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Reading for Emotion with ICT Tools

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Abstract: Too often educational literature constructs the use of digital technology as a communication-mediating device rather than as a tool with qualities that can be utilised for assisting learning. To counter this trend, it is necessary for educators to approach innovation in computer-assisted learning as an opportunity to question how we understand the challenges that the learning process presents to the students and how they can be addressed with the help of digital technology. This paper argues that transformative learning must begin with, and revolve around, a student examining his or her way of relating to the world; this is very different from apprenticeship models, popularised in the 19th century, that begin with a specific task or practice and train students in its performance. This is a conceptual paper. It describes reading tools especially designed to support first and second language students in developing literacy skills involved in the production of convincing and critically examined texts of all kinds, including public presentations or even poems. The paper demonstrates the relevance of these tools to transformative pedagogies, compares them with other literacy support generally available in schools, and illustrates how they can be integrated into a learning context. The emphasis of emotions draws on evidence from neuroscience, where both comprehension and learning are increasingly presented as emotional processes. It follows that the traditional thinking of texts as products of a cognitive process alone needs re-thinking to account for emotions as the source of intentions which inform both the process of text construction and its interpretation. It is therefore not the vocabulary that students struggle to comprehend or manipulate, but the ways in which emotions are turned into a text to evoke a desired effect in the interlocutors. Furthermore, an explicit attention to emotions allows students to approach literacy and language-learning as a whole person, expanding students' emotional understanding of themselves and how they perceive others.

Keywords: Emotions, student wellbeing, text analysis, resource-based learning

1. Introduction

The task of learning to read and write, whether in one's own or second language, has always been perceived as a challenge in educational literature, with "wars" being waged about the right way to approach text (Luke, 2000). The goals of a language and literacy classroom are said to be many. Typically, the literature speaks about students being able to engage their own cultural knowledge to "make language and concepts more meaningful to students" (Windle & Miller, 2012, p. 320-321), teachers learning about the students, discussions, sharing experiences, and writing activities that "focus on prior knowledge", helping students to "recognise structural conventions and patterns" of texts, making comparisons "with meaning systems in other texts and cultural discourses" with students relating texts to their own experiences and feelings. To support critical analysis of texts, students are expected to "analyse issues and problems arising from a text", draw inferences and explore generalisations (Windle & Miller, 2012, p. 321). Overall, the aim is for these literacy-learning experiences to result in students "developing skills for understanding how power is exercised through discourse" (Windle & Miller, 2012, p. 321). A formal analysis of the way in which texts are constructed is presumed to achieve this purpose (Windle & Miller, 2012, p. 321; Luke & Freebody, 1999).

The preferred way to teach is frequently referred to as a method of scaffolding, a gradual build-up of the skills necessary for independent writing. Among the scaffolding strategies are "teacher modelling and deconstructing of relevant text types", "joint" teacher-student text construction (Windle & Miller, 2012, p. 321; Gibbons, 2009). The aim is for students to be trained by experts in order to engage "with the key ideas and concepts" like experts do (Windle & Miller, 2012, p. 321; Gibbons,

2009). Students are also expected to "transform what they have learned into a different form for use in a new context or for a different audience" (Windle & Miller, 2012, p. 321; Cummins, 2000, 2001). To this end, teachers help students "translat[e] understandings into concrete actions, identify[…] roles that students can play by way of an intervention into an issue or problem" (Windle & Miller, 2012, p. 321). Students are given opportunities to engage their identities "through discussion of social and moral issues and through writing" (Cummins, 2011).

Discussion between teachers and students is viewed as the cornerstone of the scaffolding pedagogy (Windle & Miller, 2012, p. 321; Gibbons, 2009; Hardman, Smith, & Wall, 2003). It is believed that discussions allow students to "talk through complex ideas and hold substantive conversations", all to induce students' involvement. As suggested by Gibbons, 2009 (as cited in Windle & Miller, 2012, p. 322) the inclusion of pair and group work are advised as best suitable for this purpose. When testing the effectiveness of the abovementioned strategies in an ESL (English as Second Language) context in a study that involved thirty-nine Victorian schools for refugee-background students in Australia, Windle & Miller (2012) found vocabulary to be the single component that all teachers recognised to be important if students are to progress in their language and literacy skills. Discussions and questioning were identified as the key routines for bridging the students' understandings and those of their teachers. Some other popular strategies involved considering students' existing knowledge of English and the language demands of the new work, varying tasks or resources to support weaker students' understanding of concepts, challenging students with work that is slightly ahead of their ability and support them to successfully attempt it (Windle & Miller, 2012, p. 324).

Windle & Miller's study (2012, p. 326) showed also a great preference for teacher-led activities. They concluded that in the absence of "written resources at an appropriate level for students" teachers may lack alternatives, "We can't use standard textbooks with these kids. We have to develop diversified curriculum materials which make the material accessible. (Science teacher)" (Windle & Miller, 2012, p. 327). Windle & Miller offer no comments about the nature of the resources that would be of value to those refugee-background students. However, some questions need to be raised. For example, if scaffolding is considered to be more student-oriented, what principles for material development does the scaffolding method offer to support "teacher modelling and deconstructing of relevant text types and joint teacher-student construction" (Windle & Miller, 2012, p. 321)? Furthermore, at the core of any strategy of text modelling and joint teacher-student text construction there is a belief that the process opens room for the students to find answers to the questions they experience when grappling with a task at hand, but do they? Neither Windle and Miller (2012), or any other sources that they reference, provide any form of evidence to support this claim. This is problematic considering that scaffolding routines form the majority of strategies on which modern education relies. Scaffolding routines are part and parcel of a pupil-teacher method of apprenticeship, first formally introduced to education in the 19th century (Carr cited in Thomas, 2007, pp. 4-5). In other words, the rationale supporting the model may draw more on tradition than critically-informed alternatives.

2. Critical Literacy in Practice

In order to contextualise the abstract steps of the process outlined above, Luke (2004) offers an example. The example is to show how students can be helped to recognise structural conventions and patterns of texts, analyse issues and problems arising from a text, and draw inferences to demonstrate how power is exercised through discourse. His analysis uses passages from a geography textbook.

For Luke (Luke, 2000, p. 4), a systematic analysis involves an assessment of "the relations and fields of social, cultural and economic power where people actually use texts". The belief is that the focus on socioeconomic power will allow to overcome "possessive individualism" present in earlier literacy approaches (Baker & Luke, 1991 as cited in Luke, 2000, p. 5; Freebody & Welch, 1992 as cited in Luke, 2000, p. 5); it will account for the poststructuralist and feminist critique (Gilbert, 1989 as cited in Luke, 2000, p. 5; Green, 1993 as cited in Luke, 2000, p. 5; Lee, 1996 as cited in Luke, 2000, p. 5); it will address the issue of "justice" as expressed by systemic functional linguists (Cope & Kalantzis, 1995 as cited in Luke, 2000, p. 5; Halliday & Martin, 1996 as cited in Luke, 2000, p. 5); and, lastly, it will draw on cultural and media studies that point to a "systematic neglect of visual texts, texts of new

information technologies and media and, most recently texts of new workplaces" (e.g., Kress & Van Leeuwen, 1997 as cited in Luke, 2000, p. 5; New London Group, 1997 as cited in Luke, 2000, p. 5). The intellectual premises of these principles Luke (2000, p. 6) outlines in reference to specific scholars, including Voloshinov and Bahktin, Foucault, Derrida, Bourdieu, and Freire. In Table 1, the left-hand column illustrates Luke's analysis (2000, pp. 11-12). The right-hand column in Table 1 provides the researcher's responses to his concept of critique using the frameworks of these scholars. Luke's analysis examines an introduction to a textbook in geography. He organised the text of this introduction by lines and offered comments relating to those lines. The analysis is a response to a following hypothetical classroom task:

> As a tutorial group, go through the following textbook extracts and discuss the particular discourses and ideologies that are at work. Here are some key questions to briefly ask of each: • Which/Whose version of events and the world is foregrounded? • Which other versions are excluded? Whose interests are served by this representation? • How (lexically, syntactically, etc.) does the text construct 'reality'? • How does the text try to position you in relation to its messages?
>
> Luke, 2000, p. 12

Table 1: A critique of Luke's (2000) model for critical literacy.

Luke's analysis	Critique in relation to the framework outlined by Luke (2000, p. 6)
1 We will start by discussing some general types of impacts on the 2 physical environment. 3 We will then look at particular types of environments, such as coastal **Luke**: "In lines 1 & 3: who is 'we'?" 4 lands, alpine areas, arid lands and cultural sites. **Luke**: "Lines 3 & 4: are all the items on the list equivalent, opposites, dominant? How do 'cultural sites' fit in with the other things on the list?" 5 The construction of a resort or a complex of resorts and facilities is 6 the most obvious of tourist impacts. **Luke**: "Line 5 & 6: 'most obvious' to whom? Note the nominalisation "construction", who is doing the construction? Does the nominalization (a verb turned into a noun) hide the agent, the 'doer' of the action?" 7 Very significant changes in land use result. 8 Areas of natural vegetation might be cleared. 9 Existing land-uses such as agriculture might be displaced. Older 10 parts of cities might be demolished … **Luke**: "Lines 5-10: note use of passive: where is the agency (developer), Who is doing this?" 11 One very important fact to remember Is that natural environments **Luke**: "Line 11: Who is supposed to 'remember'"	According to Luke (p. 6), "Voloshinov and Bakhtin's views [are] that instances of language use are … instances of 'heteroglossia' where differential ideologies, struggles over difference and unruly social relations come into play". It would follow that to critique is to engage in that struggle. However, the tutorial task does not insert the students into any context where they would feel a struggle within themselves and, as a result, the need to respond. A critique requires a purpose and this purpose is born from a tension that may not necessarily be addressed by questions such as those in the tutorial task. In short, the task is not framed to invite an exploration of one's place among the social relations in which one is embedded. Instead, its questions train students as to how to read texts, not how to read one's own position in relation to texts. Arguably, understanding one's position would have a transforming effect on the student. However, when a task does not begin with a student's own engagement in the world, it is not this engagement that is investigated by the student but arbitrary relationships that students are now asked to see as significant. Luke (p. 6) argues that "Foucault's view [is] that discourse takes on a life of its own, constructing peoples' identities, realities, and social relations; that is, that we are produced by discourse as much as we are producers of discourse". To follow Luke's argument, if it is so, then there is value in an exploration of one's place among those discourses considering that that we are their producers and reproducers, i.e. more than

12 (such as mangroves, rainforests and water catchments) are valuable 13 in their natural states. **Luke**: Lines 12-13: Notice again the list: are these equivalent items? 14 They all play a part in the ecological processes from which we **Luke**: "Line 14: Who is we?" 15 benefit. **Luke**: "Line 15: Recognised by whom?" 16 It is now recognised that ultimately these ecological processes 17 provide economic benefits.	just reproducers. But this is not how Luke sees it. He says, "this translates into a classroom focus on identifying the dominant cultural discourses ... in texts" (Luke, p. 6). In this belief, Luke loses the individual as a producer and, therefore, the entire contexts of relationships that impact on his or her selections. Luke (p. 6) continues, "Derrida's view [is] that texts cannot be the objects of definitive interpretations, but involve the play of inclusions and exclusions, presences and silences". While there may be no cannon to warrant a single interpretation, comprehension is also not rule-free. Understanding what students include, and why, can have a transformative effect on them. But there is also no single "identity-bound" interpretation either (Calhoun, 1995). Reading, therefore, is not about linking interpretation with an identity ("focus on multiple possible 'readings' of texts", Luke, p. 6). A more productive way is to support students in their task of linking their interpretations with the gains that are afforded by manipulating different forms of capital (Bourdieu, 1991). Luke (p. 6) believes that "Bourdieu's view [is] that language is one form of cultural capital with variable exchange value in social fields of institutions and communities". However, neither the fields nor the values are self-contained. They are dynamic constructs, and Bourdieu's "thinking tools" (Bourdieu as cited in Jenkins, 1992, p. 67) were developed to capture these dynamics from the perspectives that they offer to an analyst. This implies that the social relations, sources of power and authority, of the institutions (e.g., mass media, workplaces, corporations, governments, educational institutions) cannot be identified as Luke suggests independently of the interests (forms of capital) that the analyst brings with him or her into the context of analysis. The task of analysis is part of the interplay of these interests; this is why an analysis of an arbitrarily selected text cannot result in a transformative impact as it does not engage forms of capital that can only be identified when their power (i.e. the capacity to elicit the desired impact) is challenged. Luke (p. 6) also draws on Freire, who believed that "that literacy education can generate tools and conditions for people to reposition themselves in relation to economies, cultures and dominant ideologies". However, this view cannot be taken out of content. It calls for a

	pedagogy where critique is not conducted 'for its own sake', but to solve problems. This is not exactly how Luke understands it. He believes that a perspective or a culture is representative of a specific group. Luke (p. 6) encourages the production of texts "from a range of cultures and institutions". In so doing, he makes it difficult to imagine how change happens, i.e. how an individual could change his or her mind, or "culture", if they belonged to a specific group. Indeed, how could individuals even understand other cultures if they function within the boundaries of their own limitations? Swales (1993, p. 695), himself once a proponent of this model, criticises it for its inability to explicitly capture "forward momentum or the pursuit of novelty: new ways of doing business, new genres, new subject matter, new product, the creation of a new research space" and, thereby, the concept of agency.

While the questions identified by Luke in the left-hand column (Table 1) may appear to make sense to any person trained by this method, the analysis in the right-hand column shows that these questions, together with the tutorial task proposed by Luke, model an "act of compliance to school routine" (Kramsch, 2000, p. 149). What they fail to do is to inspire students "to imagine and effect active intervention in the situations that affect them" (Freadman, 1994, p. 21). However, to inspire, it would be necessary to abandon traditional school routines and to engage students in contexts which would provoke in them the need to respond to the conditions that affect them. Any type of support (including activities, materials or people) would then function as sources of perspectives from which they evaluate their own positions and the "profits" (Bronfenbrenner, 1979), or forms of capital (Bourdieu, 1991) that validate it. A systematic analysis therefore would not be about an assessment of what others say or do, but about identifying and evaluating texts that bear directly on the response of the students and, thereby, on the conditions that generated the need for this response.

This is a very different approach to critique, i.e. one which is both analytical and creative, and where comprehension or intervention are conceived as processes that help students to adopt an informed position. An informed position is constructed by purposefully seeking and linking what previously seemed irrelevant or incommensurable (Calhoun, 1995; Latour, 1999). This process of seeking and linking requires the construction of new questions and therefore new perspectives from which one's analysis is both examined and, therefore, understood. Arguably, a critique can have a transforming impact when individuals better understand their own position in the contexts that affect them.

3. Reading for Emotion: Reconciling the Concepts of Learning and Student Agency

In order to provide exploratory and dynamic learning conditions that were argued for in the previous section, it is necessary for researchers to interrogate different conceptual frameworks for their potential to allow students to examine the beliefs that motivate their actions from the perspective of different gains, that these make possible, and their various combinations. Turning these frameworks into learning tools is another matter that needs consideration in relation to pedagogy. The tools presented and discussed in this section are based on the understanding that in order to act informed, students need access to resources and tools that help them review and analyse what people do, why, how and when, from the perspective of their own questions and the challenges that these explorations help them identify. Since we are never either inside or outside a "culture" (Freadman, 1994), explorations of this

kind make it possible for students to creatively engage the different patterns they discover across different genres and experiment with them to elicit the desired communicative impact (Lian & Norman, 2017; Lian, A-P., 2004). Technology can help with such compare-and-contrast activities because technology-enhanced learning environments can be designed to enable students to (a) explore what they know; (b) identify the limits of this knowledge, and (c) generate new forms of knowledge and new possibilities.

In this resource-based model of learning, the idea is not to create texts that are assumed to be appropriate for specific subjects and types of students. Instead, the aim is for researchers to design tools which can increase interactivity of learning environments by making use of random access capacities of digital technology, practically unlimited storage of digital information, and of research in a diversity of fields and areas that can stimulate creative and critical thinking about the kinds of difficulties that students may be facing when working with texts. Students of all ages can then access a variety of resources and approach them from the perspective of their own needs and challenges; there is no need to place arbitrary limits on what they can read, analyse or do. They can identify their own boundaries.

The tools described in this section build on the previous attempts which sought to provide students with access to a set of multimodal examples of 'life situations', catalogued in the form of a database, with all records categorised to offer relatively rich information relevant to these situations, as well as increase flexibility of retrieval of the records. The records in the database had an additional function. The idea was for students to interrogate the database, ask for precise examples of interactions and request a specific lesson program (amongst other things) based on those selections. For example, when preparing radiobroadcasts, students could ask the database for examples of questions from a radio interview to practise intonation patterns of questions. Figure 1 illustrates a record from this database.

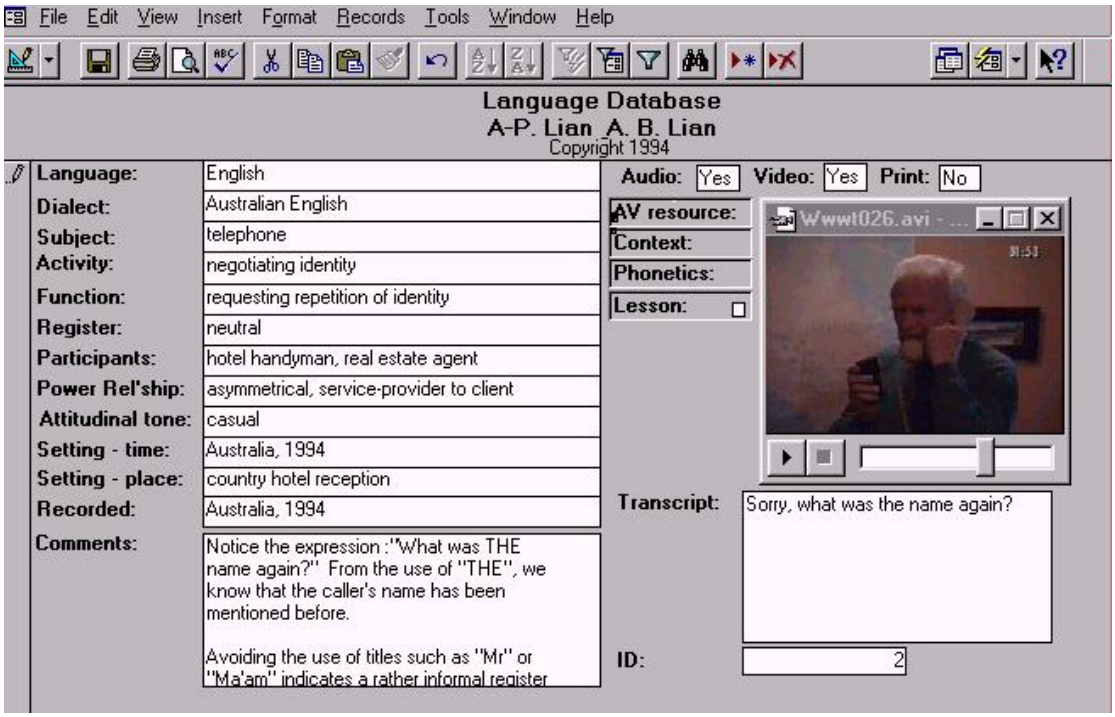

Figure 1. The Audiovisual Database. (Lian & Lian, 1997)

One of the shortcoming of the information presented in the database presented in Figure 1 was its inability to offer students a way of thinking about text organisation that they already "know" innately and that may therefore prove to be more helpful than the details identified in those initial database records. Emotion is one such organising factor. According to neuroscience (Damasio & Immordino-Young, 2007), the brain structures that organise our social behavior are built on the emotional structures that are more ancient. In order to explore how texts communicate emotions, at least one other feature of texts had to be identified for the proposed approach to be of value to students. For this purpose, a generic structure of all texts was identified and proposed as the second element. Based on years of analysis (Lian, 2006), it was hypothesised that most well-developed texts shared a general

structure. In schools, typically, texts are presented as having "beginnings, middles, [and] ends" (Luke, 2000, p. 11). However, this is not a very helpful way to think of a text as one cannot create a text simply by being told to construct a "beginning", or a "middle". Instead, the following generic structure was proposed: Setting the Focus, Disturbance, Dialogue, Development, Resolution, and Morale. The same structure may be possible to be applied to posters and other non-word based texts.

When linking emotions with a generic text structure, a student may ask himself or herself: "What emotion is the author trying to evoke in the reader when setting the focus of the story?", How does this stage of the text make me feel?", or "What devices is the author using to make me feel this way?".

These questions can be followed by other questions which can encourage further explorations: "Why do you think you feel this way?", "Where else have you seen a text starting in the same way?", Did you feel the same way then?", "How else could the author express this emotion?", etc. There is no end to the questions that can be asked in order to expand investigation. Structures like world knowledge, vocabulary, or different grammatical devices can also be discussed. But these are devices are secondary as they serve to communicate emotions. Thus, rather than being taught a specific process of knowledge construction (e.g. "knowledge processes", Cope & Kalantzis, 2009, p. 185), or even to focus on abstract concepts such as fields of social, cultural and economic power, students are taught to explore "what texts do" by approaching them as emotional constructs. They can compare and contrast the same and different genres of texts by examining emotions in relation to their place in the generic structure of a text. In the process, they can build increasingly informed hypotheses about texts and how they can be used, not to mention expanding their own emotional understanding of themselves and how they perceive others. The transformative impact of this kind of analysis is potentially enormous as the process challenges students to look deeply into themselves as producers and interpreters of texts about themselves and others; the analysis positions students as emotional beings in relation to other people, who too have emotions and respond emotionally to texts and contexts. This approach is also very different from the standard questions in classrooms of the kind like: "What does it mean?".

Investigations of the kind described above are also helpful in the process of text construction. For example, it is way easier to identify an emotion for setting the focus of a poem than simply sitting down to write one. This is not to say that there is no learning curve involved in the learning to read for emotions. Studies show that children in school have a very poor emotional vocabulary, feel unable to name emotions and, consequently, address them in a constructive way (Joseph & Strain, n.d.). However, an exploration of how authors communicate emotions, or reflections on how differently one could respond in the same situation, they all enable students to develop greater awareness of communication as emotions, take a distance to their own emotions and those of others, explore them, imagine possibilities and re-frame contexts and likely impacts. The skills that can be learnt are beyond the scope of this article. When combined with other multisensory awareness-raising tools (Yang, Wannaruk & Lian, 2017), students are given tools that challenge, and assist the development of, skills that only recently are becoming recognised for their value to students' personal and social lives.

4. Reading for Emotions and Technology

Windle and Miller's (2012) study raised the problem of resources. However, as argued in the previous sections, these resources do not always need to be specially crafted for students from non-English language background. All students can benefit from imaginative solutions, text and non-text based. The reading for emotion method lends itself to a number of technological solutions, the obvious being a database with examples of texts of the same and different genre, analysed to exemplify the link between the generic structure of texts and emotions. The pilot database (Figure 2) of this kind was created by the researcher for the purpose of demonstrating to teachers how they can create a "Do-It-Yourself" systems, with the help of freely available databases, including Google Sites, to store examples of texts for students to explore. When linked to multimedia, including Youtube, directing the video to a specific place on the timeline, the database becomes a handy tool for students and teachers equally. It provides a quick access to a diversity of examples for students and teachers to investigate when needed. It is not only teachers that can create entries into the database. Texts analysed by students themselves can be entered by the students individually or as class, depending on students' age and abilities.

Type of Text	Title	Text Function	Emotion	Text	Source	Intonation
Sort	Sort	Sort	Sort	Sort	Sort	Sort
Aesop's fable	The lion and the mouse	1.1 Setting focus	To Intrigue	One day, a mighty lion	Listen and watch	Sentence 1
Aesop's fable	The lion and the mouse	1.2 Setting focus	Frustration	tired from hunting all morning	listen ad watch	Sentence 1 sound
Aesop's fable	The lion and the mouse	2.1 Disturbance	to scare the reader	Some mice that lived at the foot of the tree scrambled over the sleeping lion to return to their home.	Listen and watch	
Aesop's fable	The lion and the mouse	2.2 Disturbance	Terrify	But just as the last mouse was crawling over him, the lion woke up. The lion placed his big paw on the little mouse, trapping him.	listen ad watch	
Aesop's fable	The lion and the mouse	3.1 Dialogue	feeling empathy	The mouse was very afraid. He apologised to the lion for disturbing him and begged him to spare his life and let him go.	Listen ad watch	
Aesop's fable	The lion and the mouse	3.2 Dialogue	Relief	The lion pitied the little mouse so he lifted his big paw and set the mouse free.	listen and watch	
Aesop's fable	The lion and the mouse	4.1 Development	Anticipation, anxiety	Sometime later, the lion was walking near the mouse's home.	listen and watch	
Aesop's fable	The lion and the mouse	4.2 Development	Empathy	The lion accidentally stepped on the trap set by a hunter and the net made of big ropes captured the lion and pulled him up to the tree.	listen and watch	

Figure 2. A working model of a database including reading for emotions support

5. Reading for Emotions and how it Works

The limited scope of this article does not allow for a detailed description of the experiences with the model. A brief example follows. When given a task to retell a text in class to classmates, students frequently copy texts from Wikipedia without their teachers' knowledge. This makes texts look perfectly grammatical and yet, in terms of their communicative value, they are badly designed. Wikipedia tends to present texts in a factual manner, not always suitable for a presentation, for example, by an 11-year-old student to his or her peers. For example, when Wikipedia starts its description of the Pompeii tragedy with words to the effect: "On 24 August AD 79, Mount Vesuvius erupted in Pompeii", it is likely that 11-year-old classmates would lose interest in the story right at the start. To assist them in developing their own stories about Pompeii while also using the Wikipedia text, students can be invited to explore the emotional effects of the Wikipedia text. For example, in relation to the "Setting the Focus" stage of the text, they can explore alternatives more suitable for their classroom peers. Students could have fun with this task and explore whether they want to surprise the audience ("You would never guess…"), unsettle ("Tragically …"), or intrigue ("2000 years ago, …"). Matching emotions with relevant expressions is challenging and access to examples would certainly help in this respect.

Interestingly, preliminary experimental work shows that students tend to have a great difficulty identifying the moral of the stories that they analyse or seek to tell. In stories that draw on unfamiliar cultural frameworks, even the teachers find this task challenging. The "reading for emotion" approach also appears to make aesthetic aspects of texts visible. For example, an analysis of the story, "How the kangaroo got its pouch" (Cloudskipper Dreaming, 2011), showed the text to be very repetitive, reproducing the pattern of Dialogue and Development, not reaching the Resolution stage for quite a while. Only when reflecting on the moral of the story it became apparent that the repetitive structure was mirroring the enduring kindness of the mother kangaroo, whose ability to love was being tested by the "spirit". Furthermore, other initial tests of the model indicate that the "reading for emotion" approach can prove helpful in oral presentations, helping students build their oracy as they try to consciously understand the emotions of the audience that they seek to affect. The approach also helps testing the coherency of these presentations as the moral of the stories that students communicate should align with the earlier stages of text production.

6. Reading for Emotions and its Limitations

As mentioned above, the study by Windle and Miller (2012) reported beliefs of teachers from different subjects, including science. It is likely that teachers may question the value of the "reading for emotion"

approach in science study. However, on reflection, how does a scientific text communicate satisfaction, inspiration, curiosity, or the feeling of clarity to the audience? These questions need to be explored and tested. The aim of this paper was to present the general idea of the approach. There is a need for further research in order to examine the possibilities of the proposed approach and its relevance in educational contexts.

7. Conclusion

It was the objective of this paper to show the relevance of emotions in the process of texts construction and text analysis. To make this point, two different approaches to text analysis were compared. The method presented by Luke (2000) and Windle and Miller (2012) was shown to present text analysis as independent of the specific purpose that motivated the need for analysis in the first place. It was argued that in Luke's approach, students are constructed as entities caught in the three-dimensional space of assumptions about their identity, culture and economic factors, with text being conceived as means by which authors manipulate these relationships. The assumption underpinning this method is that students can be taught this process of manipulation as if the rules were independent of the individual contexts of the interlocutors and, instead, were governed by some more abstract, "social" principles. In this perspective, the individual is subsumed by the social, while the social space has no subjects. Text analysis is a reflection of one's standpoint determined by a specific cultural, social, and economical group.

In contrast, the "reading for emotion" model approaches texts as emotional constructs, designed to evoke emotions in readers. In this context, text analysis revolves around an analysis of emotions and the devices that were, and were not, engaged by the authors. In the "reading for emotion" model, the position from which a student interprets a text is not determined by a specific social space they are claimed to occupy, but by the dynamics that they bring with them into the context of reading. It is therefore critical to acknowledge these dynamics and to recognise that "text comprehension" has less to do with a text at hand and more with the "conversations", or purpose, from the perspective of which a specific text was engaged in the first place. Transformative learning was constructed as a reflection upon those conversations. This exploratory component of the "reading for emotion" method makes it inherently critical and creative, and brings the student back into the context of analysis, without denying the social basis of his or her experiences.

Some preliminary experiences with the model were mentioned. In its early stages of conception, the model showed to be of value in a number of contexts. Still, it is apparent that a database of texts analysed using the "reading for emotion" model could assist students, and others, with examples of texts analysis that are systematically developed using a wide range of texts and genres. The database could be enriched with other analytical tools, all to helps students reflect on the relationships that partake in text construction. The "reading for emotion" approach therefore does not attempt to model text analysis or text construction, Instead, it is a reflective tool proposed for students to explore the value of insights that they may gain when viewing texts as emotional devices. Research is currently underway in Australia investigating the relevance of the "reading for emotion" model to language and literacy skills of students and academics in Indonesia.

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