

Developing Cultural Quotient in the Malaysian English Language Classroom: The Role of Malaysian Literatures in English

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ABSTRACT

The incorporation of Malaysian Literatures in English into the Literature in English Component of the English Language curriculum has significantly diminished, resulting in its complete absence from Malaysian classrooms. An early examination of prior texts utilised in Malaysian classrooms indicated that the selection of materials inadequately represented Malaysia's multicultural society and the various ethnicities inside the nation. This advanced the fundamental purpose of the study: to determine how to select Malaysian Literatures in English that appropriately reflect Malaysia's complex societal fabric in schools, prioritising accurate representation and comprehensive inclusion. To achieve this, a custom-made checklist was devised to help lead a more socially cohesive process of text selection, especially in terms of ensuring that the texts selected represent and include all Malaysians as far as feasible. The second purpose of the study was to highlight the importance of having the correct book in the hands of young brains so as to establish a socially cohesive society that is sustainable. This paper selected a short story evaluated with a custom checklist to demonstrate how Culturally Quotient Modules can be utilised to teach Malaysian Literature in English in Malaysian classrooms in accordance with the newly implemented Common European Framework of Reference for English. The study concludes that reading Malaysian Literatures in English enhances language proficiency and fulfils a broader objective, specifically the fourth aspect of the Malaysian Education Blueprint 2013 - 2025, which is Unity, and the sixth attribute, which is National Identity. These two axioms can cultivate culturally intelligent Malaysians who welcome diversity.

Keywords: Cultural Quotient; Social Cohesion; Malaysian Literature in English; Inter-Ethnic Engagement; Text Selection

INTRODUCTION

Cultural Intelligence, or Cultural Quotient, was initially presented in 2003 by Christopher Earley and Soon Ang (Ang & Van Dyne, 2015). The term emerged in the domains of culture and psychology to denote 'cultural differences in behaviour and the capacity to operate effectively across cultures' (Ng et al., 2012, p. 274). Cultural Quotient denotes 'an individual's ability to operate proficiently in culturally diverse settings' (Ang & Van Dyne, 2015, p. xv). Individuals with a high Cultural Quotient do not necessarily have extensive knowledge of all cultural varieties. Individuals with a high Cultural Quotient possess the ability to make informed judgements in culturally diverse contexts (Wang & Goh, 2020). These cultural differences surpass nationality, ethnicity, traditions, and ideologies. It also encompasses spatial disparities associated with cultural distinctions between younger and older generations within identical or disparate ethnic groups. This indicates that individuals from the same ethnic group but from different age cohorts may

demonstrate differences in viewpoints and behaviours concerning cultural subtleties. The significance of Cultural Quotient is in alleviating cultural animosity, defined by Nobel Prize Laureate Elie Wiesel as hostility towards individuals from diverse cultures stemming from conflicts (Wiesel, 2002). Although travel enhances understanding of diverse cultures and thereby elevates the Cultural Quotient, a more efficacious and thorough approach to developing the Cultural Quotient is to integrate formal education into school curricula from an early age. In formal education, reading is the most effective means of enhancing Cultural Quotient. It is regrettable that the reading list (see Appendix A, Appendix B & Appendix C) mandated for national and national-type schools in Malaysia for the English Language subject does not incorporate any local texts. This preference for foreign literature suggests a lack of interest in Malaysian English literature. What factors lead to increased focus on foreign literature in contrast to local writings? The primary question pertains to the effectiveness of foreign texts in achieving the objectives outlined in this article, in contrast to the sufficiency of local texts in enhancing Cultural Quotient and promoting unity among Malaysians of diverse ethnicities.

READING AND CULTURAL QUOTIENT

Fiction, whether verbal or written, consistently illustrates surrounding events, characterised by the inclusion of multiple perspectives that offer a thorough comprehension of the present circumstances. Examine the novels *Jane Eyre* by Charlotte Brontë and *Wide Sargasso Sea* by Jean Rhys, which present contrasting viewpoints on the narrative that transcend simple resolution. Thomas Pavel, in his 1986 work, *Fictional Worlds*, contends that printed fiction functions as worlds situated in reference to the presumed real world. For instance, consider *Little Women* by Louisa May Alcott, located in the Victorian era, and *Roots: The Saga of an American Family* by Alex Haley, set during the age of slavery in the United States. Both are fictional works that effectively illustrate the facts and significance of their respective historical circumstances. Engaging with fiction is not a trivial endeavour, as the fictional domain is predominantly rooted in reality, enhanced by imaginative components. Consequently, reading surpasses the status of a simple pastime or discipline; it functions as a powerful political, economic, and social tool. Evaluate the possible effects of such a tool on a multi-ethnic nation like Malaysia, particularly on the portrayal, projection, and unification of its diverse ethnic groups, especially when utilising a plurocentric text.

Nigerian author Chimamanda Adichie, awarded the MacArthur Award in 2009, elucidates the dangers of monocentric tales, commonly known as the single story. She contends that readers limited to monocultural literature become impressionable and vulnerable to its content. Adam (2021) and Adichie (2009) additionally contend that engaging with a singular book about any certain culture or population is inherently perilous. No group or individual has a unique narrative; understanding only one narrative fosters the formation of preconceptions and biases.

Similar to Adichie, Au (2011) contends that students partially construct their perspectives of the world and their identities through the literature they encounter. Nancy Larrick (1965), in her article "The All-White World of Children's Books," asserts that children necessitate representation of themselves and others in the literature they encounter. Larrick contended that when children fail to see representations of themselves in literature, they internalise the underlying message of their insignificance and the notion that literature is not meant for them. Conversely, if adolescents solely

identify with the characters in the literature they engage with, they may conclude that individuals who differ from them are undeserving of portrayal in books (Crisp et al., 2016; Larrick, 1965).

A concept similar to Larrick (1965) is the notion of books serving as mirrors and windows. A metaphor often cited by authors examining the literary consumption of young readers (Averett et al., 2024; Bishop, 1990; Boyd et al., 2015; Cox & Galda, 1990). A more advanced interpretation of the metaphor is to visualise a window at dusk. An alternate universe can be observed through the window. Through extended and careful observation, as the sun sets and the sky darkens, one can perceive a reflection of oneself in that window to the world (Galda et al., 2016). The critical aspect is vital; it is imperative to recognise oneself and others, as well as to find oneself in others to understand our collective humanity (Galda et al., 2016). Rosenblatt (1968) asserted that this understanding is crucial for achieving the goal of a just and peaceful society. Smolkin and Young assert that overcoming ingrained personal ideas to accurately represent society is difficult, yet it is essential for the welfare of children that we endeavour to do this (2011, p. 244). Virginia Hamilton (1987) championed the incorporation of literature from several civilisations that reflect analogous cultures.

Literature should offer youth affirmation, representation, and comprehension of their environment (Horning et al., 2013). These novels offer various perspectives for white youngsters. While specific characteristics delineate excellent literature, the impression of what defines a "good" book varies according to a reader's needs and experiences (Valls & Graell, 2023). Cultural conventions and practices also complicate the definition of a good book's quality and attributes (Stevenson, 2006). Acknowledging that opinions of quality may vary, there are distinguished texts (Galda & Guice, 2013; Kiefer & Tyson, 2013) that encompass authoritative perspectives on the universal traits of outstanding writing. The authors in Fox and Short's (2003) edited book illustrate that the varying perspectives on cultural authenticity within identical cultural groups engender significant debate. Three principal criteria must be evaluated when determining the quality of a book: visual and verbal sensibility, authenticity and correctness, and ideology.

MALAYSIAN EDUCATIONAL AND CULTURAL QUOTIENT

The management of Malaysia's cultural diversity through formal education is essential for fostering emotional intelligence and understanding among students. In the context of globalization, which merges Eastern collectivist and Western individualistic traditions (Hofstede, 1980, 2001), it is imperative that students receive a structured education that prepares them to navigate cultural differences effectively. This education should be facilitated by qualified educators in a supportive environment rather than confronting these challenges in the workforce. However, current research indicates that Malaysian school curricula, particularly in English Language classes, inadequately reflect the nation's diversity (Ghazali et al., 2009; Isa & Mahmud, 2012; Pillai et al., 2016; Subramaniam, 2003). Studies by Yi Xian et al. (2017) and Pillai et al. (2016) reveal a decline in the inclusion of local literature, leading to a predominance of monocultural texts in the English Language curriculum across three cycles (see Appendix A, Appendix B, Appendix C). This lack of diverse representation in literature—encompassing topics, characters, and cultural nuances—raises critical questions about the disconnect between educational requirements and the actual content provided in Malaysian schools.

M. Shamsul Haque's analysis (2003) of the Malaysian education system reveals that several educational policies¹ intensify racial divisions instead of promoting unity among the country's diverse ethnic groups. Research suggests that the emphasis has predominantly been on the polarising effects of these policies, corroborating Cynthia Joseph's claim that the educational system operates more as a political tool than as a mechanism to mitigate social inequality and foster cohesion (2008). Graham K. Brown (2007) critiques the system, asserting that it perpetuates ethnic stratification under the pretext of nation-building, prioritising loyalty to the government over critical thinking and creativity vital for societal cohesion. J. K. P. Watson (1980) posits that reforms designed to improve cultural cohesion via educational policies may unintentionally produce adverse effects, suggesting that these policies alone are inadequate for substantial transformation.

The necessity for extensive reform in Malaysia's education system is emphasised, concentrating on fostering inter-ethnic interaction and cultural proficiency. Banks (1981) underscores the necessity of a nuanced comprehension of society and culture for students in the modern era. A comprehensive analysis of the curriculum is considered essential, as stated by Ornstein and Hunkins (2017), who characterises the curriculum through multiple perspectives, including its function in attaining goals and influencing learner experiences. They characterise the curriculum as a framework for overseeing individuals and a domain of investigation, primarily concentrating on content. The English Language Curriculum, especially its literature component designed to promote unity, is identified as a vital area for further investigation within Malaysian education.

Rashid et al., (2017) and Azman (2016) contend that the English language has been recognised as a vital second language within Malaysia's educational framework since the Education Ordinance of 1957, further supported by subsequent legislation including the Education Act (Government of Malaysia (GoM), 1961,1996) and the National Education Policy of 1970 (Ministry of Education Malaysia (MoE), 2012). Although passing English is obligatory for students in the UPSR and PT3 examinations, it is not a prerequisite for the SPM assessments. The Malaysian education framework has experienced four significant reforms designed to improve English language proficiency, thereby affecting the status of Literature in English. The reforms encompass the Integrated English Language Syllabus for Secondary Schools (KBSM), established in 1988, which implemented the Communicative Language Teaching (CLT) methodology, emphasising communicative competence rather than grammatical accuracy. The SMART School initiative, established in 1999, sought to provide students with ICT competencies in conjunction with language education, mirroring the impacts of globalisation. The Revised Standard Based Curriculum for Secondary Schools (KSSM), implemented in 2017, aimed to deliver a balanced educational experience aligned with the Malaysia Education Blueprint 2013-2025, emphasising a holistic approach to pedagogy and evaluation. The recent initiative, the English Language Education Roadmap for Malaysia 2015-2025, seeks to synchronise proficiency levels with international benchmarks, specifically the Common European Framework of Reference (CEFR). The Malaysian education system is governed by key documents including the National Principles of Malaysia, the National Education Philosophy, the National Curriculum, and the Malaysian Education Blueprint 2013-2025, which collectively delineate the educational pathway for Malaysian students to fulfil national aspirations and principles. This article seeks to clarify the function of these texts in promoting a socially unified nation.

¹ Education policies that obstruct unity include the Razak Report, the Majid Ismail Report, the Rahman Talib Report, the Education Act of 1961, and the National Language Act of 1967.

The Rukun Negara, instituted on August 31, 1970, functions as a fundamental framework for Malaysia's educational system, designed to promote unity among the nation's diverse ethnic groups in the aftermath of the racial tensions stemming from the May 13 incident in 1969. The principles underscore the significance of harmony and inclusivity, promoting the celebration of all ethnicities and a tolerant distribution of information about Malaysia's cultural diversity. This article asserts that acknowledging and guaranteeing equitable representation of all ethnic groups is consistent with Article 153 of the Malaysian Constitution, which protects the rights of the Bumiputera and Malay populations. The National Education Philosophy complements the Rukun Negara by aiming to develop well-rounded Malaysians who can positively contribute to their families and society through balanced intellectual, spiritual, emotional, and physical growth. The National Curriculum, instituted by the Education Act of 1996, reinforces these principles by integrating cultural components designed to instil moral values in students, thus fostering social cohesion. This brought about the implementation of The Malaysian Education Blueprint 2013-2025, which delineates five aspirations, with unity as a primary objective, promoting the cultivation of collective identity and experiences among students across varied educational environments. The Blueprint underscores National Identity, fostering a sense of belonging among students irrespective of their backgrounds, and accentuates the significance of embracing diversity for national prosperity. Furthermore, it recognises the development of values-oriented Malaysians through Islamic and Moral education in conjunction with co-curricular activities designed to promote solidarity. This paper contends that although Islamic Studies and Moral Studies are acknowledged as vital subjects for imparting fundamental values, Literature may assume an even more pivotal role in fostering intercultural communication and social collaboration, thereby augmenting the cultural quotient essential for a unified society.

CULTURAL QUOTIENT IN MALAYSIAN LITERATURE EDUCATION

The seminal research by Earley and Ang (2003) elucidated the idea of cultural quotient. This pertains to a person's capacity to function and excel in culturally diverse settings; Earley and Ang (2003) introduced a persuasive explanation concerning this important skill. Although general capabilities such as cognitive intelligence, emotional intelligence, and social intelligence are important, they felt that this did not adequately explain individual behaviour in certain cultural contexts, especially when individuals interact with other individuals from different cultural backgrounds. The authors asserted that a Cultural Quotient is essential. Ang and associates developed and validated a four-dimensional Cultural Quotient model through a series of studies (Ang et al., 2007; Van Dyne et al., 2010), which has four components: meta-cognitive, cognitive, motivational, and behavioural scales.

The metacognitive subscale of Cultural Quotient emphasises advanced cognitive frameworks and assesses an individual's ability to reflect on their own cognitive processes. It evaluates an individual's ability to anticipate others' cultural preferences and adjusts conceptual frameworks during and after intercultural encounters. Metacognitive Cultural Quotient refers to the cognitive mechanisms humans utilise to obtain and understand cultural knowledge. Cognitive Cultural Quotient applies to the knowledge of norms, practices, and conventions across various cultures gained through socialisation processes such as schooling and personal experiences. This includes comprehension of the economic, social, and legal systems of other cultures and subcultures, as well as familiarity with fundamental frameworks of cultural values (Hofstede,

2001; Triandis, 2006). Individuals exhibiting elevated cognitive and cultural quotient will more effectively appreciate the similarities and contrasts among cultures (Brislin et al., 2006). Motivational Cultural Quotient distinguishes itself from the previously described concepts by highlighting the capacity to focus attention and energy on gaining knowledge and functioning effectively in culturally diverse environments. Individuals with high motivational cultural quotient will concentrate their attention and efforts on cross-cultural situations. This will include participation in a varied and adaptable variety of behaviours. The fourth dimension of the Cultural Quotient is the Behavioural Cultural Quotient. This illustrates the ability to exhibit appropriate verbal and non-verbal behaviours when engaging with folks from various cultures. Individuals with high cultural quotient will exhibit appropriate behaviours based on the context. This includes a broad spectrum of verbal and non-verbal skills, encompassing culturally appropriate verbal behaviours, such as language and tone, alongside non-verbal behaviours, such as gestures and facial expressions (Gudykunst, 2003). Literature provides a novel medium to enhance cultural awareness and social cohesion. The pedagogical approach to literature in Malaysia has undergone significant transformations over the past fifty years since the country's independence. Taib et al. (2022), Suliman et al. (2014), and Subramaniam (2003) assert that the New Zealand Readers Programme, henceforth referred to as NZRP, was among the earliest literary initiatives in this country. Suliman et al. (2014) and Subramaniam (2003) noted that during the 1970s, the NZRP targeted Primary 4, 5, and 6 students, promoting engagement with foreign literature to develop reading habits and improve language skills. Subramaniam argues that there was a greater focus on foreign texts rather than local ones, citing "the scarcity of suitable and accessible local texts for primary school learners, coupled with the readily available simple graded readers from abroad" (2007, p. 37). Since the program was excluded from the curriculum, no evaluation was conducted to assess its implementation or determine the achievement of its objectives. This setback led to the creation of The World Bank Reading Project.

Like the NZRP, the World Bank Reading Project (WBRP) sought to improve learners' knowledge and perspectives in accordance with the global industrialisation trends of the 1980s (Subramaniam 2007, p. 37). The WBRP initiated the incorporation of national literature into Malaysian classrooms, exemplified by texts such as *Hang Tuah* and *Mahsuri*, though this was executed to a limited extent. There was an increasing reliance on foreign texts, and the WBRP books were evaluated according to their 'levels of complexity and language' (Subramaniam 2003, p. 31). The absence of rigorous monitoring and evaluation, coupled with the program's exclusion from the curriculum, led to the discontinuation of the WBRP, a project funded by the World Bank.

The Nadi Ilmu Amalan Membaca (NILAM) project commenced in 1998 as a successor to the WBRP. This program targeted children in Primary Years 1 through 3 and Secondary Years 1 through 3. Nonetheless, a significant difference between NILAM and the WBRP and NZRP programs is that NILAM is integrated into the language curriculum. A systematic documentation of readings was conducted, and evaluation was based on an incentive plan, contributing to the program's ongoing existence to the present day (Subramaniam 2003, p. 31). The programme did not include a designated reading list, as any material may serve as a source for reading texts. NILAM did not promote teaching methodologies. The efficacy of NILAM in enhancing language skills and fostering inter-ethnic interaction remains contested.

In 2004, following the unsuccessful execution of three prior literary initiatives, the National Curriculum Development Centre established the Contemporary Literature and Extensive Reading Programs for the English Language in Primary Schools, applicable to both National and National Type Schools. This plan aims to promote reading habits, enable independent readers, develop

reading skills for various purposes, enhance language acquisition, and cultivate effective and competent readers among students (Subramaniam 2003, p. 31). Bakar and Talif (2007, p. 26) asserted that, in addition to the specified purposes, another aim of this program is to promote cultural understanding within the Malaysian context. This course on Children's literature within the Malaysian Primary School Education System is designed to establish a foundation for primary school students as they transition to secondary school, where they will begin the Literature Component in Form 1. The absence of such a platform will result in rejection and resentment towards the Literature Component.

This curriculum, designed for Primary 4, 5, and 6 students, serves as a continuation of the systematic reading initiative initiated in Year 1 and Year 2 (Bakar & Talif, 2007, p. 22). Students are mandated to study three books annually, with the inclusion of National Type Schools in the selected texts for the first time, a departure from previous programs that excluded them. The titles assigned to national type schools are distinct from those of national schools. The duration designated for this program differs among national schools and national-type schools. The selected reading materials are contemporary and align with the interests of young learners, specifically tailored for upper primary students.

The implementation of Contemporary Literature and Extensive Reading Programs in elementary schools has improved the instruction and acquisition of literature in Malaysian secondary schools, ensuring continuity. The instruction and acquisition of literature in Malaysian secondary schools have experienced substantial changes since 1976.

The transition phases are primarily attributed to the shift in the medium of instruction from English to Malay in Malaysian secondary schools. This initiative aimed to enhance children's exposure to English via literature. This alteration in literary application also influenced text selection. The selection of literary materials was historically determined by specific schools, which typically adhered to the convention of choosing works from the canon. Starting in 1976, literature was employed in educational settings through English Language Reading Programs.

The English Language Reading Programme (ELRP), an early reading initiative, was established in a residential school in 1979 (Kaur 2015). The ELRP was implemented in all Malaysian secondary schools in 1983. The primary aim of ELRP was to enhance reading proficiency and skills. Educational institutions received graded texts accompanied by word lists and grammatical components. The objective was to ensure that all students read 100 books over a three-year period. Following a duration of seven years, the ELRP was succeeded by a new initiative known as The Class Reader Programme (CRP) (Raj et al., 1990). The replacement was due to the absence of a framework in ELRP to enhance English proficiency. Consequently, CRP was incorporated and implemented within the New Integrated Secondary School Curriculum (KBSM) in 1993. The objectives of CRP included familiarising students with English texts, fostering reading habits, enhancing language proficiency, and preparing students for literary studies (Raj et al., 1990, p. 370; Subramaniam, 2003, p. 36). The evaluated materials, categorised into elementary, intermediate, and advanced levels, comprised teaching files containing instructional notes, exercises, and activities that enhance the application of CRP in the classroom (Subramaniam, 2003, p. 39). Despite significant consideration and effort invested in the program, the CRP failed to achieve its intended objectives. The problem is linked to inadequate instructor preparation for teaching literary texts and the absence of assessment mechanisms.

In 1999, the Ministry of Education amended the English Language Teaching policy (Azmi, 2013). Simultaneously with this modification, the Ministry of Education instituted the Literature Component to be incorporated into the English Language Syllabus. Unlike previous

Literature/Reading programs, the Literature Component was evaluated in public examinations, such as the Pentaksiran Tingkatan 3 and Sijil Pelajaran Malaysia. This component was gradually introduced starting in 2000 in Form 1 and Form 4, tested in 2001 in Form Five with a weightage of 20%, and subsequently tested in 2002 in Form Three with the same weightage. The Literature Component, designed to improve language skills, promote personal development and character formation, and broaden students' understanding of various cultures and worldviews, is presently in its third cycle. All texts employed in the initial cycle of the Literature Component were evaluated in the public examination. In contrast, during the second cycle, poetry and novels are only evaluated in public examinations. The other genres are exclusively designed for the appreciation of linguistic usage. The texts employed in the third cycle saw a similar outcome. However, with the introduction of the new CEFR-aligned English syllabus, none of the works have been evaluated in public examinations. Furthermore, among the texts presented in the initial cycle, just eight are domestic, while 17 are international. In contrast, during the second cycle, the number of local texts decreased to only 5, while the number of foreign texts increased to 20. The situation grew extraordinary in the third round when all 25 presented manuscripts were foreign. This preference for foreign literature clearly signifies a lack of emphasis on Malaysian Literature in English. The question arises: Why is there a higher emphasis on foreign literature than on indigenous writings? Furthermore, given the restricted availability of local literature, how can Malaysian adolescents foster ideals such as the cultivation of a positive self-image and the acceptance of others, as proposed by Bakar and Talif (2007, p. 25)? The essential question is whether the ideals presented in this article can be more effectively realised through foreign texts instead of local texts or, conversely, whether local texts are inadequate in their capacity to achieve the ideals specified in all educational documents in Malaysia and to unify Malaysians of diverse ethnic backgrounds.

METHODOLOGY FOR DESIGNING CULTURAL QUOTIENT MODULES

The design process of the Culturally Quotient Literature Modules has two parts. The preliminary step consists of text selection, whereas the following phase involves module development. The preliminary phase has three stages. The process commences with the selection of texts according to the criteria established by S. Pillai et al., which is called 'Survey to Assess the Appropriateness of Utilising Local Literary Texts in Malaysian Secondary Schools for Inter-Ethnic Relations.' The reason why MLE texts had to be selected is that the Literature in Action component currently does not offer any MLE texts as an option in its third cycle of the reading list. The guideline, comprising 30 descriptors, is intended to choose literary writings that accurately represent Malaysia's diversity. The descriptors assess stereotypes concerning character representation, conflict resolution, cultural beliefs, symbolic nuances, and historical representation, among other factors. Stage two of the selection is classifying the selected texts based on three types of Malaysian writers proposed by Raihanah M (2009), namely person-focused reality, communal-oriented reality and nation-oriented reality. The objective, as previously articulated, is to deliver a comprehensive account reflecting the diverse ethnic composition of Malaysia. The final stage of text selection is aligning the selected texts with the CEFR level each text falls under so that the texts can be assigned to the respective forms that they are suitable for use. Classification is done based on word count to determine the CEFR level of each text using software called Readability. The word count obtained correlates with the linguistic capacity of learners in reference to listening, speaking, reading and writing are characterised across the competency scale at six levels (A1, A2, B1, B2, C1 and C2),

ranging from A1 for elementary learners to C2 for those who have mastered the language. These scales are constructed based on vocabulary, phrases, idioms, and collocations structured according to the Common European Framework of Reference.

The second phase of developing Culturally Quotient Literature Modules begins with aligning the texts according to thematic components. The Scheme of Work for each grade encompasses four primary domains: People and Culture, Health and Environment, Science and Technology, and Consumerism and Financial Awareness. After theme classification, the next step is to allocate the text to a lesson as outlined in the 112 lessons in the Scheme of Work provided by the Ministry of Education. Once the lesson has been identified in the Scheme of Work, the main skill and the complementary skill assigned for that lesson will be available. The second portion concludes by correlating the main skills identified for the five MLE texts against the four Dimensions of Cultural Quotient. Only the main skills are selected for this alignment, as only the main skills for each literature lesson are based on these skills. The complementary skills are normally language skills such as reading, writing, listening, or speaking. When correlating the main skills to the cultural quotient skill, the study has to take into account the items stipulated under each Cultural Quotient Dimensions. Each of these Cultural Quotient Dimensions has sub-items, which make up 20 items in total. These items match the main skill stipulated in the lesson selected for the five MLE texts. Upon identifying the relevant Cultural Quotient Dimension and the items against the Lesson for the MLE texts, the Cultural Quotient Module can be developed.

TEXT SELECTION FOR CULTURAL QUOTIENT

The development of the Cultural Quotient Modules requires the selection of Malaysian Literatures in English texts that conform to the English Language syllabus and the national curriculum of Malaysia. The selected works are categorised based on the three classifications of Malaysian writers delineated by Raihanah M (2009): person-focused reality, communal-oriented reality, and nation-oriented reality. These classifications are essential since they reflect the viewpoint of Malaysian authors about Malaysia's intercultural context, notably in the selection of works for Malaysian schools in this article.

The first aspect is the person-oriented reality, which includes positive self-relations like self-confidence, self-respect, and self-esteem; heightened self-awareness about personal values, biases, and ideals; an appreciation for abstract cultural values like privacy and personal space; and a strong demonstration of personal agency (Raihanah, 2008). These notions of personhood highlight individual needs regardless of ethnicity or nationality. The second is the ethno-cultural or community reality that represents specific ethnicities. Four factors define community reality: cultural awareness, intra-cultural recognition, communal values, and intercultural recognition (Raihanah, 2008). Cultural awareness acknowledges the cultural ideas that form one's prejudices and preferences, while intra-cultural recognition highlights cultural obligations and responsibilities (Raihanah, 2008). Intercultural recognition involves society accepting one's ethnicity, whereas communal norms govern people's daily interactions within their ethnic group (Raihanah, 2008). This paradigm clarifies communal reality.

Third, the nation-centric reality represents Malaysian society's ethnic diversity and collective desires. According to Raihanah (2008), the nation-oriented reality consists of three components: institutional acknowledgement, social commitment and accountability, and value sharing. These three authorial-defined social realities are used to address identity and diversity.

Each positionality represents an author's description of a necessity in intercultural Malaysia as she balances individual, ethnic, and national needs. Thus, selecting books for Malaysian students to read in classrooms must reflect our diversity, including a wide range of novels from the nation-focused reality category or the person-oriented and communal-oriented realities.

Five narratives have been designated in the developed modules as suitable readings for Malaysian students in Malaysian classrooms, specifically intended to foster inter-ethnic understanding. The selected five narratives are *The Girl Who Loves To Dance* by Arisha Akhir (2018), *Chickens* by Gwen Smith (2014), *Big Feet* by Har (2018), *Longhouse Days* by Jainal Amambing (2011), and *The Lonely Ghost* by Devaraj Munusamy (1976). This essay will address solely one of the storylines. The selected tale is *The Girl Who Loves To Dance* by Arisha Akhir (2018).

The Girl Who Loves to Dance centres on a young Malaysian girl named Nana, who is compelled by her peers to pursue ballet despite her passion for Joget, a traditional Malaysian dance. Nana draws inspiration from her grandmother's pursuit of her dream of becoming a Mak Yong dancer in her childhood, which encourages her to be true to her own desires and embark on her personal path. Mak Yong is a traditional Malaysian dance recognised by UNESCO. The narrative was written by Arisha Akhir and illustrated by Serah Boey. This tale deepens comprehension of Malaysian cultural history and allows folks to value the elegance of Malaysian traditions.

The Curriculum Development Centre employed two checklists.² To select texts for the three cycles of the English Language curriculum. These instruments were inadequate for text selection in Malaysia's heterogeneous society. A tailored guideline for the selection of MLE texts for the Literature in Action component of the English Language curriculum in Malaysian secondary schools was required. Six additional text selection guidelines/checklists³ Utilised in multicultural classrooms required examination. Although bicultural and Eurocentric, these guidelines established a framework for developing a Malaysian multicultural text selection criterion. This custom guideline classified 49 constructs into eight categories based on literary devices. The eight headings included topic, character, setting, plot, imagery, metaphors and symbols, point of view, and perception. We evaluated the 49 components utilising alliance, innovation, alignment, bonding, and consolidation. The headers were derived from Shamsul Amri's (2015) work, "Bargaining and Negotiation for Social Cohesion." Alliance signifies comprehension of inter-ethnic dynamics, whereas innovation entails recognising their challenges. Bonding formalises inter-ethnic relationships, whereas alignment confronts their challenges. Ultimately, consolidation integrates inter-ethnic relationships. The guideline was attractive yet contained numerous deficiencies. An enumerated scale was required rather than an articulated one, and multiple constructs were reiterated under the headings of literary devices. Tomlinson (2003) and Cunningsworth (1995) cautioned against vague, ambiguous, and dogmatic questions that may be subject to varied interpretations by different evaluators.

² Omar and Dan (2007) revealed that the Centre for Curriculum Development of Malaysia (CDC) which is the appointed body to select reading texts for Malaysian classrooms, used the guidelines given in *Ten Quick Ways to Analyze Children's Books for Racism and Sexism* from The Council on Interracial Books for Children and *How to Tell the Difference* by Slapin (1992) in selecting the reading texts prescribed thus far in the three cycles of text selection prescribed for LiA component in the English Language subject for Malaysian Secondary Schools.

³ The six guidelines/checklists perused for idea generation include Frank Czarra's (2003) *Global Education Checklist for Teachers, Schools, School Systems, and State Education Agencies*; Yoon et al. (2018) *Critical Global Literacies: A New Instructional Framework in the Global Era*; and Falk Pingel's (2010) *UNESCO Guidebook on Textbook Research and Textbook Revision: Checklist for Evaluating a Secondary Level. A History Textbook for Multicultural Content, Beyond Chopsticks and Dragons: Selecting Asian-American Literature for Children* by Ooka Pang et al., (1992); *Multicultural Children's Literature in the Elementary Classroom* by Mei-Yu Lu (1998); and *Multicultural Education: A Checklist* by Lisa M. Cavanaugh (1995).

Upon completion of the guideline, Likert scale items were selected in lieu of headings. Likert scale items were selected due to their simplicity in construction and analysis, reliability, and clarity (Reja et al., 2003). This guideline employed a three-point scale: 3 = Agree, 2 = Undecided, 1 = Disagree. J. Mukundan et al. (2011) concurs with Lange and Söderlund (2004) that enhanced continuum responses yield superior outcomes.

The text; when analysed with the guideline developed, explicitly illustrates that the literature depicts characters from many ethnic groups, hence showcasing their interactions. Nonetheless, it only reflects the thoughts and practices of one ethnic community, lacking any negative biases towards the cultural elements of other ethnic groups. The novel is monocultural, portraying historical events and actions focused on a singular ethnic community. Thus, the disagreements highlight challenges within that group, but they are addressed in a manner that reflects fairness among other ethnic groups in Malaysia.

The text features artwork of diverse ethnic groups but predominantly focuses on one specific tribe. Notwithstanding the text's intrinsic characteristics, there is little evidence of a pejorative representation of other ethnic groups. Moreover, the text presents a balanced and favourable viewpoint on the other ethnicities referenced, albeit succinctly. In addition to depiction, the literature encompasses cultural artefacts and symbols uniquely associated with a certain ethnicity. Nonetheless, the depiction is not a biased viewpoint, as the central theme of the text aligns with the narrative and characters. However, one can argue that these representations promote the concepts of a singular ethnicity. This assertion can be contested due to the absence of instances of misrepresenting beliefs and practices among other ethnic groups. The activity deepens students' comprehension of the importance of cultural diversity and provides genuine insights into the many ethnic value systems and practices in Malaysia. This literature offers significant insight into the Malay ethnicity in Malaysia.

CLASSIFICATION ACCORDING TO CEFR LEVEL

A notable problem with Malaysian Literatures in English texts is the lack of designated word counts. This complicates the classification of the text according to the CEFR level. As a result, the text was retyped, and a word count was performed to determine the CEFR level of the item. The text, *The Girl Who Loves To Dance*, comprises 752 active words and around 1504 passive words, classifying it at the A2 CEFR level, which is for Form 1 students. The active word count often comprises fifty per cent of the passive word count. In secondary school, Form 1 students are expected to achieve A2 level in language proficiency. This text falls under the area of People and Culture and pertains to Lesson 17 of the Scheme of Work. Lesson 17's primary skill is 5.1.1, which requires students to 'articulate a character's actions or emotions in clear language and elucidate the underlying reasons' (Ministry of Education Malaysia (MoE), 2017). The supplementary skill is 2.1.5, which mandates students to 'investigate and characterise personality' (Ministry of Education (MoE), 2017).

ALIGNING THE LITERATURE IN ACTION SKILLS TO CULTURAL QUOTIENT

The study examines the applicability of various Cultural Quotient (CQ) dimensions in teaching Malaysian literature, specifically focusing on the Learning Standard '5.1.1 Describe in simple language a character's actions or feelings and explain the reasons for them' as outlined in the text "The Girl Who Loves To Dance" by Arisha Akhir (Ministry of Education Malaysia (MoE), 2017). The research identifies challenges in measuring the Metacognitive Cultural Quotient Dimension, which encompasses consciousness, adjustments, application, and accuracy of cultural knowledge in cross-cultural interactions. These aspects are difficult to quantify and do not align with the established Learning Standards.

Conversely, the Cognitive Cultural Quotient Dimension, which includes items related to legal and economic systems, cultural values, and arts, is deemed teachable and relevant, as it can be integrated with cross-curricular elements from subjects like Art Education and Mathematics. The Motivational Cultural Quotient Dimension, while teachable, lacks corresponding items in the selected texts, rendering it irrelevant to the current Learning Standards. Similarly, the Behavioral Cultural Quotient Dimension's items, which focus on verbal and nonverbal behaviour changes during cross-cultural interactions, are not immediately measurable and thus do not align with the Learning Standards.

Ultimately, the study concludes that only the Cognitive Cultural Quotient Dimension is suitable for developing Cultural Quotient skills in pupils through Malaysian literature. The other dimensions—Metacognitive, Motivational, and Behavioral—are seen as outcomes that manifest when students engage in culturally diverse environments, following the foundational knowledge gained from the Cognitive Dimension. Therefore, the research advocates for the use of items from the Cognitive Dimension to effectively enhance Cultural Quotient skills in students through literature that reflects the social realities of Malaysian writers.

CREATING THE CULTURAL QUOTIENT MODULE

The Cultural Quotient Module developed for *The Girl Who Loves To Dance* has six training phases. The preliminary stage is Set Induction. During Set Induction, students are placed into groups of four to create a list of ethnic dances linked to different nationalities in Malaysia on a placemat. The assignment given to the students, which requires them to recollect multiple examples of cultural dances in Malaysia, relates to the Cognitive Cultural Quotient. This component underscores the comprehension of norms, customs, and conventions across many cultures, along with an awareness of the economic, social, and legal frameworks of distinct civilisations and subcultures. It also incorporates the underlying understanding of cultural values developed via socialisation, education, and personal experiences. Consequently, this practice cultivates the Cognitive Cultural Quotient, the second domain of the Cultural Quotient. During the pre-reading phase, each group is instructed to choose one cultural dance identified in the set induction. Students are asked to develop a poster that includes information about the chosen cultural dance. After completing the poster, the group members employ it to describe the cultural dance they are promoting to attract new members to their group. This assessment, wherein pupils recognise a particular dance and its attributes, relates to the Motivational CQ, the third domain of Cultural Quotient. Students will collaborate to choose a dance, integrate pertinent information about it, and exhibit this on a poster to augment its visual appeal. This underscores the capacity to

focus attention and exert effort on comprehending and functioning within culturally varied environments. Students with heightened motivated cultural quotient will direct their attention and efforts towards cross-cultural scenarios. This will include participation in a varied and adaptable variety of behaviours.

During the while-reading section of the session, students must assemble in their groups and list the characters in the narrative on an art block. They are asked to identify the relationships among the characters and determine the presence of any issues or conflicts amongst them, whether they belong to similar or separate ethnic groups. The results are exhibited on the class notice board, and each group participates in a gallery walk to examine the findings of other groups. Students will examine the interactions between characters and the conflicts they face. Through the extraction of this information from the text, students will strengthen their behavioural Cultural Quotient, which is the fourth dimension of Cultural Quotient. Upon completion of this task, students will exhibit appropriate verbal and non-verbal behaviours while assessing the characters in the text. This practice enables students to engage with peers from diverse cultures by interpreting a wide range of verbal and non-verbal skills, encompassing culturally appropriate verbal behaviours like language and tone, as well as non-verbal behaviours such as gestures and facial expressions.

During the post-reading phase, students collaborate with a partner, and each pair is assigned to identify one issue from the findings covered in the prior gallery visit. They must determine the source of the issue/conflict. Students are tasked with assessing if the depiction of characters and their relationships produced the conflicts. Thereafter, pupils determine the answer to the problem or conflict. Students must thereafter determine the type of attribute necessary for correcting ethnic or cultural imbalances. The selected pairs are revealed to showcase their work. This section of the class examines the while-reading stage, thereby augmenting the Behavioural Cultural Quotient area. Analysing literature for character, conflict, and resolution allows students to reflect on their own behaviours in real life. As students express their views in class, free dialogue will clarify disputes, making Literature the ideal medium for intercultural communication. The lesson's end asks that students reflect on their personal experiences with any cultural or ethnic conflict. Pupils are asked to state how they solved the task. This segment of the curriculum also fosters a Behavioural Cultural Quotient, enabling children to apply skills acquired from analysing literary characters to their own lives.

In the concluding section of the course, students are directed to develop a PowerPoint presentation about the cultural performance of a certain ethnic community in Malaysia. The PowerPoint will be uploaded to the designated Padlet site thereafter. Students participate in the Metacognitive Cultural Quotient task, which represents the primary domain of Cultural Quotient at this instructional level. Metacognitive cultural quotient refers to the cognitive mechanisms humans utilise to obtain and understand cultural knowledge.

The Cultural Quotient Module illustrates that suitable text selection, combined with a teaching module detailing lesson stage aligned with CEFR Literature standards and highlighting the Cultural Quotient domains developed at each stage, can convert literature into a powerful tool for improving students' Cultural Quotient. Over time, this will build robust intercultural understanding, contributing to a socially integrated community.

CONCLUSION

Access to a substantial corpus of literary works, validated by a Malaysian custom-designed checklist, in conjunction with a Cultural Quotient module, guarantees that the texts chosen for the Literature in Action component of the English Language curriculum in Malaysian Secondary Schools are inclusive and equitable in representation, while also fostering inter-ethnic engagement that promotes social cohesion. The modules that aid educators in instructing the MLE texts facilitate the development of the six components specified in the Cognitive Cultural Quotient Dimension. Each student who engages with these varied texts will cultivate their personal consciousness, thereby strengthening their self-image, their perception of others, and their internal representation of others. When individual awareness is established, collective consciousness emerges, culminating in societal consciousness. By implementing this measure, the fourth aspiration, Unity; the third transformation shift, Values; and the sixth student aspiration, National Identity, as outlined in the Malaysian Education Blueprint 2013-2025, can be realised. This initiative not only actualises the vision but also confronts the narrow perspective many hold about Malaysian literature, especially its function as educational material intended to enhance language skills and promote cultural awareness among Malaysians.

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APPENDIX A

List of texts for literature in English component for Malaysian secondary schools: First cycle (2001 - 2010)

NO	FORM	GENRE	TITLE	AUTHOR	REGION
1	ONE	POEM	LIFE'S BRIEF CANDLE	WILLIAM SHAKESPEARE	ALL
2	ONE	POEM	THE DEAD CROW	A. SAMAD SAID	ALL
3	ONE	POEM	THE LAKE ISLE OF INNISFREE	WILLIAM BUTLER YEATS	ALL
4	ONE	SHORT STORY	OF BUNGA TELUR AND BALLY SHOES	CHE HUSNA AZAHARI	ALL
5	ONE	SHORT STORY	THE PENCIL	ALI MAJOD	ALL
6	ONE	SHORT STORY	HOW DALAT GOT ITS NAME	HEIDI MUNAN	ALL
7	TWO	NOVEL	THE PHANTOM OF THE OPERA	GASTON LEROUX	SELANGOR, KL/PUTRAJAYA, NEGERI SEMBILAN, MALACCA
8	TWO	NOVEL	POTATO PEOPLE	ANGELA WRIGHT	KEDAH, PERLIS, KELANTAN, PENANG, PERAK
9	TWO	NOVEL	ROBINSON CRUSOE	DANIEL DEFOE	JOHOR, PAHANG, TERENGGANU, SABAH, SARAWAK, LABUAN
10	THREE	NOVEL	DR JEKYLL AND MR HYDE	ROBERT LOUIS STEVENSON	SELANGOR, KL/PUTRAJAYA, NEGERI SEMBILAN, MALACCA
11	THREE	NOVEL	THE PRISONER OF ZENDA	ANTHONY HOPE HAWKINS	KEDAH, PERLIS, KELANTAN, PENANG, PERAK
12	THREE	NOVEL	WALKABOUT	VANCE MARSHALL	JOHOR, PAHANG, TERENGGANU, SABAH, SARAWAK, LABUAN
13	FOUR	POEM	SONNET 18	WILLIAM SHAKESPEARE	ALL
14	FOUR	POEM	si tenggang's homecoming	MUHAMMAD HAJI SALLEH	ALL
15	FOUR	POEM	THERE'S BEEN A DEATH IN THE OPPOSITE HOUSE	EMILY DICKINSON	ALL
16	FOUR	POEM	THE ROAD NOT TAKEN	ROBERT FROST	ALL
17	FOUR	POEM	MONSOON HISTORY	SHIRLEY GEOK-LIN LIM	ALL
18	FOUR	POEM	IF	RUDYARD KIPLING	ALL
19	FOUR	SHORT STORY	THE LOTUS EATER	SOMERSET MAUGHAM	ALL
20	FOUR	SHORT STORY	THE NECKLACE	GUY DE MAUPASSANT	ALL
21	FOUR	SHORT STORY	THE DROVER'S WIFE	HENRY LAWSON	ALL
22	FOUR	SHORT STORY	THE SOUND MACHINE	ROALD DAHL	ALL
23	FOUR	SHORT STORY	LOOKING FOR A RAIN GOD	BESSIE HEAD	ALL

24	FIVE	NOVEL	JUNGLE OF HOPE	KERIS MAS	JOHOR, PAHANG, TERENGGANU, SABAH, SARAWAK, LABUAN
25	FIVE	NOVEL	THE RETURN	K. S. MANIAM	KEDAH, PERLIS, KELANTAN, PENANG, PERAK
26	FIVE	NOVEL	THE PEARL	JOHN STEINBACK	SELANGOR, KL/PUTRAJAYA, NEGERI SEMBILAN, MALACCA

Source:

SURAT PEKELILING IKHTISAS BIL.4/2000 PELAKSANAAN KOMPONEN KESUSASTERAAN BAHASA INGGERIS
DALAM MATA PELAJARAN BAHASA INGGERIS DI SEKOLAH MENENGAH (TINGKATAN I HINGGA TINGKATAN
5) BERMULA TAHUN 2000

http://www.moe.gov.my/cms/upload_files/circularfile/2000/circularfile_file_000317.pdf

APPENDIX B

List of texts for literature in English component for Malaysian secondary schools: Second cycle (2010 - 2014)

NO	FORM	GENRE	TITLE	AUTHOR	REGION
1	ONE	POEM	MR NOBODY	ANONYMOUS	ALL
2	ONE	POEM	THE RIVER	VALERIE BLOOM	ALL
3	ONE	SHORT STORY	FLIPPING FANTASTIC	JANE LANGFORD	ALL
4	ONE	NOVEL	BLACK BEAUTY	(ANNA SEWELL) RETOLD BY L.L. OWENS	KEDAH, PERLIS, KELANTAN, PENANG, PERAK
5	ONE	NOVEL	JOURNEY TO THE CENTRE OF THE EARTH	(JULES VERNE) RETOLD BY DAVIS WORTH MILLER & KATHERINE MCCLEAN BREVARD	JOHOR, PAHANG, TERENGGANU, SABAH, SARAWAK, LABUAN
6	ONE	NOVEL	THE BOSCOMBE VALLEY MYSTERY	ARTHUR CONAN DOYLE	SELANGOR, KL/PUTRAJAYA, NEGERI SEMBILAN, MALACCA
7	TWO	POEM	HEIR CONDITIONING	M SHANmughalingam	ALL
8	TWO	POEM	I WONDER	JEANNIE KIRBY	ALL
9	TWO	SHORT STORY	ONE IS ONE AND ALL ALONE	NICHOLAS FISK	ALL
10	TWO	DRAMA	RUMPELSTILTSKIN	RETOLD BY ANGELA LANYON	ALL
11	THREE	POEM	A COLLECTION OF POEMS, SHORT STORIES AND DRAMA DARI TINGKATAN 1 HINGGA TINGKATAN 3: A FIGHTER'S LINES	MARZUKI ALI	ALL
12	THREE	POEM	A COLLECTION OF POEMS, SHORT STORIES AND DRAMA DARI TINGKATAN 1 HINGGA TINGKATAN 3: LEISURE	WILLIAM HENRY DAVIES	ALL
13	THREE	NOVEL	THE RAILWAY CHILDREN	EDITH NESBIT	ZON 1: KEDAH, PERLIS, KELANTAN, PENANG, PERAK
14	THREE	NOVEL	HOW I MET MYSELF	DAVID A. HILL	ZON 2: SELANGOR, KL/PUTRAJAYA, NEGERI SEMBILAN, MALACCA
15	THREE	NOVEL	AROUND THE WORLD IN 80 DAYS	JULES VERNE	ZON 3: JOHOR, PAHANG, TERENGGANU, SABAH, SARAWAK, WP LABUAN
16	FOUR	POEM	IN THE MIDST OF HARDSHIP	LATIFF MOHIDIN	ALL
17	FOUR	POEM	HE HAD SUCH QUIET EYES	BIBSY SOENHARJO	ALL
18	FOUR	SHORT STORY	QWERTYUIOP	VIVIEN ALCOCK	ALL
19	FOUR	SHORT STORY	THE FRUITCAKE SPECIAL	FRANK BRENNAN	ALL
20	FOUR	DRAMA	GULP AND GASP	JOHN TOWNSEND	ALL

21	FIVE	POEM	NATURE	H. D. CARBERRY	ALL
22	FIVE	POEM	ARE YOU STILL PLAYING YOUR FLUTE	ZURINAH HASSAN	ALL
23	FIVE	NOVEL	THE CURSE	LEE SU ANN	JOHOR, PAHANG, TERENGGANU, SABAH, SARAWAK, LABUAN
24	FIVE	NOVEL	STEP BY WICKED STEP	ANNE FINE	SELANGOR, KL/PUTRAJAYA, NEGERI SEMBILAN, MALACCA
25	FIVE	NOVEL	CATCH US IF YOU CAN	CATHERINE MACPHAIL	KEDAH, PERLIS, KELANTAN, PENANG, PERAK

Source:

- a. SURAT PEKELILING IKHTISASA BIL.7/2009 PERTUKARAN TEKS KOMPONEN SASTERA DALAM MATA PELAJARAN BAHASA MALAYSIA DAN BAHASA INGGERIS (KOMSAS) DI SEKOLAH MENENGAH (TINGKATAN 1 HINGGA TINGKATAN 5) BERMULA TAHUN 2010
http://www.moe.gov.my/upload/galeri_awam/pekeliling/1259137243.pdf
- b. SURAT PEKELILING IKHTISASA BIL.12/2010 PERTUKARAN TEKS KOMPONEN SASTERA DALAM MATA PELAJARAN BAHASA MALAYSIA DAN BAHASA INGGERIS (KOMSAS) DI SEKOLAH MENENGAH (TINGKATAN 2 DAN TINGKATAN 5) BERMULA TAHUN 2011
http://www.moe.gov.my/cms/upload_files/circularfile/2010/circularfile_file_000758.pdf
- c. SURAT PEKELILING IKHTISAS BILANGAN 13 TAHUN 2011 PERTUKARAN TEKS KOMPONEN SASTERA DALAM MATA PELAJARAN BAHASA MALAYSIA DAN BAHASA INGGERIS (KOMSAS) DI SEKOLAH MENENGAH TINGKATAN 3 BERMULA TAHUN 2012
http://www.moe.gov.my/cms/upload_files/circularfile/2011/circularfilefile000951.pdf

APPENDIX C

List of texts for literature in English component for Malaysian secondary schools: Third cycle (2015)

NO	FORM	GENRE	TITLE	AUTHOR	REGION
1	ONE	POEM	NEWS BREAK	MAX FATCHEN	ALL
2	ONE	POEM	SAD I AMS	TREVOR MILLUM	ALL
3	ONE	SHORT STORY	FAIR'S FAIR	NARINDER DHAMI	ALL
4	ONE	NOVEL	20,000 LEAGUES UNDER THE SEA	JULES VERNE RETOLD AND PUBLISHED BY SINGAPORE ASIA PUBLISHERS PTE. LTD.	KEDAH, PERLIS, KELANTAN, PENANG, PERAK
5	ONE	NOVEL	KING ARTHUR	RETOLD BY JANET HARDY-GOULD	JOHOR, PAHANG, TERENGGANU, SABAH, SARAWAK, LABUAN
6	ONE	NOVEL	SWISS FAMILY ROBINSON	JOHAN D WYSS RETOLD BY MARTIN POWELL	SELANGOR, KL/PUTRAJAYA, NEGERI SEMBILAN, MALACCA
7	TWO	POEM	POETRY FOR PLEASURE – SELECTED BY R.K. SADLER AND T.A.S. HAYLLAR: MY HERO	WILLIS HALL	ALL
8	TWO	POEM	POETRY FOR PLEASURE – SELECTED BY R.K. SADLER AND T.A.S. HAYLLAR: WHAT IS RED?	MARY O'NEILL	ALL
9	TWO	SHORT STORY	SHORT STORY ARENA EDITED BY WALTER McVITTY: CHEAT!	ALLAN BAILLIE	ALL
10	TWO	DRAMA	ONE THOUSAND DOLLARS AND OTHER PLAYS BY OXFORD UNIVERSITY PRESS: A NIGHT OUT	O HENRY	ALL
11	THREE	POEM	POISONED TALK	RAYMOND WILSON	ALL
12	THREE	POEM	THE DAY THE BULLDOZERS CAME	DAVID ORME	ALL
13	THREE	NOVEL	THE RAILWAY CHILDREN	EDITH NESBIT	KEDAH, PERLIS, KELANTAN, PENANG, PERAK
14	THREE	NOVEL	THE ELEPHANT MAN	TIM VICARY	SELANGOR, KL/PUTRAJAYA, NEGERI SEMBILAN, MALACCA
15	THREE	NOVEL	AROUND THE WORLD IN 80 DAYS	JULES VERNE	JOHOR, PAHANG, TERENGGANU, SABAH, SARAWAK, LABUAN
16	FOUR	POEM	THE LIVING PHOTOGRAPH	JACKIE KAY	ALL
17	FOUR	POEM	THE CHARGE OF THE LIGHT BRIGADE	LORD ALFRED TENNYSON	ALL
18	FOUR	SHORT STORY	TANJUNG RHU	MINFONG HO RETOLD BY CLARE WEST	ALL
19	FOUR	SHORT STORY	LEAVING	M.G. VASSANJI RETOLD BY JENNIFER BASSET	ALL

20	FOUR	DRAMA	THE RIGHT THING TO DO	MARTYN FORD	ALL
21	FIVE	POEM	A POISON TREE SELECTED BY LIE CORBETT & VALERIE BLOOM: A POISON TREE	WILLIAM BLAKE	ALL
22	FIVE	POEM	A POISON TREE SELECTED BY LIE CORBETT & VALERIE BLOOM WHAT HAPPENED TO LULU?	CHARLES CAUSLEY	ALL
23	FIVE	NOVEL	CAPTAIN NOBODY	DEAN PITCHFORD	JOHOR, PAHANG, SABAH, SARAWAK, WP. LABUAN
24	FIVE	NOVEL	SING TO THE DAWN	MINFONG HO	PULAU PINANG, PERAK, TERENGGANU, KELANTAN
25	FIVE	NOVEL	DEAR MR KILMER	ANNE SCHRAFF	PERLIS, KEDAH, SELANGOR, WP KUALA LUMPUR, WP. PUTRAJAYA, NEGERI SEMBILAN, MELAKA

Source:

1. SURAT PEKELILING IKHTISAS KEMENTERIAN PENDIDIKAN MALAYSIA BILANGAN 3 TAHUN 2015 - PENUKARAN TEKS KOMPONEN SASTERA (KOMSAS) DALAM MATA PELAJARAN BAHASA INGGERIS TINGKATAN 1 DAN 4 MULAI TAHUN 2015
http://www.moe.gov.my/cms/upload_files/circularfile/2015/circularfile_file_001220.pdf
2. SURAT PEKELILING IKHTISAS KPM BIL. 11 TAHUN 2015 - PENUKARAN TEKS BAHARU KOMPONEN SASTERA (KOMSAS) DALAM MATA PELAJARAN BAHASA INGGERIS TINGKATAN 2 DAN TINGKATAN 5 MULAI 2016
http://www.moe.gov.my/cms/upload_files/circularfile/2015/circularfile_file_001347.pdf