Textual Strategies for Promoting Deep Reading in Adolescents

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Acknowledgement

It has been a privilege to spend the past three years immersing myself in the world of literature, creative writing, and research. That I count this time a privilege and not a trial is due to the guidance and support of Dr Leonie Rutherford.
Abstract

Deep Reading, unlike habitual reading, requires concentrated thought to be brought to the reading process. Both higher order thinking skills and cognitive Theory of Mind (ToM) are developed through deep reading. Despite these benefits, deep reading skills are in decline amongst Australian adolescents necessitating further research in this area. I argue that the textual strategies used within modernist texts can aid in the provocation of deep reading when used in writing for teenagers.

A correlation was found between deep reading skills, as espoused by Maryanne Wolf, and the effects of modernist texts on their implied reader. To test this connection the lens of modernism was applied to the analysis of two contemporary Australian young adult texts, Something in the world called love (2008) by Sue Saliba, and Touching earth lightly (1996) by Margo Lanagan. Drawing on modernist strategies such as; spatial form, unreliable narration, withheld information, metaphor and the subversion of narrative tradition, a novel, To My Other Self was then crafted. The novel purposed to both defamiliarise and raise epistemological questions in the reader, thereby provoking deep reading. To evaluate the efficacy of these textual strategies the novel was given to three teenagers who kept a reading journal of their comments as they read. Their comments were then analysed to give insight into the nature of reading and the effects of the modernist techniques used.

On the nature of reading, it was found that cognitive ToM was evident in deep reading and affective ToM in shallow reading, also that readers are not homogenous. As for modernist strategies, complex characters, spatial structure, withheld information, and the defamiliarisation of narrative traditions all contributed to a deeper reading experience. For literacy specialists, this knowledge could potentially improve methods of text recommendation. For literary theorists this research provides an alternative methodology to what is commonly used within the field of literary studies for gathering real reader responses. An awareness of these textual strategies for writers can aid in the writing of provocative texts for young people, which may increase the complexity of texts and prompt deep reading.
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Chapter 1: Introduction

This thesis, *Textual Strategies for Promoting Deep Reading in Adolescents*, consists of a novel and exegesis. The primary question being asked is: Can the textual strategies utilised in modernist texts provoke deep reading when used in writing for a teenage audience? In order to address this question the concepts both of deep reading and modernism were examined before being applied to the process of writing and analysis. Arising from this research are insights into: craft for writers, the importance and relevance of deep reading for literacy experts, and alternate forms of methodology and analysis for literary theorists.

Aims

This thesis aims:

- To identify strategies, through the study of modernism, that provoke deep reading;
- To create a novel that will increase the cognitive load on the reader;
- To effectively gather data that displays readers’ thoughts as they read;
- To gain insight into the nature of reading;
- To assess the efficacies of the strategies employed in the creation of the novel.

Outline of exegesis

Chapter 1 sets out the warrant for research clearly articulating the need and goals of the research as well as introducing the main concepts of each chapter.

Chapter 2 is a comprehensive literature review which defines both deep reading and modernism and details how their concepts intersect. The chapter then turns to the textual strategies implicit in modernism such as moral ambiguity, unreliable narration, complex characters, subverting narrative traditions, and dislocated chronology or spatial form. These have the effect of
defamiliarising the reader, which in turn provokes higher order thinking and increased contemplation.

Chapter 3 reflects on the process of writing the novel. It draws on both theory and other young adult novels to explain why certain decisions were made and the effect these decisions had on both the text and implied reader. In particular, this chapter focuses on the defamiliarisation effected through the use of: complex characters, metaphor, binaries, and unreliable narration.

Following on from the discussion of the writing process, chapter 4 outlines the methodology employed in the fieldwork, before presenting the findings from the reader journals. Conclusions are drawn as to the nature of reading and the influence of the text upon reading.

Chapter 5 concludes this exegesis with a summary of the process, the main findings, the recommendations that can be drawn from the findings, and possible areas of further research. It concludes by clearly articulating how this research project provides an original and significant contribution to the fields of literary studies and writing, with applications also for literacy specialists.

Approach to research

The relationship between deep reading and modernism is scrutinised in multiple ways throughout this thesis. In Chapter 2, a review of theoretical literature found commonalities in the theory between these two fields, noting the textual strategies of modernism that could produce deep reading. Two young adult novels were analysed through the lens of modernism to theorise the effects of modernist strategies on the implied reader. These modernist textual strategies were then utilised in the crafting of a novel, *To My Other Self (TMOS)* that aimed to provoke deep reading. While analysis suggested a response to the strategies employed it was imperative to test my novel’s effect on real readers. This was achieved through fieldwork in which three teenagers read the novel and completed a reading journal. Their comments were then
analysed taking note of reactions to modernist strategies and the type of reading employed.

Preliminary definitions

Reading at its most basic level is the ability to decode words. As reading skills develop, however, it also involves interpretation, extrapolation, and meaning production. While there is a range of reading skills developed through practice this thesis focuses on deep reading, which is the application of concentrated thought to the reading process. Deep Reading involves inferring, deducing, analysing and reflecting upon the text. It is deep reading that is tested in the higher levels of the reading literacy assessment domain of the Programme for International Student Assessment (PISA). PISA is an international survey conducted every three years to test the skills and knowledge of fifteen-year-old students. PISA defines reading literacy as, 'understanding, using, reflecting on and engaging with written texts in order to achieve one's goals, to develop one's knowledge and potential, and to participate in society' (Thomson, De Bortoli & Underwood 2017, p. 96). PISA acknowledges that this definition goes beyond decoding and literal interpretations. While there is much contention related to standardised testing, the PISA instrument clearly articulates the many forms that reading can take and the components of higher level reading.

These same goals are reflected in the Australian Curriculum where students are required to, ‘analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts’ (ACELY1749), ‘identify and analyse implicit or explicit values, beliefs and assumptions in texts’ (ACELY1752) and ‘compare and contrast information within and between texts, identifying and analysing embedded perspectives and evaluating supporting evidence’ (ACELY1754) (Australian Curriculum 2017). This requirement goes beyond basic comprehension to include analysis, reflection, and analogical skills.
Importance of deep reading for developmental outcomes

According to the 2015 PISA reading scores for fifteen year olds, Australia was slightly above average, however, the mean score for Australia has steadily declined since 2000 (Thomson, De Bortoli & Underwood 2017, p. 95). This trend is of concern in the light of longitudinal studies such as Sullivan's (2013) that show the link between childhood reading and significant cognitive progress between the ages of 10 and 16. Sullivan’s study measured cognitive progress by test results in the areas of vocabulary, spelling and mathematics.

Deep reading is also important for the development of Theory of Mind (ToM). ToM is the ability to understand another person's actions through the lens of their thoughts, beliefs and feelings (Zunshine, 2006, p. 6). A person with a well-developed ToM is able to make inferences as to another person's thoughts, emotions and motivations. All fiction exercises ToM to a greater or lesser extent. Fiction is the story of other people, creatures or events; how we immerse ourselves in it is dependent on our ToM. The development of deep reading skills is important both for the literacy benefits and for the augmentation of ToM. Currently, according to PISA assessments, deep reading skills are in decline within Australia. This thesis considers the role that fictional texts can play in encouraging deep reading, and by extension aid in the development of ToM and higher order thinking skills.

The link between modernism and deep reading

When the higher order thinking skills associated with deep reading are considered alongside the history of literary movements, a link was identified between modernist practices and deep reading. Modernist writing began to emerge around 1910 as a reaction to the common literary conventions that were found in Victorian novels (Faulkner 1977). At the crux of modernism is an increased emphasis on epistemological questions. These questions induced both by form and content provoke higher order thinking. In analysing the textual strategies in operation within modernist texts a set of techniques emerge that can be used in writing aimed at adolescents to provoke deep
reading. This has implications for writers who seek to produce texts that activate deep reading, and for literacy specialists as they identify books that are more likely to cognitively challenge readers thereby developing deep reading and higher order thinking skills.

Creative Artefact: To My Other Self

The novel, provided in hard copy, was written utilising textual strategies found in modernist texts. These strategies aimed to increase the cognitive load on the reader by raising epistemological questions, thereby provoking deep reading. In particular, these strategies were: complex characters, a spatial structure, unreliable narration, defamiliarisation of narrative traditions, and withheld information.

The version of the novel provided to examiners is the version provided to the teenage readers in the empirical research. The novel has not been further edited enabling the examiner to experience what the participants read and clearly identify what participants referred to in their comments.

To My Other Self – synopsis

Told in alternating chapters, To My Other Self details the life of Colin Maloney at sixteen and at twenty-one. Sixteen-year-old Colin has plans for his future and plans to get a girlfriend, Hannah Westwood. As their relationship progresses Colin becomes increasingly obsessive culminating in him punching Hannah. Distraught at discovering that he is capable of such violence against someone he loves, Colin attempts suicide.

Meanwhile, twenty-one year old Colin is struggling to understand how his life went down the path it did. Five years on Colin is still dealing with the fallout from decisions he made as a sixteen-year-old when he sees Hannah Westwood on a news report. The next day he finds himself with a four-year-old son he
never knew existed. As the stories unfold, Colin must come to terms with who he is, the choices that he has made, and the choices that can still be made to turn a life from one of subsistence to one of hope.

To My Other Self is a story about perspectives. It is about how we perceive ourselves, our futures and our past, and the repercussions of this. In the same way, the theoretical research and fieldwork interrogates how readers perceive language and story and how this perception can be manipulated through defamiliarisation and ambiguity.

Research contribution

Literary studies and criticism, literacy education, and creative writers all have a stake in the strategies of literary fiction, and in empowering readers both to engage with fiction and to develop their deep reading skills. Within literary studies discourse, critics have analysed modernist fiction, and theorists have conducted research into readers’ responses and meaning creation in the act of reading. Educators have researched the importance of deep reading for literacy development, while linguists have brought their disciplinary skills to bear on an understanding of the mechanics of reading. From another angle, again, writers with a passion to extend the readers of the future have a stake in crafting texts to engage and challenge young people. However, this thesis is the first to progress these several fields by theorising and testing the effects of modernist narrative strategies on the development of deep reading skills in young adults. Its research contribution involves the development of theory, its application to the writer’s craft through the creation of a young adult novel, and the rigorous testing of theory through empirical evaluation.

The methodology behind the empirical evaluation also adds to the knowledge and practice in literary studies. Currently empirical research with teenage readers or long-form fiction is rarely used. This thesis utilises both an entire novel and required the production of reading journals by three teenage readers. The reader journals provide an alternate method of data collection to
the surveys, online reader forums, interviews, focus groups, and medical tests that are often used in literary studies.
Chapter 2: The intersection of deep reading and modernism – a literature review

The aim of this research project is to identify the textual strategies that can provoke deep reading in teenagers. I begin with the concept of deep reading as articulated by Maryanne Wolf (2009). The thinking skills active in deep reading in the field of linguistics and literacy education correspond to those encouraged in modernist writing. This led me to explore the key features of modernism and the effects of these features on the reader. These features provided a tool kit to play with in the writing of the novel. Modernist texts raise epistemological questions (McHale 1987, p. 9). These questions have a defamiliarising effect on the reader. This defamiliarising effect is enabled in the text through unreliable narration, complex characters, lack of a moral centre, and a spatial rather than chronological approach to time.

What is deep reading?

Deep reading skills have been explained by Maryanne Wolf as the 'array of sophisticated processes that propel comprehension and that include inferential and deductive reasoning, analogical skills, critical analysis, reflection and insight' (Wolf & Barzillai, 2009, p. 32). Richard Vacca (2002), a reading expert, uses similar terms to Wolf to describe what he calls strategic readers, 'readers who know how to activate prior knowledge before, during, and after reading; decide what's important in a text; synthesize information; draw inferences during and after reading; ask questions; and self-monitor and repair faulty comprehension' (p. 8). These theorists use different labels, however, the skills they see as requisite for a strategic or a deep reader are the same. They both require the reader to bring higher order thinking skills to the reading of the text, thereby providing more meaning and context.

The skills identified by Wolf and Vacca are also evident in the PISA (Programme for International Student Assessment). The task for reading
literacy has six proficiency levels. The lowest level requires the reader to 'locate a single piece of explicitly stated information' whilst the highest level requires the reader to 'make multiple inferences, comparisons and contrasts ... integrate information, ... reflect and evaluate' (Thomson, De Bortoli & Underwood, 2015 p. 102). These proficiency levels clearly show the progressive development of reading skills. At the lower level is decoding, at the highest, deep reading. Deep reading has its parallel in the concept and practice of close reading in literary studies.

In her book, *Teaching Literature* (2003), Elaine Showalter describes 'close' or 'slow' reading.

Close reading is slow reading, a deliberate attempt to detach ourselves from the magical power of story-telling and pay attention to language, imagery, allusion, intertextuality, syntax, and form... In a sense, close reading is a form of defamiliarization we use to break through our habitual casual reading practices. It forces us to be active rather than passive consumers of the text'. (Showalter 2003, p. 98)

This slow reading requires a lessening of transportation and identification instead necessitating a more critical stance. Textual strategies producing a defamiliarising effect are central to the production of my novel and will be discussed in more detail below.

In summary, the theorists above discuss a type of reading that is alternately described as deep, slow, or close reading. Deep reading assumes thoughtful and deliberate reading; where Wolf talks of reflection and insight, Vacca mentions drawing inferences after reading and PISA's discussion of literacy levels lists both reflecting and inferring as well as comparing and evaluating. The idea of reading informed by the higher order thinking skills such as: inferential and deductive reasoning, analogical skills, critical analysis, reflection and insight will be described as deep reading throughout this exegesis. The higher order thinking skills identified by Wolf were used in developing the coding frame for the analysis of participant journals from the fieldwork phase of the research.
How does deep reading differ from other kinds of reading?

Deep reading, as discussed above, necessitates the use of higher order thinking skills. There are other types of reading that utilise these skills to a lesser degree. The obvious extension of Showalter’s definition of close reading, mentioned above, is reading that is habitual, not requiring critical attention and that encourages high levels of transportation. Green (2004) in her work on transportation in fiction defines transportation as ‘an integrative melding of attention, imagery, and feeling, focused on story events’ (p. 248). She goes on to describe it as a feeling of being ‘lost in a book’ with the result of ‘reducing negative cognitive responding, creating attachments to or feelings for characters, and making the narrative world seem more real and narrative events more like personal experience’ (p. 248). Reading that is high in transportation discourages critical thinking whilst encouraging identification and empathy with characters. Green also acknowledges that this reading is more likely to occur in best-sellers, or what we would call genre fiction (Bortolussi & Dixon 2015, p. 534).

Critiquing Green’s definition of transportation, Bortolussi (2015, pp. 528-9) emphasises the textual features within books that do not elicit transportation.

[Green’s] definition of transportation is too broad, on the other hand, it is also too narrow, in that it does not incorporate the other important processes that we could reasonably assume to be present during an engaged reading experience. Good literature... makes us think. Therefore, deep intellectual processing would seem to make for an intellectually stimulating reading experience.

While Bortolussi sees the exclusion of intellectual processing as a weakness in Green’s definition of transportation, Green’s definition clearly delineates between different types of reading and the purposes behind them. The books Bortolussi refers to that elicit this intellectual response: have characters that are not clearly likable or dislikable; use multiple perspectives; feature unreliable narrators; and raise epistemological questions thwarting
identification (p. 532). These features parallel those found in modernist texts and will be discussed in more detail below.

On the other hand, habitual or pleasure reading, is seen by Bortolussi (2015) as the antithesis of deep reading. This involves the feeling of being lost in a book resulting in high levels of transportation, identification with protagonists, and empathy for protagonists. The concepts developed by Bortolussi and Green were used in developing the coding frame for the analysis of participant journals from the fieldwork phase of the research. ‘Identification’ and ‘empathy’ were used as codes for what I term shallow reading, along with ‘comprehension’, which I define as an understanding of story events, and ‘mechanics’, which refers to surface level punctuation issues.

How does deep reading develop?

The text has a role to play in fostering deep reading but deep reading is also reliant on the skill and development of the reader. Maryanne Wolf (2007) identifies four stages of reader development: the novice reader, decoding reader, fluent comprehending reader and expert reader. Leveraging work from neuroscientists such as Michael Posner, she details the progression of cognitive activity in developing readers. With novice readers there is activity in both hemispheres of the brain, more activity than is found in the experienced reader. As reading and decoding skills become more practiced and automatic less effort is required from the brain (Wolf & Stoodley 2007, p.125). The brain learns shortcuts so that by the time the novice is a fluent comprehending reader the brain has replaced ‘bi-hemispheric activation with a more efficient system in the left hemisphere’ (Wolf & Stoodley 2007, p. 128). It is at this stage that deep reading can begin to emerge. Activity becomes more confined to the left hemisphere for basic decoding allowing the parts of the brain formerly used for decoding to work on meaning and comprehension processes. As decoding becomes more automatic the reader gains time. This time is used to, ‘integrate more metaphorical, inferential, analogical, affective background and
experiential knowledge' (Wolf & Stoodley 2007, p. 143). These skills form the basis of deep reading.

In summary, the brain changes its processes and allows more simultaneous complex thinking skills as it masters reading and is then further challenged: the 'degree to which expert reading changes over the course of our adult lives depends largely on what we read and how we read it' (Wolf & Stoodley, 2007, p. 156). This finding is crucial to my research project. Higher order thinking skills are developed to a greater extent when deep reading is exercised. This development is contingent not only upon how we read but the texts that are read. Texts informed by modernist theory, as demonstrated below, are more likely to produce a deep reading response.

The finding of Wolf that brain processes are different depending on the type of reading undertaken is supported by research conducted by Phillips (2015). Thirty PhD students were instructed to read Jane Austen either for pleasure or as close reading. Whilst they were reading a passage an fMRI (Functional Magnetic Resonance Imaging) scan was conducted. The results showed that different parts of the brain fired dependent upon the type of reading undertaken. Close reading stimulated a broad set of regions in the brain whilst pleasure reading had a more localised effect.

Why is deep reading important?

As discussed previously, Wolf notes that deep reading is linked to brain development. Higher order thinking skills are developed to a greater extent when deep reading is exercised. As deep reading is practised readers 'learn to build knowledge and go beyond the wisdom of the author to think their own thoughts' (Wolf & Barzillai 2009, p. 34). In an information age critical thinking skills are pivotal to evaluate information from various sources for veracity and relevance. 'They [students] must be taught critical thinking skills that will help them determine when and where to find information and then how to identify, access, evaluate and effectively use that information’ (Breivik 2005, p.22).
Deep reading not only develops critical thinking skills it also has the power to change the way we relate to each other by helping us understand how people and society function. Theory of Mind (ToM) posits a mechanism by which this understanding is operationalised. ToM is the extent to which we can infer another person’s thoughts and emotions based on their life circumstances and beliefs and therefore understand their behaviour (Zunshine 2006). Theorists differentiate between affective and cognitive ToM. Jonathan Dvash and Simone Shamay-Tsoory (2014) define cognitive ToM as ‘thinking about thoughts, intentions or beliefs whereas affective ToM involves thinking about feelings’ (p. 284). Theoretically affective ToM is linked with a high level of identification and empathy for a character whereas cognitive ToM utilises deep reading skills. This is tested in the fieldwork phase of this research. Not differentiating between the two types of ToM, Lisa Zunshine (2006) argues that reading fiction engages and therefore exercises and strengthens ToM.

Theory of Mind is a cluster of cognitive adaptations that allows us to navigate our social world and also structures that world. Intensely social species that we are, we thus read fiction because it engages, in a particularly focused way, our Theory of Mind. (Zunshine 2006, p. 162)

Oatley (2002) extends the concept of the social purpose of reading to develop his analogy of reading as simulation. He explains that ‘[a]s with other simulations, a principal purpose is to understand complex matters, in this case people, their actions, and their interactions’ (p. 40). He thus contends that reading helps us to understand other people and how society operates.

The concept of cognitive ToM embraces the skills that were identified above in the discussion of deep reading: inferential and deductive reasoning, analogical skills, critical analysis, reflection and insight. Thus deep reading utilises and develops cognitive ToM allowing the reader to understand alternative perspectives and world views and use that understanding to predict what characters think and why they carry out actions. Zunshine would argue,
further, that fiction’s development of critical understanding of motivations and social structures is transferable to a real-world context.

Deep reading encourages the use of higher order thinking skills. These skills such as deduction, inference and reflection are required to negotiate epistemological uncertainty. Literary historians point out that situations of epistemological uncertainty are the main preoccupations of modernist texts. This uncertainty is created through the use of a range of textual strategies. My thesis contention is that these same techniques can be used to provoke deep reading in a novel aimed at adolescent readers.

What is modernism?

Modernist fiction is differentiated from other fiction through its foregrounding of epistemological questions (McHale 1989, p. 9). These questions examine the transmission and appearance of knowledge and the effects of this on character, world, and reader. Faulkner (1977) sees the main change from romanticism to modernism as a shift from the world of objects to the examination of the mind perceiving them (p.36). Hence, we are given more insight into characters’ own thoughts and reflections rather than lengthy description of the surrounding world. Lodge (1977) also notes this psychological element as he explains, ‘Modernist fiction is concerned with consciousness, and also with the subconscious and unconscious workings of the human mind’ (pp. 45-46). Similarly, Virginia Woolf (1966) labels the modernists the ‘psychologists’. While these novelists detail the psyche of the characters they also play with the psyche of the reader, using unreliable narration and disjointed chronology. These facets of the modernist novel will be examined in more detail below as they inform the writing of my own novel, To My Other Self.
The effect of modernism.

The representation of epistemological uncertainty changes the way the reader constructs the text in the act of reading. Virginia Woolf (1966) notes about reading modernist texts, ‘We are at once conscious of using faculties hitherto dormant, ingenuity, and skill, a mental nimbleness and dexterity such as serve to solve a puzzle ingeniously’ (p.81). This is not the idea of being ‘lost in a book’, rather complex cognitive processes are activated as the book is ‘puzzled’ out. Woolf saw the development of this new type of novel as ‘an encouragement to a more creative, critical consciousness in novelist and reader’ (p. 35). This critical consciousness includes many of the skills outlined in Maryanne Wolf’s definition of deep reading: analogical skills, deductive reasoning, critical analysis, reflection, and insight. Virginia Woolf goes on to talk about ‘creative resistances’ being activated (p. 36). This creative resistance allows distance from the narrative, breaking the effect of transportation and identification and allowing deep reading to occur. Modernism produces the type of critical thinking associated with deep reading, therefore an examination of its textual strategies will provide valuable insight as to how a novel for adolescents can be constructed to provoke deep reading.

Textual features of modernist texts

Whilst there are no set rules for what modernist novels are, there is, as Lodge (1977) notes, a ‘family resemblance’ between them (p. 45). Key to this resemblance, according to Lodge, is the lack of ‘objective’ events. This omission of narrative certainty has the effect of encouraging ‘introspection, analysis, reflection and reverie’ (p. 45). Lodge goes on to outline how the lack of ‘objective’ events is achieved.

A modernist novel has no real ‘beginning’, since it plunges us into a flowing stream of experience with which we gradually familiarize ourselves by a process of inference and association; and its ending is usually ‘open’ or ambiguous, leaving the reader in doubt as to the final destiny of the characters ... Modernist fiction eschews the straight chronological ordering of its material, and the use of reliable omniscient and intrusive narrator. It employs,
instead, either a single, limited point of view, or a method of multiple points of view, all more or less limited and fallible: and it tends towards a fluid, or complex handling of time, involving much cross-reference backwards and forwards across the chronological span of time. (Lodge 1977, pp. 45-6)

In the quote above, Lodge draws attention to a lack of certainty through ambiguous endings, unreliable narration, and non-chronological structures. These features create epistemological questions: who knows what, how do they know it, why do they think they know what they know? These epistemological questions asked of the characters are paralleled in the reader, as they assess: who is telling the story, why they are telling it, the significance of events, and how the events fit together to create unified meaning. Whereas in traditional nineteenth-century novels events were laid out chronologically and explained by a narrator, in modernism these supports for the reader are removed. This lack of support, therefore, has a defamiliarising effect on the reader.

Defamiliarisation and modernism

Defamiliarisation is a general term for a change in perception in the reader. Stacy defines defamiliarisation simply as 'something ordinary, commonplace, or familiar (an object, event, situation, or tradition) is, in one way or another, made to appear unfamiliar' (Stacy 1977, p. 8). It encourages the reader to reassess what they know and how they know it. Shklovsky, who first coined the term defamiliarisation, noted that as ‘perception becomes habitual, it becomes automatic’ (cited in Stacy 1977, p. 32). In writing for deep reading I am aiming for a non-automatic response, a response that will require more cognitive effort than being 'lost in a book'. Shklovsky saw defamiliarisation as the purpose of art, and a necessary challenge to the general practice of habitual perception. ‘The technique of art is to make objects “unfamiliar,” to make forms difficult, to increase the difficulty and length of perception’ (cited in Stacy 1977, p. 34). This increase in the length of perception equates to the emergence of deep reading as higher order thinking skills are utilised to reassess the familiar. Defamiliarisation is an effect demonstrated in the reader and various textual strategies can elicit this response.
Virginia Woolf (1966) does not prescribe any particular textual strategies for the modernist novel, however, the use of defamiliarising strategies is evident in her discussion of the modernists as ‘psychologists’. She cites an example from Henry James who writes of a character; she was ‘a ready vessel for bitterness, a deep little porcelain cup in which biting acids could be mixed’ (p. 81). Here James uses metaphorical language to defamiliarise the reader. Both the cup and the character are defamiliarised. Rather than the protagonist simply being described as bitter she becomes a receptacle for the potential of bitterness. The cup in turn is transformed from a dainty tea cup into something more sinister. Woolf speaks of the pleasure this type of text elicits.

Besides in this fineness and sweetness we get another pleasure which comes when the mind is freed from the perpetual demand of the novelist that we shall feel with his characters. By cutting off the responses which are called out in the actual life, the novelist frees us to take delight, as we do when ill or travelling, in things in themselves. We can see the strangeness of them only when habit has ceased to immerse us in them, and we stand outside watching what has no power over us one way or the other. Then we see the mind at work; we are amused by its power to make patterns; by its power to bring out relations in things and disparities which are covered over when we are acting by habit or driven on by the ordinary impulses. (Woolf 1966, p. 82)

Woolf notes the increased cognitive processes that are at work once our habitual perceptions have been subverted. She acknowledges the lack of transportation and identification with characters as empathy is no longer demanded. In short she demonstrates the shift in the reader from affective Theory of Mind to cognitive Theory of Mind. She gives the example of Proust whose ‘whole universe is steeped in the light of intelligence. The commonest object, such as the telephone, loses its simplicity, its solidity, and becomes a part of life and transparent’ (Woolf 1966, p. 83). Defamiliarisation sees the common revisioned to deepen perception. Whilst Woolf mentions the use of metaphor both in regard to people and objects, defamiliarisation can be extended to events, situations, and traditions. Subversions of traditional narrative structures as well as narrative scripts defamiliarise the reader and cause them to reassess what they know and how they know it.
Psychologist Keith Oatley (2002) writes that when we read ‘we take events, phrases, movements of a story, and assimilate them to a schema of what we already know’ (p. 48). When events don’t fit neatly into a schema, as occurs when defamiliarisation is elicited, we are forced to reassess our knowledge base to possibly accommodate new information and ideas. This reassessment fosters inferential and deductive reasoning, analogical skills and critical thinking. There are many ways that this response, which leads to deep reading, can be provoked through the text.

The textual strategies of modernism

Moral ambiguity

One of the key features of modernism is its moral ambiguity. Virginia Woolf writes, ‘We are never told ... that one way is right and the other wrong. Every way is thrown open without reserve and without prejudice’ (Woolf 1966, p. 84). Emerging out of Victorian literature and reacting to its culturally strong belief in Christianity, modernism presents a more uncertain and ambiguous world. ‘For the modern western world is less sure of its values than most previous cultures with which we are familiar; relativism and subjectivity are facts of everyday experience’ (Faulkner 1977, p. 15). Modernism’s lack of certainty forces the reader to exercise their own judgement, or suspend their judgement, rather than being directed toward judgements either by the consequences of events or by the narrator’s voice. In not telling the reader what is right and wrong modernism invites a level of complexity which encourages deep thought.

Unreliable narration

Unreliable narration causes the reader to question both the truth of events and the ideologies implicit in the text. Robert Baah (2014) in his work of the teleology of unreliable narration identifies four distinct purposes of unreliable narrators; to subvert the worldview of the narrator, to examine the
consequence of imagination, to reconceptualise understanding of truth and falsehood and to be a source of narrative humour. The first three of these purposes involve processes of knowledge acquisition. Knowledge and the solidity of knowledge is questioned first by the protagonists and then by the reader. This questioning of the veracity of knowledge is typical of modernism.

An example of the effect unreliable narration has on the reader is found in de Reuck’s (1993) analysis of the work of modernist novelist Henry James. ‘[Unreliable narrators] provide adequate guidance for the receiver only up to a point ... but where their judgements about themselves are concerned, we find them crucially wanting, so that we reinterpret their utterances at such junctions, recasting the presented world to incorporate elements of their inner (psychic) make-up' (pp. 355-6). The reader’s re-analysis involves questioning what is known and how it is known. Their thought processes involve deducing and thinking critically which are both deep reading skills. More examples of unreliable narration are given in the analysis of two young adult novels in chapter 3 and this concept also informs how my novel was written.

**Complex characters**

Lack of reliable narration and a moral centre in modernist literature results in more complex characters. These characters evolve over the course of the novel. Characters are neither entirely good nor entirely bad rather, they exist in contradiction (Woolf 1966). Woolf uses Dostoevsky's Stavrogin as an example of this: ‘that contrast which marked Stavrogin's appearance, so that he was at once “a paragon of beauty, yet at the same time there seemed something repellent about him”, is but the crude outer sign of the vice and virtue we meet, at full tilt, in the same breast.’ (Woolf 1966, p. 86). This contradiction denies the reader a settled reading experience as events and perspectives need to be questioned and constantly subjected to a process of re-evaluation.
Complex characters require more cognitive effort on the part of the reader. Woolf discusses Proust’s characterization: ‘it is through what people think and what is thought about them, through the knowledge and thoughts of the author himself, that we come to understand them very slowly and laboriously, but with the whole of our minds’ (Woolf 1966, p. 88). The complexity of the characterisation means that characters do not fit easily into the reader’s existing schemas, rather, each action, thought and response needs to be assessed. This refusal of characters to fit schema results in an increased cognitive load on the reader as they form their own judgements rather than relying on known prototypes. This process requires more time, as alluded to by Woolf, and involves multiple cognitive processes.

Dislocated chronology or spatial form

McHale (1989) identifies strategies of impeded form in modernism. These include dislocated chronology and withheld or indirectly presented information. These strategies are used for epistemological effect as knowledge is not simply revealed for the reader, rather it needs to be teased out as narrative is layered upon itself questioning character, world, narrative, and reader. Frank (1945) takes the discussion of dislocated chronology a step further as he regards time in modernist novels as spatial rather than chronological. Frank uses Proust as an example. Proust believed time was experienced more fully, or purely, when the past and present were juxtaposed. In juxtaposing past and present a clarity is given to time where differences are accentuated as the reader is implored by the very structure of the novel to make comparisons and find meaning in the contrast. ‘Habit, that universal soporific, ordinarily conceals the passage of time from those who have gone their accustomed ways: as at any moment of time the changes are so minute as to be imperceptible’ (p. 238). The manipulation of time into a spatial rather than chronological arrangements defamiliarises not only time but the way a novel is perceived. In juxtaposing time, allowing it to coexist in past, present, and even future, characters interrogate themselves as the
spatial dimension of time creates a new space where meanings abound. ‘Proust forces the reader to juxtapose disparate images of his characters spatially, in a moment of time, so that the experience of time's passage will be fully communicated to their sensibility’ (p. 239). This concept of time existing spatially rather than chronologically becomes one of the cornerstones of my novel.

In summary, deep reading as defined by Maryanne Wolf involves the use of higher order thinking skills such as inferential and deductive reasoning, analogical skills, critical analysis, reflection and insight (Wolf & Barzillai, 2009, p. 32). These same skills are identified in descriptions of strategic, slow, and close reading. The development of deep reading is important not only for the increased use of higher order thinking skills but also because of the role that deep reading plays in the development of cognitive ToM which has repercussions for the way we understand and interact with each other. The higher order thinking skills evidenced in deep reading are also encouraged in modernist writings. An understanding of the features of modernism such as unreliable narration, complex characters, lack of a moral centre, and spatial form informs the writing of my novel while the higher order thinking skills identified by Wolf becomes the code for the analysis of participants’ comments in the empirical research element of this thesis. The features of modernism have a defamiliarising effect on readers. Similarly, deep reading aims to defamiliarise the reading process as critical rather than habitual thought is applied.
Chapter 3: The multiple faces of defamiliarisation and its role in producing deep reading.

This chapter examines how two realist Australian young adult novels utilise textual strategies evidenced in modernist texts to defamiliarise the reader. It then examines how these texts influenced the writing of To My Other Self (TMOS). The defamiliarisation caused by these texts increases the cognitive load on their implied reader resulting in deep reading. Something in the world called love (2008) by Sue Saliba and Touching earth lightly (1996) by Margo Lanagan both look at the maturation of their focalising character.

Growth has long been a ‘dominant pattern’ in YA literature (Trites 2014, p. 54) as the adolescent protagonists seek to understand themselves and the power structures within their society (Oziewicz 2015, p. 2). This pattern arguably began with J. D. Salinger’s The Catcher in the Rye (1951) which explored the relationship ‘between the subversive adolescent and a critique of wider society.’ (Hilton & Nikolajeva 2012, p. 7). The prevalence of the growth pattern within YA literature can be viewed as undermining adolescent empowerment as empowerment comes through growing up and maturing rather than by other means (Trites 2014, p. 1).

Despite this common pattern of growth, YA literature has evolved becoming less formulaic and didactic. Trites notes this, ‘Just as adolescents do not grow in a one-size-fits-all pattern, many narratives written for young adults defy the predictable pattern of the bildungsroman-influenced novel about a maturing teenager’ (2014, p. 54). This willingness to step beyond the familiar growth pattern has resulted in diversity of subject matter and experimentation in style (Cart 2016, p.81). This ‘growing sophistication’ of the YA genre has also been attributed to its increasing adult readership (Cart 2016, p. x). Contemporary YA novels, for the most part, still explore the transition from child to adult through growth and yet with the broadening of the genre this is being expressed through different stylistic techniques and with increasing diversity of both theme and character.
This deviation from a common script (growth) demands more from the reader in both imagination and attention (Nikolajeva 2014, p. 35). As identification is lessened through the text’s deployment of more diverse characters, unreliable narration, and unpredictable stylistic elements more mature reading is developed leading to increased empathy (Nikolajeva 2009, p. 185-6). YA literature has been gradually increasing in sophistication which necessarily requires more cognitive effort from the reader and develops reading maturity.

This increase in sophistication has seen the incorporation of some elements of literary modernism as truth is brought into question. Within Australian YA literature Gary Crew’s *Strange Objects* (1990) is an early example of a YA novel that utilises a spatial structure. More recently, Justine Larbalestier’s *My Sister Rosa* (2016) uses unreliable narration as she examines the protagonist’s psychology in a similar way to modernist authors. Ambiguity and the uncertainty of truth is also the focus of *Illuminae* (2015) by Amie Kaufman and Jay Kristoff as they use multiple unreliable narrators. Experimentation with style is becoming more common within YA fiction and more novels are using some elements of modernist writing techniques. Whilst we can see this trend emerging within YA fiction what is yet unknown is the effect of these techniques upon the real reader. The novels chosen for analysis below utilise the common growth pattern and yet rework it, relying on modernist strategies to create resonance. In no way is this research a comprehensive cover of recent Australian YA fiction that utilises modernist techniques, rather it is a close reading of two texts that have not previously been approached through a modernist lens. Little has been written about *Something in the world called love* (*Something*), and *Touching earth lightly* (*TEL*) has previously only been analysed through a feminist lens (Harris 1999; James 2006; McCormack 2002).

Both *Something* and *TEL* are complex and yet the authors have made different narrative choices to achieve this complexity. Where Saliba explores ambiguity and textual uncertainty through binaries, unreliable narration, and typographical oddity, Lanagan utilises a spatial rather than chronological form, metaphor, and complex characters. Both texts explore the complexities of life
where choices and judgements are rarely black and white, but are instead continually challenged.

As discussed in chapter 2, defamiliarisation occurs when events, characters or language are made to appear unfamiliar (Stacy 1977, p. 8). Virginia Woolf's discussion of the works of the 'psychologists', as she terms modernists, identifies a feeling of defamiliarisation as central to the novels as the reader takes pleasure in seeing the world differently (1966). Defamiliarisation causes a pause where the reader is forced to reassess their knowledge base. This places a greater cognitive load on the reader as they think more critically, reflect and gain insight. Both of these texts effect defamiliarisation but through different means. The strategies used by both Saliba and Lanagan such as complex characters, textual uncertainty, unreliable narration, unconventional grammar, the use of metaphor, and the use of a spatial rather than chronological form, work to create this disorienting pause in the reader. It is this that adds complexity and provokes deep reading.

Something in the world called love

*Something in the world called love (Something)* tells the story of Esma, an eighteen-year-old girl who moves into a share house with Kara and Simon. It details Esma’s journey to find agency of her own. The opening passage contextualises the narrative, alludes to its main concerns, and introduces the textual strategies that coalesce to place a greater cognitive load on the reader. The novel exemplifies modernist poetics through its use of unreliable narration, ambiguity, defamiliarising metaphors, and complex characters. The story opens with these lines:

> Autumn

> ‘it's true, there's something in the world called love.

> esma felt it when she moved into the house with the blue stairs and the broken balcony, carlton gardens opposite so she could see all the way to the sky.
there was kara beside her, behind the wall, and simon below with his room
that looked out to the road, two roads actually so you had a choice as you
were leaving or arriving, which way to take,

or not.

but anyway, esma at the beginning saw only one way. (p.1)

From the outset the reader is kept from empathising with Esma through the
narrative distance created by the external narrator. This narrative distance
effects defamiliarisation through preventing surface identification with the
protagonist. As discussed by Virginia Woolf this destabilising of empathy
encourages a pleasure ‘when the mind is freed from the perpetual demand of
the novelist that we shall feel with his characters. By cutting off the responses
which are called out in the actual life, the novelist frees us to take delight ... in
things in themselves’ (Woolf 1966, p. 82). This approach activates cognitive
rather than affective Theory of Mind (ToM) as the reader empathises with the
protagonist less and instead ponders on their thoughts, intentions, and beliefs
(Dvash & Shamay-Tsoory 2014). Narrative distance is achieved in the opening
passages through the insight given to the reader by the external narrator which
is hidden from the character, in this case it is the awareness of choice. The
reader, through the external narrator, has increased access to information when
compared to Esma. The reader is therefore able to judge and see the significance
of events before Esma. The reader's increased access to knowledge creates a
disparity between the reader and Esma that positions the reader as a critical
observer rather than participant. This strategy emphasises Esma's naivety but
also requires the reader to hold in their mind competing pieces of information.
As seen in the opening passage the reader must reconcile that there is choice
but at this stage Esma is unaware of it. It reveals Esma's character as one who
sees events as unfolding rather than having any agency of her own, and foretells
the journey leading to Esma's realisation of her own identity and agency.

Encouraging ambiguity through unreliable narration

The reader’s perceived increased access to knowledge is soon brought into
question as the external narrator proves to be unreliable. This is witnessed in
the competing information about the ‘reality’ of Esma’s love for Kara. Esma’s love for Kara is alluded to early on,

for although kara was ordered and exact, she was also something else. and esma will come to experience that something else, that part of kara that will make her feel connected and special – that will give her flight. (p. 11)

This suggests that the relationship with Kara will be significant in the formation of Esma’s identity. The nature of this relationship is implied as Esma realises for herself, ‘and right then, the truth rested in front of her, pure and bold ... yes, she was in love deeply, awfully in love with kara’ (p. 93). Where earlier the narrator foreshadowed the path that Esma would take, here the narrator is conspicuously silent allowing the reader to accept the ‘truth’ of Esma’s feelings. However, the unreliability of this narratorial direction is borne out in the closing pages. This time it is Esma proclaiming truth,

‘it’s true, there is something in the world called love.’ and she remembered what she’d felt when she’d first moved into the house. a feeling of love. yes she had felt that. but she’d realised now that she had misplaced its source. it hadn’t been in kara or the house, or even simon. it hadn’t been in her connection with kara, but in herself. (p. 184)

The narrator, through silence, endorses contradictory notions of love causing the reader to reassess events and characters. The narratorial style represents for the reader Esma’s feelings, which are true but also fluid, denying the reader any narrative cues to guide interpretation of truth and falsehood. Robert Baah in his work on the teleology of unreliable narrators conceptualises four distinct purposes of unreliable narrators; to subvert the world view of the narrator, to examine the consequences of imagination, to reconceptualise understanding or truth and falsehood and to be a source of narrative humour (2014). Here Saliba uses unreliable narration to break down the binary of true and false and offer a middle ground. Esma is learning to see and accept ambiguities in life. The unreliability of the narrator parallels for the reader the disorientation that Esma is experiencing as her world-view is challenged. In this way Saliba is ‘transferring epistemological difficulties from character to reader’ (McHale 1989, p. 9). To My Other Self also utilises unreliable narration but to a different
effect which is discussed below. Truth and falsehood is just one of the binaries that Saliba deconstructs in the furthering of her main theme – the third way.

**Encouraging ambiguity thematically**

In the opening paragraphs Saliba begins the exploration of one of the main themes of the book; that is life isn’t found in binaries but in the in-between, in the third choice. This theme is introduced by ambiguity and textual indefiniteness. Ambiguity and textual indefiniteness operate not merely as a textual device but as a thematic concern. This use of ambiguity mirrors Woolf's view of modernist texts where, ‘we are never told as the English novelists so frequently tell us, that one way is right and the other wrong. Every way is thrown open without reserve and without prejudice’ (Woolf 1966, p. 84). Esma undertakes the journey to embrace ambiguity along with the reader. We will see how this is encouraged below in the lexical choices of Saliba. Esma achieves a level of maturity that eschews simplicity and rather than accepting the choices that seem to be in front of her realises her own agency in finding another option. This theme emerges in the binaries presented, is furthered through the non-use of capital letters, and is finally explicitly stated by Esma. This occurs in the scene where she is faced with the possibility of moving out or surrendering the dog, Esma finally asserts her own agency,

> and then a third way presented itself to her – something between the dog having to leave and esma being forced to find somewhere else to live. it was more subtle and complex that either of those extremes…but it came from something definite and real inside esma. (p. 181)

Throughout the novel Saliba invites contemplation of the complex and the nuanced through Esma’s discovery of the ‘third way’.

**Encouraging ambiguity through ‘typographical oddities’**

From the outset the reader is faced with the cognitive challenge of unorthodox punctuation in the text’s avoidance of capital letters and its use of unconventional spacing. This typography introduces a further level of
indefiniteness to the text. Stacy notes in his discussion of defamiliarisation that, ‘many of the modernists, especially novelists, have resorted to sometimes significant, sometimes merely disturbing typographical oddities of one kind or another’ (Stacy 1977, p. 21). Disruption of typographical conventions has the effect of slowing down the reading speed as the reader needs to give greater attention and effort to the text. This slower reading speed allows the brain more time for deep reading to occur (Wolf & Barzillai 2009, p. 33). The lack of capital letters and unconventional spacings illustrate the main theme of the book in that they refuse to establish hierarchies of significance. No word is given pre-eminence over another, rather the unconventional spacings allow sentences to float as whole or as fragments, as in the introduction. They cause the reader to reassess the importance of each individual phrase.

there was kara beside her, behind the wall, and simon below with his room that looked out to the road, two roads actually so you had a choice as you were leaving or arriving, which way to take,

or not. (p. 1)

In the introduction ‘road to take,’ and ‘or not’ are on different lines and yet they form part of the same sentence. They are fragments and need to be pieced together to create the whole. In this case, the belated ‘or not’ adds a duality of meaning to the preceding fragment. Does the ‘or not’ refer to the choice to not do something, or does the ‘or not’ cancel out the option of choice? The text is ambiguous and by separating these phrases a pause is created for the reader where the first part of the sentence is comprehended and then it is subsequently questioned. This pause between lines, the slowing down of reading can be equated to a stillness that Koopman describes as ‘an empty space or time that is created as a result of reading processes: the slowing down of readers’ perceptions of the fictional world, caused by defamiliarisation’ (Koopman & Hakemulder 2015, p. 80). Koopman sees stillness as a precondition for reflection, a deep reading skill. Unconventional punctuation leads to a slower reading rate which gives greater time for reflection.
Encouraging ambiguity through binaries

Saliba both introduces ambiguity and encourages its consideration through her use of binaries. In this opening passage, Kara and Simon are set up in opposition to each other. Kara is beside Esma and Simon is below her. These characters represent different choices for Esma and different directions Esma could take in the formation of her identity. They are alternate choices for Esma, metaphorically represented by the two roads leading to the house. Whilst the implied reader is initially positioned to see these as romantic choices, however, as the story progresses the romantic schema is subverted. As information is progressively revealed the reader finds the choice is between alternate forms of friendship. With Kara the friendship model offered is one of dominance and exclusion of others offering no space for Esma's own agency. This contrasts with the relationship with Simon which allows Esma other relationships and opportunities, such as political activism related to puppy farms. Esma is manipulated by Kara into choosing a single loyalty. This manipulation is evident in Kara's ploy to have her sister move in, necessitating Simon's eviction from the house. This unacceptable ultimatum is the impetus for Esma to contemplate the third way.

i can't let chloe move in and i can't speak the passion of why. there has to be a third way – that's it! (p. 85)

The third way presents itself through the potential solution of an unused sunroom. Through the third way Esma ‘glimpsed a different way to be’ (p. 90). Esma begins to assert her own agency and see beyond the simplistic two choices presented to her.

The theme of the third way is extended not only through the choices represented through binaries but through Saliba’s use of oxymorons. Saliba repeatedly sets up two contradictory ideas and lets them coexist in uncomfortable tension. ‘Wishing and fear’ (p. 7), ‘breath with substance, after with before, deadness with the wishing of a young, hopeful girl’ (p. 9), ‘mother, sister, saviour and dread’ (p. 23), ‘silence and chaos, a numbness and a madness, a shattering apart and staying so so still’ (p. 30), ‘happier and more terrified,
excited and more fearful’ (p. 34), ‘the world was bursting and full and forever or it was blank and useless and dead. eternalism and nihilism’ (p. 72).

As seen in the above phrases, *Something in the world called love* overflows with binaries. While they often reinforce the two choices that Esma feels forced into and subsequently rebels against they also advocate for times when the seemingly disparate coincide. Upon this backdrop of binaries Saliba explores the in-between spaces, the ambiguous and uncertain, the spaces that cannot be clearly articulated but lie somewhere between the two extremes. Life and choice and who we are is not defined by one emotion or sensibility but a cacophony of fragments, a concert of floating sentences.

**Encouraging ambiguity through metaphor**

Saliba further probes this notion through the use of metaphor. Lakoff and Johnson (1980) detail how metaphor is intrinsic to our everyday life and define our realities (p. 3). Here Saliba uses an extended metaphor to both defamiliarise the reader and explore the holistic nature of identity, adding complexity to her character.

esma will wonder at the leaves and branches and sky and grass, how they all fit together in different ways depending on how you look at them. a whole world of shifting relations and forces that make you think you could re-make the world any way you liked. (p. 13)

The image of the garden and seasons are introduced in the opening paragraphs and they stand as contrast to the house with its perfectly spaced fence. In the gardens the seemingly disparate coexist in fluidity. The image of the garden is further emphasised through the complex metaphor of seasons as a structural device to divide the book. Seasons each have their own characteristics in terms of weather. Winter equates with coldness, while summer equates with heat. Seasons are not literally defined by an emotion, however, Saliba draws on common seasonal metaphors to both frame the narrative and explore the fragmentary nature of human emotions. Traditionally Summer is associated with fun, enjoyment and frivolity, Autumn with decline, Winter with sadness and desolation, and Spring with hope and renewal. Esma lives through all four
seasons equating them with different emotions and letting this emotion guide her decisions during this phase.

perhaps there are seasons inside us all, happening again and again. and it’s impossible to try to be summer – to pretend to be summer all the time. (p. 135)

It is only toward the end of the novel that Esma merges the seasons, thereby accepting all parts of herself.

it was important all of a sudden, as it had never been before, that she did not dismiss herself, all the bit of herself she felt were wrong or undesirable. all the failures. in the past she would have embraced this feeling of spring and locked her winter self into shame. (p. 146)

Metaphor becomes the vehicle for Saliba to further the discussion of the holistic nature of personality and the human psyche. In doing this she creates a complex character who is not defined by a single attribute but a dynamic mingling. This is similar to the way in which Woolf describes the contradictions found in Dostoevsky's Stavrogin (1966, p. 86).

This theme of the integrated or mingled self is furthered through Saliba's use of intertextuality. Esma is studying the work of the Portuguese poet, Fernando Pessoa, who had approximately 75 heteronyms. Each heteronym has a unique character, worldview, and writing style. Pessoa is introduced early on when Esma is writing an essay. Simon asks, ‘which one of your personas will write the conclusion?’ (p. 16). Later, in the scene where Esma and Alain take the injured dog home, Alain quotes Pessoa: ‘each of us is more than one person, many people, a proliferation of our one self’ (p. 168). Esma reflects on this as they approach the house, ‘the place she’d come and gone from in so many moods, and as so many people’ (p. 169). The use of intertextuality allows Saliba to delve into a deeper discussion of the self than would be possible simply by reporting Esma’s thoughts. Intertextuality also breaks down the distinction between the self-contained narrative and real life. For the reader, it transforms the discussion of the self from that which concerns only Esma. This promotes analogical thinking in the reader as they understand Esma’s story to be one of
universal resonance. Through metaphor, binaries, and complex characterisation Saliba encourages and explores ambiguity.

The opening passage of *Something in the world called love* outlines the strategies that are used throughout the narrative to reconsider the common coming-of-age story. The story is told with a nuance and complexity that allows an exploration of what it means to be one’s self and the agency and freedom that is realised when life no longer is seen through binaries.

**Touching earth lightly**

Similarly to Saliba’s novel, Margo Lanagan’s (1996) *Touching earth lightly (TEL)* is a coming-of-age story. Where Saliba uses an often whimsical voice, Lanagan’s is gritty and dark. Both books explore the theme of finding agency. *Touching earth lightly* tells the story of Chloe and her friendship with Janey. Chloe takes on the increasingly overwhelming role as Janey’s protector. When Janey dies Chloe begins the journey to find out who she is without Janey.

**The impact of spatial form**

Lanagan separates *Touching earth lightly* into two section, ‘now’ and ‘then’. ‘Now’ outlines Chloe’s relationship with Janey and Janey’s reliance on Chloe. This section ends with Janey’s death. ‘Then’ continues the story and examines how Chloe grieves and defines herself without Janey’s physical presence. Despite this clear separation of life with, and then without Janey, Janey keeps seeping into the ‘then’ section in the form of analepses (flashbacks). These analepses create a counterpoint to Chloe’s grief.

Through analepses, Lanagan utilises a spatial rather than chronological time frame. Joseph Frank (1945) details the advantage of deploying a spatial form:

1 Genette (1983) defines an analepsis as ‘any evocation after the fact of an event that took place earlier than the point in the story where we are at any given moment’ (p. 40). Other terms such as retroversion (Bal 1985, p.54) are sometimes used in literary criticism, however, for consistency the term analepsis will be used throughout this thesis for what is commonly referred to as the flashback.
By comparing these two images in a moment of time, the passage of time can be experienced concretely, in the impact of its visible effects on the sensibility, rather than as a mere gap counted off in numbers. (p. 238)

Lanagan gives us the analepsis as well as the narrative of Chloe grieving. Both narratives are written in present tense, the only differentiation is the italics of the text signalling the analepsis. An example of the impact spatial form can provoke is evidenced in the juxtaposition of the following scenes. The first is an analepsis. It is focalised through Chloe and describes Janey and Chloe taking a trip to the snow. Janey's feet are imagined as 'loose in the socks, tinkling together like crystals or chards of charcoal' (p. 110). Chloe particularly notices the space around them. The nature described here is ominous:

Rocks and ground with little plants show dark through the melting blue-whiteness, and the sunlit snow burns in their eyes and leaves weird-shaped prints in them like leopard skin. (p. 110)

This is contrasted with the description of Chloe in the police station in a warm and overbright room: 'she hardly has room in her mind to even acknowledge that other people are there' (p. 110). Lanagan sets up a juxtaposition between these two scenes, one natural and one artificial, Janey is alive in one yet absent through death in the second. The first symbolises the state of Janey after her death: cold, one with nature, 'charcoal, earth, leopard' (p. 110). This description contrasts with Chloe who is warm in the station in the artificial environment of fluorescent lights. Similar to Janey, however, Chloe is isolated despite being surrounded by people. The juxtaposition of these two narratives allows a 'unified spatial apprehension' where both present and past are brought into sharper focus through the proximity of the other (Frank 1945, p. 235). Interpretation relies on the reader accessing analogical skills and integrating the two narratives to create the meanings that lie, not in one scene or the other, but between the scenes. Together these scenes speak of the depth of Chloe's grief, her claustrophobia, her isolation both from Janey and others surrounding her, and the contrast between Chloe being alive and Janey dead.
Complex characters created through the use of binaries

This ‘now’ and ‘then’ binary structure is paralleled in the contrasts drawn between Janey and Chloe, as Lanagan explores her key theme of finding the self. The influence of the characters’ relationship on their identities creates complexity that thwarts habitual reading. As the characters mature through the course of the novel predictions are reassessed by the reader. In the ‘now’ section Chloe and Janey exist in a parasitic relationship where Chloe finds passion and creativity in Janey and Janey finds protection and common-sense in Chloe. Each girl feeds off the other to remedy a perceived lack in their own identity. Janey comments, ‘together we make up one gifted, gorgeous person’ (p. 139). The extrication of Chloe from Janey is the impetus for the narrative. Lanagan gives both Chloe and Janey complexity by situating identity as dynamic and relational rather than static.

In the ‘now’ section Chloe feels both the burden of responsibility for Janey, and also internalises the idea that without Janey she is nondescript.

She’d been grateful to be rescued from her own timidity, her own steadiness. She’d felt herself change, gaining courage and curiosity and some of Janey’s weird sense of humour. (p. 43)

Upon finding Janey’s body Chloe still feels a sense of oneness with Janey:

There didn’t seem to be much difference between her body and Janey’s except that hers was bound together and kept warm with clothing (p. 104).

One would expect this duality to discontinue upon Janey’s death, however, Janey is still present in the second half of the novel as an active counterpoint and indeed integrated part of Chloe.

She looks from top to bottom of the memories, her own and Janey’s body merged within them; she too carries crushed bone in the back of her head, bruises band her upper arm (p. 116).

Lanagan denies a simplistic view of an innate identity. Chloe’s identity is formed both relationally and through events. Identity is therefore a fluid construct. Despite Janey’s death and Chloe’s growing self-reliance, Janey remains both part
of Chloe and part of the narrative. The memories of Janey continue to shape
Chloe as memories infest the living. Despite this, Chloe begins to act. This starts
with her photography which feels like her first independent action (p. 204). It is
noteworthy that Janey’s death is the catalyst for her photography project as
Chloe seeks to document Janey’s life. This assertiveness contrasts with Chloe’s
earlier lack of agency as evidenced in her response to sex with Theo: she never
‘went after anything’ for herself (p. 14).

Chloe is the focalising character through which the reader identifies. The binary
of Janey and Chloe, and the implications of their relationship for identity, raises
complex questions for the reader. Is Chloe better off without Janey? Could Chloe
ever have found her own agency with Janey? Did Janey seek her own demise to
free Chloe of the responsibility? Like Saliba, Lanagan uses and then deconstructs
binaries. Life isn’t before and after. It is fragmentary and overlapping. Identity
isn’t fixed and individual. It is fluid and piecemeal. It is constructed through the
events of life and the relationships within it. Like Saliba, Lanagan creates
complex, dynamic characters that refuse to be defined by a single attribute.

**Reaching the third way via metaphor**

The binary of Janey and Chloe as opposites and yet part of each other is
furthered through Lanagan’s use of metaphor. Isaac and Nick repeatedly discuss
house architecture. Isaac promoting ‘touching-earth-lightly’ type houses while
Nick takes more of a pragmatic approach (p. 42). Isaac talks of apartments and
the lives of the people who live in them as conforming to ‘prettified boxes ....
You live in that kind of space, you end up thinking that’s the only space you
deserve’ (p. 35). Chloe is metaphorically linked to the apartments whilst Janey
represents the ‘touch-earth-lightly house’. Chloe’s life is stuck in a ‘prettified
box’. This is amplified by her role in an opera where she dresses as a princess
and walks across stage only to sit there still for the entire show whilst the action
occurs below her (p. 94). Chloe sees her salvation from mundanity in Janey.
Chloe has the looks and Janey has the talent. As mentioned previously, Janey
comments, ‘together we make up one gifted, gorgeous person (p. 139)’. Janey
suggests that Chloe’s only contribution is her looks while Janey has the ‘gift’.
Nick, on the other hand, proposes a third way where there is room in a balanced enterprise for ‘houses’ of both kinds, for the practical and the visionary. Apartments are necessary ‘just as a means of supporting those few fantastic touch-earth-lightly-type commissions’ (p. 35). Chloe’s purpose prior to Janey’s death is to support Janey. This discussion is further explored in the scene where Isaac shows Janey a book of the artwork of Andy Goldsworth, an artist who takes ordinary objects and stacks them or rearranges them before photographing them. In this way, he transforms the ordinary into the extraordinary (p. 57). This is a metaphor for the transformation that Chloe is undergoing.

Lanagan also uses metaphor to describe Chloe’s grief and her changed perceptions as the formerly habitual is rendered strange. This use of metaphor has a defamiliarising effect on the reader. The imagery represents the foreignness of the world as perceived by Chloe. This use of language is akin to that described by Virginia Woolf.

We can see the strangeness of them only when habit has ceased to immerse us in them, and we stand outside watching what has no power over us one way or the other. Then we see the mind at work; we are amused by its power to make patterns; by its power to bring out relations in things and disparities which are covered over when we are acting by habit or driven on by the ordinary impulses. (Woolf 1972, p. 82)

As Chloe witnesses Isaac giving the news of Janey’s death, ‘it becomes true again and bludgeons them each’ (p. 112). ‘Chloe feels skinned, flinching from the cruelty of the air. She sits held in one piece by her mother while the blows of what Isaac is telling fall again’ (p. 112). In this key passage the reader, like Chloe, comprehends from a distance, through a fog of metaphor, the violence of grief. Lanagan further explores defamiliarising the habitual through metaphor in the scene where Chloe emerges from her bedroom and goes to the kitchen. The kitchen chair becomes no longer simply a chair but a symbol for absence. Chloe contemplates the fridge:

Outlandish things sit on all the shelves: egg cartons like ported spaceships, a silver box of cream cheese (why silver, for cheese?), a row of magic pots in the door-rack- mustards, capers, pesto sauce, Tabasco. Trapped flavours – none of it makes sense (p. 135).
This description makes common objects appear surreal. The use of defamiliarisation here creates space for greater reflection in the reader as they contemplate how grief changes the perception of even mundane objects. It gives insight into the ‘mind at work’ (Woolf 1972, p. 82) and the effect of grief on perception.

In summary, both of these novels take the classic YA coming-of-age script and rework it. Saliba and Lanagan take different approaches and yet they both produce complex texts through the use of defamiliarising strategies that increase the cognitive load on the reader. Both authors explore the ambiguity of life not only thematically through story events, but also through the structure, metaphor, binaries and complex characters employed.

To My Other Self

Multiple perspectives through the use of spatial form

To My Other Self (TMOS) utilises some of these same defamiliarising techniques as it tells the story of Colin’s search for identity. Similar to Touching earth lightly TMOS utilises spatial form alternating perspectives and experiences of twenty-one-year-old Colin and sixteen-year-old Colin. In the first chapter Colin confesses, ‘but I can’t leave me and that’s perhaps the person I want to leave most of all’ (p. 1). He describes with irony how his life was meant to turn out. The chapter’s concluding aphorism, ‘To my younger self: Don’t bother’ (p. 15), is ironically juxtaposed with the younger Colin’s youthful certainty as he repeats the description of the future, this time as a vision of how life will turn out. The abutment of these two narratives brings a different perspective, and significance, to each. The reader integrates older and younger Colin to forge meaning. The questions created in this space may be related to the story: Why has Colin’s life gotten to this point? How has Colin changed so much? These questions could also suggest more universal themes: can people change? Do people have agency to create choice? This structure raises epistemological questions as the reader is required to engage their inferential and deductive
reasoning, analogical skills, and critical analysis to create meanings that lie in the contrast between the narratives. These are all deep reading skills.

**The effect of unreliable narration on interpretation**

One of the main reasons for the chosen structure was the implications for interpretation. The construction and modification of both story and meaning is a deep reading skill. TMOS challenges this ability. To this end neither of the Colins are reliable narrators. Where Saliba utilises an unreliable narrator to break down the binary of truth and falsehood TMOS uses an unreliable narrator to ‘subvert the moral and/or epistemological world view of the narrator’ (Baah 2014) Younger Colin has an unambiguous, essentialist world view. He does not believe people can change – circumstances may, but not personality.

> I think that who we are is embedded in us when we're born. We develop and mature and can change surface stuff, but out basic make-up never changes. (p. 235)

The extension of this essentialist world view is found in his response to hitting Hannah. He states:

> Guys who hit girls are power-obsessed idiots who prey on people weaker than them. Today I’ve joined their cohort and I don’t know if I can live knowing that. (p. 340)

Younger Colin resides in a world of absolutes which allows no option of redemption; hence this belief leads him to attempt suicide. Older Colin begins his story recognising that Hannah deserves to have a better life than he (p. 5). This certainty is similar to the essentialist world view of younger Colin. In the end, however, older Colin finds that he can start living again with agency.

> So here I am, twenty-one, almost twenty-two, with no permanent job, pretty much broke, no degree, no acceptance into uni yet, and my future is a complete mystery. And yet … life is better than it’s ever been … Would I change things? Definitely. Do I regret things? Definitely. But I’m starting from now. (pp. 337-8)
Older Colin moderates the extreme world-view espoused by younger Colin. The multiple world-views presented through the unreliable narration provide opportunity for more negotiation and reflection on the part of the reader.

As the reader progresses through the novel, Colin's perceptions of Hannah are called into question by the competing narrative information seeded throughout the text. The reader must infer and deduce to form an accurate picture of both Hannah and Colin. Colin vacillates between trust and doubt in Hannah and their relationship. The reader is introduced to the possibility of infidelity on older Colin's first visit with Hannah in prison.

‘Is he definitely mine?’
She gives me a look of pure rage. (p. 84)

While it is implied that this question is answered in the affirmative it is never explicitly stated creating room for epistemological uncertainty. It introduces early in the novel the possibility of infidelity. This creates a contrast with the narrative of younger Colin who, at this stage, idolises Hannah.

She laughs a lot. I like people who laugh. Her laughter is musical and kind. It’s hard to think of laughter being kind, but hers is. It makes the people around her smile. (p. 92)

Hannah is possibly unfaithful and Hannah is seemingly perfect. The reader must simultaneously hold these competing pieces of information and wait for more information to assess their veracity. The text, thus, teaches the reader to deploy a more critical mind-frame predisposing them to detect character bias and to form their own judgements.

Deep reading involves constantly piecing together events, feelings and movements and measuring what is known against what is expected and altering expectations accordingly. Zunshine refers to this process of gathering information and measuring it against what is already known as taking events 'under advisement'. Information is tagged with the source of the information; whose point of view, who said it to whom, when it was said etc. As more information comes to hand the information can be confirmed or discarded (2006, p. 48). The more gaps and the more surprising events that occur in a
narrative the more cognitive activity is required in order to adjust expectations.

The contrasting narrators’ interpretation of Hannah’s moral character are evident in the scene where younger Colin defends and comforts Hannah after her mum has called her a slut. He is seemingly sure here of Hannah's character.

'It's not true,' I say.
'How do you know?'
'I know you.' I say with a kiss to her brow.
'Right. And I slept with you didn't I?'
'That doesn't make you a slut. You're the most caring, fun, amazing person I know.' (p. 277)

This certainty is again subverted later in the novel as Colin is racked with doubt following a fight with Hannah.

I can see her at the bedroom window. Daniel is behind her and she pulls down the blind. Yes I remember the good times, but I also remember the guys that always surround her, I remember the photos around her mirror, I remember the stock of condoms in her top drawer and I see the silhouettes of her and Daniel in her room. The blind is drawn but I’m not an idiot. I can see arms reaching out and bodies entwined. (p. 317)

At both the primary and secondary narratological levels², the novel never provides a definitive answer as to whether the relationship between Hannah and Daniel is sexual, leaving the reader to either experience epistemological uncertainty or form their own judgements through deduction and inference. The response of the reader to epistemological uncertainty is explored in the following chapter which analyses responses of real readers to the text.

The two, temporally-separated narrative incarnations of Colin inhabit fundamentally disparate personalities affecting the narrative voice and adding to its unreliability. Younger Colin is overly optimistic and obsessive. The reader is aware of this from the second chapter where he makes his list of improvements and is certain he will 'win' Hannah. Older Colin is overly

² According to the work of Genette (1983) the primary narratological level is the level upon which the analepsis is embedded (p. 48). In the case of TMOS the narrative of older Colin is the primary level with younger Colin’s narrative the secondary level.
pessimistic and doubtfull of his own abilities both as a parent and as a person (p. 2). These views create a disjunction between the story lines that the reader needs to resolve. Each narrator is questioned by the other, raising epistemological questions in the reader as they are required to integrate information from both older and younger perspectives to form judgements and create meanings.

**The epistemological challenge of withheld information**

The novel’s plot is circular: it both finishes and starts with Colin’s suicide attempt. For the implied reader, this prompts a re-evaluation of the ‘gaps’ presented by events narrated earlier, and induces the reader to piece together the explication of the state of older Colin’s life. Armstrong (2013) talks about interpretation being futural as patterns and expectations predict where the story will go and these are continually modified as the reader learns more. Inevitably as readers become more experienced their futural interpretations become more accurate as they are more familiar with text type and genre patterns. A predictable story requires limited deep reading skills from readers. The structure employed was able to challenge both futural interpretation through the defamiliarisation of narrative tradition (discussed below) but also to incite retrospective interpretation. The plot crux in which Colin punches Hannah and then attempts suicide encourages the reader to reassess all that they know about older Colin. That sequence of events creates a new filter to understand Colin and his choices and the reader then can reinterpret events through this new information. The withheld information about the punch provokes epistemological questions throughout the reading process as the reader seeks to find reasons for the change in Colin and for his suicide attempt.

**Defamiliarisation through metaphor**

Defamiliarisation is also at play throughout the novel in its use of metaphor. Words or phrases are introduced into an unfamiliar context in order to break the familiar patterns the brain expects. This forces the brain to pause as it reassesses the relationship between the words. As discussed above Lanagan
uses this to great effect in *Touching earth lightly*. An example of this in *TMOS* is when Colin kisses Hannah on the swing in the pouring rain and he says, ‘She tastes of rainbow’ (p. 202). Despite rainbow not being a taste this statement accesses common schemas of rainbows as symbols of happiness, joy, and hope. Colin sees all of this in Hannah. The use of metaphor in this instance gives the reader greater insight as to the intensity of Colin’s feelings.

Where Lanagan uses buildings in *TEL* to represent Chloe and Janey I use a bridge to metaphorically represent Colin. In both instances the metaphor is used to add another level of complexity, both to the character and the narrative. Colin wants to become an engineer and build bridges. He describes his favourite bridge to Hannah:

’So this bridge is pretty impressive but as you go over it you notice a big dip in the middle where the road goes down and seems to almost touch the water before rising again. It doesn’t make sense ... it turns out that the engineer miscalculated and as they built the bridge from both sides of the river they realized that something had gone wrong and the two sides weren’t going to meet in the middle.’
‘So they made the dip?’
‘Yep but before that the engineer killed himself.’
‘And that’s your favourite bridge? With that story?’ She looks skeptical.
‘Yeah.’ I say defensively, ‘the bridge still works but it isn’t perfect and because it’s not perfect it’s interesting.’ (p. 101)

Colin is metaphorically represented by the bridge. The trajectory of the bridge mirrors his life. He begins optimistically before almost touching the water and becoming obsolete. After surviving the suicide attempt Colin finds a way to rise again and approach new challenges. The passage above foretells Colin’s suicide attempt but this is counterbalanced by the hope found in the final sentence where imperfection does not equal obsolescence. This metaphor is extended near the end of the novel when Colin takes Sam to the beach and goes into the surf.

I walk into the ocean and dive under a wave. Bubbles burst all around me as I come up on the other side. I dive again and come up. Each time I’m buffeted a little more, but I’m okay. I see the biggest wave of the set coming. I stand and watch it. I dare it to hit me. It does and I’m pulled under. I somersault over and over. I almost make it to the surface but I’m pulled back down again. My breath is almost gone and I start fighting. I fight for Sam; I fight for the wasted years; I fight for Hannah; but most of all I fight for me. For the me that deserves to live.
Oxygen rushes in as I break the surface. I gulp in the air as I float in the ocean. I look back at the shore and see the still sleeping form of Sam. Another wave comes and I bodysurf it in. (pp 301-2)

The purpose of most bridges is to cross bodies of water. The greatest threat to these bridges is water. Here Colin confronts the water and decides to fight. This shows his emerging agency as he acknowledges the past and still decides to move forward. In bodysurfing he shows a mastery over the waves. The use of metaphor in *TMOS* both defamiliarises the reader and adds depth and complexity to characters.

**The defamiliarisation of narrative tradition**

*TMOS* subverts the narrative tradition of the young adult (YA) realism genre adding to the defamiliarisation experienced by the reader. All the texts discussed in this chapter broadly fit into the YA realism genre. The obvious features of YA realism include: the adolescent protagonist, the adolescent narrator, the realistic contemporary setting, and difficult subject matter (Ross, 1985, p. 175). Roberta Seelinger Trites goes beyond these textual elements to identify the distinguishing feature of YA literature as an interest in how social power is deployed and how it shapes the protagonist (2000, p. 2). In contrast Ross notes the key feature of YA realism to be the coming-of-age of the adolescent protagonist (Ross, p. 175). Both *Somewhere* and *TEL* show the growth of their protagonist as they recognise their own identity leading to an increase in agency. *TMOS* does show a coming-of-age, albeit a disturbing one, as the younger protagonist realises that his identity (essentialist at this point) is not one he desires. This provisionality of identity differs to *Something in the world called love*. The structure in *TMOS* encourages the notion that identity is an ongoing journey rather than something to be achieved. Colin’s coming-of-age, if coming-of-age is defined as having agency, is found as he reconciles his past through his relationship with Sam. *TMOS* reflects the emerging sophistication and unpredictability within YA literature as seen through the work of authors such as Sonya Hartnett, Markus Zusak, and Will Kostakis. *TMOS* includes an adult narrator, multiple perspectives, and a delayed coming-of-age story. Rather than promoting identity as a solid platform upon which to arrive it is viewed as
an ever-changing entity. This subversion does not make *TMOS* easier to read as the reader cannot rely on predictions based on patterns in previous texts. Writing *TMOS* was a balancing act between keeping the novel readable and engaging while also challenging the reader. *TMOS* is crafted to challenge avid readers who already have a knowledge of familiar genre scripts and so will experience the pause and reflection induced by the subversion of these scripts.

Just as patterns are evident in genre they are also evident within sub-genres. *TMOS* exists within a sub-genre of YA novels that deal with partner domestic abuse. *TMOS* is written from Colin's point of view as a perpetrator of domestic abuse. This contrasts with most of the novels in this sub-genre that write from the victim's perspective (*Breathing Underwater* (Flinn 2001) is the exception to this). Some examples of texts in this sub-genre are: *Bitter End* (Brown 2011), *Dreamland* (Dessen 2004), and *Stay* (Caletti 2011). These texts dehumanise the perpetrator offering no chance for redemption. While *TMOS* does not condone domestic violence it offers another perspective from that which is commonly used. In this way it defamiliarises a narrative tradition provoking the reader to more critical thought.

In summary, both *Something in the world called love* and *Touching earth lightly* are complex examples of YA realism. They utilise various techniques that are evident in modernism to provoke defamiliarisation and deep reading. *Something* explores the ambiguity of life where absolutes are rare. This ambiguity is created through unreliable narration, typographical oddities, the manipulation of binaries, and metaphor. Each technique adds a layer of complexity and richness to the novel. *TEL* is structured in a spatial form as it uses binaries, metaphor, and analepses to probe the intersection of identity, relationship, and grief. These techniques, evident in many modernist texts, encourage depth in perception as higher order thinking skills such as inferential and deductive reasoning, analogical skills, reflection, insight and critical analysis are activated. These higher order thinking skills, as discussed previously, are the bedrock of deep reading. Both books offer a complex exploration of identity and agency. *To My Other Self* includes some of the techniques listed above. In particular, spatial form, unreliable narration, withheld information, metaphor,
and subversion of narrative tradition. The following chapter tests the efficacies of these strategies in *TMOS* through an empirical study of real readers.
Chapter 4: A study of three readers: the nature of reading and how a text can alter that reading.

The importance and value of deep reading was established through the literature review. A hypothesis was then made asserting that the strategies of modernist texts could stimulate this type of reading. In order to test this hypothesis two young adult realist novels were analysed taking note of the modernist features they contained and the effect of these features on the implied reader. These techniques were then utilised to craft a novel aimed at an adolescent audience. In chapter 3 the novel was analysed and compared to two other contemporary realist YA novels showing how these features were used. It was also important, however, to test the novel on real readers. What follows is an outline of the methodology employed and the data gathered through this empirical test.

Findings from the data reinforced the link between deep reading and the development of cognitive ToM. The readers’ comments confirmed that readers are not homogenous in the meanings they produce as they read, rather, their reading is influenced by their worldview, experiences, and mental acuity. Each reader is on an individual cognitive journey. Complex characters and the use of spatial structure contributed to deep reading as did the defamiliarisation of narrative traditions. The efficacy of untagged and uninterrupted dialogue to produce deep reading suggests the importance of withheld information, less narratorial guidance, and multiple perspectives.

Fieldwork design

The fieldwork consisted of three adolescent readers keeping a reading journal. Reading journals were chosen as other instruments used in the field to test responses to fictional works were unable to provide immediacy and allow for individual response.

Within the field of literary studies there are varied means of obtaining data: surveys, analyses of online discussions, analyses of literature, and
psychological experiments. In his research into memory images whilst reading, Michael Burke administered questionnaires to university students. Questions included: 'Did any particular words/clauses/sentences in this passage emote you?' (2011, p. 188.) The limitation to this type of survey question is that the question itself may invoke reflection that did not occur during reading. Burke also has students read excerpts rather than entire novels. This is problematic as it is generally not how real readers encounter fiction. As Jacobs (2015) notes there have been few studies that have utilised uncondensed long-form texts. Peter Stockwell analyses online reading group discussions. He sees forums as 'offering a wealth of unmediated data' (2009, p. 12). David Miall relies on the work of psychologists in ERP (Evoked Response Potentials) studies. These studies measure the response 'generated by the electric activity of the brain and are measured at a number of locations on the surface of the scalp' (2011, p. 327). Other theorists such as Maria Nikolajeva (2014) rely on analysing literature to provide data.

Within the field of Education interviews and small group responses seem to be the most prevalent method of gaining reader responses (Blackford 2004; Benton 1986, Hubler 1998). While Blackford and Hubler use interviews to gain a general reaction to novels and reading, Benton uses small groups to explore reactions to poetry.

Reading journals were chosen as other instruments used in the field to test responses to fictional works were unable to provide immediacy and allow for extended individual response. Diary studies have been used extensively in the health and social sciences to research areas such as posttraumatic stress (Chun, 2016), language acquisition (Taguchi et al. 2012), and chronic pain (Fisher et al. 2017). They are also used within education, both as a learning and diagnostic tool. Baugh (2016) notes,

Responses reflect the degree of students’ personal engagement with the text ... Journals also serve as a valuable formative assessment, revealing much about students' basic understanding of the text and how well students apply reading strategies and literacy vocabulary to new contexts. (p. 37)
Bartlett (2015, p. 91) identifies several advantages of diary methods: they provide data ‘gathered in real time (or as near real time as possible)’; by collecting data over a ‘defined period of time’, diaries facilitate ‘the unfolding of a longitudinal story, related to the topic of interest that is framed within the participants’ own words or pictures’. In this study the journals facilitated real time response, limited to the time readers took to read the novel. The novel itself was the topic of interest, while the diary allowed personalised responses. The diary was able to chart readers’ changing views about aspects of the novel, such as character, as their reading progressed.

The sample size and methodology were chosen to provide a snapshot into three teens reading a specific text. It is not a large sample size and stands as a case study only\(^3\). Neither generalisability nor representativeness is claimed, rather the study provides insight into three specific readers whilst providing a methodology that could be adopted in a larger study. If the thesis consisted only of reader response the sample size would necessarily be larger. The methodology was selected as a means of gaining immediate feedback on an unpublished long-form text. There have been other studies such as Koopman’s (2016), and Kidd and Castano’s (2013) that use a variety of shorter and different text types. This was not the aim here. The research was limited by both the respondent’s ability to clearly articulate their thoughts, and their motivation to write down comments.

Method

The project received Ethics approval from Deakin University’s Higher Research Ethics Committee on the 14\(^{th}\) December 2015. All participants returned consent forms signed by themselves and their parents, or guardians,

\(^3\) A case study ‘consists of detailed investigation of one or more organizations … with a view to providing an analysis of the context and process involved in the phenomenon under study’ (Meyer 2001, p. 329). In this instance the reading of three teenagers was explored with analysis given both to the context, TMOS, and the cognitive processes involved in deep reading.
giving permission for participation in the project. On receipt of the permission form participants were given: a copy of the novel, a notepad, and a letter explaining what was required in the journal (appendix 1). Here is an excerpt from the letter explaining what was required in the journal.

We are interested in your thought processes as you read. To that end we would like you to jot down some brief thoughts as you read, creating a reading diary. The thoughts don’t have to be long, single sentences are fine, along with a page number.

The kinds of things we are interested in include:
- predictions of what might happen
- impressions of characters/events,
- how something makes you feel,
- what something reminds you of,
- if you don’t understand something or something suddenly makes sense
- if there are links you’re making within the story or between the story and life.

These are some ideas but everyone’s thoughts are unique and we are interested in yours.

Participants had a month to read the novel and complete the journal. The manuscript was provided in print form, given research that suggests that the digital form adds another variable that could affect deep reading (Wolf & Barzillai, 2009). As the demands of the research required that participants read the novel in under a month and keep a journal, this inevitably self-selected for avid readers. Avid readers are generally the most widely read and therefore are able to compare and discriminate more effectively. Participants were all seventeen years of age as this is the target audience of the novel. Participants all lived in the outer suburbs of Melbourne. There were two female readers and one male.

Analysis

On receipt of the journals comments were transposed into a single document with identifiers omitted and pseudonyms given. A thematic
analysis of the responses was then undertaken using a coding frame according to the higher order thinking skills identified by Wolf and Barzillai (2009) in their discussion of deep reading. These were inferential and deductive reasoning; analogical skills; critical analysis; reflection and insight (p. 33). Codes for shallow reading, were then added: identification; affective empathy; comprehension and mechanics. The codes for shallow reading were derived from Green’s work on transportation (2004). Green’s research, as mentioned in chapter 2, found that reading that is high in transportation discourages critical thinking whilst encouraging identification and empathy with characters.

**Figure 1: Codes for analysis**

To ensure consistency in the coding process a code sheet was developed, similar to the one developed by Eva Koopman (2016) in her study on the effect of foregrounding on affective responses. My code sheet links the codes with a description and an example of a comment that exhibited the code (appendix 2). Once comments were coded they were then placed into a spreadsheet which allowed extra information to be attached for analytical purposes. This spreadsheet contained: the comment, the respondent, the page in the novel, the code, the context, the broad narratological elements apparent on that page, as well as assigning a deep or shallow designation (appendix 3). The narratological elements were
coded according to emergent coding. ‘With emergent coding, categories are established following some preliminary examination of the data’ (Stemler 2001 p. 139). After some refinement, the codes decided upon were: introspection, untagged dialogue, description, hypothetical, list, action, and Colin narrated dialogue. Passages could also be coded with a combination of these codes, for example action/dialogue.

Once the data was entered and coded the main foci in each reader’s responses was identified. The data was then analysed in different ways. Firstly, the frequency of shallow and deep responses for each reader was calculated. Secondly the data was analysed for reference to the modernist textual strategies used within TMOS, in particular, complex characters, spatial structure and a subverting of narrative tradition. Finally, the shallow and deep comments for each narratological feature were compared. If a comment referred to two features it was included twice. This allowed comparisons to be made according to the type of text found in the novel.

**The link between deep and shallow reading and cognitive and affective ToM.**

The readers’ comments confirmed that affective ToM was present in shallow reading whilst cognitive ToM was activated in deep reading. Affective ToM relates to thinking about another’s feelings and desires whilst cognitive ToM relates to thinking about another’s thoughts or beliefs (Dvash & Shamay-Tsoory 2014). The shift from affective to cognitive ToM is the transition that Woolf (1966) speaks of in regards to modernism where ‘the mind is freed from the perpetual demands of the novelist that we shall feel with his characters’ (p. 82). The text sought to progress the reader from identifying with the focalising character, to utilise a more ‘creative, critical consciousness’ (Woolf 1966, p. 35). This ‘critical consciousness’ necessitates the use of higher order thinking skills. That affective ToM is present in shallow reading and cognitive ToM in deep reading affirms the importance of deep reading.
The fieldwork tests the efficacy of the text in disrupting affective ToM to provoke greater contemplation. Affective ToM is most often coded as affective empathy which is categorised as shallow reading. An example of this is when Emma commented in response to Colin punching the wall above Sam,

I feel terrible for Colin he is actually a very lonely person and had a lot to deal with.

Emma understood the emotions that Colin is feeling as he is overwhelmed by being a father. Luke also exhibited affective ToM when he stated,

this emotional honesty from Colin is sad and difficult to read.

Luke’s comment responded to the scene in which Colin ruminates on how he wishes his life had turned out differently, and then presents a rather dire description of Colin’s flat. Luke displayed an understanding of Colin’s state of mind. These are both examples of affective ToM where the respondent displays empathy for the character (for further examples see appendix 3).

Comments that show cognitive ToM, an understanding of the thoughts or beliefs of another, only occurred in the comments coded as deep reading. In response to Colin getting used to Sam and advising his younger self to ‘enjoy your freedom’ (p88). Luke stated,

"enjoy your freedom" is interesting, when we are young we want to move on with life; when we are older with more responsibility, we long for the freedom of being young.

Luke reflected on the implications of the statement that Colin made in order to make assumptions about a universal set of human feelings, as demonstrated by the use of ‘we’ in Luke’s discourse. It is important to remember here that the reader is seventeen and as such would not have experienced the responsibilities that he is commenting about; rather he inferred based upon learned contexts. This comment was coded as reflection as it shows an increased consideration or contemplation of the text.
The linking of ToM to deep and shallow reading reinforces the importance of developing deep reading skills and, by extension, the importance of texts that encourage this. From a psychological perspective, Anthony Bateman and Peter Fonagy (2012), emphasise the significance of ToM in their discussion of mentalizing.

Mentalizing lies at the very core of our humanity- it refers to our ability to attend to mental states in ourselves and in others as we attempt to understand our own actions and those of others on the basis of intentional mental states. Without mentalizing, there can be no robust sense of self, no constructive social interaction, no mutuality in relationships and no sense of personal security. (p. xv)

The concept of mentalizing parallels that of ToM (Zunshine 2006, p. 6). Much of our lives revolve around relationships with others and, therefore, mentalizing, or ToM, is pivotal to any human interaction. Bateman and Fonagy (2012) assert that affective ToM is developed automatically whilst cognitive ToM takes longer and more practise to develop (p. 20). That cognitive ToM can be developed by a small degree through the practice of deep reading argues for the importance and significance of deep reading. For those interested in the literacy of young people, it suggests the need for continued effort to engage them in reading and continually challenging them through the texts that are recommended.

The individuality of readers

All the participants were the same age, were all avid readers, lived in similar areas, and read the same text. Despite this, comments, emphases, and conclusions varied amongst respondents. All three readers recorded comments that displayed both shallow and deep reading in varying ratios. Each reader is on an individual cognitive reading journey. This is evidenced both in the type of reading undertaken and in the emphases of their comments. We cannot expect identical responses from respondents and therefore the comments show the effects of these strategies on a particular reader.
<table>
<thead>
<tr>
<th>Reader</th>
<th>Shallow Comments</th>
<th>Deep Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emma</td>
<td>16</td>
<td>24</td>
</tr>
<tr>
<td>Luke</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td>Lara</td>
<td>11</td>
<td>3</td>
</tr>
</tbody>
</table>

*Table 1: Frequency of shallow and deep comments for each reader*

Readers inserted their own memories and experiences into the reading of the text. In response to a passage of dialogue where Hannah tells Colin that his mum offered her money for an abortion and then asked her to leave, Emma commented,

> I guess I can relate my mum was 17 with me and was kicked out by her mum and my gran.

This knowledge, which would have shaped aspects of Emma’s life experiences, also helps to explain her dislike of Colin’s mum here. She goes on to state,

> I think I’m on the verge of hating Colin’s mum. I wasn’t fond of her before now. I really don’t like her.

In comparison neither of the other two readers felt impelled to comment at this point. Emma accessed her own memories, experiences and feelings to create meaning.

Similarly, responses are shaped by the world view of the reader. Luke commented in response to the scene in which Colin first meets Sam and then asks his mother for help,

> Why does he struggle to communicate with Sam? Why does he consistently have to ask his mum for help with things that seem obvious?

Dealing with children is only obvious if it has been part of your life experience. Colin has no younger siblings and has isolated himself from others since his attempted suicide. Luke brought to the text an assumption that it is normal to know how to communicate and to deal with children. In a similar manner Luke commented that,
his [Colin’s] mum does not seem like a regular mum, does not seem soft and gentle and caring but more brutal.

Embedded in this comment are assumptions about the characteristics that mothers possess. This is a clear reflection of the reader’s own interactions with his mother, other mothers that he knows, and exposure to a prominent social discourse. Luke in this instance, perceived ‘regular’ as soft, caring and gentle and ‘irregular’ as something more brutal. These assumptions shaped the way that Luke approached the text.

Literary theorist, David Miall (2011, p. 324), asserts that readers cannot help but insert their own memories, experiences and feelings into a text, and that significance, or meaning, is found in texts when they engage the reader in reflecting on their own experiences. Aspects of self are inserted into the story resulting in emotion, meaning and the possibility of transforming the self. Authors can usher in this transformation by offering raw materials such as connectable characters, dilemmas and ambiguities. From these, readers can construct their own version of the story so the story is not just experienced but created as the reader’s own thoughts, judgments, experiences and feelings are merged with the text. The process of merging changes both the story and the self (Oatley 2002, p. 43). This sets up a situation where the reader's world view can be challenged or reinforced.

Despite being given identical instructions, all three respondents displayed different emphases in their comments. Emma focussed much of her comments on characters and her feelings towards them:

Colin makes Hannah seem like a really interesting person. I think I like her and I haven’t even met her.

Luke exhibited a high degree of empathy or affective Theory of Mind:

this emotional honesty from Colin is sad and difficult to read.

Lara, in contrast, looked at the mechanics of the novel, pointing out sentences that did not make sense, as well as punctuation errors.
the sentence “you want to light the fire Sam” doesn’t make sense.

She also discussed the structure of the novel.

I like how the flashback chapter and the present chapter relate together, “don’t let demons win” and “the demons circle”.

Differences in interpretation and application were also evidenced in the readers’ comments on completion of the book. Emma identified themes and generalised on their universal significance.

It touched on many ideas that are relevant to teens it also revealed how our expectations for the future are bound to change. It demonstrated how many teens are, we get so consumed with infatuation and lust we fall in love with the idea of someone.

Luke simply concluded that the book was, ‘very sad and depressing.’ Lara whose previous comments mostly related to the mechanics of the book wrote,

While it explored dark themes and was sad, the happy theme[s] balanced nicely. The idea that he could’ve ended up happy 5 years later really stood out to me and I think is a great message to the readers – not to give up because there can be happiness and great things found later on.

Emma and Lara both made thematic assessments as they reflected on the future, with Emma also commented on the nature of love, lust and infatuation. Luke did not comment on any specific themes but rather the feelings elicited through the text.

None of the readers exhibited an identical response. This reinforces the work of Miall (2011) and Oatley (2002) mentioned above where each reading varies dependant on the reader. The text can imply a response, or meaning, but the response itself is the unique voice of the reader. There can be no one single meaning to a text as all texts will be shaped by the attitudes and experiences of the reader.
This research supports the finding that readers are not homogenous and as such they each bring their own personalities, experiences and world view to the reading of the text. This context shapes the nature of their reading and meanings produced while they read. The empirical case studies acknowledge that readers differ. This fieldwork seeks to document the process of response, and the textual features in the novel that prompted more deep reading responses in these readers. What follows is a study of how complex characters, spatial structure, withheld information, and subversion of narrative tradition affected the reading of participants.

The Influence of the text on reading

Despite the reader exercising large influence over meanings produced, the writer has a role to play in the strategies utilised within a text that promote deep reading. The cognitive processes employed within deep reading such as critical analysis, reflection and insight are essential for greater meaning production and the development of cognitive ToM. In the section below I analyse the efficacy of some features of modernism to produce deep reading.

Complex characters

Emma offered an interesting case study in the way that complex characters influence interpretation and thought. As discussed in chapters 2 and 3 complex characters are those that contain contradictions. In TMOS these contradictions are emphasised due to the spatial form of the novel which juxtaposes two timelines. The spatial form reinforces the need to reassess characters as the reader is impelled to view and contrast the same character in a different time. The three main characters spoken about by Emma were Colin, Colin’s mother and Hannah.

Emma formed judgements on the characters and yet her perceptions were constantly undermined by the text. This undermining made her reassess the characters and form new opinions. In forming new opinions critical analysis,
reflection, and insight were being activated. The text prompted this change in judgement in regards to both Hannah and Colin’s mother but not Colin. The continuing empathy with Colin may be a result of the text being written from Colin’s point of view. Emma seemed to identify strongly with Colin. She used terms such as, ‘I can relate’, ‘it’s sad’, ‘I feel terrible for Colin’, ‘I would feel rejected if I were Colin’.

The most negative thing she said about Colin was, 

he keeps trying to please her [Hannah] it’s almost annoying.

While in writing TMOS I wanted the reader to initially identify with Colin. I was hoping this shallow response would transition to increased reflection on the text. This simple identification with Colin remained despite the scene where Colin punches Hannah. For this reader this strategy did not have the predicted effect. For future work, it may be effective to explore ways to produce a greater narrative distance from events, similar to strategies used by Saliba (2008) in Something in the world called love.

Unlike Emma’s relationship with Colin which was largely identificatory and empathetic, her relationship with Hannah began positively before becoming strained. It is important to remember here that TMOS is written from Colin’s point of view and therefore the view of Hannah is mediated through Colin. Emma began positively in respect to Hannah, using terms like, ‘I think I like her and I haven’t even met her’ and ‘very fun person’. She then began to empathise with Hannah, ‘I would be so furious if I was Hannah’ and ‘I feel terrible for Hannah’. Towards the end the identification between Emma and the character of Hannah began to break down as Hannah argues with Colin and her fidelity is brought into question. ‘I could feel trouble with Hannah from the start, you never talk to anyone like that’, ‘Prediction: Hannah cheats on him with Daniel. I hate Hannah you don’t do that’, ‘Hannah had those condoms for a reason. She was lying to Colin.’ Remembering that the view of Hannah is moderated by Colin, Emma clearly came out in support of Colin despite Colin punching
Hannah. Emma liked and empathised with Hannah before changing her judgement due to new information.

Similar to her relationship with Hannah, Emma’s perception of Colin’s mother changed during the course of the novel. Emma’s impression of Colin’s mother was largely negative before changing as Emma struggled to integrate new information. All of the comments related to the mother were negative until the last, ‘she should be trying to help him, ‘I’m so annoyed with his mum’, ‘I’m on the verge of hating Colin’s mum. I wasn’t fond of her before now. I really don’t like her’, ‘His mum should feel guilty and I think she is in the wrong.’

Later she reappraised,

Colin’s mum seems familiars (sic). His mum is caring.’

This last comment seems at odds with those that have come previously until the context is taken into account. The previous comments were made in reference to the older storyline whilst the last comment referred to the younger storyline. Contradiction and complexity is evident in the characterisation of Colin’s mother. In the older storyline, Colin’s mother is overbearing in her concern for Colin and yet she distances herself both from Sam and Hannah. In the younger storyline, Colin’s mother has high expectations of Colin but is supportive of his relationship with Hannah. The two contrasting figures of Colin’s mother need to be reconciled into one impression as progressively more information is added allowing her motivations to become clearer. The reader is required to use their cognitive ToM to understand the mother’s motivations that underpin her actions. The very structure of TMOS impels the reader to reassess opinions and judgements. Each time a judgement is reassessed deep reading occurs as the reader measures up what they know, assesses its veracity, and compares it with competing information.

Complex characters, aided by the structure of the text, compelled Emma to reassess her judgements and opinions of characters. In TMOS, the novel’s revelation of other aspects of Hannah’s character and its closure which denies
her the happy ending, prevented Emma from empathising and provided distance for more critical analysis. The development of critical thinking skills addresses concerns raised by John Stephens about identification causing readers to be 'highly susceptible to the ideologies of the text' (1992, p. 68). In the case of Emma, using characters that contained contradiction and complexity aided in producing deep reading as she applied critical thinking to the reading process. She had a higher ratio of deep reading comments (0:6) in the final third than in any other section of the book. This coincided with more critical thought addressed towards Hannah, as evidenced by her comments that exhibited a loss of identification with Hannah.

**The effect of spatial structure**

The spatial structure of *TMOS* offered additional cognitive challenges to the readers as they were forced to recontextualise information. Lara commented,

I like how the flashback chapter and the present chapter relate together- “don’t let demons win” and “the demons circle”.

This repetition of words within different contexts encourages analogical thinking as the readers take words, phrases and meanings and are forced to recontextualise them. Recontextualisation also occurs as new information is progressively revealed. An example of this is when Lara stated in response to Colin punching Hannah and running away on page 323,

I understand why he thinks he failed so badly with Hannah now.

The use of the word ‘now’ alludes to the fact that this had been an unanswered question in her mind. She had understood previously that Colin felt he failed with Hannah but this action occurring near the end of the book completed the picture as she was now aware of the motivation behind the feelings. Information being revealed in alternate timelines triggered Lara’s inferential and deductive reasoning and clearly exhibited a developing ToM as she gained insight into others’ motivations.
The effect of defamiliarising narrative traditions

As discussed in the previous chapter *TMOS* sought to defamiliarise narrative tradition through subverting common genre patterns. Two of the three readers (Emma and Lara) commented on the book being unlike other books that they had been exposed to. ‘The idea behind it is great and it’s different – an idea I haven’t come across at all’ (Lara). ‘I haven’t read a novel which is written like this yet it was really different how you mixed the past with the present’ (Emma) ‘I think most teens would love reading the book because it is not clichéd’ (Emma).

Luke commented in a similar vein,

definitely not what I was expecting and had me in shock for a while.

A book that seems unfamiliar will exert a greater cognitive load on the reader as they will need to continually reassess characters and alter predictions as further information is revealed. Emma alluded to this constant reassessment,

The book was very unpredictable to be honest the only prediction I got correct was the one that Mia and Colin would get together.

This defamiliarisation seems to be balanced with engagement as all three readers recorded a positive reading experience. ‘I loved the book it was so interesting ... I read it in one week, a real page turner’ (Emma). ‘Very sad and depressing but the book had me hooked and I enjoyed reading it’ (Luke). ‘I loved it’ (Lara).

When writing for adolescents it is important that the audience is kept in mind so that the work is not incomprehensible for the reader. To this end while *TMOS* does utilise some of the forms evident in modernism these are carefully balanced with connectable characters and engaging plotlines in order for the reader to engage with the text.
Adolescents need to read a wide range of diverse books in order to be exposed to unpredictable texts. Diversity refers both to thematic concerns that increase cognitive ToM, but also to structure and the story itself. In her study of novels that elicit high levels of transportation, which corresponds with shallow reading, Green (2004) acknowledges that these books most often fall into the category of best-sellers and genre fiction. This case study suggests that exposure to less formulaic texts may provoke more critical thought while reading.

**The effect of withheld information**

An example of how withheld information contributes to deep reading is found in reader responses to untagged dialogue passages. In contrast to action or descriptive passages these contained a greater ratio of deep to shallow comments.

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<thead>
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<th></th>
<th>Shallow</th>
<th>Deep</th>
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<tbody>
<tr>
<td>Untagged dialogue</td>
<td>14</td>
<td>19</td>
</tr>
<tr>
<td>Action</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>Description</td>
<td>9</td>
<td>5</td>
</tr>
</tbody>
</table>

*Table 2: Frequency of shallow and deep comments for three types of narrative*

When the reader comments were coded as deep or shallow and then cross-matched with the type of narrative on the corresponding page of text some interesting patterns began to emerge. Unlike other types of narrative untagged dialogue elicited more deep comments than shallow. I surmise that this is due to a greater amount of withheld information within passages with straight dialogue and reduced narratorial guidance. This withheld information produces greater levels of ambiguity and enforces a higher cognitive load on the reader.

The responses to action passages contained 12 shallow comments and 8 deep. An example of this is when Colin kisses Hannah after their date. Emma commented,
‘Ok now that was very fast they kissing already, I feel excited for Colin.’

This comment shows affective empathy as she was feeling an emotion along with the character. Empathy is a shallow response. In response to Colin quitting his job after his boss told him that Sam shouldn’t be there, Emma stated,

‘I wasn’t expecting that to happen but finally we can say Colin wants Sam.’

Emma’s futural interpretation, the script she was trying to follow, was thwarted by this narrative event, and therefore needed to be reassessed. She also utilised her deductive reasoning, a deep reading skill, in order to extrapolate that Colin standing up for Sam and giving up a job, meant that Colin wanted Sam. Action passages were found throughout the text and elicited a fairly even split of shallow and deep comments indicating that action passages do not necessarily encourage a certain type of reading.

Descriptive passages also showed a trend toward shallow over deep comments with 9 shallow and 5 deep. Descriptive passages as defined by Bal (1985) are ‘textual fragments in which features are attributed to objects’ (p. 130). A fragment is considered description when this function is dominant. An example of a descriptive passages in TMOS is Colin describing his bedroom.

I go home, grab a bowl of cereal, devour it, turn some music on and lie on my bed. It’s my favourite part of the day. My parents are still at work and my brother Kev isn’t home from uni yet. I can do whatever I want but right now I don’t want to do anything. My mind is full. I stare up at my posters: Star Wars, Alt J, Foo Fighters. I feel like a different person now than the one who walked out of here this morning. I feel older. I get up and start ripping down posters. These posters belong to the person of yesterday, not the one of today. Posters in the bin I take another look around my room. My desk is cluttered with old papers and things I thought were important; old tickets to concerts, photos of me and my friends being idiots, anything written to me from a girl. From a guy and they would almost immediately be thrown out. From a girl they mean possibility and so I keep them. Until now. Now I pull over the bin and start throwing things out. Anything I don’t absolutely need is gone. It's time to be a different me, an older more assured me, a me Hannah will want (p. 25).

Bal argues that description inserted into a text requires motivation from the actor. This motivation can be brought about through speaking, looking, or acting (p. 130) In this passage the actor, Colin, is motivated by action as he cleans his
room. This allows the opportunity to ascribe features to the room (theme) and, walls and desk (sub-themes). The posters describe the walls while the desk is ‘cluttered with old papers’. These features given to the sub-themes combine to describe the main theme. Motivation through action also introduces narrative into the description, however, in this case, the descriptive features are still dominant. This passage while describing the room, also stands as a metaphor for the change that Colin is undergoing as a result of meeting Hannah.

The responses to this passage included comments such as, 'I know the feels – ha ha. Just enjoying being alone (Emma)' and 'I love the band alt-J' (Luke). Both of these comments showed some identification and empathy with Colin but did not engage higher order thinking skills.

Where descriptive passages showed evidence of more shallow than deep reading, passages with untagged dialogue engaged the readers in more deep than shallow reading. There were 14 shallow comments and 19 deep.

Below is an extract from one of these passages:

```
I ring Mum. She picks up on the second ring, efficient as always. 
'Mum. I need you.' I launch straight in, scaring the shit out of her. There isn't time for a prelude this time.
Are you okay right now? I'll call your psychologist.'
'Mum! Stop and listen.'
'Okay.' She says quietly. I hate yelling at her.
'So I just got a call from DHS.'
'DHS?'
'They told me that Hannah has a son, my son. He's four and he's on his way to my place now. I don't know what to do.'
'But how did this happen? I don't understand. I mean I thought...' 
'Mum I had no idea about this.'
'Are you sure. Is this why...?' And like that we're back where every conversation over the past five years has inevitably led.
'No Mum,' I say emphatically.
'Because I never really understood.' (p. 34)
```

The withheld information, the lack of narratorial guidance, and the multiple perspectives found in a passage such as this one lead to more instances of deep reading. Firstly, there is very little mediation from Colin as our first person narrator. In this page of text there are two instances where Colin helps to unpack or shape the story through his own commentary; ‘efficient as always’
and ‘And like that we’re back where every conversation over the past five years
has inevitably led’ (p. 34). The rest of the text is almost purely dialogue with just
a few indicators of tone such as ‘quietly’ and ‘emphatically’. The sparseness of
commentary allows the reader an unmediated view of the action, allowing the
reader to form their own opinions. Cognitively in a passage such as this the
reader is simultaneously engaging multiple thought processes. Firstly, they are
monitoring events as well as who is speaking and to whom. This ensures that
comprehension is accurate. They then need to read between the lines and look
for what is not spoken, the subtext. This passage adds to what is already known
about Colin’s mum, principally that she is over-protective, efficient and prone to
panic. The intrigue in this passage is found in mum’s response to Colin’s news.

‘But how did this happen? I don’t understand. I mean I thought...’

The reader is never given the end of that sentence nor for the one that follows,

‘Is this why...?’

The reader is beginning to understand how Colin’s mother reacts to events but
is unable to clearly grasp her motivations at this point in the narrative. These
gaps in the narrative invite the reader to question, surmise, and engage their
deductive reasoning. ToM is developed as these questions are asked. Emma
commented regarding this passage,

‘Why does his mum keep saying that she will call a psychologist? She should be
trying to help him herself.’

Luke noted of the continuation of this conversation on the following page,

‘why can’t his mum help more?’

The full context of this passage is not realised until the reader finds out that
Colin’s mum offered to pay for an abortion (p. 155) and that Colin attempted
suicide (p. 345). Once these events are known it is likely to cause a retrospective
reassessment of this passage. I suggest that dialogue engages deep reading skills
for a few different reasons. Firstly, it is largely unmediated by a narrator. Secondly, the reader has more to monitor as they constantly alter perspectives, thereby exercising ToM to a greater extent. Thirdly, dialogue by its very nature contains more gaps that the reader must fill with their own deductive and inferential reasoning. As the literature on modernism suggests, withholding information encourages ambiguity.

In summary, it was necessary to analyse real readers’ responses to *TMOS* to test the efficacy of textual strategies, that this research has argued is common in modernist texts, to produce deep reading. Reading journals were chosen as they offered immediacy and allowed for individual responses.

The comments revealed a correlation between deep reading and the development of cognitive ToM, and between shallow reading and affective ToM. This finding reinforces the importance of deep reading since the development of cognitive ToM is pivotal to human interaction. Despite similarities between the readers, and the fact that they all read the same text, each reader provided differing emphases in their comments. The reader’s comments were shaped by their world view, experiences, and their level of acuity. Each reader is on an individual cognitive journey and it is therefore impossible to predict a generalised response to a text. In the context of this research, these responses exhibit the effect of the novel’s textual strategies on these specific readers.

*TMOS* was successful at both engaging adolescent readers and provoking deep reading. The readers’ comments suggested that both the complex characters and spatial structure contributed to deep reading as they encouraged ambiguity and forced the reassessment of judgements. Passages of untagged dialogue provoked deep reading, arguably due to the lack of narratorial guidance, the amount of withheld information, and the alternating perspectives of the different character speakers. Defamiliarising narrative traditions also produced deep reading as readers were forced to reassess judgements and predictions.

An awareness of the importance of deep reading, and the elements within texts that are more likely to provoke deep reading have application for literacy.
practitioners as they recommend books for adolescents. Books should sometimes be recommended on the basis of the cognitive stretch they can give to the individual reader. Maryanne Woolf argues that,

The degree to which expert reading changes over the course of our adult lives depends largely on what we read and how we read it (Wolf & Stoodley 2007, p.156).

Within modernist texts Virginia Woolf (1966) asserts,

We are at once conscious of using faculties hitherto dormant, ingenuity, and skill, a mental nimbleness and dexterity such as serve to solve a puzzle ingeniously (p. 81).

Adolescents would benefit from this same opportunity. Writers need to embrace complexity, ambiguity, and diversity as they craft texts for teenagers. Educators and librarians need to support these endeavours by recommending novels that stretch cognitive skills and expand, or modify, the world view of the adolescent.
Chapter 5: Conclusion

This thesis began with the aim of identifying strategies that promote deep, rather than habitual, reading, in order to inform the writing of a novel to promote deep reading in a youth readership. The research aims pursued were as follows:

- Firstly, to identify modernist strategies that provoke deep reading

A comprehensive literature review identified the development of Theory of Mind and higher order thinking skills as key benefits of the practice of deep reading. While this thesis did not explicitly aim to address educational goals, this theory brings a new dimension to existing debates within critical literacy studies. The literature review also confirmed the place of modernist novels as a key site for understanding textual practices that lead to defamiliarisation and increased Theory of Mind. The use of defamiliarisation within modernist texts has been associated with changes of perceptions in the reader as they are challenged with epistemological uncertainty.

Informed by these insights, a literary analysis of two symptomatic young adult texts was undertaken to demonstrate how textual strategies, suggestive of modernism, position implied readers to engage in deep reading. This thesis makes a new contribution to children's literature scholarship by bringing the framework of modernism, rather than postmodernism to an analysis of Australian young adult fiction.

Together, this initial research found that modernist texts defamiliarise the reader and introduce ambiguity as they raise epistemological questions through the use of moral ambiguity, unreliable narration, complex characters, and a spatial rather than chronological approach to time. While the thesis did not consider other pre- or postmodernist literature, further research might usefully examine the textual strategies of these literary movements to contrast the findings related here.
The second research aim was

- To create a novel that will increase cognitive load on the reader

The modernist textual strategies identified in the literature review and critical analysis of young adult exemplars were leveraged to inform the writing of my creative artefact, *To My Other Self*. The novel was crafted to employ various defamiliarising techniques such as: spatial structure, unreliable narration, subversion of narrative traditions, withheld information, and metaphor. These structures increased the complexity of interpretation demanded of the implied reader. They position readers to action deep response as common structures such as genre patterns were subverted.

The third research aim was

- To effectively gather data that displays readers’ thoughts as they read

Once my novel was completed to third draft stage, it was printed and given to three teenage readers who kept a reading journal. Their comments were then analysed to give a snapshot into both the nature of reading and the strategies that tend to result in deep reading. All of the readers commented that they enjoyed the book and also that it was unpredictable and different to other books they had read. This suggests that a balance was struck between complexity and readability for the target readership of adolescents. As reports such as *Children, teens and reading* (2014) and *Keeping young Australians reading* (2009) show that the amount of reading declines from the age of 12 it was important that readers be both engaged and challenged.

In developing a workable methodology to empirically test the theory with real readers, a contribution was made to the field of reader response within literary studies. The reading journals provided immediacy and allowed a long-form text to be used, proving to be a legitimate method of gaining valuable insight into readers’ thoughts whilst reading. The use of long-form text is noteworthy as there have been few studies that have utilised uncondensed long-form texts.
(Jacobs 2015). This is an area that needs to be further explored as novels are generally read in their entirety, both in schools and for pleasure. Whilst the sample size limits the project’s external validity the insights given offer a unique perspective on the individual’s own reading process and provide a methodology that could be adopted in a larger study.

The fourth research aim was

- To gain insight into the nature of reading

The participants’ responses confirmed that affective ToM is present in shallow reading and cognitive ToM in deep reading reinforcing the importance and value of deep reading. The responses also demonstrated that readers are not homogenous as they insert their own memories, experiences and world views into the reading of the text. Further research could explore the response of one reader to different types of text. This would emphasise more strongly the changes brought about by the text.

The fifth research aim was

- To assess the efficacies of the strategies employed in the creation of the novel

The fieldwork tested the effects of the textual strategies employed in To My Other Self. It found that complex characters aid in deep reading, as does a more complex structure. These strategies increase the interpretive challenges for the reader, creating more opportunity to engage in deep reading skills such as inferential and deductive reasoning. Similarly, deep reading was activated in passages of untagged dialogue. These passages contain more instances of withheld information, less scaffolding by the narrator, and show multiple perspectives. This was particularly evident when compared to the shallow response to descriptive passages.
This research has application for writers and literacy specialists. If the goal of the writer is to be provocative, creating more opportunity for depth in meaning production, then their work would be aided by the use of dynamic characters, extensive use of dialogue, metaphor, and a more complex structure. These strategies will aid in subverting habitual reading through defamiliarising narrative traditions, thereby increasing the cognitive load and the opportunity for deep reading.

For educators, the knowledge that readers are not homogenous reinforces the need for differentiation within the classroom. Students are unlikely to produce the same meanings in response to a text; this variety should be encouraged, as should any reflections that see students bring together meanings created through both a text and their life experiences.

For literacy specialists, the alignment of cognitive ToM with deep reading reveals the importance of encouraging deep reading in students. Reading is a cognitive journey and as such book selection is both vital and an ongoing challenge. Ideally books should incrementally increase the cognitive challenge on the reader thereby further developing their cognitive ToM and higher order thinking skills. An awareness of the strategies within books that are more efficient in producing deep reading such as complex structures, dynamic characters, dialogue, and ambiguity might aid educators in recommending books to individual readers.

Building on the recognition of reading as a cognitive developmental process, further research could document the books read by particular teenagers. This would evaluate if readers voluntarily increase the complexity of their reading material as they mature or whether this requires intervention by an enabling adult, such as a teacher, parent, or librarian.

In summary, this research, *Textual strategies for promoting deep reading* is significant and original in both its methodologies and its findings. *To My Other Self* is itself an original creative work as it translates modernist techniques into a contemporary young adult novel that addresses the fluidity of identity.
The methodology employed, writing the novel prior to testing on real readers as they kept a reading journal, contributes to practice in reader response. The readers provided individualised data on their thought processes whilst reading. This gave insight into both how young people read and the role of the text in provoking deep reading. This research project has applications for writers, literary theorists, and literacy specialists.
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Appendices
Appendix 1: Letter to participants

Thankyou for volunteering to participate in this project. In this pack you will find a novel, *To My Other Self*, a notepad, some pens and a stamped addressed envelope. We are interested in your thought processes as you read. To that end we would like you to jot down some brief thoughts as you read, creating a reading diary. The thoughts don’t have to be long, single sentences are fine, along with a page number.

The kinds of things we are interested in include:

- predictions of what might happen
- impressions of characters/events,
- how something makes you feel,
- what something reminds you of,
- if you don’t understand something or something suddenly makes sense
- if there are links you’re making within the story or between the story and life.

These are some ideas but everyone’s thoughts are unique and we are interested in yours.

Here is an example of what your diary may look like:

p. 22 I don’t understand why Colin is fascinated with Hannah.
p. 30 This reminds me of someone I know
p. 45 I had to take a break here. It was too awkward.

I have included a notepad and some pens for your diary but if you feel more comfortable typing the diary, that’s fine, when you have finished just email it to me. If you use the notepad then just put it into the stamped addressed envelope and send it back to me once you have completed the novel. If you have any questions you can email or call me using the details below. If you could get this done before the 15th September that would be great. If you decide that you no longer want to participate please let me know.

Thank you again for your participation.

Regards,

Michelle McRae
Deakin University
mmcrae@deakin.edu.au
0417 335 817
## Appendix 2: Code sheet

<table>
<thead>
<tr>
<th>Category</th>
<th>Main Code</th>
<th>Description</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shallow reading</td>
<td>Identification</td>
<td>Comments where the reader recognises aspects of themselves in the protagonist.</td>
<td>‘I know the feels- ha ha. Just enjoying being alone’ (Emma, p. 25).</td>
</tr>
<tr>
<td></td>
<td>Affective Empathy</td>
<td>Comments where the reader feels an emotion on behalf of the protagonist.</td>
<td>‘I feel kind of bad for Colin it sounds like he is alone’ (Emma, p. 1).</td>
</tr>
<tr>
<td></td>
<td>Comprehension</td>
<td>The reader shows an understanding of plot points.</td>
<td>‘A lot of my confusion is cleared I thought that Hannah had been run over. Colin sounds like he had feelings for Hannah’ (Emma, p. 9).</td>
</tr>
<tr>
<td></td>
<td>Mechanics</td>
<td>Comments regarding punctuation, style, and the form of the writing.</td>
<td>‘The sentence “you want to light the fire Sam” doesn’t make sense’ (Lara, p. 303).</td>
</tr>
<tr>
<td>Deep reading</td>
<td>Inferential and deductive reasoning</td>
<td>Comments where the reader is extending meaning beyond what is found in the literal text.</td>
<td>‘deep imagination means Hannah is clearly important to Colin’ (Luke, p. 10).</td>
</tr>
<tr>
<td></td>
<td>Analogical skills</td>
<td>Comments that show that</td>
<td>‘I’m not sure what someone can</td>
</tr>
</tbody>
</table>
similarities are perceived in different situations. do that can make you reject a pregnant 15 year-old girl…I guess I can relate my mum was 17 with me and was kicked out by her mum and my gran’ (Emma, p. 155).

<table>
<thead>
<tr>
<th>Type</th>
<th>Description</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critical analysis</td>
<td>Comments where a judgement, opinion or argument is expressed by the reader.</td>
<td>‘Colin talks himself up but he is not really that ‘tough’ when meeting Hannah’s guy friends’ (Luke, p. 128).</td>
</tr>
<tr>
<td>Reflection</td>
<td>Comments that show that there is increased consideration or contemplation of a part of the text.</td>
<td>‘enjoy your freedom’ is interesting- when we are young we want to move on with life; when we are older with more responsibility, we long for the freedom of being young’ (Luke, p. 88).</td>
</tr>
<tr>
<td>Insight</td>
<td>A deep understanding of the internal nature of things.</td>
<td>‘It touched on many ideas that are relevant to teens it also revealed how our expectations for the future are bound to change. It</td>
</tr>
</tbody>
</table>
demonstrated how many teens are, we get so consumed with infatuation and lust we fall in love with the idea of someone’ (Emma, end).
<table>
<thead>
<tr>
<th>Comment</th>
<th>Reader</th>
<th>Page</th>
<th>Code</th>
<th>Context</th>
<th>Type of narrative</th>
<th>Shallow/Deep</th>
</tr>
</thead>
<tbody>
<tr>
<td>I feel kind of bad for Colin it sounds like he is alone. I’m very curious about the bullet mark in his chest. He seems extremely negative about himself. The whole ‘dorks’ thing is really funny about how they get teased then succeed.</td>
<td>Emma</td>
<td>1</td>
<td>Emp</td>
<td>Opening page-older</td>
<td>introspection</td>
<td>shallow</td>
</tr>
<tr>
<td>Colin’s relationship seems very harsh towards his mother. I would like to know why he rejects her. I think there are many of those kinds of relationships between parent and children.</td>
<td>Emma</td>
<td>7</td>
<td>Crit/ A. skills</td>
<td>Older- Convo between Colin and Mum. Mum probing to make sure Colin is okay.</td>
<td>untagged dialogue</td>
<td>deep</td>
</tr>
<tr>
<td>The scar is mentioned again, I’m more curious. I can relate to Colin when he says he done small things after each other, just doing those things to distract you from the big catastrophe you facing.</td>
<td>Emma</td>
<td>8</td>
<td>Id</td>
<td>Older- Description of Colin's flat as he does small tasks to avoid thinking- depressing</td>
<td>descriptive/introspection</td>
<td>shallow</td>
</tr>
<tr>
<td>A lot of my confusion is cleared I thought that Hannah had been run over. Colin sounds like he had feelings for Hannah. It’s sad how he is imagining all these things like he obviously lost all contact with her and doesn’t know about her</td>
<td>Emma</td>
<td>9</td>
<td>Comp/Emp</td>
<td>Older- Description of accident, imagining Hannah’s life</td>
<td>descriptive/ hypothetical</td>
<td>shallow</td>
</tr>
</tbody>
</table>
Colin makes Hannah seem like a really interesting person. I think I like her and I haven’t even met her.

I know the feels- ha ha. Just enjoying being alone

Colin shouldn’t have to change things about himself for her

Why does his mum keep saying that she will call a psychologist? She should be trying to help him herself.

I’m so annoyed with his mum. She should try and help him. Prediction: At first Sam and Colin can’t connect but then later on they bond and nothing can separate them.

I like Jake he seems like a caring friend towards Colin, like a real friend.
<table>
<thead>
<tr>
<th>Emma</th>
<th>51</th>
<th>Crit</th>
<th>Older-Convo between Colin and James- Did anybody know Hannah was pregnant</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emma</td>
<td>54</td>
<td>Emp</td>
<td>Younger- Buying condoms</td>
</tr>
<tr>
<td>Emma</td>
<td>58</td>
<td>Comp</td>
<td>Younger- Flirting with Hannah in shoe shop</td>
</tr>
<tr>
<td>Emma</td>
<td>62</td>
<td>Crit</td>
<td>Younger- Colin internal dialogue- confident- why shouldn’t he achieve everything he sets out to?</td>
</tr>
<tr>
<td>Emma</td>
<td>86</td>
<td>Emp</td>
<td>Older- Colin talking Hannah in jail. Hannah passing on details about Sam</td>
</tr>
<tr>
<td>Emma</td>
<td>92</td>
<td>Ref</td>
<td>Younger- Colin watching and describing Hannah</td>
</tr>
<tr>
<td>Emma</td>
<td>96</td>
<td>A.skills</td>
<td>Younger- Colin fighting with Mum over homework</td>
</tr>
<tr>
<td>Emma</td>
<td>100</td>
<td>Id</td>
<td>Younger- @McDonalds w/Hannah. Puts his hand on hers, she pulls back-talk over future</td>
</tr>
<tr>
<td>Any person who lives with small kids knows that screaming is their soundtrack.</td>
<td>Emma 110</td>
<td>A.skills</td>
<td>Older- Colin clearing out Sam's room in Hannah's apartment. Sam is crying. 'It seems screaming is the new soundtrack to my life.'</td>
</tr>
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<tr>
<td>I feel terrible for Colin he is actually a very lonely person and has a lot to deal with. Colin and Mia seem really friendly. Prediction: either Mia and Colin start a thing or Hannah and Colin somehow work it out with help from Mia.</td>
<td>Emma 117</td>
<td>Emp</td>
<td>Older- Colin hits wall above Sam, calls Mia to tell her he 'can't do this'.</td>
</tr>
<tr>
<td>I like Mia she seems like a very caring person.</td>
<td>Emma 118</td>
<td>Comp</td>
<td>Older- Convo between Colin and Mia. Mia listens and says she is coming over</td>
</tr>
<tr>
<td>Hannah seems like a very fun person</td>
<td>Emma 133</td>
<td>Comp</td>
<td>Younger- Colin watching Hannah waterski</td>
</tr>
<tr>
<td>Colin is such a sweet person and he really does seem to care about Hannah</td>
<td>Emma 134</td>
<td>Comp</td>
<td>Younger- Colin watching Hannah waterski</td>
</tr>
<tr>
<td>Colin is really trying to impress Hannah. It is good but could potentially be bad. He keeps trying to please her it’s almost</td>
<td>Emma 140</td>
<td>Crit/ Inf</td>
<td>Younger- Colin trying to waterski</td>
</tr>
</tbody>
</table>
I’m not sure how I feel I would be so furious if I was Hannah. I’m not sure what someone can do that can make you reject a pregnant 15 year-old girl. That’s very bad. I guess I can relate my mum was 17 with me and was kicked out by her mum and my gran. I think I’m on the verge of hating Colin’s mum. I wasn’t fond of her before now. I really don’t like her.

His mum should feel guilty and I think she is in the wrong.

Prediction- Colin does something nice with Hannah but embarrasses himself terribly.

Colin’s Mum seems familiar. His mum is caring
<table>
<thead>
<tr>
<th>Emma</th>
<th>172</th>
<th>Emp</th>
<th>Younger- Convo b/w Colin and Hannah: On train to date. Hannah tells about parents break-up. Colin listens and flirts.</th>
<th>Unnamed dialogue</th>
<th>shallow</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emma</td>
<td>174</td>
<td>Crit</td>
<td>Younger- Colin grabs Hannah’s hand on their way to the salsa dancing date.</td>
<td>action/untagged dialogue</td>
<td>deep</td>
</tr>
<tr>
<td>Emma</td>
<td>179</td>
<td>Emp</td>
<td>Younger- Outside Hannah’s house Colin kisses Hannah.</td>
<td>action</td>
<td>shallow</td>
</tr>
<tr>
<td>Emma</td>
<td>210</td>
<td>Crit</td>
<td>Younger- Colin and Hannah have sex. Hannah gets condom out of stash in her drawer.</td>
<td>action/introspection</td>
<td>deep</td>
</tr>
<tr>
<td>Emma</td>
<td>211</td>
<td>Ins/ Ref</td>
<td>Younger- Colin proclaims his love after sex.</td>
<td>Unnamed dialogue</td>
<td>deep</td>
</tr>
<tr>
<td>Emma</td>
<td>227</td>
<td>Comp</td>
<td>Older- Colin has Sam at work with him after taking him to McDonalds for lunch.</td>
<td>action</td>
<td>shallow</td>
</tr>
<tr>
<td>Emma</td>
<td>231</td>
<td>Ded R</td>
<td>Older- Colin quits his job after boss tells him Sam shouldn’t be there.</td>
<td>action</td>
<td>deep</td>
</tr>
<tr>
<td>Emma</td>
<td>313</td>
<td>Crit</td>
<td>Younger- @shopping centre, Colin approaches Hannah, who is with friends, she tells him to fuck off.</td>
<td>dialogue narrated by Colin</td>
<td>deep</td>
</tr>
<tr>
<td>Prediction</td>
<td>Author</td>
<td>Page</td>
<td>Type</td>
<td>Description</td>
<td></td>
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<td>---------------------</td>
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<td>-----------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Hannah cheats on him with Daniel. I hate Hannah you don’t do that</td>
<td>Emma</td>
<td>316</td>
<td>Crit</td>
<td>Younger- Colin watching Hannah and Daniel from outside Hannah's house</td>
<td></td>
</tr>
<tr>
<td>Hannah had those condoms for a reason. She was lying to Colin.</td>
<td>Emma</td>
<td>317</td>
<td>Crit/Ded</td>
<td>Younger- Colin imagining life with Hannah, watching Daniel and Hannah in her room</td>
<td></td>
</tr>
<tr>
<td>He does only love the idea of her.</td>
<td>Emma</td>
<td>320</td>
<td>Crit</td>
<td>Younger- Colin and Hannah arguing, he says he loves her she says he only loves the idea of her</td>
<td></td>
</tr>
</tbody>
</table>
I loved the book it was so interesting. I haven’t read a novel which is written like this yet it was really different how you mixed the past with the present like one chapter is present while other chapter is past. The book was very unpredictable to be honest the only prediction I got correct was the one that Mia and Colin would get together. I love how the advice that Colin gave himself when he was younger was completely different to what his present self needed. ‘To My Other Self’ was a great read. It touched on many ideas that are relevant to teens it also revealed how our expectations for the future are bound to change. It demonstrated how many teens are, we get so consumed with infatuation and lust we fall in love with the idea of someone. Thank you for giving me the privilege to read your book I truly enjoyed it. I read it in one week, a real page turner I stayed up late night reading it and getting so frustrated with some characters. I think most teens
would love reading the book because it is not cliched

reminds me of ‘I for Isobel’ by Amy Witting; a book I am studying for year 12 English.
<table>
<thead>
<tr>
<th>Text</th>
<th>Author</th>
<th>Page</th>
<th>Level</th>
<th>Context</th>
<th>Style</th>
<th>Depth</th>
</tr>
</thead>
<tbody>
<tr>
<td>very intense and makes me feel uncomfortable reading it.</td>
<td>Luke</td>
<td>5</td>
<td>Emp</td>
<td>Older- Colin seeing photo on news of Hannah</td>
<td>Action</td>
<td>shallow</td>
</tr>
<tr>
<td>this type of conversation is relatable</td>
<td>Luke</td>
<td>7</td>
<td>Id</td>
<td>Older- Convo between Colin and Mum. Mum probing to make sure Colin is okay.</td>
<td>untagged dialogue</td>
<td>shallow</td>
</tr>
<tr>
<td>this emotional honesty from Colin is sad and difficult to read</td>
<td>Luke</td>
<td>8</td>
<td>Emp</td>
<td>Older- Description of Colin's flat as he does small tasks to avoid thinking- depressing</td>
<td>descriptive/introspection</td>
<td>shallow</td>
</tr>
<tr>
<td>why does he care so much if she is not in his life anymore?</td>
<td>Luke</td>
<td>9</td>
<td>Comp/Crit</td>
<td>Older- Description of accident, imagining Hannah's life</td>
<td>descriptive/ hypothetical</td>
<td>shallow/ deep</td>
</tr>
<tr>
<td>deep imagination means Hannah is clearly important to Colin</td>
<td>Luke</td>
<td>10</td>
<td>Inf</td>
<td>Older- Colin imagining Hannah's life</td>
<td>hypothetical</td>
<td>deep</td>
</tr>
<tr>
<td>very depressive account of friendship</td>
<td>Luke</td>
<td>14</td>
<td>Ins</td>
<td>Older- Colin wanting to forget and be forgotten by his past, starts sleeping and remembering Hannah</td>
<td>introspection</td>
<td>deep</td>
</tr>
<tr>
<td>very interesting end to chapter (when he is talking about Hannah, it makes me feel happy)</td>
<td>Luke</td>
<td>15</td>
<td>Emp</td>
<td>Older- Colin starting to remember Hannah before falling asleep</td>
<td>introspection</td>
<td>shallow</td>
</tr>
<tr>
<td>I love the band alt-J!!</td>
<td>Luke</td>
<td>25</td>
<td>Id</td>
<td>Younger- transforming bedroom</td>
<td>descriptive</td>
<td>shallow</td>
</tr>
<tr>
<td>interesting closing sentence; chapter 2 got me hooked.</td>
<td>Luke</td>
<td>28</td>
<td>mech</td>
<td>Younger- ch. Details Colin's three sights of Hannah and his plans to win her. Closing sentence TMOS: I accept your</td>
<td>list/ internal plans</td>
<td>shallow</td>
</tr>
<tr>
<td>why can’t his mum help more?</td>
<td>Luke</td>
<td>35</td>
<td>Comp/ Crit</td>
<td>Older- Conv between Colin and Mum. Colin asks for help with Sam Mum refuses</td>
<td>untagged dialogue</td>
<td>shallow/ deep</td>
</tr>
<tr>
<td>why is he so mean? Does he have no idea about kids?</td>
<td>Luke</td>
<td>43</td>
<td>Crit</td>
<td>Older- Colin with Sam at park, Sam has tantrum</td>
<td>untagged dialogue/ description</td>
<td>deep</td>
</tr>
<tr>
<td>CHAPTER 3 – I am hooked; I want to find out more about Hannah and her background</td>
<td>Luke</td>
<td>mech</td>
<td></td>
<td></td>
<td>shallow</td>
<td></td>
</tr>
<tr>
<td>why does he struggle to communicate with Sam? Why does he consistently have to ask his mum for help with things that seem obvious?</td>
<td>Luke</td>
<td>73</td>
<td>Crit</td>
<td>Older- Conv b/w Colin and Mum. Colin asking for help with Sam</td>
<td>untagged dialogue</td>
<td>deep</td>
</tr>
<tr>
<td>his mum does not seem like a regular mum – does not seem soft and gentle and caring but more brutal</td>
<td>Luke</td>
<td>78</td>
<td>Inf</td>
<td>Older- Colin drops Sam off at Mum’s. She takes charge while Colin escapes</td>
<td>action description</td>
<td>deep</td>
</tr>
<tr>
<td>“enjoy your freedom” is interesting – when we are young we want to move on with life; when we are older with more responsibility, we long for the freedom of being young.</td>
<td>Luke</td>
<td>88</td>
<td>Ref</td>
<td>Older- Sam rushes to Colin after he returns from seeing Hannah</td>
<td>action</td>
<td>deep</td>
</tr>
<tr>
<td>Colin talks himself up but he is really not that ‘tough’ when meeting Hannah’s guy friends.</td>
<td>Luke 128</td>
<td>Crit</td>
<td>Younger- Colin meets Hannah’s older friends on the way to go waterskiing</td>
<td>untagged dialogue/social commentary</td>
<td>deep</td>
<td></td>
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<tr>
<td>---</td>
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</tr>
<tr>
<td>is a sad paragraph and is scary as I do not want that to happen to me!</td>
<td>Luke 146</td>
<td>Id/Emp/Ref</td>
<td>Older- Colin wondering where the confident person of his youth went</td>
<td>introspection</td>
<td>shallow/deep</td>
<td></td>
</tr>
<tr>
<td>Colin and Hannah’s conversations are very deep and interesting and thought provoking</td>
<td>Luke 168</td>
<td>Ref</td>
<td>Younger- convo b/w Colin and Hannah on date-suburbs and how where you live shapes you</td>
<td>Untagged dialogue</td>
<td>deep</td>
<td></td>
</tr>
<tr>
<td>Colin’s decisions to start making things happen is somewhat inspiring</td>
<td>Luke 191-192</td>
<td>Ref</td>
<td>Older- Colin contemplates making changes to bring him closer to who he thought he would be</td>
<td>introspection</td>
<td>deep</td>
<td></td>
</tr>
<tr>
<td>It makes me happy to see Colin getting better with Sam</td>
<td>Luke 216</td>
<td>Emp</td>
<td>Older- Colin and Sam making pancakes together</td>
<td>action</td>
<td>shallow</td>
<td></td>
</tr>
<tr>
<td>it is nice that Colin is standing up for Sam, although its clear he makes a lot of impulsive decisions</td>
<td>Luke 230</td>
<td>Ins</td>
<td>Older- Colin quits his job after boss tells him Sam shouldn’t be there</td>
<td>untagged dialogue/ action</td>
<td>deep</td>
<td></td>
</tr>
<tr>
<td>that is a very nice but idealistic future</td>
<td>Luke 272</td>
<td>Crit</td>
<td>Younger- Colin imagining his future life with Hannah</td>
<td>hypotheticals</td>
<td>deep</td>
<td></td>
</tr>
<tr>
<td>very sad and difficult to read</td>
<td>Luke 288</td>
<td>Emp</td>
<td>Younger- Argument b/w Colin and Hannah after Colin sees photo of guys in her room</td>
<td>untagged dialogue</td>
<td>shallow</td>
<td></td>
</tr>
<tr>
<td>it is nice that they are both honest and happy</td>
<td>Luke 305</td>
<td>Ref</td>
<td>Older- convo b/w Colin and Mia. They talk about Hannah getting out of</td>
<td>untagged dialogue</td>
<td>deep</td>
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</tr>
<tr>
<td>Comment</td>
<td>Username</td>
<td>Location</td>
<td>Tag/Type</td>
<td>Comment Type</td>
<td>Level</td>
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<tr>
<td>It is nice that Colin’s life is starting to improve</td>
<td>Luke</td>
<td>325</td>
<td>Comp/Convo b/w Colin and Mia, flirting</td>
<td>Untagged</td>
<td>Shallow</td>
<td></td>
</tr>
<tr>
<td>very depressing, shocking and sad ending. Definitely not what I was expecting and had me in shock for a while. Very sad and depressing but the book had me hooked and I enjoyed reading it!</td>
<td>Luke</td>
<td>344-5</td>
<td>Emp/Form Younger - lead up to Colin shooting himself</td>
<td>Inner Thoughts</td>
<td>Shallow</td>
<td></td>
</tr>
<tr>
<td>I like how it took a while for an explanation about Hannah to come. the last sentence on the page drags on really long</td>
<td>Lara</td>
<td>16</td>
<td>mech Younger - the first sight of Hannah</td>
<td>Commentary</td>
<td>Shallow</td>
<td></td>
</tr>
<tr>
<td>the line &quot;I make myself study myself&quot; didn't really read right although I got the point you were trying to get across</td>
<td>Lara</td>
<td>26</td>
<td>mech Younger - self-appraisal with lists</td>
<td>Lists/ Prose</td>
<td>Shallow</td>
<td></td>
</tr>
<tr>
<td>the line 'I am not grateful' sort of feels random since we don't know it's his mum yet and didn't really make sense until I re read it In general - I like how each chapter finishes with a 'to my older self' or 'to my younger self'</td>
<td>Lara</td>
<td>29</td>
<td>comp/mech Older - Colin wakes up to phone call from DHS convos b/w Mia and Colin</td>
<td>Untagged</td>
<td>Shallow</td>
<td></td>
</tr>
<tr>
<td>Comments</td>
<td>Author</td>
<td>Page</td>
<td>Form</td>
<td>Extracted Text</td>
<td>Tagged as</td>
<td>Annotation</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
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<tr>
<td>the sentence &quot;James is smirking I turn the footy up even louder&quot; doesn't really flow. Maybe something like James is smirking as I turn the footy up even louder or a comma after smirking?</td>
<td>Lara</td>
<td>51</td>
<td>Form</td>
<td>Older-Convo between Colin and James- Did anybody know Hannah was pregnant</td>
<td>untagged dialogue/ Advice</td>
<td>shallow</td>
</tr>
<tr>
<td>&quot;...she's going to be amazing&quot; starts with no quotation mark and I got lost</td>
<td>Lara</td>
<td>130</td>
<td>comp/mech</td>
<td>Younger- The drive to waterskiing</td>
<td>untagged dialogue/action/description</td>
<td>shallow</td>
</tr>
<tr>
<td>&quot;an impossible rubric cube&quot; Rubix cube?</td>
<td>Lara</td>
<td>142</td>
<td>comp/mech</td>
<td>Younger- Colin succeeds at skiing and wins date</td>
<td>inner thoughts/ dialogue narrated by Colin/action</td>
<td>shallow</td>
</tr>
<tr>
<td>I like how more intimate and sweet scenes between Colin and Sam sort of flow into the novel naturally</td>
<td>Lara</td>
<td>186</td>
<td>mech</td>
<td>Older- Colin and Sam build bridges with boxes</td>
<td>untagged dialogue/action</td>
<td>shallow</td>
</tr>
<tr>
<td>I like how the flashback chapter and the present chapter relate together - &quot;don't let demons win&quot; and &quot;the demons circle&quot;</td>
<td>Lara</td>
<td>250</td>
<td>Mech/ An skills</td>
<td>Connections- Y. Col not wanting to be anxious and possessive O. Col not wanting to panic over life situation</td>
<td>linking sentences</td>
<td>shallow/deep</td>
</tr>
<tr>
<td>I feel like it's really rushed how Hannah suddenly is out of jail</td>
<td>Lara</td>
<td>289</td>
<td>Comp</td>
<td>Older- Hannah knocks on door surprising Colin.</td>
<td>action/ untagged dialogue</td>
<td>shallow</td>
</tr>
<tr>
<td>I got a bit confused at why Colin started swimming and left Sam behind</td>
<td>Lara</td>
<td>301</td>
<td>Comp</td>
<td>Older- Colin and Sam exploring in caves. Colin decides to swim whilst Sam sleeps.</td>
<td>action/metaphor</td>
<td>shallow</td>
</tr>
<tr>
<td>the sentence &quot;you want to like to light the fire Sam&quot; doesn't make sense</td>
<td>Lara</td>
<td>303</td>
<td>Mech</td>
<td>Older- Colin and Sam at the beach. They light a fire together</td>
<td>untagged dialogue/action</td>
<td>shallow</td>
</tr>
</tbody>
</table>
I understand why he thinks he failed so badly with Hannah now.

Before I get into my feedback, I’d like to say I loved it! The idea behind it is great and it’s different - an idea I haven’t come across at all - and I loved how you explored it. The twist at the end definitely got me thinking and while it explored dark themes and was sad, the happy themed balanced nicely. The idea that he could’ve ended up happy 5 years later really stood out to me and I think is a great message to the readers - not to give up because there can be happiness and great things found later on.