

PHENOMENOLOGICAL EXPLORATION IN LITERATURE EDUCATION

On the theoretical development of a phenomenological approach to
inquiry-based literature teaching as a focal point for a large-scale
intervention study in Denmark

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Abstract

What does it mean to explore literature in an inquiry-based teaching context? Based on phenomenological and pragmatic traditions, this theory-developing article is based on a perception of literature as an aesthetic exploration of existence, in that the aesthetic design is used to express and articulate ways of sensing, understanding, approaching, existing in, and exploring the world (Ingarden, 1968; Richard, 1964; Poulet, 1969). Therefore, exploring literature has a dual character in an inquiry-based approach to teaching literature. It becomes a pedagogical design for exploration of the aesthetic and existential exploration embedded in literature. This article offers a framework for a phenomenological-hermeneutic inquiry-based approach to literature education substantiated by empirical research (Elf et al., 2017) and elaborated in dialogue with cognitive and socio-cognitive studies (Zwaan, 1993; Olson & Land, 2007; McCarthy, 2015). The focal point is a model for scaffolding teachers' and students' analysis and interpretation of literary texts in order to practice a dialogical and exploratory approach in the classroom. This model will be conceived as theory-driven and empirically derived, as it has been tested in a large-scale RCT-study with positive statistically significant effects on students' competencies to interpret aesthetic texts (N = 86 schools, 265 classes, 5531 students).

Keywords: phenomenology, exploration, inquiry-based, teaching literature, inferences, embodiment.

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1. INTRODUCTION

Phenomenological exploration of literature is a qualitatively oriented tradition that emphasizes the development and refining of the reader's sensitivity to the unique configuration of aesthetic form and thematic content, patterns of expression and experience, as this crystallizes in a literary work. This tradition was developed in the 20th century inspired by philosophers such as Husserl, Heidegger, Merleau-Ponty, Bachelard and Ricœur, and is often perceived as a particularly sophisticated and difficult-to-access occupation with literature (Magliola, 1977). Therefore, it does not seem immediately intuitive to make the phenomenological exploration of literature the focal point of a quantitatively oriented large-scale experiment in literature teaching. Nevertheless, this was the case in a project entitled "Improving the Quality of Danish and Math in Danish lower Secondary education: A multiple intervention research program focusing on an inquiry-based teaching of Danish and Math" (my translation; the project is generally abbreviated (and also here, in the following) as KiDM [Kvalitet i Dansk og Matematik/Quality in Danish and Mathematics]). It was a large-scale intervention study in Danish lower secondary schools (N = 86 schools, 265 classes, 5531 students), including randomized controlled trials in 72 schools.

In Hansen et al. (2019), we examined the process of designing, developing, and refining the intervention program including an initial program theory, a pre-study with three reviews of available evidence and practice, and a Design Based Research (DBR) process with iterations and interconnected phases. The DBR process was comprehensive and contained small-scale interventions, a pilot study, and three rounds of large-scale interventions with randomized controlled trials.

This article will instead focus on the pedagogical core content of the intervention, framing a phenomenological approach to literature. The focal point is thus a model for guiding phenomenological exploration of literature in teaching exemplified with an exploration of David Sedaris' creative nonfiction "Let It Snow" (2003). An important point here is that no matter how extensive reviews and RCT studies are carried out, both reviews and collection, processing and analysis of data will be theory dependent. The core model in the KiDM project is therefore conceived as a theory-driven and empirically derived model of high-quality literary education at scale. The predicate "high quality" refers to the fact that not only will the scaffolding of phenomenological exploration have positive effects on the students' interpretation skills and their reading comprehension (Hansen et al., 2020, p. 121-131), but it also offers a meaningful alternative to the high-frequency literature teaching.

1.1 Positioning the phenomenological approach to inquire-based literature teaching

Throughout the 1990s, a large number of studies have documented and criticized high-frequency literature teaching as traditional (Nystrand et al., 1997). Recent studies in Scandinavia substantiate the conclusion that we still see the same traditional pattern in literary education and language art in general (Christensen et al., 2014; Bremholm et al., 2017; Gabrielsen et al., 2019).

In the KiDM intervention, we are reluctant to distinguish between dichotomies such as traditional and progressive, because these concepts are loaded with a high degree of polarizing normativity. Instead, we found it more adequate to describe and analyze differences within a continuum that emphasizes dissemination and transmission-based teaching on the one hand and exploration and inquiry-based teaching on the other.

Dissemination and transmission-based teaching is high frequency and an integral part of what David Tyack and Larry Cuban have termed “the Grammar of Schooling” (Tyack & Cuban, 1995, p. 85-93). The consequence is that teachers primarily communicate content that is a fixed and solidified result of professional expert research. In literature teaching, this might be a presentation of predetermined interpretations, genres, biographies, literary movements and periods, and not least themes. The objectives and content of this teaching are therefore often of a relatively fixed and determined nature, as the results are given in advance, and the students' work is of a receptive, reproductive, training and acquiring nature (Sfard, 1998).

Exploration and inquiry-based approaches emphasize the students' work rather than the teacher's dissemination of some content. The instructional framing is characterized by the fact that wonder, challenges, assumptions and hypotheses are used to open a field of inquiry and establish an interest. Objectives and content are therefore of a relatively open nature, and the students' work takes on a creative, critically reflective, participatory and independent exploratory character.

However, inquiry-based approaches, often linked to reform pedagogy, have been criticized for exactly what others highlight them for, namely that they are too open, unstructured and student-centered. The criticism is that open processes are difficult to structure and qualify. Students get distracted, get frustrated with unlimited issues, and waste their time with outright activism (Barron et al., 1998; Kirschner et al., 2006; Loyens & Rikers, 2011; Penne & Skarstein, 2015).

This criticism is particularly directed at what one may categorize as a degenerate type of inquiry-based approaches such as student-centered projects with broad topics and obscure structures, infertile search processes, creative approaches that do not become qualified in subject-specific and domain-specific manner, and complex issues that place too severe demands on the competencies of students. Vulnerable students especially experience the negative effects of what Basil Bernstein has called invisible pedagogy (Bernstein, 1971 & 1975), i.e., an approach that is characterized by implicit hierarchy, implicit criteria, and the absence of explicit expectations and scaffolding.

An important element of the KiDM intervention has therefore been to make it clear that phenomenological exploration is not an individualistic and idiosyncratic reader response. On the contrary, a qualified exploration requires instruction, framing, and support in the form of task-based scaffolding, gradual fading of the scaffolding and a common systematic terminology in order to trigger the student's metacognition and promote the use of explicit interpretive strategies. This claim and related priorities we can explain with reference to the theoretical basis of the project.

The point of departure is that there is a close, but frequently also underemphasized connection between perceptions of what characterizes literature (literary ontology), what meanings and functions it has in human life (literary pragmatics), how to read and understand literature (literary epistemology), how to analyze it (literary methods), and finally how, in the light of all this, one should teach literature (literature didactics). This basic claim has two consequences for the structure and argumentation of this article. First, it begins with a reflection on literary ontology and pragmatics, before focusing on literary methodology and didactics. Second, it uses literary analyzes and concrete examples as arguments in a phenomenological reflection on literature teaching which can be assessed by readers from their own first-person perspective.

Ontologically, the basic phenomenological assumption is that literature should be perceived as a double-articulated phenomenon. It is an exploration of both language and lifeworld experiences. This preliminary assertion is obviously related to Louise Rosenblatt's *Literature as Exploration* (1938), which has had far-reaching implications for literature teaching, both in theory and in practice (Connell, 2005). Unfortunately, Rosenblatt's position has often been reduced to an individualistic subjectivism, which is presented as a counterpole to scientism and objectivism (Hutton, 2018, p. 50-62). Therefore, it is important to emphasize that the similarity applies to the mature version of Rosenblatt's theory, in which she unfolds the fulfilled understanding of reading and writing as transactional (Rosenblatt, 1978, 1985 & 1993).

The phenomenological exploration of literature corresponds to an interpretation of the concept of transaction, which represents a third way position in relation to the Anglo-Saxon polarizations between subjectivism and objectivism. The minimalist poem, 'In a Station of the Metro', by Ezra Pound (1913) can serve as a first example of how the double articulated exploratory nature of literature should be understood:

The apparition of these faces in the crowd:

Petals on a wet, black bough.

Pound simultaneously explores the language, the world and, not least, his own perception of the world. How to perceive the faces of the individuals in the metro? How does one express this perception? How does Pound use language as the material from which to create a particular aesthetic experience? How to make a certain imagination appear? These are central issues in an author's poetics, but they are also central issues in a phenomenological exploration of literature in education.

The phenomenological exploration not only intends to explore a text in itself or the reader's subjective experience, but to participate in the author's exploration of aesthetic and linguistic forms and modes of existence by virtue of imaginary scenarios and experimental creations. The literary text is not perceived as a delimited and autonomous system of meaning, but as a heteronomous gesture with an unlimited surplus of meaning, an infinite semiosis in which articulation, perception and imagination are interwoven (Merleau-Ponty, 1962; Richard, 1964; Ingarden, 1968; Poulet, 1969). Therefore, the phenomenological approach to literature is based on a reflexive doubling. It is an exploration of an exploration. It is a second-order exploration.

2. AIMS AND RESEARCH QUESTION

The KiDM project has been developed and tested in a Danish school context with Scandinavian texts and a Danish preunderstanding of literature teaching. An essential purpose of this article is therefore to translate the pedagogical core elements of the project into an English context that implies a literature review, an examination of the adapted model for scaffolding applied on David Sedaris' creative nonfiction "Let It Snow" (2003), and finally a theoretical reflection on the translation and recontextualization of the model. The translation gives rise to an in-depth reflection on the expected causality of the project. The basic assumption is that framing and substantiation of the phenomenological exploration of literature in teaching will improve the competencies of students to infer and connect their aesthetic experiences with analytical strategies, interpret polysemantic texts, and relate to multiple possible interpretations of the same text.

The research questions structuring this article reflect that the aim is to translate and further elaborate a model for scaffolding in the KiDM project and its primary continental theory base in an English context. Thus, the research questions focus on an introduction of the relation between phenomenological exploration and scaffolding in the classroom and a reflection on further implications:

- What characterizes the framing of phenomenological exploration as a theory-driven and empirically derived model of high-quality literary education?
- To which considerations for a further scaling and distribution of a phenomenological exploration does the English translation and recontextualization give rise?

3. THEORY AND LITERATURE REVIEW

The KiDM intervention is informed by theory and empirical research from several traditions. The point of departure was an initial review of 216 studies which have been dealt with in more detail in (Elf & Hansen, 2017). In this context, the focus will be on the phenomenological tradition including a phenomenological reception of cognitive inference studies, as it has been crucial to the distinctive character of the KiDM project.

As Zwaan, a researcher in the field of cognitive studies of inferences included in our review, points out the cognitive theory on situational representation, “the situational model”, is not suitable for capturing the abstract referential dimension, which reflects the literary experience that good literature deals not only with specific situations, but more generally “the human condition” (Zwaan, 1993, p. 166).

An alternative is a phenomenological conceptualization of schemata and inferences, as it can better explain a transactional process that weaves time and space together into patterns of experience and possible horizons. The reader's interconnected experience of time and space is therefore the focal point of a phenomenological exploration that is open to a variety of interpretations and thematic inferences.

A pervading reference point is Roman Ingarden's two main works that draw on an ontological perspective on the constitution of the literary work and an epistemological perspective on the reader's reception: *The Literary Work of Art* (*Das literarische Kunstwerk*, 1931) and *Cognition of the Literary Work of Art* (*Vom Erkennen des literarischen Kunstwerks*, 1968).

These works might seem to resemble pure theoretical explanations, but that would not be a reasonable and complete interpretation. They are systematic studies with thick descriptions and in-depth analyses of reader experiences, using phenomenological methods to produce a consistent and coherent knowledge base. Ingarden conceptualizes the literary work as (Ingarden, 1968, § 12 and § 15-19):

- a schematic construction (the reader interprets linguistic signs and stylistic features in the text as indicators of cognitive and affective schemas which, consequently are activated and processed during the reading),
- a semi-open implication structure (the reading implies schemas and horizons of meaning that are partly open to interpretation, which are potentiated by being combined but being, at the same time, semi-structured, this will partly determine the possible meanings and concretizations),
- a functional-intentional composition (the reader's continuous activation and modification of schemas and horizons implies that the elements of the text are interpreted as part of a functional composition, so that even single words and sentences can influence the intentional perception and continuously create perspective shifts and changing appearances),
- and a heteronomous existence (the reader is dependent on the bodily and culturally situated life-world experience explaining that reading is experienced as an actualization and concretization, a continuous, synthesizing gap filling and modification of perspective appearances).

Ingarden's theory is general and applies to all types of literary texts. He predominantly uses prose examples and reflects only quite summarily on the significance of the major genres (poetry, prose and drama) for differences in spatiotemporal representation and reading experiences. Within the phenomenological tradition, however, there are examples of genre-sensitive analyzes (Richard, 1964; Ricœur, 1984-1988). In relation to the textually implied cognitive and affective schemas, genres

are treated as higher-order schemas. They are perceived as a functional-intentional part of the text's schematic construction which with inspiration from Merleau-Ponty (1973) and Ricoeur (1983) can be described as a 'coherent' and 'rule-governed deformation'. The point is that form and content are integrated into the work's aesthetic deformation of historically and culturally sedimented ways of perceiving and expressing a world. For the same reason, the phenomenological approach to literature is antiformalistic. The claim is that the act of reading implies an imaginary embodiment that is underdetermined by the formal genres.

3.1 *Phenomenological approaches to literature*

The phenomenological exploration of literature has already been thematized in the introduction and will be elaborated throughout the rest of the article. The purpose of this section is to briefly state from where the inspiration primarily comes.

Roman Ingarden is one of the key figures, but he was primarily occupied with the phenomenological investigation of the general features of the literary work. Unfortunately, this meant that he was not generous with concrete literary examples. In contrast, Wolfgang Iser offered several specific analyses of literary texts that illustrated his use of phenomenological concepts. In particular, his analyses of the theme-horizon structure of the reader experience and the interior phenomenological time consciousness are important contributions. Iser may be right that Ingarden's theory deserves to be updated and enriched with insights from recent research in literature, but as Ben de Bruyn has detailed in *Wolfgang Iser – A Companion*, Iser's presentation and criticism of Ingarden's theory was not adequate (Bruyn, 2012, p. 95-150). In addition, one can highlight a number of significant differences: Ingarden is genuinely phenomenological in his way of prioritizing the first-person activation of the imaginative world creation, while Iser, with inspiration from such sources as Luhmann's systems theory and Searle's speech act theory, shifted the focus from phenomenological aesthetics to epistemic systems and pragmatic aspects of meaning and thereby lost some of the essential aesthetic insights. This applies to the primordial significance of the reader's experience of otherness and sensitivity to the corporeal and perceptual materiality of literary art.

An obvious consequence of this is that Ingarden and Iser attribute different degrees of significance to the first and second readings of a literary work of art. Ingarden appreciates the aesthetic experience and polyphonic qualities in the first reading, including a phenomenological exploration of experience and existence at the stratum of represented objectivities. In contrast, Iser gives priority to the second reading, the re-reading, as an analytical mapping of the repertoire and strategies that "instruct" and "program" the reader in the first reading (Iser, 1976, p. 67-69), and which turn out to be part of the infrastructural negativity, the de pragmatization of norms and the contrasting of epistemic systems revealed in the second reading. Iser's second reading is a rational reconstruction that makes the first reading appear as a naive response to the text's manipulation of the reader. As a result, Ingarden's

“spots of indeterminacy” (Ingarden, 1973, p. 50) in relation to perceptive and affective representations seem trivial in Iser's reinterpretation. Alternatively, Iser introduces his own concept of “blanks”, understood as missing links in the work's flow of sentences requiring interpretation (Iser, 1978, p. 225-227). The problem is that Iser ends up locking the literary work into an intellectualist double-grip, where the reader is forced to interpret blanks in certain ways, determined by the contraction of perspectives.

The limitations of Iser's approach become more apparent when compared with the phenomenological tradition of the Geneva School (Magliola, 1977; Hansen, 2008). According to this tradition, there is no privileged second reading. The point is that one never finishes the first reading of a literary work because it opens a polysemantic perceptive-affective field that cannot be fixed. Rather it is reflexively explored in an open-ended second-order reading. Therefore, their literary criticism can be seen as an unfolding of the literary program in Ingarden's description of the nature of literature:

The literary work is a true wonder. It exists and lives and works on us, it enriches our lives to an extraordinary degree, it gives us hours of delight, and it allows us to descend into the very depths of existence, and yet it is only an ontically heteronomous formation which in terms of ontic autonomy is a nothing. If we wish to apprehend it theoretically, it shows a complexity and many-sidedness that can hardly be taken in; and yet it stands before us in aesthetic experience as a unity which allows this complex structure to shine through. It has an ontically heteronomous existence that seems to be completely passive and to suffer defencelessly all our operations; and yet by its concretizations it evokes deep changes in our life; it broadens it, raises it above the flatness of everyday existence, and gives it a lovely radiance. It is a “nothing” and yet a wonderful world in itself—even though it comes into being and exists only by our grace. (Ingarden, 1973, p. 373)

The Geneva School was a group of literary critics, several members of which had been employed by the University of Geneva. Key figures were Georges Poulet, Jean-Pierre Richard and Jean Starobinsky. They were not primarily inspired by Ingarden, but by philosophers such as Husserl, Heidegger, Bachelard and in particular Merleau-Ponty. In their interpretative practice, they demonstrated how the phenomenological exploration of literature can be conducted as a deeply personal, yet at the same time, rigorous, systematic investigation using phenomenological core concepts.

Style and intentionality are intrinsically connected and intertwined in their perception of the literary work. The style and intentionality of the literary text has its roots in the author's lifeworld and intentionality that must not be confused with the author's intentions, which can be explained and made explicit in rational sentences. Intentionality is a far broader concept of human style of being and way of sensing, paying attention, being directed towards, and intending the world. Inspired by Leo Spitzer (Spitzer, 1931), they adhered to the opinion that a writer does not *have* a style but *is* a style (Richard, 1964; Rousset, 1964). The literary style is thus interpreted as the manifest expression of what Merleau-Ponty calls “style of being” (Merleau-Ponty, 1964, p. 139). Therefore, they perceive the schematic formation of the

text as an intentional pattern to be explored with a high degree of sensitivity to the style and texture of the text. The deeper meaning of the text does not hide behind the text but is ubiquitous and permeates any ripple on the surface. The style is the aesthetically sensed unity across the manifold, which may well be fragmented and contrasting. It is the vibration and resonance of the author's act of creation imprinted as a unique signature in the literary work of art.

The reader's experience of otherness and a corporeal scheme in the literary text are the point of departure for a phenomenological exploration. Based on Husserl's investigation of the experience of otherness (Husserl, 1960, p. 89-151), both Poulet and Merleau-Ponty have elucidated the dynamic between text and reader that Rosenblatt calls transactional. According to Wolfgang Iser, Poulet is guilty of portraying the reading act as a process of identification (Iser, 1974). Iser underlines the paradoxical duality between the experience of the self and the otherness during reading, but Poulet's analysis also contains a critique of the naive-identifying notion that the literary experience is a kind of empathic identification (Poulet, 1969).

Empathic compassion or distancing from personae in literature is of course possible and frequent, but it is a fallacy to believe that an analogizing identification constitutes the reader experience. On the contrary, the starting point is an experience of otherness, constituted by a "pairing" of two distinct parts, Ego and alter ego, respectively the sphere of ownness and otherness, which Husserl describes as a "[...] certain assimilative apperception; but it by no means follows that there would be an inference from analogy. Apperception is not inference, not a thinking act" (Husserl, 1960, p. 111). Poulet, by extension, explains that the reading experience is not an experience of putting oneself in the other's position and perspective. The literary experience is a gesture that has an opposite direction. It is an experience of lending one's body and consciousness to someone else's intentionality and style of being that is at once within the reader and foreign to the reader (Poulet, 1969, p. 56). Merleau-Ponty takes the consequences of Husserl's investigation a step further by interpreting pairing as a "transfer of corporeal scheme" within a context of "syncretic sociability", which is pre-predicative and precedes any reflexive distinction between "I" and "you", "here" and "there", the sphere of ownness and the sphere otherness (Merleau-Ponty, 1964, p. 96-155). In Merleau-Ponty's analysis, intersubjectivity is conceived as a primordial intercorporeality that can substantiate Poulet's description of the literary reading process as a resolution of the subject-object nexus. Literary reading can thus be understood as an imaginative embodiment in which the transfer of a corporeal schema forms the basis for activating all other schemas in the literary work.

3.2 A critical phenomenology and the historical body

However, it is important to keep in mind the historicity of the imaginative embodiment. The basis for a historical interpretation of embodiment we find in concepts

such as Husserl's "lifeworld" and "sedimentation of meaning" (Husserl, 1999), Merleau-Ponty's "perceptual habituality" (Merleau-Ponty, 1962) and later Pierre Bourdieu's "habitus" (Bourdieu, 1998). In continuation of this, a critical phenomenology has developed that discusses the historical body. A current example is an ongoing discussion on whether the corporeal schema is always already racialized because of "the white gaze" and an "embodied desocialization" (Staudigl, 2012). This issue goes too far to discuss here, but Frantz Fanon's discussion of whether a "racial epidermal schema" is more fundamental than the corporeal schema (Fanon, 1986) suggests that the phenomenological approach includes a more in-depth critical potential that is also relevant to the phenomenological exploration of literature (Weiss et al., 2020). Thus, we could also ask for "perceptual habituality" in Ezra Pound's minimalist poem. The appearance of many people in a crowd might appear as homogenous as "Petals on a wet, black bough", but this homogenization depends on the gaze of the spectator. The rapid flow of people with indistinguishable faces in the underground metro station in Paris in 1912 appears as a natural pattern, but how would they appear if the lyrical subject felt exposed, marginalized, and intimidated?

We can get an impression of this when reading the African-American author, Sonia Sanchez, whose Haiku poems have been interpreted as "an attempt at a racial representation leading to the reclamation of black/female history" (Hanna, 2017, p. 71). In *Morning Haiku* Sanchez dedicates several poems to female celebrities including *15 Haiku for Toni Morrison*, of which I want to highlight one of the three poems starting with the biblical "in the beginning" and rewriting the genesis. In contrast to Pound's momentary images, they contain the history of Black America condensed into paradoxical compositions and occasionally sensuous oxymorons. Based on my reading experience I notice the staggered punctuation and the changing sensory modalities, the smell, the sight and the sound: "bonesmell. bloodtear. whisperscream;" that culminates in the last of the three:

in the beginning
there was a conspiracy
of blue eyes to iron eyes

Sanchez's genesis creates an imagination of the beginning of blackness in the world with reference to Toni Morrison's novel *The Bluest Eye* (1970) and her articulation of the historical body that possesses a deep memory of the ravages of racism and the inferiority complex that is expressed as an adversarial desire for the blue eyes she associates with "whiteness" (Sanchez, 2010).

3.3 Inferences and nonliteral interpretations

Another tradition to be highlighted here is a cognitive tradition characterized by empirical studies of the reader's generation of inferences. Within this cognitive tradition, there are different positions that differ in their perception of what novice and

expert readers are capable of while reading. This is reflected in their analyses and weighting of online and offline inferences, text-based and knowledge-based inferences, and local and global coherence, respectively (McKoon & Ratcliffs, 1992; Graesser, et al., 1994; Kurtz & Schober, 2001; McMaster et al., 2012, Carlson et al., 2014). In our phenomenological reception of this research, we emphasize the studies that provide evidence for a stratified model of representation and an extended conceptualization of online inferences and schemas, which readers activate and integrate during the reading process. Kathryn S. McCarthy's review of inference studies in literary interpretation (McCarthy, 2015) provides a systematic basis for extending the construction-integration model (Kintsch & van Dijk, 1978) to include four levels: a) The surface code (the specific word of the text); b) the textbase (propositional representation and meaning construction); c) the situation model (a representation that incorporates prior knowledge to understand the situation to which the text refers, including common knowledge, such as spatial relations among objects, goals and motivations of characters in a story, and causal relations among events, actions and episodes; and d) the interpretative representation and nonliteral interpretation (higher-order inferences combining multiple information from throughout the text with symbolic interpretations and thematic generalizations).

In comparison, Ingarden's text model operates with 4-5 levels, partly because he splits the text representation of a world into two levels: an undetermined level of objects with situations, events and facts, and a level of schematic aspects and potential, but aesthetically suggestive, actualizations (Ingarden, 1973, § 32-46). But, also because the fifth level is not a layer in the same sense as the other levels, as it is constituted by a transaction between the other levels and the reader. Ingarden, for obvious reasons, does not use the term transaction as it became known only after the publication of John Dewey and Arthur Bentley's late work *Knowing and the Known* (1949), but Rosenblatt's application of Dewey's concept may help explain Ingarden's theory of the literary work and the constitution of representation:

Both the "bottom-up" and "top-down" approaches to the reading process need a thorough critical rethinking in the light of the transactional theory of reading which sees both reader and text as active, but in an organic, rather than a linear mechanical way. "Inferencing" is not something that is simply to be added on to "decoding," for example. (Rosenblatt, 1985, p. 101)

Thus, the fifth level has an emergent character. Ingarden described the organic characteristics as a "polyphonic harmony," which Wolfgang Iser has criticized as an expression of a traditionalist view of literature. However, it is more reasonable to interpret it as a musical metaphor, highlighting the aesthetic qualities as an emergent phenomenon. In contrast, Wolfgang Iser's attempt to reinterpret Ingarden's theory appears as a far more normative expression of modernist poetics. He perceives negativity as the infrastructure of the text because blanks in the text and negation of the familiar drive the reading process (Iser, 1978, p. 225-230). Although this notion of negativity to some degree aligns with the phenomenological interpretation of defamiliarization, Iser differs by primarily understanding coherence as a function of the

reader striving "to fit everything together in a consistent pattern" (Iser, 1974, p. 283). Ingarden, on the other hand, is far more concerned with how the literary work as a schematic construction has an impact on the reader's inferences. The thematic inference ("die sogenannte Idee") and symbolic interpretation require a constituent transaction between the reader and the aesthetic qualities of the work (Ingarden, 1973, § 47-53). Of particular interest in this context is that Ingarden's phenomenological concept of the literary work as a functional-intentional implication-structure is supported by several of the inference studies that can be summed up with the "indeterminacy hypothesis", an extended concept of online inference, and a dynamic conception of the differences between the novice and the expert reader.

Zwaan's "indeterminacy hypothesis" draws evidence from studies that provide insights into the difficulties of processing a representation because of the basic indeterminacy of the literary text:

The overall pattern of results may be summarized as follows: under a literary-comprehension control system readers exhibit: (1) a relatively slow reading speed, (2) a relatively good memory for verbatim information, (3) a relatively weak representation of referential information, and (4) a relative ease in dealing with contradictions of consensus reality. (Zwaan, 1993, p. 147)

According to the indeterminacy hypothesis, readers' problems in processing a literary text can be explained by their typical uncertainty about the goals and motives of the author and the point of the text. Unlike a reader of practical texts (e.g., news and instructions), literary readers do not have a clear "working hypothesis". The point and themes are not given in advance but are inferred during the reading in a process that is predominantly bottom-up, based on style, surface structure and text base. Whitney & Clark's (1989) studies support this hypothesis, as readers with poor working memory form a premature theme, apply a top-down strategy, and force the text into this pattern. This thematic reading strategy causes problems with polysemantic literary text, as it fixes a situational model, prioritizes local coherence, reads selectively, and discards information that may later prove to be important for global coherence. This has far-reaching didactic consequences, as it is not advisable to form a relatively rich and elaborated pictorial representation when reading from a literary perspective. Zwaan presents this point of view as a criticism of "the elaborateness hypothesis", which falls short when trying to explain slow reading by the reader spending extra processing time to embellish their "skeletal" representation (Zwaan, 1993, p. 148). The literary reading is more elaborate than other reading in some respects (e.g. style and language awareness, surface structure, text base), and less in others (e.g. situational representation, deductive inference, causal explanations).

Zwaan reflects on how this non-elaborated representation matches "the phenomenological richness of the reading experiences" (Zwaan, 1993, p. 162-167). This question can be answered by Ingarden's studies. The phenomenological experience is not just a very concrete sensual and pictorial representation. It is a sensualistic fallacy to think that literary reading is like watching a movie in the inner cinema. As Husserl has already pointed out in his analyses of the relation between perception,

imagination and signification, you do not need to activate specific intuitive or imaging content when thinking with symbolic signs, including language, in signitive acts (Sokolowski, 1974, p. 24-31; Husserl, 2005). Phenomenologically, they are grounded in perceptive and imaginative acts, but automation and cognitive load considerations mean that signitive acts will often be "blind" or "emptied". The perceptive and imaginative levels are only activated on special occasions. For example, it may be a higher-order fulfillment act that identifies signification and intuition (saying and seeing simultaneously) or a literary fulfillment experience of a fantasy image created by poetic language (reading and imaging simultaneously). In Ingarden's words, quasi-perceptual representation is possible through the creative use of languages and schemas, but meanings and schematic aspects may be more or less actualized. The reader does not have to construct a sensory imagination of situations, and the empirical studies indicate that this is rarely the case. Therefore, care should be taken with imaging expressions such as Iser's "wandering viewpoint" and Langer's "environment building".

Ingarden's schematized aspects offers a third position between reductionist approaches such as McKoon and Ratcliff's (1992) "minimalist hypothesis" limited to shallow-level inference (local coherence, for example, what a pronoun refers to or the semantic role of a noun) on the one hand and "the elaborateness hypothesis" with fine-grained concretization and visualization on the other. This third position is backed empirically and elaborated theoretically by Graesser et al. (1994). According to their empirical studies, the reading process is guided by a quest for meaning:

Readers construct rather rich situation models during the comprehension of narrative. However, it is not the case that the reader constructs a complete lifelike rendition of the story, as if a camera captured all pictorial details in fine detail and a narrator tracked the minds of all of the characters. Instead, a predictable subset of the situation is preserved and another subset never makes it into the meaning representation. The search-after meaning principle goes a long way in distinguishing what knowledge is in the representation versus what is out. (Graesser et al., 1994, p. 391)

When reading narrative text, this quest seems to be based on three principles: (1) that the overall goal of the characters motivates their actions, (2) that prior events explain the present (including the emotional state of the characters being influenced by events in the narrative), and (3) a search for global thematic inference. These types of inference are usually generated online, with the exception of thematic inference, which they cannot confirm or deny occurs online. Thus, their empirical studies help us understand the nuanced relationship between online and offline inference. There is no sharp distinction. Typically, offline inferences can be generated online if there are several convergent sources of information in the text that trigger certain types of inferences; an observation that is completely in line with Ingarden's analysis of the impact of the text on the reader's actualization (Ingarden, 1973, § 42-45). Unlike Iser's interest in the ideal reader as an implicit text construct, Ingarden's textual implication structure encourages an empirical interest in the dichotomies of novice / expert readers and online / offline inferences as dynamic continuums.

Returning to McCarthy's review (McCarthy, 2015, p. 13-26), this can be summarized by stating that novices paraphrase events. They have difficulty in knowledge-based inferences, ignore interpretative inferences, become frustrated by defamiliarization and low levels of local coherence, and seek to find one answer and reconstruct the author's point of view (transmission beliefs). Furthermore, they respond to ambiguity as a reflection of their own lack of understanding. In contrast, the expert reader's online inference is expanded to include far more knowledge-based inferences, interpretative (nonliteral) inferences and an awareness of global coherence. They use linguistic and conceptual statements during think-aloud-sessions. Their reading is characterized by meta-linguistic attention, aesthetic appreciation and acceptance of a plurality of interpretations (transactional beliefs). Overall, the review draws a complex picture of the transaction between the text's implication structure and the reader's experience and epistemological beliefs, in an educational context in which reader goals, didactic scaffolding, and task-based promptings may intervene and transform the reading process.

So far, in several respects, inference studies converge with the phenomenological approach, but on significant points they diverge. To summarize, the schema concept is interpreted differently. Within the cognitive tradition, a schema is perceived as a mental organization of information that can be reconstructed and tested computationally. Within the phenomenological tradition, more emphasis is placed on perception, embodiment and intersubjectivity. Linguistic structures are perceived as symbolic signs based on perceptual gestalt structures. Within a phenomenological frame of reference, inference studies tend to psychologize the schema concept.

3.4 From literary ontology to methodology and literary pedagogy

A basic ontology with general categories, existential structures and historical embodiment are at the heart of the phenomenological exploration of literature. The Geneva School explores time-space, self-other and self-world relations, including affective, proprioceptive (i.e. the sense of self-movement and body position), perceptual, cognitive and interactional patterns of experience. The regulatory ideal is a sensitive systematic approach based on the immediate reading in which time and space are experienced as situated and synthesized. This first reading is not only first in a chronological sense, but also, and primarily, in a constitutive sense, as a synthesizing experience that brings the text to life.

By focusing on the experience of time and space as a synthesized phenomenon, which Bakhtin has for the same reason called a chronotope, one can counteract a tendency to reduce the text based on an external formalistic analytic apparatus (Bakhtin, 1981). Therefore, the phenomenological exploration is not text-oriented like New Criticism, or reader-oriented like Reception Theory and Reader-Response Criticism, but rather world-oriented. It seeks to substantiate its reading and provide evidence for its interpretation by referring to the imaginative world that emerges for the reader in a concrete reading.

The stylistic and linguistic sensitivity to the text does not take its point of departure in the language as a system but is rather guided by the actual reading in an attempt to understand the particular interaction between linguistic and experiential patterns. Thus, unlike New Criticism, one does not use a text-oriented close reading, but a world-oriented slow reading, which, instead of examining the linguistic patterns as such, takes the form of a reflexive study that simultaneously attempts to reflect the reader's inferences and explore the imaginary universe. In this way, a kind of think-and-feel-aloud method is used as an analytical strategy that turns literary criticism into a form of sophisticated self-criticism, exploring the world that unfolds through one's own imagination.

Literary themes are not treated as general structures given in advance, but as a unique, qualitative principle of organization in the singular text (Richard, 1964, p. 24). Poulet elaborates the thematic interpretation as a genetic study in *Le point de départ* (1964), which corresponds to the notion that the thematic inference is a higher-order act based on constitutive inference and first-order concretizations in the first reading. The overall purpose is to develop a versatile insight into human nature. Therefore, the theme and attitude are tentative prior to the exploration of literary texts. As Richard puts it, this is one of the paradoxes of literature. It explores, but it does not know what it is searching for ("De là l'un des paradoxes de la littérature: elle est une recherche, mais qui ne sait pas ce qu'elle cherche", Richard, 1964, p. 9).

As a consequence of this the phenomenological exploration of literature may seem complicated. Especially when reading about the extensive theoretical, philosophical framing and the empirical support. One should therefore keep in mind that teachers and students need not have in-depth insight into this foundation. The theoretical and empirical basis can probably enrich our approach to literature, but it requires an educational translation and recontextualization that scaffolds the interaction patterns of teachers and students and the transactional and experiential development of interpretive competencies in the classroom. Therefore, a combined student and teacher perspective became a crucial guideline for the initial recontextualization and reduction of the complexity in the KiDM project's comprehensive theoretical and empirical basis.

The result was a modeling of the inquiry-based approach with seven explorative strategies, initially designed by me, but it was further developed into a practice-involving Design Based Research process and finally served as the core element in the large-scale interventions. The in-depth dialogue with research colleagues, and systematic feedback from teachers and students (Hansen et al., 2019) have both enriched the final, elaborated model, which is analyzed below.

This educational recontextualization of theory and empirical evidence has been addressed in a number of publications (Elf & Hansen, 2017, p. 35-40; Hansen et al, 2020, p. 55-70; Hansen & Gissel, 2021, p. 49-87). In this context, I will limit myself to summarizing the central links in the didactic translation from theory and evidence to seven strategies:

- *Preunderstanding* is a well-known hermeneutic concept, but it is used here in a specific phenomenological sense, where one is supposed to bracketing the pre-conceived judgments about the specific object of one's exploration (with a Husserlian term it is also called performing a "local epoché"). This strategy is substantiated by inference studies, as they indicate that top-down thematic and genre-fixed approaches to literary texts inhibit and distort an open and explorative approach based on first-order inferences (Hansen & Gissel, 2021, p. 109-131).
- Ingarden's concept of the concretization and actualization of schemes as an entry portal to literary texts and the Geneva School's concept of the literary experience of otherness inspire both *experience* and *discovery* as strategies. The didactic translation into strategies itself is underpinned by inference studies with a focus on indeterminacy, local meaning creation and the constitution of a situation model by virtue of first-order inferences and affective responses (Zwaan, 1993; Miall, 2006; Hansen & Gissel, 2021, p. 68-72).
- *Metacognition* and *elaboration* as strategies make explicit that a phenomenological exploration is methodologically carried out as a reduction in the sense of tracing the meaning-creating experience and appearance back to the constituent elements. It requires careful scrutiny and methodical use of second-order acts that reflexively explore the constitutive first-order acts. The didactic translation is both supported by studies in defamiliarization, the use of metacognitive strategies in the literary classroom and inference studies of global coherence, which in turn are linked back to a phenomenological concept of horizon (Miall & Kuiken, 1994; Nystrand et al., 1997; Applebee et al., 2003; Olson & Land, 2007; Hansen et al., 2020, p. 61-65).
- *Interpretation* and *perspective* are the last two strategies because, in Poulet's terms, it is a genetic method where thematic inferences and syntheses are suspended for as long as possible in an attempt to sensitize the reader's understanding and receptivity to the world-creating appearance of the text.

In the KiDM intervention, the seven strategies are fleshed out in a task-based teaching that scaffolds the students' exploration. It is not possible here to pursue the theoretical and empirical reasons for the many choices, but below each strategy will be examined and exemplified with an exploration of David Sedaris' creative nonfiction "Let It Snow" (2003).

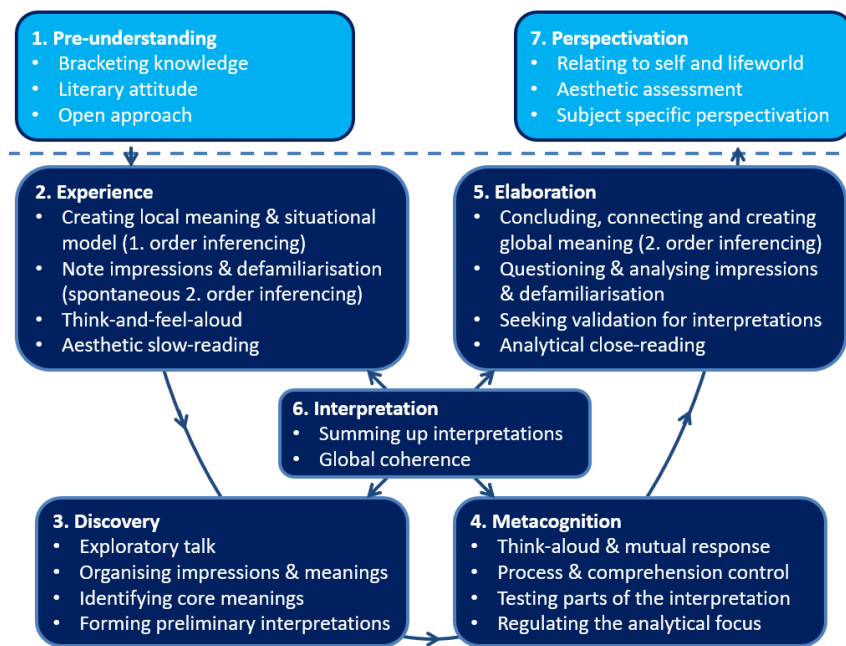
4. AN INQUIRY-BASED APPROACH TO LITERATURE EDUCATION

The explorative strategies that model the phenomenological exploration of literature have a dual purpose. They guide the teacher's own transaction with and interpretation of the text, and they subsequently serve as a framing and scaffolding of the students' transactions in a dialogical context.

The teacher's own aesthetic experience is of crucial pedagogical importance. The spontaneous concretization and gap filling during the first reading act, which we also

call first-order inferences, constitute the starting point for the teacher's reflection on the phenomenological exploration and the text's potential for literary doublings and symbolic surplus of meaning, which we also call second-order inferences. The model highlights seven strategies for exploring aesthetic texts that reflect the phenomenological approach.

Figure 1. Modelling the phenomenological exploration



The dotted line and the different shades of blue illustrate an in-depth process from pre-understanding, through experience and exploration to perspectivation. In the interpretation in the center, the results and impressions from the exploration are gathered with the other strategies. The lines between interpretation and the other strategies emphasize that, despite the step-by-step progress, it is not just a linear process. Interpretation sometimes requires that one returns and re-experiences the text, examines new aspects or reflects on one's preunderstanding, etc. Teacher and students will therefore typically alternate between the strategies. Therefore, the interpretation should not be construed as an established order.

Below each strategy in the model, some of the most important elements in an exploratory process in literature teaching are highlighted with bullets. At the same time, these highlights refer to evidence base. Each strategy will be examined and exemplified with an exploration of David Sedaris' creative nonfiction "Let It Snow" (2003).

4.1 A text-based analysis of model and strategies

The dual purpose and perspective have implications for scaffolding with the seven strategies. Pre-understanding thus concerns both the teacher's own pre-understanding of the aesthetic text, the student's pre-understanding, and the teacher's knowledge of the specific students, including insight into the pre-understandings with which they encounter the text. Can they relate to form and content? Does it contain a combination of appeal and otherness that can both engage and challenge and thus be used to enrich teaching? Which kinds of teaching methods can we use to bring the text into play and relate it to the students' horizon of experience?

The phenomenological approach differs from others by not burdening students' preconceptions with extensive knowledge before reading. The intention is to avoid fixing their understanding of the text by presenting them with instructional goals, theme, formal genre features, technical language, and historical knowledge of the author and period prior to reading the text. On the contrary, one should try to make them open-minded and get them to tune in to the universe and atmosphere of the text. For that purpose, we use appetizers, provoking examples of defamiliarized language and catchy mood-creating images and stories.

Sedaris' "Let It Snow" is here chosen as an exemplary object of interpretation because it is internationally known by many readers. In addition, it has my special interest because it is written as creative nonfiction, appealing to be read as an aesthetic text. The story is repulsive, but it is told in a confidential tone and a familiar perspective that is congenial with the children's experience of the events. Over a few pages, we hear about an alcoholic mother, an absent father, siblings left alone in the cold snow, an absurd attempt to get home by sacrificing one sister, as well as neighbors who do not seem to be socially indignant about the situation. Before letting students become acquainted with all this wickedness, we will typically let them create expectations of the text solely from its joyful entrance:

Winters were frustratingly mild in North Carolina, but the year I was in the fifth grade we got lucky. Snow fell, and, for the first time in years, it accumulated. School was cancelled, and two days later we got lucky again. There were eight inches on the ground, and, rather than melting, it froze.

After openings of this kind, we use *experience* as a strategy. This may seem paradoxical, because the intention is not to relate strategically, but receptively to the imaginary world of the text. This can be done by consciously slowing down the pace of teaching and working to create the conditions necessary for students to actually make an impression and imaginary experience people, actions and events in the text.

The text contains several turning points that trigger affective responses and backward inferences, in relation to which I as a reader will have to revise my immediate first-order inferences. Therefore, it is obvious to use think-and-feel-aloud so that the students can put their transaction into words (Eva-Wood, 2004; Eva-Wood, 2008). To strengthen the community of interpretation, one can do it as an aesthetic slow reading in class, where the teacher thinks-and-feels-aloud and invites students into

a common inferential space. An example from the text could be the passage where the narrator explains why it is the youngest sister Tiffany who has to lie down on the road to be hit by a car (Sedaris, 2003, p. 209):

Poor Tiffany. She'd do just about anything in return for a little affection. All you had to do was call her Tiff, and whatever you wanted was yours: her allowance, her dinner, the contents of her Easter basket. Her eagerness to please was absolute and naked. When we asked her to lie in the middle of the street, her only question was "Where?"

In this connection, the students' first-order inferences and affective responses can be supported by the types of questions I call "open but specific" (Hansen & Gissel, 2021). They focus on a specific form of gap filling, which will often happen more or less spontaneously. It could, for example, be: What is a frustratingly mild winter? Why do the children not have their father's number? Why can they get their little sister to do everything, just by calling her Tiff? The students can answer very literally, for example that the children just have not been given the father's number, or that the little sister likes her abbreviated nickname. But they can also elaborate their inferences without having to become non-literal. The father has not given them his number and he has not given them any reason to believe he cares. Tiffany's reaction indicates the extent of the parents' failure. She does not worry about cold snow, deadly cars or quarrels. Her only question as to where she should lie down appears as naked as herself against a background of absence and emotional coldness that opens up a plurality of interpretations.

The exploration of the text universe alternates between the third, fourth and fifth strategies (*discovery*, *metacognition*, and *elaboration*) with a continuous *interpretation* (the sixth strategy) as the axis of rotation and the basis of recourse. Based on their own experiences, readers need to explore, validate preliminary interpretations in dialogue with others, learn to receive and critique, revise and nuance, re-examine and try to substantiate their understanding. Conducting a systematic exploration can be hard work, both for teachers and students. Therefore, one can advantageously support the study through the use of reading, dramatization, creative writing and multimodal productions.

To support exploration by the students, we use interpretation-specific scaffolding. Tasks and questions are organized on the basis of a progression that reflects our specific interpretation of the potential of the text, but it is an interpretation that revolves around the polysemantic nature of aesthetic texts (Eco, 1989). Therefore, tasks and questions are designed as semi-open. In addition, they reflect a more general progression that develops with increased demands on students' interpretive work in the form of track hunting, creative productions, ambiguous questions, think-and-analyze-aloud tasks, and reading with non-literal doubling.

Sedaris' "Let It Snow" is built around a home-out-home structure that, in an unreal and undramatic way, turns familiar norms upside down. Although the text refers to events in the author's childhood, its derealization of the known and the construction of an imaginary world occur by virtue of the opposition between a familiar tone

and a defamiliarizing representation of family life. The children are frighteningly familiar with a lack of familiarity: "this was how things went" (Sedaris, 2003, p. 210).

The text is built around several conflicts and themes that can be explored. The children are excited about the snowy days that herald a break in their everyday mundane going-to-school, while their mother hates it and collapses because of this break in her routines as an everyday alcoholic. She has naturalized her unnatural consumption: "Drinking didn't count if you followed a glass of wine with a cup of coffee, and so she had a goblet and a mug positioned before her on the countertop" (Sedaris, 2003, p. 208).

The reversal of roles is expressed in several cues and actions in the text. It is the children who represent order and care, not the adults. The siblings reprimand the mother in a way that is usually reserved for mothers, with a reference to the father as a guarantor of the symbolic order: "You are going to be in so much trouble when Dad gets home!" (ibid.). At the end of the story, it is also the children who end up showing understanding towards the mother (Sedaris, 2003, p. 210):

Another car passed, and then we saw our mother, this puffy figure awkwardly negotiating the crest of the hill. She did not own a pair of pants, and her legs were buried to the calf in snow. We wanted to send her home, to kick her out of nature just as she had kicked us out of the house, but it was hard to stay angry at someone that pitiful-looking.

Thus, the text is a schematic construction with an embedded corporeal scheme that breaks with most readers' norms and cognitive schemas. Therefore, it is suitable for an exploration that at the same time becomes an exploration of the text and of central existential themes which are of vital importance in the students' lifeworld, including gaining insight into experiences of otherness and of other people's lifeworld's. It requires an existential exploration to understand how children can relate to an absurd and tragic situation as a form of normality.

Interpretation is the sixth and final text-focused strategy where students have to gather the threads. Interpretation is phenomenologically an integral part of the continuous process from the first concretizing reading act. When I nevertheless make it an explicit strategy in itself, this is in order to reserve time and space for a systematic thematization of a global and integrative interpretation of the text late in the process. It is important not to force the students' gradual interpretation, but instead to ensure a systematic focus at a time when the students' own preliminary and tentative interpretations can help to mature and prepare an integrative interpretation. They must learn that it is a creative process that requires skilled guesses and interpretive leaps. Therefore, it is important that students become acquainted with exemplary interpretations, either through academic reading (i.e. reading other people's interpretations of texts) with the teacher as a role model (showing how an aspect of a text can be interpreted), or by virtue of literary dialogues in the classroom. Students must experience that they are part of a larger community of interpretation that recognizes that there are several possible interpretations. "Let It Snow" is no exception. It does not end with a happy return home, but there is a return (Sedaris, 2003, p. 210):

"Are you wearing your loafers?" Lisa asked, and in response our mother raised a bare foot.

"I was wearing loafers," she said. "I mean, really, it was there a second ago."

This was how things went. One moment she was locking us out of our own house and the next we were rooting around in the snow, looking for her left shoe. "Oh, forget about it," she said. "It'll turn up in a few days." Gretchen fitted her cap over my mother's foot. Lisa secured it with her scarf, and, surrounding her tightly on all sides, we made our way home.

This ending gives students ample opportunity to discuss the interpretive possibilities of the text. Do the siblings forgive their mother? Are they filled with sympathy and empathic identification? Are they embarrassed by her? Are they protecting their mother from the cold snow, or themselves from the judgmental gaze of the outside world? Will they do anything to restore the order of the home? Is the absurd normalized? Why is there a focus on losing a loafer when other absurd things have happened that should be difficult to forget? The elusive but significant temporal shift from "Are you wearing" to "I was wearing" represents a stylistic finesse that influences the transaction between reader and text. As a reader, I experience gaining insight into the siblings' perspective on the world from a first-person perspective, which does not offer psychological or sociological explanatory models, but an experienced otherness that is as unresolved as a childhood under those conditions.

Perspective is the seventh strategy, where I as a reader step out of the world of the text and contextualize my exploration. The aesthetic and existential commitment to literature is developed by teachers and students taking a stand on literature and assessing its significance in relation to their own lifeworld, the surrounding society, the academic context and the aesthetic quality of the text. In addition to the obvious existential links and aesthetic qualities, it is relevant to point out the special fact that Sedaris' creative nonfiction triggers what Rosenblatt would call an aesthetic reading. It is therefore well suited for a metacognitive stance on the relationship between the absorbing first-order experience of coldness and the reflexive second-order exploration of the multidimensional understandings of coldness as a relational phenomenon in the universe of the text. The title, "Let It Snow", captures this duality. The performative imperative form corresponds to the aesthetic experience of coldness in the world of the text, while the active exploration attributes a symbolic surplus to the snow. Though the title may thus serve as a vehicle for a metafictional reflection, this is just one of several possible means of carrying out perspectivalizations of the text, as the perspective must be dynamic and based on the previous interpretive processes and strategies.

5. RESULTS AND CONSEQUENCES

The first research question of this article, which focuses on the characteristics of the modelling and scaffolding of phenomenological exploration, forms the basis of the summary of results and consequences. The second research question, which shifts

the focus to further upscaling and distribution, extends from the consequences to the concluding discussion.

By initially reviewing the phenomenological background, we come to substantiate a text theory that attributes a primordial function to the first-person reading as a basis for the reader's experience of otherness, imaginative embodiment and transfer of a corporal schema as a prerequisite for all other inferences. By extension, the review of cognitive and socio-cognitive studies contributes with both a theory-based and empirically derived argumentation for the prerogative of first-person reading. The extended conceptualization of online inferences and schemas, which readers activate and integrate during the reading process, substantiates the phenomenological perceptions of the transactional reading experience and continuous meaning formation.

Here, it is essential that, according to this phenomenological and empirically supported theory, teachers should minimize the scholastic impact on students' pre-understanding, acknowledge the affective cognition during the first reading, counteract tendencies to promote concrete cinematic imagery and avoid forcing analytical points and thematic interpretations. The intention is to cultivate a sensitive and world-oriented slow reading by scaffolding a continuous transition from embodied experience through expanding exploration toward a gradually more analytical and reflective investigation.

The modelling of the phenomenological exploration offers a systematization for this progression, which is examined and exemplified through the exploration of David Sedaris' creative nonfiction "Let It Snow".

Model and analysis demonstrate that the phenomenological slow reading is an in-depth progression in more than one respect. The first-person experience is deep as an immersive embodiment that can be described through a water metaphor. By way of the imaginative immersion, the reader is given the opportunity to be absorbed into an aesthetically created world. The aesthetic configuration constitutes a quasi-perceptual experience of coldness in "Let it snow". The subsequent expanding exploration adds a spatial as well as a temporal depth perspective, as the reader is exposed to new aspects of the textual world by virtue of the norm-breaking, defamiliarization, and innovative style. The strange plot and the grotesque relationships in "Let it snow" challenges the reader and motivates for reflexive contemplation and an incipient distance to the self-forgetting immersion. Finally, the analytical investigation contributes with a systematic elaboration—vertically (levels of significance) and horizontally (possibilities of interpretation). The aesthetic construction of the experienced otherness in "Let it snow" opens up an underdetermined horizon of possible interpretations and excesses of meaning.

The task- and strategy-based scaffolding enables upscaling of and quantitative research into this kind of phenomenological exploration of literature within literature teaching. This scaffolding is, however, associated with a number of dilemmas that need to be addressed in the concluding discussion.

6. DISCUSSION

The phenomenological exploration in literature teaching differs in selected characteristics from related transactional approaches, as they are known in the United States such as the Pathway project, which is based on Judith Langer's envisionment-building (Olson & Land, 2007; Applebee et al., 2003). Interesting differences are that they place more emphasis on comprehensive pre-reading, visualization and generic tool kits. Here, a distinct difference is that, with reference to evidence from phenomenology and inference studies, the KiDM project emphasizes a different preparation of students with minimalist pre-exposure and extensive support of their inferences through interpretation-specific scaffolding. An essential argument for this specific scaffolding is that it meets a need to balance between, on the one hand, the students' first-person experiences and, on the other hand, a subject-specific qualified analysis. The pedagogical intention is to counteract the double bind (Faust, 2000) that characterizes the relationship between the student's subjective experiences and the teacher's instructional objectification with reference to the text. The phenomenological solution is a world-oriented approach that insists on referring to the imaginary world that is unfolding through the activation of bodily-grounded affective and cognitive schemas. The challenge, however, is that this requires considerable preparation. The teacher must have in-depth knowledge of both students and texts. The latter not only relates to the formal aspects of the text but also to the existential exploration which the text embodies, and which opens up for existential explorations enacted in the classroom. Prefabricated materials may support the teacher, but they incorporate a confrontation with dissemination-oriented literature teaching and, hence, require a more fundamental reorganization of the teaching. Moreover, they will not remove the dilemmas of the literary double bind but rather stretch them over time, as it were. Therefore, scaffolding should fade over time, thus allowing students and teachers to be in control and acquire the strategies for an exploration of literature as metacognitive strategies.

This raises a number of questions about the possibilities for the dissemination and upscaling of phenomenological exploration. The interpretation-specific scaffolding facilitated the execution of an RCT study with positive, statistically significant effects suitable for examination through quantitative methods, albeit this will not provide a particularly adequate answer as to how the culture of the classroom could be changed over time and how the scaffolds could be gradually removed and fade away. The scaffolding concretizes a semi-open and polysemantic process of interpretation. In this respect, the fact that teachers need a sharpened sense for, and insight into, the polysemantic character of the texts, constitutes a specific challenge and, likewise, teachers should be able to transform this into a qualifying framing of the way students enter into a dialogue and transaction with texts.

The scaffolding of a phenomenological approach can thus help us to demonstrate a potential, but it also points to a need for a long-term and systematic prioritization of exploratory literature teaching in teacher education and in school development.

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