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The story, the self, the other

Developing insight into human nature in the literature classroom

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APPENDIX A. SEARCH SYNTAX PER DATABASE

ERIC

Cluster 1. Secondary education

(grade 9 OR grade 10 OR grade 11 OR grade 12 OR high schools OR secondary education).el. OR adolescents/ OR adolescent development/ OR grade 9/ OR grade 10/ OR grade 11/ OR grade 12/ OR secondary school students/ OR high school students/ OR (9th-grade* OR ninth-grade* OR grade 9 OR grade nine OR 10th-grade* OR tenth-grade* OR grade 10 OR grade ten OR 11th-grade* OR eleventh-grade* OR grade 11 OR grade eleven OR 12th-grade* OR twelfth-grade* OR grade 12 OR grade twelve OR adolescen* OR highschool* OR high school* OR preuniversity OR pre-university OR secondary education OR secondary school OR student* OR classroom* OR young adult*).ti,ab.

Cluster 2. Texts and literature teaching

adolescent literature/ OR "classics (literature)"/ OR english literature/ OR literary genres/ OR literature/ OR literature appreciation/ OR novels/ OR poetry/ OR prose/ OR twentieth century literature/ OR united states literature/ OR world literature/ OR (adolesc* literature OR fiction OR literary OR literature class* OR literature education OR literature lesson* OR multicultural literature OR multi-ethnic literature OR novels OR poem* OR poetry OR prose OR short stor* OR teaching literature OR young adult literature).ti,ab.

Cluster 3. Learning about self

"adjustment (to environment)"/ OR aspiration/ OR coping/ OR emotional experience/ OR emotional response/ OR emotional development/ OR empowerment/ OR ethnicity/ OR persistence/ OR personal autonomy/ OR personality/ OR personality change/ OR personality development/ OR personality traits/ OR self actualization/ OR self concept/ OR self determination/ OR "self disclosure (individuals)"/ OR self esteem/ OR self expression/ OR sexual identity/ OR self motivation/ OR (((character* OR evalua* OR identit* OR image* OR individual* OR personal* OR self) ADJ2 (accept* OR actuali#ation OR autonomy OR aware* OR change* OR concept* OR confidence OR construct* OR criticism OR determination OR develop* OR disclosure OR discover* OR esteem OR experienc* OR express* OR insight* OR know* OR learn* OR perception* OR reflect* OR respect* OR trait* OR understand*)) OR coping OR cultural capital OR emotional development* OR emotional experience* OR emotional response* OR empower* OR future time orient* OR future consequence* OR future orientation OR (future ADJ3 time perspective*) OR (identit* ADJ3 (academic OR ethnic* OR formation* OR gender OR sexual OR social)) OR human capital OR myself OR possible sel* OR ((self OR selves) ADJ1 (desired OR feared OR future OR ideal OR imagined OR inner OR true OR wished for)) OR reflectiveness OR self motivat* OR sense of coherence OR social capital OR volition OR yourself).ti,ab.

Cluster 4. Learning about others

altruism/ OR behavior standards/ OR cultural awareness/ OR cultural differences/ OR cultural influences/ OR citizenship/ OR citizenship education/ OR empathy/ OR ethical instruction/ OR ethnic stereotypes/ OR gender bias/ OR gender discrimination/ OR gender issues/ OR "identification (psychology)"/ OR interpersonal competence/ OR interpersonal relationship/ OR moral develop-

ment/ OR moral values/ OR perspective taking/ OR racial attitudes/ OR racial bias/ OR racial differences/ OR racial discrimination/ OR racial identification/ OR racial relations/ OR religious discrimination/ OR sex stereotypes/ OR social attitudes/ OR social bias/ OR social class/ OR social cognition/ OR social change/ OR social differences/ OR social discrimination/ OR social experience/ OR social influences/ OR social justice/ OR social problems/ OR social responsibility/ OR social status/ OR social values/ OR stereotypes/ OR "theory of mind"/ OR world views/ OR (altruism* OR ((antisemitism* OR antisemit* OR arab* OR bisexual* OR black OR christian* OR cultural* OR ethnic* OR gay OR gender OR homosexual* OR homoerot* OR homophobic* OR islam* OR intercultural* OR jew* OR lesbi* OR LGBT* OR muslim* OR person OR racial OR religio* OR sex OR sociocultur* OR transgender* OR transsex* OR whiteness OR queer*)) ADJ3 (awareness OR attitude* OR bias* OR competence* OR difference* OR discrimination OR equality OR issue* OR norm* OR perception* OR perspective* OR sensitiv* OR value*)) OR citizenship* OR cultural knowledge OR compassion OR empath* OR ethic* education OR ethic* instruction OR human right* OR identification* OR ingroup* OR intercultural knowledge OR ((interpersonal OR social) ADJ1 (awareness OR approval OR bias* OR competence* OR class* OR difference* OR discrimination OR equality OR issue* OR norm* OR perception* OR perspective OR value* OR cognit* OR experienc* OR knowledge OR status* OR relationship* OR responsibilit* OR justice OR acceptance OR skill* OR stigma* OR comparison* OR influence* OR insight*)) OR moral* OR outgroup* OR ((perspective* OR role*) ADJ3 tak*) OR prejudice* OR racis* OR sexism* OR stereotyp* OR sympath* OR taboo* OR "theory of mind*" OR tolerance OR (understand* ADJ3 (character OR characters OR cultur* OR minorit* OR other* OR people)) OR world view*).ti,ab.

PSYCINFO

Cluster 1. Secondary education

(adolescence 13 17 yrs).ag. OR secondary education/ OR high schools/ OR high school students/ OR high school education/ OR students/ OR (9th-grade* OR ninth-grade* OR grade 9 OR grade nine OR 10th-grade* OR tenth-grade* OR grade 10 OR grade ten OR 11th-grade* OR eleventh-grade* OR grade 11 OR grade eleven OR 12th-grade* OR twelfth-grade* OR grade 12 OR grade twelve OR adolescen* OR highschool* OR high school* OR preuniversity OR pre-university OR secondary education OR secondary school OR student* OR classroom* OR young adult*).ti,ab,id.

Cluster 2. Texts and literature teaching

literature/ or poetry/ or prose/ OR (adolesc* literature OR fiction OR literary OR literature class* OR literature education OR literature lesson* OR multicultural literature OR multiethnic literature OR novels OR poem* OR poetry OR prose OR short stor* OR teaching literature OR young adult literature).ti,ab,id.

Cluster 3. Learning about self

"adaptability (personality)"/ OR affective education/ OR agency/ OR aspirations/ OR assertiveness/ OR conscientiousness/ OR coping behavior/ OR emotional adjustment/ OR emotional development/ OR emotional intelligence/ OR emotional responses/ OR empowerment/ OR ethnic identity/ OR gender identity/ OR goal orientation/ OR identity formation/ OR "independence (personality)"/ OR openness to experience/ OR persistence/ OR personality/ OR personality traits/ OR personality development/ OR reflectiveness/ OR "self monitoring (personality)"/ OR "perceptiveness (personality)"/ OR "emotionality (personality)"/ OR personality change/ OR "sensitivity (personality)"/ OR role models/ OR self actualization/ OR self concept/ OR self confidence/ OR self determination/ OR "self disclosure (individuals)"/ OR self esteem/ OR self expansion/ OR self expression/ OR self per-

ception/ OR "sense of coherence"/ OR social identity/ OR volition/ OR (((character* OR evalua* OR identit* OR image* OR individual* OR personal* OR self) ADJ2 (accept* OR actuali#ation OR autonomy OR aware* OR change* OR concept* OR confidence OR construct* OR criticism OR determination OR develop* OR disclosure OR discover* OR esteem OR experienc* OR express* OR insight* OR know* OR learn* OR perception* OR reflect* OR respect* OR trait* OR understand*)) OR coping OR cultural capital OR emotional development* OR emotional experience* OR emotional response* OR empower* OR future time orient* OR future consequence* OR future orientation OR (future ADJ3 time perspective*) OR (identit* ADJ3 (academic OR ethnic* OR formation* OR gender OR sexual OR social)) OR human capital OR myself OR possible sel* OR ((self OR selves) ADJ1 (desired OR feared OR future OR ideal OR imagined OR inner OR true OR wished for)) OR reflectiveness OR self motivat* OR sense of coherence OR social capital OR volition OR yourself).ti,ab,id.

Cluster 4. Learning about others

altruism/ OR antisemitism/ OR citizenship/ OR cross cultural differences/ OR cultural sensitivity/ OR ethnic values/ OR empathy/ OR "homosexuality (attitudes toward)"/ OR human rights/ OR ingroup outgroup/ OR interpersonal influences/ OR interpersonal relationships/ OR moral development/ OR morality/ OR prejudice/ OR "race and ethnic discrimination"/ OR "racial and ethnic attitudes"/ OR "racial and ethnic differences"/ OR "racial and ethnic relations"/ OR racism/ OR religious prejudices/ OR role taking/ OR sex discrimination/ OR sexism/ OR sex role attitudes/ OR social class/ OR social cognition/ OR social comparison/ OR social discrimination/ OR social equality/ OR social influences/ OR social issues/ OR social justice/ OR social skills/ OR social norms/ OR social perception/ OR social responsibility/ OR social values/ OR stereotyped attitudes/ OR taboos/ OR "theory of mind"/ OR world view/ OR (altruism* OR ((anti-semit* OR antisemit* OR arab* OR bisexual* OR black OR christian* OR cultural* OR ethnic* OR gay OR gender OR homosex* OR homoerot* OR homophobic* OR islam* OR intercultural* OR jew* OR lesbi* OR LGBT* OR muslim* OR person OR racial OR religio* OR sex OR sociocultur* OR transgender* OR transsex* OR whiteness OR queer*)) ADJ3 (awareness OR attitude* OR bias* OR competence* OR difference* OR discrimination OR equality OR issue* OR norm* OR perception* OR perspective* OR sensitiv* OR value*)) OR citizenship* OR cultural knowledge OR compassion OR empath* OR ethic* education OR ethic* instruction OR human right* OR identification* OR ingroup* OR intercultural knowledge OR ((interpersonal OR social) ADJ1 (awareness OR approval OR bias* OR competence* OR class* OR difference* OR discrimination OR equality OR issue* OR norm* OR perception* OR perspective OR value* OR cognit* OR experienc* OR knowledge OR status* OR relationship* OR responsibilit* OR justice OR acceptance OR skill* OR stigma* OR comparison* OR influence* OR insight*)) OR moral* OR outgroup* OR ((perspective* OR role*) ADJ3 tak*) OR prejudice* OR racis* OR sexism* OR stereotyp* OR sympath* OR taboo* OR "theory of mind*" OR tolerance OR (understand* ADJ3 (character OR characters OR cultur* OR minorit* OR other* OR people)) OR world view*).ti,ab,id.

WEB OF SCIENCE

Cluster 1. Secondary education

TS=("9th-grade*" OR "ninth-grade*" OR "grade 9" OR "grade nine" OR "10th-grade*" OR "tenth-grade*" OR "grade 10" OR "grade ten" OR "11th-grade*" OR "eleventh-grade*" OR "grade 11" OR "grade eleven" OR "12th-grade*" OR "twelfth-grade*" OR "grade 12" OR "grade twelve" OR "adolescenc*" OR "highschool*" OR "high school*" OR "preuniversity" OR "pre-university" OR "secondary education" OR "secondary school" OR "student*" OR "classroom*" OR "young adult*")

Cluster 2. Texts and literature teaching

TS=("adolesc* literature" OR "fiction" OR "literary" OR "literature class*" OR "literature education" OR "literature lesson*" OR "multicultural literature" OR "multiethnic literature" OR "novels" OR "poem*" OR "poetry" OR "prose" OR "short stor*" OR "teaching literature" OR "young adult literature")

Cluster 3. Learning about self

TS=((("character*" OR "evalua*" OR "identit*" OR "image*" OR "individual*" OR "personal*" OR "self") NEAR/1 ("accept*" OR "actuali#ation" OR "autonomy" OR "aware*" OR "change*" OR "concept*" OR "confidence" OR "construct*" OR "criticism" OR "determination" OR "develop*" OR "disclosure" OR "discover*" OR "esteem" OR "experient*" OR "express*" OR "insight*" OR "know*" OR "learn*" OR "perception*" OR "reflect*" OR "respect*" OR "trait*" OR "understand*")) OR "coping" OR "cultural capital" OR "emotional development*" OR "emotional experience*" OR "emotional response*" OR "empower*" OR "future time orient*" OR "future consequence*" OR "future orientation" OR ("future" NEAR/2 "time perspective*") OR ("identit*" NEAR/2 ("academic" OR "ethnic*" OR "formation" OR "gender" OR "sexual" OR "social")) OR "human capital" OR "myself" OR "possible sel*" OR (("self" OR "selves") NEAR/0 ("desired" OR "feared" OR "future" OR "ideal" OR "imagined" OR "inner" OR "true" OR "wished for")) OR "reflectiveness" OR "self motivat*" OR "sense of coherence" OR "social capital" OR "volition" OR "yourself")

Cluster 4. Learning about others

TS=("altruis*" OR ("anti-semit*" OR "antisemit*" OR "arab*" OR "bisex*" OR "black" OR "christian*" OR "cultural*" OR "ethnic*" OR "gay" OR "gender" OR "homosex*" OR "homoerot*" OR "homophob*" OR "islam*" OR "intercultural*" OR "jew*" OR "lesbi*" OR "LGBT*" OR "muslim*" OR "person" OR "racial" OR "religio*" OR "sex" OR "sociocultur*" OR "transgender*" OR "transsex*" OR "whiteness" OR "queer*") NEAR/2 ("awareness" OR "attitude*" OR "bias*" OR "competence*" OR "difference*" OR "discrimination" OR "equality" OR "issue*" OR "norm*" OR "perception*" OR "perspective*" OR "sensitiv*" OR "value*")) OR "citizenship*" OR "cultural knowledge" OR "compassion" OR "empath*" OR "ethic* education" OR "ethic* instruction" OR "human right*" OR "identification*" OR "ingroup*" OR "intercultural knowledge" OR (("interpersonal" OR "social") NEAR/1 ("awareness" OR "approval" OR "bias*" OR "competence*" OR "class*" OR "difference*" OR "discrimination" OR "equality" OR "issue*" OR "norm*" OR "perception*" OR "perspective" OR "value*" OR "cognit*" OR "experient*" OR "knowledge" OR "status*" OR "relationship*" OR "responsibilit*" OR "justice" OR "acceptance" OR "skill*" OR "stigma*" OR "comparison*" OR "influence*" OR "insight*")) OR "moral*" OR "outgroup*" OR (("perspective*" OR "role*") NEAR/2 "tak*") OR "prejudice*" OR "racis*" OR "sexis*" OR "stereotyp*" OR "sympath*" OR "taboo*" OR "theory of mind*" OR "tolerance" OR ("understand*" NEAR/2 ("character" OR "characters" OR "cultur*" OR "minorit*" OR "other*" OR "people")) OR "world view*")

LINGUISTICS AND LANGUAGE BEHAVIOR ABSTRACTS (LLBA)

Cluster 1. Secondary education

ALL("9th-grade*" OR "ninth-grade*" OR "grade 9" OR "grade nine" OR "10th-grade*" OR "tenth-grade*" OR "grade 10" OR "grade ten" OR "11th-grade*" OR "eleventh-grade*" OR "grade 11" OR "grade eleven" OR "12th-grade*" OR "twelfth-grade*" OR "grade 12" OR "grade twelve" OR "adolescenc*" OR "highschool*" OR "high school*" OR "preuniversity" OR "pre-university" OR "secondary education" OR "secondary school" OR "student*" OR "classroom*" OR "young adult*")

Cluster 2. Texts and literature teaching

ALL("adolesc* literature" OR "fiction" OR "literary" OR "literature class*" OR "literature education" OR "literature lesson*" OR "multicultural literature" OR "multiethnic literature" OR "novels" OR "poem*" OR "poetry" OR "prose" OR "short stor*" OR "teaching literature" OR "young adult literature")

Cluster 3. Learning about self

ALL(("character*" OR "evalua*" OR "identit*" OR "image*" OR "individual*" OR "personal*" OR "self") NEAR/1 ("accept*" OR "actuali#ation" OR "autonomy" OR "aware*" OR "change*" OR "concept*" OR "confidence" OR "construct*" OR "criticism" OR "determination" OR "develop*" OR "disclosure" OR "discover*" OR "esteem" OR "experienc*" OR "express*" OR "insight*" OR "know*" OR "learn*" OR "perception*" OR "reflect*" OR "respect*" OR "trait*" OR "understand*") OR "coping" OR "cultural capital" OR "emotional development*" OR "emotional experience*" OR "emotional response*" OR "empower*" OR "future time orient*" OR "future consequence*" OR "future orientation" OR ("future" NEAR/2 "time perspective*") OR ("identit*" NEAR/2 ("academic" OR "ethnic*" OR "formation" OR "gender" OR "sexual" OR "social")) OR "human capital" OR "myself" OR "possible sel*" OR (("self" OR "selves") NEAR/0 ("desired" OR "feared" OR "future" OR "ideal" OR "imagined" OR "inner" OR "true" OR "wished for")) OR "reflectiveness" OR "self motivat*" OR "sense of coherence" OR "social capital" OR "volition" OR "yourself")

Cluster 4. Learning about others

ALL("altruis*" OR ("anti-semit*" OR "antisemit*" OR "arab*" OR "bisex*" OR "black" OR "christian*" OR "cultural*" OR "ethnic*" OR "gay" OR "gender" OR "homosex*" OR "homoerot*" OR "homophob*" OR "islam*" OR "intercultural*" OR "jew*" OR "lesbi*" OR "LGBT*" OR "muslim*" OR "person" OR "racial" OR "religio*" OR "sex" OR "sociocultur*" OR "transgender*" OR "transsex*" OR "whiteness" OR "queer*") NEAR/2 ("awareness" OR "attitude*" OR "bias*" OR "competence*" OR "difference*" OR "discrimination" OR "equality" OR "issue*" OR "norm*" OR "perception*" OR "perspective*" OR "sensitiv*" OR "value*")) OR "citizenship*" OR "cultural knowledge" OR "compassion" OR "empath*" OR "ethic* education" OR "ethic* instruction" OR "human right*" OR "identification*" OR "ingroup*" OR "intercultural knowledge" OR (("interpersonal" OR "social") NEAR/1 ("awareness" OR "approval" OR "bias*" OR "competence*" OR "class*" OR "difference*" OR "discrimination" OR "equality" OR "issue*" OR "norm*" OR "perception*" OR "perspective" OR "value*" OR "cognit*" OR "experienc*" OR "knowledge" OR "status*" OR "relationship*" OR "responsibilit*" OR "justice" OR "acceptance" OR "skill*" OR "stigma*" OR "comparison*" OR "influence*" OR "insight*")) OR "moral*" OR "outgroup*" OR (("perspective*" OR "role*") NEAR/2 "tak*") OR "prejudice*" OR "racis*" OR "sexis*" OR "stereotyp*" OR "sympath*" OR "taboo*" OR "theory of mind*" OR "tolerance" OR ("understand*" NEAR/2 ("character" OR "characters" OR "cultur*" OR "minorit*" OR "other*" OR "people")) OR "world view*")

SCOPUS

Cluster 1. Secondary education

TITLE-ABS-KEY("9th-grade*" OR "ninth-grade*" OR {grade 9} OR {grade nine} OR "10th-grade*" OR "tenth-grade*" OR {grade 10} OR {grade ten} OR "11th-grade*" OR "eleventh-grade*" OR {grade 11} OR {grade eleven} OR "12th-grade*" OR "twelfth-grade*" OR {grade 12} OR {grade twelve} OR adolescenc* OR highschool* OR "high school*" OR preuniversity OR {pre-university} OR {secondary education} OR {secondary school} OR student* OR classroom* OR "young adult*")

Cluster 2. Texts and literature teaching

TITLE-ABS-KEY("adolesc* literature" OR {fiction} OR {literary} OR {literature class*} OR {literature education} OR "literature lesson*" OR {multicultural literature} OR {multiethnic literature} OR {novels} OR poem* OR {poetry} OR {prose} OR "short stor*" OR {teaching literature} OR {young adult literature})

Cluster 3. Learning about self

TITLE-ABS-KEY({coping} OR {cultural capital} OR "emotional development*" OR "emotional experience*" OR "emotional response*" OR empower* OR "future time orient*" OR "future consequence*" OR {future orientation} OR {human capital} OR {myself} OR "possible sel*" OR {reflectiveness} OR "self motivat*" OR {sense of coherence} OR {social capital} OR {volition} OR {yourself}) OR TITLE-ABS-KEY((character* OR evalua* OR identit* OR image* OR individual* OR personal* OR {self}) W/1 (accept* OR actuali?ation OR {autonomy} OR aware* OR change* OR concept* OR {confidence} OR construct* OR {criticism} OR {determination} OR develop* OR {disclosure} OR discover* OR {esteem} OR experienc* OR express* OR insight* OR know* OR learn* OR perception* OR reflect* OR respect* OR trait* OR understand*)) OR TITLE-ABS-KEY({future} W/2 "time perspective*") OR TITLE-ABS-KEY(identit* W/2 ({academic} OR ethnic* OR {formation} OR {gender} OR {sexual} OR {social})) OR TITLE-ABS-KEY(({self} OR {selves}) W/0 ({desired} OR {feared} OR {future} OR {ideal} OR {imagined} OR {inner} OR {true} OR {wished for}))

Cluster 4. Learning about others

TITLE-ABS-KEY(altruis* OR citizenship* OR {cultural knowledge} OR {compassion} OR empath* OR "ethic* education" OR "ethic* instruction" OR "human right*" OR identification* OR ingroup* OR {intercultural knowledge} OR moral* OR outgroup* OR prejudice* OR racis* OR sexism* OR stereotyp* OR sympath* OR taboo* OR "theory of mind*" OR {tolerance} OR "world view*") OR TITLE-ABS-KEY(("anti-semit*" OR antisemit* OR arab* OR bisex* OR {black} OR christian* OR cultural* OR ethnic* OR {gay} OR {gender} OR homosex* OR homoerot* OR homophob* OR islam* OR intercultural* OR jew* OR lesbi* OR LGBT* OR muslim* OR {person} OR {racial} OR religio* OR {sex} OR sociocultur* OR transgender* OR transsex* OR {whiteness} OR queer*) W/2 ({awareness} OR attitude* OR bias* OR competence* OR difference* OR {discrimination} OR {equality} OR issue* OR norm* OR perception* OR perspective* OR sensitiv* OR value*) OR TITLE-ABS-KEY(((interpersonal} OR {social}) W/1 ({awareness} OR {approval} OR bias* OR competence* OR class* OR difference* OR {discrimination} OR {equality} OR issue* OR norm* OR perception* OR {perspective} OR value* OR cognit* OR experienc* OR {knowledge} OR status* OR relationship* OR responsibilit* OR {justice} OR {acceptance} OR skill* OR stigma* OR comparison* OR influence* OR insight*)) OR TITLE-ABS-KEY((perspective* OR role*) W/2 tak*) OR TITLE-ABS-KEY(understand* W/2 ({character} OR {characters} OR cultur* OR minorit* OR other* OR {people}))

APPENDIX B. OVERVIEW OF STUDIES INCLUDED IN REVIEW

Study	Characteristics: 1. Participants; 2. Intervention; 3. Methodology; 4. Main findings.
Adler & Foster (1997)	<ol style="list-style-type: none"> 1. <ul style="list-style-type: none"> - $N = 57$ - Grade 7, $M_{\text{age}} = 13.1$ years - United States 2. <ul style="list-style-type: none"> - Category: affect understanding of, views on, or intended behavior toward real-world others (support for the value 'caring for others'). - Texts: three novels: <i>Friends are Like That</i> (Hermes, 1984), <i>Red Cap</i> (Wisler, 1984) and <i>The Clay Marble</i> (Ho, 1991). Thematically relevant texts; no reflections on literariness. - Tasks: classroom discussions and exercises to reinforce the theme presented in the books. Exercises included writing favorite quotes and feelings in a journal, making a group collage that expressed the theme and the feelings in each novel, and webbing how the characters in the books were connected to each other. - Duration: 10 weeks (no further information). 3. <ul style="list-style-type: none"> - Design: experimental with pretest and posttest. - Comparison condition: same activities, but reading three books from the regular 7th grade curriculum. - Group sample sizes: not given. - Instruments: completing three essays as pretest and the same three essays as posttest, about caring for a family member, caring for strangers who lost their home to a fire, and friends as stand-in for family. Essays were coded and pre- and posttest essays were compared for change in how caring for others was valued (coding schemes reported). 4. <ul style="list-style-type: none"> - Empirical support: partial. - Essay about friends: significantly more students in experimental group showed positive change in valuing 'caring for others' than in comparison group. Effect sizes could not be calculated. - No significant differences between groups for the other two essays.
Darragh (2015)	<ol style="list-style-type: none"> 1. <ul style="list-style-type: none"> - $N = 229$ - Grade 8, $M_{\text{age}} = 14$ years - United States 2. <ul style="list-style-type: none"> - Category: affect understanding of, views on, or intended behavior toward real-world others (views on disabled people). - Texts: one young adult novel portraying a disabled character, student-selected from <i>Al Capone Does my Shirts</i> (Choldenko, 2004); <i>Things Not Seen</i> (Clements, 2002); <i>Rules</i> (Lord, 2006); <i>Hurt Go Happy</i> (Rorby, 2006); <i>Small Steps</i> (Sachar, 2006); <i>Stuck in Neutral</i> (Trueman, 2000). Two stories read aloud by teacher from <i>Owning It: Stories about Teens with Disabilities</i> (Gallo, 2008). Thematically relevant texts; no reflections on literariness.

- Tasks: individual reading of the novel; responding to three writing prompts: 1) during reading, to make text-to-self connections; 2) after reading, to express appreciation of the novel; 3) after listening to short stories, about challenges for characters and comparisons to own life.
 - Duration: 5 weeks (no further information).
- 3.
- Design: experimental with pretest, posttest and delayed posttest.
 - Comparison condition: same writing tasks and read-aloud short stories, but choosing and reading a novel not portraying disabled character.
 - Group sample sizes: not given.
 - Instruments: *Shared Activities Questionnaire* (SAQ; Morgan, Walker, Bieberich & Bell, 1996); *Adjective Checklist* (ACL; Siperstein, 1980; Siperstein & Bak, 1977); responses to writing prompts used for additional analysis (no coding scheme reported).
- 4.
- Empirical support: no.
 - No differences between experimental and control condition.
 - Only exemplary written responses of experimental group discussed.
- Eva-Wood (2004)
- 1.
- $N = 40$
 - Grade 11, $M_{\text{age}} =$ not given
 - United States
- 2.
- Categories: affect insight into oneself (in personal qualities and own world), affect understanding of fictional others (empathy for characters, understanding poems' speakers).
 - Texts: poems by American authors; no titles mentioned. No particular thematic considerations; reflection on poetry as a literary genre.
 - Tasks: responding to poems by thinking-and-feeling-aloud; observing teacher modeling the strategy; writing a peer's responses; focus on identifying emotions, interpretative questions and comments after reading poetry.
 - Duration: 4 weeks (no further information).
- 3.
- Design: quasi-experimental with pretest and posttest.
 - Comparison condition: literary analysis, using the same poems.
 - Group sample sizes: $n = 19$ vs. $n = 21$.
 - Instrument: *Literary Response Questionnaire*, including relevant scales Insight and Empathy (Miall & Kuiken, 1995).
- 4.
- Empirical support: partial.
 - No differences between experimental and control condition on relevant *LRQ* scales on self-insights and empathy for characters.
 - Analysis of contributions to classroom discussions: more expressions of identification with and understandings of poems' speakers in experimental condition than in control condition. Effect size not applicable.
- Garrod (1989)
- 1.
- $N = 44$
 - Grade 10, $M_{\text{age}} = 15.9$ years
 - United States
- 2.
- Category: affect understanding of, views on, or intended behavior toward real-world others (understanding moral dilemmas people face).
 - Texts: examples of literary texts given (e.g., *Huckleberry Finn*, *To Kill a Mockingbird*); also other texts used (e.g., drama and expository readings). Texts considered 'literature of high caliber'. No further reflections on themes or literariness.

- Tasks: Socratic discussions about moral dilemmas in texts; small-group and whole-class discussions; writing activities; drama activities. No details reported.
 - Duration: 1 year (no further information).
- 3.
- Quasi-experimental design with pretest and posttest.
 - Comparison condition: Socratic pedagogy using the same material as in experimental condition, without the specified literary texts.
 - Group sample sizes: $n = 21$ vs. $n = 23$.
 - Instrument: written version of *Kohlberg's Moral Judgment Interview*. Reference to scoring manual, no coding scheme reported.
- 4.
- Empirical support: no.
 - No overall difference between experimental and control condition.
 - Subgroup of students with lowest pretest scores: more growth in experimental condition ($n = 5$) than in control condition ($n = 12$).
- Hakemulder (2008)
- 1.
- $N = 99$
 - Grade not given, $M_{\text{age}} = 16.7$ years
 - The Netherlands
- 2.
- Category: affect understanding of, views on, or intended behavior toward real-world others (views on immigrants).
 - Text: excerpt from multi-cultural novel *Turkish gold* about honour violence among Turkish immigrants (Mukhtar, 2007). Thematical considerations reported, no reflections on literariness.
 - Task: following a reading instruction focused on role-taking.
 - Duration: 1 session (no further information).
- 3.
- Design: experimental, posttest-only.
 - Comparison conditions: reading the same text (diversion instruction, focus on text structure); reading essay about same multi-cultural issue (no instruction); reading unrelated control text (no instruction).
 - Group sample sizes: not given.
 - Instrument: self-constructed task to imagine being a Turkish girl growing up in the Netherlands and scoring five items from that perspective: 'Would you 1) want to choose your own husband? 2) always obey your parents? 3) consider it normal that your parents would punish you physically? 4) accept the way women are treated? 5) resist unequal rights for men and women?' Analysis on item-level (differences of group means).
- 4.
- Empirical support: no.
 - Students in experimental condition and essay condition: lower mean score on item 1 compared to students in unrelated control condition; students in essay condition: lower mean score on item 5 compared to students in unrelated control condition. Effect sizes could not be calculated.
 - No other differences between experimental and other conditions.
- Halász (1991)
- 1.
- $N = 72$
 - Grade not given; $M_{\text{age}} = 17$ years
 - Hungary
- 2.
- Category: affect insight into oneself (personal memories evoked by reading).
 - Text: short story *The Vulture* (Kafka, n.d.). No reflections on story theme; metaphorical complexity and literariness considered.
 - Tasks: while reading the story, documenting in writing personal memories that

- are evoked (experiment 1); after reading the story, writing down personal memories evoked by given salient words from the text (experiment 2).
- Duration: 1 session without time limit.
3. - Design: experimental, posttest-only.
 - Comparison conditions: same task while reading an essay, same task while reading an expository text, all texts featured a bird of prey (experiment 1); same task after reading essay and expository texts, or same task without reading the texts first (experiment 2).
 - Group sample sizes: three groups of $n = 24$ (experiment 1); six groups of $n = 24$ (experiment 2).
 - Instrument: written responses qualitatively analyzed. Responses coded as primary (actor, observer or hearsay) or secondary sources (fiction, non-fiction).
 4. - Empirical support: full.
 - Literary reading condition evoked more affective and personal responses than expository and essay conditions, in both experiments; in experiment 2, responding to salient words after reading evoked more affective and personal responses than responding without reading first. Effect sizes could not be calculated.
 - Responses to literary text mostly refer to secondary sources (fiction, music, art).
- Henschel,
Meier &
Roick (2016)
1. - $N = 226$
 - Grade 9, $M_{\text{age}} = 15.8$ years
 - Germany
 2. - Category: affect understanding of fictional others (empathy for characters).
 - Texts: three short literary texts. Excerpt from the *Daughterlove* (Von Schach, 1988), the song text *The Huge Awakening* (Louisian, 2005) and the short story *They are Eating a Schnitzel* (Kästner, 1923). No reflections on text theme; texts considered 'literary' without explanation.
 - Tasks: reading each text was followed by completing creative, reader-oriented response tasks; focused on imagination, construction, transformation, e.g., writing how to transform story into movie; writing what protagonist would say; depicting metaphor in drawing; working both individually and in pairs, both verbally and in writing.
 - Duration: 3 sessions of each 45 minutes, on one day.
 3. - Design: experimental with pretest (after reading but prior to tasks) and posttest (after tasks).
 - Comparison conditions: reading the same texts, followed by completing text-based, analytical tasks; reading the same texts without completing any tasks (the last group only completed the posttest).
 - Group sample sizes: $n = 81$ vs. $n = 84$ vs. $n = 61$.
 - Instrument: three items measuring the affective dimension of fantasy empathy (based on Davis, 1983).
 4. - Empirical support: no.
 - No difference between reader-based and text-based comparison condition on posttest; control condition not included in analysis.
 - Mean score of experimental group increased from pretest to posttest; however, comparison group had higher pretest mean score, which decreased over time; no conditional difference at posttest.

- Malo-Juvera (2014)
1. - $N = 139$
- Grade 8, $M_{\text{age}} = 14.3$ years
- United States
 2. - Category: affect understanding of, views on, or intended behavior toward real-world others (views on sexual harassment behavior).
- Text: young-adult novel *Speak* (Anderson, 1999) about particular form of sexual harassment (date rape). Thematically relevant; no reflection on literariness.
- Tasks: four dialogic sequences consisting of: 1) individual response writing, 2) small-group dialogues with minimal teacher interference and 3) teacher-led whole-class conversations. Two sequences after finishing particular excerpts; two after finishing the novel.
- Duration: 12 lessons of 1 hour and 45 minutes, during 5 weeks.
 3. - Design: quasi-experimental with pretest and posttest.
- Comparison condition: same activities, using text by Shakespeare.
- Group sample sizes: $n = 82$ vs. $n = 57$.
- Instrument: *Adolescent Rape Myth Scale* (self-developed, based on previously validated instruments); two factors of beliefs about rape: 'She wanted it' and 'She lied'.
 4. - Empirical support: full.
- Main effect of condition (with pretest scores as covariate; $d = .84^a$); lower acceptance scores on posttest in experimental condition.
- Effect mainly due to items on factor 'She wanted it' (representing that a rape victim asked for it).
- Malo-Juvera (2016)
1. - $N = 138$
- Grade 8, $M_{\text{age}} = 14.1$ years
- United States
 2. - Category: affect understanding of, views on, or intended behavior toward real-world others (views on sexual orientation, reduce homophobia).
- Text: young-adult novel *Geography Club* (Hartinger, 2003) about the coming-out of a homosexual teenager. Thematic considerations; no reflection on literariness.
- Tasks: see Malo-Juvera (2014). Seven dialogic sequences; one before reading, three after finishing particular excerpts, three after finishing the novel.
- Duration: 5 weeks (no further information)
 3. - Design: quasi-experimental with pretest and posttest.
- Comparison condition: waitlist (no further information).
- Group sample sizes: not given.
- Instrument: *Adolescent Homophobia Index* (self-developed). Three factors of beliefs about homosexuality: 'Interpersonal homophobia', 'Attitudes toward homophobia' and 'Sexuality as a choice'.
 4. - Empirical support: full.
- Main effect of condition (with pretest scores as covariate; $d = .87^a$); lower homophobia scores on posttest in experimental condition.
- Effect mainly due to items on 'Attitudes toward homophobia' and 'Sexuality as a choice'.

- Stevahn et al. (1997)
1. - $N = 40$
- Grade 9, M_{age} = not given
- Canada
 2. - Category: affect understanding of, views on, or intended behavior toward real-world others (improve conflict resolution strategies).
- Aim: improve conflict-resolution strategies.
- Text: coming-of-age novel *Crabbe* (Bell, 1986). Conflicts in novel considered thematically relevant; no reflection on literariness.
- Tasks: Peacemakers program with focus on conflicts in novel. Discussing which common conflict teenagers face, identifying conflicts in chapters, discussing and enacting how characters would use conflict resolution strategy, observing teacher modeling the resolution strategy, observing peers enacting a conflict resolution.
- Duration: 8 sessions, total of 9 hours and 30 minutes.
 3. - Design: quasi-experimental with pretest, posttest, delayed posttest.
- Comparison condition: studying the same novel traditionally, with written notebook entries and classroom discussions, without focus on conflict resolution.
- Group sample sizes: $n = 20$ vs. $n = 20$.
- Instruments: achievement test about the novel, with answers coded as literal, interpretive or insightful (posttest only); *How I Manage Conflicts Measure*, with number of correctly recalled negotiation steps scored (0-6) (Johnson, Johnson & Dudley, 1992; posttest and delayed posttest); *Conflict Scenario Written Measure*, with application of strategies scored on two dimensions: 'most destructive' to 'most constructive' (0-12) and 'forcing' to 'negotiating' (1-5) (pretest and posttest).
 4. - Empirical support: full.
- Higher scores on both conflict negotiation measures in experimental condition than control condition, both on posttests and delayed posttests (no difference between conditions on pretest; $d's > 1.00^b$).
- Stevahn et al. (1996)
1. - $N = 111$
- Grade 7 and 8, M_{age} = not given
- Canada
 2. - Category: affect understanding of, views on, or intended behavior toward real-world others (improve conflict resolution strategies).
- Text: historical fiction novel *Days of Terror* (Smucker, 1979). Conflicts in novel considered thematically relevant; no reflection on literariness.
- Tasks: Peacemakers program with focus on conflicts in novel, implemented in two versions. Cooperative training: role-playing negotiation strategies using conflicts from the novel; negotiation lesson related to event in the novel; conceptual analysis and reflection on the novel; explaining analyses to peers (other activities mentioned but no further information given). Individualistic training: similar focus, but with writing out conflict and strategies and explaining to teacher instead of peers.
- Duration: 4 weeks, total of 22 hours and 50 minutes.
 3. - Design: experimental with pretest, posttest, delayed posttest.
- Comparison conditions: studying the novel cooperatively without a focus on conflicts (see Stevahn et al., 1997); studying the novel individualistically without a focus on conflicts.

- Group sample sizes: $n = 29$ vs. $n = 27$ vs. $n = 27$ vs. $n = 27$.
 - Instruments: see Stevahn et al. (1997); plus *Conflict Word Association Measure* (Dudley, Johnson, & Johnson, 1995).
4. - Empirical support: full.
- All measures^c: main effects of training and cooperative learning, as well as interaction effects; e.g., better achievement on novel test after training than non-training ($d = .99^b$) and after cooperative training than individual training ($d = .77^b$); interaction effect ($d = .45^b$); more negotiation steps after training than non-training ($d = 1.89^b$) and after cooperative training than individual training ($d = 1.59^b$); interaction effect ($d = 1.58^b$).
 - Delayed posttests for all measures: effects sustained, smaller effect sizes.
- Vezzali et al. (2012)
1. - $N = 96$
 - Grade not given; $M_{\text{age}} = 12.8$ years
 - Italy
 2. - Category: affect understanding of, views on, or intended behavior toward real-world others (views on immigrants).
 - Texts: reading a book with an intercultural theme, featuring immigrant characters, chosen from a school-assigned reading list. One example given: *Le Nuvole da Latte* (Frescura, 2002). Thematic considerations; no reflections on literariness.
 - Tasks: read the book as homework during summer holidays; writing a summary; evaluating how much you liked the book, to which extent it was interesting, pleasant, and difficult.
 - Duration: not indicated.
 3. - Design: quasi-experimental, posttest only.
 - Comparison conditions: reading a non-intercultural book chosen from a list and completing the same activities; no reading or activities at all.
 - Group sample sizes: $n = 33$ vs. $n = 33$ vs. $n = 30$.
 - Instruments: *Word Association Task*: ingroup and outgroup stereotypes (self-developed); *Intergroup Attitudes* (Liebkind & McAlister, 1999; adapted); *Hypothetical Contact Scenario*: behavioral intentions toward outgroups (Cameron & Rutland, 2006); *Desire for Future Contact* (Tropp & Bianchi, 2007; adapted); *Closeness to Outgroup* (Aron et al., 1992; adapted); *Ingroup Identification* (Capozza, Brown, Aharpour & Falvo, 2006; adapted).
 4. - Empirical support: full.
 - Experimental vs. other conditions combined: on all measures, higher scores in experimental condition (d ranging from .56 on Closeness to outgroup, to 1.16 on Intergroup attitudes).
 - Experimental vs. non-intercultural reading condition: on all measures, higher scores in experimental condition (d ranging from .52 on Closeness to outgroup, to 1.22 on Intergroup attitudes).
 - Lower ingroup identification scores in experimental condition, but unclear if this was due to the intervention.
- White (1995)
1. - $N = 83$
 - Grade 9, $M_{\text{age}} =$ not given
 - United States
 2. - Category: affect understanding of fictional others (understanding characters and their behavior).

- Texts: two short stories, *Indian Camp* and *The End of Something* (Hemingway, 1925). Thematical considerations and reflections on literariness of stories, in terms of writing style.
 - Task: autobiographical writing before reading; writing tasks asked students to explore multiple perspectives and allowed for drawing from secondary sources (i.e., seen or heard instead of experienced).
 - Duration: no information given.
- 3.
- Design: quasi-experimental, switching replications, posttest only.
 - Comparison condition: no autobiographical writing before reading
 - Group sample sizes not given.
 - Instrument: whole-class discussion after reading; analysis of students' responses, coded as off-task, contentless, describing or abstracting.
- 4.
- Empirical support: full.
 - After autobiographical writing as pre-reading activity, discussion responses showed more abstract character descriptions (moving beyond literal level), more engagement, and more elaboration. Effect sizes could not be calculated.

Note. ^a Effect size transformed from η^2 . ^b Effect size calculated based on reported statistics and group sample sizes. ^c Stevahn et al. (1996) report twelve tables with results for four conditions on three measurement moments; only a few examples are summarized here.

APPENDIX C. DESCRIPTION OF TDLT-1

UNIT 1: PREPARATION

1. Activating prior knowledge and personal experiences: students were asked to write down previous knowledge about dialogues: what characterized a good and less good dialogue?
2. Observational learning: after watching a video of a non-constructive dialogue, the teacher led a classroom talk to evaluate the dialogue and discuss the video dialogue could have gone better. This led up to explicating dialogue guidelines. The guideline of using follow-up questions was explicated further: students observed their teacher who modeled the use of follow-up questions, in a dialogue about reading experiences with one of the students.
Intermezzo. students read a few sentences and a description of five stories, and indicated which two they would like to read best during lesson 3.
3. Practicing a small-group dialogue: students were asked to talk in groups of three or four about which considerations they take into account when choosing books to read, for school and at home. To practice the use of follow-up questions, they used cards on which such questions were printed (e.g., 'Can you give an example?' 'Could you explain that?' 'Could someone else have a different view?')
4. Exchange in class: the teacher asked the various group to share what they talked about in their groups and attended to different points of view that occurred.
5. Reflection: students were asked to write down what went well and what could have gone better in their small-group dialogues; a few students was called upon to share their reflection in class.

UNIT 2: READING-AND-DIALOGUE

Story: *She was everywhere*, Ed van Eeden)

1. Activating prior knowledge about and personal experiences with a story theme: prior to reading, students were asked to write down their thoughts about how someone might react when a relationship ends, a theme that occurred in the story.
2. Internal dialogue with the story: students were asked to focus on the responses the story evoked in them during reading. They could take notes, but were not required to do so. Directly after reading, they were asked to indicate to which extent they had noticed experiences such as imagery, identification and sympathy. In this way, they determined what kind of reading experience was prominent to them, to prepare for external dialogues.
3. Dialogue in small groups: students were grouped according to their most prominent reading experience, to explore this experience more in-depth. For instance, those who had indicated that they felt sympathy for a character were asked to compare the moments in the story where each of them experienced this, and to share in their group what they thought and felt at those moments. Next, they were asked to brainstorm about what kind of help would be of avail to the protagonist. As a third step, they reached a conclusion about what kind of help they would offer the protagonist, by talking about issues like: how feasible would the ideas be? What

would be best for the protagonist? How would you take action? How would the protagonist respond? Students were asked to take notes of dialogic tasks; in this case, for instance, one student in the group would write down the ideas that emerged during the brainstorm.

4. Dialogue at classroom level: students shared their small-group conclusions in class and experienced that other groups had explored different experiences.
5. Reflection: students were asked to consider whether they could also have explored a different kind of reading experience, now that they heard the conclusions of other groups.

UNIT 3: READING-AND-DIALOGUE

Stories to choose from: *A plate with spaghetti*, Adriaan van Dis; *The freshwater steak*, Hans Dorresteyn; *The right*, Annelies Verbeke; *Blood*, Gerard Reve; *Curious story*, Elke Geurts

1. Activating prior knowledge about and personal experiences with a story theme: based on students' indications of which stories they would like to read (see unit 1), the teacher assigned them to story groups. Each group was given a thematical statement prior to reading the story. Students were asked to write a short response to this statement and talk shortly about their responses in their group.
2. Internal dialogue with the story: reading instruction similar to unit 2; reflection task after reading was worded and organized slightly differently.
3. Dialogue in small groups: students were asked to talk about which moments and events they thought were most important in the story they read and to summarize these events by sketching a story board. This enabled them to exchange their interpretations of what happened in the complex social situations in the stories. They were then asked to formulate as a group a 'life lesson' or 'worldly wisdom' based on the story they just read.
4. Dialogue at classroom level: group representatives were asked to present their life lesson. After all groups had exchanged them, the class voted for the most inspiring one.
5. Reflection: short individual written reflection about whether students' original opinion about the story theme (see phase 1) had changed: if so, how, and if not, why?

UNIT 4: READING-AND-DIALOGUE

Story: *Flight behavior*, Bertram Koeleman

1. Activating prior knowledge and personal experiences: students were asked to write down their ideas of a possible afterlife, a theme that occurred in the story.
2. Internal dialogue with the story: Students were instructed to focus during reading on the responses the story evoked in them, as they had practiced in the two previous units. Directly after reading, students were asked to write down as many short responses to the story as possible, next to the story.
3. Dialogue in pairs: in a speed date activity, students were asked to talk in three rounds of several minutes about their responses to the story and the meaning of the story end. Guiding questions were given on a PowerPoint slide and prompted students to talk about aspects of transformative reading and elements in the story that evoked their reading experiences (e.g., 'Talk about whether you could picture in your mind what happened in the story. Which story elements caused this?'). They took notes of the dialogues.
4. Reflection and dialogue at classroom level: the unit – and thereby the intervention – was finished by a classroom dialogue about what students felt they learned from the project, after they had written down their reflections individually.

APPENDIX D. DESCRIPTION OF TDLT-2

Numbers in superscript correspond with phases mentioned in Table 6.2, see p. 162.

UNIT 1: PREPARATION

Story: opening excerpt from *Flight behavior*, Bertram Koeleman

- Introduction: teacher introduces 'literature': how can we define it? Why it is attended to in Dutch class? Introduction of TDLT goals: students reflect on their starting level of four main objectives, using a rubric (see p. 280).
- ^[1] Internal dialogue (implicit): teacher reads opening excerpt from the story aloud, students read along on paper; no particular reading instruction.
- ^[2] Learning-by-observation: students watch two videos of peers modeling dialogues about the excerpt, write down strengths and weaknesses of observed dialogues, exchange these in class.
- ^[3] Explicit instruction: teacher introduces guidelines for external dialogues (i.e., dialogue strategy) and discusses the 'first aid card'.
- ^[4] External dialogue (practice): students talk in small groups about famous quotes about literature and reading, applying the dialogue strategy.
- Homework: students write about a situation characterized by 'injustice'.

UNIT 2: READING-AND-DIALOGUE

Story: *Death*, Martin Bril

- Introduction: students reflect shortly, in writing, on what they learned in unit 1; they exchange this in pairs. The teacher introduces the goals of unit 2.
- ^[1] External dialogue applied to theme: students talk in pairs or small groups (chosen by the teacher) about their 'injustice' homework: what is unjust or unfair about the situation? They individually write down a definition of injustice.
- ^[2] Internal dialogue (implicit): the teacher reads the story aloud, students read along on paper; no particular reading instruction.
- ^[3] External dialogue applied to story: students talk in small groups about injustice in the story, about their opinion about the story, and support their opinion with references to literary devices. They create a small poster to summarize their results.
- Reflection: students reflect individually on their own and the groups' application of the dialogue guidelines.

UNIT 3: READING-AND-DIALOGUE

Story: *Blood*, Gerard Reve

- Introduction: teacher introduces the goals of the unit; connects these to previous units.

- ^[1] Preparation for internal dialogue: students respond in writing to a moral statement (relevant to the theme of the story) and share ideas in pairs; the teacher calls upon a few students to share their ideas in class.
- ^[2] Explicit instruction about internal dialogue: the teacher explains how readers can focus on noticing their responses, how they can annotate these, and why that is important for sharing responses with others.
- ^[3] Learning-by-observation: students observe the teacher, who reads the first part of the story while thinking aloud; the teacher models 'noticing and annotating responses'.
- ^[4] Internal dialogue: students are instructed to notice and annotate their responses when reading the second part of the story; they reflect on their responses individually, using statements about transformative reading experiences; they indicate which reading experience was most prominent (e.g., imagery, experience-taking).
- ^[5] External dialogue (small group): students deepen a prominent transformative reading experience in a small-group dialogue, e.g., for imagery, they talk about what the characters and setting would look like if the story were transformed into a movie.
- ^[6] External dialogue (class): the groups present the outcomes of their dialogues; other students listen and write down at least one question for each group; students are randomly called upon by the teacher to ask their question to the presenting group.

UNIT 4: READING-AND-DIALOGUE

Story: *Following the rules*, Mirjam Bonting

- Introduction: teacher introduces the goals of the unit; connects these to previous units.
- ^[1] Internal dialogue: students are instructed to notice and write down their responses in their own way when reading the first part of the story; they reflect on their responses individually, using statements about transformative reading experiences; they indicate which reading experience was most prominent (e.g., imagery, experience-taking).
- ^[2] External dialogue (small groups): students imagine the perspective of the protagonist of the story and talk in a small group about how the story might end, coming up with as many options as possible, and about whether those ends are just or unjust, and for whom.
- ^[3] Internal dialogue: in response to the story, students individually write a story end and a short reflection on which literary devices they used and how (depending on scheduling on of the units, this is a homework task).
- ^[4] External dialogue (pairs): students exchange their story ends; they write down and talk about feedback on each other's story end.
- ^[5] Internal dialogue: the teacher reads aloud the end of the story, students read along on paper and are instructed to notice and annotate their responses.
- ^[6] External dialogue (classroom): teacher-led dialogue about justice and injustice of the different story ends.

UNIT 5: READING-AND-DIALOGUE

Stories from units 2, 3 and 4

- Introduction: teacher introduces the goals of the unit; connects these to previous units.
- ^[1] Internal dialogue (recall): students are asked to browse through the stories and their annotations from previous units.

- ^[2] External dialogue (small group): students compare the responses these stories evoked in them and how the theme of injustice was addressed; comparisons are visualized on worksheet. Based on the comparisons of the stories, students formulate a life lesson.
- Reflection: students reflect individually on their own and the groups' application of the dialogue guidelines.
- ^[3] External dialogue (classroom): the teacher selects some of the life lessons and guides a classroom dialogue about them.

UNIT 6: READING-AND-DIALOGUE

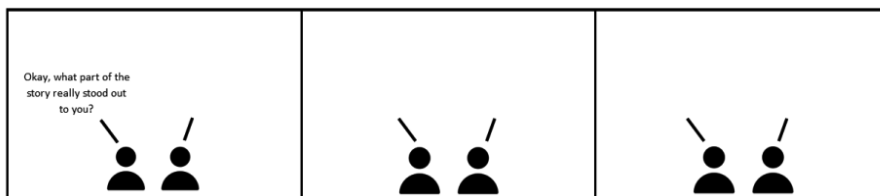
Story: *Count oneself lucky*, Marga Minco; stories to choose from for final task: *The freshwater steak*, Hans Dorresteyn; *An autumn day*, Thomas Heerma van Voss; *The right*, Annelies Verbeke; *Hula*, Cees Nooteboom

- Introduction: teacher introduces the goals of the unit; connects these to previous units.
- Explicit instruction: the teacher explains examples from research into how fiction (reading and tv shows) can influence empathy.
- ^[1] Internal dialogue: students are instructed to notice and write down their responses in their own way when reading the story.
- ^[2] External dialogue (pairs): students engage in a speed date activity: they enact a dialogue from the story (round 1), talk about how empathetic a character is (round 2), about literary devices and how they influence their reading experience (round 3), and about injustice in this story compared to the other stories (round 4).
- Reflection: students evaluated their progress during TDLT by again filling in the rubric (see p. 280).
- ^[3] Homework: internal dialogue: final TDLT task.

FINAL TDLT TASK

Students selected one story to read; during reading, they annotated their responses. They were then asked to write a dialogue with an imaginary peer, in the form of a comic. The instruction read:

Imagine you are having a dialogue about the story with a classmate. You talk, for example, about how you experienced the story, about its theme, the characters, things you found unclear... Write this dialogue on the next pages, as a comic (see below). You start with the sentence that is already given. Try to make it a real dialogue, not a question-and-answer interview. Use at least two pages.



SELF-EVALUATION RUBRIC

Students could select one of the three levels, or a point in between two levels. In unit 1, they indicated their starting levels; in unit 6, they evaluated their progress.

Noticing responses while reading	When I read a story, I mainly notice whether I understand the story (comprehension level) and what my opinion is about the story, such as fun, boring or exciting (evaluative level).	When I read a story, I notice my responses on the comprehension and evaluative level, but I also pay attention to whether the story evokes any feelings in me, such as compassion, horror, outrage or sadness (emotional level).	When I read a story, I notice my responses on the comprehension, evaluative and emotional level, but I also pay attention whether the story offers me new insights in myself, in others, in life or in what literature is (insight level).
Dealing with difficulties while reading	When I read a story, I am not actively focussing on whether I understand all of it: I just continue reading and think afterwards about what the story might mean. If I really don't understand it, I quit reading.	When I read a story, I notice during reading whether there are things that I find unclear, strange or difficult, but I continue reading. After reading, I consider whether I understood the story, or I discuss it with others.	When I read a story, I'm actively focusing on parts that I find unclear, strange or difficult. When I come across one, I stop reading for a moment and think about what it might mean. If I really can't come to a conclusion, I ask for help.
Gaining insights in reading experiences	I haven't read that much yet, so I cannot describe very well which literary characteristics I (don't) appreciate and what kind of reading experiences fit me.	I can describe, up to a certain extent, which literary characteristics I (don't) appreciate. For example: I like psychological tension; I don't like flash backs and flash forwards.	I can describe quite well which literary characteristics I (don't) appreciate and connect this to the kind of reading experiences that fit me. For example: I like it when focalization switches, because then I experience the story from the point of view of various characters.
Talking actively about stories and reading experiences	In dialogues about stories, I usually don't have that much to say about what I read. I mostly listen to what others have to say.	In dialogues about stories, I talk about what I read and how I experienced it. I listen to others and sometimes ask them a question about their ideas and experiences.	In dialogues about stories, I actively focus on the content of the dialogue. I ask others how they experienced reading the story and compare it to my own experience. During the dialogue, I consider things from multiple perspectives.

APPENDIX E. DESCRIPTIVE DATA AND CODING SCHEMES
TO CHAPTER 5

CORRELATIONS BETWEEN TREQ SCALES

Measurement and scale		1	2	3	4	5	6	7	8
T1	1 Imagery	-	.40	.48	.39	.31	.29	.21	.19
	2 Identification		-	.66	.55	.64	.55	.65	.60
	3 Experience-taking			-	.40	.61	.38	.40	.39
	4 Character evaluation				-	.44	.38	.38	.41
	5 Sympathy					-	.44	.52	.49
	6 Aesthetic awareness						-	.56	.52
	7 Self-insights							-	.74
	8 Insights into others								-
T2	1 Imagery	-	.47	.56	.47	.44	.23	.26	.28
	2 Identification		-	.68	.58	.69	.55	.70	.70
	3 Experience-taking			-	.48	.68	.38	.44	.45
	4 Character evaluation				-	.51	.34	.42	.49
	5 Sympathy					-	.45	.54	.56
	6 Aesthetic awareness						-	.58	.52
	7 Self-insights							-	.83
	8 Insights into others								-
T3	1 Imagery	-	.33	.59	.42	.42	.23	.19	.20
	2 Identification		-	.61	.53	.67	.58	.70	.68
	3 Experience-taking			-	.44	.66	.33	.42	.39
	4 Character evaluation				-	.50	.38	.38	.47
	5 Sympathy					-	.46	.51	.50
	6 Aesthetic awareness						-	.58	.49
	7 Self-insights							-	.80
	8 Insights into others								-

Note. All correlations are significant ($p < .01$, * $p < .05$). Correlations $\geq .60$ are printed in bold.

CODING OF STORY RESPONSES

Variable	Type	Codes	Agreement
Extensiveness of story responses	Scale	0. No responses; 1. Non-extensive: one to four short responses of one or several words; 2. Medium extensive: five to ten short responses, or up to four phrases or sentences; 3. Extensive: more than ten short responses, or more than four phrases or sentences.	90.9% $\kappa = .88$
Story responses (content)	Categorical	<ul style="list-style-type: none"> - Self-related responses: explicit connections between reader and story, such as personal associations, identification, or signs of imagery ('Makes me think about...'; 'I picture it in my mind'). - Socially-related responses: references to characters' thoughts, behaviors or relations ('He really cares for her') or people in real world ('Why do people get married at all?'). - Emotional-evaluative responses: references to emotions, either felt by the reader and/or ascribed to a character ('Sad'), or evaluations of the story or part of it ('Boring'). - Story-related responses: descriptive references to literary or stylistic features ('Metaphor') or story events ('He is running away'). - Questions or confusions: superficial or more substantive questions ('Why does this happen?'), or expressions of incomprehension or confusion ('Huh?'; 'What does this mean?'). 	$\kappa = .74$ (multiple codes per response taken into account)*
Message (question 1)	Scale	1. No message: answer box left blank, and responses such as 'It has no message for me'. 2. Literal inferences, if responses focused in a literal way on story events ('You should not go swimming by yourself' in a story where someone drowns). 3. Basic life lessons, if story events are transformed into a guideline for students' own lives and lives of others, as a short statement ('Always be honest to people'). 4. Life lessons of a more sophisticated nature, for life lessons with meaningful elaborations such as an explanation, rationale or additional perspective on the issue ('You should always be honest to people, or it may have serious consequences').	83.3% $\kappa = .78$

Prediction (question 2)	Scale	<ol style="list-style-type: none"> 0. No prediction: answer box left blank, and responses such as 'No idea what'll happen to them'. 1. Naive or conformist predictions, for 'happy endings' ('Everything will turn out fine for them'), and confirmations of a story event ('The father will drown' when the protagonist tries to tell his mother exactly that). 2. Predictions about events and/or characters' behavior: if responses focus on what may happen in the story and/or what characters may do, without attending to their inner lives ('They will not talk to each other and the wife will leave her husband'). 3. Predictions also including characters' thoughts and/or emotions: if students make inferences about what characters may think and/or how they may feel because of predicted events and behaviors ('Even though it's hard and it hurts her a lot, she will leave him in the end to choose for herself'). 	83.3% $\kappa = .76$
Values of stories (question 3)	Categorical Single code per response	<ul style="list-style-type: none"> - Insights into self and own life: how they are, think, behave, live their lives, position themselves in the world; - Insights into others and their lives: how other people are, think, behave, live their lives, and position themselves in the world; - Insights into experiences of characters: understand what characters 'go through', identify with them, and put themselves in their situation; - Insights into how stories evoke or influence emotions, actions or reactions: they make readers feel some-thing, help them to deal with, come to terms with, let go of, or decide some-thing; - Insights into the world and life in general: worldviews, ideas about life, worldly wisdoms, and life lessons; - Unspecified insights, for responses in which it is not specified what it is exactly that readers learn, think, understand, and gain insights in through story reading.** 	79.2% $\kappa = .76$

Note. * Four steps: a) Overlap between codes for each response calculated (e.g., rater A coded response as 'story-related', 'self-related' and 'evaluation or emotion', rater B coded 'story-related' and 'self-related': agreement = 0.66); b) Agreement values summed for all responses (288.29); divided by number of responses (339): observed agreement of $288.29 / 339 = .85$; c) Expected agreement by chance alone calculated: sum of agreement values divided by value that represented how often responses were coded (i.e., 339 responses coded by two raters = 678): expected agree-

ment of $288.29 / 678 = 0.43$; d) Kappa = (observed agreement – expected agreement) / (1 – expected agreement) = $(.85 - 0.43) / (1 - 0.43)$, and therefore $\kappa = .74$ (see Eccleston, Werneke, Armon, Stephenson, & MacFaul, 2001). ** In addition, we coded for 'other values', not related to gaining insights from story reading (e.g., enjoyment, relaxation), and 'no value'.

RAW MEAN SCORES (SD) FOR TREQ SCALES

Scale	Measurement 1		Measurement 2		Measurement 3	
	Group A	Group B	Group A	Group B	Group A	Group B
Imagery	4.08 (.74)	4.09 (.86)	3.85 (.91)	3.94 (.82)	3.78 (.90)	4.00 (.88)
Identification	3.21 (.68)	3.25 (.78)	2.89 (.81)	3.14 (.85)	2.95 (.80)	2.95 (.84)
Experience-taking	3.38 (.79)	3.39 (.89)	3.23 (.85)	3.32 (.80)	3.25 (.85)	3.37 (.85)
Character evaluation	3.69 (.75)	3.76 (.80)	3.45 (.85)	3.69 (.84)	3.44 (.84)	3.59 (.91)
Sympathy	3.05 (.99)	3.21 (1.01)	2.94 (.97)	3.21 (.96)	2.98 (.94)	3.18 (.95)
Aesthetic awareness	2.62 (.91)	2.66 (.99)	2.64 (.93)	2.67 (.98)	2.54 (.96)	2.60 (.99)
Self-insights	2.41 (.76)	2.53 (.82)	2.35 (.81)	2.58 (.84)	2.39 (.80)	2.50 (.82)
Insights into others	2.72 (.84)	2.94 (.89)	2.60 (.83)	2.92 (.89)	2.65 (.87)	2.85 (.87)

Note. Group A = intervention-control; Group B = control-intervention

RAW MEAN SCORES (SD) FOR STORY TASK DATA CODED WITH SCALE SCORES (0-3)

Variable	Measurement 1		Measurement 2		Measurement 3	
	Group A	Group B	Group A	Group B	Group A	Group B
Extensiveness of story responses	1.61 (1.01)	1.94 (.98)	1.46 (.92)	1.90 (.96)	1.66 (.99)	1.78 (.99)
Message	1.64 (.93)	1.74 (1.02)	1.88 (1.09)	1.85 (.97)	1.55 (.95)	1.78 (1.05)
Prediction	1.72 (.93)	1.62 (.91)	1.74 (1.03)	1.53 (.96)	1.74 (.94)	1.72 (.94)

Note. Group A = intervention-control; Group B = control-intervention

PERCENTAGE OF WRITING TASKS (N = 99 IN GROUP A AND B)
IN WHICH RESPONSE TYPES OCCURRED AT LEAST ONCE

Response type	Measurement 1		Measurement 2		Measurement 3	
	Group A %	Group B %	Group A %	Group B %	Group A %	Group B %
Self-related	32.3	38.4	23.2	30.3	18.2	27.3
Socially-related	40.4	54.4	28.3	46.5	32.3	38.4
Emotional- evaluative	59.6	67.7	46.5	70.7	72.7	68.7
Story-related	52.2	51.1	44.4	55.6	51.5	56.6
Question or confusion	60.6	70.7	71.7	74.7	66.7	62.6

Note. Group A = intervention-control; Group B = control-intervention

PERCENTAGE OF RESPONSES TO QUESTION 3 (VALUES OF STORIES; N = 99
IN GROUP A AND B) IN WHICH INSIGHT TYPE OCCURRED AT LEAST ONCE

Insight into...	Measurement 1		Measurement 2		Measurement 3	
	Group A %	Group B %	Group A %	Group B %	Group A %	Group B %
Self and own life	10.1	6.1	12.1	7.1	15.2	19.2
Others and their lives	8.1	18.2	12.1	20.2	9.1	13.1
Experiences of characters	14.1	19.2	11.1	22.2	14.1	17.2
Emotions, actions, reactions	16.2	14.1	18.2	12.1	11.1	2.0
The world and life in general	14.1	10.1	8.1	16.2	8.1	19.2
Unspecified	31.3	29.3	29.3	29.3	30.3	28.3

Note. Group A = intervention-control; Group B = control-intervention

APPENDIX F. DESCRIPTIVE DATA AND CODING SCHEMES
TO CHAPTER 6

CORRELATIONS BETWEEN TREQ SCALES

Measurement and scale		1	2	3	4	5	6	7	8
T1	1 Imagery	-	.44	.49	.47	.42	.31	.17	.28
	2 Identification		-	.50	.47	.67	.57	.64	.67
	3 Experience-taking			-	.23	.48	.27	.28	.38
	4 Character evaluation				-	.43	.29	.28	.40
	5 Sympathy					-	.47	.46	.53
	6 Aesthetic awareness						-	.57	.54
	7 Self-insights							-	.76
	8 Insights into others								-
T2	1 Imagery	-	.38	.60	.40	.43	.28	.13*	.35
	2 Identification		-	.55	.37	.51	.56	.67	.65
	3 Experience-taking			-	.40	.47	.35	.34	.47
	4 Character evaluation				-	.40	.37	.26	.43
	5 Sympathy					-	.36	.34	.43
	6 Aesthetic awareness						-	.56	.53
	7 Self-insights							-	.70
	8 Insights into others								-
T3	1 Imagery	-	.34	.30	.28	.30	.22	.14*	.23
	2 Identification		-	.49	.43	.57	.49	.61	.66
	3 Experience-taking			-	.13*	.43	.27	.51	.40
	4 Character evaluation				-	.34	.30	.26	.35
	5 Sympathy					-	.45	.47	.45
	6 Aesthetic awareness						-	.50	.51
	7 Self-insights							-	.73
	8 Insights into others								-

Note. All correlations are significant ($p < .01$, * $p < .05$). Correlations $\geq .60$ are printed in bold.

RAW MEAN SCORES (SD) FOR TREQ SCALES

Scale	Measurement 1		Measurement 2		Measurement 3	
	TDLT	Control	TDLT	Control	TDLT	Control
Imagery	3.86 (.88)	3.84 (.90)	4.00 (.71)	3.70 (.90)	4.09 (.67)	3.84 (.86)
Identification	2.86 (.82)	2.81 (.77)	3.15 (.73)	2.83 (.79)	3.17 (.74)	3.04 (.74)
Experience-taking	3.17 (.70)	3.13 (.83)	3.54 (.67)	3.34 (.86)	3.29 (.79)	3.01 (.96)
Character evaluation	3.51 (.89)	3.46 (.80)	3.61 (.79)	3.43 (.82)	3.69 (.76)	3.59 (.81)
Sympathy	3.03 (1.07)	3.02 (1.00)	3.21 (.92)	3.00 (.96)	3.22 (.88)	3.03 (.86)
Aesthetic awareness	2.46 (.82)	2.52 (.95)	3.19 (.84)	2.62 (.91)	3.09 (.86)	2.87 (.97)
Self-insights	2.25 (.78)	2.33 (.80)	2.85 (.82)	2.35 (.76)	2.67 (.75)	2.45 (.82)
Insights into others	2.73 (.82)	2.73 (.91)	3.24 (.79)	2.86 (.84)	3.02 (.82)	2.91 (.85)

RAW MEAN SCORES (SD) FOR OTHER VARIABLES

Scale	Measurement 1		Measurement 2		Measurement 3	
	TDLT	Control	TDLT	Control	TDLT	Control
Empathy	2.25 (.64)	2.25 (.70)	2.32 (.76)	2.30 (.83)	2.38 (.85)	2.35 (.78)
Eudaimonic reasons	3.91 (1.15)	3.95 (1.36)	4.42 (1.24)	3.76 (1.21)	4.35 (1.23)	3.95 (1.15)
Hedonic reasons	5.28 (.83)	5.08 (.85)	4.95 (.76)	4.95 (.92)	5.21 (.79)	5.23 (.82)
Autonomy	2.60 (.66)	2.69 (.73)	3.59 (.53)	3.03 (.63)	-	-
Competence	2.90 (.66)	2.82 (.79)	3.35 (.68)	2.94 (.76)	-	-
Relatedness	3.33 (.58)	3.26 (.60)	3.74 (.52)	3.39 (.58)	-	-
Strategy use	2.97 (.60)	3.00 (.59)	3.31 (.64)	3.09 (.56)	-	-
Moral competence	22.52 (15.66)	18.27 (13.80)	22.82 (15.34)	22.48 (15.86)	-	-

EXAMPLES OF WRITTEN DIALOGUE WITH IMAGINARY PEER

Translation *MS*. Clarifications between brackets.

Example 1 (female TDLT student)

What part of the story really stood out to you?

The part where the man was given the death penalty.

How come?

Because he got the death penalty and not even begged for reduction of his sentence.

Maybe that was simply because he acknowledges that it was wrong what he did.

But still, you would beg for reduction of the sentence? Nobody wants to die.

I think he had so much regret that he thought the death penalty did him justice.

Yeah, that could be.

He was after all a kind man, according to his friends and colleagues.

Yeah, the only thing he said to his lawyer [*the main character; is actually the prison guard*] was that he lost his patience.

Yeah, if you work on a summer camp, sometimes you have annoying children, but still you can't lose your patience.

No, right.

But I think the lawyer also lost his patience at a certain point.

Why?

Because the prisoner never actually said something that might have helped him.

Yes, you're right. But did he actually murder children or were they only wounded?

That's not very clearly stated in the text.

I think he murdered someone because it says that a heavily wounded girl was able to escape, which means the other children couldn't escape.

But if he really murdered children, I think the death penalty is an easy way out.

How come?

Well, because if you're dead, you can't have any regrets anymore for what you've done.

Yes, that's why I think the death penalty should be abolished.

But on the other hand, it costs society lots of money to keep that man imprisoned for life.

Yes that's true.

But what does the title have to do with the text?

I think it's called 'An autumn day' because it's not just an ordinary autumn day for the lawyer and the prisoner.

Yeah, I think so too.

I did think, by the way, that there was little emotion in the story.

Yes I agree, because the prisoner also doesn't say anything.

Example 2 (male TDLT student)

What part of the story really stood out to you?

That the 50 year-old has slaughtered children.

Yeah man, for me as well.

[unreadable], Yes, that's bad, right.

In any case [slang] [unreadable]

But anyway, what do you think of the story?

I really like it, you?

I also think it's a good story but could be better.

What could be better then?

It should've been a bit longer.

Yeah true. It's a pity that is was so short.

Nothing to be done about it, right, hahaha.

What would you do if a 50 year-old would want to slaughter you?

In such a situation you can't do much, right?

True, as a child you can hardly do something against a 50 year-old with a machete.

Yeah man, but sad for all those children.

Hahaha, luckily it's just a story.

Right.

But a question, okay...

Yeah, what's up?

Do you think the title fits the story?

No, not really, no.

Why not?

Because the story is about something completely different than an autumn day.

Yes, I think so too.

I don't even understand where they got that title from.

Agree, I also don't really know why they chose that one.

Strange author, right?

Yeah man, hahaha.

But okay, not a problem, right?

Right, no problem, story is just nice.

Yeah, that's why.

CODING SCHEME FOR WRITTEN DIALOGUES

Code	Code description	Example sentences from segments
<i>Code 1</i> Descriptive- evaluative statements	<p>Descriptions of what happens in the story or how it is told, or for basic evaluations:</p> <ul style="list-style-type: none"> - Reiterations of story events. - Descriptions of story characteristics (setting, time, author, who is the protagonist, and so on). - Simple evaluations without substantiation: nice, boring, stupid, interesting, shocking, vague, and so on. - Incomprehension without attempts to solve it. 	<p>The part where the man died had a lot of tension.</p> <p>Yes, agree. It was very mysterious. [...] It was like something was missing.</p> <p>Was it difficult to read?</p> <p>Yes.</p> <p>What did Arthur like to do?</p> <p>Playing with cars.</p> <p>What did you think of the story?</p> <p>I thought it was gloomy and emotionless, you?</p> <p>I also thought it was emotionless.</p>
<i>Code 2A</i> Referential: real (social) world	<p>References to the world outside the text, without moral considerations:</p> <ul style="list-style-type: none"> - Statements that story events might happen in reality. - Extension from characters to real-world people ('people', 'everyone'). - Utterances designated by students themselves as 'life lessons' (see 1.1; unit 5 and 6). 	<p>Can't believe this still happens in the world.</p> <p>Agree.</p> <p>I hope that kids like Johan will get stronger eventually.</p> <p>Me too!</p> <p>Anyway, respect for people who do this job.</p> <p>Yes, agree. I think they have more stories to tell than just this one.</p>

<i>Code 2B</i> Referential: self	<p>References to oneself; not necessarily very 'deep' insights:</p> <ul style="list-style-type: none"> - Questions like: what would you do? How would you react? What would you choose? (students refer to themselves when using 'you', because in fact they 'talk to themselves'). - Comparisons of own behavior and responses to the story: I would never do that, I would feel the same way. - References to personal life outside the story (family, friends), as long as there is a direct relation with the story. 	<p>How would you respond if you were the prisoner? I think I would remain silent. Why? If I've done something really awful, I feel I don't have a right to speak. But do your parents also get angry so fast? Usually not, but sometimes. And how do you deal with that? Usually I just listen and think about what I can do better.</p>
<i>Code 3A</i> Reasoning: evaluative	<p>Evaluative statements are explored more in-depth or substantiated by argumentation, either 'spontaneously' or by using follow-up questions.</p>	<p>What part did have most tension for you? I thought the end had a lot of tension. Why? Because they were building tension until the boy was slapped. How then? <u>By slowing down the pace of the story.</u> I thought it was a bit scary. And you? Oh, no, for me not really. What was scary about it, then? Maybe more tension, by the threat that the prisoner might escape. Yes, I see what you mean. But I didn't have that at all.</p>
<i>Code 3B</i> Reasoning: hypothetical	<p>Reasoning about what 'might happen'. Examples:</p> <ul style="list-style-type: none"> - Ideas about what could happen after the story ends. - Ideas about what could have gone differently in the story, what could also have happened. - Ideas about which consequences it would have had if something in the story had been different. - Ideas about what would have made the story better or worse. 	<p>I think the lawyer can come to terms with what happened, because he told it to his son. And he will have a happy life. Yes, I think so too. I thought he would say something that changed everything. Yeah, that he hadn't done it or something. Yes, something like that. Or that something completely different had happened. Yes, that his wife had been threatened or something.</p>

<p><i>Code 3C</i> Reasoning: understanding story events</p>	<p>Reasoning about what particular story events might mean. Examples:</p> <ul style="list-style-type: none"> - Interpretation of particular story events: what does it mean that this happens? - Reasoning about why the author has made particular choices in the story. - Incomprehension followed by attempts to solve it. 	<p>The single thing that I don't understand are the last two lines. I don't understand what the sawmill has to do with it. And what would 'hula' mean? Maybe 'no way', in the sense of [<i>Dutch expression sounding like 'hula'</i>].</p> <hr/> <p>The characters were described as 'smells'.</p> <p>Why do you think the author did that? I think because the way family members [...] smell can be very typical. I think so too. And probably the author wanted to make the reader think because many people potentially recognize this.</p>
<p><i>Code 3D</i> Reasoning: understanding characters</p>	<p>Reasoning about character's actions, thoughts, feelings, motives, behavior, etc.; attempts to characterize or 'understand' the character.</p> <ul style="list-style-type: none"> - Reasoning why a character does, says, thinks, feels something. - Reasoning what might be 'going on' with a character. - Reasoning why a character is the way (s)he is. 	<p>What surprises me is that this man of the prison does not forget this particular prisoner, but he doesn't remember others.</p> <p>I think that's because the prisoner reminds him of someone.</p> <hr/> <p>What else did you notice about the story?</p> <p>That the boy is really quiet and everything around him seemed to happen vaguely around him, he is there, but not with his mind. I noticed that too, yes, he also didn't seem to be too joyful. No, he didn't really seem happy.</p>
<p><i>Code 3E</i> Reasoning: moral, confined to story world</p>	<p>Moral reasoning that directly concerns and does not go beyond the story situation. Examples:</p> <ul style="list-style-type: none"> - Reasoning whether something in the story is right, just, good, deserved, fair, etc. - Reasoning about guilt, blame, innocence, etc. in the story. - Reasoning that includes a moral/ethical judgment about a character: behavior, thoughts, etc. are not right, just, fair, should not be allowed, etc. 	<p>Did you think there was justice in this story?</p> <p>Yes and no. The suspect is sentenced, but I think the sentence isn't just. Why then?</p> <p>I think the death penalty is too severe.</p> <hr/> <p>What do you think is unjust about the story?</p> <p>That this man simply doesn't trust her. Yes, that is definitely unfair! I also think it is awful that he let himself go like that about the way she dressed. And on top of that, that he even pinched her breasts. That was bad, yeah.</p>

<i>Code 3F</i> Reasoning: moral, beyond story world	Moral reasoning that is related to a story theme, but goes beyond the story situation. Examples: - Reasoning whether certain real-world situations or human behaviors are right, just, good, deserved, fair. - Reasoning about guilt, blame, innocence etc. in real-world situations or related to human behavior. - Reasoning that includes a moral/ethical judgment about real-world human beings, extended from the story.	What do you think about the death penalty? For some people that's just the best option. Why then? Because some people just don't belong in this world anymore. I disagree. I think physical abuse should be abolished. Do you agree? Yes, that happens way too often these days. Something should be done about it.
<i>Code 4A</i> Transformative reading: imagery	Utterances about picturing the setting, story situation and/or characters vividly in your mind.	Can you also picture the story in your mind? Yes, I already pictured it when he caught that fish. I also noticed he said 'coke' tastes specifically, he really went into detail. Yes, then you can picture it even more.
<i>Code 4B</i> Transformative reading: identification	Utterances about recognizing something or someone in the story.	Did you recognize something? I recognized the part where the father was reading aloud. It is very recognizable. I agree! I think many people recognize this, because most boys play like that with toy cars. In particular calling 'toot, toot' gives the finishing touch!
<i>Code 4C</i> Transformative reading: experience- taking	Utterances about feeling as if the experience, position, or situation of a character is taken for a moment.	I think the story is written as if it happens now and you're really there. Yes, I totally agree. Could you put yourself in Johan's position? Yes, thereby I could imagine how he feels.

<i>Code 4D</i> Transformative reading: character evaluation	Utterance in which a character is evaluated: positively (e.g., kind, friendly), negatively (terrible, racist, violent), as 'vague', 'weird', etc., or neutral / descriptively (e.g., insensitive, absent-minded).	What do you think about the main character? I think he comes across as a kind person. It seemed as if he cared about the prisoner. I think Arthur's nephew is a rather insensitive person. I disagree, at the end you notice he <u>does</u> have feelings.
<i>Code 4E</i> Transformative reading: sympathy	Utterance about feeling sympathy or compassion for a character; also expressed as finding a character 'sad', 'pitiful', and so on.	How did you feel about the person who got the death penalty? I thought it was really bad and I felt a bit of pity after all. But it's sad for the boy, having nightmares every time. Yes, I feel sorry for him.
<i>Code 4F</i> Transformative reading: aesthetic awareness	Utterance that shows that language use and/or writing style are noticed; often qualifications like 'beautifully written', 'well-written', etc. (no narratological distinction with 'well-told' or 'beautifully told').	The atmosphere was really well-written. Yes, it was very apt that it was so cold and moist. What did you think of the story? It was special, sometimes difficult to understand, but I thought the writing style was beautiful. Me too, so we agree!
<i>Code 5A</i> Content-irrelevant: other responses	Utterances that are not related to the story. Examples: - Sentences to round off the dialogue. - Responses about school, reading etc., without a direct link with the story. - Irrelevant and nonsense sentences.	I don't want to disturb, but I need to go now. Bye! Bye! It was a nice talk. Now you're nagging, you know that? Ask me a question, then! Okay, let me think...
<i>Code 5B</i> Content-irrelevant: unclear	Utterances that are unreadable.	I think he [<i>unreadable</i>] because [<i>unreadable</i>].

Note. In calculating inter-rater agreement, multiple codings per segment were taken into account, in four steps: a) Overlap between codes for each segment calculated (e.g., rater A coded segment as 'Reasoning: understanding characters', 'Referential: self' and 'TR: character evaluation', rater B coded Referential: self' and 'TR: character evaluation': agreement = 0.66); b) Agreement values summed for all segments (83.87); divided by number of segments (100): observed agreement of 83.87 / 100 = .84; c) Expected agreement by chance alone calculated: sum of agreement values divided by value that represented how often segments were coded (i.e., 100 segments coded by two raters = 200): expected agreement of 83.87 / 200 = 0.42; d) Kappa = (observed agreement – expected agreement) / (1 – expected agreement) = (.84 – 0.42) / (1 – 0.42), and therefore $\kappa = .72$ (Eccleston, Werneke, Armon, Stephenson, & MacFaul, 2001).