraw from the research at any time with no penalty to me.
- The interview will be recorded. The only people that will listen to this recording include: the researcher Parvetra A/P Ravinddaran, and the supervisor of the course for which the research is being conducted UALZ3023 PROJECT II.
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Seow

Signature of Participant

Seow Yi Len

Name of Participant

27th March 2026

Date

Pav.

Signature of Researcher

Parvetra A/P Ravinddaran

Name of Researcher

27th March 2026

Date

Informed Consent Form

I agree to participate in a research project on **Exploring the Role of Literature in English Subjects in Students' Personal Growth Through Self-Exploration at a Private University**, conducted by Parvetra A/P Ravinddaran.

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~~MA Li~~

Signature of Participant

Ma Li

Name of Participant

1st April 2026

Date

Pav.

Signature of Researcher

Parvetra A/P Ravinddaran

Name of Researcher

27th March 2026

Date

Informed Consent Form

I agree to participate in a research project on **Exploring the Role of Literature in English Subjects in Students' Personal Growth Through Self-Exploration at a Private University**, conducted by Parvetra A/P Ravinddaran.

I understand that:

- This research project is part of a course requirement for the researcher. The supervisor is Ms Geetha Veerappan.
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- The results of this research may also be presented in workshops or conferences.
- The presentation of the research will not identify me in any way. My name, as well as any information which could identify me, will be taken out of all presentation of the research (conferences and final papers).

Ej

Signature of Participant

Tan Ee Jj

Name of Participant

1st April 2026

Date

Pav.

Signature of Researcher

Parvetra A/P Ravinddaran

Name of Researcher

27th March 2026

Date

APPENDIX E: Ethical Clearance Form



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Re: U/SERC/78-681/2026

19 January 2026

Dr Siti Ummaizah Binti Meor Musa
Head, Department of English Education
Faculty of Education
Universiti Tunku Abdul Rahman
Jalan Sungai Long
Bandar Sungai Long
43000 Kajang, Selangor

Dear Dr Siti Ummaizah,

Ethical Approval For Research Project/Protocol

We refer to your application for ethical approval for your students' research projects from the Bachelor of Arts (Honours) English Education enrolled in course UTLZ3013. We are pleased to inform you that the application has been approved under Expedited Review.

The details of the research projects are as follows:

No	Research Title	Student's Name	Supervisor's Name	Approval Validity
1.	The Relationship Between Intrinsic Motivation and English Language Proficiency	Aishwinni a/p G. Gunalan	Dr Tiew Chia Chun	19 January 2026 – 18 January 2027
2.	The Perceptions of the Use of Generative Artificial Intelligence on the Creativity Level Among Public School Teachers	Arvinesh Varma a/l Sivakkumar		
3.	Students' Perceptions on the Supportiveness of Vtubers in English Language Learning	Tan Ee Jun		
4.	ESL Teachers' Perspectives on Parental Involvement in Primary School Students' English Language Learning	Helina Ng Hui Tong		
5.	Higher Order Thinking Skills and HOTS Self-Efficacy: A Correlational Study of Malaysian ESL Pre-Service Teachers	Ho Joe Ann		
6.	The Impact of AI-Generated Feedback (ChatGPT) and Teacher's Feedback on ESL Secondary School Students' Writing Competency and Writing Anxiety	Rhashigka a/p Chachithanathar		
7.	The Relationship Between Classroom Relationships and Self-Regulated Learning Strategies Among Malaysian ESL Undergraduates: Examining Gender Differences	Tan Yi Tong		
8.	Effectiveness of TikTok English Short Videos on English Vocabulary Retention Among Secondary School ESL Malaysian Students	Teoh Yin Qi		
9.	The Influence of AI-Generated and Teacher Feedback on Foreign Language Enjoyment Among Malaysian ESL Undergraduates Learners	Khor Zi Xuan		
10.	The Effectiveness of Quizziz in Enhancing Grammar Proficiency and Learning Engagement Among ESL Secondary Learners	Hemadarshini a/p Uthiyakumar	Ms Jane Irene a/p P J Antony	

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Tel: (605) 468 8888 Fax: (605) 466 1313

Sungai Long Campus : Jalan Sungai Long, Bandar Sungai Long, Cheras, 43000 Kajang, Selangor Darul Ehsan, Malaysia
Tel: (603) 9086 0288 Fax: (603) 9019 8868

Website: www.utar.edu.my



No	Research Title	Student's Name	Supervisor's Name	Approval Validity
11.	Investigating the Use of Visual Prompts to Enhance Descriptive Writing Skills Among Primary School Students	Kaneeghaa Nair a/p Shanmuganathan	Ms Jane Irene a/p P J Antony	19 January 2026 – 18 January 2027
12.	Exploring the Use of Short Stories to Improve Students' Critical Thinking Skills and Reading Comprehension	Ashmadha Sree a/p Chandran		
13.	The Impact of AI Chatbots on English Language Learning on Undergraduates	Ma Li		
14.	University Students' Perceptions and Experiences of Using English Songs as a Tool for Language Learning: A Mixed-Method Study	Naomi Teh		
15.	Primary School Pupils' Perceptions of Game-Based Learning and the Effects of Game-Based Learning on Intrinsic Motivation in Reading Skills in Malaysian ESL Classrooms	Alden Wong Dee Kai		
16.	Perceptions of Primary Students on the Use of English Songs to Support Listening and Speaking Skills	Krishna a/p Anbanathan		
17.	The Uses of AI-ChatGPT in Enhancing Metacognitive Language Learning Strategies Among University Students in Malaysia	Chin Wai Kit	Dr Joanna Tan Tjin Ai	
18.	The Influence of Speaking Self-Efficacy on English Speaking Proficiency Among Private University's Undergraduate Students	Alexes Ng Yi Yen		
19.	The Relationship Between Language Learning Strategies and English Learning Proficiency: A Study of Mixed-Methods of University Students in Malaysia	Angel Tan Le Xuen		
20.	Foreign Language Enjoyment Among Students in Independent Chinese Secondary Schools in Malaysia	Liu, Xinyu		
21.	Translanguaging as a Pedagogical Approach: Its Influence on Students' Engagements in English Language Learning	Seow Yi Len	Ms Darshnee a/p Muniandy	
22.	Communication Challenges Faced by Pre-Service English Teachers During Teaching Practicum: A Qualitative Study	Noor Hafiza Binti Ali		
23.	Perceptions of Internet Memes as Educational Tools Among English Education Students in a Private University in Malaysia	Wong Khar Mun		
24.	The Motivational Factors that Affect Reading Among ESL Undergraduates in a Private University in Malaysia	Joshua Yogeswaran		
25.	Perceptions of Instagram as a Tool for English Language Learning Among Undergraduates	Koolthida Promwichit		
26.	Exploring the Opportunities and Challenges of Integrating the Use of ChatGPT in English Language Learning Among Malaysian Private University Students	Janushaa a/p P Nantha Kumar		
27.	The Impact of Non-digital Game-based Learning (NDGBL) on Speaking Proficiency Among Secondary Students	Joan Tan Pei Ser	Dr Siti Ummaizah Binti Meor Musa	
28.	The Impact of Multimedia Instructional Materials in Lower Secondary School English Language Learning in Vocabulary	Loo Zhi Qian		
29.	The Impact of Teacher Written Feedback and Self Learning Motivation in English Writing Performance Among Secondary School Students	Thineswary a/p Tanabalan		
30.	Investigating The Role of Social Factors Influencing ESL Learner's Speaking Fluency Among Malaysian Public University Students	Kirthana a/p Ganesan		
31.	Teachers' Perceptions of Using Online Gamification Tools in Teaching English in Malaysian Secondary School	Shesvene a/p Paramasivan	Ms Geetha a/p Veerappan	
32.	Exploring the Effectiveness and Learners' Perceptions on Utilizing Tiktok as a Learning Tool for Vocabulary Acquisition Among ESL Secondary	Thurgashinni a/p Pathmanathan		

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Website: www.utar.edu.my



No	Research Title	Student's Name	Supervisor's Name	Approval Validity
33.	Exploring the Role of Literature in English Subjects in UTAR Students' Personal Growth Through Self-exploration	Parvetra a/p Ravinddaran	Ms Geetha a/p Veerappan	19 January 2026 – 18 January 2027
34.	The Effectiveness of Artificial Intelligence (AI) Voice Assistance in Enhancing Secondary Students' Pronunciation	Yasvina a/p Prethiban		
35.	The Role of Generative Artificial Intelligence in Assisting English Teachers to Create Lesson Plans	Maanushree a/p Ravichandran		

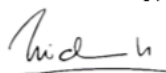
The conduct of this research is subject to the following:

- (1) The participants' informed consent be obtained prior to the commencement of the research;
- (2) Confidentiality of participants' personal data must be maintained; and
- (3) Compliance with procedures set out in related policies of UTAR such as the UTAR Research Ethics and Code of Conduct, Code of Practice for Research Involving Humans and other related policies/guidelines.
- (4) Written consent be obtained from the institution(s)/company(ies) in which the physical or/and online survey will be carried out, prior to the commencement of the research.

Should the students collect personal data of participants in their studies, please have the participants sign the attached Personal Data Protection Statement for records.

Thank you.

Yours sincerely,



Professor Dr Zuraidah Abd Manaf
Chairman
UTAR Scientific and Ethical Review Committee

c.c Dean, Faculty of Education

Appendix F : Participant Information Sheet

Participant Information Sheet (PIS)

Title of Study: Exploring the Role of Literature in English Subjects in Students' Personal Growth Through Self-Exploration at a Private University

What This Study Is About

Thank you for considering participating in this study. This research explores how studying Literature in English subjects may contribute to students' personal growth and self-exploration. The study is conducted as part of the course requirement for UALZ3023 Project II.

What the Participation Involves

If you choose to participate, you will take part in an interview lasting approximately 25-35 minutes. During the interview, you will be asked about your experiences studying Literature in English subjects and how these experiences may have influenced your personal values, beliefs, emotions, and sense of identity. You may also be invited to reflect on literary works that were meaningful to you. The only requirement for participation is that you have taken at least three Literature in English subjects offered at the University.

Your Rights

Your participation is completely voluntary. You may withdraw from the study at any time without any penalty. Your decision to participate or withdraw will be fully respected.

Privacy and Recording

The interview will be recorded. Only the researcher and the supervisor will have access to the recordings. Your name and any information that could identify you will not appear in the final paper, presentations, or conferences.

Benefits and Risks

There are no direct benefits or risks associated with participating in this study. However, the interview may provide an opportunity for you to reflect on your learning experiences and personal growth.

Questions or Concerns

For further information, please contact the researcher or supervisor.

Supervisor: Ms Geetha Veerappan (geethav@utar.edu.my)

Researcher: Parvetra A/P Ravinddaran (parvetra@1utar.my)

Appendix G: Interview Transcriptions

*The interview transcriptions are numbered, therefore due to formatting , the interview transcriptions can be viewed in the following pages. All participant ID's are clearly stated in each of the Interview Transcriptions accordingly.

1 Interview Transcript 1

- **Participant ID: P1**
- **Course: BED Year 3 student**
- **Participant Selection Criteria: Completed all 6 listed Literature in English subjects**
- **Date of Interview: 27th March 2026**
- **Duration: 17 minutes**
- **Mode: Physical (Audio Recording)**
- **Location: University (Block P)**

2

3 **Interviewer (I):** Hello, thank you for agreeing to participate in this interview, this interview will
4 be recorded with your consent, and all responses will remain confidential, and you may stop at
5 any time, shall we begin?

6 **Participant 1 (P1):** Yes.

7 **I:** Okay. So the first question is, which of these literature in English subjects have you
8 completed?

9 **P1:** So I have completed all above the subject that you have listed.

10 **I:** Okay. How did having the freedom to share your own views in class or assignments help you
11 feel more secure and authentic in your own voice?

12 **P1:** So actually one thing I like about the group work assignment is that everyone they are open
13 and is free to share their opinion, and since this literature course is quite subjective, so they did
14 not, they will not judge you no matter how different your answer is from the others. So I would

15 like to, so in total, I would like to say I'm comfortable with having the freedom to share my own
16 view when it comes to the classwork or the assignment.

17 **I:** Okay, so. So which means that because it was a non-judgmental environment that also help
18 you make you feel more secure.

19 **P1:** Yes.

20 **I:** Okay, alright? How did it feel to put your own creative ideas into your work, whether through
21 writing, digital content or projects?

22 **P1:** I would like to say it feels like I have a lot of freedom and if I were to use the metaphor to
23 describe. I would like to say I'm... I'm just like a bird. And then the sky is my, it's my stage
24 where I can freely express myself. So, I feel, I feel appreciated as well, because knowing that
25 everything that I, the hard work that I put through my work, will be read, and will be processed
26 by the others who read them. Did that make sense?

27 **I:** Yes. So overall, it felt positive?

28 **P1:** Yes, it felt positive.

29 **I:** Okay, alright. How did having a deep reaction to a story or character, whether you like or
30 dislike them, help you understand what aligns or clashes with your moral beliefs or values?

31 **P 1:** So before I read some of the literature books, I think that this world has been divided into
32 the black or white, and then normally people, when they have different beliefs, they tend to fight
33 together, but ever since I start to take this literature course, I just realise that everyone is actually
34 free to express their opinion, but I draw the lines, despite having different beliefs. I draw the
35 lines where the violence is not encouraged. I'm, I'm, I hope I make sense, like for example, even
36 though we have different beliefs. But initially there will be a possibility where we will meet at
37 the same point. Where we don't hurt others, like that is my baseline, yes.

38 **I:** Okay, so which means that if like in a story or character, like you would say that violence is
39 something that you cannot accept.

40 **P1:** Yes, I cannot accept.

41 **I:** Okay, alright. Which character or moment felt natural to embrace or difficult to accept and
42 what does that reveal about where you set your personal boundaries?

43 **P1:** Which character or moment felt natural. So I actually, I read this short story where I took
44 during Malaysia Literature in English. So this story, I can't remember the specific name, it's
45 about Kling Kling women. It's about an Indian character, female. She face racism in her
46 community, because of her, her skin colour and her culture, keeping different from the others.
47 And then it has this scene where there's a man, just insult her, that, that, that is almost like a
48 personal attack. So, that make me realise that it is okay if you don't like this specific character, it
49 doesn't matter what skin colour they have, you can keep all the hate to yourself, but to express it.
50 But to express all the hatred towards that person whom you don't like, that is very rude and feel
51 inhuman, because even though they have a different skin colour with us, that doesn't make them
52 a different species. We are all humans after all, even though we don't have the same skin colour,
53 but at the end when while we bleed, we all have the, we all share the same blood colour, which is
54 red.

55 **I:** Okay, thank you. So you would say that your personal boundaries come to like people cannot
56 hurt somebody. That's where your personal boundary comes.

57 **P1:** Yes.

58 **I:** All right. How did exploring different stories or theoretical frameworks enrich your
59 understanding, giving you more ways to understand your own experiences and how you see the
60 world?

61 **P1:** So it did helps me to look into the issues that I'm facing in a more rational way, so I would
62 say rather than just explore the surface. I, it helps me to look beyond the issue like for example,
63 So what I learn from the theoretical framework, like feminism, is that when when it comes to the
64 situation where men will insult the women just because of their gender. So I will stop. I will stop
65 blaming the man for being rude to the women, and I will stop, I will stop thinking that the
66 women is actually the problem, in a way where I will start to look. I will start to understand why
67 would the man behave this way towards the women. So what I found out about this, what I
68 learned about this feminism is that actually the hatred is not, uh, any person that that is born to
69 this world. They are not. They did not bring the hatred into this world, if that makes sense. So
70 hatred is actually being taught. So from generation to generation, that is how misogyny form. So
71 this is where I learn about, I learn from exploring different stories and the frameworks as well.

72 **I:** So you would say that you look at it more deeply rather than on surface level, it helps you
73 understand the root cause.

74 **P1:** Yes, I will not judge them right away, or maybe insult them back the way how they did to us
75 in the first place.

76 **I:** Okay, thank you. Since literature has no single right answer, how did navigating complex
77 stories or theories empower you to trust your own interpretation rather than looking for a
78 standard or correct response?

79 **P1:** So normally when, when it comes to answering the worksheet question, my first thought is
80 that I must share the same answer with others, otherwise I will be the weird one, or maybe I will
81 feel wrong deeply inside my heart, even though there is no standard for this answer. So literature
82 helps me to trust my instinct more. I have this moment where I share my thoughts about the story,
83 to my lecturer, and she encourage me, and then instead of saying my answer is wrong; she just

84 encourage me to elaborate more on my thoughts about interpretation that I got from the from
85 reading the story.

86 **I:** Okay, so that means that, I mean, you would say that this gave you the opportunity to be more
87 autonomous in your answer?

88 **P1:** Yes, I will stop changing my answer just to match everyone.

89 **I:** Okay. Alright. Now we will move on to the next section. Which novel, short story, play or
90 poem from your literature classes was the most memorable or important to you?

91 **P1:** I would like to say it's a short story, Lamb to the Slaughter. Did I pronounce this right? Did I
92 pronounce it? Okay. So why did this short story have have the most impact compared to other
93 works is that normally female character, they are portrayed as the weak ones, right, compared to
94 the man? But however, in this short story, the female character in the Lamb to the Slaughter is
95 actually smart, strong, and she's good at hiding the things that she wants to hide. It's almost like
96 everything is under her control. So this makes me like the story even more, and then it inspired
97 me to be like her, but not in a way where I hurt people, but in a way where I will stand on my
98 ground. So everything happens in the short story is that the women she murder her husband
99 because her husband threatened to leave her and her unborn child. So instead of crying and
100 begging for her husband to stay, she take things in her own way. So this is where I learn from the
101 character and it forever change my life.

102 **I:** Okay, thank you.. So did this work help you? Yes. So, okay, this answers it which is this work
103 help you notice that you would like to stand on your grounds, right?

104 **P1:** Yes, which is why in question number 9, the work, the this short story is meaningful to me.

105 **I:** Okay, and for question number 10, the thing that you notice about yourself would be that you
106 are inspired by a character that makes you want to stand up for yourself. Is it?

107 **P1:** Yes, yes, because before I stumble into this short story, I am kind of like a people pleaser
108 where, where I would just tolerate everyone, tolerate those who, who are hurting me. But now
109 instead of just tolerate, I will try to state my opinions and share about my thoughts, and whether
110 if they want to follow, that is up to them.

111 **I:** For this work, like *Lamb to the Slaughter*, like why is it meaningful to you, Was there
112 something specific about the way the lessons were conducted the lecturer's approach or a
113 particular assignment that help you connect more deeply with the work that is most memorable
114 to you?

115 **P1:** Yes, so when we learn about this story, how our lecturer tests our interpretation is that she
116 will ask guided questions. So first she would ask about who's the female character. What did she
117 did to her husband and what happens in the end? So I feel like this helps me to connect more
118 deeply to the work because I used to have trouble in reading all the short story, especially with
119 all the long lines and complex words. So, she, instead of ask us the complex questions based on
120 our interpretation, she would actually guide us. So this helps me to realise that answering story is
121 like playing with the puzzle, you need to connect from this character to another, and you must
122 understand, you must remember what did they do to this character that leads to the next action. I
123 hope I make sense.

124 **I:** Yes, so which means that you would say that this work like the influence of it making it more
125 meaningful also have relation to how the lecturer teach the story?

126 **P1:** Yes, she helps me to, she actually gives me open a new perspective for me to read a short
127 story in another way rather than just going from line to line.

128 **I:** Okay, alright, thank you, and are there any other works or topics you feel should be included
129 in the literature curriculum to better support personal growth and self understanding?

130 **P1:** I would like to say instead of just asking questions and student answering, it is, it will be
131 better if they include the role play into the curriculum. So maybe for example, instead of asking
132 the student to answer their interpretation in words, maybe the lecturers or the school can allow
133 the student to express themselves through their acting. It doesn't matter if you, you're going to act
134 on the stage or in the classroom, as long as there's a, a chance for them to express themselves in
135 the, in the form of action. I hope I make sense. I believe this will help us to be more engaging in
136 the classroom.

137 **I:** Okay, alright. Thank you. Thank you so much for sharing your experiences and insights. I
138 really appreciate your time and contribution to this study.

1 Interview Transcript 2

- **Participant ID: P2**
- **Course: BED Year 3 student**
- **Participant Selection Criteria: Completed all 6 listed literature in english subjects**
- **Date of Interview: 27th March 2026**
- **Duration: 12 minutes 58 seconds**
- **Mode: Physical (Audio Recording)**
- **Location: University (Block P)**

2

3 **Interviewer (I):** Hello, thank you for agreeing to participate in this interview. This interview will
 4 be recorded with your consent and all responses will remain confidential and you may stop at
 5 any time shall we begin?

6 **Participant 2 (P2):** Yes.

7 **I:** Okay. So which of these literature in English subjects have you completed from the list;
 8 Introduction to English literature, E-methods in literary production, teaching of literature, new
 9 literatures in English, theatre in ESL and Malaysian literature in English.

10 **P2:** I've taken all of these subjects.

11 **I:** Okay. How did having the freedom to share your own views in class or assignments help you
 12 feel more secure and authentic in your own voice?

13 **P2:** I think for literature subjects, it's more of a like you can share what you think about the novel,
 14 what you think about the poems, you have your own identical views for all these works. So it
 15 makes me feel like, oh, I can have my own opinions, which is, which maybe different from other
 16 people.

17 **I:** Did you enjoy the experience of expressing your own opinions?

18 **P2:** Sometimes, because usually it depends on the lecturers.

19 **I:** Okay. But overall you are happy to have the opportunity to have your own opinions?

20 **P2:** Yes.

21 **I:** Okay. How did it feel to put your own creative ideas into your work, whether through writing,
22 digital content or projects?

23 **P2:** I think it felt nice to be able to be so creative. Like there was one for new literature where
24 we need to work on the poems and we need to create the... what's that called, shape, the shape.
25 The poem. I think that was kind of interesting, other than all the other assignments that were like
26 writing.

27 **I:** Okay, so overall, you did have a good time to explore creativity and create things. How did
28 having a deep reaction to a story or character, whether you like or dislike them, help you
29 understand what aligns or clashes with your moral beliefs or values?

30 **P2:** I think it's more of like reading a story where you can relate to a character, or maybe you
31 disagree with them, and you can understand more of how other people's beliefs or values are
32 different from your own, and you can see like how the characters would express themselves
33 which are different from myself.

34 **I:** Would you say that it also helps you to further understand your own beliefs or values while
35 exploring these characters and stories?

36 **P2:** Yes.

37 **I:** Okay alright, which character or moment felt natural to embrace or difficult to accept, and
38 what does that reveal about where you set your personal boundaries?

39 **P2:** I think I remember when I was reading the Homegoing novel during New Literature, and the
40 whole history, background of the story was kind of difficult to accept because it was during back
41 then, the history, all the war, it was very different to what I'm experiencing now.

42 **I:** It was difficult to accept.

43 **P2:** Kind of difficult to accept, because it's not happening to me. right now.

44 **I:** Oh, okay. That means like there's no relevance. Okay. How did exploring different stories or
45 theoretical frameworks enrich your understanding, giving you more ways to understand your
46 own experiences and how you see the world?

47 **P2:** I think exploring different stories have made me more, make me explore more different
48 views of other people, whether it is through the author's writing, or through the character's own
49 experiences. So I feel like reading more stories or novels have helped me understand others'
50 experiences more.

51 **I:** Would you say by understanding others experiences in a way, it also help you understand your
52 own experiences. Can you share one instance where you experience this?

53 **P2:** Okay, like okay, I use the Homegoing as well, so like in the story the, What is she called?
54 Effia, Effia, and home, I forgot. I remember Effia. Okay, never mind. It was for a way to see how
55 the character would choose what, choose for her life's decisions, and it let me see how her
56 decisions would affect. I see okay. Because they were both daughters,, but they have different
57 life decisions, so it led to different parts of their life. So it makes me feel like all my decisions in
58 my life will also affect what would become of my future.

59 **I:** And did you find that to be helpful?

60 **P2:** Yes.

61 **I:** Okay. Since literature has no single right answer, how did navigating complex stories or
62 theories empower you to trust your own interpretation rather than looking for a standard or
63 correct response?

64 **P2:** Actually, I feel like sometimes Literature still have a right answer in some way, because
65 they will have a formal answer for you like when we were reading novels. Our lecturers would
66 have certain model answers for us, like certain themes, certain answers to some kind of theory
67 questions. Sometimes, although I have my own interpretations for the novel or the stories, there
68 are a lot of times where I would still look back to the slides for the standard formal answers for
69 the correct response rather than writing on my own.

70 **I:** And this is because you believe that although literature is subjective, but it still has its
71 category of right answers, is it?

72 **P2:** I still believe they have like model answers and correct answers to write.

73 **I:** Then is there an instance where you wrote what is your own interpretation, but then it was
74 marked as wrong?

75 **P2:** I don't think I have written like my own interpretations as answers in formal. Like maybe in
76 answering tutorial questions that I can speak out more about my own interpretations because it is
77 not counted as marks.

78 **I:** And during those tutorial when you get your interpretation, did the lecturer see your point of
79 view, or did the lecturer say it was wrong?

80 **P2:** Even if it wasn't her point of view, she would actually still agree first, and then tell me her
81 point of view. But because it is subjective, she doesn't say like, oh, this is wrong.

82 **I:** When she does that, does it make you feel like that your interpretation actually does carry
83 weight and not necessarily is wrong?

84 **P2:** Yeah, I feel like because it is subjective, so there is no correct answer.

85 **I:** But then subconsciously, or like, but there's this belief that there is a right answer although it is
86 subjective.

87 **P2:** I would say there is a formal answer to right like for exams quiz like that.

88 **I:** Okay, so that means wherever marks is affected, wherever marks is included, then

89 **P2:** Then, I wouldn't, I wouldn't write my own interpretations usually.

90 **I:** Okay, but when given the chance to write your own interpretation without any marks?

91 **P2:** Then I would.

92 **I:** Okay, thank you, then we move to the next section. Which novel, short story, play, or poem
93 from your literature classes was the most memorable or important to you?

94 **P2:** Does my own count, like, the new lit, the shape poem?

95 **I:** Yes, as long as it's related to the subject.

96 **P2:** Since, it was from my own creation, then, yes, there was one from new literature, where we
97 had to create the shape poem, I think it was very interesting because it was the first time I need
98 to write a poem like that.

99 **I:** Okay. So it's meaningful because you get to create it.

100 **P2:** Yeah, I get to create a whole poem myself. I can choose a theme.. I can choose what to write.

101 I can choose all the wording.

102 **I:** Okay, did this work help you notice something about yourself or your perspective that you
103 hadn't considered before?

104 **P2:** I think it did, because it was interesting to write something I can choose entirely without like,
105 because usually for other assignments, there was like, you need to choose between the subjects

106 they gave. But for this, I could choose whatever I want to write. It was also interesting to see
107 how everyone choose something.

108 **I:** Would you say that this is something unique to literature subjects?

109 **P2:** Like, you mean the work?

110 **I:** Yeah, like, would you say that literature actually offers you full power to create something on
111 your own compared with other subjects?

112 **P2:** Ahhmm, because this is something entirely created by, me, myself, and I.

113 **I:** Okay. Did you experience this in other subjects or only in literature subjects?

114 **P2:** Only in literature subjects.

115 **I:** Okay. Alright? Was there something specific about the way the lessons were conducted, the
116 lecturer's approach or a particular assignment that have you connect more deeply with the work?
117 Apart from being that you created the work from scratch. Would you say the lecturer's approach,
118 gave any influence?

119 **P2:** I think it did in some way. The lecturer was more open to what we had to say about the
120 assignments or about the tutorial questions or answering her questions. Yeah, she was very open,
121 so I was more okay with sharing my own interpretations rather than giving like a formal answer.

122 **I:** Okay. In your opinion, what are the limitations you experience in literature in English subjects?

123 **P2:** Sometimes although literature is a subjective subject, but sometimes they still have formal
124 answers, which is why I only dare to write formal answers. During exams, quiz, a more formal
125 situations.

126 **I:** Okay, based on the limitation, what can improve your experience in taking literature in
127 English subjects?

128 **P2:**I hope I can get to write more freely about what I'm thinking or what I interpret about the
129 story, novels, poems, instead of only thinking of a formal answer, a formal correct response,
130 when I'm taking exams.

131 **I:** Alright, so you wish that the marking rubric would be as subjective as the subject itself.

132 **P2:**Yes.

133 **I:** Okay thank you, thank you so much for sharing your experiences and insights. I really
134 appreciate your time and contributions to this study.

1 Interview Transcript 3

- **Participant ID: P3**
- **Course: BED Year 3 student**
- **Participant Selection Criteria: Completed all 6 listed literature in english subjects**
- **Date of Interview: 27th March 2026**
- **Duration: 15 minutes 29 seconds**
- **Mode: Physical (Audio Recording)**
- **Location: University (Block P)**

2

3 **Interviewer (I):** Hello, thank you for agreeing to participate in this interview. This interview will
 4 be recorded with your consent and all responses will remain confidential and you may stop at
 5 any time. Shall we begin?

6 **Participant 3 (P3):** Sure.

7 **I:** Okay. Which of these literature in English subjects have you completed? The list is
 8 Introduction to English literature, E-methods in literary production, Teaching of literature, New
 9 literatures in English, Theatre in ESL and Malaysian literature in English.

10 **P3:** I've taken all of them.

11 **I:** Okay. How did having the freedom to share your own views in class or assignments help you
 12 feel more secure and authentic in your own voice?

13 **P3:** I think I'm grateful that I have a good literature lecturer. So she's very accepting of our own
 14 views, and actually she encourage us to use our own views and our own voices in our own
 15 assignments. So in that sense, during my assignments, I feel very secure and to write what I think

16 about that literature. So, I did use some of theories, but in the explanations and elaborations, I try
17 to use my own words and examples that I see fit.

18 **I:** That's good, means that the fact that your lecturer emphasise the freedom makes it even more
19 comfortable for you to use your authentic voice.

20 **P2:** Yes.

21 **I:** Okay. How did it feel to put your own creative ideas into your work, whether through writing,
22 digital content or projects?

23 **P3:** I think it makes you me feel seen, like it doesn't I, it makes me feel like I cannot be wrong
24 because my lecturer, she's right, she's quite accepting. So I feel like as long as I stay true to the,
25 to the assignment brief or the requirements, as long as I do that, I think like, whatever I write it, I
26 can, it can be accepted by my lecturer and I feel like it gives me my own voice and helps me put
27 my ideas out and to be seen. Yeah.

28 **I:** Would you say that this had an effect on personal growth?

29 **P3:** Yes, it helped me have my own views. Like, I wouldn't have this kind of perspective during
30 my high school years. I feel like after uni, I've like touch upon literature, it makes me realise that
31 the world is not like what I thought, it makes me, yeah. no more, no more.

32 **I:** Okay, like in a way, it brings you closer to your own self and knowing.

33 **P2:** Yes.

34 **I:** Okay. How did having a deep reaction to a story or character, whether you like or dislike them,
35 help you understand what aligns or clashes with your moral beliefs or values?

36 **P3:** I think it's actually good to have a very a connection to a story or a character that I like or
37 dislike. I think both, in both sense, they contribute to knowing myself more. Like if I know, I like
38 this character, I will know why I like them and maybe I can discuss with my friends and like they

39 will discuss like, oh, why do I like this character or why do I dislike this character? So it actually,
40 then the reason why I dislike them is because like maybe they clash with my moral beliefs or
41 values, so it makes me more certain of myself.

42 **I:** So by exploring the character, it gives you the opportunity to be more strong in your own
43 beliefs, alright. Which character or moment felt natural to embrace or difficult to accept, and
44 what does that reveal about where you set your personal boundaries?

45 **P3:** I think it's for Wuthering Heights. I think Heathcliff is a bit difficult to accept, because I
46 thought I was a very selfish person. Before, but before reading Heathcliff, but now I know that,
47 he is a very selfish person, and he is very Id, and then he, like, make me know that, like,
48 someone beyond my personal boundaries that is more selfish. Yeah, he, he, make me, um, think
49 about humanity again. Think twice about humanity.

50 **I:** So in this case, it made you realize that your personal boundaries, it was like, like the scope is
51 now different.

52 **P3:** Yeah, there's people worse than me.

53 **I:** Okay. Alright. How did exploring different stories or theoretical frameworks enrich your
54 understanding, giving you more ways to understand your own experiences and how you see the
55 world?

56 **P3:** I think that the psychoanalysis, like the Id, ego and superego let me, like, help me justify
57 some personalities or like actions of other people, like, at first, I thought maybe it's just like
58 selfish, or like this person is like very morally high, dating that they're morally, but now I know
59 it's like Id, ego and superego, they do something based on what their own personal desires. So
60 now it makes me understand that, oh, that's a reason why they act like this, and there's not, and
61 it's actually normal, because and it's justifiable, like there is like some science behind it, so I feel

62 like it's not crazy. Yeah, if you, if I, if you get in that sense. Yeah, so it, like, makes me
63 understand humans like more. yeah.

64 **I:** So which means that you will say maybe prior to learning these concepts, you would have
65 seen it like a bit more superficial.

66 **P3:** Yeah, I think like this person is so weird. But now like, okay, it's like there's like
67 justifications behind it.

68 **I:** Okay, alright. Since literature has no single right answer. How did navigating complex stories
69 or theories empower you to trust your own interpretation rather than looking for a standard for
70 correct response?

71 **P3:** I think that at first I'm a very, I'm, I would think that I'm a very exam oriented person, like I
72 would try to put the correct answer or like something is in the marking scheme. But after
73 literature, I figured that because my like my lecturer, she's very accepting, so she gave me the
74 confidence and security to put my own thoughts and opinions into my assignments, but for
75 exams, I would still put what I think is the model answer, but for assignments, I would say that I
76 try to put in my own words, because I, she gave me the thing that that is what she she wants. She
77 wants to hear our own voice, and maybe some new perspectives, so that give me the confidence
78 and like, to write my own interpretations. So I think that is quite, that's quite good. Yeah.

79 **I:** So, which means that the openness and acceptance of your lecturer in a way help you to
80 empower your own interpretation.

81 **P3:** Yes.

82 **I:** Okay, so let's move on. Which novel, short story, play, or poem from your literature classes
83 was the most memorable or important to you.

84 **P3:** I would say Wuthering Heights, because it's quite different from what I usually read. Yeah.

85 **I:** Okay. So, um, what about it, like, made it more meaningful, like, what exactly.

86 **P3:** I think is the characters, like, they are not like what you, they are not characters that you will
87 usually see from your, like, mainstream entertainment TV shows or, like, books. They are quite
88 unique and they actually when you like finish the story, right, I think you actually learn more
89 about yourself, like, maybe, like, are you selfish, like, Heathcliff, or are you, like, you think
90 you're morally high, like, Catherine, like, you do this for someone, someone, someone like that.
91 Then do you think that is acceptable or what, then you know where is your personal boundaries.
92 So I think that is where you like, you grow with the story.

93 **I:** So in a way, or would you say that the fact that the novel made the characters very extreme
94 made you realize like, oh, okay, so when.

95 **P3:** Yeah, yeah, where are you? and like, what, who, like, who, which character can you resonate
96 more with.

97 **I:** Okay, so like in a way the extremity of this work was what captured you, then made it more
98 meaningful.

99 **P3:** Yes.

100 **I:** Okay. So, which means that this work did help you notice something about yourself or
101 perspective that you hadn't considered before. apart from the extremities of the character, is there
102 anything else?

103 **P3:** I think how they treat family, I guess, like, I think Catherine and Heathcliff, hate their, I don't
104 know what's the dad's name again, like the father figure or something like that. Like, he's, he did,
105 like, adopt Heathcliff, but he treats them very like poorly. So, it also makes you think that, like,
106 like, let you rethink, like, how you treat your own family, like, let help you rethink, like, familial
107 relationships, like, do you agree? Mr. Earnshaw. Yeah, Mr. Earnshaw, yeah. And then, like, do

108 you agree with them or like, do you, Think that you treat your parents that way, but they're not
109 like as bad as Mr. Earnshaw, something like that.

110 **I:**Okay, alright. Was there something specific about the way the lessons were conducted, the
111 lecturer's approach, or a particular assignment that help you connect more deeply to the work?

112 **P3:**I think I like the fact that my lecturer ask us to read first, although most of us didn't read, she
113 will like, she will lecture us for not reading the work, and then we just discuss during tutorial
114 classes, and then when we discuss like, she also like accept our answers, like as long as you try,
115 you are willing to discuss with her, she very open about it, and, but it also depends on our
116 discipline, that we have to read the work, and it also like lessens our burden before finals,
117 because we already read through the work, and we discuss about it so that we have and like we
118 have. We really have like some thoughts and opinions and we are already equipped with all those
119 elements for our exam.

120 **I:**Would you say that, um, despite not reading, but the lecturer, still provide support, would you
121 say this actually impacted?

122 **P3:**Yeah, I think she will like try to help us, like she knows that we will not read the story before
123 our classes, so she try to give us like synopsis or like summaries of the story to help us grasp the
124 lesson.

125 **I:**Means like, would you say that it's quite important for literature teacher to be supportive?

126 **P3:**Yeah, if not, you will fall behind.

127 **I:**Okay. Then in your opinion, what are the limitations you experience in literature in English
128 subjects?

129 **P3:**I think it can be quite, how to say, boring. Boring. Because we only stay in the classroom and
130 we just discuss about the work. Maybe those who are more like willing to share their opinions, it

131 will be good for them, but maybe some people like to like go on field trips and etcetera. Maybe
132 she can bring us to like museums or like other places that we can connect with, theater, we can
133 go like watch a play. And then I think she can like use works that are more trendy now, like
134 Hamilton or like Six or what's the other? Wait, what's their, like, they are very, they are a lot of,
135 like, historical stories are being like, it's very trendy right now, they are being like, they are in the
136 form of musicals, so I think they will appeal more to like the younger students. So and then they
137 will. They will be more. They will know the story better. And then, it also, it was, It will be also
138 quite fun to like, it will make them have a new perspective in literature because for that, it did for
139 me because I use the thing that literature is very like boring and then I have no, I don't care about
140 what historical people did. But then after watching the musicals like Hamilton and Six, right, I
141 feel more connected to these, the characters, and then I actually went to look up like what is the
142 history behind like the story. Yeah.

143 **I:** So, which means that you would say in a way which is presented, you would prefer like a more
144 physical visual experience, rather than just history and words.

145 **P3:** And lectures.

146 **I:** Okay, alright. Thank you so much for sharing your experiences and insights. I really
147 appreciate your time and contribution to this study. Thank you.

1 Interview Transcript 4

- **Participant ID: P4**
- **Course: BED Year 3 student**
- **Participant Selection Criteria: Completed 5 out of 6 of the listed literature in English subjects.**
- **Date of Interview: 1st April 2026**
- **Duration: 17 minutes 45 seconds**
- **Mode: Physical (Audio Recording)**
- **Location: University (Block P)**

2

3 **Interviewer (I):** Hello, thank you for agreeing to participate in this interview. This interview will
 4 be recorded with your consent and all responses will remain confidential and you may stop at
 5 any time. Shall we begin?

6 **Participant 4 (P4):** Okay, yes.

7 **I:** Which of these literature in English subjects have you completed? Introduction to English
 8 literature, E-methods in literary production, Teaching of literature, New literatures in English,
 9 Theatre in ESL, Malaysian literature in English?

10 **P4:** I have done all of them, except E-method, and which is which is the one I'm doing right now.

11 **I:** Okay. How did having the freedom to share your own views in class or assignments help you
 12 feel more secure and authentic in your own voice?

13 **P4:** Um, I think, um, by, like, speaking of my own voice, I think I, um, I find it very interesting.
 14 Like, we have many, like, all the students have different views on a piece of work, and I find it,
 15 um, it made it more secure for me, like, to speak up my voice in class.

16 **I:**Alright.How did it feel to put your own creative ideas into your work, whether through writing,
17 digital content or projects?

18 **P4:**Um, I find it, um... First of all, I find it interesting. And that is the thing, and to be able to
19 express, and, of course, like to express those ideas into my work, uh, boost my, um, how do you
20 say, confidence level, yeah.

21 **I:**Okay, and how did having a deep reaction to a story or character, whether you liked or disliked
22 them, help you understand that what aligns or clashes with your moral beliefs or values?

23 **P4:**I think it's, um, it definitely, um, clashed, uh, a lot of my moral beliefs and values. Um, a lot
24 of, because first of all, I'm Muslim, right, and there is a lot of short stories, the, like whatever the
25 protagonists were doing, it seems like they're doing something good, but it, they did it in a
26 different path than what my religion taught us. Yeah, so sometimes I might be. I don't dislike
27 them, obviously. I actually like them. But sometimes it's a bit confusing to me as well. Like,
28 whether is this the right way or the wrong way? And I think it's, um, it helped me to do my
29 critical thinking as well. yeah.

30 **I:**Would you say that, um, this process, did it contribute to experiencing any, um, personal
31 growth or, have you experience any, yeah, personal growth?

32 **P4:**I don't, I don't really think. I have seen any personal growth, but, um, I think just to express
33 myself more, um, that that is the only thing I've gained so far.

34 **I:**Okay. Sorry, I think I have to rephrase it.Did you have a chance to understand yourself more
35 deeply, like, by exploring these characters.

36 **P4:**Mm. On some level, yeah, some level, yeah, because you have to, um, you have to, uh, how
37 can we say, to simulate, you know, like, okay, if you are in that position, what are you gonna do
38 and something, yeah. So definitely helped a lot, yeah, in understanding myself.

39 **I:**Okay, thank you. Which character or moment felt natural to embrace, or difficult to accept, and
40 what does that reveal about where you set your personal boundaries?

41 **P4:**I think. So, actually, I cannot relate to those, uh, literal stories, because, for me, they seems to
42 be a little bit too off, or, like, um, the themes are a bit, like, uh, extreme. There are too far away
43 from like real life. And then even like the time, the time where the authors have written the
44 stories are a bit like far away from like modern life. So I cannot actually relate to them.

45 **I:**It's okay.How did exploring different stories or theoretical frameworks and reach your
46 understanding, giving you more ways to understand your own experiences and how you see the
47 world?

48 **P4:**So, like in terms of like the theoretical framework, because I came from China. So I have
49 been taught of those Marxism, like whatever, like theology or whatever they call it. Um, I find it
50 very interesting that they, like, they can, they can also add it to those stories, not only, like, um,
51 in politics. And, um, I find it very interesting that if you actually view a certain story, like, in,
52 with a, like, a particular theoretical framework, you can open a new, like, a new path to
53 understand, like, the stories itself, like, I find it very interesting as well. Yeah.

54 **I:**Okay. Since literature has no single right answer. How did navigating complex stories or
55 theories empower you to trust your own interpretation rather than looking for a standard or
56 correct response?

57 **P4:**Here's the thing, so I, um, since you said like literature has no right answer, and I definitely
58 don't think that there is a right answer, even the author themselves, like, if they have given like a
59 conclusion, then I don't think it's, um, like, okay for us to just look at the author's conclusion as
60 well. So, um, I think it is better for us to read the story and like, um, relate to our, um, our own
61 situation and then give our, give out our own explanation on the stories as well. And I don't think

62 there will be a correct response. You know, like I have gone through like AI. So I've gone
63 through AI and course hero and then other websites. They're sample answer, to me, just doesn't
64 make any sense. But yeah, I did use them in class sometimes, but I don't really think they are the
65 ultimate answer for that question. So I usually give out my own, my own interpretation in this.

66 **I:**Okay, means that you found those answers to be unreliable and you trust your own?

67 **P4:**No, they are reliable. Definitely reliable, but that's not my answer to the question. So I don't
68 think they're, they can represent my own, um, uh, interpretation, I guess, like my own answer.
69 You get it. Like, they might be correct in some ways, but then like, it's not my answer after all.

70 **I:**Okay, yeah. Which means that you are already empowered to trust your own interpretations.

71 **P4:**Yeah, even though they're wrong completely. Okay. But I just trust my own, sorry.

72 **I:**Alright, It's okay, no worries. Okay, so we'll go to this next section. Which novel, short story,
73 play, or poem from your literature classes was the most memorable or important to you.

74 **P4:**Um, there are quite a few. For example, Wuthering Heights, because the lecturer, the
75 lecturer's explanation, and we've gone through with the lecture as well. She taught this novel
76 very interestingly. So that is actually quite memorable. And the next one is, um, Sambal without
77 Anchovies, and which talks about, you know, like the traditional father and more modernized,
78 like a son, and they're having conflicts with each other. And I think, um, that kind of reminds me
79 of my grandparents and I, um, you know, which we all have our own perspective and we all have
80 our own idea of what I will do in my future. Yeah.

81 **I:**Okay. What made this work the most meaningful?

82 **P4:**Um... Because... What makes it more meaningful is because there's conflict. The conflict
83 makes it more meaningful, because, um, I don't care, I don't care the ending, like, like, it should
84 be a happy ending or bad ending, but in the process where I read their conflict. I sort of think,

85 like, because I can understand why they are having this conflict, and I know how to kind of solve
86 those questions, those conflicts in the story, but then if, like, I still cannot relate to my own life,
87 because in real life, I cannot fix, you know, this kind of like conflict between me and my
88 grandparents because we have different views on something. Yeah. So that's what makes it more
89 memorable, not probably like less meaningful, but more memorable because in reality, I cannot
90 do a certain thing. But then, while reading the stories, there is a solution, and I know like there
91 are many other ways to solve this question, but in real life, I just can't do it. Yeah. So that makes,
92 I think that makes it memorable. I mean, it, meaningful, you know.

93 **I:**Alright. Did this work help you notice something about yourself or your perspective that you
94 hadn't considered before?

95 **P4:**Uh, not really, because... Because, as I said earlier, like, um, while reading the story, I
96 already know that what's going to happen in the end, because this is, this is a kind of a very old-
97 fashioned story, but then the thing is, there are similar scenarios that are actually happening in
98 the real world. And when we are looking at other people, we might have solutions. But then
99 when it actually happened to us, there's nothing we can do. Yeah. So that is only.

100 **I:**Okay. Was there something specific about the way the lessons were conducted, the lecturer's
101 approach or a particular assignment that helped you connect more deeply with the work?

102 **P4:** Oh, yeah, I think there are quite, quite a few assignments that, um, sort of linked me to the,
103 like, to the work. For example, like where we have to analyze a short story, which is the story
104 just, I just shared. And then for the lecture, I think, it is less important, like, to sort of to
105 understand the lecturer's approach, because it's, it's the, um, how can I say? the path that the way
106 they're teaching, um, and just the process where they explain the things to you, rather than we
107 have to look at the conclusion or like a final approach like, oh, this approach is something.

108 Maybe we can use a more diverse approach. Like, you know, like a different story, have different
109 way of teaching a different kind of work, might have different way of teaching as well. So I don't
110 like to, like, just fix everything up.

111 **I:**Um... Did, like, the novel that you chose right, the one that you like, the short story, did the
112 lecturer who teach you that had any role in it, like the way they taught you? Like did they pay a
113 role in making it stand out to you?

114 **P4:**Um, yes, they, actually, the way they explain stuff, and they sort of open amount of, like,
115 wow, we can actually, um, read the story in this way, because normally, normally we just read
116 the story, and then just let it go, and we don't, like, sometimes we don't deep analyze a certain,
117 like, a theme, like, okay, why all the characters doing this? why they they responded that way. Or
118 maybe, like, when the lecturer tells you, like, there is a historical background where something
119 happens as well. Like, there is, uh, um, There is a meaning behind each move. Yeah, so that's
120 what makes it different.

121 **I:**Okay. In your opinion. What are the limitations you experience in literature in English subjects?

122 **P4:**I mean, there are quite few, quite a few. The thing is, some lecturers are just too dull in terms
123 of, like, teaching literature, because I think while teaching literature, it's, you know, like, this is a
124 class where everyone have to be involved to express their opinion rather than just telling the
125 theme to the students, and then pauses in between and don't know what they're going to say. So,
126 um, I think, uh, it depends on what which lecturer is teaching us. That's definitely. I think the, the
127 program structure and everything are like good so far. I think it's just, um, it just depends on
128 what lecturers teaching you.

129 **I:**Alright. Based on the limitation, what can improve your experience in taking literature in
130 English subjects?

131 **P4:** I think the lesson has to be more interesting enough, for us to listen and to sort of participate
132 during the lesson. Yeah. Rather than just giving us some sample answers, reading through the
133 stories and nothing else.

134 **I:**Okay. Alright. So, thank you so much for sharing your experiences and insights. I really
135 appreciate your time and contribution to this study.

1 Interview Transcript 5

- **Participant ID: P5**
- **Course: BEL Year 3 student**
- **Participant Selection Criteria: Completed 3 out of 6 of the listed literature in english subjects**
- **Date of Interview: 1st April 2026**
- **Duration: 11minutes 12seconds**
- **Mode: Physical (Audio Recording)**
- **Location: University (Block P)**

2

3 **Interviewer (I):** Hello, thank you for agreeing to participate in this interview. This interview will
 4 be recorded with your consent and all responses will remain confidential and you may stop at
 5 any time shall we begin?

6 **Participant 5 (P5):** Yes sure correct.

7 **I:** Which of these literature in English subjects have you completed? Introduction to English
 8 literature, E methods in literary production, Teaching of literature, New literatures in English,
 9 Theatre in ESL, Malaysian literature in English.

10 **P5:** Well, because I'm an English language student. I only completed Intro to English literature,
 11 Theatre in ESL and Malaysian literature in English.

12 **I:** Alright. How did having the freedom to share your own views in class or assignments help you
 13 feel more secure and authentic in your own voice?

14 **P5:** Being able to share my opinion, in assignments, especially, they help me develop my own
 15 opinions on certain things. Like, it may be based on our learned theories, such as like feminism

16 or Marxism. These help me look at not only the literature work itself, but also the world around
17 me as well, it changed my perspectives on a few things.

18 **I:**Okay. Would you like to share one of the perspectives that, like, for example, among with
19 feminism?

20 **P5:**Like, before literature classes, I didn't really care much about this because Mainly, I did not
21 know about this problem, but, like, after exploring some literature works that talked, and also,
22 like, exploring these works with this perspective, I was able to gain an understanding on
23 problems that have been faced by women, even in eras like older than ours, and it has given me
24 the perspective that maybe we all do face the same problems even in, even if we are in different
25 timelines.

26 **I:**Okay, thank you. How did it feel to put your own creative ideas into your work, whether
27 through writing, digital content or project?

28 **P5:**It felt fulfilling. Like being able to write out ideas that were only existed in my mind and then
29 just seeing them being physicalized into like a written piece. It felt fulfilling, like I am happy to
30 see that I was able to create this thing just from my imagination.

31 **I:** Okay, that's good. How did having a deep reaction to a story or character, whether you like all
32 dislike them, help you understand what aligns or clashes with your moral beliefs or values?

33 **P5:** Well, if I had a deep reaction to a story or character, it would mean that I understand to an
34 extent their motives, their story and their character. So, um, by understanding like what made me
35 have such a deep reaction to this story, I would be able to understand like what my boundaries
36 are, like what I'm okay with, what I'm not okay with, and also explore other people's perspectives.
37 Like I can more easily fit into other people's shoes, just because I can, uh, understand, like, that
38 they, too, have may have a story, something like that.

39 **I:**Okay. How did exploring different stories, or theoretical frameworks, and reach your
40 understanding, giving you more ways to understand your own experiences and how you see the
41 world?

42 **P5:**Well, um, in stories and literature, there's no correct answer. Each person reading may have
43 different interpretations. Like even the authors themselves may see the story from one
44 perspective. And then their readers may see it in another perspective. So by exploring like
45 different theoretical frameworks such as feminism or Marxism, I may be able to gain like an
46 understanding. I may be able to have 2 different complete opinions on this same story based on 2
47 completely different frameworks. And this would help me, IRL, to like open my eyes and just
48 take a look at the world, to not just look at it from one perspective, but to also think from
49 multiple facets, because not everything is just as simple as few words on the page. It's, we're all
50 human beings, and we all have our own stories, and we cannot just simply rely on one
51 framework to analyze everything, because not everything should be judged, just by one
52 framework.

53 **I:**Okay. That's actually insightful. Okay, since literature has no single right answer, how did
54 navigating complex stories or theories empower you to trust your own interpretation rather than
55 looking for a standard or correct response?

56 **P5:**So like I have said before, life is not so simple that you can just analyze it, examine it just
57 from one perspective. So navigating complex stories has helped me to learn this fact that we
58 cannot just look at it from one perspective, we have to look at it from multiple perspectives, to
59 understand not only yourself, but also the story and maybe the other person.

60 **I:**Okay, so now we move to the next section. Which novel, short story, play or home from your
61 literature classes was the most memorable or important to you?

62 **P5:**Um, I wouldn't say important. It's more memorable and it's lamb of the slaughter.

63 **I:**Alright. What made this work the most meaningful or memorable?

64 **P5:**Well, for me, it's memorable because it, among the other stories that was discussed in the
65 lectures and tutorials. This stood out to me the most because I did not expect for a story that
66 came from that time to be this, can I say controversial, because it shaped like a traditional
67 housewife and turned it into someone cunning who could hide her crimes, and who could even
68 commit the crime, like, I just find it fascinating, that someone, from that many years ago, could
69 write a story like this.

70 **I:**Okay. Did this work help you notice something about yourself or your perspective that you
71 hadn't considered before?

72 **P5:**Not more so about myself. Uh, it's more on like my perspective on older works. Like, reading
73 through what I've read through, I would assume that these older works would be more
74 conservative or traditional. Like, I did not expect for, uh, work to talk about, uh, to um, challenge
75 uh, traditional, gender, gender roles, such as lamb to the softer.

76 **I:**Okay. Was there something specific about the way the lessons were conducted, the lecturer's
77 approach or a particular assignment that help you connect more deeply with this work?

78 **P5:** As far as I can remember, this work was like only discussed during a tutorial exercise, so we
79 didn't really do any assignments. It was just shown to us during the tutorial itself, and then we
80 discussed it with the lecturer. I found the discussion to be very interesting, because it sparked
81 some conversations and debates on gender roles, and how even those few years back, this
82 conversation was already forming.

83 **I:**Okay. In your opinion, what are the limitations you experience in Literature in English subjects?

84 **P5:**Well, for me, I think. A limitation would be the way how a lecturer would teach. Like I only
85 took three subjects, and they all had different lecturers with different teaching styles. Well, some
86 are my, I may find interesting, or they, they can explain well. Others, I may find them to be a bit
87 more bland. Like, I feel like they were just reading from the slides and textbooks without further
88 explaining the actual concepts, and, um, their blandness, I would say, doesn't really fit in a
89 subject, such as literature, which needs creativity.

90 **I:**Then, so based on these limitations that you have mentioned, what can improve your
91 experience in taking these subjects?

92 **P5:**I would say, Because I talk about a lecturer's teaching style, maybe they can reevaluate their
93 teaching style, you know, by, if they reevaluate their teaching style, maybe it can improve like
94 the teaching outcome. That's just my opinion.

95 **I:**Okay, yeah, can can you elaborate on what would you like the lecturers to evaluate about their
96 teaching style?

97 **P5:**like maybe try not to read from the slides so much. Maybe actually interact with the students
98 and not just interact with the slides.

99 **I:**Okay. Alright. Okay. Yeah, so thank you so much for sharing your experiences and insights. I
100 really appreciate your time and contribution to this study.

Appendix H: Thematic Analysis Codebook

Step 1: Quote & Line No. from transcription	Step 2: Keywords	Step 3: Code	Step 4: Code Definition	Step 5: Inclusion(Inc) & Exclusion(Exc) criteria	Step 6: Theme Identificatio n
<i>"they will not judge you no matter how different your answer is...I'm comfortable with having the freedom to share my own"</i> (P1, L14-15)	not judge, different answer	Safe environment	A learning environment where students feel comfortable expressing ideas without fear of judgement or criticism.	Inc: Mentioning a lack of judgement from others and safety in expressing ideas. Exc: Focus on confidence in sharing ideas not linking it to the feeling of safety in environment	Self-expression
<i>" The lecturer was more open... she was very open, so I was more okay with sharing my own interpretations"</i> (P2, L119-121)	lecturer open, sharing own interpretations				
<i>"she's very accepting... I feel very secure and to write what I think about that literature."</i> (P3, L13-16)	accepting, feel secure, write what I think				
<i>"all the students have different views... it made it more secure for me, like, to speak up my voice in class."</i> (P4, L14-L15)	different views, secure, speak up voice				
<i>"Being able to share my opinion... help me</i>	share opinion, develop				

develop my own opinions on certain things." (P5, L14-15)	own opinions				
<i>"I'm just like a bird. And then the sky is my stage where I can freely express myself."</i> (P1, L23-24)	bird, sky, stage , freely express	Freedom of creative expression	Being able to express thoughts and feelings freely in the subject with minimal restriction.	Inc: Express freedom in task, mentions about choice or autonomy or describe feeling unrestricted in expressing thoughts or emotions. Exc: Just talking about freedom in general terms without linking to experiencing it.	Self-expression
<i>"I get to create a whole poem myself. I can choose a theme.. I can choose what to write."</i> (P2, L100)	create myself, choose theme				
<i>"it makes me feel like I cannot be wrong... helps me put my ideas out and to be seen."</i> (P3, L23-27)	cannot be wrong, ideas out, be seen				
<i>"express those ideas into my work... boost my... confidence level"</i> (P4, L19-20)	express ideas, boost confidence				
<i>"Seeing them being physicalized into like a written piece. It felt fulfilling... create this thing just from my imagination."</i> (P5, L29-30)	physicalized, fulfilling, imagination				
<i>"ever since I start to take this literature course, I</i>	realise, free, express,	Realizing freedom to speak	Becoming aware that one's	Inc: Mentioning a shift in	Awareness of Voice and Agency

just realise that everyone is actually free to express their opinion" (P1, L33-34)			opinions can be expressed freely even if they differ from others.	mindset, realising different opinions are accepted or being aware of freedom of voice. Exc: statements without clear realisation or shift.	
"...it makes me feel like, oh, I can have my own opinions... maybe different from other people." (P2, L15-16)	own opinions, different from people				
"Yes, it helped me have my own views. Like, I wouldn't have this kind of perspective during my high school years." (P3, L29-30)	own views, wouldn't have perspective before				
"just to express myself more, um, that that is the only thing I've gained so far." (P4, L32-33)	express myself more, gained				
"I draw the lines where the violence is not encouraged...that is my baseline." (P1, L34-37)	draw lines, violence, baseline	Setting personal boundaries	Establishing moral standards based on interpretation or engagement with literary texts.	Inc: Mention about moral judgement or boundaries, acceptable or unacceptable behaviours by relating to the engagement with literary content Exc: Plot summaries without personal reflection.	Establishment of Personal values
"Heathcliff... make me know that, like, someone beyond my personal boundaries that is more selfish... there's people worse than me." (P3, L45-52)	personal boundaries, selfish, worse than me				

"Muslim... clash with my moral beliefs... different path than what my religion taught us... critical thinking" (P4, L24-29)	Muslim, clash, religion taught, critical thinking				
"I would be able to understand like what my boundaries are, like what I'm okay with, what I'm not okay with" (P5, L35-36)	boundaries , okay with, not okay with				
"while we bleed... we all share the same blood colour, which is red." (P1, L53-54)	same blood, red, shared	Human connection	Realizing that everyone is the same in human biology even with diversity in appearances.	Inc: Statements about shared biological traits and humanity. Exc: Surface level descriptions	Empathy and Understanding of others
"Sambal without Anchovies... reminds me of my grandparents... we all have our own perspective" (P4, L76-79)	reminds me, grandparents, own perspective				
"gain an understanding on problems that have been faced by women... even in eras like older than ours... we all do face the same problems" (P5, L22-24)	older eras, women's problems, same problems				
"understand more of how other people's beliefs or values are different from	Other people's beliefs, different from own	Awareness of differing beliefs	Recognising and understanding that others may hold	Inc: Acknowledge that others can think or believe	Empathy and Understanding of others

<i>your own" (P2, L31-32)</i>			different beliefs, values or perspectives	differently. Exc: Speak about physical or surface-level differences	
<i>"I can more easily fit into other people's shoes, just because I can, uh, understand, like, that they, too, have may have a story" (P5, L37-38)</i>	other people's shoes, understand their story				
<i>"I will stop blaming... understand why... hatred is actually being taught... how misogyny form." (P1, L64-70)</i>	stop blaming, understand why, taught, form	Understanding the root cause	Looking past the surface of a problem to understand why people act a certain way.	Inc: Mentioning the "why" or "taught" behavior. Exc: Just describing a problem.	Deeper understanding
<i>"psychoanalysis... Id, ego and superego let me... help me justify some personalities... it's actually normal... it's justifiable" (P3, L56-61)</i>	psychoanalysis, justify, normal, justifiable				
<i>"if you actually view a certain story... with a particular theoretical framework, you can open a new... path to understand" (P4, L48-52)</i>	theoretical framework, new path, understand				
<i>"think from multiple facets, because not everything is just as simple... we all have our own stories"</i>	multiple facets, own stories, not simple				

(P5, L49-50)					
<i>"I will not judge them right away, or maybe insult them back..."</i> (P1, L74)	not judge, not insult back,	Reflective behavioural change	Adjusting one's reactions or decisions based on deeper understanding of situations or decisions. Adjusting one's reactions or decisions based on deeper understanding of situations or decisions.	Inc: Change in behavior because of understanding, influence of reflection in future decision-making Exc: passive and no link to understanding Inc: Change in behavior because of understanding, influence of reflection in future decision-making Exc: passive and no link to understanding	Deeper understanding
<i>"...it let me see how her decisions would affect... all my decisions in my life will also affect what would become of my future."</i> (P2, L55-58)	decisions affect, future				
<i>"simulate, you know, like, okay, if you are in that position, what are you gonna do... helped a lot... in understanding myself."</i> (P4, L37-38)	simulate, in that position, understanding myself				
<i>"helps me to trust my instinct more... she just encourage me to elaborate more..."</i> (P1, L82-85)	trust instinct, encourage, elaborate	Development of self-trust	When the lecturers encourage open-ended responses, allowing for students to explain more based on their own understanding helps the students develop confidence in their own interpretations.	Inc: Shift from thinking about a right answer to personal interpretation, lecturer encouraging students to elaborate their own answers than give a fixed answer. Exc: absence of personal interpretations or lecturer centered responses. Inc: Shift from thinking about a right answer	Learner Autonomy
(P2, L80-81) <i>"she would actually still agree first... because it is subjective, she doesn't say like, oh, this is wrong."</i>	agree first, doesn't say wrong				
<i>"she gave me the confidence and security to put my own thoughts and opinions into my assignments... she wants to hear our</i>	confidence, own thoughts, assignments, own voice				

own voice" (P3, L73-77)				to personal interpretation, lecturer encouraging students to elaborate their own answers than give a fixed answer. Exc: absence of personal interpretations or lecturer centered responses.	
"I will stop changing my answer just to match everyone." (P1, L88)	Stop changing, match everyone	Trust in personal response	Having the confidence to stick to one's own answer instead of following others.	Inc: Rejecting the need for a "standard" answer, resisting need to change answers based on peer influence Exc: lecturer directed answers	Learner Autonomy
"...normally female character, they are portrayed as the weak ones... But however, in this short story, the female character... is actually smart, strong, and she's good at hiding the things that she wants to hide." (P1, L93-95) "...they are not characters that you will usually see from your, like, mainstream entertainment..."	Portrayed weak, smart, strong, good at hiding Not mainstream, quite unique,	Engagement with Unconventional literary texts	Students' interest and engagement with literary texts that feature unconventional, unexpected, or non-stereotypical characters, themes, or narrative elements	Inc: describe characters breaking stereotypes (e.g. strong female roles) highlight uniqueness or difference from "typical" or mainstream stories express surprise, intrigue, or fascination due to unexpected elements mention unconventional plot	Appeal of Unconventionality in Literature

they are quite unique and... you actually learn more about yourself, like, maybe, like, are you selfish, like, Heathcliff..." (P3, L86-89) "...stood out to me the most because I did not expect for a story that came from that time to be this, can I say controversial... turned it into someone cunning who could hide her crimes... I just find it fascinating..." (P5, L65-68)	learn about self Stood out, did not expect, controversial, cunning, fascinating			developments or controversial themes link uniqueness to increased interest or engagement Exc: simply say a story is "interesting" without explaining why describe characters without mentioning uniqueness or difference focus only on moral judgement or values (belongs to another theme) discuss relatability instead of uniqueness mention enjoyment due to teaching method rather than content	
<i>"female character... is smart, strong... inspired me to be like her... stand on my ground."</i> (P1, L94-98)	Smart, strong, stand on ground, inspired	Influence on self-identity formation	The process by which literary texts and characters shape or reshape students' sense of self, including their beliefs, behaviours,	Inc: being influenced by literary characters or stories in shaping self-view or behaviour, reflection on personal identity influenced by	Identity Development
<i>"Before I stumble into this short story ,I am kind of like a people pleaser... now</i>	Before, people pleaser, state opinions				

<i>instead of tolerate... I will try to state my opinions."</i> (P1, L107-109)			and personal stance, leading to changes in how they perceive and express their identity.	reading literature. Exc: only describe liking or admiring a character without personal impact.	
"you actually learn more about yourself... are you selfish, like, Heathcliff... you know where is your personal boundaries. So... you grow with the story." (P3,88-92)	learn about yourself, grow with the story, personal boundaries				
<i>"she will ask guided questions...instead of ask us the complex questions... she actually guide us... like playing with the puzzle"</i> (P1, L115-121)	Guided questions, guide us, puzzle	Lecturer's guidance	The ways in which lecturers support students' understanding of literary texts through structured prompts, guided questioning, and open-ended facilitation.	Inc: Guided teaching methods and encouragement from the lecturer. Exc: Student-only activities without lecturer involvement.	Supportive Teaching Approach
(P2, L120-121) "she was very open to what we had to say about the assignments...answering her questions...I was more okay sharing my own interpretations"	very open, more okay				
"she knows that we will not read... so she try to give us like synopsis or like summaries... to help us grasp the lesson." (P3, L122-124)	synopsis, summaries , grasp the lesson, supportive				

"lecturer tells you... historical background... meaning behind each move. Yeah, so that's what makes it different." (P4, 118-120)	historical background, meaning, lecturer tells				
"I found the discussion to be very interesting, because it sparked some conversations and debates" (P5, L80-81)	discussion, interesting, sparked conversations				
<i>"dull in terms of... teaching literature... everyone have to be involved to express their opinion rather than just telling the theme"</i> (P4, L123-126)	Dull, everyone has to be involved	Lack in lesson conduct	Depicts lack in the lecturer's conduct that limits students' learning	Inc: Actual, constructive views in lack of conduct Exc: involve dislike of lecturer/ non-neutral	Limitations
(P2, L40-41) "it was during back then...different from what I'm experiencing now"	back then, different now	Lack of narrative relatability	Finding difficulty in connecting to a narrative because it does not mirror one's current life experience.	Inc: Mentioning a lack of relatability to history or context. Exc: General dislike of story unrelated to relatability	Limitations
"boring... I don't care about what historical people did. But then after watching the musicals... I feel more connected" (P3, L139-141)	boring, historical, connected, musicals				
"cannot relate... themes are a bit, like, extreme..."	cannot relate, extreme,				

too far away from like real life... authors... written... far away from like modern life." (P4, L41-44)	too far, modern life				
"there is a formal answer to right like for exams... then I wouldn't write my own interpretations usually." (P2, L87-89)	marks included, wouldn't write own interpretations	Expression constraint due to assessment	The tendency to prioritize standard or model answers over personal voice when grades are at stake.	Inc: Mentioning marks, exams, or formal assessments as reasons for not sharing personal interpretations. Exc: General classroom discussion.	Limitations
"for exams, I would still put what I think is the model answer... [for assignments] she gave me the thing that that is what she wants." (P3, L74-76)	exams, model answer, assignments vs exams				
<i>"I would like to say it's a short story, Lamb to the Slaughter."</i> (P1, L91) <i>"Since, it was from my own creation, then, yes, there was one from new literature, where we had to create the shape poem"</i> (P2, L96-97) <i>"I would say Wuthering Heights, because it's quite different from what I usually read."</i> (P3, L86) <i>"For example,</i>	Lamb to the Slaughter Own creation Wuthering Heights Sambal without	Most memorable or important literary work	The literary work that students found to be memorable, important or most meaningful.	Inc: The literary works involved or created in the subjects. Exc: Works outside of the subjects	Most meaningful literary work

<i>Wuthering Heights, because the lecturer, the lecturer's explanation...the next one is, um, Sambal without Anchovies”</i> (P4, L74-77) <i>“It's more memorable and it's lamb of the slaughter.”</i> (P5, L62)	Anchovies , Wuthering Heights Lamb to the Slaughter				
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