



Teaching Character Education to College Students Using Bildungsromans

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The paper reports a study on the teaching of character education in higher education using English Bildungsroman, *Jane Eyre*. The participants were 35 sixth-semester students of English Literature program in an Indonesian state university. Guided by the approach to teaching character education exemplified by Ryan & Bohlin (1999), the teaching was focused on the virtues of the story. To find whether students were able to identify, get involved, and have insights with the virtues contained in the story, a textual analysis drawing upon Parker and Ackerman's (2007) of the students' literary response essays was then conducted. The results show that most students have successfully identified the virtues in the novel and can relate to the characters and their events. However, only a few students are able to show their involvement with and insight of the virtues contained in the novel. It can be inferred then that Bildungsromans such as *Jane Eyre* can help the teaching of character education. Nevertheless, character education should be integrated with all subjects for better results.

Keywords: bildungsroman, teaching character education, college students, higher education, virtues

INTRODUCTION

The teaching of character education through literature at the level of university has not gained much interest from scholars. Most research on the integration of literature and character education has exclusively focused on primary school (Brynildssen, 2002; Ikhwan, 2013; Kusmarwantini, 2012; Nurgiyantoro, 2010; Tyra, 2012) and secondary school (Balakrishnan, 2009; Harney, 2014; Mehmet Ülger, M., Yiğittir, S., & Ercan, O., 2014), or both (Agbola & Tsai, 2008) leaving a gap for such research in higher education.

However, recent literature has shown that character education in college or higher education is equally important as that in the school levels below it (Farida, 2012; Schwartz, 2000; Silay, 2013; Stallions & Yeatts, 2003). Advocates of character education (Dharmawan, 2014; Kuh & Umbach, 2004) argued that character education should be continually implemented from primary education to university level. At the

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level of college, character education can take the role of strengthening the character of students. Hence, the continuation of character education in higher education is necessary in order to preserve and strengthen the character that has been shaped in the previous levels of education.

The growing awareness of the importance of character education in higher education is not accompanied by an adequate amount of research on this particular topic. This is especially so for the teaching of character education through literature. To name a few researchers concerned with teaching character education in university using literature, there is Tighe (1998) who used Lois Lowry's *The Giver* and Michael Dorris' *A Yellow Raft on Blue Water* to see how critical thinking skills help the study of values among undergraduate students. Her research found that even though it could not immediately be seen whether students integrate the values they obtain from the literary works they read, the critical thinking skills acquired by the students throughout their reading, writing, and responding to the works provide the necessary skills for decision making.

Meanwhile in Indonesia, Inderawati (2012) drawing upon the theories of reader response, conditioning, psycho-literature, and character building has attempted to develop a literary appreciation instrument that can be adopted to build student character as the framework, whereas Ripai (2012) specifically developed a think-pair-share technique to teach undergraduate students of Indonesian language and literature education to write drama scripts imbued with values.

As the limited literature demonstrates, the existing research on teaching character education to college students through literature did not really take into consideration the process of book selection, which is "a critical element for successful character education" (Parker & Ackerman, 2007, p.1). It is also not clear how students are able to identify the virtues, character traits, or values contained in a certain literary work and gain some insights for their own character building or development. Therefore, this research attempts to demonstrate how the teaching of literature using the genre of Bildungsroman, deemed very suitable to be used for teaching character education to college students, can help students identify and gain some insights from the virtues or character traits of a certain literary character. To find whether students are able to do so, their response essays will be analyzed based on Parker and Ackerman's (2007) three indicators of the success of character education. The next section will elaborate how Bildungsroman is appropriate for teaching character education to college students.

LITERATURE REVIEW

Bildungsroman Defined

Defining a literary term is always an intricate business. Indeed, there has been a heated debate as to what constitutes a Bildungsroman (Boes, 2006, 2008; Iversen, 2009). Especially in the flourishing age of young adult literature, this genre is often claimed to have been merged and or included in literary works about youths entering adulthood and the problems they experience throughout the process (Au, 2011). As the name suggests, Bildungsroman was first established in German Literature, even though one will argue that the genre existed elsewhere in the world even before it was given a fixed term in

Germany. Regarding the coinage of this term, Boes (2006) explained, “The term ‘Bildungsroman’ was introduced to the critical vocabulary by the German philosopher and sociologist Wilhelm Dilthey (1833 –1941)” (p. 231). He further explained that the genre has since then been defined as “a novel of formation” (p. 232) or self-education of the protagonists.

Buckley evinced that the term “bildung” invariably connotes a “portrait,” “picture,” “shaping” and “formation,” (1974, p. 14). In addition, the term “bildung” has also been loosely defined as education. Thus, although there are variations and debates for the definition of Bildungsroman, this genre is undoubtedly one that is concerned with a character’s education and development from childhood to adulthood. The ultimate characteristic of this genre will be the existence of character’s development, both physically and (most importantly) psychologically. Au (2011) strengthened the idea that Bildungsroman is a novel intended to educate its readers, notably adolescents, about self-development. As Summerfield and Downward (2001) explained, “the designation Bildungsroman was first used by the critic Karl Morgenstern . . . [who] clearly stated that the genre was to portray the hero’s Bildung (formation) in all its steps and final goal as well as to foster the Bildung of the readers” (p. 1). In sum, the genre is about a youth as a protagonist venturing in a journey to educate and develop her/himself, as well as to broaden her/his horizon with new experiences and new values s/he encounters within the society where s/he lives, in order for find her/his own position in the society as an adult. In its course of development, the genre has come to include female protagonists and even minority groups (Braendlin, as cited in Chang et al., 2011). Thus, this genre is very suitable for teaching character development, especially to college students. More considerations for using the genre will be given in the next section.

Why Bildungsroman to Teach Character Education to College Students?

First of all, Bildungsroman suits the characteristics of books appropriate for character education in college. O’Sullivan (2004, p. 642), formulated four key characteristics of books appropriate for teaching character education through children’s literature. Her theory, in this research, is applied to the context of higher education. The four characteristics are elaborated as follows:

Well-written books containing moral dilemmas. Moral dilemmas become one of the most recurrent themes of Bildungsroman. The internal conflicts encountered by protagonists are usually in the forms of moral dilemmas, in which they have to compromise their values with the ones imposed by the society. Brown (2013) defined moral “as dynamic and context-specific, residing not in a general, normative truth, but in the particulars of the lived experience” (p. 675). College students, who are prepared to enter the society as adults, will certainly face some moral dilemmas. The moral dilemmas experienced by the protagonists in the Bildungsroman may reflect their own. The reflection will help college students in their personal decision making of what to do in order to fit in the society whose values may be different from theirs.

Books with enough depth to allow moving beyond literal comprehension. This characteristic can be translated as the ability to help readers see the underlying

assumptions and arguments of the work and relate the work to their own experience and to the larger contexts. According to Au (2010), reading Bildungsroman demands and enables the understanding of the self-formation of the protagonists from five literary aspects, namely “psychological, social and cultural, philosophical and aesthetical, and historical” (p. 4). Through the reading of Bildungsroman, college students can be helped to understand the five dimensions to the formation of their identity.

Books with admirable but believable characters about the same age as students. The story of Bildungsroman usually starts from when the protagonists are at a young age and continues through their adolescence and adulthood. The highlight of the story is on the transition from adolescence to adulthood. College students in Indonesian context are mostly those who are transitioning from being teenagers to young adults. Thus, the characters of Bildungsroman will be relatable for college students as they are in the same age. Furthermore, the realistic nature of Bildungsroman genre will help make these characters more believable.

Books across a wide range of cultures and with both boys and girls as lead characters. In its development, the genre of Bildungsroman has developed and come to embrace authors from different genders and those from the marginalized groups. Teaching character education through Bildungsroman from different authors, cultures, and times, will introduce students to diverse values. Their awareness of cultural differences will be heightened. They will also be able to learn and reflect on how protagonists from various cultural backgrounds, who are usually at the same age as they are (adolescents), cope with their respective problems and how their different backgrounds affect their ways of problem solving and decision making.

Secondly, and most importantly in the context of Indonesian education, Bildungsroman can help college students identify and reflect on the 18 values shaping character education stipulated by the Department of National Education through its Center for Curriculum. As previously explained, Bildungsroman is concerned with a protagonist’s character development. The rich repertoire of Bildungsroman genre can expose students to protagonists from different backgrounds, allowing for the exposure to the various values or virtues necessary for character development. The 18 values or virtues that should shape character education are religiosity, honesty, tolerance, discipline, hard-work, creativity, independence, democracy, curiosity, nationalism, patriotism, appreciation for achievements, friendliness/communicativeness, love for peace, love for reading, environmental awareness, social awareness, and responsibility (Center for Curriculum Dept. of National Ed., 2010, p. 8). These values can be regarded as universal values, for character education, regardless of the geographical boundaries, is in general aimed at cultivating the above character traits. This statement is attested to by O’Sullivan (2004, p. 640), who stated that “society is in general agreement about what constitutes a good character trait. In fact, numerous published lists of virtues are remarkably similar in content.” The universality of good character traits or virtues can be equated to the nature of Bildungsroman that aims to educate readers across different cultural and national backgrounds.

METHOD

Research Design

The study mainly adopted qualitative approach, combining the methods of literature review and textual analysis of students' response essays. It also employed the technique of interview to selected students to further explore students' responses and strengthen the findings. The selection of the appropriate genre to teach character education to college students, in this case Bildungsroman, was done by drawing upon the theory of O'Sullivan (2004) on character education and other relevant theories. Charlotte Bronte's *Jane Eyre* (1847) was finally chosen because it is one "of the first Bildungsromans with a female protagonist . . . trac[ing] Jane's development from a dependent child to a mature and independent woman" (Cengage Learning Gale, 2016, n.p.). Another reason for choosing this particular work is that according to students, the level of language difficulties was within their range of English proficiency. The novel is also rich of values or virtues, such as religiosity, honesty, discipline, hard work, creativity, independence, and curiosity. Finally, *Jane Eyre* was selected by the majority of the students who had watched the adaptations of the novel, either the film or the TV serial version. Watching the film or TV serial version, according to the students, helped their comprehension of the novel.

Participants

The participants consisted of 35 students of English Literature Study Program enrolled in the course of Critical Analysis of Prose in a state university in Indonesia for the odd semester of 2016. Their ages ranged between 19 and 21 years old, with mixed genders, namely 23 female and 12 male students. The participants were selected by convenience sampling, as the researcher had the opportunity to teach the students in the course of Critical Analysis of Prose. The course is deemed appropriate to the nature of the study, namely teaching and learning about character education through literature, as this course requires students to be able to critically read and analyze prose. Another consideration for including the students as the participants is because sixth semester students have acquired a good level of comprehension of reading longer works such as novels and have been taught to write literary response essays in their previous semesters. These reading comprehension and writing abilities are important because reading and writing were greatly involved in the research; in fact, students' writing (literary response essay) became the primary source for data analysis. Finally, in terms of age, sixth semester students are also appropriate for the purpose of this study, for they are in the transition period from adolescence to adulthood.

Data Collection and Analysis

Data in this research are mainly in the forms of literary response essays produced by the students at the end of the teaching of the novel (*Jane Eyre*). The primary data are supported by data from interviews to the students to further explore students' responses in relation to their identification, involvement, and insight of the virtues or character traits they learned from the novel. Prior to collecting the data, the students along with the researcher as the lecturer selected the novel to be studied. Once the selection of the

novel was set, the teaching activities began. The activities included individual reading assignment, class discussion concentrating on the virtues or character traits of the story guided by the researcher who also acted as the lecturer, student group discussions regarding the virtues deemed most important, and literary response essay assignment to gain students' insights of the virtues. Throughout the teaching of this novel, the discussion was enriched with topics concerning virtues. This approach to teaching character education was selected because it is deemed the best approach as is argued by Ryan and Bohlin (1999), who defined it as "a mix of reflection and guided discussion. Keeping the students close to the text . . . [it asks] them to reflect on [the character's] thoughts and actions . . . to make connections between the work under study and important life lessons" (p. 38).

By the end of the reading, the students were asked to write a literary response essay to the novel that ultimately shows their reflection of the moral or virtues of the story, especially regarding the moral dilemma faced by Jane Eyre the protagonist. The essays were assessed using the rubric developed from Parker and Ackerman's postulation (2007) of the three main processes necessary for the success of the teaching and learning of character education through literature in general; they are identification, involvement, and insight. The rubric was read and checked by a senior lecturer in English Literature for its validity. The rubric in detail can be seen in Table 1.

Table 1
Rubric for Literary Response Analysis Assessment

Process	Indicators
Identification	Students are able to identify what virtue(s) are being emphasized through certain events experienced by the protagonist
	Students can show the textual evidences showing the identified virtues/values
Involvement	Students show empathy towards the protagonist's problems
	Students can relate the problem experienced by the protagonist to their own
Insight	Students can critically assess the way the protagonist copes with her/his problem
	Students can critically assess their own ways of solving the problem should the problem occur to them

Each essay was marked based on whether the three processes were found. Excerpts from the essays showing any of the three processes as outlined in the rubric were highlighted and input as primary data for textual analysis. Subsequently, the number of essays containing identification, involvement, and insight were counted. For anonymity, the essays were labeled as E1 to En. The types of virtues or character traits identified by students in the novel reference the 18 character traits stipulated by the Center for Curriculum of Department of National Education (2010) as explained in the literature review section.

To make sure the marking and analysis was reliable, the same senior lecturer who checked the rubric cross-checked the marked essays and gave comments and suggestions for the marking. The marked excerpts were then analyzed further to reveal

how students go through the three processes in their reading and responding to *Jane Eyre* as part of their character education agenda. Finally, to buttress the findings, an open-ended interview was conducted to clarify the meanings of the excerpts marked previously with regard to students' identification, involvement, and insight of the virtues found in the novel under study and to elicit their opinion on the use of Bildungsroman to teach character education to college students.

FINDINGS AND DISCUSSION

Drawing upon Sridhar and Vaughn's theory (2005), Parker and Ackerman (2007) proposed that there are three processes that can be seen as the indicators for the success of teaching character education through literature. The three processes are identification, involvement and insight, in a hierarchical order, with identification as the starting point and insight as the highest level. In this context, these three processes can be observed from students' literary response essays to the novel they have read in the class, *Jane Eyre*. In order to gain the desired responses that will show their identification of, involvement with, and insight into the virtues in the novel, the writing prompts of the literary essays were formulated as follows: "What is the most important moral dilemma that the main protagonist experiences in the novel?"; "What virtue(s) is/are most apparent in the protagonist's dealing with the dilemma?"; and "How do you see yourself in the protagonist's moral dilemma? Do you agree with what the protagonist does? Do you have an alternative view?".

Over the 35 students enrolled in the class that became the participants of this study, only 33 submitted their literary response essays. From the 33 submitted essays, almost all or 30 students are able to show their identification with the virtues as well as providing textual evidence that shows the events containing the virtues involved. Unfortunately, as the processes move upward to involvement and insight, the students seem to have some difficulties in demonstrating these processes in their essays, with 17 students and 10 students being able to show involvement and insights, respectively. Meanwhile, three essays were disqualified from the research as they did not answer the writing prompts at all. Two of the essays mainly retell and summarize the story in the novel, while the other essay compares the novel to the film adaptations.

The first and foremost is the process of identification, which Parker and Ackerman (2007) explained in the following statement: "The reader should be able to identify with the main character and the events in the story" (p.3). This is translated in the assessment rubric of students' literary response essays as students being able to identify which virtue is "in play" in certain events happening to the characters. The students must be able to not only identify the virtue, but also show the textual evidence where the virtue is found. As previously mentioned, most students are able to identify the virtues contained in *Jane Eyre*. From the 18 character traits or virtues formulated by the Center for Curriculum of Department of National Education (2010), the virtues of *independence*, *hard work*, *religiosity*, *love for reading*, and *social awareness* are identified in the 30 students' literary response essays. To be more exact, 13 essays identify the virtue of independence as the most important or primary virtue, 7 essays identify hard work, 5 essays identify religiosity, 3 essays identify love for reading, and 2 essays identify social

awareness. Some essays identify more than one virtue, such as independence as the main virtue and hard work as another similarly important though not a primary virtue. Some other combinations of the primary and secondary virtues identified by the students include independence and social awareness, independence and religiosity, independence and love for reading, religiosity and social awareness, and the like. Other virtues are not found in students' responses mostly due to students' beliefs, revealed during the interview, that the main theme of the novel as well as its setting is deeply engrossed in a domestic and family life. Therefore, the virtues of democracy, nationalism, patriotism, love for peace, and the like, are understandably not identified by the students.

To start with, independence is the virtue that most students identify in *Jane Eyre*. In fact, almost half of the students (13) argue in their literary response essays that the novel is all about how Jane Eyre strives to turn into an independent woman from a loveless and parentless child. Students' identification concurs with the idea put forward by some researchers (Andersson, 2011; Hildardóttir, 2013; and Qing, Tao, & Cheng, 2012) that the main virtue Jane Eyre shows is independence. Hildardóttir (2013) further suggested that Jane Eyre is the "emancipated Cinderella" (p. 2) of the Victorian Era. Independence then becomes one of the most dominant virtues of the novel. One student [E1], for example, writes, "[Jane] is a passionate and independent girl with many things to offer that is unlikely to be [found] in the Victorian era." Another student argues in her essay [E7] that there are many instances showing how Jane becomes an independent woman:

Jane's decision to [leave] Loowod and try to find a new life actually shows that she is an independent person, she wants to throw away her bad past by not [being] dependent [upon] Mrs. Reed as her aunt and Mr. Brocklehurst. [Secondly], Jane decides to leave Mr. Rochester after she knows that Mr. Rochester is already married, even though she loves him a lot. Jane does not want to be Mr. Rochester's second wife. She does not want to just accept that.

The rest of the students echo the argument, stating in their essays that Jane's process of maturing is characterized by her gradually gaining independence, starting from independently living without the Reeds to earning money as a governess to finally living on the estate her late uncle has left for her.

Jane's struggle to be independent of the Reeds, Mr. Rochester, and basically other people, is made possible by her hard work, a virtue that is also most readily recognized by students in their literary response essays after independence (7 students). One student mentions in his essay [E15], for instance, how "Jane works really hard to get the [job] as a governess." She has to go through a long term education and then advertise herself, until finally she is able to get the position.

Another thing that assists greatly in Jane's maturation, according to some students, is her love for reading. The students identify this virtue in the novel; one of them comments as follows:

The first feature accompanying the protagonist's development implied the importance of novels/books. [Jane] is influenced by or passionate [with] novels and/or books. Jane Eyre reads *The History of British Bird* which then

formulates her consciousness about being free; this desire to be free makes her insecure and afraid over what might bind her passion; for example, when she rejects to marry St. John. [E25]

Quite a few students (5) point out in their essay how Jane's love for reading is something that is not very common among women in her era. They applaud Jane Eyre for making herself educated by reading so many books even before she enters the formal school in Lowood. They also emphasize that reading is very important for Jane's self-development.

Some other students (5) identify Jane as being wise in her religiosity. Indeed, religiosity is another dominant theme or virtue researchers found in *Jane Eyre* (Gallagher, 1993; Lamonaca, 2002). From the students' essays, it is revealed that this virtue is mostly identified in Jane's negotiations with the competing religious values that are upheld by the people around her, ultimately by Helen, St. John, and Mr. Brocklehurst. Some other students find the virtue of religiosity is most apparent in the case of Helen as one of the important minor characters in the novel. One student notes, for instance:

The way Helen reasons with all things indicates how she really relies her life [on] God by accepting everything, whether it is bad or good. In some ways, her faith to her God calms her. With this case, it can be concluded that religion does work as opium for her. It numbs Helen's sense of being miserable by embedding an idea of God's mercy and heaven into her mind. [E22]

As if responding to the above argument, other students identify that Jane has a different attitude towards religion. However, these students admit that Jane's religiosity is to some extent strongly influenced by Helen, in that Jane finds her "own" ways of seeing God and religion as opposed to Helen's.

Finally, social awareness is another primary virtue that students are able to identify in the novel. In this regard, many researchers consider *Jane Eyre* as a feminist writing that raises social awareness of the Victorian women. The protagonist, Jane Eyre, is considered as the embodiment of an emancipated woman who is aware of her repressed conditions due to the dominating patriarchal values and struggles to liberate herself from the domination and seek for justice (Gao, 2013). Two students in this research in particular are able to identify this virtue of Jane Eyre. In addition to the social inequality between genders, the students argue that Jane Eyre has strong awareness of the inequality between classes. In his own word, a particular student says:

[Jane] learns that, in Thornfield, inequality between servants is strong, and it [is shown in] how Mrs. Fairfax, the housekeeper, behaves around the other servants. Jane Eyre is the kind of girl who upholds justice and equality between men and women and between human beings in general. [E29]

The rest of the students who choose social awareness as another important (secondary) virtue agree that Jane has strong social awareness despite being raised in alienation by the Reeds. Another student states in her essay [30], "[Jane] is also described as a person who [is] against traditional view of class difference. She thought that women also need

intellectual stimulation and could do anything or better as men do.” In addition to awareness of equality between men and women, she is capable of sympathizing with others, and has a strong sense of solidarity. When she receives a huge amount of inheritance, for example, she divides it with her newly found cousins.

The next important step in successful character education is involvement. Regarding involvement, Parker and Ackerman (2007) noted that what follows after identification with the protagonist is “readers relate to the situation and feel emotional ties with the main character” (p. 3). This point is translated in the rubric into the ability to sympathize with and relate the protagonist’s events to students’ own experiences. The emotional bond built between readers and the protagonist will make readers not only become engrossed with a sense of pleasure in their reading, but also connect emotionally to the protagonist and able to feel, imagine, and position themselves in the protagonist’s shoes.

For this stage, not all of the students who are able to identify the virtues from the moral dilemmas that the characters go through are able to relate to the characters emotionally. Nevertheless, quite a few of them [17] show great examples of involvement with the characters. Involvement as one of the important processes in character education can indeed be facilitated by literature because as argued by FitzSimons (2013), “literature has the power to make us reflect on *ourselves* and see the lives of others with more than a casual observer’s interest, but with involvement, insight and sympathetic understanding” (p. 35). One student for example reveals how Jane Eyre’s struggle to gain happiness in her life mirrors her own struggle to “fight for her happiness”:

My parents actually did not really allow me to take this major [English]. After giving them explanations day by day, they started understanding my passion. Finally, they allowed me to take this major. There is no easy direction to fight for success. Relating to the two main characters of the two novels above, I am glad that I have fought for my happiness. From all the discussions, it can be concluded that it is important to fight for something that we want so bad. Jane Eyre in *Jane Eyre* fought for her happiness by refusing someone’s command. I agree with all the characters depicted in the two novels that making choices and fighting for our passion determine self-happiness. [E11]

As these students are in their college life, most of them show their involvement with the characters by relating the characters’ events to their college life or education in general. They mostly sympathize with Jane for her struggle to gain education, something that they can enjoy at the present day more easily than it used to be in Jane’s era, when women were treated differently from men.

Some of the students also sympathize with Jane’s miserable life in the Reeds’ house. They call what John Reed does to Jane as “bullying”. Although the term was not existent in the era when Jane lived, students are able to identify the phenomenon and sympathize with Jane’s misery. One student, for example, relates his own experience of bullying to that of Jane’s:

One of my friends in high school used to bully others in order to gain respect and attention. . . . Surprisingly, some people who used to be afraid of him and

follow everything he said start[ed] to realize and fight him back. Actually, I am against the people who use violence in order to get fame and to dominate because I think violence will only [trigger] violence. I am proud of Jane for standing up against John Reeds who [used] to bully her. [E14]

Some students further show their disagreement with bullying. Still some of them relate bullying to class differences. They argue, for instance, that John Reed is capable of bullying Jane because he is male and has the privilege of being more educated and wealthy [E3, E30].

Once involvement takes place, the last important stage in character education, namely insight, should ideally follow. In this regard, Parker and Ackerman (2007) explained, “Insight allows readers the opportunity to analyze the main character and situation and explore effective alternative behaviors to replace old inappropriate behaviors” (p.3). This last stage is translated into the rubric as the students being able to think critically and having the ability to reflect on their own experiences. For the success of character education, college students should be able to pose questions, such as whether they have experienced the problems experienced by the protagonist; why the protagonist decides to solve the problems in certain ways, and whether the readers will follow the protagonist’s ways or they have alternative solutions to similar problems; how the readers think of the protagonist’s problem solving in the view of their own cultures—are they appropriate in the readers’ culture; and the like. This last stage should cultivate in the college students as readers the ability to reflect on their own life, take a stance in the society, and make appropriate decision according to their own contexts.

While most of the students are able to identify the virtues contained in the novel’s characters and events, and quite many of them are able to show emotional involvement with the characters and their events, not many of them can reach the last stage of insight (only 10 out of the 30 students). This is probably due to the difficulty in thinking critically about their own experiences in relation to those experienced by the protagonist in the novel. Tighe (1998) saw some connections between critical thinking and moral reasoning. She argued that critical thinking is necessary in order for students to identify virtues and reason with their morals. Critical thinking then becomes one of the prerequisites for character education to successfully take place. Regarding this matter, some of the students during the interview recall how it is rather difficult for them to project Jane Eyre’s problems into their own contexts, as Jane lives in a culture that is disparate from theirs. Nevertheless, many students agree that they can learn a lot from the cultural differences. They have to understand how problems, especially in identity formation, are culturally situated. More importantly, they have come to appreciate cultural differences. Some other students cannot think of any other alternatives to Jane’s problems, and most express their agreement with Jane’s ways of dealing with her problems.

Some students who are able to gain insight from the novel discuss an alternative view to Jane’s problems. A particular student, for example, gains an insight on her own religiosity, comparing her case to Mr. Brocklehurst’s abuse of religion for his own advantage and Helen’s complete submission to God. She arrives at a conclusion that

everyone has his or her own stance regarding religion. In addition, the student comes to a realization that:

People's behavior, such as Mr. Brocklehurst's, does not [necessarily] reflect their religion[s] . . . Sometimes almost all people, [including] the religious ones, do not behave completely according to the religion's rule. However, I did learn to believe in my religion. I see myself is more like Helen Burns than Jane. I believe in my religion the way Helen believes in hers. [E21]

It seems that since religiosity is something universal, students can relate to this virtue and gain insight into the moral dilemma involving this virtue in their own contexts.

Another interesting insight put forward by the students is concerned with Jane's statement "Reader, I married him." One student argues in her essay [E4] that this statement marks Jane's total independence as a woman. Instead of waiting for the so-called "prince-charming," Jane decides to search one for herself. Her marriage to Mr. Rochester also transpires in Jane's own will and at a time when Jane is a wealthy, independent lady, while Mr. Rochester becomes paralyzed and loses all of his estate.

Finally, further interview with the students reveals that most of them enjoy reading *Jane Eyre*. Male and female students alike can relate to Jane, as they share many similar experiences with her despite gender, cultural, and religious differences. Some students admit that some of Jane's problems are very familiar to them, either they have experienced the problems or people close to them have. Enjoyment also comes from the fact that students can learn how people (the protagonist, Jane, and other characters) in different situations solve their problems. Some students even argue that there are universal virtues, despite cultural, gender, and other differences, shared by human beings, as exemplified by the case of the novel and their own lives. Most of the students agree that reading a Bildungsroman about a protagonist's character development helps them greatly in understanding how their own character has developed so far in their life. They also become aware that their character will develop throughout their life.

CONCLUSION

Bildungsroman, in this case *Jane Eyre*, is shown to be an appropriate genre to teach character education to college students who participated in this research. The protagonist's age that is mostly the same as the college students' makes her relatable, allowing for the students to identify and sympathize with the problems that the protagonist encounters, and later on learn about the virtues shown throughout the hardship. The genre is also educating without preaching, an important requirement for a book to engage its readers. As Bohlin noted, the best books for teaching character education are those that "are the least didactic" (p. 27). Furthermore, with the rich repertoire of Bildungsroman, including authors from different genders and cultural backgrounds, the genre provides a rich source for learning about cultural diversity and how people from diverse cultural backgrounds form their identities and cope with the problems along the way.

The study has also shown that although not all of the students can show the three indicators of successful character education in their literary response essays, most of them simultaneously find enjoyment and education in the Bildungsroman (*Jane Eyre*) they read. Some of them can identify with, relate to, and gain insight from the virtues contained in the novel. In the case of teaching character education through literature, the present study demonstrates that literary response essay can be considered as one of the alternative tools to assess the success of character education for the subject of literature, although of course the results of character education will be most apparent in students' observable character traits. Thus, further research will be needed in order to find alternative assessment tools for the teaching of character education through literature and other subjects. This is so because character education needs to be included in all subjects for better and more visible results, and discussion of virtues with various methods should be integrated in the teaching. All subjects should also adopt the tools for assessing the success of character education appropriate to the different nature of each subject.

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Turkish Abstract**Biyografik Roman Kullanarak Karakter Eğitimi Kolej Öğrencilerine Öğretmek**

Bu makale, İngiliz Biyografik Roman yazarı, Jane Eyre'yi kullanarak yüksek öğrenimde karakter eğitimi öğretimi üzerine bir çalışmadır. Araştırmada öğrencilerin hikayede bulunan erdemleri tanımlayıp, bu erdemlere olan ilgilerini bulmak için Parker ve Ackerman'ın (2007) öğrencilerin edebi cevaplarıyla ilgili makale incelemelerine dayanan metinsel bir analiz yapılmıştır. Sonuçlar, çoğu öğrencinin romandaki erdemleri başarıyla tespit ettiğini ve karakterlerle olaylar arasında ilişki kurduğunu göstermiştir. Bununla birlikte, sadece birkaç öğrenci, romanda geçen erdemlerle olan ilgisini ve içgörüsünü gösterebilmiştir.

Anahtar Kelimeler: biyografik roman, karakter öğretimi eğitimi, kolej öğrencileri, yüksek öğrenim, erdemler

French Abstract**Enseigner l'Éducation de Caractère aux Étudiants universitaires Using Bildungsromans**

Le papier rapporte une étude sur l'enseignement de caractère (personnage) dans l'enseignement supérieur utilisant l'anglais Bildungsroman, Jane Eyre. Pour trouver si les étudiants ont pu identifier, s'impliquer et avoir des aperçus (une perspicacité) avec les vertus contenues dans l'histoire, un dessin d'analyse textuel sur Parker et Ackerman (2007) des essais de réponse littéraires des étudiants ont été alors conduits. Les résultats montrent que la plupart des étudiants ont avec succès identifié les vertus dans le roman et peuvent toucher aux caractères et leurs événements. Cependant, seulement quelques étudiants peuvent montrer leur participation avec et l'aperçu (la perspicacité) des vertus contenues dans le roman.

Mots Clés: bildungsroman, enseignant enseignement de caractère, étudiants universitaires, enseignement supérieur, vertus

Arabic Abstract**تدريس تعليم الأحرف لطلاب الكلية باستخدام Bildungsroman**

وتورد الورقة دراسة عن تعليم تعليم الحروف في التعليم العالي باستخدام اللغة الإنجليزية Bildungsroman ، جين إير. لمعرفة ما إذا كان الطلاب قادرين على التعرف على، والمشاركة، ولها رؤى مع الفضائل الواردة في القصة، ثم أجريت تحليلات نصية على أساس باركر وأكرمان (2007) من المقالات استجابة الأدبية الطلاب. وتبين النتائج أن معظم الطلاب قد نجحوا في تحديد الفضائل في الرواية، ويمكن أن تتصل الشخصيات وأحداثهم. ومع ذلك، فقط عدد قليل من الطلاب قادرين على إظهار مشاركتهم مع والبصيرة من الفضائل الواردة في الرواية.

الكلمات الرئيسية: Bildungsroman ، تعليم تعليم الحروف، طلاب الجامعات، التعليم العالي، الفضائل

German Abstract**Unterrichtsstudienbildung für Studierende mit Bildungsromanen**

Das Papier berichtet eine Studie über die Lehre der Charakterausbildung in der Hochschulbildung mit dem englischen Bildungsroman, Jane Eyre. Um zu finden, ob die SchülerInnen identifizieren, sich engagieren und Einsichten mit den in der Geschichte enthaltenen Tugenden haben konnten, wurde dann eine Textanalyse auf Parker und Ackerman (2007) der literarischen Response-Essays der Schüler durchgeführt. Die Ergebnisse zeigen, dass die meisten Schüler erfolgreich die Tugenden im Roman identifiziert haben und sich auf die Charaktere und ihre Ereignisse beziehen können. Doch nur wenige Schülerinnen und Schüler können ihre Beteiligung und Einsicht in die im Roman enthaltenen Tugenden zeigen.

Schlüsselwörter: bildungsroman, unterrichtsunterricht, studenten, hochschulbildung, tugenden

Malaysian Abstract**Mengajar Pendidikan Watak kepada Pelajar Kolej Menggunakan Bildungsromans**

Kertas itu melaporkan kajian pengajaran pendidikan watak dalam pendidikan tinggi menggunakan bahasa Inggeris Bildungsroman, Jane Eyre. Untuk mengetahui sama ada pelajar dapat mengenal pasti, terlibat dan mempunyai pandangan dengan kebaikan yang terkandung di dalam cerita, analisis teks mengenai Parker dan Ackerman (2007) tentang esei tindak balas sastera pelajar kemudian dijalankan. Keputusan menunjukkan bahawa kebanyakan pelajar berjaya mengenal pasti kebaikan dalam novel dan boleh dikaitkan dengan watak-watak dan peristiwa mereka. Walau bagaimanapun, hanya segelintir pelajar yang dapat menunjukkan penglibatan dan pemahaman tentang kebaikan yang terdapat dalam novel ini.

Kata Kunci: bildungsroman, pengajaran pendidikan watak, pelajar kolej, pendidikan tinggi, kebajikan

Russian Abstract**Преподавание Характерного Образования Студентам Колледжа Использование Образовательных Романов (Bildungsroman)**

В статье сообщается об исследовании преподавания персонажа в высшем образовании с использованием английского учебного романа, Джейн Эйр. Чтобы узнать, смогли ли ученики идентифицировать, вовлечься и узнать о достоинствах, содержащихся в истории, был проведен текстовый анализ, посвященный Паркерским и Аккерманским (2007) литературным рецензентам учеников. Результаты показывают, что большинство учеников успешно определили достоинства в романе и могут анализировать персонажи и их события. Тем не менее, только несколько учеников могут показать свое участие и понимание достоинств, содержащихся в романе.

Ключевые Слова: bildungsroman, преподавание характера, студенты, высшее образование, добродетели