Exploring literature in English teaching:
how the experience of a book club promotes personal involvement

Explorando a literatura no ensino de inglês:
como a experiencia do clube do livro promove envolvimento pessoal

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Abstract: With a purpose of investigating if a book club creates spaces for students to experience personal involvement through the fruition of art, this paper discusses the book club experience of the novel "Wonder" in a group of 18 upper-intermediate English students. The data were collected through 6 personal responses from each student; then, a quantitative analysis of the Halliday's types of processes (2004) and a qualitative categorization concluded that they have shown personal involvement with the novel through their lexicon-grammatical choices. As an outcome, in 71% of the answers, students expressed themselves by verbal and mental cognitive functions, sharing personal beliefs and point of views that they had while interacting with the novel. Such answers exposed how relationships with the social-cultural background of the student leads to personal involvement with a literary text. It makes possible to conclude that once learning a language through reading, literature becomes a key point to activate the process of fruition of art and lead to a meaningful and unique process.

Keywords: Personal Involvement; Fruition of Art; Literature Teaching; English Teaching; Book Club

Resumo: Com o propósito de investigar se um clube de leitura cria espaços para que estudantes experenciarem envolvimento pessoal através da fruição da arte, essa pesquisa discute a experiência do clube de leitura do livro "Wonder" em um grupo de 19 estudantes de Inglês no nível intermediário pré-avançado. Os dados foram coletados através de 6 respostas pessoais de cada estudante; então, uma análise quantitativa tipos de processos de Halliday (2004) e uma categorização qualitativa concluíram que eles tinham demonstrado envolvimento pessoal com o romance através das suas escolhas léxico-gramaticais. Como resultado, em 71% das respostas, estudantes se expressaram por funções cognitivas verbais e mentais, compartilhando crenças pessoais e pontos de vistas que detinham enquanto interagiam com o romance. Tais respostas demonstraram como as relações com os contextos

históricos socioculturais do estudante conduz ao envolvimento pessoal com um texto literário. Com isso, foi possível concluir que ao aprender uma língua através da leitura, a literatura se torna um ponto chave para ativar o processo de fruição da arte e encaminhar para um processo único e significativo.

Palavras-chave: Envolvimento Pessoal; Fruição da Arte; Ensino de Literatura; Ensino de Inglês; Clube de Leitura

1 Introduction

Instigating second language learners to read, especially literary texts, can be a tiring process. Several concerns and pre-judgments arise when students are asked to read a literary text (AKYAY, 2009 TAKASE, 2007): the fear of not being able to understand the meaning by not knowing all the vocabulary, the fact that reading a novel (for instance) can be time consuming, that due to heavy workload of other subjects they do not have spare time for reading, that students read in English only because they have to, and so on.

Moreover, some common factors such as individuals' interests, culture background, gender, and occupation might determine their preferences of readings. Even when focusing on a specific individual, reading may vary depending on the context someone is inserted. The experience of reading a play at the beach during a holiday might be drastically apart from the experience of reading a play to perform or within a second language learning context.

Since the end of the XX century, researchers have reflected upon literacy and the usage of literature in English language teaching. Such studies moved from an idea of literacy as an ability and technique to be acquired, to a notion of literacy having meaning once studied within a sociocultural practice context (GEE, 1999). Street (2014) reaffirms how power relations are involved in praising specific types of literacy in each context and why some of them are focused instead of others.

From this notion, studies with a social perspective of literacy emerged to guide teachers on creating products that could encounter such ideas. Researchers like Collie and Slater (1990), Perin (2011), Marland (2011), and Wright et al. (2005) performed their works on depicting the role of reading as a social practice in the classroom and how this process occurred from book club experiences.

Wright et al. (2005) revisits the division between book clubs and reading strategies to non-literary texts to conclude how the first one emphasizes the sociological role of literature as a product of social organization. With that, the reading process becomes, once again, not only a practice of depicting the text, but rather the acquisition of a social status and a contextualized experience. Complementally, Marland (2011) conducted a book club with 5 undergraduate Korean students investigating how literature becomes an important tool to find student's reading level. Unintentionally, she agrees with Pougy's (2012) notion of fruition of art (which will be later defined) by stating how the pleasure of reading is made comprehensible by the reader's own selection of passages and texts, and by the rejection of reading material that is too difficult.

Relying on previous experiences, this paper reflects on the usage of 6 guided readings designed by us and applied at the Language Laboratory at UEL during the first semester of 2019 in a B1 level group. The objective is to investigate if the book club created a space in which students could interact and experience personal involvement with the text through the fruition of art while reading the book "Wonder". In order to achieve such a goal, we recurred to 6 written texts that each student produced when answering open questions about the novel. To do so, we rely on Halliday's (2004) 6 types of processes in his studies about Ideational Meaning (see more in the methodology section). This is justified by the need of implementing and sharing products focused on literature literacy to English teachers that work along with *New Literacy Studies* (NLS) principles.

This paper is organized in 5 sections: the introduction; the literature review that brings previous researches and findings that supported our analysis; in the methodology section we discuss the corpus of this study, the data selected and how we approach it; the fourth section displays the results identified and the analysis of them; the last section concludes on the major findings.

2 Literature review

This section of the paper is divided in two complementary sub-sections. At first, we depict previous researches that had proven how reading is a complex phenomenon that represents a situation in which the reader, text, and author interact with each other rather

than a mechanical skill. From that, we discuss how the fruition of art enables literature to be a place that creates personal involvement.

2.1 Reading as Interaction and not a Technique

The *New Literacy Studies* (NLS) proposed by both Gee (1999) and reaffirmed by Street (2014) worked to defy why decoding a text is more important than critically interacting with it in some contexts and not others. Such perspective led to an understanding of literacy as a collective of social practices that use writing as a symbolic system. In this sense, literacy practices cannot be seen as a technical competence, but the complexity of the phenomenon should be considered.

To begin with, it is important to restate reading as a process of interaction. As mentioned by Widdowson (1979), reading is considered not as a response to the text but as an interaction between writer and reader mediated through the text. Using Goodman's ideas (1994), Leffa (1999) acknowledges that such interaction takes place once reading cannot become an isolated process, but rather a larger context in which the reader flows through the text along with the author. This process shapes and modifies the three elements involved: the author, the reader, and the text. As Brener (2018) points out, the New Literacy Studies focused on understanding the sociocultural root of such interactions; this movement changed the comprehension and studies about literacy, breaking the theoretical paradigm that understood literacy as a technical ability.

In order to teach written comprehension based on such perspective, instructors have been using a wide range of contextualized materials to enhance student's experience while interacting with a text. From adds to novels, teaching reading with direct references to real world events and practices by using authentic material tends to result in positive outcomes. Perin (2011), from Columbia University, performed an extensive research into the nature and effectiveness of contextualization as a way to improve outcomes for academically unprepared college students. As a result, she identified that contextualized texts seem to be a promising direction for accelerating the progress of such students. Once understood the benefits of using authentic materials, it is important to discuss why literature might be a core resource.

2.2 Literature and Personal Involvement

The use of literature in the classroom is becoming extremely popular within the field of foreign language learning and teaching. It started with the proliferation of Grammar-Translation Method in which literature used to be a tool to make students translate foreign language works to their native languages. Richards and Rodgers (1999, p. 3) studied some historical approaches of language teaching and found that:

> Grammar Translation is a way of studying a language that approaches the language first through detailed analysis of its grammar rules, followed by application of this knowledge to the task of translation sentences and texts in and out of the target language. It hence views language learning as consisting of little more than memorizing rules and facts in order to manipulate the morphology and syntax of the foreign language.

Today, the perspective of decoding a literary work is considered old fashioned and the socio-cultural heritage of NLS is more accepted. Hence, it is important to understand why language teachers use literary texts in the foreign language classroom. Martino and Sabato (2014) recur to Parkinson and Reid Thomas (2010, p. 32) to suggest that literature-based language teaching might even be a way to introduce literature "by the back door", thereby alleviating the pressure on learners who may feel less at ease if aware that they are in the presence of a literary text. They also stress that the benefits to the language learner are not purely in terms of language competence, once not only linguistic and cognitive skills may be enhanced through literature, but cultural awareness and sensitivity may be explored as well.

Another research defines four pillars that might convince a language teacher to use literature in the classroom. It was conducted by Collie and Slater (1990) whose findings will guide the achievement of the objective of this paper.

The first reason they mention praises the use of authentic material. Many samples of works are not created for the purpose of teaching, but rather to discuss events in a certain place and time. Such materials expose students to actual language samples of real life within real life like settings. Secondly, by being exposed to real life material, students can have cultural enrichment levels that would not be acquired through didact texts. Though the world of a novel, play, or short story is an imaginary one, it presents a full setting in which characters from many social/regional backgrounds are described. The

reader can discover the way the characters in such literary works see the world from their perspectives and reflect on the way they see their own world while reading.

A third reason lies in language enrichment itself. By being shown to authentic texts, students learn about the syntax and discourse functions of sentences, the variety of possible structures, the different ways of connecting ideas, which develop and enrich their own writing skills (COLLIE; SLATER, 1990). In other words, students can identify various types of writing and from that experience appropriate styles that resonate to them. Lastly, Collie and Slater also argue that mainly literature leads to personal involvement. Once students start reading a literary text, they become more interested in pursuing the development of the story and the unfolding of events. This beneficially affects the whole language learning process, once solving such expectations requires more attention from the students to understand the logic connections made throughout the text, while involving less identification of the meanings of lexical items or phrases.

Besides these pillars, Pougy (2012, p. 13) adds a fifth element defending how the fruition of art can lead to a fulfilling learning process:

> The fruition of art is an emotional activity but also a cognitive action. In other words, by enjoying art, we get emotional and learn at the same time. During this fruition, we mobilize emotional aptitudes like knowing how to deal with feelings and express them. But also, we mobilize several cognitive functions like close attention, perception, imagination and memory, in which cultural and personal experiences were lived. This fruition is then the front door to text interpretation.

Therefore, relationships with the social-cultural background of the student becomes part of the mediation between them and the text. The subject (the reader) recurs to it to interact with the text. With that, it is possible to infer that when learning language through reading, literature becomes a key point to activate the process of fruition of art and lead to a meaningful and unique process to each person involved.

All things considered; our research focuses on answering: Was there any Personal Involvement of the student with the novel? Furthermore, we seek to investigate how the fourth pillar, personal involvement, described by Collie and Slater, was achieved by students through the process of fruition of art that only literature gives rooms to occur. This is possible thanks to NLS concepts of the sociocultural root of interactions between, specially, the reader and the text. In the classroom context this interaction was mediated

by us through 6 guided readings that each student had to answer (see more details in the methodology section).

3 Methodology

This section of the paper is divided in three parts. Firstly, we will describe the corpus of analysis, the context that we have taught. Then, we outline the products that will be used as objects of investigation. Finally, we explore the methods used to interpret data.

3.1 The participants

The context in which the book club took place was the State University of Londrina's Language Laboratory. This department has been working as an internal institute of language that hosts not only UEL's internal community (students, staff, and professors), but also has an important influence in teaching English, with an affordable price, to the external community of the city of Londrina. The group was in the Level 6 (upper-intermediate) of the course that is composed of 8 levels of study.

With a total of 18 students the group could not have been more diverse. We decided to create the following table to exemplify some of the main characteristics evidenced in the group:

Table 1 - Students' Profile

Age		
Range	**Number of Students**	**Percentage**
18 - 30	8	44%
30 – 39	5	28%
40 – 49	3	17%
50 – above	2	11%
Total:	**18**	**100%**
Gender		
Range	**Number of Students**	**Percentage**
Male	3	17%
Female	15	83%
Total	**18**	**100%**
University's Affiliation		
Type	**Number of Students**	**Percentage**
Undergraduate Student	8	44%
Graduate Student	4	22%
Staff	2	11%
No Affiliation	4	22%
Total	**18**	**100%**

Source: own authorship.

As shown in table 1, even though the group was linguistically homogeneous, this group was extremely heterogeneous with the exception of gender diversity. More than a quarter of the group was over 40s and have never experienced the process of reading a literary text in another language; in fact, only the minority of the classroom (47%) was under 30 years of age, which is unique within an undergraduate context. Furthermore, a third of the group was not currently studying (they were either staff in or out of the university, or even retired workers), showing no recent practice in accessing a text. With this, different backgrounds and realities emerged once asked to bring personal responses when they had to connect themselves with the readings.

In order to ensure ethical concerns of this research, we sent via e-mail a *Google form* link containing the consent form. The questionnaire ensured the student's anonymity, giving them an opportunity to choose a pseudonym of their choice; those who did not opt for a pseudonym will have one assigned by us.

3.2 The data

In order to choose the book to be studied, the project of the book club was presented to them with three books' options: 1) Milk and Honey by Rupi Kaur (poem); 2) Wonder by R. J. Palacio (infantile literature); Murder on the Orient Express by Agatha Christie (mystery fiction). They chose the book 'Wonder' as the one we would discuss throughout the semester. From that, we divided the book in 6 handouts and shared via *Google Drive*, they had to finish each one every two weeks during the semester.

The guided readings that we developed had 3 parts [1]: 'Before You Read', 'Active Reading', and 'Responding'. The first part was a preparation to students before their readings; the second focused on extracting specific information from the text; the last one was made of 3 open questions, 2 to analyze the literature and 1 as a personal response about some theme explored in the chapter. The table below summarizes the guided readings and the type of question in each step:

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[1] Professor Samantha Gonçalves Mancini Ramos were the supervisor while the creation of the guided readings and advised during this step of the process.

Table 2 - Guided Readings' Structure

Handout	Guided Readings			
	Before You Read	Active Reading	Responding	
			Analyzing Literature	Personal Response
1	Brief Summary and Key vocabulary	Characters	Extract key ideas	At the end of Part 1 – A, Auggie's Mother and Father disagree about sending him to school. Who do you agree with? Why?
2	School Vocabulary through images	Chronology of events	Extract key ideas	Mr. Browne discussed with students two precepts in this part of the book, which one you liked most? Why?
3	Halloween Vocabulary trough images	Character Profile by other perspectives	Extract key ideas	In this chapter we can contrast two different traumas in one family: the trauma of having everyone else's eyes on you (Auggie) and the trauma of being forgotten (Via). Via used to have her grandmother to support her, now that she doesn't have it anymore, what advice would you give to help her dealing with it?
4	Informal Texting vocabulary	Character carachteristics	Extract key ideas	On chapter "Letters, Emails, Facebook, Texts" Jack sends an email to Mr. Tush about his fight with Julian. The dean responds and mentions "I also know good friends are sometimes worth defending.", suggesting he knows what truly happened? If you were the dean, how would you respond to Jack's email?
5	Brief Explanation of 'Plot Twist' and Key vocabulary	True of False about new character profile	Extract key ideas	Which plot twist touched you the most? Which character you see with different eyes now that you now a little more about them?
6	Timeline of events and Key vocabulary	Awards of each character	Extract key ideas	"How do we measure greatness?", this was a question raised by Mr. Tushman to give Auggie the medal for having the strength on carrying up most hearts. Besides Auggie, who else deserves this medal? Why?

Source: own authorship.

Once the objective of this research is to investigate personal involvement, we will examine the 6 written texts that each student produced when answering open questions about the novel within the 'Personal Response' sub-section. The rationale to our choice relies on the fact that the last subsection challenged them on inputting their personal perspectives towards the text while interacting with it; making this process much closer to our objective.

After their written productions were done, we compiled all the responses to identify students' engagement with the project and collect the data we had to analyze, as table 3 below shows, the outcome could not be more positive:

Table 3 - Handout's delivery rate

Student	HANDOUTS						Total
	1	2	3	4	5	6	
1	✓	✓	✓	✓			4
2	✓	✓	✓	✓	✓	✓	6
3	✓	✓	✓	✓	✓	✓	6
4	✓	✓	✓	✓	✓	✓	6
5	✓	✓	✓	✓	✓	✓	6
6	✓	✓	✓	✓		✓	5
7	✓	✓		✓	✓	✓	5
8	✓	✓	✓	✓	✓	✓	6
9	✓	✓	✓	✓	✓		5
10	✓	✓	✓	✓	✓	✓	6
11	✓	✓	✓	✓	✓	✓	6
12	✓	✓	✓	✓	✓	✓	6
13	✓	✓	✓	✓	✓	✓	6
14	✓	✓	✓	✓	✓	✓	6
15	✓	✓	✓	✓	✓	✓	6
16	✓	✓	✓			✓	4
17	✓	✓	✓	✓	✓		5
18	✓	✓	✓	✓	✓	✓	6
Total	18	18	17	17	15	15	100

Source: own authorship.

Out of 108 responses to be completed, the students were capable of finishing a 100 of them, a lack of 7% responses absence only. Besides that, students missed mainly the last 2 handouts, it is possible to infer as a cause to that the final exams. At the end of the semester students have grammar, oral production, and oral comprehension tests, this probably overwhelmed them, making them opt to not hand in one of the handouts to focus on studying for their tests.

3.3 Procedures of data analysis

In alliance with NLS studies, we will use Halliday (2004) Ideational metafunction concept to access data. Dornelles (2017) brings in her research the three frameworks that constitute discourse based on Halliday (2004) and Fairclough (2003): Ideational (field), Interpersonal (tenor), Textual (mode). She recurs to early works of Halliday (1989) to define each one:

> Ideational metafunction of language focuses on our experiences in the world and beliefs, the Interpersonal metafunction deals with the social and power relations (identities) among language users and the Textual metafunction

structures and organizes the linguistic information of discourse (apud DORNELLES, 2017, p. 149).

Alaei and Ahangari (2016) added a profound layer of analysis while studying the ideational metafunction in Joseph Conrad's book: *Heart of Darkness*. They noticed six processes types in this novel by using Halliday's contributions to linguistic analysis of detailed functional grammar of modern English (Halliday, 2004). Ezzina (2015) is another researcher who applied Halliday concepts while analyzing *The Crying lot of 49* by Thomas Pynchon in the University of Sfax, Tunisia. There, she also noticed all Halliday's six process types within the novel. Accordingly, we will focus this analysis on the Ideational metafunction. The following table code and define each process type:

Table 4 - Halliday's Process Types

Process Types	Definition
Material	This type of process includes clauses of doing and happening. The two main participants associated with this process are: The Actor (the doer of the process) and the Goal (the entity affected by the process)
Mental	Mental processes are grouped into four subtypes which are perception (see, hear, feel), cognition (know, understand, believe), affection (like, love), and desire (hope, want, wish). Within this process, there is always a conscious participant known as the sensor: the one who perceives, knows, likes, etc. In addition to the sensor, there is another participant involved in the mental processes which is the phenomenon that is felt, perceived, known, thought, or wanted.
Behavioral	The behavioral process lies between the material and mental. It characterizes the outer expression of an inner working and reflects physiological and psychological behaviors. This type of process usually has one participant who is typically a conscious one, called the Behaver.
Verbal	Between Mental and Relational processes there is the Verbal process, which represent the act of saying. Usually, three participants are involved in Verbal processes: the Sayer is responsible for the verbal input; the Receiver is the person whom the verbal process is directed to; and the Verbiage is the nominalized statement of the verbal process.
Existential	Between Relational and Material processes there is the Existential process, which provides states of being, existing, and happening. Existential processes typically employ the verb 'be' or its synonyms such as 'exist', 'arise', 'occur'. The only participant in this process is the Existent which follows the 'there is/are' sequences.
Relational	Relational processes typically take place through the verb 'be' or some verbs of the same class (known as copular verbs); for example: 'seem', 'become', 'appear', etc.; or sometimes by verbs such as 'have', 'own', and 'possess'. Halliday (2004, p. 119) states that the relational process is divided into two modes: identifying relational process and attributive relational process. In the identifying mode, something has an identity assigned to it. It means that one entity is being used to identify another: 'X is identified by A', or 'A serves

	to define the identity of X' (HALLIDAY, 2004, p. 122). The X-element is labeled as identified and the A element is labeled as identifier, which serves an identity. This mode appears mostly in the verbs: 'be' (is, am, are, was, were…), become, etc. Attributive relational processes are the processes which assign a quality. 'A is an attribute of X'. In other words, in this mode an entity has some quality ascribed or attributed to it (HALLIDAY, 2004, p. 120). This type is realized by the verbs: sound, look, play, cost, have, get, seem, etc.

Source: elaborated by the authors, based on Halliday (2004).

From that, our analysis was divided in two steps. First, we performed a quantitative identification of Halliday's types of processes (2004). Then, we carried a qualitative analysis of their answers to conclude if they have brought their own experiences, beliefs and/or points of views to guarantee their personal involvement. The reason for that lies on the fact that through this function "language provides a theory of human experience" (HALLIDAY, 2004, p. 29), once the ideational function allows language users to present their world experience through the lexicon-grammatical choices they make when answering.

4 Results and discussion

As expressed at the end of the methodology section, this research was carried in two different moments. At first, a quantitative analysis took place, then a complementary qualitative analysis occurred to assure the findings. This section is divided accordingly.

4.1 Quantitative Findings

The table below summarizes the processes that were identified from all the texts received from students:

Table 5 - Distribution of the process types and their percentages

Process Types		Number	Percentage
Material		20	11%
Mental	Perception	4	2%
	Cognition	77	43%
	Affection	14	8%
	Desire	5	3%
Verbal		28	15%
Existential		1	1%
Relational	Identifying	22	12%
	Attributive	10	6%
Total		**181**	**100%**

Source: own authorship.

Firstly, it is important to note that out of the 100 responses collected, 91 contained evidence of personal involvement and had their processes' types analyzed. Thus, 9 answers did not show any trace of personal involvement, in fact they were much closer to a literary analysis than personal responses. An example of that is answer 6 from the student Cleopatra "*Maybe the family deserves the medal, because they helped and loved Auggie in every moment of all his life. Including helping Auggie, every time that he needed*". This excerpt shows that Cleopatra was able to read and identify in the text elements to support her response, but it does not evidence any connection of the student with the text. Once they did not represent the scope of analysis of this research they were discarded.

From that, table 5 indicates an average of 2 types of process in each student's response. This happens once students at this level (upper intermediate) are already capable of writing longer paragraphs containing more than one clause: "*I believe in good people and in the social inclusion for all people. So, I think that her decision was very decisive to Auggie accept go to school at the end of Part 1 – A.*" (Mayra, answer1). As the example illustrates, within one answer is possible to identify two distinct verbs (to believe and to think) from the same type of process: Mental Process (cognition).

When depicting each type, it is possible to notice that 56% of them are composed of Mental Processes. This type of process is expressed in verbs like to know, to understand, to believe, and to think. In addition to that, this group contains all the expressions "In my opinion" that are not followed by a verb from the sayer, as example: "In my opinion, Summer really could deserve the medal" (Shisei W.K.F., answer n6). The reasoning lies on the fact that Halliday (2004, p. 93) defines this modal adjunct as "I think", an example of Mental Cognition.

The predominance of this process encounters Pougy (2012) predictions of the outcomes of the fruition of art process. Once during this fruition, students might mobilize emotional aptitudes like knowing how to deal with feelings and how to express them by several cognitive functions. In fact, in order to demonstrate point of views, personal preferences for new endings, and alternative actions for characters students tended to express mental non-tangible actions rather than possible actions or doings. Samples of this type of process are:

Example of Mental Process Type

I	See	Miranda like a girl who need a real friend
Senser	Process: Mental (Perception)	Phenomenon
Source: Pah, answer 5		
I	understand	the concern that Nate feels
Senser	Process: Mental (Cognition)	Phenomenon
Source: Gabrielle, answer 1		
I	liked	the September's precept
Senser	Process: Mental (Affection)	Phenomenon
Source: Leona, answer 2		
I	hope	you have spoken to Julian
Senser	Process: Mental (Desire)	Phenomenon

Source: Cris, answer 4.

As discussed above, this process is concerned with revealing the experience of the world of the senser's own consciousness (HALLIDAY, 2004). The fact that this process represents the dominant one is a direct response to the questions provided to students. The questions: 1) "Who do you agree with?", 2) "Which one you liked most?", 5) "Which plot twist touched you the most", and 6) "who else deserves this medal? Why?". This type of questions resulted in answers that started with mental cognition processes containing expressions like "I agree with", "I think". and "I believe"; mental affection processes started with "I like"; and lastly, mental desire processes with "I hope" and "I want".

Likewise, the Verbal process emerged as a complement to the Mental process, resulting in a combined coverage of 71% of the responses. This process compass verbs choice like to say, to talk, to tell, to advise, and to respond; in short, non-tangible verbs that, in accordance with the Mental Process, reflect actions within the spectrum of language only.

Example of Verbal Process Type

I	would say	that God doesn't give a greater burden than one can bear
Sayer	Process: Verbal	Verbiage

Source: Medley, answer 3

As previously discussed by Halliday (2004) all the clauses in this process contributed to the creation of narrative by making it possible to set up dialogic passages

(p. 252). In this context, out of the 28 times that this process took place, 13 were to answer question number 3 on "what advice would you give to help her dealing with it?"; while 6 were to answer question 4 on "how would you respond to Jack's email?". For this reason, the type of questions worked, again, as a tool that shaped the student's written production, once they felt the urge to create an answer that could interact with the question and the text. Furthermore, they used the verbs to say, to tell, to recommend, and to advice to create hypothetical dialogues with the character they should help, interacting directly with the material instead of directing the text to the reader.

When accessing the Material processes, all of them evidenced actions or doings involving a doer (the student) and an entity affected by the action, normally a problem to be solved. As the example below shows, in order to demonstrate the reasoning to her decision on question two, the student recurred to an action to support her point of view and express a personal belief. Throughout the answers, verbs like to do, to make, to give, and to measure were core examples of verbs that reflected such answer's characteristics.

Example of Material Process Types		
Everything that we	**do**	**make us the person we are**
Doer: Student + Society (personal belief)	Process: Material (action)	Goal

Source: Cleópatra, answer 2

In the case of the Relational process, Halliday assumes that in identifying relational clauses, there are two parts to the 'being': something is said to 'be' something else (2004, p. 213), which was possible to notice within the students' answers. As the Fresh's answer below shows, it becomes clear how the two 'be-ers' interact and the identity "my favorite" is conceded to the token. This represents a process of intensity in which 'x *is* a', in other words, 'a' is the identity of 'x'. It happened mainly when students had to decide their preferences between options given, to do so they recurred to this process to relate the identity of their tokens with expressions like 'favorite', 'best', 'the most X', among others through the variances of the verb *be*.

Example of Relational Process Type

The precept of October, "your deeds are your monuments"	is	my favorite
Token (a)	Process: Relational (Identifying)	Identifier (x)

Source: Fresh, answer 2

All people	have	traumas in their family
Carrier: possessor (a)	Process: Relational (Attributive)	Attribute: possession (x)

Source: Mayra, answer 3

Regarding the Attributive Relational, there was no pattern in questions that led students to recur to this process, on the contrary, the answers did. According to Halliday assumptions, such type of process is a central grammatical strategy for assessing by assigning an evaluative attribute to the carrier (2004, p. 219). Hence, as the Mayra's example above illustrates, the answers focused on crediting possessive attributes like "traumas", "deep feelings", "kindness", "good habits", etc, to their carriers, in other words, it shows that 'a' *have/has/had* 'x'.

4.2 Qualitative Findings

From the 91 answers analyzed, after the exclusion of the 9 ones that did not show any trace of personal involvement, it was possible to affirm students' personal involvement. All of them contained at least one point of view that represented their association with the novel. Although students brought own experiences in only 2 answers, they recurred to personal beliefs 26 times to support their points of view.

Students' points of views could be sorted in three different categories. The first pattern took place on questions 1, 2, and 5 (see table 2) that demanded students to take sides on options given; as a response to that, student's created answers that contained like/dislike, agreement/disagreement. Hence, students tended to structure their texts as the examples below:

"**I agree with** Auggie's mother, because even though Auggie could learn at home, he wouldn't learn to get along with people." (Jack Will, answer 1)

"**I liked** Mr. Browne's October Precept, because it is a good idea to make a monument with the things you do in your life to remember yourself and give examples to the others." (Kika, answer 2)

"Miranda's story was the one **that I liked the most**. The plot twist cleared what happened with her and what's was going on Miranda's personal life. After all, she was a good girl." (Shisei W.K.F., answer 5)

Questions number 3 and 4 asked what students would do if they were in some character's position, this modal auxiliary created a second pattern of answers that were part of students' point of view:

"I **would tell** her that, despite everything, she is much loved by her family, especially her brother." (Narda, answer 3)

"I **would respond** to Jack's email in the same way, because I know Jack very well and I know he's respectful and friendly." (Fresh, answer 4)

As the examples evidence, students used this hypothetical place to share their points of views and, mostly, what Verbal process they would do in such a situation. The last group was found on question number 6, in which they had to create an alternative ending to the novel, they recurred to the Mental Cognition process to share their points of view:

"**I think** the family also deserves the medal because they helped Auggie." (Gabrielle, answer 6)

"**In my opinion**, Auggie's family deserve this medal, because they *teach* Auggie the love, courage, friendship, kindness, …" (Pah, answer 6)

Therefore, in order to create a new aftermath to the events of the novel, it was possible to notice how students recurred to structures such as "I think x" and "In my opinion, x" to create again a hypothetical scenario in which their mental processes could create new meanings.

Apart from points of view, students were able to share personal beliefs in 26 of their responses as well as bring personal previous experiences in 2 of them. Students shared personal beliefs throughout several answers, although it did not appear by itself. The beliefs followed the sayer's point of view mainly to bring shared cultural or religious understandings that the sayer had when answering the question. For instance, on question 1 the student Mayra clearly used a belief to defend her position:

"I agree with his mother. I agree with her because I believe we need to encourage people to face their limits and traumas. **I believe in good people and in the social**

inclusion for all people. So, I think that her decision was very decisive to Auggie accept go to school at the end of Part 1 – A.” (Mayra, answer 1)

“I would say to Via that she shouldn't be sad, because she is perfect and can have a normal life, everybody loves her, and **God takes care of her all the time**.” (Cleopatra, answer 3)

At the core of the answer, Mayra recurred to the philosophical statement of people being inherently good to support her decision about sending or not the protagonist of the novel to school. While Cleopatra used her religious background to support her advice. It also occurred as a way to share personal mottos such as:

“I liked the second one (your deeds are your monuments). Because **I believe that all my good actions will change something in someone’s life**.” (Gabrielle, answer 2)

“I agree with the Auggie’s Mother, because society needs to adapt with its diversity, all the people deserve respect, attention, friends and love, independent your opinions, religion, difficulty or deficiency. We need to communicate, get to know each other, exchange experiences and want the best for another people. **Even with difficulties, we have to show others who we are and face our heads up**.” (Leona, answer 1)

“If I were the dean, I would respond him that even though **violence is not the best way to solve our problems**, I know that he is a good boy.” (Ferdi, answer 4).

Visibly, student’s brought beliefs right after topic statements that demanded taking sides or opting between options. It is possible to conclude here, that the type of the questions again impacted their answers while helped them to create the pattern: “supporting sentences -> point of view”. Such sentences appeared to situate the sayer’s positions and evidence the perceptions they had. For instance, it occurred Gabrielle said, “my actions change the world -> to defend a point of view”, or when Leone said “be strong in difficult times -> to defend an action”, and lastly “violence is not the answer -> to defend a perception” stated by Ferdi.

Lastly, the two personal experiences also did not appear by themselves; they reflected evidences or examples to support the students’ point of view, representing actions or doings that happened in the past and they chose to incorporate in their answer. An example of that would be answer 2 from Shisei W.K.F. “I still believe that small acts can make great changes in someone else's life, **as giving a 'good morning', taking our own trash until find a trashcan or buying some food for someone who is hungry**”.

Summarizing, data showed that is conceivable to assure student's personal involvement through their personal responses. From the quantitative findings, it was possible to identify a predominance of the Mental Processes in more than half of the answers. It occurred in accordance with Pougy's (2012) understandings about the fruition of art. During the qualitative analysis, it became clear how students shared points of views and personal beliefs mainly to share cultural or religious understandings that the sayer had before interacting with the novel. From that, we can fully understand how language do provides a theory of human experience as Halliday (2004, p. 29) points out in his work.

5   Conclusion

As discussed in this paper, reading is broadly understood as a complex phenomenon that represents a situation in which the reader, text, and author interact with each other rather than a mechanical ability. Leading the discussion, the *New Literacy Studies* (NLS) principles re-signified the idea of literacy as this technique to be acquired, to a notion of literacy having meaning once studied within a sociocultural practice context (GEE, 1999).

In the field of art, literature represents the main approach that encounters NLS' perspectives, studied by several researchers (COLLIE; SLATER, 1990; WRIGHT et al., 2005; MARLAND, 2011; PERIN, 2011; ALAEI; AHANGARI, 2016; BRENER, 2018) who depicted the role of reading as a social practice in the classroom and how this process occurred from literature teaching experiences. The reason to choose literature comes from Pougy (2012) discussions on how students mobilize emotional and cognitive aptitudes to expose cultural and personal experiences lived when interacting with the text. Complementary, through their lexicon-grammatical choices, students might share their own experiences, beliefs and/or points of views that could be evidence of such involvement (HALLIDAY, 2004). This fruition becomes then the front door to text interpretation.

In order to investigate such assumptions, the book club conducted with 18 upper-intermediate students sought to identify traces of students' personal involvement with the novel "Wonder" by R. J. Palacio through 6 guided readings and their 6 written texts that each produced when answering open questions about the novel. In order to ensure that the students achieved levels of personal involvement we divided the analysis in two steps.

First, we performed a quantitative identification of Halliday's types of processes (2004); then, we carried a qualitative analysis of their answers to conclude if they gave brought their own experiences, beliefs and/or points of views to guarantee their personal involvement

As an outcome of the fruition of art process experienced by students while reading the novel, the Mental process was the major process identified. It occurred in accordance with Pougy (2012) understandings on how during this fruition, students might mobilize emotional aptitudes like knowing how to deal with feelings and how to express them by several cognitive functions. In fact, on students' answers that reflected their point of views, opinions, sides, personal preferences for new endings, and alternative actions for characters students tended to express mental non-tangible actions rather than possible actions or doings.

Likewise, the Verbal process emerged as a complement to the Mental process. Students used the verbs to say, to tell, to recommend, and to advice as a strategy to create hypothetical dialogues with some character, interacting directly with the material instead of directing the text to the reader. It encounters the sociocultural root of such interactions discussed by Brener (2018). Here, this movement broke the theoretical paradigm that understood literacy as a technical ability and isolated process but showed how reading becomes a mediated interaction. These two processes alone were responsible for two thirds of the types of the process identified within students' answers, proving how personal involvement can be achieved once students interact with the text and express it through their word choices.

Besides Halliday's contribution to the field of Ideational metafunction analysis, it was possible to notice students' perspectives by identifying traces of their own experiences, beliefs and/or points of views. As discussed in the results section, all the answers revealed at least one point of view that connected students with the novel. To do so, students created hypothetical scenarios in which they could choose sides, share preferences, expose opinions, and bring beliefs.

Students shared personal beliefs following the sayer's point of view mainly in an attempt to share cultural or religious understandings that the sayer had when answering the question. Such answers exposed how relationships with the social-cultural background of the student became part of the mediation between them and the text; in all

of the cases, the subject (reader) recurred to interact with the text. With that, it is possible to conclude that when learning language through reading, literature becomes a key point to activate the process of fruition of art and lead to a meaningful and unique process to each person involved.

Finally, to guarantee the effectiveness of this research some implications must be mentioned. Even though none of the students had read an entire novel before, it is needed that students have at least an intermediate level of English to focus more on the experience of involvement rather than language only. From that, the guided readings contained vocabularies and images within their 'Before you Read' section that set the basis before their accessing the novel directly. Then, choosing open questions rather than closed questions (Yes/No) engaged students on leaving their voices within their answers. Although the texts brought personal perspectives, it was still limited to notice that in oral discussions within the class environment. Once the reading process, the production of the answers, and proper feedback to each guided reading were time consuming, minimum classroom time focused on oral debates about the novel. In fact, most of the research papers found within this field focus on evaluating written evidences rather than oral data. For further researches, evaluating oral productions might represent a field yet not explored; Therefore, creating oral book club groups to discuss literary texts rather than reading/writing groups might be a deeper layer of analysis worthy of being craved.

Contribution

Henrique Paiva Soares: Data curation, Formal Analysis, Investigation, Methodology, Validation, Visualization, Writing – original draft; **Denise Ortenzi:** Conceptualization, Project administration, Resources, Supervision, Writing – review & editing.

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