

# Reader Response Theory: Students' Encounter and Challenges with E- Literature

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**Abstract-** This paper investigated the overall experience of learners with e-literature (e-lit). E-lit as a new form of economy in the field of literature and humanities prompted authors and scholars to create new born sites of learning—videograph fiction, kinetic poetry, text tula (hyperpoem), and hyperfiction. Thus, the digitization of resource materials in literature led the researchers to investigate the outer circle of some of these new born sites by focusing on the following: readers and their experiences on understanding and learning through e-lit; textual which is concerned with performance and complexities of using this new form of literature; and cultural that deals with the racial impact and sense of belongingness of learners through the e-lit. As for method, the study did not use any sophisticated sampling method but followed a simple procedure: viewing some sample text tula or hyperpoem and interviewing participants to collect needed information. Hence, the following results were obtained: (1) text tula made the participants feel more at ease in making meaning as opposed to kinetic poetry; (2) text tula and kinetic poetry help the participants in deciphering the meaning of a word; and (3) participants felt the importance of merging literature teaching and technology to preserve the traditional or basic forms of literature. Thus, we can say that in teaching the new forms and emerging versions of literature we must first understand the complexities it can bring inside our classrooms and work on these complexities so that skills of students ranging from traditional art forms to animation can be maximized.

**Keywords-** Electronic Literature (E-Lit), Reader Response Theory, Teaching Literature, Hyper Poem, Glocalization

## INTRODUCTION

The recent changes in the field of humanities prompted teachers and scholars to understand and study new forms of learning in order to enrich and advance them. Over the years many conferences were conducted; books and journals proliferated the print and online media; thus, making knowledge veritable and accessible. These are done to disseminate and support various fields of scholarship. Some programs and courses on new learning sites were offered in U.S. and in Europe for students to study and establish Digital Humanities (DH). Likewise, centers were also erected to cater and further develop the facilities and equipment that will bolster the DH field. However, in the current time, Philippines is just starting to explore this new field. There are a small number of programs across the country that offers this as an independent subject and there are few conferences that include it as well. Fortunately, with the new curriculum for basic education program of the country, curriculum developers have found a way to introduce this new field of humanities through K-12 and through the new college curriculum.

Electronic literature or e-lit is making its fresh premier in the Philippine academic scene. This is manifested in the changes that occurred over the past years in the new programs of different educational institutions across the country. Text tula or hyperpoem is one of the most prominent examples of e-lit used as an alternative teaching strategy. It is becoming a fad among students. It is actually part of the suggested teaching topics of the Department of Education (DepEd) curriculum guide. Hence, it is recommended by the government to be used by teachers all over the

Philippine archipelago. In the country, e-lit is not only limited to hyperpoem. In social media for example, social serye is also a fad. It is a story narrated through screen capture of phone SMS or chats. With this seemingly growing economy of new constructs of literature or new media of literature, this study is conducted to gather information and understand how students perceive and appreciate these emerging forms of literature as part of their renewed repertoire of learning.

## OBJECTIVES OF THE STUDY

Generally, the study aimed at discovering the overall experience of students with e-literature. In order to achieve that the study aimed to specifically analyze and understand first, the experiences of students with e-literature and how e-literature makes sense and contribute to students' learning experiences; second, identify the textual features of e-lit that create nuances with the sphere of students' learning or encounters; and, find out how representation and cultural production are reflected through e-lit to ease and help students' learning. The three points mentioned are all important in understanding the students' or readers' learning experience through e-lit as a new form of literature.

## LITERATURE REVIEW

On structuring and strengthening the concern and argument of this study the theories on Digital Humanities or e-literature, cultural studies, and Reader Response Theory were consulted. Using Reader Response Theory as backdrop, the role of students in making and creating meaning of the text was

facilitated. Cultural studies, on the other hand, delved into the investigation of the deep structure of the text(s) encountered by the students. This inclusion was deemed probable in order to illuminate and dissect the theories on digital humanities or e-lit which provided a buttress for the study to establish its relevance particularly on understanding the nature and function of e-literature and how it affects its users.

### Theoretical Grounds of E-Lit

As earlier stated, understanding Digital Humanities (DH) or e-literature is the primary concern of this study. Because of this, the nature and function of DH are best explained if we look at how it is working on the micro and macro levels. Micro involves the complexity and intricacy of data systems and technologies while macro level includes the function of DH in contextual, interactional, and social dimensions. According to Noah Wardrip-Fruin [1]:

“To read digital literature [or e-literature] well, we need to be specific about system behavior and user experience-and be explicitly aware that data's impact on experience is at least as great as process and interaction. Films and codex books, for example, mainly have very similar forms of system behavior and user interaction, but differing data produces a variety of user experiences. And while it seems true that the link-based hypertext interaction of systems such as Storyspace lends itself to exploration-based fiction, we also have some evidence that quite different "locative media" technologies (such as those used in Teri Rueb's *Itinerant*) are good platforms for exploration-based fiction, and link-based hypertext has shown itself effective for utterly different experiences of fiction (such as in Scott McCloud's "Carl Comics").” (p. 40)

Here, N. Wardrip-Fruin tries to explain the nature and importance of digital literature as a behavioral system as well as a system that affects its users or readers. We can glean from the quote above with its examples that using and reading e-literature work in both the micro and macro levels. And in these levels users are allowed to experience and make meaning of the fictions that they encounter from these forms of literature.

Similarly James Paul Gee [2], in his book *What Video Games Have to Teach Us about Learning and Literacy*, discussed the function and relation of video games to students' learning. He created a set of learning principles for using video games, to wit:

“I state each principle in a way that is intended to be equally relevant to learning in video games and learning in content areas in classrooms.

#### 1) Active, Critical Learning Principle

All aspects of the learning environment (including the ways in which the semiotic domain is designed and presented) are set up to encourage active and critical, not passive, learning.

#### 2) Design Principle

Learning about and coming to appreciate design and design principle is core to the learning experience.

#### 3) Semiotic Principle

Learning about and coming to appreciate interrelations within and across multiple signs systems (images, words, actions, symbols, artifacts etc.) as a complex system is core to the learning experience.

#### 4) Semiotic Domains Principle

Learning involves mastering, at some level, semiotic domains, and being able to participate, at some level, in the affinity group or groups connected to them.

#### 5) Metalevel thinking about Semiotic Domains Principle

Learning involves active and critical thinking about the relationships of the semiotic domain being learned to other semiotic domains” ( pp. 49-50).

Based on the abovementioned discussion, J.P. Gee was able to elaborate and discern the concerns under the macro level of DH experience. These experiences according to him are classified or divided into five categories from active learning down to metalevel of thinking as a principle. All these principles underscore the importance of the role of the reader or the user and how their experience from the intricate and delicate formations of e-literature can be validated, thus, making e-lit as source of both formation and development of learning. Additionally, a study conducted by April Sanders [3] weaves out the connection of reader and digital humanities resulting to what we call “digital literacies”. She said that:

“As literacy transforms and includes digital literacies, educators must form an understanding about how learning relates to these new tools. Additionally, we can now begin to evaluate how aspects of the act of reading are morphing.” (p. 45)

All of the mentioned theorist and scholars have shared the relation of micro and macro level of e-literature as whether the behavioural system of e-literature which is composed of intricate designs, data, info, and text or the experience of fiction that readers and users of e-literature encounter have any effect or relationship. Furthermore, these can be interwoven with the levels that deal with the different and varied principles of learning. Thus, using and studying e-lit will always have a huge room for explorations and from these explorations, both the micro and macro can be traversed and learned as both spaces will illuminate and validate the reader/user experience.

### Reader's Experience: Reader Response Theory

This theory situates itself on the importance of reader in reading literature and creating meaning from it. Reader response theory centralizes meaning making through the moment of encounters of the readers. Similarly, this kind of theory is applicable to e-literature just like other forms or genres of literature.

Readers or users of e-literature can make meaning and interpret the words they encounter from the digital space. Stanley Fish [3] in his book entitled *Is There a Text in this Class* claimed that:

“The reader was now given joint responsibility for the production of meaning that was itself redefined as an event rather than entity. That is, one could not point to this meaning as one could if it were the property of the text: rather, one could observe or follow its gradual emergence in the interaction between the text, conceived of as a succession of words, and the developing of the reader.” (p. 3)

S. Fish understands the role of the reader as someone who is responsible for creating meaning by experiencing the reading of a text. This “reading as a process” for S. Fish has to be conceived between the reader and text by encountering the “succession of words” and creating and developing meaning from there. Moreover, this elaboration on the capability of the reader to create meaning from the text, instead of receiving information and becoming a passive entity in the economy of reading, signifies another way of understanding the reading process as well as empowering a silent entity by being capable to manoeuvre the meaning making process. On the same note, Louise Rosenblatt [4] discussed the role of reader in creating meaning. For her:

“Reading is a transaction, a two-way process, involving a reader and a text at a particular time under particular circumstances. I use John Dewey's term, transaction, to emphasize the contribution of both reader and text. The words in their particular pattern stir up elements of memory, activate areas of consciousness. The reader, bringing past experience of language and of the world to the task, sets up tentative notions of a subject, of some framework into which to fit the ideas as the words unfurl. If the subsequent words do not fit into the framework, it may have to be revised, thus opening up new and further possibilities for the text that follows. This implies a constant series of selections from the multiple possibilities offered by the text and their synthesis into an organized meaning.” (p. 268)

For L. Rosenblatt “reading is a transaction” is a kind of process that works in two ways from the reader and the text. This kind of transaction operates as students encounter different texts and validate the possible meaning and interpretation of the text through their experiences and knowledge. This theory of L. Rosenblatt emphasizes the role of the reader that becomes an active entity within the economy of reading and empowers the reader by including their own knowledge and experience in making meaning for the text. Moreover, S. Ghandehari [5] discussed this empowerment of reader by explaining the different

skills that the reader can enrich through reading. To quote:

“So each individual reader has the power to read, decode, attribute meaning, interpret, internalize his own experiences and past knowledge for instance on the text he is dealing with and while his personal discoveries and explorations in any given text could be possibly amazing and interesting...”(p. 1387)

Reading as a process places the reader at the center. S. Fish, L. Rosenblatt and S. Ghandehari advocated this premise. They believed that the power of the reader to make meaning through the text or e-literature has something to do with their encounters with the text and how they can be empowered by it. This empowerment of the entity deals with both “responsibility” and “the transaction” that occur in the reading process. Moreover, the meaning that can be created through the reading process is possible through the experience of the students which is informed by cultural, personal, psychological, and linguistic background. Just like any other text, e-literature can be interrogated and explored from this perspective—reader perspective – to be able to discover more of the future functions and or questions about the role of the reader as not just a reader but an active and manipulative reader through data and computational form of literature.

### **The Cultural Experience**

Culture is another way of understanding the formation and effects of e-literature. From this dimension we can see how culture can affect both the reader/user and the text or e-literature. Culture is a space where we discover the formation of one's identity or a certain cultural product. It is where we get to know the unique background that is both honed and informed by a person's culture. Furthermore, Arjun Appadurai [6] in his book *Modernity at Large* defined culture as:

“Unmarked, can continue to be used to refer to the plethora of differences that characterize the world today, differences at various levels, with various valences, and with greater and lesser degrees of social consequence. I propose, however, that we restrict the term culture as a marked term to the subset of these differences that has been mobilized to articulate the boundary of difference. As a boundary-maintenance question, culture then becomes a matter of group identity as constituted by some differences among others. (p. 13)”

For R. Appadurai culture is a space of difference as opposed to our traditional notion of culture as stagnant, closed, and coherent field. Likewise, Appadurai tried to rethink of the function of the sign culture as unmarked so that culture can break its isolation and extend its definition to cater also to differences. From this stretching of definition, we can surmise how culture extends its ability to hone and affect individuals or

cultural products from local to global. In short, culture is also “diversity”. Another manifestation or form of culture as diversified space is explained through the idea of “glocalization” by Roland Robertson [7]. He said:

“the notion of glocalization actually conveys much of what I myself have previously written about globalization. From my own analytic and interpretative standpoint the concept of globalization has involved the simultaneity and the interpenetration of what are conventionally called the global and the local, or - in more abstract vein - the universal and the particular. (Talking strictly of my own position in the current debate about and the discourse of globalization, it may even become necessary to substitute the term 'glocalization' for the contested term 'globalization' in order to make my argument more precise.) (p. 30)

Glocalization for R. Robertson is the merging of local and the global. It delineates that any form of cultural product that meets the balance, or be represented, or be appropriated into one space of locality from the perspective of global is significant whether in the field of business or in the field of academe. Through this varied perspectives of culture the muted “other” may have the chance to express and speak for itself. This kind of notion has come into the field of scholarship and research after several ideas on globalization when it started overriding the local as expressed by different scholars and academicians. However, the notion of “glocalization” is highly capitalistic in its own terms and nature therefore in this study we aim to appropriate the term in terms of the production of e-literature and to the economy of reading as an interpretative operation within the literary studies or the teaching of literature. By glocalization in literature, what we mean is that the authors, readers, or teachers are able to localize and appropriate the universal into particular and to see how they harmoniously work together. These glocalization(s) might occur through exclusive mediums (like electronics, advance technologies, computers etc.) from the global sphere adopting local cultures, readers linking international/transnational experiences in the local classrooms, or teachers localizing literature and experiences by comparing it to the global literatures just like how Anna Katrina Gutierrez [8] discussed glocalizing in literature:

“Literature is a significant space from which to assess cultural shifts caused by socioeconomic and political processes related to globalization and it serves as a place wherein the network society can unfold and be represented as a glocal imagined community.” (p. 14)

A.K. Gutierrez here, clarifies the function of literature produced by the glocal imagined community wherein different networks of cultures whether it is in a dichotomy or in plurality can make a harmonious

contact. This also gives way for students, authors, and teachers to use global literature in glocal imaginaries that provides the muted Other the chance to speak and interact within the literature class.

Glocalization and culture share the same notion of being open and constructive. For cultural products like architecture, paintings, literature, technologies, foods, and clothes the operation of glocalization and culture is very ostensible. In the current time we can even see how international shows from media are being franchised and localized allowing a more dynamic flow of culture within the local space without compromising the locality and the uniqueness of it but instead merging them together. In a very similar way, the complex forms and content of e-literature and the wide and immeasurable experience of a student are possible to be born out of glocalization or from a diverse culture. Moreover, if there is a lack or couple of gaps in terms of production of e-literature or in the interpretation and meaning making of text, both glocalization and culture are possible ideas of exploration in order to bridge these gaps and create a meaningful and harmonious interpretation and learning of texts.

## METHODS

Six students were chosen for this study, three (3) male and three (3) female. Out of this six, three (3) are Information Technology majors and three (3) are English majors. There were no complicated or sophisticated sampling procedure employed in this investigation since all the participants are college students and were chosen mainly because they are familiar with text tula or hyperpoem. The students were made aware of their rights as information source and the limitations of the investigation, after this the informants were given consent form to fill up for their confidentiality. The basic procedure involved viewing some sample text tula or hyperpoem and interview to collect needed information from the participants in order to see how this new form of learning would yield the needed response to understand the nature of this form. The reactions of the students to the viewed hyperpoems were recorded. This was also used to find parallels to their actual responses to the questions posed by the researchers after the participants viewed the hyperpoems. If necessary, the researchers gave prompts or even pause the presentation so that the students will be able to follow it as some of the hyperpoems have fast transitions. The participants were also asked to describe how they felt about the experience after answering the formal interview questions. When this part was reached and there were no more comments, the researchers announced the end of the interview.

## Summary and Background of the Texts (E-literature)

These are samples of e-literature materials used in the study:

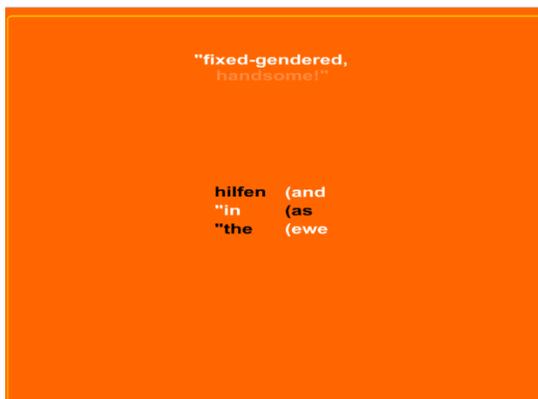


Figure 1. Dreamlife of Letters by Brian Kim Stefans

This hyperpoem runs for almost 11 minutes showing animations of letters running across the screen or falling down and or tumbling down and overlapping other texts. This poem narrates the dream of letters and that is the dream to live and move. It shows how letters would have life and that dream itself is a desire from the subconscious throwing names of different psychoanalyst like Cixous and Freud to elucidate its wish of living the dream. This hyperpoem or kinetic poetry is divided into 35 parts dealing with the dreams of a letter.

Text tula is a popularized e-lit form in the Philippines. It took the form of Tanaga which is a local poetry like Haiku. The text tula above presents the current issue in the Philippines wherein the late

president who was called a tyrant of his time was buried in the “Libingan ng mga Bayani” or Heroes’ cemetery.

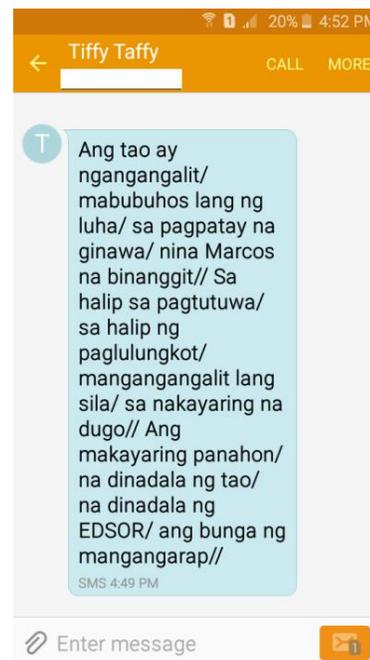


Figure 2. Text Tula from tiffanykawsek.wordpress.com  
The poem narrates the upsetting situation and the sadness and madness that the Filipino people feel since the burying of the late dictator invalidates the effort of Filipino people to liberate themselves.

**RESULTS AND DISCUSSION**

Table 1. E-literature and its digital domains

1. Is this your first time to read text tula and/or kinetic poetry? How do you describe your experience?	
INFORMATION TECHNOLOGY EDUCATION MAJOR	ENGLISH MAJOR
K1: Ahm... in kinetic poetry, ahm, it's my first time to encounter it and I like it especially the animations but because the duration of the animation is too fast...I can't really focus properly...then, in text tula, since, you will read it only, I mean it's not moving, it is only stable, you can use more your imagination.	K4: Kinetic poetry...sorry...ahm, they seem so... random, it looks like there is no context that's why we don't know where we need to focus but there are times that there's a movement like... the movement of the letters... aside of being entertaining it's like...ahh I don't know how to put it... like ah... there's a subliminal, there's a subliminal message on how you...example the word 'tear' and then it goes down, something like that. And then on the second poem, like what he said (referring to K3) in their case it's like...ah...it's like a normal poem..it only becomes appealing because it is already contextualize to modern...modern that.
K2: Ah, for me... in kinetic poetry..., since, some, before, ahm, but I can't specify the examples, but in some kinetic poetry that I already read, the effects are slower that's why it is easier to understand. Then, in text tula, I also read many narratives like true stories also and then, the way how the text tula composed, it is better because it is already modernize, like us, modern people in this century, we are more fascinate to read like that because it applies to us.	K5: Actually, it's my first time reading a kinetic poetry and ah...the good part of... of text tula, that ah...there are rhymes it is better to understand if you will base on understanding, like what K6 said, there are lots of people who will understand text tula because it has... the thought is already complete then it used 'the' like that unlike the other one, it only used one word and you really need to be alert... in watching because... the words are flashed fast.
K3: In kinetic poem, it allow us to run our imagination, it's my first time to encounter this kind of poetry and then as I've said a while ago, it allow us to use our imagination on how we understand the poem that we have watched. Then, in text tula, actually, there is no difference between that from the already published poems because it also has format that we need to follow and the purpose of that is to make the readers understand the meaning.	K6: It's my first time to encounter the...kinetic poetry but the text tula ...ahm. If we differentiate it with the first one... in terms of creativity, the text tula, once that you read it, you can already get the thought that the poem wants to point out. Ahm, but on the first one, which is the kinetic poetry, there's...there's a chance that you need to think and there's a purpose like the phrase 'food for Freud' the part which is like that and, not all people can understand the meaning, but it makes you think of what is the content of the poem. Unlike in... in text tula... when you read it...ah... okay so it is all about this certain topic.

Most of the participants revealed that it was their first time to read kinetic poetry even though some of them have encountered text tula before. The participants were fascinated and confused by the form and the animation that kinetic poetry produces.

On the other hand, text tula made the participants feel more at ease in making meaning from it since it is stable and in Tagalog or the mother tongue. Additionally, respondents felt that the meaning of text tula is more complete since it is stable just like other forms of published poetry and only different since it is mediated through SMS format. As opposed to kinetic poetry, the meaning is continuous and there is also the possibility of meanings to be subliminal since it is running and being played through an application or program.

The battling notions for this part are the ideas of meaning making and complexities of form. The concern with form was explained by the participants when they described text tula as stable while kinetic poetry as moving or running. The form from these descriptions seem to be an intriguing starting point of discussion since eventually the form is also linked with meaning making through the content of each e-literature presented to the participants. The contrasting features of text tula and kinetic poetry signify the wide variation of forms within the field of e-lit. Text tula is seen more as basic and common since it is stable and the only complexity that occurred from it is due to its medium which is SMS format. Meanwhile kinetic poetry is seen to be more complicated because of the animation which is present. The words and phrases are running across the screen, falling from side to side, and dancing like it is alive. As discussed by N. Wardrip-Fruin [9]

“[W]e could distinguish (1) between (a) digital literary works for which computation is required only in the authoring process and (b) those for which it is also required during the time of reception by the audience... [another] different approach would distinguish (2) between (a) those works in which the processes are defined in a manner that varies the work's behavior (randomly or otherwise) and (b) those that contain nothing within their process definitions that leads to variation.” (p. 40-41)

Following these distinctions forwarded by Noah Wardrip-Fruin, we can say that the description of the students with e-lit have coincided with the abovementioned patterns. According to the respondents, text tula is a digital work that requires computation in terms of authoring process and at the same time it is “computationally fixed”. Meaning to say, text tula is a form of e-lit that only needs computational machine to create it but does not require the same process of computation to create a whole scale meaning. It does not lead to any variation of interaction or feedback since there is “nothing within its process definitions”. On the other hand, kinetic poetry is more

active and interactive compared to text tula as participants tagged it as animated and moving. Kinetic poetry from this perspective follows the definition of N. Wardrip-Fruin as an e-lit that requires computation before and after its production. Readers or users of kinetic poetry can manipulate and work on this program within a computational device. Similarly, this kind of e-lit is also capable of having computational variation since it has an interactive nature and can be operated.

Both e-lit text tula and kinetic poetry are talked about in discussions especially on how computation functions within these new forms of literature. However, another apparent issue from these forms is the meaning they create. Text tula and kinetic poetry have different meanings and these meanings, according to the participants, happen because of various e-lit forms which are made up of data, signs, and processes as well as readers' or users' encounter with it. By the same token, J.P. Gee [10] follows this and sees how the semiotic domain changes the way we learn and open up the spaces of learning through digital arts. He opined that:

“Semiotic domains have what I call design grammars. Each domain has an internal and external design grammar. By an internal design grammar, I mean the principles and patterns in terms of which one can recognize what is and what is not acceptable or typical content in a semiotic domain. By an external design grammar, I mean the principles and patterns in term of which one can recognize what is not an acceptable or typical social practice and identity in regard to the affinity group associated with semiotic domain ” (p. 30)

J.P. Gee's discussion on semiotic domains may include other forms of digital media other than games. Following this line of argument, we may say that through computational data, processes or animation, and designs both text tula and kinetic poetry can be understood through the semiotic domain as a new kind of literacy. In text tula we are presented with the idea of semiotic domain for design principle. This was revealed by the respondents about meaning making through text tula when they accepted the design it presents. And because of text tula's nature as computationally fixed and stable, the meaning it projects is assumed to be already completed while for kinetic poetry the respondents understand its design leads to making them believe that the meaning that it projects is fluid and continuing since it is moving by means of animation. Through the focused group discussion both internal and external design grammars were employed since the respondents tried to explain their own understanding and appreciation of the designs that they saw from the e-lit forms and by validating their opinions or experiences by sharing their thoughts to the group.

Table 2. The Students and e-literature

1. What helped you to understand the poems you encountered?	
INFORMATION TECHNOLOGY EDUCATION MAJOR	ENGLISH MAJOR
K1: Imagination	K4: The...ahm...the vocabulary and... ahm... experience about text tula.
K2: Ahm...for me it's...it's about vocabulary that you are aware of	K5: Ahm. Same also, the experience and then vocabulary that you already know so that when you translate it in Filipino... it is easier to understand
K3: The arrangement of the words.	K6: Ah. For me, the symbolization of every words For example, the adjectives used in kinetic poetry. Then for the second poem, the thoughts and then your imagination based on understanding.

The participants (K2, K3, K4, K5) believe that vocabulary and arrangement of words are some of the major keys on deciphering the meaning of e-lit. While the other participants indicated that their experience with e-lit helps them to unravel the meaning of both text tula and kinetic poetry. And, two participants individually and uniquely answered that imagination and understanding symbolism are key factors on getting the meaning of e-lit. However, all of these concerns are palpable because of the participants' roles as reader/users of the e-lit.

The issues that are clashing on this item are about linguistic domain and schema or experience as ways of learning and getting the meaning out of e-lit. Learners would always see words as a means of knowing the content and abstract ideas or information of a text. However, this meaning process is impossible if learners or readers are just plainly passive entities within the reading economy. As Stanley Fish [11] puts it:

“For me, reading (and comprehension) is an event, which is the actualization of meaning, the deep structure plays an important role, but it is not everything; for we comprehend not in terms of the deep structure alone but in terms of a relationship between the unfolding, in time, of the surface structure and a continual checking of it against our projection (always in terms of surface structure) of what the deep structure will reveal itself to be; and when the final discovery has been made and the deep structure is perceived, all the “mistakes”- the positing, on the basis of incomplete evidence, of deep structures that failed to materialize-will not be cancelled out. They have been experienced; they have existed in the mental life of the reader; they mean.”(p. 50)

Reading as an event involves the readers' capability to manipulate both deep and surface structure and create meaning from it based on S. Fish theory. Here we can say that the participants of both text tula and kinetic poetry are committed, too. The participants believe that through vocabulary and arrangements of words (surface structure) their understanding of the meanings of e-lit were formed and created while through symbolism and imagination, which were both abstract, the meanings that they got from the surface structure were validated. Furthermore, these meanings are strengthened and created because the reader experienced reading as an event—an event of meaning making, an event of connecting deep and surface structure, and an event which is possible because of readers' experience from it.

Experience here now becomes an essential phase within the reading event. Experience transforms itself as if it is the first step of a ladder that will help the readers to comprehend and make meaning from the text. Respondents find that experience from language, culture, or even the reading as an event which occurred from both past and present helped them to decipher the text. Moreover, prior knowledge, at this juncture, becomes a sui generis combination of cognitive and psychomotor which becomes the fundamental component of experience to successfully turn itself into a ladder of unravelling and making meaning from the text.

In Louise Rosenblatt's [12] article “The Literary Transaction: Evocation and Response”, she argues that

“In aesthetic reading, we respond to the very story or poem that we are evoking during the transaction with the text. In order to shape the work, we draw on our reservoir of past experience with people and the world, our past inner linkage of words and things, our past encounters with spoken or written texts. We listen to the sound of the words in the inner ear; we lend our sensations, our emotions, our sense of being alive, to the new experience which, we feel, corresponds to the text. We participate in the story, we identify with the characters, we share their conflicts and their feelings.” (p. 270)

Experience from the quote above reflects its essential function in reading as an event. This experience was felt when the participants read both text tula and kinetic poetry. Reading as an event becomes both an experience of now and awakening of the experience of the past. Just like how L. Rosenblatt articulates her argument, our experiences which are part of that rich “reservoir” helps us to create and enrich our experience by creating new meanings through the text we encounter like a bank every encounter of new text deposits new learning, meaning, and knowledge to our “reservoir” of experiences. Moreover, following Rosenblatt's argument, S. Ghandehari's [13] said that this enrichment is not limited with reading experience but also with the skills and capabilities of the readers which are being honed and trained. More importantly, this experience which includes language, culture, and the event of reading help the readers to participate in the story, immerse themselves, and allows the creation of a stronger meaning and understanding of the text.

Table 3. Culture and e-literature

3. Do you think Philippines should work on developing Electronic Literature? Why?	
INFORMATION TECHNOLOGY EDUCATION MAJOR	ENGLISH MAJOR
K1: For me...ahm... it's okay... kinetic poetry style is okay because it enhances the cognitive of a student but...in reality...not all students are the same and not all of their skills are equal. But in Text tula, the style is okay...because... it is only stable.	K4: Ah...yah...for me... it is better to implement or develop or introduce to us, this kind of...this kind of Literature... because...ah... Filipinos are not...Majority of the Filipinos are not into reading and maybe in that kind of... in that kind of medium of expression, they will be hook in Literature most especially to text tula...because...ah...it is like on Facebook, Memes, like that, they can relate more and for the hypertext... it activates...it makes the readers think of what is the real meaning of it.
K2: Can I answer in neutral opinion? It's neutral because...for me, in Philippine setting...ahm...it is good to apply...I mean it is good to adopt the style like this, like Kinetic Poetry because it is more modern and it attracts more readers especially...if you are not a verbal or visual reader only. It's like, you also want to develop your imagination, your creativity, what so ever so it is really better to use it by Philippine—by Filipino writers...ahm... they will not only writing, reading and composing, it's like they will also apply other skills they have and on the other side, it is also better if we stay in traditional way of writing poems because... it's like... when you compose a poem you will feel relax, and it's like you already say what you really want to say...and it's like you express who you really are and what you really want to say.	K5: Ah... It is okay for me...ah... because it really enhance the critical thinking especially the students...but...ah... I think there is a disadvantage in that. Like, most of the students...they prefer to comment on social media like Facebook, Twitter, like that but engaging in serious literary pursuits such as books. It is one of the reason why books become obsolete, right? They less preferred books...but it is okay because it is creative and it is easier for me and then, others will get powerpoint, they will not refer to books like that...get only powerpoint and then present with projector...so it is really easier for me
K3: So... for me... since we are living in a modern era...so...we, people tends to use different gadgets, technologies and... so, for now we need to develop it instead of staying in traditional way. In that way, it enhances, actually the poems that we compose, also gives meaning that we really want and at the same time, the skills that we acquired when we use technology will also develop.	K6: : I think yes...ahm... we should...ahm... Philippines should work on this kind of or way of...ahm...teaching Literature to students because...it gives chance to enhance the usage of technology...it will be implemented to them the use of technology in teaching Literature so...but it has disadvantages and there are also limitations, once you expose students... especially millenials, there's a tendency that they will forget the basic foundation of reading. You need...you need books as your basic foundation in reading... you don't need to always depends on technology.

For the last item, the participants felt that there is a need to incorporate or introduce technology in the classroom as a way of teaching students, however; respondents also felt that when merging literature and technology it is also important that we should not forget the traditional or basic forms of literature. Other responses also underscore the idea of enhancing skills of the students through animation or through technology as a new site or avenue of learning. In addition, participants agreed that this kind of innovation is effective since many Filipino students are hooked on using social media and its features like memes.

Philippine production or creation of e-literature is currently on its take off. Merging literature and technology in our classrooms allow possibilities for our culture to flow into these modern medium of arts. Culture from this vantage point also works in both content and form. Whether through exploration of technological devices or through the use of social media, e-literature will work its way by carrying the reflections of a narrative from a certain or specific community. As Appadurai [5] argued:

“Further refracting these disjunctures (which hardly form a simple, mechanical global infrastructure in any case) are what I call

mediascapes and ideoscapes, which are closely related landscapes of images. Mediascapes refer both to the distribution of the electronic capabilities to produce and disseminate information (newspapers, magazines, television stations, and film-production studios), which are now available to a growing number of private and public interests throughout the world, and to the images of the world created by these media. These images involve many complicated inflections, depending on their mode (documentary or entertainment), their hardware (electronic or pre-electronic), their audiences (local, national, or transnational), and the interests of those who own and control them. What is most important about these mediascapes is that they provide (especially in their television, film, and cassette forms) large and complex repertoires of images, narratives, and ethnoscapescapes to viewers throughout the world, in which the world of commodities and the world of news and politics are profoundly mixed” (p. 40)

Mediascapes at this point can be the loci wherein merging and creating of new forms of cultural products such as novels, stories, dramas, etc., are made possible.

Understanding the current status of world systems and its implications, the emergence of e-literature was made vivid through mediascapes and technoscapes. This also allowed writers to find new paths for making cultures survive and transform. Through different media outlets, the circulation of text tula was amplified. It has evolved from its former function as a personal text message. Meanwhile, the different discussions online made kinetic poetry more known and explored. Mediascapes helped e-literature to be conceived and it has been also the place of its creation. However, this creation is not neutral because upon making these new cultural forms the histories are preserved. This means that the space allows learners to touch base with the past thereby enabling them to find those that are familiar to them.

Another concern raised from this point is the need to preserve other forms especially those of traditional and are based on cultural "nativeness" of the land. Participants felt that it is good to introduce new forms or kinds of e-lit to learners, but, this should not be a moment of taking advantage of the idea of "newness" to dominate and eradicate the old forms. Perhaps this kind of notion was uttered by the participants due to the nature of globalizing logics and operation that tends to kill cultural history and practices of the poor countries. So, as a solution it would be wise to rethink of the function of "glocalization" as method that can be employed in classrooms to show equivalence rather than equalization of the local culture. As far as glocalization is concerned Roland Robertson [7] argued that:

"Even though we are, for various reasons, likely to continue to use the concept of globalization, it might well be preferable to replace it for certain purposes with the concept of glocalization. The latter concept has the definite advantage of making the concern with space as important as the focus upon temporal issues. At the same time emphasis upon the global condition - that is, upon globality - further constrains us to make our analysis and interpretation of the contemporary world both spatial and temporal, geographical as well as historical... (p. 40)"

Here, R. Robertson tried to create a space for experts to discuss the notion of glocalization. His concept of the term elucidates the fact that we can rethink the function of globalization and veer away from the contaminated and homogenizing operations of it. Glocalization is to think in equivalence rather than equalizing terms, especially, when we talk about hegemonic and dominating cultures. In teaching and creating e-literature, it is important to always remind ourselves of e-literature as a new site of learning and that production of art should not be homogenized by because it is "new". It has to be "open" in a sense that it should be able to embrace all other forms and kinds from different parts of the world. Glocalizing e-lit has two advantages: first, it teaches students how to be comparativists by exposing them to both local forms

and global forms of literature; second, it tries to understand how these two forms might work either antagonistically or harmoniously by identifying its implications. In so doing, we do not forget our culture or where we came from. In other words, we look at our cultural product as an equal to other forms produced by other cultures. Hence, students from this point would learn the skill of comparing and judging without favouring the other just because the e-lit was created from a more superior country or simply a trend.

## CONCLUSIONS

Based on the collected data and discussion, we can say that in teaching the new forms and emerging versions of literature we must first understand the complexities it can bring inside our classrooms. Students found that text tula and kinetic poetry are different from one another. They think of text tula as easier to understand since it has a simple design while they find that kinetic poetry as difficult to comprehend because of its animations. As theorist Noah Wardrip-Fruin and J.P. Gee discussed there are different forms of e-lit which both kinetic poetry and text tula fall into. The designs of both e-lit are possible because of animations and digital computation which make both forms of e-lit as challenging to learn. From here, it is suggested that we work on these complexities so that skills of students ranging from arts to animation can be further improved. Likewise, it implies that it has the potential for giving birth to visual and virtual literacies.

Second, we need to consider the linguistic and different backgrounds of the students because these might help them to comprehend new forms of e-lit and preserve the importance of their culture imbedded in the e-lit. As the informants believe imagination, experience, vocabulary, and grammar helped them out to read and understand both texts. S. Fish, L. Rosenblatt, S. Ghandehari, argued that experience and grammar are part of the learning and reading literature and it help students to learn how hone their learning skills.

Third, we need to create spaces that assert the local cultures from this new structures or formations in technology. As the respondents felt that we should not forget our old forms of literature while exploring the new ones, it implies as well that our tradition of forms should be merge and seen as equal for these new trends in literary forms. On Appadurai, Robertson, and Gutierrez theories, they argued that technology or mediascapes are possible sites of merging culture and histories. Thus, merging the old literature to the new form like e-literature is possible moreover, through this merging glocalization was made possible. With this, we are encouraged to secure our spot and ensure that the mistakes of globalization by hegemonizing it won't happen again. This can be curbed by means of glocalizing our methods and understanding e-literature more.

By understanding the encounters and challenges of the students with e-literature, through this study, teachers can work on their methods and strategy in teaching new forms or emergent form of literature.

Educational institutions and curriculum are possible to be open as well with these new trends in learning and use the idea of glocalizing in teaching to assert a balance understanding of our culture vis-à-vis to other cultures outside of the country. Lastly, further studies are possible to be done as well about the topic like the efficiency or effectivity of teaching e-lit in our classes, using other e-lit like videographs in teaching literacy, exploring teachers' methods in teaching e-lit, and assessment or evaluation in teaching e-literature. .

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