Integrating Personal Moral Values in Teaching Literature in English as a Foreign Language Setting

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Abstract

Purpose
This paper aimed at exploring the existence of the integration of personal moral values within the process of the teaching of literature in English as a Foreign Language (EFL) setting in an Islamic University in Indonesia.

Method
As a part of the personal literary competence being performed in approaching literary texts, in this case study, literature instructors in EFL setting were seen as approaching the teaching of the English Literary texts through the framework of Borsheim-Black's Critical Literature Pedagogy. It was a pedagogical framework for merging goals of critical literacy and canonical literature instruction consisting of two stances of reading literature: reading with the text and reading against the text.

Results/Findings
In this study, the stance of reading against the text became distinguishable since the findings showed that both literature instructors inadvertently articulated their personal moral values in approaching the teaching of English literary texts within the classroom although the objectives of the courses did not focus on teaching moral values.

Conclusion
The study concluded that these instructors have a certain perception towards the integration of their personal moral values in the reading of literature and the teaching of literature in EFL setting. Hopefully, such assumption will be studied in further research.

Keywords
Critical Literacy; Critical Literature Pedagogy; Literature in EFL Setting; Moral Values

Abstrak

Tujuan
Tulisan ini bertujuan untuk mengeksplorasi adanya integrasi nilai-nilai moral pribadi dalam proses pengajaran sastra dalam setting EFL di sebuah Universitas Islam di Indonesia.

Metode
Sebagai bagian dari kompetensi kesusastraan pribadi yang dilakukan dalam mendekati teks sastra, dalam studi kasus ini, pengajar sastra dalam setting EFL dipandang mendekati pengajaran teks Sastra Inggris melalui kerangka berfikir Critical Literature Pedagogy yang diperkenalkan oleh Borsheim-Black. Critical Literature Pedagogy adalah kerangka berfikir pedagogis untuk menggabungkan tujuan literasi kritis dan instruksi sastra kanonik yang memandang ada dua sikap membaca sastra: membaca dengan teks dan membaca melawan teks.

Hasil/Temuan
Dalam penelitian ini, sikap membaca melawan teks menjadi dapat dibedakan karena temuan menunjukkan bahwa kedua pengajar sastra secara tidak sengaja mengartikulasikan nilai-nilai moral pribadi mereka dalam mendekati pengajaran teks sastra Inggris di dalam kelas meskipun tujuan dari kedua mata kuliah tersebut bukanlah berfokus pada pengajaran nilai moral.

Kesimpulan
Melalui temuan yang ada, diasumsikan bahwa instruktur ini memiliki persepsi tertentu terhadap integrasi nilai-nilai moral pribadi mereka dalam membaca sastra dan pengajaran sastra dalam pengaturan EFL. Harapannya, asumsi tersebut akan dipelajari dalam penelitian lebih lanjut.

Kata Kunci
Literasi Kritis; Critical Literature Pedagogy; Sastra EFL; Nilai Moral

الملخص

الهدف
و هدفت هذه الدراسة إلى استكشاف وجود تكامل القيم الأخلاقية الشخصية في عملية تدريس الأدب باللغة الإنجليزية كلغة أجنبية English Foreign Language (EFL) في إحدى الجامعات الإسلامية في إندونيسيا.

الطريقة
يُنظر معلمي الأدب في إعداد اللغة الإنجليزية كلغة أجنبية على أنهم يعلّمون نصوص الأدب الإنجليزي من خلال إطار علم أصول تدريس الأدب النقدي بكفاءتهم الأدبية الشخصية التي يتم إجراؤها في تعليم النصوص الأدبي. أمّا أصول التدريس في الأدب النقدي الذي يقدمه Borsheim-Black وآخرون فهو إطار تفكير تربوي للجمع بين أهداف محو الأمية النقدية وتعليم الأدب الكنسي الذي يرى أن هناك اتجاهين لقراءة الأدب هما القراءة بالنص والقراءة مقابل النص

النتائج
و في هذه الدراسة، يصبح موقف القراءة ضد النص مميزًا لأن النتائج تظهر أن كلا مدرسي الأدب يعبرون عن غير قصد عن قيمهم الأخلاقية الشخصية في التعامل مع تدريس النصوص الأدبية الإنجليزية في الفصل الدراسي على الرغم من أن الهدف من الدرسين ليس تركيزا على تعليم القيم الأخلاقية.

الخاتمة
وخلصت الدراسة إلى أن هؤلاء المدربين لديهم تصور معين تجاه تكامل قيمهم الأخلاقية الشخصية في قراءة الأدب وتدريس الأدب في بيئة اللغة الإنجليزية كلغة أجنبية. و نأمل أن يتم نتائج هذه الدراسة في ما جاء من البحوث بعدها.

الكلمات الرئيسية
محو الأمية النقدية؛ علم أصول التدريس؛ الأدب في إعداد اللغة الإنجليزية كلغة أجنبية؛ قيم اخلاقية.

INTRODUCTION

Providing character building by inserting certain moral values in the process of teaching and learning has been one of the goals for education in every level (Puspitasari et al., 2021; Rinenggo & Kusdarini, 2021). In a university level, in a literature classroom, moral values are understood as one of the aspects of literary texts. Intrinsically, moral values are lesson learned from the literary text (Buana, 2017; Eripuddin & Rahayu, 2020; Nurahman et al., 2021; Sastrawijaya, 2021). Such intrinsic moral values demand an interpretation of the readers that unconsciously relate their personal moral values to the literary text. Such moral values are also understood as extrinsic from the literary text since the literary texts are seen as a mirror towards reflecting the authors' or the readers' moral values. The question on whether the moral values reflect the authors' moral values are also discussed since literary texts can also be seen as the authors' means in delivering messages. Wellek and Warren (1956), when discussing about the relationship between literature and philosophy, believed that moral values are related to ideas and that literary students should question how ideas actually enter into literature. Such information about moral values and ideas in literature, according to Carter and Long (1991), is within the knowledge *about* literature. In their book entitled *Teaching Literature,* they distinguished the knowledge related to literature into the knowledge *of* literature and the knowledge *about* literature. Knowledge *of* literature is related to the pleasure and enjoyment towards literary texts. The instructors usually aim to convey personal pleasure in reading literary texts by providing emotional experiential involvement of the knowledge *of* literature. On the other hand, knowledge *about* literature is related to the accumulation of facts about literary contexts, dates, authors, titles of texts, names and conventions, literary terms, etc. However, if an instructor focuses only on the knowledge *about* literature, there is usually little concern with how to use such information within the reading of literature to oneself and to provide a learning on how to make one's own meanings.

The ability to utilize either one of the above knowledge or both is considered literary competence, a term founded by Jonathan Culler (1975). According to Culler, the term refers to a person's implicit, internalized knowledge of the rules of literature. Literary Competence is considered reader-oriented since every reader have different implicit, internalized knowledge of rules of literature, different acquaintance with literary texts, and different amount of guidance. In literature classrooms in EFL setting, such acquaintance and guidance are assumed to have been possessed by the instructors and learners through their exposure towards literary texts in the first language (Isenberg, 1990; Suprayogi et al., 2021) and second language (Suarcaya and Prasasti, 2017; Rahman, 2019). Furthermore, some literature instructors in the EFL classroom may have not realized that they have possessed such competence and have perceived such distinction of knowledge related to literature. These instructors also may have not realized that, when they approach the teaching of literature in the EFL classroom, they employ critical literacy through a certain negotiation of personal cultural identities and contexts. Such negotiation in the teaching of literature is contained by the framework of Critical Literature Pedagogy (Borsheim-Black, et al. 2014). Thus, in verifying such assumptions, this paper aims at exploring the existence of the integration of personal moral values within the process of the teaching of literature in EFL setting in an Islamic University in Indonesia through the framework of Critical Literature Pedagogy (CLP).

The framework of Critical Literature Pedagogy (CLP) is developed for merging goals of critical literacy with canonical literature instruction. The framework constructs two stances: reading *with* a canonical text and reading *against* a canonical text. Reading *with* a text includes familiar approaches of comprehending storylines, analyzing literary devices, making personal connections, understanding historical contexts, and developing thematic interpretations. Typically, however, literature instruction stops at this stance, which, while sufficient for most traditional standards and assessments, does not call into question of ideologies of the texts—those values or beliefs that help to frame and form the text and

the reading and the teaching of it. In contrast to the reading *with* a canonical text, the other stance examines how the text is embedded in and shaped by ideologies. Reading *against* canonical literature challenges instructors and learners to consider not only what is written in the text but also what is not written that still accounts for the way the story works, how the characters function, and how the readers come to know and understand the world. Thus, reading *against* canonical literature means reading between the lines to expose and interrupt embedded, dominant narratives, power dynamics, and perceived normalcy adopted by and hidden in the text. For example, reading *against* a canonical text might include examining the norms and moral values of the historical context in which it was written or how the text has come to be canonized in the secondary curricula. Hence, reading *against* a text is meant to help instructors and learners question how and why their own beliefs, values, and assumptions are formed. There are five dimensions of literary study being brought by the framework: canonicity, contexts, literary elements, reader, and assessment. In accordance with Afifuddin (2017), this paper assumes that the framework of CLP is under the umbrella of the theory of the teaching of literature in EFL setting since critical literacy becomes eminent within the teaching of literature in EFL setting.

Several studies have been developed in the practice of the framework of CLP in different settings. First, Myers (2018) concluded that the framework of CLP was necessary to be taught in the current sociocultural climate in the USA. Another study by Klonia (2015) resulted supports to the potential role of CLP as a methodology when teaching literature in EFL setting in upper secondary school in Sweden. Furthermore, Afifuddin and Kadarisman (2020) presented evidence on how the curriculum of the literature classrooms in certain EFL setting have already been within the framework of CLP. The findings showed that the lecturer as the instructor and the department as the curriculum developer had unintentionally explored the dimensions of the framework of CLP. The findings also showed that the students as the learners were also provided space and time to perform the reading *with* and *against* literary text which is required by the dimensions of the framework of CLP.

Since understanding moral values of the literary text has also become a crucial element of the teaching of literature. Therefore, through this paper, the instructors' teacher-talks are understood as the evidence of the unintentional performance of the dimensions of the framework of CLP especially in negotiating moral values of the canonical texts and integrating personal moral values through the engagement with the canonical texts. This paper assumes that the framework of CLP is unacknowledged by the instructors thus perceiving the genuineness of the research setting to be observed on the performance of the dimensions of the framework of CLP within literature classrooms in Indonesian EFL setting.

METHOD

The data of this study were taken through video-recorded classroom observation in around February to May in 2019 in Universitas Islam Negeri Maulana Malik Ibrahim Malang. There were two courses of literature provided namely Basic Analysis of English Prose (BAEP) and Advanced Analysis of English Poetry (AAEP). Both courses were delivered by different instructors and to different level of students. The BAEP course was delivered to the fourth semester students, while the AAEP course was delivered to the sixth semester students. What needs to be underlined in this study is that the objectives of both courses focus on providing the students with ability to analyze literary texts (Prose and Poetry) in different level of difficulty, and they do not focus on the teaching of moral values. The BAEP course focuses on the ability to analyze prose fiction based on the intrinsic aspects, while the AAEP course on the ability to use theories and approaches in analyzing poetry. Based on this situation, this paper believes the genuineness of the data that show the instructors' personal moral values within the process of the teaching of literature in this EFL setting.

The selected data that present the instructors' personal moral values were taken from the instructors' teacher-talks when they provided instructions, questions, and explanations about the canonical texts being discussed within certain meetings. The specific data from the BAEP course were taken from the meeting with the topic of theme of a story, while the specific data from the AAEP course were taken from the meeting with the topic of students' poster presentation as the result of the students' learning in using the structuralism theory in analyzing a poem entitled *Death be not Proud* by John Donne. The teacher-talks were performed in mixed languages of English, Indonesian, and Javanese.

The process of the analysis of the selected data were conducted through several steps. Firstly, after gaining the data, the data were interpreted through the framework of CLP presented in Table 1, whether the data possessed the criteria of stances and dimensions proposed by the framework of CLP. After discovering the different stances of the data, they were then assessed to discover the canonized moral values and the personal moral values. For the sake of the presentation of the data, in this paper, the significant data were translated into English while the insignificant data were mentioned as supporting context within brackets.

Table 1. Key Ideas of the dimensions of the framework of CLP

Dimensions	Key Ideas
Canonicity	• No canonical text is ideologically neutral.
	• Canonical novels—by virtue of being canonical— reinforce cultural values that should be examined and questioned.
	• Literary canons have historically privileged some voices and marginalized others.
	• How we read books matters just as much as what books are taught.
Contexts	• Many canonical novels reinforce dominant narratives of history.
	• Some canonical novels interrupt dominant narratives.
	• Literary canons have typically privileged white and male voices; counter-stories can make dominant ideologies visible.
Literary Elements	• Canonical novels often represent individuals from marginalized populations as flat or "token."
	• Characters from marginalized populations often play a secondary role in the plot of a novel, in support of a culturally dominant main character and hero.
	• Themes of canonical novels often reinforce dominant ideologies about topics like class, achievement, sexual orientation, etc.
Reader	• Just "relating" can undermine attempts to engage students with power and difference.
	• Readers from culturally dominant backgrounds often struggle to identify and question dominant ideologies because they often remain invisible to individuals in privileged positions.
Assessments	• Connect critical understandings of issues in canonical novels to similar issues relevant to other contexts.
	• Transfer the critical literacies used to analyze canonical novels to analyze other texts (e.g., popular culture, media).

FINDINGS AND DISCUSSION

The Basic Analysis of English Prose Course

The set of data from the BAEP course below were taken from the meeting with the topic of theme of a story. The situation of the taken data was, in the process of explaining the function of theme in the process of analyzing stories, the instructor tried to distinguish the difference between topics and theme in prose fiction. The data consist of two excerpts. The first excerpt provides the explanation on the distinction between topic and theme. The instructor provided explanation and examples on the definition of topic. Then before he continued explaining about the theme, he provided an Indonesian legend entitled "Jaka Tarub."

Excerpt 1
The process of the analysis then goes into themes and topics. The topic is a subject that is being discussed, for example, about love, about family, about the environment, about nature. Right. The topic is actually there. For example, from the movie "(The) Avengers", What is the topic? Good against evil. Done. The topic is usually a phrase or a word. Justice versus injustice. It's a phrase, right? (A slight pause)
Theme is something the writer wants to convey from the beginning to the end of the story. Not something that appears at the beginning or middle or at the end. In this story we want to discover what it is. I take examples from fairy tales. You all know "Jaka Tarub"? I want to tell a little bit of it because if I tell you about the novel, I'm sure you all don't know. Let me tell you the story. (Then he reminded the students about the Jaka Tarub story through his perspective in a communicative way in Indonesian and Javanese). (BAEP.VR.1)

Excerpt 1 can be divided into two parts. The first part provides the instructor's explanation about the definition of topic and the form of topic of a story. Within this part, he provided an example of the way to ascertain the topic from an assumedly familiar movie entitled "The Avengers". Based on the framework of CLP (Table 1), this part can be considered within the dimensions of canonicity and contexts. Within the dimension of canonicity, the movie is being canonized as a canon text as it is being discussed and delivered within this literature classroom. As it is being canonized, unintentionally, the instructor proposed the reinforced values to be examined and questioned when asking the students about the topic of the movie. When the instructor mentioned "good against evil", and "justice versus injustice", he unintentionally integrated his personal moral values of the importance of good deeds and justice aside from many other topics that could be drawn from the movie. The excerpt implies his effort to examine and question the moral values being reinforced within the movie and implies both the privileged moral values and the marginalized moral values. Through the dimension of contexts, the instructor implicitly performed his knowledge of the privileged values presented within the movie and countered them by providing his personal moral values. His choice in selecting the moral value reflects his personal understanding and interpretation on the movie and such choice represents his critical literacy in the process of reading *against* the canonical text. Such approach is perceived by the framework of CLP as interrupting dominant ideologies of the movie since there may be other ideologies and moral values that are more dominant than the instructor's mentioned topics. Within this part, the instructor is also perceived as doing both reading *with* the text since the moral value presented by the instructor can still be perceived as being delivered by the canonized text through a certain perspective, even though different moral values can also be delivered by the canonized text when perceived from different perspectives.

The second part of Excerpt 1 provides the instructor's explanation on the definition of theme in prose fiction. The definition that he mentioned is still in coherence to the possible theme that the author might have intended to be presented within the canonical text. The process of the wholistic reading of the literary text from the mentioned definition also provides an evidence of the instructor's uninformed perception on the stance of reading *with* the text. The question "You all know "Jaka Tarub"?" provides another evidence of the instructor's critical literacy by exposing his local identity and the audience's local identity within the discussion about English literature. This part also shows that the instructor used a local legend as a canonized text, and he might have assumed that the learners were already familiar with the legend. Based on the framework of CLP, this part can be considered as within the dimensions of canonicity, contexts, and reader. Within the dimension of canonicity, the use of the local legend as the canonized text provided the instructor to encourage the examining of reinforced cultural values presented by the local legend. Within the dimension of contexts, the choice of using the local legend provided the instructor to question the dominant narratives within the canonized local legend, and he shifted the perspective of the local legend to unveil the dominant moral values within the story and to provide an alternative moral value that he might have felt suitable for him as a reader. Within the dimension of readers, by using the local legend, the instructor po-

sitioned himself as one of the readers from culturally dominant backgrounds who often struggle to identify and to question dominant ideologies because they often remain invisible to individuals in privileged positions. Such positioning is later reinforced by Excerpt 2.

> **Excerpt 2**
> What is the theme of the fairy tale "Jaka Tarub"? (a few seconds of silence) Theme has to be formed in a sentence. Topic can be in the form of a word or a phrase. About the fairy tale "Jaka Tarub" that you have heard (from me) is different from the previous version. Previously, Jaka Tarub was good. Now you know that Jaka Tarub is firstly, immoral, secondly, liar and deceiver. He has evil motive. So, what is the theme of the fairy tale "Jaka Tarub"? (after a few minutes of fail encouragement to the students, AW added more explanation)
> Let me give you an example. True love must be reached through truthful deeds. Jaka Tarub's ways are not truthful and that is a universal value, that acquiring love cannot be done through dishonest ways, for example using sorcery. (BAEP.VR.2)

Excerpt 2 is the continuation of the previous excerpt after the instructor told the legend of "Jaka Tarub". The excerpt starts with the question about the possible theme of the legend and a further explanation about the distinctive ways of stating theme and topic of a literary text. Based on the framework of CLP, this part is considered as reading *with* the text within the dimension of literary elements. Such actions are considered as an effort to discover dominant ideologies or moral values within the literary text.

The next part of Excerpt 2 contains his assurance to the students that his way of telling the legend was not as what the students might have commonly heard. He explicitly stated that, through common perspective, the main character was perceived as possessing positive characteristics. However, through his perspective, he had changed the characterization of the main character as possessing negative characteristics, when he mentioned "immoral, liar, deceiver, and having evil motive". Based on the framework of CLP, this part is considered as reading *against* the text within the dimensions of canonicity, contexts, literary elements, reader, and assessments. Within the dimension of canonicity, such twist to the commonly known theme shows that the instructor might have believed that the moral values within the canonized local legend should be examined and questioned. Within the dimension of contexts, he seemed to understand that the local legend privileged male character and marginalized the female character. Within the dimension of literary elements, the instructor seemed to perceive that there are many local legends that reinforce dominant ideologies, such as patriarchy. Within the dimension of reader, his effort on providing different model on the identification and questioning dominant ideologies that may have become invisible to the students who are in privileged positions or are unaware that such ideologies exist. Lastly, within the dimension of assessments, this part shows his effort to critically assess issues in canonical stories to similar issues to other contexts, such as religions and personal beliefs. Through this dimension, the instructor provided an effort to make the students understand that the local legend has privileged the male character (Jaka Tarub) and marginalized the female character (Nawangwulan). Such understanding implies the instructor's perception on the patriarchy ideology being hegemonized by the local legend. When he changed the perspective into perceiving that what the male character did in the story is actually showing negative morality, he unintentionally integrated his personal moral values within his teacher-talk. He is perceived as integrating his religious moral values by perceiving the action when Jaka Tarub peeped at the fairies bathing in the fountain as immoral and sinful. He is also perceived as integrating his belief in fairness and honesty in a relationship when he perceived that the way Jaka Tarub gained Nawangwulan's love was through lies and deception.

However, because of such effort, in that situation, the students failed to answer his question on what the theme of the story is due to the possibility that the students seemed confused to the immediate information and the possibility of the inability of the students to construct the theme of the story. The following part shows that the students were unable to answer his question, thus making him provide the example by mentioning "True love must be reached through truthful deeds". He then added an explanation that shows

his personal moral values on honesty in having a relationship. This personal moral value is perceived as against the common moral values that have been delivered by the local legend. His exposition on his personal moral value implies personal moral standards and self-efficacy (Barni et al., 2019) and moral perfectionism (Stoeber & Yang, 2016)

Furthermore, this study finds that this specific instructor unintentionally conducted CLP methodology by integrating his personal moral values within the literature classroom of which the objective is to provide the learners with the method of discovering a theme of a story, not to discover the moral values of the story. However, due to the criticality of the action, the students were unable to perform their responses possibly due to the difficulty of being critical as found by Myers (2018) that found that CLP methodology may become a problem to the students who feel that being critical is too challenging. This last assumption needs to be further studied. Thus, based on the findings above, the data show that, to be able to integrate personal moral values, the instructor of the BAEP course performed Critical Literature Pedagogy within the dimensions mentioned in Table 2.

Table 2: Critical Literature Pedagogy performed by the Instructor of BAEP Course

Data	Dimensions of CLP
Excerpt 1	Canonicity, Context, and Reader
Excerpt 2	Canonicity, Context, Literary Elements, Reader, and Assessments

Table 2 shows that the complexity of the multiple-dimensions performance has influenced the tendency of the instructor to be in the stance of reading *against* the text. The act of reading *against* the text enables the instructor to integrate his personal moral values within his teacher-talk. However, such complexity can also become an obstacle for the students who rarely have such activity.

The Advanced Analysis of English Poetry Course

The set of data from the AAEP course below were selected from a specific meeting of group poster presentation. The data were taken in between the students' group presentation on the posters that they had to make in order to experience certain practice in using the structuralism theory in analyzing a poem entitled *Death be not Proud* by John Donne. Excerpt 3 was taken when, after several group presentations, the instructor seemed to discover that the last presenting group did not reach certain expectation that she had set on the presentation of the poem analysis.

Excerpt 3
Where is the analysis, dear? Did you explain about the metaphor? The third group thought that, well, the position of Death is powerless, isn't it? Powerless. That was what the third group had presented. (AAEP.VR.1)

Through the framework of CLP, Excerpt 3 is perceived within the stance of reading *with* the canonical text. The excerpt is divided into two significant parts. The first part presents the question on the importance of providing an explicit analysis of the literary aspects being discussed in the presentation to fulfil the instructors' assessment towards the process of learning. The questions about the analysis and the meaning of the metaphor are perceived as in accordance with the objective of the meeting and the learning process of the course. From the viewpoint of reading *with* the canonical text, the first part of the excerpt is perceived as within the dimensions of canonicity, literary elements, and assessments. Within the dimension of canonicity, doing an analysis is related to the discovery of the reasons behind the canonicity of the literary text. Within the dimension of literary elements, the questions about metaphor and discovering the meaning are often become a part of the process in reading literary text. Within the dimension of assessments, this part provides evidence that the course focuses on providing the students with experience in assessing the literary text through the literary elements by using the theory of structuralism.

The second part of Excerpt 3 presents an emphasis on the importance of understanding what the poem is trying to express through the meaning. Based on the excerpt above, when the instructor placed an emphasis on what the third group had presented about the meaning of the metaphor, the instructor seemed to agree that meaning of Donne's *Death be not Proud* is related to the powerlessness of Death. The concept of Death itself within this study is perceived as a religious and spiritual concept that presents a certain moral value. What is implied by the excerpt is that several groups of students had presented that the narrator of the poem felt more superior and powerful than Death. Based on the framework of CLP, this part supports the stance of reading *with* the canonical text within the dimensions of canonicity, literary elements, and assessments. Within the dimension of canonicity, the part implies that, in selecting the poem, the processor might have understood the canonicity, the value of the poem among other poems, and the importance of reading the poem. Since the excerpt is taken from the meeting that contained group poster presentations after an attempt of using structuralism theory to analyze the poem, this part is also included in the dimension of literary elements, especially on the discussion on the major themes of the poem and the ways the literary elements contribute to the theme of the poem. Lastly this part is also included within the dimension of assessments since the process of presentation, discussion, and questioning are means of interpreting the major theme of poem. The concluding theme of "Death is powerless in the perspective of a highly spiritual person" presented within the excerpt supports the meaning of the title of the poem and thus this excerpt supports the stance of reading *with* the canonical text. The other stance is later presented in Excerpt 4 that was taken from the closing statement of the meeting provided by the instructor below.

Excerpt 4
Everyone is afraid of death. Don't you think so? (Some students answered yes) Yes, everyone is afraid of death. That is why this is the time for John Donne to make the people sure we don't need to be afraid. Why? Because you, Death, are inferior. Yes, right. That is why the speaker, the narrator, uses a metaphorical language that he tries to compare the Death to the sleep. Right? What does sleep mean? Powerless. Right. That is why we don't need to be afraid because the Death is inferior. By the way, please do ask yourself, are you afraid of the death? (Some students answered No) I'm very afraid, you know. I am afraid because I think that I do not have enough preparation to be dead. (AAEP.VR.2)

The framework of CLP identifies Excerpt 4 as providing three parts that consist of the presentation of the two stances of reading *with* the canonical text and reading *against* the canonical text. The first part presents the dimension of reader within the stance of reading *against* the canonical text. The stance is presented by the way the instructor tried to conclude by making a generalization that everyone is afraid of Death. This statement is an example of how a reader is trying to relate themselves to the literary text in a personal level by using general knowledge of moral values that everybody may have already acknowledged. The generalization also provides a contradicting moral value to the moral value of the powerlessness of Death presented by the poem. Through the generalization, the instructor inadvertently assumed herself as believing the same moral value as everyone else that Death is fearful. The statement is followed by the question "Don't you think so?" that functions as a confirmation about her statement, which is still identified as within the dimension of reader by triggering the readers' knowledge about the moral value, understanding the moral value, and relating themselves with the moral value of the literary text.

The second part of Excerpt 4 presents several dimensions within the stance of reading *with* the canonical text. The first dimension, the dimension of canonicity, is emphasized when she mentioned the name of the poet in explaining the assumed interpretation on the intention of the poet in writing the poem. She inadvertently emphasized the importance of reading the poem and understanding the general moral value as the inspiration for John Donne in writing the poem. The second dimension, the dimension of liter-

ary elements, is presented when she mentioned the poem to be presenting a certain moral value that motivates the reader to not be afraid of Death. The excerpt shows that the poem was understood to reinforce a moral value of the importance of gaining a higher level of spirituality, so that the readers could perceive Death as inferior to them. Then she mentioned several literary elements, such as the speaker, the narrator, and the metaphorical language to emphasize the way the narrator felt and thought about Death, that Death was being compared to sleep and thus powerless and inferior. The next dimension, the dimension of reader, is presented within the next sentence. When the instructor emphasized the moral value presented within the poem by using the pronoun "we", she inadvertently put herself and the students as the readers that understood the moral value being presented by the poem. She seemed to try to gain engagement from the students through questions and the use of the pronoun "we" but within the framework of CLP, this is identified as the process of how the reader try to relate themselves with the visible dominant ideology and the moral value of the poem.

Lastly, the last part of Excerpt 4 is identified as related to the dimension of reader within the stance of reading *against* the canonical text. Through this part, the instructor provided her personal moral value that is considered against the moral value of the poem. When she mentioned that she was afraid of Death, the moral value is still related to the previous moral value of this excerpt. This part shows her ideology and identity when using the pronoun "I" most of the time and this part shows that she used her identity as the basis for providing a process of reading *against* the canonical text. This part shows her personal moral value in relation to the concepts of fear of Death and the preparation for Death. The first concept is implied by the poem as the interpreted reason behind the making of the poem, but the second concept is not mentioned or implied through the meaning of the poem, thus making it as the personal moral value of the instructor. By mentioning the concept of preparation for Death, that is understood as a religious and spiritual moral value, she inadvertently integrated her personal moral value in reading and interpreting the poem and at the same time provided the students an example that the readers can still engage their personal ideology and identity in reading canonical text and using such engagement as a basis for questioning the dominant ideology of the canonical text. Additionally, the concept of the importance of preparation for Death implies moral values, such as good deeds, spirituality, faith, and Islamic concept of Death. This emphasizes the Islamic setting of the university where the data were taken. Thus, this study finds that this instructor unintentionally integrated her personal moral values within the literature classroom of which the objective is to provide the learners with the way of analyzing poetry through structuralism, not to explore the differences of moral values of the poem. Similar to the findings in the BAEP course, this instructor's exposition on her personal moral value implies personal moral standards and self-efficacy (Barni et al., 2019), moral perfectionism (Stoeber & Yang, 2016), and spiritual value within her implicit goal of education (Kostyria & Filipenko, 2021; Merkulova & Pomelov, 2021).

Furthermore, this study finds that this specific instructor also unintentionally conducted CLP methodology by integrating her personal moral values within the literature classroom of which the objective is to provide the learners with the method of analyzing poems, not to discover the moral values of the story. Since the students were already provided place to present and to be heard, this finding is in accordance with Klonia (2015) that suggested that the CLP could function as a tool to help students to have the sense of being heard, and to foster conscious critical young adults. The finding is also in accordance with Afifuddin and Kadarisman (2020) that found that providing the learners' engagement toward literature had become an important element in the teaching of literature in any kind of settings. Thus, based on the findings above, the data show that, to be able to integrate personal moral values, the instructor of the AAEP course performed Critical Literature Pedagogy methodology within the dimensions mentioned in Table 3.

Table 3 also shows that the complexity of the multiple-dimensions performance has influenced the tendency of the instructor to be in the stance of reading *against* the text. This

finding also emphasizes that the act of reading *against* the text enables the instructor to integrate her personal moral values within her teacher-talk.

Table 3: Critical Literature Pedagogy performed by the Instructor of AAEP Course

Data	Dimensions of CLP
Excerpt 3	Canonicity, Literary Elements, Assessments
Excerpt 4	Canonicity, Literary Elements, Reader, and Assessments

In an overall perspective of the stances of the framework of CLP this study uses several topics, as provided by the data presentation in Table 4, as the canonized texts in comparison to the canonical literature being used in the classroom. These topics are considered as canonized since they are discussed and brought up as topics of discussion. Then, they are observed whether they are included in the stance of reading *with* the text or reading *against* the text. As explained above, the canonized moral values can be found in the stance of reading *with* the canonical text while the personal moral values can be found in the stance of reading *against* the canonical text.

Table 4: The Data through the Framework of Critical Literature Pedagogy

The data	The topics or the canonized text	Critical Literature Pedagogy	
		Reading *with*	Reading *against*
Excerpt 1	The Avengers	√	-
	Jaka Tarub	-	-
Excerpt 2	Theme	√	-
	Jaka Tarub	-	√
Excerpt 3	Metaphor	√	-
	Death is Powerless	√	-
Excerpt 4	Fear of Death	√	√
	Narrator, Metaphor, John Donne	√	
	Preparation for Death	-	√

CONCLUSION

The small findings are not enough to be considered that there will always be a process of integrating of personal moral values in the teaching of literature in EFL setting. The findings also show that these instructors had not acknowledged the importance of the framework of CLP within the teaching of literature. As literature instructors, based on the findings, they seemed to understand when and how to interrupt dominant ideologies of the canonized texts since the texts being delivered within the classroom may have different ideologies and moral values from the current setting of the literature classroom, even though they have not acknowledged the framework of CLP. However, when the framework of CLP is then acknowledged by these instructors (and other instructors), the process of integrating personal and local moral values will supposedly be more intentional and more oriented to be one of the objectives of the courses. What needs to be underlined from this study is that this study only perceives the mentioned moral values in the findings as personal moral values, since placing those moral values to the more universal moral values would take more studies. Lastly, the findings show that cultural aspects triggered the instructors to integrate personal moral values within the process of teaching of literature in EFL setting. This is in accordance with the idea that critical literacy involves

with language and culture (Novianti, et al, 2020), problem solving and intercultural awareness (Bobkina and Stefanova, 2016), and the demand of the recognition of the co-existence of cultural diversity (Valerio and de Almeida Mattos, 2018). Other aspects such as the cultural setting of the classroom, the different levels of the students, gender biases, perception on religiosity and spirituality, and others can be researched in future studies.

Therefore, this paper suggests more studies are conducted on the application of the framework of CLP in literature classrooms in EFL setting with the specific objective of reading *against* the literary text since reading *with* the text has been the most commonly used objective. This paper also suggests studies are conducted on the perception of the instructors and the students upon moral values, literary competence, critical literacy, and the framework of Critical Literature Pedagogy in literature classrooms in EFL setting. Lastly, this paper also suggests studies are conducted on the process of character building through the discussion of moral values within literature classrooms in EFL setting.

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