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MEANING CONSTRUCTION PATTERNS IN EFL STUDENTS' RESPONSES TO ROSSETTI'S *WHO HAS SEEN THE WIND?*

Dita Rizki Anggraini[1]
Universitas Indo Global Mandiri, Palembang, Indonesia
e-mail: ditarizki@uigm.ac.id

Nadya Rezkhita Dwiana[2]
Universitas Muhammadiyah Palembang, Palembang, Indonesia
e-mail: nadyarezkhitadwiana96@gmail.com

Abstract
This study examines how English as a Foreign Language (EFL) students construct meaning while interpreting Christina Rossetti's poem "Who Has Seen the Wind?" Students were asked to give a written response to the poem, which later became the data source. This study employed a qualitative research design through the lens of Rosenblatt's Reader-Response Theory (RRT). The collected data, students' written interpretations of the poem, were then analyzed thematically by identifying, categorizing, and interpreting emerging themes. To illustrate patterns of meaning construction in students' responses, the research findings are presented descriptively. The findings reveal three patterns of meaning construction: (1) the sensorial pattern– students interpret the wind considering its physical effects on nature; (2) the relational pattern– students connect the wind with personal experiences and emotional states; and (3) the reflective pattern– students develop broader philosophical interpretations of the poem. Transactions between textual cues and students' personal experiences, emotions, and backgrounds were indicated through these patterns. The overall findings highlight the role of individual responses and personal associations in literary interpretation as well as demonstrate the relevance of Reader-Response Theory to EFL literature instruction.
Keywords: *EFL students; literary interpretation; meaning construction; Reader-Response Theory*

1. Introduction

Rapid technological advances have transformed how society accesses, processes, and interprets information (Dąbrowska et al., 2022; Knell, 2021; Verhoef et al., 2021). Despite their benefits, these sophistications also raise concerns about individuals' ability to evaluate information and construct meaning. Evaluating the credibility of online information requires careful consideration of sources and evidence (Carr, 2010; Wineburg & McGrew, 2017). In educational contexts, these concerns highlight the importance of examining how students interpret information, connect it with prior knowledge, and construct meaning.

Meaning construction matters especially in literary reading, where readers interpret textual cues and connect them to their own knowledge, experiences, and perspectives. Literary works, particularly poetry, often invite readers to consider implied meanings, symbolism, and multiple possible interpretations. Examining students' responses to poetry can therefore reveal how they negotiate textual elements and personal associations to construct meaning.

Poetry provides an appropriate context for examining meaning construction since it communicates ideas and emotions through figurative language, symbolism, and implied meanings. Readers may interpret poetic images differently inasmuch as they connect textual cues with their prior knowledge and personal experiences. In the context of English as a Foreign Language (EFL) education,

students' written responses to poetry can reveal how they interpret textual elements and develop individual understandings of a literary work.

Rosenblatt's (1994) Reader-Response Theory provides a relevant framework for examining this process by emphasizing the interaction between readers and literary texts. From this perspective, readers' experiences, emotions, and interpretations contribute to the meanings they construct during reading. This framework is particularly suitable for exploring students' written responses because these responses provide evidence of how readers interpret textual cues and relate them to their personal experiences.

Previous studies have examined reader-response approaches in EFL literature instruction, particularly in relation to literary comprehension, literary competence, and students' engagement with literary texts (Rahimipour, 2021; Bist & Kandel, 2024). Other studies have explored the relationship between reader response, critical reading, and students' interpretations of literary works (Ilyas et al., 2025; Dwiana et al., 2025). These studies provide a basis for examining how EFL students respond to literature and construct interpretations through their engagement with literary texts.

Although previous studies have investigated reader-response approaches in EFL literature instruction, further investigation is needed into the patterns of meaning that emerge when EFL students interpret poetry through written responses, particularly in the Indonesian university context. Verifying these responses can provide a closer understanding of how students connect textual cues with personal experiences, emotions, and reflections when interpreting a literary work. This focus shifts attention from evaluating the effectiveness of an instructional approach to examining the meanings students construct through their engagement with poetry.

Christina Rossetti's "Who Has Seen the Wind?" was selected because it portrays an invisible natural phenomenon through its observable effects, providing opportunities for varied interpretations. The poem's imagery further allows readers to consider not only its physical representation but also possible personal or symbolic meanings. These characteristics make the poem suitable for examining how EFL students associate textual cues with their experiences and perspectives when constructing meaning.

Drawing on Rosenblatt's Reader-Response Theory, this study examines how EFL students construct meaning when interpreting Christina Rossetti's "Who Has Seen the Wind?" Specifically, it aims to (1) explore the meanings students construct in their written responses and (2) identify recurring patterns of interpretation across those responses.

2. Literature Review

2.1. Meaning Construction in Poetry Reading

Meaning construction in poetry reading involves interpreting textual elements and relating them to readers' prior knowledge, experiences, and perspectives. Unlike texts that primarily communicate explicit information, poetry often employs figurative language, symbolism, and imagery to convey meanings that may not be immediately apparent. Lazar (1993) discusses the role of literary texts in language teaching, while Hirvela (1996) highlights the relevance of reader-response theory to English language teaching. These perspectives support examining how EFL students interpret literary texts and connect textual elements with their own experiences.

Benton (1995) discusses the role of literary response in poetry teaching for second-language learners, emphasizing the importance of developing readers' interpretations while maintaining attention to the literary text. This perspective is relevant to the present study because students' responses to poetry may reflect

a poem to their personal experiences and reflections.

Rosenblatt also distinguishes between efferent and aesthetic stances toward reading. An efferent stance emphasizes what readers take away from a text, such as information or ideas, whereas an aesthetic stance focuses on what readers experience during reading, including feelings, thoughts, and personal associations. These stances offer a useful conceptual distinction for understanding readers' engagement with literary texts. In this study, Reader-Response Theory is used as an interpretive framework to examine how students' written responses reflect their engagement with the poem, including their attention to textual cues, emotional associations, and broader reflections.

2.3. Previous Studies and Research Gaps

Previous studies have examined reader-response approaches in EFL literature instruction from different perspectives. Nafisah (2014) explored the use of a reader-response approach to engage students with literary texts, while Ilyas et al. (2025) examined the use of literary works through Reader-Response Theory in relation to students' critical reading skills. These studies provide relevant background for understanding how reader-response approaches can be incorporated into EFL literature learning. However, the focus of the present study differs from research that primarily examines instructional approaches or learning outcomes.

Garzón and Castañeda-Peña (2015) examined the application of Reader-Response Theory in an EFL context through students' engagement with short stories and their written responses. Their study provides a relevant perspective on the role of reader response in literary interpretation and language education. While their research explored the implementation of reader-response activities, the present study focuses specifically on identifying recurring patterns of meaning construction in students' written interpretations of a poem. The present study focuses on the patterns of meaning reflected in EFL students' written interpretations of a poem. Specifically, it examines how students interpret Christina Rossetti's "Who Has Seen the Wind?" and how their responses reflect connections between textual cues, personal experiences, emotional associations, and broader reflections. By examining these responses thematically through Rosenblatt's Reader-Response Theory, the study seeks to provide a more detailed account of the meanings students construct when engaging with poetry in an Indonesian university context.

3. Research Method

3.1. Research Design

This study employs a qualitative approach with a thematic analysis method to examine EFL students' meaning construction when they interpret the poem "Who Has Seen the Wind?" by Christina Rossetti. This approach was appropriate as it could gain an in-depth understanding of the students' interpretations, including how they associate textual elements with their personal experiences, emotions, and reflections (Creswell & Creswell, 2018). Moreover, thematic analysis is used to identify and organize meaning patterns emerging from the students' written responses (Braun & Clarke, 2006).

3.2. Data Sources and Participants

The data for this study consist of students' written responses to the poem *Who Has Seen the Wind?* by Christina Rossetti. There were 26 students from an English Language Education program at a private university in Indonesia who were enrolled in a literature-based course. A convenience sampling was employed since the data were gathered from an authentic academic task within an ongoing instructional context (Etikan et al., 2016).

3.3. Data Collection Techniques

Through a poetry interpretation assignment, the data were collected using an open-ended written poetry interpretation (Creswell, 2018). Students were asked to read the poem *Who Has Seen the Wind?* and then write down their understanding of the meaning conveyed by the poem. The instructions were open-ended, allowing students to freely express their interpretations, feelings, personal associations, and reflections. A total of 26 written responses were collected and used as the primary data source for the study.

Data Analysis Techniques

The students' written responses were analyzed thematically following the approach described by Braun and Clarke (2006). The analysis involved six stages. First, the researcher read the responses repeatedly to become familiar with the dataset. Second, initial codes were developed to capture relevant words, phrases, and statements reflecting students' interpretations of the poem. Third, codes with related meanings were compared and grouped into preliminary themes. Fourth, the preliminary themes were reviewed against the responses to assess whether they adequately represented the data. Fifth, the themes were defined and named according to their central meanings. Finally, the themes were interpreted through the lens of Rosenblatt's Reader-Response Theory to examine how students connected textual cues with their experiences, emotions, and reflections. Through this process, three recurring patterns of interpretation were identified: sensorial, relational, and reflective.

3.4. Application of Reader-Response Theory

Reader-Response Theory (RRT), as proposed by Rosenblatt (1994), serves as an interpretive framework for understanding the relationship between the reader and the text during the process of meaning construction. In this study, the theory is used to interpret how students connect the imagery of wind in the poem to their personal experiences, emotional responses, observations of nature, and reflections on life. Textual elements are also considered to understand how the students' interpretations relate to the poem being read.

RRT is not used to establish categories of interpretation prior to the analysis; rather, it functions as a theoretical perspective for understanding the themes that emerge from the data. Consequently, the analysis remains grounded in the students' actual responses, while the theory helps to explain the process of meaning construction reflected within them.

3.5. Presentation of Research Findings

The research findings are presented descriptively, with each identified theme discussed and accompanied by representative excerpts from the students' written responses (Miles, Huberman, & Saldanha, 2014). These excerpts serve as empirical evidence to support the researcher's interpretations. Furthermore, each theme is analyzed using the perspective of Reader-Response Theory to explain the patterns of meaning construction that emerge within the students' responses.

4. Result and Discussion

4.1. Results

An analysis of 26 written responses from students regarding the poem "Who Has Seen the Wind?" by Christina Rossetti reveals that the students did not interpret the poem in a uniform way. While the students' initial understanding focused on the fact that the wind is invisible yet possesses a physical impact, further analysis indicates a diverse construction of meaning—shaped by sensory responses, feelings, personal associations, and reflections on the students' own lives. The findings of this study center on two primary objectives: (1) the students' meaning construction process when interpreting the poem, and (2) the students' patterns of interpretation in their responses.

4.1.1. Range of Interpretations in Students' Responses

The analysis of students' written responses revealed a range of interpretations of Christina Rossetti's "Who Has Seen the Wind?" Some students focused on the wind's physical effects on nature, while others associated its invisibility with personal experiences, emotional states, or broader reflections on life. These interpretations indicate that students approached the poem from different perspectives, connecting its textual imagery with their own experiences and understanding. Rather than following a uniform progression, the responses reflect diverse ways of constructing meaning from the same literary text.

a. Sensory and Physical Recognition
Most students begin their interpretation by identifying physical evidence of the wind's existence as presented in the poem's lines (such as leaves swaying or trees bending). For instance, Student 1 states:
> "It shows that even though we cannot see the wind, we know it is there when we see the leaves moving. The poem reminds us that some important things cannot be seen with our eyes but can still be felt."

b. Metaphorical and Affective Expansion
The students then move beyond the physical realm by connectingthe concept of an "invisible force" to emotional concepts and human relationships.
Student 10 remarks:
> "The poetry also [serves] as a metaphor for things that are invisible in life, such as feelings and thoughts."

Meanwhile, Student 14 relates it to a profound relational aspect:
> "It can be interpreted as the chemistry of love and trust..."

4.1.2. Patterns of Interpretation in Student Responses

Based on the thematic analysis conducted, three primary patterns of interpretation emerged, illustrating how students construct meaning:

a. Physical Traces as Evidence of Existence (Sensorial Pattern)
Students emphasize that something real does not necessarily have to be directly visible; its existence can be evidenced through traces, subtle signs in nature, or its impact.
Response Data (Student 6):
> "This poem invites the reader to reflect that not everything that is important or powerful has to be visible, and that evidence of existence often lies in its traces and impact."

b. Personal Associations with Intangible Emotional States (Relational Pattern)
Some students interpret the poem as an expression of abstract emotional states, such as love, longing, or the sense of loss for someone who has departed.
Response Data (Student 5):
> "In my opinion, this poem expresses longing for someone who has gone and gone like the wind without a destination."

Response Data (Student 21):
> "I feel like this poetry is talking about the feeling when we fall in love... 'Who has seen love? Neither I nor you'..."

c. Philosophical and Existential Reflection (Reflective Pattern)
Reading this poem triggers a deep emotional response in students, ranging from a sense of calm and peace to feelings of awe and humility regarding human limitations in understanding everything.
Response Data (Student 15):
> "A sense of awe over the invisible wind... and a sense of humility from realizing that humans do not always see or know everything."

Response Data (Student 19):
"I feel the pleasure and beauty of the blowing wind. And surely everyone can also feel a different gust of wind. And I think it also perhaps explain that pleasure will come suddenly and not last forever."

4.2. Discussion

The findings demonstrate that EFL students constructed diverse meanings when interpreting Christina Rossetti's

"Who Has Seen the Wind?" The three identified patterns—sensorial, relational and reflective—illustrate how students connected textual cues with their observations, personal experiences, emotional associations, and reflections on life. These findings can be interpreted through Rosenblatt's (1994) Reader-Response Theory (RRT), which views literary meaning as emerging through a transaction between the reader and the text. Rather than treating interpretation as the retrieval of a single predetermined meaning, this perspective highlights how readers bring their individual experiences and responses into their engagement with literary works.

Sensorial Pattern: Physical Traces as Evidence of Existence

The sensorial pattern indicates that students interpreted the wind primarily through its observable effects on nature, particularly the movement of leaves and the bending of trees. Student 6, for example, wrote that "evidence of existence often lies in its traces and impact." This response extends beyond the literal recognition of wind as a natural phenomenon by suggesting that something can be real and influential even when it cannot be directly seen. Similarly, other students described the wind as invisible but perceptible through changes in the natural environment.

These interpretations illustrate how students used the poem's imagery as a basis for constructing meaning. From Rosenblatt's (1994) transactional perspective, the textual details do not operate independently of the reader; rather, readers interpret them in relation to their existing knowledge and experiences. In this case, the observable effects of wind provide a point of connection between the poem and students' understanding of the natural world. Some responses also extend this connection into a broader reflection on invisible aspects of life, suggesting that students' interpretations are not limited to identifying the physical phenomenon represented in the poem.

This finding is consistent with Iser's (1978) discussion of indeterminacy in literary texts, which emphasizes the reader's role in responding to elements that are not fully specified. The poem's representation of an invisible force through its effects allows readers to consider meanings beyond the immediate physical image. Eco's (1989) discussion of the open work also offers a useful perspective for understanding why the same poetic image may support different interpretations. Nevertheless, these interpretations remain connected to the poem's textual features rather than being entirely detached from the text.

Relational Pattern: Personal Associations with Intangible Emotional States

The relational pattern reveals that some students associated the wind with personal and emotional experiences, including love, longing, and loss. Student 5 interpreted the poem as expressing "longing for someone who has gone and gone like the wind without a destination." Student 21, meanwhile, connected the poem with the experience of falling in love. Although these responses differ in their specific associations, both extend the image of the wind beyond its physical representation and connect it with intangible aspects of human experience.

These responses demonstrate how students drew on personal associations to interpret the poem. From the perspective of Rosenblatt's (1994) Reader-Response Theory, readers' experiences and feelings contribute to the meanings constructed during literary reading. The students' interpretations of wind as love or longing illustrate how a textual image can evoke different emotional associations depending on the reader's perspective. The responses therefore support the view that literary meaning emerges through an interaction between textual cues and readers' individual experiences.

This pattern also relates to Hirvela's (1996) discussion of reader-response theory in English language teaching and to Lazar's (1993) account of the role of literature in language education. Literary texts can provide opportunities for learners to interpret language in relation to personal experiences rather than focusing exclusively on linguistic forms or explicit information. In the present study, students' associations between wind and emotional states illustrate how poetry can become a context for expressing individual interpretations. However, these responses should be understood as meanings constructed by the students, rather than as definitive statements about Rossetti's intended meaning.

Reflective Pattern: Philosophical and Existential Reflections

The reflective pattern shows that some students interpreted the poem as an invitation to consider broader questions about existence, knowledge, and the limits of human perception. Student 15 described "a sense of awe over the invisible wind" and "a sense of humility from realizing that humans do not always see or know everything." This response moves beyond the physical effects of wind and personal emotional associations toward a more general reflection on human limitations. Other responses similarly suggest that the poem encourages readers to recognize that not everything meaningful can be directly observed.

This pattern can also be understood through Rosenblatt's (1994) distinction between efferent and aesthetic reading stances. Whereas an efferent stance emphasizes what readers take away from a text, an aesthetic stance foregrounds the feelings, thoughts, images, and associations experienced during reading. Student 15's response contains both an interpretation of the poem's central image and an affective reflection on human limitations. This combination illustrates how readers may engage with the textual content while also attending to the personal and reflective experiences evoked by the poem. The response should not, however, be treated as evidence that all students adopted the same reading stance or experienced the poem in an identical way.

The reflective pattern also resonates with Lazar's (1993) discussion of literature in language teaching and Carter and Long's (1991) work on literary education, particularly in relation to the potential for literary engagement to invite personal reflection. In this study, the students' responses demonstrate that poetry interpretation can involve reflections extending beyond the immediate subject of a poem. The findings do not establish that reading poetry necessarily improves students' critical thinking or personal development; rather, they show that some students used the poem as a basis for articulating broader reflections about life and human understanding.

The Relationship among the Three Patterns

Taken together, the three patterns demonstrate different ways in which students constructed meaning from the same poem. The sensorial pattern emphasizes the observable effects of an invisible natural force, the relational pattern connects that image with personal and emotional experiences, and the reflective pattern extends interpretation toward broader philosophical considerations. These patterns are analytically distinct, although individual responses may contain elements associated with more than one pattern.

The findings support Rosenblatt's (1994) transactional view of reading by illustrating how students' interpretations involved both textual cues and individual responses. They also relate to Paran's (2008) discussion of the role of literature in English language teaching and Al-Mahrooqi and Roscoe's (2014) work on EFL reading, which provide broader contexts for understanding literary engagement in language education. In the

present study, however, the main contribution lies in identifying the patterns reflected in students' written interpretations rather than evaluating the effectiveness of a particular teaching method.

Overall, the findings suggest that examining students' written responses can provide insight into the different meanings they construct when engaging with poetry. By attending to textual imagery, personal associations, and reflective interpretations, teachers and researchers can gain a clearer understanding of how learners respond to literary texts. These findings highlight the relevance of Reader-Response Theory for interpreting EFL students' literary responses while recognizing that the meanings identified in this study are grounded in the particular poem and the responses collected

5. Conclusion

This study examined how EFL students constructed meaning when interpreting Christina Rossetti's poem "Who Has Seen the Wind?" through their written responses. The findings revealed three recurring patterns of meaning construction: the sensorial pattern, the relational pattern, and the reflective pattern. The sensorial pattern demonstrated how students interpreted the wind through its observable effects on nature, while the relational pattern reflected their associations between the wind and personal experiences or emotional states. Meanwhile, the reflective pattern showed how students developed broader philosophical and existential interpretations of the poem.

These findings suggest that students' interpretations were shaped by their engagement with textual cues and their personal experiences, emotions, and perspectives. Although the students responded to the same poem, their written responses reflected different ways of understanding and interpreting its meaning. This supports Rosenblatt's Reader-Response Theory, which emphasizes the role of the reader's engagement with the text in the construction of literary meaning. This study contributes to the understanding of meaning construction in EFL poetry reading by identifying recurring patterns in students' written interpretations. The findings also highlight the importance of providing opportunities for students to express, discuss, and reflect on their interpretations when engaging with literary texts. However, the study was limited to the written responses of 26 students to a single poem in one university context. Therefore, the findings should be understood within these contextual boundaries. Further research could examine students' responses to different literary genres, involve participants from diverse educational contexts, or combine written responses with interviews to gain a deeper understanding of how readers construct and develop literary meaning.

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