

“Baggy Monsters” in the time of Trolls.

How can the teaching of 19th Century literature in senior secondary school English be made more engaging?

This dissertation is presented in partial fulfilment of the requirements for the degree of Master of Teaching, School of Education, Faculty of Arts, University of Adelaide.

Hannah Lally

University of Adelaide

Bachelor of Arts, Bachelor of Media

Bachelor of Arts (Honours)

Research Mentor:

Simon Roberts-Thomson, St Peter’s College, Adelaide

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Signed:

Name: Hannah Kate Lally

Date: 2/12/2019

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Abstract

As of 2019, English remains the only school subject Australian jurisdictions require students to study in order to graduate or achieve the Australian Tertiary Admissions Rank (Yiannakis 2014). Beyond providing literacy competencies, English from its outset has been “central to the curriculum as a principal means by which students explored their expressive, creative, imaginative and ethical selves, either through their own writing or through an encounter with literary texts” (Macintyre 2001).

A lack of engagement in education is often posited as a primary reason for student drop-out, with failure to graduate being described as the most “severe and overt symptom of disengagement from school and learning” (Lehr et al. 2004, pg. 15). If students were to not engage with the compulsory senior secondary English, they are at risk of losing motivation and the subsequent learning and academic success (Gibbs and Poskitt 2010).

There are two central reasons that underpin the importance of this research question. The first component identifies that 10.49 per cent of the literary texts on Australian senior secondary English prescribed and recommended text lists are nineteenth-century texts. The second component to this research question asserts the difficulties associated with studying nineteenth-century literature. With texts that are between 100 to 200 years old, archaic language, unfamiliar settings, and mature, complex themes beyond the life experiences of teenagers pose problems for young adult readers (Miller 2017). The lack of historical and contextual knowledge of the nineteenth century and its social concerns may prove challenging for students who are navigating texts with vocabulary and structure disparate to contemporary works. Therefore, if such a significant proportion of nineteenth-century texts remain on compulsory text lists and these present unique challenges to twenty-first century secondary students, then it is essential for teachers to be aware the most engaging ways to teach them.

In this study’s systematic literature review, an overview of engaging pedagogies for teaching literature did emerge, with prevalent examples including digital formats and online content, recovering the context and background of the period, drawing direct links to students’ real worlds, using critical inquiry or studies of genre, or visual and dramatic tasks.

The most significant finding was the emergence of pedagogical philosophies which were at the core of this array of engaging strategies. Whilst not always explicit, prevalent underlying factors included: the importance of student choice and student-centred learning, differentiation in response to multicultural classrooms, as well as the teacher's passion for literature and creative adaptability for interpretations of texts. Hence, this literature review manifested into the hypothesis: that the pedagogies which are built on and infuse every task with student choice, student-centred learning, diversity, a teacher's own passion for literature and adaptability to creative interpretations are the most engaging practices for students, and are not bound to a specific period or type of content studied. Rather, it is the principles of engaging teaching that will always increase student engagement with all class content.

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Terminology

ACARA – The Australian Curriculum, Assessment and Reporting Authority.

AC – The Australian Curriculum.

CRP – Culturally Responsive Pedagogy (or Culturally Sustaining Pedagogy), which Paris and Alim (2017) outline with the explicit goal of “supporting multilingualism and multiculturalism in practice and perspective for students and teachers. CSP seeks to perpetuate and foster—to sustain—linguistic, literate, and cultural pluralism as part of the democratic project of schooling and as a needed response to demographic and social change” (pg. 88).

Engaging – Student engagement, which is influenced by three dimensions of: behavioural engagement, emotional engagement and cognitive engagement (Fredericks, Blumenfeld and Paris 2004). For the purpose of this study, engaging will focus on cognitive engagement which can be understood as a student's psychological investment in their own learning. When cognitively engaged, “students concentrate, focus on achieving goals, are flexible in their work and cope with failure” (Fredericks, Blumenfeld and Paris 2004).

English – As a school curriculum subject.

Senior Secondary School Student – Australian school students Years 11 and 12.

Introduction

The problem

Student engagement with literature, particularly pre-twentieth century literature, is a challenge faced by senior secondary English teachers in a constantly changing twenty-first century classroom.

In the 1921 book, *English for the English*, Sampson set down recommendations for the teaching of literature, advising that “personal kindness” must guide the teacher and the teacher should think more of his students’ hearts than their heads (Sampson 1921, pg 89). Yet, the author recognised that engendering enthusiasm in students for nineteenth-century literature was a problem, as they could be asked to study and imitate passages from Dickens and Austen but find them difficult to appreciate. Almost one hundred years later, many of the anxieties Sampson sought to address remain, yet nineteenth-century fiction and ‘classics’ of the literary canon remain on text lists in Western education systems (Maunder and Phegley 2010). As Maunder and Phegley outline in their book, the nineteenth century “is a literary world that can be huge and daunting from the perspective of students, yet one that is also important and exciting” (2010, pg. 3). Furthermore, nineteenth-century texts, by authors such as Barrie, Stevenson, Conrad, Austen, Eliot and the Bronte sisters, cover a diverse breadth of genre, language use, plots and characters that have often inspired contemporary texts or adaptations. Henry James’ famous term for nineteenth-century novels as “baggy monsters” reflects not only their size and scope, but also their prevalence and diversity (James 1935, pg. 84). Since the study of English literature became mainstream in the 1830s, the field developed from the close reading of the form and language of a text to the emphasis on critical lenses and evaluating a work’s social context and ideas. In more recent decades however, literary studies are built on a combination of these analyses, where the notion of “shifting between the novel’s insides and outsides” prevails (Williams, 2006, pg. 304). Recognition of a text’s ideological work and links with its historical production has inspired a more culturally oriented study, which makes the Victorian novel a multi-layered, intriguing text to analyse. This same complexity also poses challenged to teachers; it is with possible solutions to these challenges in teaching nineteenth-century fiction that this study is concerned.

Setting the scene

Since its introduction in 2010, the Australian Curriculum has outlined what has been deemed as the most important capabilities and skills that students need in order to graduate school as informed, critical and creative thinkers. The national curriculum for English was utilised across all states and territories, in which literature has a prominent role as one of three strands – language, literacy and literature (ACARA 2019 (1)). The three strands of English outlined in the national curriculum continue from Foundation to Year 12, where the study of literature involves “understanding, appreciating, responding to, analysing and creating literary texts” (ACARA 2019 (1), pg. 1). These strands interact with each other to provide students with an enriched, creative understanding of the English language and its usage.

As of 2019, English remains the only subject most Australian jurisdictions require students to study in order to graduate or achieve the Australian Tertiary Admissions Rank (ATAR) (Yiannakis 2014). Beyond providing literacy competencies that help students to navigate university or further training, English, from its outset, has been “central to the curriculum as a principal means by which students explored their expressive, creative, imaginative and ethical selves, either through their own writing or through an encounter with literary texts” (Macintyre 2001, pg. 98). Furthermore, the Australian Curriculum: English rationale states:

The study of English is central to the learning and development of all young Australians. It helps create confident communicators, imaginative thinkers and informed citizens. It is through the study of English that individuals learn to analyse, understand, communicate and build relationships with others and with the world around them. The study of English plays a key role in the development of reading and literacy skills which help young people develop the knowledge and skills needed for education, training and the workplace. It helps them become ethical, thoughtful, informed and active members of society. In this light, it is clear that the Australian Curriculum: English plays an important part in developing the understanding, attitudes and capabilities of those who will take responsibility for Australia’s future (ACARA 2019 (1), pg. 3).

English literature-based studies in senior secondary school develop students as “independent, innovative and creative learners and thinkers who appreciate the aesthetic use of language, evaluate perspectives and evidence and challenge ideas and interpretations” (ACARA 2019 (1), pg. 1). With such a significant and compulsory role in national education, the literature examined in the English literary studies curriculum is integral to students’ interactions with culture and as world citizens. As Patterson claims, English has shifted from the “study of culture” to “cultural studies”, with profound influence on budding members of society (2008, pg. 313). The question of which texts ought to be studied is a perennial source of debate. Conversations about appropriate content, perceptions of literary quality, and concerns about balancing print, live, and digital-electronic media are typical topics to come across in this field (McGraw and van Leent 2018). Secondary schooling differentiates subjects into specialised, separate streams, as with English, although literature also remains a foundational aspect of all English courses. Each Australian state and territory has shaped their own version of the secondary school subject that the Australian Curriculum outlines as English Literature; a common occurrence in other Western nations to further enhance the skills of communication, imagination and understanding. The overarching rationale in the study of literary texts across Australia is to aid in “developing students as independent, innovative and creative learners and thinkers who appreciate the aesthetic use of language, evaluate perspectives and evidence, and challenge ideas and interpretations” (ACARA 2019 (1), pg. 3). Each Australian state and territory offer multiple English courses in senior secondary, ranging from broad English general to the textual analysis focus of English Literary Studies. It is these specific literature courses which emphasise literary texts that are the focus of this paper, rather than the senior English courses that are broader in nature and content. In the English Literature subjects, a diverse selection of contemporary and older texts is seen, accompanied by multicultural and Australian authors, and whereby no textual medium is excluded – podcasts, streaming services and speeches often feature. Decisions about whether teachers must choose texts from a prescribed list for study are made at the state and territory level, with varying degrees of choice enabled, and the Australian Curriculum also provides a list of recommended texts. While English teachers may or may not have the opportunity to choose texts to be studied in classroom, the lists of texts endorsed, promoted or prescribed by curriculum agencies represent a diversity of time periods, as well as identities (McGraw and van Leent 2018). This paper will argue that while some of these texts may be from a vastly different time and literary period, there are engaging pedagogies to study these nineteenth-century texts in the senior secondary English Literature courses in secondary school.

Rationale

A lack of engagement in education is often posited as a primary reason for student drop-out, with failure to graduate being described as the most “severe and overt symptom of disengagement from school and learning” (Lehr et al. 2004, pg. 15). If students are to have difficulty engaging with English (one of the compulsory senior secondary subjects) and the literature studied, they are at risk of losing motivation and the subsequent academic success (Gibbs and Poskitt 2010). As student engagement is a complex and multifaceted construct, it is difficult to find a universal definition. According to Gibbs and Poskitt (2010), engagement is:

A multifaceted construct that encompasses students’ sense of belonging and connectedness to their school, teachers and peers; their sense of agency, self-efficacy and orientation to achieve within their classrooms and in their broader extra-curricular endeavours; their involvement, effort, levels of concentration and interest in subjects and learning in general; and the extent to which learning is enjoyed for its own sake, or seen as something that must be endured to receive reward or avoid sanction. Further, engagement is a variable state of being that is influenced by a range of internal and external factors including the perceived value or relevance of the learning and the presence of opportunities for students to experience appropriately pitched challenge and success in their learning. As such engagement is malleable by the actions of teachers (pg. 14).

Further in this definition, Gibbs and Poskitt identify three key engagement dimensions: behavioural, emotional and cognitive. Teachers of English literature fundamentally seek to instil passion for reading or viewing and the insightful critique of texts as a practice that students will continue beyond the classroom. For the purpose of this paper, engagement will consider all these aspects in a broad term in order to understand how pedagogical strategies may be applied to address each of these dimensions, in the study of nineteenth-century literature.

In addition to these dimensions of engagement, there are two central reasons which underpin the importance of studying this research question. The first component identifies the prevalence of nineteenth-century literature in the Australian syllabi. A look at the prescribed and recommended text lists of Australia highlight a significant proportion of nineteenth-century texts (Table 1), among more contemporary and multicultural examples. These Australian prescribed senior secondary English literary text lists include:

- Australian Curriculum: Senior Secondary English Literature 2019
- ACT BSSS: English Literature T 2014-2020
- International Baccalaureate: Language A: Literature 2019
- NSW HSC: English Stage 6 2019-2023
- QLD QCE: English Units 3 & 4 2019-2021
- SA/NT SACE: Stage 2 English Text List
- TAS TCE: English Literature 2019
- VIC VCE: Unit 3 & 4 English Literature
- WA WACE: Year 12 English General Senior, EAL, Literature General 2019-2021

Table 1 outlines the percentages of 19th Century texts as they appear on the individual AC, state and territory English Literature subject senior secondary prescribed or recommended text lists.

Table 1

Australian State/Territory	Total number of texts in prescribed/recommended Year 12 English Literature text lists in 2019	Total number of 19th Century texts in list	Percentage
AC: English	28	3	10.71
ACT (BSSS)	29	4	13.79
IB	608	77	12.66
NSW (HSC)	137	15	10.95
NT (NTCET)	138	2	1.45
QLD (QCE)	171	23	13.45

SA (SACE)	138	2	1.45
TAS (TCE)	52	12	23.08
VIC (VCE)	30	5	16.67
WA (WACE)	346	33	9.54
National Total (Incl. AC)	1677	176	10.49

For the purpose of this study, the category of nineteenth-century literature included texts and authors published in the period from 1800 to 1899, as well as direct adaptations and those texts inspired by the same era, for example, the film *Bright Star* (Campion 2009), which dramatises the life of poet John Keats.

According to an analysis of the Australian English literary studies prescribed and recommended lists, 10.49 per cent of the literary works are nineteenth-century texts. The percentages of nineteenth-century texts in each state varies, with the largest in the Tasmanian English Literature Year 12 list, being 23.08 per cent of nineteenth-century texts, followed by Victoria with 16.67 per cent, Australian Capital Territory showed 13.79 per cent on their list. The smallest percentage of nineteenth-century literature was seen on the SACE Stage 2 English text list with 1.45 per cent, which is used in South Australia and the Northern Territory, as their senior English is informed using the SACE curricula. Works of prose and poetry were most common, wherein many dominant texts and authors arose. The most popular Victorian era authors included Jane Austen with 12 mentions, John Keats with 7, Oscar Wilde with 6, Henrik Ibsen with 6 and Charles Dickens with 6. See Appendices for more detail.

Interestingly, it was discovered that in the Tasmanian English Literature prescribed text list for 2020 to 2023, the Module 2 Single Text Study imposes students to study one “Pre-20th Century Text” with a list that includes 70 per cent nineteenth-century texts (TASC 2019).

The second component to this rationale of the importance of exploring this research question identifies the particular difficulties associated with understanding nineteenth-century literature. It is important to know where we came from to understand why we are here now. Since the turn of the twentieth century, English scholars have tracked the intersections and tensions

between Victorian literature and culture and its ability to raise questions of power. To altogether understand the social and linguistic ways in which society and the arts are the way they are today, it is illuminating and integral to explore history. These texts often explore a deep moral dilemma and provide a compelling, complex vehicle for studying social movements and their development into contemporary society. Many social movements that students may be familiar with in 2019, including feminism, class divide, postcolonialism and urbanisation, have their roots in the issues explored in the Victorian era (Maunder and Phegley 2010). Authors such as Charles Dickens commented on the gentrification and urbanisation following the Industrial period, while Jane Austen expressed her disenchantment with class systems and marriage in her witty romances. The cultural study and critical inquiry facilitated by these texts offer a contemporary connection to students whilst they examine current social injustices. Furthermore, through enhancing engagement with English content, students will graduate with increased critical thinking, communication and creative skills as they become active subjects in society.

However, to twenty-first century readers and students, these older texts present a range of difficulties. With texts that are between 100 to 200 years old, archaic language, unfamiliar settings, and mature, complex themes beyond the life experiences of teenagers pose problems for young adult readers (Miller 2017). In addition, the lack of historical and contextual knowledge of the nineteenth century and its social concerns may prove challenging for students who are navigating texts with vocabulary and structure disparate to contemporary works. It is in part because of these stark differences that these older texts prove a useful challenge to students, and through engaging entry points, teachers embody the responsibility to stretch students' thinking, to help students grow as intellectuals and reflective thinkers (Jago 2000).

Therefore, if such a significant proportion of nineteenth-century texts remain on compulsory text lists, and these present unique challenges to twenty-first century secondary students, then it is essential for teachers to be aware of the most engaging ways in which to teach them. Additionally, the literary conventions in nineteenth-century texts endure as appealing humanist and universal truths, holding such cultural value that they are still explored by authors today. As Hoeveler and Heller (2003) state, in the example of this period's Gothic literature, "the narratives that employ these conventions have been a storehouse of themes consistently compelling to post-Enlightenment writers; the dialectic between reason and irrationality, science and religion; the nature and limits of human knowledge; and the conflict between the

individual and the social order” (pg. xiv). This speaks to the timeless nature of these texts, whereby modern literature and other texts, including film, television and graphic novel adaptations, commonly derives inspiration from these, whether in techniques, themes, plot or explicit re-interpretation. For example, each year sees a new adaptation of a nineteenth-century text, such as the upcoming 2019 adaptation of *Little Women*, directed by Greta Gerwig, and 2020 release of *Emma* directed by Autumn de Wilde (de Wilde 2020, Gerwig 2019). The period’s narratives transcend time so compellingly that many adaptations appear on Australian English Literature text lists, for example *Bride and Prejudice* (Chadha 2004) and *Mr Pip* (Adamson 2012). Hence, an appreciation of textual construction and the cultural and human themes they depict will foster creative and critical thinking necessary for life as a contributing member in the twenty-first century. Thus, with the prominence of nineteenth-century texts in syllabi and the complex nature of these literary works in mind, it is crucial to determine how to deploy them in an engaging manner.

Teaching in the twentieth century centred mainly around a teacher-centred approach, with traditional desk lectures, formal and structured learning. As students develop in an increasingly conceptual and digital sphere, markedly different from previous generations, so too must the classroom. Key qualities necessary in the twenty-first century reflect a shift from an industrial economy to a knowledge economy, where routine skills are no longer the essential skills to learn; rather for learners to achieve success, they require skills in ways to make use of information in order to solve complex problems (Latham and Faulkner 2016). That is, “they create new knowledge by communicating and collaborating effectively with others in joint decision making” (Latham and Faulkner 2016, pg. 138). Education is now focused on fostering future-oriented directions in learners, and to do so, teachers are encouraged to develop strategies for engaging with and constructing new knowledge. In the twenty-first century classroom, engagement with literature, especially that written in a vastly different period and use of language and plot, is fraught with its own challenges and advantages.

The Gap

While books by Maunder and Phegley (2010), Cadwallader and Mazzeno (2017) and Fenn and McGlynn (2019) have addressed the teaching of nineteenth-century literature in schooling in part, no comprehensive collation and analysis of academic literature on this topic has been

completed before this study. Majority of the established literature on this topic are critiques of the English subject and literary field itself, or serve as preliminary guidebooks, however they do not complete the process of pedagogical engagement with detailed classroom practices or measured outcomes. Therefore, this study will provide a useful springboard to inform the field and prepare a basis for further research.

The information gathered in this study's evaluation of engaging pedagogies for literature discovered a multitude of techniques and advice that are transferrable across English and the Humanities. In cases where considerations address a more overarching philosophical approach to engaging strategies for inclusiveness, they may also be applied across disciplines. Therefore, this paper is a comprehensive consolidation for pedagogical strategies that will impact an endless range of classrooms further into the twenty-first century.

Outline

Nineteenth-century literature has been a mainstay of the English curriculum for more than sixty years, evolving with the changing nature of the subject, yet remaining an endless pool of critical inquiry (Yiannakis 2014). The twenty-first century has seen a dramatic shift in the digital development of literature, which can now be defined as including multimodal texts such as podcasts, films, television shows and streaming services. In this age, the prominence of age-old classic literature may be contested, particularly the language-rich, long-form novels and plays of the nineteenth century. This research presents a comprehensive picture and analysis of the diverse modes of teaching nineteenth-century texts, in order to ensure they remain engaging in the contemporary English classroom. The implications of these teaching strategies and the philosophies which underly them will be shared with recommendations to further enhance student engagement.

The primary research question driving this study is: how can the teaching of nineteenth-century literature in senior secondary English be made more engaging? Furthermore, this literature review's findings of an array of pedagogical strategies has manifested into the hypothesis: that the pedagogies which are built on and infuse every task with student choice, student-centred learning, diversity, a teacher's own passion for literature and adaptability to creative

interpretations are the most engaging practices for students, no matter what period or type of literature is being studied.

The attainment of a comprehensive, systematic review of literature is required to support the question, as the Methodology chapter will outline to be further detailed in Findings. Implications for schools and future academic research regarding pedagogical strategies for literary studies, and responding to the hypothesis, will be discussed in the Conclusions and Recommendations section.

Methodology & Theoretical Framework

This research aspires to build on previous research into English literature in the secondary school classroom through academic literature deemed relevant to this question. By analysing and reflecting on the research conducted by academics in the education and English subject fields, this dissertation identified pedagogical improvements to ensure the literature evolves to be engaging. This research uses qualitative methods in the interpretation and critique of literature. The attainment and analysis of this academic literature is required to be able to support the research question as no primary research was conducted due to a restrictive timeline not conducive to an ethics approval.

Theoretical frameworks

This study followed a qualitative methodology, as it focused on “depth rather than breadth”, with the goal of developing a deeper understanding of a specific phenomenon as it is experienced in a particular setting (Neuman 2014, pg. 73). As this central research question seeks to improve pedagogy and student relationships with literature, it is designed to expand knowledge of an individualised substrata of student engagement within the English classroom (Neuman 2014). The classroom context which is founded on the student/teacher relationship is a humanistic and natural setting, and asks broadly what their experiences may be, rather than the measurable sample of a quantitative approach. Furthermore, by utilising a qualitative methodology in this paper through interpretation of largely academic information, explanations into human behaviour and engagement are described, identified and discovered (Denzin and Lincoln 2011).

Within the qualitative method, this research is understood and read through a transformative learning lens. Teachers, at their core, seek to create opportunities for perspective transformation in students, leading to transformative learning (Mezirow 1997). According to Mezirow’s description, the transformative learning theory describes “how learners construe, validate, and reformulate the meaning of their experience” (1997, pg. 6). In order to transform the ways they make meaning, these learners must engage in critical reflection on their experiences. This can be seen in the English subject through analysis of literature, when students may utilise

characters, themes and plot development to reflect on their own meaning schemes. The transformative learning theoretical framework is utilised in this study as it asserts that students enter the classroom with individual assumptions, expectations and beliefs that are shaped by a person's culture, society, psychology and personal experiences (Mezirow 2000). For a new lesson or experience to truly take root in an individual, the learner must sustain a change in perspective, which is enacted by engagement with the task or literature at hand. On a deeper level, English teachers seek to provide engaging opportunities for students to learn and reflect on their interactions with the world, whether that be in the act of reading and viewing texts, or of the prevalent ideas and stories in society. Transformative learning theory is also deeply rooted in constructivist assumptions that are defined by Mezirow as that "meaning exists within ourselves and that personal meanings that we attribute to our experience are acquired and validated through human interaction and experience" (1997, pg. 10).

Search criteria

This qualitative study is centred on a systematic literature review of peer-reviewed academic articles and journals deemed relevant to the topic. Literature was deemed relevant if it considered the subject English, English literature studies, and nineteenth-century literature in the curriculum or recommended text lists of senior secondary schools. Literature was privileged if of an Australian context, yet international research will not be excluded if from a similar Western educational context, such as United States of America, Canada, New Zealand and the United Kingdom. Similarly, works published from 2014 onward will be of utmost value in providing the most recent information on the ever-changing nature of the subject. However, works published before 2014 were not discounted if considered valuable to the overarching topic of literary studies in the classroom. Secondary schools here focused on the Years 7 to 12, with emphasis on the senior levels' differentiation in Year 11 and 12 into Literary Studies, or similarly titled subjects. Education and language arts journals served as a useful foundation to examining what the academics identify regarding approaches to teaching nineteenth-century literature.

The initial search for academic literature began by utilising the University of Adelaide library, which provided full access to the majority of the journals, articles and books informing this study, as well as Google Scholar to further deepen the search to those available in the global

sphere. Databases within the library frequently utilised were primarily education-based, including the Australian A+ Education, international ERIC and Educations Research Complete. Key words and phrases in this research included: 'teaching', 'pedagogy', 'English literature', 'subject English', 'secondary school', 'high school', 'nineteenth-century literature', 'classic literature', 'engaging', 'student engagement', 'twenty-first century classrooms'. Literature was deemed most relevant if it addressed the specific 'nineteenth-century literature' in combination with a secondary or high school context, and pedagogical techniques. As it was found that few articles and books addressed a combination of these aspects, the search was broadened to include research that covered synonyms of these phrases, or exclusively on one of these aspects. In this process, it was made clear that the scope of this research question had the potential to include various issues in English in secondary school, such as the relationship of students and reading, literacy issues, new technologies and streaming services in the classroom, student engagement as a broad topic, the debate of the 'canon' and formation of the curriculum, comprehensive skills, background of teachers. Furthermore, this study could have also explored different types of texts, including Shakespeare, Australian and multicultural literature, plays, poetry, films, adaptations, among many. The subject of nineteenth-century literature was selected due to the lack of current exploration into the era's classic literature, and that a study into engaging practices would benefit this author, as a pre-service English teacher, looking to include some of these authors in future classroom practice. For this study to be of a manageable scope, literature was only included if it directly addressed student engagement in relation to the study of literature or related pedagogies. What began as a question asking how nineteenth-century English literature could be 'engaging, relevant and purposeful' was narrowed to solely 'engaging', as there was sufficient research and content within the ever-debated topic of student engagement for this study, within a manageable timeline.

It was soon realised that the breadth of academic literature on the broad topic of the study of English literature and engagement was largely a popular topic of research only in primary and middle school and the university context. Furthermore, minimal research had been conducted in an Australian secondary school context, with the majority in United States, with the exception of a few case studies on states and specific reading or text-based programs. Many academic authors had conducted research on the relevance and engagement with Shakespeare in the classroom, though few had explored the inclusion of nineteenth-century literature. In relation to the twenty-first century aspect of this research question, academic literature largely addressed how classrooms were changing, without addressing the specific concern of how

written prose of previous centuries could remain engaging. While the research addressing these broader themes and different national contexts were included in this literature review, it is clear a gap exists in the exploration of this specific period of literature and the contemporary setting.

Analytical process

After an extensive list was made of literature relating to these aspects of the research question ‘nineteenth-century literature’, ‘engaging’, ‘twenty-first century’ was gathered, a deeper analysis was conducted. This assisted in the narrowing down of literature, whereby the relevance of books and articles was primarily determined through evaluation of the abstract. As per the systematic review framework, once the research question had been defined, so too was the eligibility criteria of content, date and context in order to discover the most relevant pedagogical considerations. The academic literature was then grouped into themes of nineteenth-century literature, twenty-first century classrooms and engaging pedagogies. From this initial grouping, common creative and engaging pedagogical strategies emerged, which provided the most relevant and useful content for answering the research question. These findings of common themes and pedagogical strategies were synthesised, and literature was evaluated and critiqued, which is presented in the Discussion section of this paper. Intertwined with the Discussion of findings is a literature review of the main authors on the central concepts of this research question and is positioned as such to combine critique with evaluation in a consolidated systematic literature review. This paper sought to uncover and highlight positively engaging pedagogical strategies, crafted as a gathering of recommendations to improve teaching of students in this rapidly evolving cultural landscape. These concluding thoughts are expressed in the final Recommendations section, which highlights the significance of this paper to improving the study of English and its critical and creative thinking to the world beyond.

Limitations

Primary data research into the practical pedagogies that are being utilised by teachers in their own classroom, and a broad survey of, is beyond this scope and timeline for including an ethics approval. Therefore, the central limitation that this presents is that causation and individual pedagogical practices will not be able to be inferred, only correlated with themes arising in

literature. In addition to this, this study can only allude to improvements to pedagogy, without the insight from practicing teachers. Therefore, it seeks to provide a useful and significant recommendations for mainly preservice English teachers, and practicing teachers open to alternative ways to teach literature in the contemporary setting.

As a result, I selected a process that was available to me, that of a systematic literature review. A systematic literature review provided this study with insight from scholars in the field, which exposed themes and issues in the subject which had been researched and each provided a historical snapshot of the development of the issue, also their secondary research gave informed insight and led to discovery of more researchers in their bibliographies. The credibility of authors and their publishing context was taken into account when selecting academic literature. Thus, only peer-reviewed articles and books were considered, where the authors had credibility in the field, and at best, teaching experience.

The aim of this study was to determine aspects of pedagogical strategies that may be best for teaching older literature in engaging ways, taking into consideration the issues in modern classrooms, expectations on students upon entering a contemporary workforce and critical skills they require in 2019 and beyond. By doing so, this study delivers a comprehensive image and analysis of the academic theories and research into the teaching of nineteenth-century literature in senior secondary school English, and outline the considerations for how these works may be more engaging for contemporary students and inform and support teachers' individual methods.

Findings

This study analysed a systematic selection of various academic literature sources to respond to the question of pedagogical considerations to be made when teaching nineteenth-century literature in engaging ways. This Findings section presents the findings from 50 pieces of academic literature, which includes peer-reviewed academic research journals, articles and books defined as relevant in topic and date of publishing to this research question.

Results

The themes and key findings from each article or book analysed in this study are demonstrated in Table 2. For the purpose of this study, themes were developed as such to draw commonalities between the literature. The themes created by the researcher identify each piece's relevance to the research question, to which they speak to student engagement, teaching strategies for the twenty-first century, nineteenth-century literature and the teaching of, teacher education for the contemporary classroom, and teaching of literature in general. The parameters of these themes are further detailed below.

Theme definitions:

- “Teaching 19th C” refers to the teaching of literature specifically from the nineteenth-century.
- “Teaching Classics” refers to the teaching of the broader classics that are not specifically nineteenth-century texts, but are older ‘classic’ texts, e.g. Shakespeare.
- “Teaching Literature” speaks to the broader teaching of any literature in English, not period or subject specific.
- “Senior English Curriculum” refers to authors who focused on curriculum and text list critique, rather than pedagogy.
- “Teaching in 21st C” speaks to the evolving nature of contemporary classrooms and specific pedagogies and skills necessary.

Table 2

Article/book author, year	Location	Related theme	Key finding
Allan, C. 2017	AUS, Secondary School	Teaching in 21 st C	Allan explores the role and relevance of including digital fiction in the English literature classroom. These multimodal texts are constructed of complex narrative elements and need to be approached through multiple and flexible means and that literary analysis itself is undergoing constant change, which presents a further challenge to English teachers.
Allingham, P. 2015	AUS, Secondary School	19 th Century Literature	Argues New Historicism can be used in secondary school, not just university. New Historicism: aims to recover the original reception of a text by retrieving the intellectual context of that text, including influences of the writer's life such as political convictions and works read.
Allinson, A. 1967	AUS, Secondary School	Teaching Literature	Drawing on his experience as a teacher, the author explains his approach of wide reading in the English classroom. In an approach which has since influenced English classrooms, the widening and deepening of young people's experience and creative responses to the world result in students' enriched ideas and experience.
Alsup, J. 2015	US, Secondary School	Teaching Literature	Argues for the importance of teaching literature in the twenty-first century, looking at the broad benefits including self-identification, empathy, critical thinking and social action.
Arnell, C. 2017	US, Secondary	Teaching Literature	A personal anecdote and opinion on her experience, this author addresses the two pedagogical skills for literature that risk being

	School and University		lost in a world of standardised testing and skills: the spirit of play and the search for wisdom. The importance of the ‘felt experience’ in students.
Bartolo, L. 2017	AUS, Secondary School	Teaching in 21 st C	Examines the issues in teaching film in the subject English, particularly a lack of contextualisation in traditional film study and the widening gap between teachers and students with emergent technologies. Suggests that by having students active in practical film techniques they cultivate competencies useful in the twenty-first century.
Beach, R., Appleman, D., Fecho, B., & Simon, R. 2016	US, Secondary School	Teaching Literature	Aimed at preservice English teachers, this book illustrates the teaching of literature through alternative perspectives in literature, perspective-taking extended through writing, oral and dramatic responses. Argues for the importance of context and forming relationships with students for differentiated engagement with texts.
Beavis, C. 2013	AUS, all school levels	Teaching in the 21 st C	With a broad perspective on the role of literary texts in English classrooms, the author addresses the teaching of texts in the digital age. Challenges of print-based conceptions and teaching of literature are presented as highly important, with literature now encompassing multimodal forms.
Beavis, C. 2018	AUS, Secondary School	Senior English Curriculum	Reflects on and analyses the growing presence of film and multimodal texts present in Australian secondary school English from 1970 to 2016, and student engagement with this literature. Uses data from Yiannakis (2014) and articles within the period from <i>English in</i>

			<i>Australia</i> to provide a detailed snapshot of shifting priorities.
Bissonette, J. D. and Glazier, J. 2016	USA, Secondary School	Teaching classics	Discusses a counter-storytelling approach when teaching the British canon. Argues that this approach subverts the white dominant narrative to invite all voices, particularly those silenced in the canon and classroom, into conversation.
Bohlin, K. 2005	USA, secondary school	Teaching Literature	This book extrapolates on the idea of real-world connection between narratives students study and their own life, by focusing on ethical themes and questions that arise. Uses case studies of a theoretical approach and of a character study (includes nineteenth-century characters) for transferrable approaches.
Brandvik, M. L., McKnight, K. S. 2011	US, Secondary School	Teaching Literature	This handbook, written by teachers and for early-career teachers, outlines the basics concepts and modes to teaching English literature in years 7 to 12. Approaches to teaching literature include: provide a language-rich classroom, student choice in text selection, emphasise reading as communication, evaluate classroom discussions and questions, provide a variety of text responses and collaborative work.
Cadwallader, J. and Mazzeno, L W. 2017	USA, university	19 th Century Literature	A collection of essays offering undergraduate Literature instructors a guide to teaching of Victorian Literature. Makes connections with 21 st century classrooms and creative task designs, including exploration of interdisciplinary themes, genre, digital and out of classroom approaches.

Connor, D., Bickens, S., & Bittman, F. 2009.	USA, Secondary School	19 th Century Literature	This article examines the experiences of two teachers in a New York inclusive high school with a very diverse student body when teaching a multicultural curriculum featuring both traditional and modern classic texts. Includes creative teaching to stimulate student engagement.
Conway, K. 2005	USA, university	19 th Century Literature	This is essentially an outline for a university literature course on the nineteenth-century English novel. The author seeks to engage students with the genre, social context, culture and explores the novels as examples of bildungsroman and a novel of education.
Dela Rosa, J. P. O. 2017	Philippines, Secondary School	Teaching in 21 st C	Examines the student-focus of contemporary education, and the reading preferences and motivations of students in an analysis of responses from 59 English as Second Language learners. The author hence developed a proposed online literature program for Generation Z students after identifying preferences for reading for pleasure on themes of happiness, adventure, mystery and adolescent issues.
Donnelly, K. 2010	AUS, Secondary School	Senior English Curriculum	Responds to the implementation of the Australian Curriculum (AC): English, from the perspective of a teacher and member of Educational Standards Institute. Suggest that there exist flaws and weaknesses in the documents and is critical of the AC's "spin over substance".
Dyches, J. 2017	USA, Secondary School	Teaching classics	Explores the nature of a white teacher using culturally responsive pedagogy (CRP) to teach Shakespeare and the canon to "urban" students

			using an ethnographic case study. Findings reveal obstructions to CRP, yet the teacher delivered a canonical counter-curriculum that cultivated socio-political consciousness and multimodal opportunities in students.
Faulkner, J. and Latham, G. 2016	AUS, all school levels	Teaching in 21 st C	This narrative inquiry research examines the importance of teachers' lives and mindsets to meet challenges of the twenty-first century classroom. A small group of beginning and experienced teachers were interviewed and the essential twenty-first century characteristics for responsive teaching emerged as: adventure, resilience and creative problem solving.
Fenn, R. and McGlynn, A. 2019	UK, secondary school	19 th Century Literature	This practical handbook is written by teachers, drawing on their first-hand experiences of teaching and selecting nineteenth-century fiction and poetry in the classroom.
Gatti, L. 2011	USA, secondary school	19 th Century Literature	Examines the expectations of readers and popular fiction in the nineteenth-century literary context to make relevant for the tastes and differences in students. Focus on US 19 th Century fiction.
Goodwyn, A., Durrant, C., Reid, L., & Scherff, L. 2017	AUS, Singapore, UK, US, Secondary School	Teaching Literature	Edited by English teachers, this book discusses commonalities and differences in the teaching of literature in English-speaking and instructing nations. An overarching theme of the power of stories informs the book which sees commonalities between numerous tensions in English, including teaching for twenty-first century, culturally unfamiliar texts and canonical texts.

Halili, S. H., Nurul, H., & Rafiza, A. R. 2018	Malaysia, Secondary School	Teaching in 21 st C	Investigates students' degrees of engagement in studying English literature for traditional and virtual learning environments. A questionnaire of School Engagement Measurement collected data from 80 respondents in Malaysian classrooms, speaking English as an additional language or dialect (EALD). Results showed engagement level was higher in virtual learning environment.
Harpaz, Y. 2014	Netherlands, Secondary School	Teaching in 21 st C	In his "community of thinking" pedagogical framework, Harpaz highlights the importance of the community within teaching and learning, which he suggests can be facilitated through three stages: fertile questions, inquiry and concluding performance.
Hoeveler, D., Heller, T. 2003	US, University	Teaching Literature	This article explores the enduring appeal of Gothic fiction's narrative, characters, and themes in contemporary literature and education settings. By using critical inquiry of examining Gothic literature via a feminist lens, the authors exemplify the ways in which these texts can be contextualised for contemporary study.
Jago, C. 2000	USA, secondary school	Teaching classics	Constructs a high school reading program with classic literature for diverse, contemporary students. Jago challenges the US penchant for "dumbing down" text lists and argues that a rigorous critical reading of classical literature is an essential skill for anyone making sense of the world.
Jago, C. 2003	USA, secondary school	19 th Century Literature	Advocates for pushing the study of nineteenth-century texts in school, not just "friendly"

			contemporary texts. A teacher, this article is opinion and experience-based.
Jetnikoff, A. 2003	AUS, Secondary School	Teaching in 21 st C	Written at a time where film was just being introduced to a senior English literature classroom, the article gives insight into creative approaches to linking film and print texts, as well as its power in enhancing students' imagination and critical literacy.
Jones, S. and Chapman, K. 2017	UK, Secondary School	Teaching Literature	Addresses beginning and early career teachers of English. Seeks to examine the usefulness of telling stories in the English classroom through using urban legends to engage critical literacy. Includes a case study by one teacher and how she connects the stories told by students of their life outside school with critical, creative and authentic engagement with texts.
Knights, B. 2017	UK, university	Teaching Literature	In his book, the author refers to the study of literature in the university context. Discussions include broad issues in the English subject, including Britain versus US contexts, university-specific tensions, and the proposition of a portfolio, rather than essay, assessment.
Lopez, A. E. 2011	Canada, all school levels	Teaching in 21 st C	Argues that as most Western Countries' classrooms become more diverse, CRP takes on greater significance for all educators. Offers examples of CRP and critical literacy in the case of performance poetry in grade 12 English class.
Macken-Horarik, M. 2014.	AUS, Secondary School	Teaching Literature	Reflects on the potential of different approaches in teaching English that have evolved, including personal growth, cultural heritage, skills and cultural analysis models.

			Further exemplifies their uses for engaging students with challenging texts, though the example of Shakespeare.
Magro, K., Pierce, K. M. 2016	Netherlands, Secondary School	Teaching in 21 st C	Focuses on the critical literacy strategies to prepare students for twenty-first century learning and living. The authors suggest that classrooms become more multicultural, creative approaches to critical literacy must take place for active and authentic learning, where literature integrates multiple modalities, sources and incorporation of wider social contexts.
Manuel, J. and Carter, J. 2015	AUS, Secondary School	Teaching in 21 st C	This paper discusses the findings of an Australian study of the reading habits of more than 2000 teenagers, aged 12 to 16. Informed by numerous research questions, discussion included the impact of teacher selection of compulsory class reading and pedagogical approaches.
Maunder, A. and Phegley, J. 2010	UK, USA, university	19 th Century Literature	Brings together the experiences of Anglo-American university teachers and discusses the challenges which face those of nineteenth-century fiction, offers practical advice and possibilities of film and technology.
McDonald, S. 2016	AUS, Secondary School	Senior English Curriculum	The author presents a critical discourse analysis of the SACE English Studies' list of prescribed texts in 2016. The author utilises a feminist critical inquiry into the representations of femininity and masculinity to examine dominant ideologies in the text list.
McGraw, K. and van Leent, L. 2018	AUS, Secondary School	Senior English Curriculum	Explores the results of a content and thematic analysis of diverse sexualities represented in the Australian Curriculum: Senior Secondary

			English. With a result of only two texts, the authors assert that text lists must represent a greater diversity in identities to be accessible for a wide range of students.
McLean Davies, L. 2009	AUS, secondary school	Senior English Curriculum	Discusses the idea of ‘classic’ Australian literature and cultural approaches to texts, rather than theorised. The author suggests that when not using the inclusive approach of critical theory to facilitate student connection with texts, teachers are maintaining rather than bridging cultural and historical divides. Suggests critical theory can provide a framework and metalanguage for students to make meaningful connections.
McLean Davies, L., Doecke, B., Mead, P. 2013	AUS, Secondary School	Senior English Curriculum	In the context of an increasingly global focus in students and society in Australia, this article examines the role of reading as it mediates social relationships. The authors refer to case studies to explore the tension between fostering relationships in classroom and a competitive academic curriculum.
McLean Davies, L., Martin, S. K., Buzacott, L. 2017	AUS, Secondary School	Teaching in 21 st Century	Examines how the literature studied in the English classroom in Australia plays a part in shaping national identity. Students are becoming local and global citizens, therefore reading Australian literature as part of ‘world literature’ leads to dynamic reading practices.
Miller, A. V. 2017	USA, secondary school	19 th Century Literature	This study examined the effects of an intentional pairing of a classic work of literature with a work of young adult literature in a high school English classroom. Analysis of the data revealed that both students and teacher found the pairing strategy beneficial.

			The teacher perceived increased engagement by the students as a result of the young adult/classic pairing, as well as stronger comprehension and analysis.
Patterson, A. 2008	AUS, Secondary School	Teaching Literature	Is a broad discussion of claims of the function and role of the secondary school subject English in Australia and draws on examination papers and examiner's comments for their expectations on the classroom. Suggests pedagogies have changed to interpret English from a personalist, self-reflective perspective.
Porteus, K. 2009	USA, secondary school	Teaching classics	Author speaks from experience as English teacher, acknowledges the deep challenges with teaching classic literature. Seeks to ease the pain by outlining the approach of pairing classic with young adult novels, particularly those that relate to a classic through theme or intertextual references.
Sabeti, S. 2012	UK, Secondary School	Teaching in 21 st C	Uses the example of an extra-curricular graphic novel reading group to explore the critical reading practices taking place in senior English classrooms. The author looks at the interpretive strategies pupils apply to a different text type in an alternative setting to offer alternative ways of enjoying and engaging with texts.
Shelley, A.1998	USA, secondary school	19 th Century Literature	The author engaged in conversations with a dozen experienced high school English teachers in the USA and asked of their beliefs and preference regarding the canon, specifically Charles Dickens.
Thaler, E. 2016	Germany, Secondary School	Teaching Literature	Targeted toward teaching for foreign languages, this book argues for the importance of teaching literature to bridge cultural and

			linguistic divides, and to privilege a personal response and openness to ideas.
Yates, L., McLean Davies, L., Buzacott, L., Doecke, B., Mead, P., & Sawyer, W. 2019	AUS, Secondary School	Teaching in 21 st C	In the seemingly unstable and changing field of subject English, this article examines the role that a teacher's own literary knowledge brings to the classroom practice and what 'good teaching' means in the standards of the AC.
Yiannakis, J. 2014.	AUS, Secondary School	Senior English Curriculum	A historical analysis of the variations and changes to the works that appeared on the English text lists of Australian states in their literature courses from 1945 to 2005. Results provide a review and comparison as to what educational authorities identify as worthy for students.

Table 3

Further to Table 2, Table 3 outlines the engaging pedagogies as found in the academic literature.

Suggested Engaging Pedagogies	Frequency in literature
Digital formats, use of technology and online content	8
Recovers context of work/background	7
Links to student's contemporary society/real-world	6
Critical lens/inquiry (Feminism, Post-colonialist, Class)	6
Genre study, examining categories of fiction	4
Using film and theatre (incl. adaptations)	3
Encouraging students to use 19 th Century vocabulary/language-rich classroom	3

Making visual	3
Contemporary revisionist novels, intertextual references	3
Counter-storytelling	3
Interdisciplinary	3
Reading shorter texts (Short stories)	2
Highlight deep ethical themes	2
Pairing a 19 th C text with a contemporary Young Adult text	2
Increasing opportunities for student choice at entry point	2
Overarching essential questions/fertile questions	2
Focus on character construction/character study	2
As representative of world literature	2
Alternative assessments beyond the essay/dramatic/oral	2
Creative task design	1
Diary format of works/memoir/journal	1
Difference in narrative styles and voices	1
Using original sources and images	1
Serial-style of reading	1
Reading via shared with teacher, or audiobook, or through group work	1
Enriching and extending a text with other texts, materials	1
Uses theme of urban legends	1
Virtual learning environment	1
Encourage reading in the teacher, role model	1
Importance of teacher's passion for the text, and a spirit of play	1

Overview

It is evident from this systematic literature review that the most common engaging pedagogies that arose from the literature are incorporating digital technology and online, recovering the context and background of the text, making links to contemporary society and students' real world, and analysing texts through various critical lenses. Other pedagogical strategies that appeared three or more times in the literature include: study of genres or categories of fiction, using film and theatre adaptations, encouraging use of Victorian vocabulary in students, making the learning of text visual, studying contemporary revisionist novels or intertextual references, counter-storytelling and interdisciplinary approaches. Additional pedagogies that appeared once or twice ranged from reading shorter pieces of literature and serial-style reading, to digital texts and alternative assessments, using fertile questions, extending the text beyond reading tasks and focusing on the deep ethical themes that arise¹. Underlying factors which linked these suggested pedagogical strategies with successful student engagement were also unearthed in analysis. These common fundamental factors included the importance of student choice and student-centred learning, as well as the teacher's passion for literature and adaptability for creative interpretations of texts. While appearing as examples of literature-based pedagogies in this study, these underlying factors are more akin to a teaching philosophy than tools, therefore are not restricted to a specific English content.

In addition to pedagogical considerations, other related issues for the teaching of nineteenth-century literature were uncovered. Increasing space for multimodal opportunities, teaching for student diversity and analysing a diverse text list within the English curriculum arose most frequently from the literature, alluding to priorities for the twenty-first century. Further research also explored culturally responsive pedagogies, issues with the evolving nature of the canon and the ability of literary studies to cultivate socio-political consciousness in students. The pedagogies found in this study are a combination of those addressing nineteenth-century literature, as well as other classics and literature studied in secondary school English. Trends were seen between the literature sets from predominantly USA or Australian settings, where Australian literature was largely inspired by the introduction of a national curriculum in 2010,

¹ The academic literature is examined in detail in the following Discussion section.

and in USA articles range from personal anecdotes, to discussions on student diversity and university education. In the search for nineteenth-century literature, the majority of articles found discussed approaches to literature or classics generally, with the most on twenty-first century specific skills for students and teachers. Dominant themes that arose in the twenty-first century focused research highlighted essential skills including adventure, resilience and creative problem solving (Faulkner and Latham 2016). Most of the academic literature aligned with this study's secondary school focus, with others speaking to the university context or all school levels.

In support of this study's research into engaging pedagogy for literature was the fact that subject English is a heavily researched field in Western nations from the 1950s to present day and is full of diverse issues including an emphasis on twenty-first century relevance. The number of works from Australia, in which this study scopes its focus, are significantly on par with the number from USA, as well as a small selection from UK, Europe and Asian researchers, though these factors will be further analysed in the following Discussion.

Discussion

Analysis

Every Australian state and territory include a proportion of nineteenth-century literature in their senior secondary English Literature curriculum. In the twenty-first century, these Victorian era texts can be approached in a variety of ways in the classroom, and for enhancing opportunities for engagement in students, several considerations should be made. Pedagogical strategies that arose in this study's academic research highlight the importance of digital and alternative text modes, culturally responsive and inclusive strategies for diversity, creating links to student's real world and using a critical lens to analyse these old texts. When these considerations for teaching twenty-first century learners are utilised and combined with creative and critical ways of exploring nineteenth-century works, they can become engaging for every student. The central themes that arose in the literature review included research into the teaching of nineteenth-century literature, classics or literature more generally, teaching specifically in the twenty-first century and critique of the senior English curriculum. This discussion and analysis has thus been structured by these common themes amongst the literature, which includes the main arguments and studies in each field, before a concluding synthesis of pedagogical considerations, and unearthed philosophies, for engaging teaching of nineteenth-century literature in senior English literature classrooms.

Themes in Literature Analysis

Teaching Nineteenth-Century Literature

The main works which explore the teaching of nineteenth-century literature are: Fenn and McGlynn's 2019 book *Teaching Nineteenth-Century Literature: An Essential Guide for Secondary Teachers*, Maunder and Phegley's 2010 *Teaching Nineteenth-Century Fiction* and Cadwallader and Mazzeno's 2017 book *Teaching Victorian Literature in the Twenty-First Century: A Guide to Pedagogy*. As the most recent work surveyed, Fenn and McGlynn explored a practical approach to the pedagogical strategies for nineteenth-century literature, written by teachers and speaking from a UK school context, from their Key Stage 3 to 5, that

is, upper primary to middle school. The book draws solely on hands-on experience from within the classroom, advocating for the challenging nature of this fiction to be studied and suggests that middle school is a key stage to begin, “after all, middle school students are used to being exposed to a bewildering variety of new educational experiences across the curriculum, so introduction of non-contemporarily written literature will simply be another new experience for them” (Fenn and McGlynn 2019, pg. 74). Pedagogical approaches explored utilising contemporary neo-Victorian texts as a way into nineteenth-century texts, using nineteenth-century non-fiction, breaking the analysis into format or genre study by the example of diaries, epistolary, or social-purpose novels, Bildungsroman, Gothic, Romantic, sensational and detective (Ibid. pg. 1). The authors’ additional suggestions for engagement include using film and theatre reflections of nineteenth-century literature, supplementing texts with original source material and images, using the period’s vocabulary in everyday teaching, and linking issues in the fiction studied to social issues in student’s contemporary lives (Ibid., pg. 102). The authors advise against avoiding long novels solely because of their length, and instead suggest that teaching them from an “overarching perspective” of plot, characters and major messages, as well as context, before technical analysis, rather than deep chapter examination, to increase students’ contemporary connections to the text and “allows for much more wide-ranging conversation and debate” (Ibid. pg. 105). The authors suggest that the teaching of a nineteenth-century text should not “be any different from teaching a contemporary one”, and that “once the difficulties of language are dealt with, all the elements of a gripping story, with fantastic characters, a pacey plot and a vivid setting, are still contained within their novels and are fully capable of engaging students” (Ibid. pg. 25). Furthermore, through the “creative thinking” and “ignition of [teacher’s] own enthusiasm” for nineteenth-century novels, these texts can “come alive” by cementing key moments in students’ minds and allow use of higher order thinking skills to recreate and interpret the texts (Ibid., pg. 30). These suggestions for pedagogy were useful to this study because Fenn and McGlynn offer a variety of creative techniques and considerations for the teaching of nineteenth-century fiction, particularly in their emphasis on making the reading of such lengthy texts enjoyable. While this study focuses on the engaging practices necessary for senior secondary English literature students, Fenn and McGlynn’s offerings may provide a basis for the development of more age-appropriate approaches as they speak to the re-contextualising, critical inquiry and creative theories of studying nineteenth-century products.

In comparison to Fenn and McGlynn, Maunder and Phegley have utilised scholarly sources to back up their strategies for *Teaching Nineteenth-Century Fiction* (2010). Targeting the college context, Maunder and Phegley present essays offering approaches to pedagogy, including foregrounding interdisciplinary teaching, a feminist critical inquiry, study of a single genre, short stories, reading as serial structure, film adaptations, revisionist novels and inspired texts, and technology in the case of online primary resources on the nineteenth-century to illuminate the context (Maunder and Phegley 2010). These pedagogies are considered as increasing opportunities for student engagement as they are fundamentally “mechanisms to understand” the period, by “discovering new things”, “noting epistemological differences” and exploring a “vast canvas” of what nineteenth-century literature may be (Ibid., pg. 17). Though it addresses the college context, which is more advanced and specialised than secondary school English literature, Maunder and Phegley’s book gives useful insight for this study as the array of diverse approaches explored in depth may be transferrable to secondary English teachers, speaking from a variety of settings in the UK, Ireland, USA and Australia. As Maunder and Phegley’s book was composed close to ten years ago, updated tactics for the 2019 and beyond classroom must be considered.

Cadwallader and Mazzeno’s 2017 book, *Teaching Victorian Literature in the Twenty-First Century: A Guide to Pedagogy*, also encompasses approaches from the university context. According to Mazzeno, “in today’s classroom, the syllabus, while still of great value, may not be as engaging for learning as the teaching strategies employed in a course” (Cadwallader and Mazzeno 2017, pg. 5). Cadwallader and Mazzeno’s book seeks to make “Victorian literature and culture valuable and vibrant for the next generation of college students” (Ibid., pg. 3). The research outlines entry points into creative pedagogy with an interdisciplinary focus, with study of genre, or by theme, digital and “out of the classroom” approaches and how these strands can be woven together for their comprehensive and “meaningful” discussion of Victorian literature (Ibid., pg. 8). They further delve into the myriad of current pedagogical choices that underly their college syllabi in this period’s literature, where there is no single engaging response, rather practices of collaborative “class projects, hands-on Internet research, or role-playing” influence students’ interpretations of the texts in differing ways (Ibid., pg. 18). Each author outlines their syllabus as “successful”, with pedagogical strategies including placing Victorian literature in the global, cultural studies, using Penny Dreadfuls and their digital evolution, discussing the personal lives of authors through historical and feminist lenses, creating social media profiles for Victorian characters, a day-in-the-life of a Victorian citizen, neo-Victorian

fiction and the science fiction or dystopia arising in later Victorian literature (Ibid.). Though speaking to a college context foregrounding deep critical inquiry into literary texts, the themes Cadwallader and Mazzeno identify underlying in nineteenth-century literature concern depictions of social justice, connecting students' lived experience with their own and considering the historical context in which these texts were born. According to this research, the universal themes pervasive in nineteenth-century literature are key elements for student engagement, in their broad appeal and ability to transcend into the secondary classroom (Ibid., pg. 289).

Additional research following the theme of teaching nineteenth-century literature contained a range of journal articles with a smaller, more specialised scope than the aforementioned books. Allingham (2015) argued for the relevance and usefulness of the New Historicism concept in secondary schools, not just the university context. By utilising a New Historicism approach in the classroom, Allingham suggests that by recovering the original context and reception of Victorian texts, "students can appreciate the changes in the reception of the work from its inception to the present" (2015 pg. 41). Allingham, however, fails to present an unbiased view of this concept, as it privileges context and reception over any individual literary techniques that may make the text unique, and fails to explain how this may be an engaging task for students (Ibid).

While Allingham does express the importance of understanding the context of an older text, Gatti takes a unique approach by communicating directly with students on their preconceived ideas of the nineteenth-century literature, and then using these as a basis for classroom study (2011). Though from a US perspective, Gatti draws evidenced comparisons between the expectations of readers in the nineteenth-century and those of readers today, finding a "strong overlap: the students' surveys revealed that they also wanted to read novels for pleasure; that believable and natural dialogue was central to a book being a "good read"; that novels should have an identifiable plot (a beginning, middle, and end); and, finally, my students agreed that allegories were uninteresting as novels" (2011 pg. 49). Therefore, Gatti, as a teacher, questions the reasoning behind studying texts that were not popular in their own context in the twenty-first century classroom and that the nineteenth-century texts should be reframed to include nineteenth-century popular fiction, as "we are allowing our students to take part in important debates that we as English teachers and readers enjoy. As a result, all students, not just those in Advanced Placement classes, are invested in a deep and engaging exploration of the canon"

(Gatti 2011 pg. 51). Gatti focuses centrally on a foreign context that has a set nineteenth-century American literature unit, however by inviting students into the discussion of the formation of the canon and cultural capital, the article responds to this research question of engagement, though the student-centred approach and the real world connection for students. Similarly speaking from the US, Miller also recommends the pairing of a piece of nineteenth-century literature with a work of contemporary young adult literature to increase opportunities for engagement (2017). Through a recent analysis of data from a small sample of both teacher's and students' responses to this pairing, Miller advocates for the approaches of intertextual analyses between texts to enhance critical reading, building their background knowledge, and selecting texts that explore characters of a similar age group and the issues they face (2017). The American context inspires Shelley's 1998 work on conversations had with English teachers when discussing the preferences for teaching nineteenth-century works. Shelley offers commonalities expressed between the teachers in the scaffolding for engagement, including building background knowledge of the text, developing the difficult vocabulary, facilitating the reading of the text in various ways, and enriching and extending the text beyond the written word (1998). Furthermore, Shelley underpins the engaging practices with the suggestion that a teacher's attitude plays the most important role, as "without fail, those teachers who were the strongest advocates for teaching Dickens and other classics, and who reported the greatest enthusiasm and success on the part of their students, professed their own love of these works" (1998, pg 376).

The notion of teacher's passion and need for creativity in the classroom is reflected in Connor, Bickens and Bittman's 2009 article. Written with an inclusive focus, the authors privilege student choice in their pedagogies, and incorporating nineteenth-century literature alongside multicultural and more contemporary works (Connor, Bickens and Bittman 2009). Their creative practices are based on the notion of "backward planning", whereby teachers formulate essential questions "used to frame each novel-based unit and help ground lessons in 'real-world issues'" (Ibid, pg. 25). In more detail, this article suggests investigating older texts through group work, character and imagery analysis, forging historical connections, alternative assessments to the essay and starting the critical lens through dissection of quotes, for example (Ibid).

In addition to these empirically based articles are the opinion pieces from Conway and Jago. Conway expresses her approaches to the teaching of nineteenth-century literature to the university context (2005). Speaking from experience as a professor, Conway outlines her unit plan for a literature university course, suggesting study of these texts through their genre, using examples of Bildungsroman and novel of education. Connections between contemporary society and that of the characters' are hence formed, in an approach that "can help students to understand the genre by studying its development during a period of great growth ... because novelists usually create a rich social context for the characters and events they describe, a look at the novels of any given period provides a window into the culture that produced them" (Conway 2005, pg. 457). In contrast, Jago also uses the opportunity to discuss the relevance of nineteenth-century literature in secondary school (2003). The piece is largely structured as a peer-reviewed website post, rather than an article supported by evidence, however Jago's emphasis on using nineteenth-century literature as "windows to other worlds" suggests engaging practices (Jago 2003, pg. 88). Creating real-world connections through deep ethical themes is pivotal according to Jago, as "teachers must go beyond encouraging off-hand, initial responses from student readers, must push them to explore exactly what the author has done with syntax and diction that elicited such a response in them" (Ibid, pg. 88).

Teaching Classics

Another theme that proved relevant to the teaching of nineteenth-century texts was the literature exploring the teaching of 'classics'. These works were deemed relevant as the teaching of classics centres around studying texts from vastly different time periods, with different contexts and often vocabulary. This theme included various critiques of the canon, works from before and after the nineteenth-century, and different definitions of 'classics' dependant on their US, UK or other context.

Central arguments in this theme of research were Jago (2000), Porteus (2009), Bissonette and Glazier (2016) and Dyches (2017). Jago's 2000 paper contends that classic literature should exist in secondary curriculums alongside contemporary and young adult literature, as "a critical reading of classical literature results in a deep literacy that I believe is an essential skill for anyone who wants to attempt to make sense of the world" (pg. 82). While Jago's arguments relates most to this study's justification, rather than specific practices of measured engagement,

the author highlights how teachers must guide students through complex texts by direct instruction, as well as modelling their own literacy, stating that above all “teachers must be readers” (2000, pg. 83).

Akin to Miller (2017), Porteus proposes the connecting of classic literature with a young adult novel to “ease the pain” (2009 pg. 16). Speaking from the US high school context, Porteus suggests that a plethora of young adult novels complement classics, especially those that draw directly on classics, making it a simpler task for students (2009). These “companion novels serve to enrich the lessons of the classic”, referring to a classic as part of its own story, where Porteus uses the example of John Green’s *Paper Towns* (2008), which uses Walt Whitman’s *Leaves of Grass* (1855) as a series of clues for the protagonist (Porteus 2009, pg. 17).

In contrast to direct links with contemporary works, Bissonette and Glazier assert that the counter-storytelling approach can “break open the canon” (2015, pg. 685). In a fundamentally culturally responsive pedagogy, “because counter-storytelling invites, values, and projects marginalized voices, the practice helps engage students with the material while developing and honing their literacy skills” (Bissonette and Glazier 2015, pg. 689). Furthermore, counter-storytelling “provides a space for students to share their own stories in a transformative, empowering medium” (Ibid, pg. 691). Bissonette and Glazier’s piece speaks to a deeper skill in instilling critical thinking in students through this student-centred pedagogy, as by critiquing the voices in (and out of) the canon, students are examining the social constructs within literature and broader society.

Dyches continues Bissonette and Glazier’s proposal of culturally responsive pedagogy through a case study following one white English teacher’s experience in an “urban classroom” in the US (2017). Dyches’ study focused on the use of a canonical counter-curriculum to “cultivate students’ socio-political consciousness and provided multimodal opportunities to re-story themselves into and against British literature” (Dyches 2017, pg. 309). Although this case study presented the overseas experience of one teacher’s practice, it provides a balanced view of a counter-curriculum and its capability to use canonical materials as a way of personalising student’s relationship with the texts. Essentially, by using the practice of re-storying to provide multiple entry points and opportunities for students to share their own lived experiences in tasks, the students’ choice and agency is forefront and engagement may be increased (Dyches 2017).

Teaching Literature

The general teaching of literature theme arose from this literature research and exposed trends of its own. Knight's 2017 book, *Teaching Literature*, is a dominant text in this field, as a collection of essays written specifically for the study of English literature in the university context. However, rather than exploring pedagogical strategies or the secondary school context of this study, Knight explores common concerns in the subject English, British versus US contexts, university-specific tensions within disciplines and creative assessments (2017). While these are insightful for the subject more generally, it fails to offer detailed classroom advice for this paper. Likewise, many pieces under this general theme of teaching literature examine the ways in which pedagogies have evolved over the past decades, yet they lack any measures of engagement to argue that these invoke student connection. This issue is reflected in Patterson's 2008 piece, as it focuses on a broad discussion more on the role and function of subject English in Australian secondary schools. Patterson posits that secondary English has transformed from a "study of culture" to "cultural studies" and its current focus on ethics "at the expense of rhetoric and aesthetics" (2008, pg. 313). Patterson's article explains the recent shift in English to an "engagement with real-world social issues and a focus on social and cultural contexts" as the author uses a negative tone to suggest that this is a direction toward a passive personalist, self-reflective teaching (2008, pg. 316). However, this piece addressing literature's cultural function addresses a more politically charged debate than benefits for pedagogy. Similarly, Alsup's book is arguing for the importance of literature's place in the classroom, rather than the how (2015). Interestingly, Alsup does suggest that literature is distinct in its facilitation of self-identification, empathy, critical thinking and social action, that are of paramount prominence in the twenty-first century (2015).

The role subject English can play is mirrored in Goodwyn, Durrant, Reid and Scherff's book, and it too broadly seeks to draw commonalities and differences between the teaching of literature across diverse countries, rather than the techniques and effectiveness of teaching practices (2017). Similar in theme, though focusing on the German context, Thaler targets his book toward the teaching of literature for non-English speaking countries, in its ability to "bridge cultural and linguistic divides" in the endless interpretations and personal responses (Thaler 2016, pg. 63).

In contrast to these more subject function critiques were indeed several articles that illuminate recommendations for pedagogical strategies and connect them with engagement. Macken-Horarik writes from the Australian secondary school setting on four models of English teaching: personal growth, cultural heritage, skills and cultural analysis, and how they may benefit student engagement with literature (2014). Utilising a case study on one teacher's use of these four models in the teaching of Shakespeare's *Macbeth*, the author illustrates the engaging potential of cultural analysis in asking questions of texts, cultural heritage in the close study and appreciation of texts, growth through engaging student's life-worlds and making texts relevant, and skills in understanding and applying language resources (Macken-Horarik 2014). Accordingly, each model can offer "different ways into a topic or text", yet Macken-Horarik suggests a blend of all four models may "enrich and deepen learning" (2014, pg. 12). This article does focus on the experience of one teacher, with no insight from the student's themselves, yet the four basic principles illustrate potential entry points for a range of literature and privilege student choice.

Macken-Horarik's suggestion of engaging student's own lives and interests is also supported in Bohlin's book (2005). In the US secondary school context, Bohlin explores the integrating of character education and ethics through studying literature, whereby "instead of focusing primarily on formal analysis of plot, symbol, mood and irony, character education awakens students' moral imagination and prompt ethical reflection on protagonists' motivations, aspirations and choices" (Bohlin 2005, pg. 26). Bohlin sees ways that the fictional narrative may communicate instructive insights about the "schooling of desire, moral growth and decline" and in turn help students evaluate the narrative images and moral dilemmas that they may constantly face (Ibid, pg. 28). Three main elements that attract adolescents' level of engagement with a novel are defined as: their ability to identify with characters, their ability to see the novel as a realistic account of life, complete with complexity, and the degree to which the novel makes them think about their own lives (Ibid). Underneath these main elements are is the deeper "potential for ethical reflection" which can be explored deeply through classic literature (Ibid, pg. 36).

Bohlin's argument for inspiring ethical reflection is further developed by Hoeveler and Heller's article, as it suggests critical inquiry of the social context of Victorian Gothic fiction (2003). By using critical inquiry into these works, the authors suggest that this pedagogy has played a

part in the “enduring appeal” of this genre in contemporary university classrooms and informing modern adaptations and inspired works (Hoeveler and Heller 2003, pg. xiv). The book continues by delving into various critical interpretations possible, including feminist, Marxist, psychoanalytic and post-structuralist, however many of these lenses relate best to upper-level tertiary English classes. Rather than this upper-level potential of critical inquiry, Jones and Chapman see the opportunity for high school student engagement via urban legends (2017). Their argument is based on the idea of stories being universal teaching tools for students, reflected in the findings of “increased student engagement seen in how children are natural storytellers and how in the right context, open to interrogation of such stories, language of, connecting to their lives” (Jones and Chapman 2017, pg. 85). In this article, students were guiding their own learning through queries and sharing experiences, asserting “a sense of ownership allowing for organic connections to be made” (Ibid, pg. 90).

In contrast to these narrow research areas were literature aimed at the general skills for teaching literacy, aimed for pre-service teachers. Arnell emphasised their passion for creating a lasting “felt experience” for English teachers, whereby their own enthusiasm and joy for literature infused students’ own relationships (2017 pg. 2). In an article drawing largely on the author’s experience as a student and professor, Arnell suggests that engaging teaching convinces students of the serious wisdom derived from literature, that texts “matter most profoundly because they offer experiences of the world that deepen and enrich our own experience” (2017, pg. 6). Arnell sees teaching literature as teaching philosophies for life, that it is more than standardised testing, and that possibilities for engagement and passion from students begins with the teacher. (2017). Similarly, Brandvik and McKnight present basic skills most suited for pre-service teachers in their practical guidebook (2011). Brandvik and McKnight also reflect Arnell’s argument of the importance of passion for literature and reading from teachers and their own creativity when planning approaches in the classroom (2011).

Teaching in the 21st Century

An inherently difficult subject to define, an array of academic literature examined in this study highlighted the unique teaching qualities or student skills necessary for the evolution of the twenty-first century. A large proportion of the overall academic literature reviewed in this study expressed twenty-first century specific concerns, whether in relation to multimodal

opportunities, literature and the canon's role, or enhancing critical thinking and creativity in students. As contributors to student engagement in the contemporary setting, these factors may inform the pedagogical practices undertaken by English teachers when studying literature. The main authors in this theme, Beavis (2013), Faulkner and Latham (2016), Magro and Pierce (2016), Dela Rosa (2017), and Lopez (2011), deemed relevant to this study as they explored student engagement and principles for pedagogy that are transferrable and significant in the senior English literature classroom.

Faulkner and Latham conducted a study foregrounding the importance of teacher's own mindsets and disposition for learning and the effect it brings to student's engagement (2016). Set in the Australian context, their narrative inquiry is based on the experiences of four secondary school teachers through which they elicit the core qualities for twenty-first century learners as adventurous play, resilience and creative problem solving (Faulkner and Latham 2016). These characteristics emerge from a small sample size of teachers who were "questioning normative practices and exploring possibilities with more responsive ways to teach" (Ibid, pg. 138). The authors base their inquiry on the fact that twenty-first century learning "continues to change in dramatic and yet unimagined ways, with transnational movement and daily technology advances", meaning that learning has shifted to a "knowledge economy" with emphasis on communication and collaboration (Ibid, pg. 138). Faulkner and Latham also include the lives of teachers outside of the classroom for results that inform this research question, as it highlights the need for approaching literature in non-traditional ways. Rather, teachers may "mine literature for its pleasure and social value" and engage students through concepts, ideas and creative thinking, where the text is but a vehicle (Ibid, pg. 148). For instance, an English teacher interviewed in this article teaches *Lord of the Flies* (Golding 1954) through drawing connections between the novel, its context and themes to the current social context, using drama and visual art in the assessments (Ibid). A focus on the qualities of the teacher is similarly posited by Yates, McLean Davies, Buzacott, Doecke, Mead and Sawyer who provide a 2019 insight into the great effect a teacher's literacy on can have on students' relationships with literature (2019).

In contrast, Magro and Pierce bring the focus back to student experience. They argue how critical literacy can "encourage motivation and creativity" in adolescents, as it can help them "rehearse and learn to question, argue, understand, and create informed, aesthetic, ethical action on matters of individual and social significance" (2016, pg. 21). Magro and Pierce broadly

propose that creative approaches to literacy can cater for increasingly multicultural classrooms, and include: “creating opportunities for students to develop emotional intelligence in literacy learning, fostering social and intercultural intelligence by using multicultural texts to expand students’ awareness of other cultures, and teaching from social justice and interdisciplinary perspectives” (2016, pg. 191). These recommendations can be considered when teaching literature as text selection becomes more diverse and multimodal and myriad literacy skills are used in “meaningful, artful and socially-relevant ways” (Ibid, pg. 199). Also addressing the multicultural classroom, Lopez writes on the need for heightened culturally responsive pedagogies (2011). Using the example of Canadian multicultural classrooms, Lopez exemplifies these CRP in performance poetry in a senior English class, in order to centre the cultures, languages and experiences that diverse students bring, and thereby increasing their engagement and academic achievement (2011). The teacher exemplified in this article focuses her approach to literature on connecting to students’ lives, as she used performance poetry to “engage the students in critical discussions while examining the conventions of different poetic forms” (Lopez 2011, pg. 78). Furthermore, CRP enabled the teacher to deconstruct and reconstruct ideas of text forms, dominant voices and empathy for others.

In opposition to a focus on diversity, Beavis examines the rise of multimodal texts in contemporary classrooms and the opportunities they afford for engaging pedagogies (2013). Beavis challenges print-based conceptions of literature in the classroom, and instead asserts the necessary space for old and new literary texts, the shift in the definition of literature and stories and the participatory culture of students who are making their own digital texts (2013, pg. 245). Literary forms may extend to the graphic narrative in video games, graphic novels, photography series, as well as the established film format, hence new pedagogies are necessary – yet Beavis does fail to outline these in any depth (2013, pg. 242). Setting up a case for Beavis’ argument for greater multimodal texts in the classroom are Dela Rosa and Manuel and Carter’s empirical research into contemporary teenage reading practices.

In the Philippines’ secondary school context, Dela Rosa examines the changing reading practices of students, finding that in the 59 English as Second Language Learners, respondents read novels for pleasure in themes of happiness, adventure, mystery and young adult issues, and reported that “personal choice, contexts of literary texts, and academic workload affect their reading preferences” (2017, pg. 8). While the Philippines context may present divergent results to an Australian context, the recent research study affirms the significant effect of

student-centred learning and student choice in text selection and motivation for learning in literature studies. These findings are reflected in Manuel and Carter's Australian study on adolescents' reading practices, as the study finds text selection and pedagogy in classrooms as "having powerful impact" on student preferences (2015, pg. 115). Interestingly, the article also discovered that an "effective reading program" is a balance of teacher and student text selection, providing a variety of classic, contemporary and popular texts in print, multimodal and visual media (Manuel and Carter 2015, pg. 115).

The empirical nature of these author's research also supports Halili, Nurul and Rafiza's study on virtual versus traditional classrooms. In their Malaysian study, Halili, Nurul and Rafiza found that from 80 English as Additional Language students, the engagement level with English literature was higher in a virtual learning environment, compared to the traditional setting (2018). Therefore, this recommendation may be considered as an option for enhancing engagement, particularly as the virtual space was student-focused in this case, against the teacher-centred "traditional" (Halili, Nurul and Rafiza 2018, pg. 86). Sabeti also takes learning out of a traditional classroom, as he evaluates the experience of an extra-curricular graphic novel reading group to explore alternative texts in the English literature curriculum. In this environment, Sabeti advocates for including texts of popular culture may foster freedom and enjoyment from reading and the multitude of interpretive strategies arising naturally (2012). Similar to Sabeti, Bartolo sees film as an alternate text to print texts, however suggests that students learn best and are more engaged when involved in the practical side of making their own stories (Bartolo 2017). As an Australian study, Bartolo states an ethos that may be relevant across literary studies, with its emphasis on teaching literary techniques through practical skills, in line with the contemporary focus on "project-based learning" (2017, pg. 47).

While not explicitly connected to measures of engagement, Harpaz's concept of the "Community of Thinking" describes approaches to any secondary school discipline and allows for a myriad of opportunities for student choice, based on student-centred learning (2005). Harpaz's community frames pedagogy in three stages: "the fertile question, research inquiry and concluding performance", which supports Bartolo's claim of the benefits of project-based learning (2005, pg. 150). This is also in line with Faulkner and Latham's "knowledge economy" that is the foundation of twenty-first century learning and focuses learning on overarching ethical questions and themes, inherently engaging with students' individual lives and inspiring critical thinking (Faulkner and Latham 2016, Harpaz 2005).

Senior English Curriculum

The final theme which arose from the gathering of academic literature was the portion of studies critiquing the English subject, literature syllabi and canon formation. The majority of Australian research critiques how literature shapes national identity (McLean Davies, Doecke and Mead 2013) and the need for diverse literature in the curriculum (McDonald 2016, McGraw and van Leent 2018) following the instatement of the Australian Curriculum in 2010. Also concerning the broader formation of curriculum, and the culture wars it evokes, is McLean Davies' (2009) case for contemporary Australian literature, and Yiannakis' (2004) historical evaluation of Australian English text lists since 1945 that is extended by Beavis into 2016 (2018).

Therefore, this study's collation and analysis of literature addresses a gap in the academic literature into the most engaging pedagogical strategies for teaching nineteenth-century works in secondary school English. As elucidated above, there are a select few publications on the nuanced teaching of nineteenth-century texts by Maunder and Phegley (2010), Cadwallader and Mazzeno (2017) and Fenn and McGlynn (2019), however these are not linked with any measures of engagement, and the rest of the research concerns critiques of the English syllabi, canon and national curriculums, rather than valuable pedagogical strategies.

Synthesis

The narrative that can be derived from analysis of this academic literature is one which elucidates the need for further research in this study's field of teaching nineteenth-century literature in more engaging ways or addressing measures of engagement. By comparison, the literature that centred specifically on nineteenth-century texts was a small portion to the wealth of research more broadly addressing the teaching of classics, literature and twenty-first century 'specific' qualities. Inferences from these broader articles were therefore drawn to address this question's more precise period. A large portion of the research literature was conducted in the late 1990s or early 2000s and were initially deemed questionable for the relevance to this study

due to their age. Indeed, these learning spaces continue to evolve at a rapid pace, yet as the core factors underlying the engaging pedagogies are not bound by time or place, the elements in older academic literature are relevant to this research question as they introduce insights of student choice, teacher passion, student-centred learning or creative approaches to diversity.

An overview of pedagogical strategies did emerge from the literature. By and large, authors acknowledged that there is no one way to ensure students engage with nineteenth-century literature, classics, or literature in general. Whether they explored digital formats and online content, recovering the context and background of the period, drawing direct links to students' real worlds, using critical inquiry or studies of genre, or visual and dramatic tasks, these choices may give teachers a sense of how the current range of pedagogical practices can shape engagement with nineteenth-century literature.

The most interesting development was the emergence of pedagogical philosophies which were underlying this array of teaching strategies. Whilst not always outlined explicitly, frequent underlying factors included the importance of student choice and student-centred learning, differentiation in response to multicultural classrooms, as well as the teacher's passion for literature and creative adaptability for interpretations of texts. These fundamental values were the essential connection between the suggested tools for pedagogy and deeper student engagement. The suggested teaching strategies so frequently prioritised values of student choice, catering for diversity and a creative and passionate mindset, and were critical insights despite the age of publication and degree of direct correlation to nineteenth-century literature. Hence, this literature review's findings has manifested into this as a hypothesis: that the pedagogies which are built on and infuse every task with student choice, student-centred learning, diversity, a teacher's own passion for literature and adaptability to creative interpretations are the most engaging practices for students, no matter what period or type of literature is being studied. More explicitly, the hypothesis professes that the fundamental values that increase individual connection with students are the practices that arise from a passionate, creative and student-focused teacher – that is, essentially, a 'good' teacher. Should this hypothesis be tested and proven correct, implications for research and classroom practices arise, and are expanded in the following conclusion.

Conclusion

This study posed the question of how the teaching of nineteenth-century literature can be made more engaging for contemporary senior secondary English. According to the educational authority ACARA, English literature-based studies in senior secondary school develop students as “independent, innovative and creative learners and thinkers who appreciate the aesthetic use of language, evaluate perspectives and evidence and challenge ideas and interpretations” (ACARA 2019 (1), pg. 1). With such a significant, compulsory role in national education, the literature examined in the English literary studies syllabi is integral to students’ interactions with culture and as world citizens.

This focus question was derived upon reflection of the total proportion of nineteenth-century literature prescribed within each Australian state and territory’s syllabi, which was found to be 10.49 per cent, a significant number (Table 1). Furthermore, the process of how these texts are taught was called into question, as these nineteenth-century texts are increasingly foreign to contemporary students, with their archaic language, complex narrative and plot, and unfamiliar settings. As the findings in this systematic literature review reveal, approaches to teaching nineteenth-century literature, are more diverse than ever. The academic literature exposed a number of themes concerning an answer to this research question, including teaching classics and literature in general, twenty-first century proficiencies and concerns, curriculum critiques, covering data from various countries and for contexts ranging from middle school to university.

A multitude of pedagogical strategies for these “baggy monsters” were unearthed in the analysis (James 1935). The most common teaching tools that suggested an increase in student engagement with these texts were the use of digital formats and online content, establishing background knowledge through the context of production, directly linking tasks and texts to student’s contemporary context and real-world interests, utilising a variety of critical lens or counter-storytelling to reveal new perspectives, and studying the period’s literature by genre or category to unearth ideals. Less common, yet still prominent, pedagogical strategies included studying adaptations and alternative types of nineteenth-century fiction, increasing space for multimodal and visual opportunities, viewing texts through interdisciplinary scopes, and teaching through ethical and moral dilemmas that so often arise in this period’s literature. Crucially however, the most significant finding from this analysis was the common occurrence

of deeper philosophies underpinning engaging teaching strategies. Underlying principles were found in the emphasis on student-centred learning and student choice, the correlation with a teacher's own passion for literature and reading, teaching for diversity through CRP and ability to creatively adapt opportunities for differing interpretations. This deeper synthesis suggests that when teachers incorporate these underlying dispositions in their study of literature – whether classic or contemporary – their approaches are more likely to increase student engagement. Fundamentally, the study of nineteenth-century literature, or any literature for that matter, will flourish when teachers first forge relationships with students via creativity, passion and cater for diversity, as reflected in this hypothesis. Therefore, in terms of teaching literature, the teachers which embody these values may effectively personalise literary studies and create authentic connections with students' lives and lived experiences.

The resultant recommendations for engaging pedagogies in the English literature field are transferable for any level of English study in secondary school, and into early tertiary years. The very nature of the deeper philosophies of these engaging pedagogies means that they are paramount and transferrable over any discipline in the secondary classroom, especially as they continue to evolve and face twenty-first century changes. Moreover, this study may serve to support any English teacher who seeks to reflect on the engagement from their own pedagogies, however it will likely benefit preservice and early career English teachers most significantly in the considerations for creativity and cultural differentiation discussed.

By incorporating these calls for increased creativity, student choice and cultural responsiveness in pedagogy, teachers of English literature in secondary school may evoke a plethora of opportunities for engagement. Nineteenth-century fiction remains a pillar of these literature courses and an appreciation for these rich texts can equip an individual with critical thinking and imagination necessary for life as a contributor to society. When students are engaged with this period's profound moral dilemmas, complex plot and character design, they may reflect on their own narrative and fulfil their own *Great Expectations* (Dickens 1861).

Limitations

The main limitation of this study is that there was no primary data collection conducted to confirm the levels of engagement resulting from these pedagogies in practice, whether gathered

from teachers or students. Therefore, the findings in this literature review can only point to methodological considerations for engaging pedagogy, without having measured evidence to support.

In the gathering of academic literature, limitations also arose in the low number of Australian studies on engaging pedagogies for English, in addition to the low number of studies written in the last five years or later. Consequently, literature assessed here may not be as tailored to the Australian secondary school context as possible, and many results may not be as relevant as hoped, especially with the rapid pace of change in today's classrooms and cohorts.

The broad nature of most of the research into the English subject and teaching of literature made it difficult to evaluate the pedagogies specific to works of the Victorian era. This meant that inferences from broader-focused research were made to the teaching of nineteenth-century literature for results. In addition, not much research focused on Australia's in-classroom practices, rather it examined the national curriculum. Biases in authors did exist in this literature, especially in the culture wars with which the English subject and the formation of the canon is invariably involved in, for example in the conservative slant of Donnelly's critique (2010). The majority of papers also suggested a range of engaging teaching strategies without any evidence or metrics to validate their claims of measured success in students.

Additionally, as this study analyses pedagogies from predominantly Western schooling systems, it may fail to address other engaging pedagogies for those students arriving from outside this system. One significant factor in twenty-first century classrooms in Australia is that they are becoming more multicultural and ethnically diverse, with many students from non-Western backgrounds. Hence, to be a wholly inclusive study, engaging techniques for different cultures also need to be addressed.

Recommendations

For schools

The results of this study suggest that in the teaching of nineteenth-century texts in senior secondary English literature courses, pedagogies will be engaging if they encompass a multitude of creative and student-centred approaches from a passionate and culturally responsive teacher. Examples of engaging strategies range from using multimodal and alternate texts to complement the written prose, online or digital technologies, creating real-world connections between students and texts, using critical inquiry to examine alternate viewpoints, or using the Victorian period's distinct genres to explore ideologies and how they may be constructed. In addition, by increasing space for adaptations or visual aspects of Victorian literature, teachers may examine the moral dilemmas and update the delivery for the interests of contemporary adolescents. Teachers may utilise these in myriad ways to supplement existing text lists with nineteenth-century literature, with one or several of these engaging pedagogies.

Furthermore, if they are open to enhancing opportunities for student choice in text selection, task design and assessment, as well as taking advantage of their own passion for literature in the classroom and carefully adapting pedagogy for a diverse student body, they may exemplify the creativity, critical thinking and empathy required for twenty-first century learners as they move beyond schooling. Importantly, nineteenth-century literature may be best engaged with when part of a diverse selection of multicultural and multimodal texts studied in English courses.

These engaging techniques can be applied to the study of classic, difficult or foreign literature, and also the study of books in general, to help enhance chances of engagement and different ways of looking at a text. Many values within these suggested pedagogies can be applied across subjects, for example, counter-storytelling, multimodal opportunities and re-constructing social worlds may aid in humanities and practical arts.

These measures would be most effective if schools, support staff, parents and students are willing to be open to supporting English teachers who seek to innovate their classroom

pedagogies and foster interest and engagement in older periods of literature, which may differ to the novels and texts they experience daily.

For further study

The final recommendations are for further research into each aspect of this research question; twenty-first century skills in English, measures of student engagement in English, and of nineteenth-century literature in more detail. Primary research will need to be done in order to confirm the degree of engagement emerging from these pedagogies and would be most interestingly gathered from both teachers and students to compare their expectations and effectiveness.

With this study's hypothesis in mind, ways of testing its accuracy would include further research. An example of a test could compare the results of student engagement from numerous literature classes being taught different period's works, in order to determine if conclusions referring to engagement can be drawn across the classes, despite the content studied. Another test would compare results of student engagement with the specific English content taught in class aligning with the teacher's own passion. Similar empirical texts can be done for levels of teaching via culturally responsive pedagogy, and levels of student choice granted in content and task design as well. Should the hypothesis of fundamentally 'good teaching' reflecting in higher engagement be proven correct, this also has implications for the field's academic research. If the pedagogies employed by teachers are proven not to be as important to student engagement as the hypothesis' philosophies, then this suggests that research into the specific types, modes, and periods of literature taught in English is not needed. Rather, research can instead examine what constitutes good teaching and how these skills can be infused with teacher education, in order to provide wide benefits for students' outcomes, even in the changing twenty-first century classroom.

It is also recommended for schools to conduct further study into the engagement and academic achievement in these English literature classrooms, which may inform teaching staff, as well as education authorities in considering their syllabi design. A greater degree of empirical research into the relationship between engagement and the English syllabi would provide updated data, particularly if completed in the contemporary Australian context. This may come

from academic researchers, or from schools themselves as they develop techniques for observations within their own contexts.

The goal of this study was to deliver a comprehensive image and analysis of the academic theories and research into the teaching of nineteenth-century literature, and considerations for how this may be more engaging for contemporary students, so this may inform and support teachers' individual methods. Therefore, my primary recommendation from this study, as supported by the conclusions drawn from the analysis, is to look beyond a text's age and complexities.

Rather, teachers who base their teaching on amplifying opportunities for student choice, inclusion for all cultures, find ways to express their own passion and creatively adapt pedagogy can create the most effective, engaging and exciting relationships with students. Thus, they can embody their enthusiasm for literature and the subject and continue to uncover greater opportunities for successful participation.

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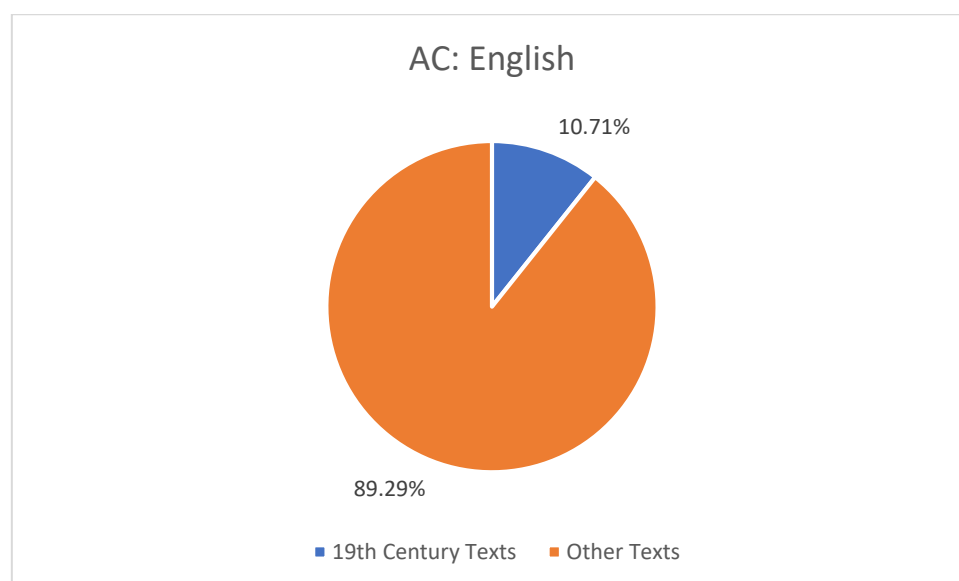
Appendices

This study included analysis of the prescribed and recommended senior secondary English literary studies text lists in Australia, including:

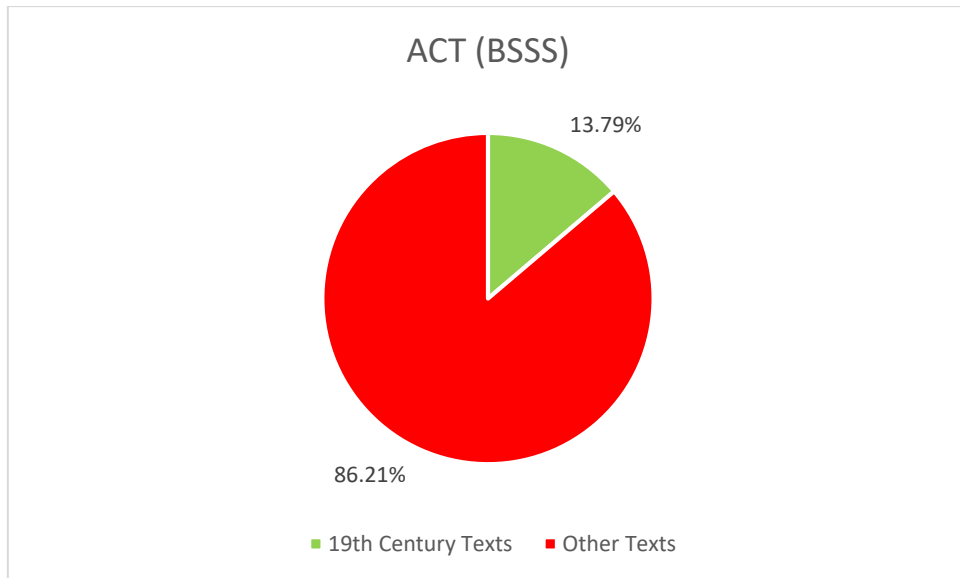
- Australian Curriculum: Senior Secondary English Literature 2019
- ACT BSSS: English Literature T 2014-2020
- International Baccalaureate: Language A: Literature 2019
- NSW HSC: English Stage 6 2019-2023
- QLD QCE: English Units 3 & 4 2019-2021
- SA/NT SACE: Stage 2 English Text List
- TAS TCE: English Literature 2019
- VIC VCE: Unit 3 & 4 English Literature
- WA WACE: Year 12 English General Senior, EAL, Literature General 2019-2021

The percentages of the nineteenth-century texts that are listed in the prescribed/recommended text lists for each state and territory, including the Australian Curriculum (AC), in 2019 are illustrated in Graphs 1 to 12.

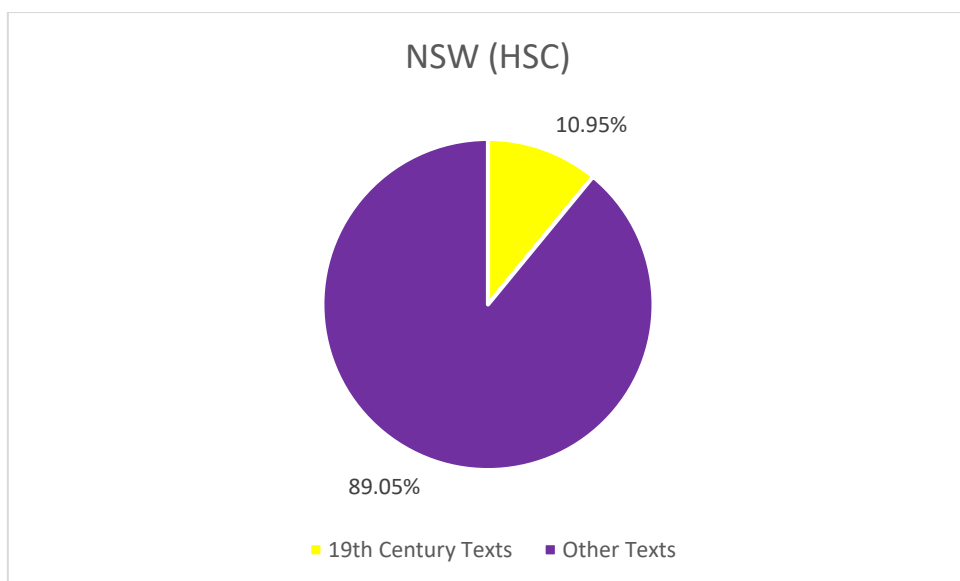
Graph 1



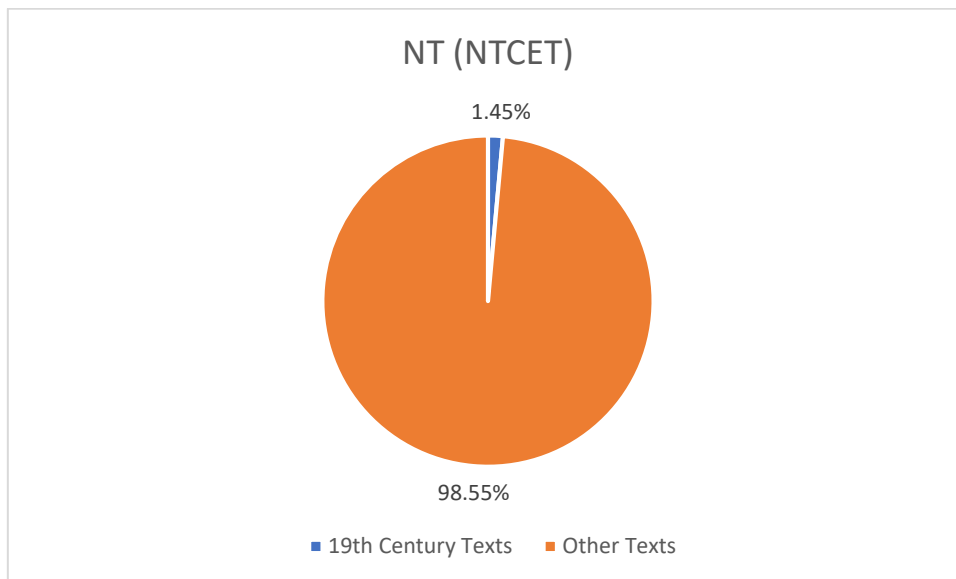
Graph 2



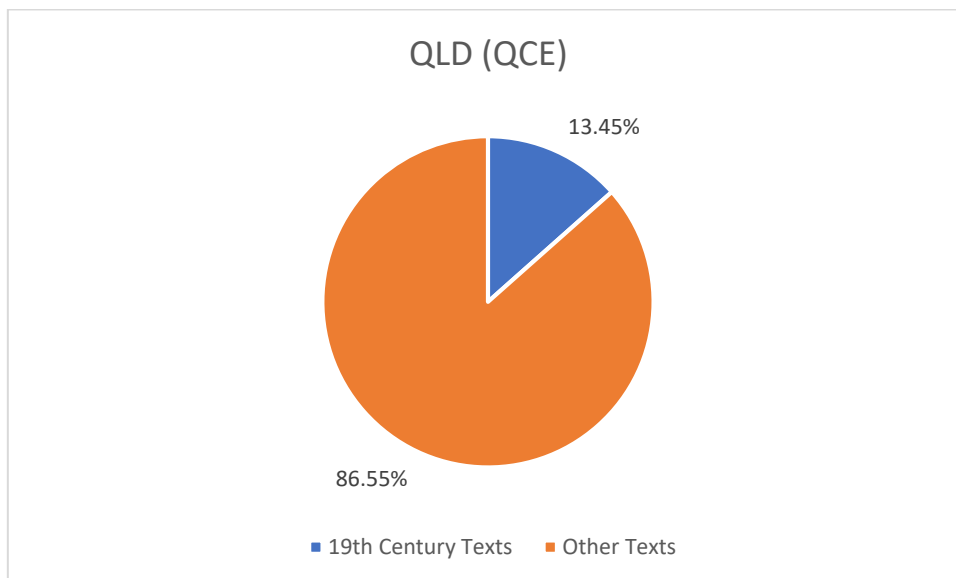
Graph 3



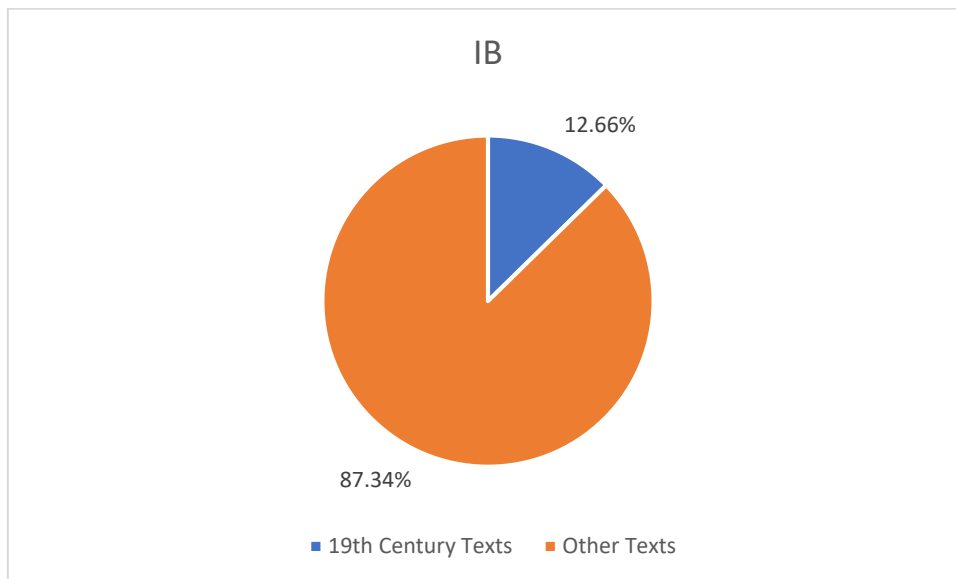
Graph 4



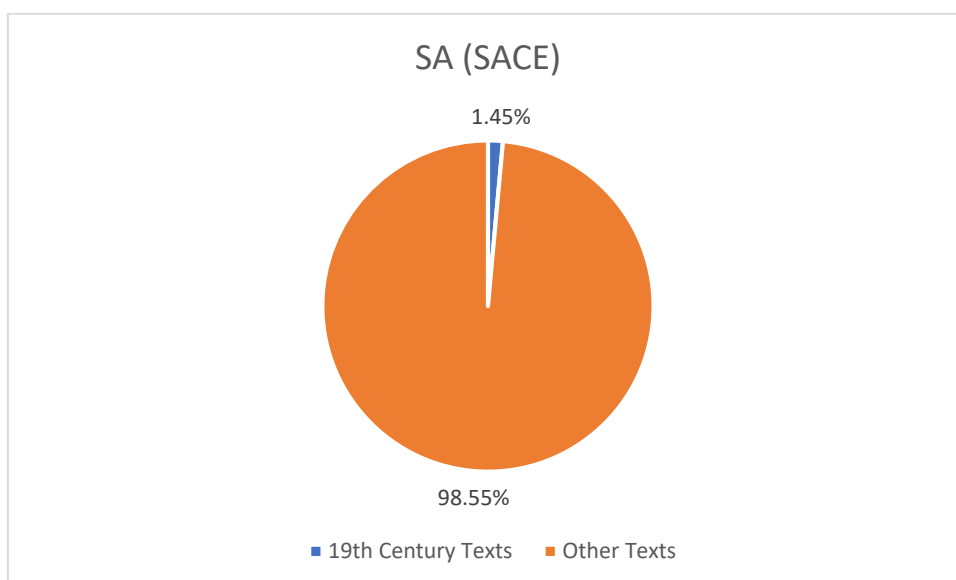
Graph 5



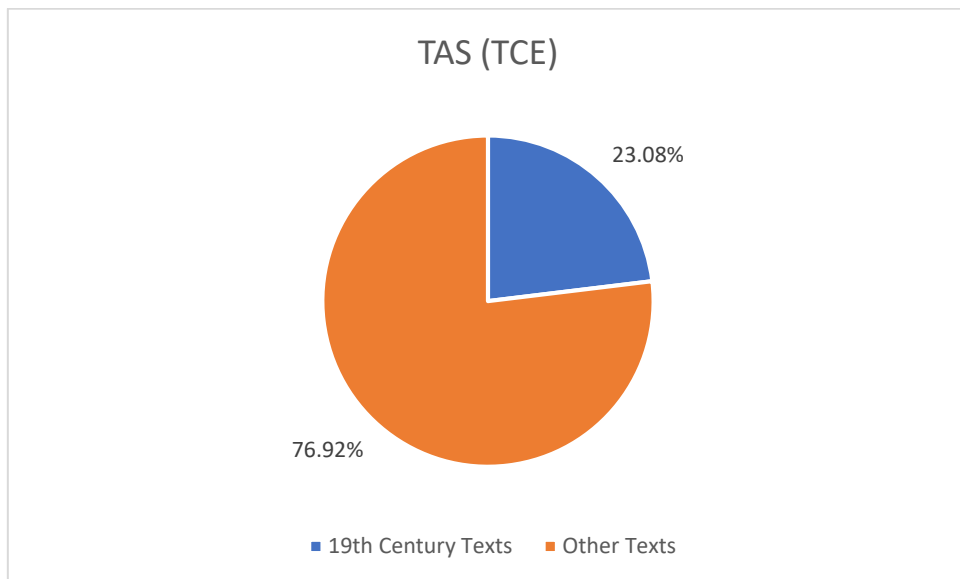
Graph 6



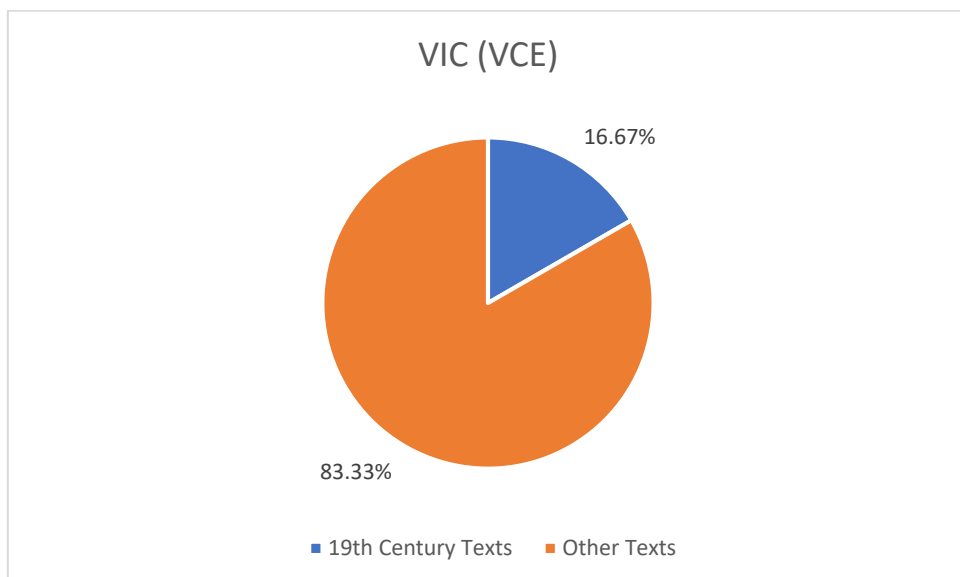
Graph 7



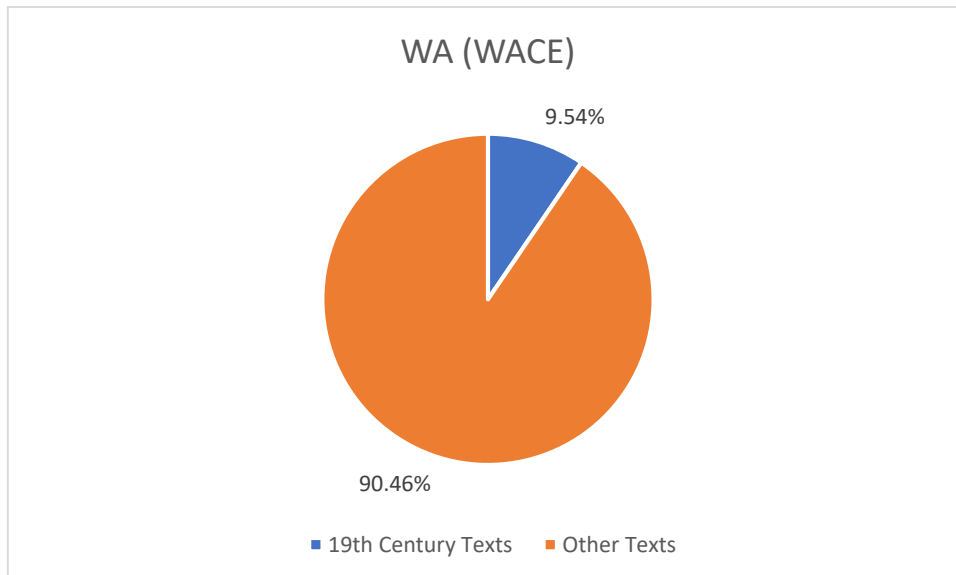
Graph 8



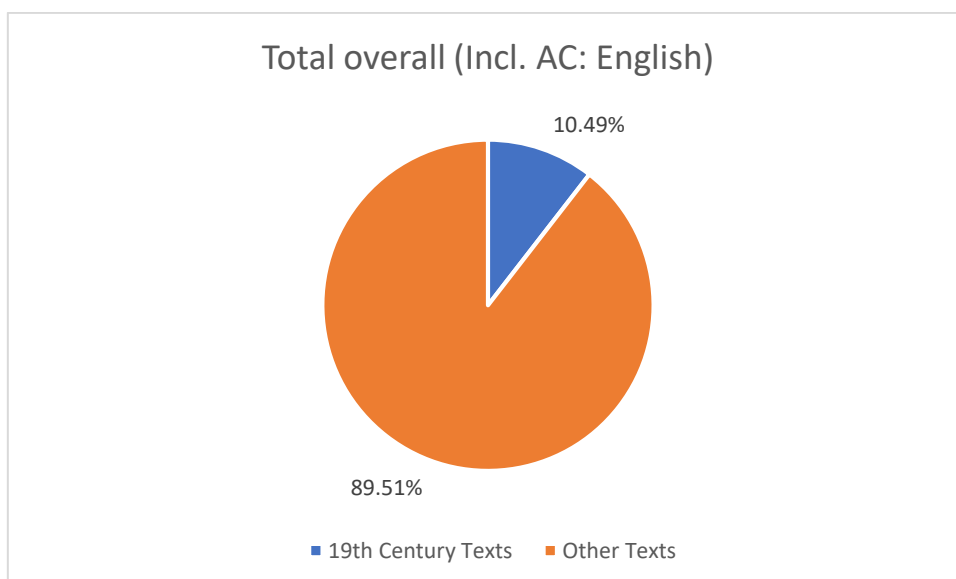
Graph 9



Graph 10



Graph 11



Graph 12

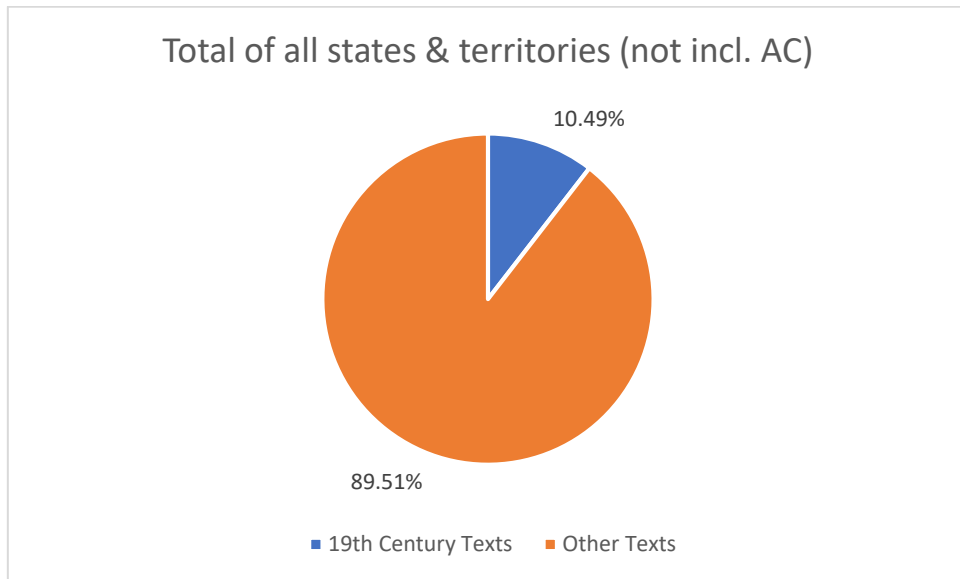


Table 4

Table 4 outlines the prescribed/recommended text lists for each state and territory in Australia, as well as the Australian Curriculum (AC), and each nineteenth-century text included in the table.

State/Territory	Subject Text List	19 th Century Text/Author
Australian Curriculum	Senior Secondary English Literature, 2019	Novel: Northanger Abbey, Jane Austen Film: Bright Star, Jane Campion Poetry: John Keats
SACE, NTCET	English Stage 2, 2019	Fiction: Mr Pip, L. Jones Film: Bride and Prejudice, G. Chadha
IB	English A / Language A: Literature, 2019	Drama: George Bernard Shaw Oscar Wilde Poetry: Matthew Arnold William Blake George Gordon Byron Samuel Taylor Coleridge Emily Dickinson Gerard Manley Hopkins John Keats John Shaw Nielson Percy Bysshe Shelley Alfred Tennyson Walt Whitman William Wordsworth W. B. Yeats Prose: Emily Bronte Joseph Conrad George Eliot

		<p>Nathaniel Hawthorne</p> <p>Henry James</p> <p>Rudyard Kipling</p> <p>Henry Lawson</p> <p>Edgar Allen Poe</p> <p>William Thackeray</p> <p>Mark Twain</p> <p>Prose other than fiction: Henry Adams</p> <p>Isabella Bird</p> <p>Frederick Douglass</p> <p>Ralph Waldo Emerson</p> <p>Benjamin Franklin</p> <p>Charles Lamb</p> <p>John Ruskin</p> <p>Robert Louis Stevenson</p> <p>H. D. Thoreau</p> <p>Anthony Trollope</p> <p>Brooker T Washington</p> <p>Literature in Translation: Faust, JW Goethe</p> <p>A Doll's House, H Ibsen</p> <p>Ghosts, H Ibsen</p> <p>Miss Julie, A Strindberg</p> <p>Hedda Gabler, H Ibsen</p> <p>The Seagull, A Chekov</p> <p>Cyrano de Bergerac, E Rostand</p> <p>Uncle Vanya, A Chekov</p> <p>The Marquise of O and other stories, H von Kleist</p> <p>Sense and Sensibility, J Austen</p> <p>Mansfield Park, J Austen</p> <p>The Diary of a Parish Clerk, SS Blicher</p> <p>The Red and the Black, Stendhal</p> <p>Pere Goriot, H de Balzac</p>
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		<p>A Hero of Our Time, M Lermontov</p> <p>Jane Eyre, C Bronte</p> <p>Madame Bovary, G Flaubert</p> <p>Great Expectations, C Dickens</p> <p>Fathers and Sons, I Turgenev</p> <p>Crime and Punishment, F Dostoevsky</p> <p>Therese Raquin, E Zola</p> <p>Anna Karenina, L Tolstoy</p> <p>The Brothers Karamazov, F Dostoevsky</p> <p>I Malavoglia: The House by the Medlar Tree, G Verga</p> <p>Adventures of Huckleberry Finn, M Twain</p> <p>Eline Vere, L Couperus</p> <p>Hunger, K Hamsun</p> <p>Tess of the D'Urbevilles, T Hardy</p> <p>Elli Brest, T Fontane</p> <p>The Awakening, K Chopin</p> <p>Dom Casmurro, J M Machado de Assis</p> <p>R Tagore</p> <p>R Frost</p> <p>C Baudelaire</p> <p>R M Riike</p> <p>A Pushkin</p>
VCE	English Literature Unit 1 – 4, 2019	<p>Novel: Northanger Abbey, Jane Austen</p> <p>Heart of Darkness, Joseph Conrad</p> <p>North and South, Elizabeth Gaskell</p> <p>Short Story: The Diary of a Madman, The Government Inspector and Selected Stories, by Nikolay Gogol</p> <p>Poetry: Robert Browning</p>

HSC	English Stage 6, 2019 and 2020	<p>Prose: Henry Lawson</p> <p>Emma, Jane Austen</p> <p>Great Expectations, Charles Dickens</p> <p>The Awakening, Kate Chopin</p> <p>North and South, Elizabeth Gaskell</p> <p>Frankenstein, Mary Shelley</p> <p>Poetry: John Keats</p> <p>T. S. Eliot</p> <p>Robert Frost</p> <p>Performance Poetry: A Doll’s House, Henrik Ibsen</p> <p>The Lady of Shallot, Lord Alfred Tennyson</p> <p>Poetry: Samuel Taylor Coleridge</p> <p>Emily Dickinson</p> <p>William Wordsworth</p> <p>Film: Bright Star, Jane Campion</p>
QCE	Year 12 English General Senior, EAL and Literature General 2019-2021	<p>Prose: Jane Eyre, Charlotte Bronte</p> <p>Bleak House, Charles Dickens</p> <p>Frankenstein, Mary Shelley</p> <p>Pride and Prejudice, Jane Austen</p> <p>Anna Karenina, Leo Tolstoy</p> <p>Crime and Punishment, Fyodor Dostoyevsky</p> <p>Heart of Darkness, Joseph Conrad</p> <p>Persuasion, Jane Austen</p> <p>Edgar Allen Poe</p> <p>The Picture of Dorian Gray, Oscar Wilde</p> <p>Film/TV: Bright Star, Jane Campion</p> <p>Sherlock, Mark Gatiss and Steven Moffat</p> <p>Elementary, Robert Doherty</p> <p>Poetry: Emily Dickinson</p>

		<p>John Keats</p> <p>Robert Browning</p> <p>Elizabeth Barrett Browning</p> <p>Gerard Manley Hopkins</p> <p>T. S. Eliot</p> <p>W. B. Yeats</p> <p>Plays and Drama: Lady Windermere's Fan, Oscar Wilde</p> <p>A Doll's House, Henrik Ibsen</p> <p>Uncle Vanya, Anton Chekhov</p>
TCE	Year 12 English Literature, 2019	<p>Poetry: John Keats</p> <p>George Gordon Byron</p> <p>Emily Dickinson</p> <p>W B Yeats</p> <p>Novels: Persuasion, Jane Austen</p> <p>Heart of Darkness, Joseph Conrad</p> <p>Mill on the Floss, George Elliot</p> <p>Frankenstein, Mary Shelley</p> <p>Wuthering Heights, Emily Bronte</p> <p>Plays: The Wild Duck, Henrik, Ibsen</p> <p>Arms and the Man, George Bernard Shaw</p> <p>Films: Far From the Madding Crowd, Thomas Vinterberg</p>
BSSS	Year 12 English Literature T, 2014-2020	<p>Fiction: Northanger Abbey, Jane Austen</p> <p>Bright Star, Jane Campion</p> <p>Poetry: John Keats</p> <p>T. S. Eliot</p>
WACE	ATAR English Literature Year 12, 2019	<p>Poetry: William Blake</p> <p>Samuel Taylor Coleridge</p> <p>Emily Dickinson</p>

		<p>T. S. Eliot</p> <p>Robert Gray</p> <p>John Keats</p> <p>Thomas Hardy</p> <p>Beowulf, Heaney Seamus</p> <p>Walt Whitman</p> <p>William Wordsworth</p> <p>W. B. Yeats</p> <p>Drama: The Cherry Orchard, Anton Chekov</p> <p>Three Sisters, Anton Chekov</p> <p>The Importance of Being Earnest, Oscar Wilde</p> <p>The Ideal Husband, Oscar Wilde</p> <p>Prose: D. H. Lawrence</p> <p>Henry Lawson</p> <p>Edgar Allan Poe</p> <p>Novel: Northanger Abbey, Jane Austen</p> <p>Pride and Prejudice, Jane Austen</p> <p>Persuasion, Jane Austen</p> <p>Jane Eyre, Charlotte Bronte</p> <p>Wuthering Heights, Emily Bronte</p> <p>Heart of Darkness, Joseph Conrad</p> <p>Charles Dickens</p> <p>The Mayor of Casterbridge, Thomas Hardy</p> <p>The Scarlet Letter, Nathaniel Hawthorne</p> <p>Mr Pip, James Lloyd</p> <p>Frankenstein, Mary Shelley</p> <p>Dr Jekyll and Mr Hyde, Robert Louis Stevenson</p> <p>Anna Karenina, Leo Tolstoy</p> <p>The Island of Doctor Moreau, H. G. Wells</p> <p>The Picture Dorian Gray, Oscar Wilde</p>
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