

The Importance of English Bildungsromane in Dutch Secondary Education

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MA English Language and Culture: Education and Communication

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A research project submitted to the Graduate School of

Teaching at Utrecht University in partial fulfilment of

the requirements for the degree

Master of Arts.

(21246 words)

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16 June 2017

## Abstract

Dutch education has been putting more and more emphasis on students' sense of citizenship and so-called 21<sup>st</sup>-century skills. Although the aspects of self-awareness and aspirations may fall under the header of *a student's sense of their place in the community* and the attainment goals in the Netherlands seem to acknowledge this by mentioning that these aspects need to be taught in a cross-curricular way, not a trace of these attainment goals, or how to reach them, can be found in their equivalents for English, at least nothing about this has been specified in the attainment goals set for the lower and the higher forms (SLO, 2016, p.12; p.9; College voor Toetsen en Examens, 2015, p.28). This research argues that Bildungsromane, and Young Adult literature, can help teachers of the higher forms of Dutch secondary education 1) develop their students' sense of citizenship, 2) enhance their students' personal development and 3) develop their students' 21<sup>st</sup>-century skills and puts forward a small corpus of assignments that are readily usable. To design the assignments, it was necessary to find out 1) what the functions of literature and Bildungsromane were, 2) which genre is more useful for this purpose, Young Adult or the Bildungsroman and 3) what assignments about citizenship should focus on. It was found that the functions of Bildungsromane indeed have to do with personal development. Moreover, although YA-novels can also be used, there are still benefits to using Bildungsromane. After designing nine draft assignments, ten teachers gave their opinion about them and fifteen students, between the ages of 17 and 19 years old, in their final year of pre-university secondary education gave their opinion about one of them. This was done by means of a questionnaire. Moreover, one teacher was interviewed after having filled in the questionnaire. The results from the questionnaires and the interview were used to give the assignments their final form.

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### Acknowledgements

I was enlightened about the importance of students developing their talents during my internship in Utrecht. Thanks to the open atmosphere of the school at which I taught for this internship, I talked a lot about talent development and how I thought that this process starts with knowing who you are and what you like. After several conversations with my colleagues, and due to my interest for English literature, it dawned on me that Bildungsromane could help start the process of *getting to know yourself* and ultimately the development of a student's talents. I would like to thank the school and its teachers, the teachers of English in particular, for helping me to plant the seed that would grow out to be this research project.

I would not have been able to study English, follow an internship or write this research project without the support of my parents. They have helped me in many ways and not in the least have they put up with me when I was dealing with stressful situations either during my internship or writing this research project. Thank you.

I would also like to thank my siblings and my girlfriend. My twin brother has helped me with discussions on the more psychological part of this project and with the necessary distractions to clear up my mind. My older sister who noticed it when I was a bit fed up with the process of writing and tried to motivate me. My girlfriend, who showed interest in the project from the beginning, helped me out with thinking about novels I could use and offering her support whenever I needed it. Although it might seem like it is nothing, it encouraged me to go on and finish this project.

Finally, I would like to thank my two supervisors. Firstly, I would like to thank Dr. Franssen because of his support, his help to find teachers that were willing to help me out and for the enlightening conversations on literature and Jane Austen that made me look forward to

our meetings. I would also like to thank Prof. Dr. de Graaff for helping me out when I needed a second reader for this project and advising me about reporting statistical data.

Without the help of all of the aforementioned people, this research project would not have looked the way it looks now.

### The Importance of English Bildungsromane in Dutch Secondary Education

In the Netherlands the government asked the *Platform Onderwijs 2032* to think about what a curriculum should look like in the 21<sup>st</sup>-century. Except for developing skills concerning the different subjects taught at Dutch secondary schools, the *Platform Onderwijs 2032* thinks that personal development and developing a sense of citizenship are of importance to become successful in the 21<sup>st</sup>-century Dutch society (Platform Onderwijs 2032, 2016, p.26; p.34-36). Moreover, because of the need for students to become successful in the 21<sup>st</sup> century, more emphasis is put on the so-called 21<sup>st</sup>-century skills<sup>1</sup>. The SLO, the Dutch national centre of expertise for curriculum development, seems to have put those skills in a mainly technological framework, since they emphasize the role of technology when they discuss participation in modern society (Thijs, Fisser & Van der Hoeven, 2014, p. 15). However, for some of these skills, such as communicating and critical thinking, it is important that a student learns more about who he is and what he aspires to be as well. Although these skills are considered to be important, not a trace of these goals, or how to reach them, can be found in the attainment goals set for English, at least nothing about this has been specified in the attainment goals set for the lower and the higher forms (SLO, 2016, p.12; p.9; College voor Toetsen en Examens, 2015, p.28).

Thijs et al. (2014) recognise that “there is more freedom to shape [your] life, which brings new responsibilities. Young people today have to learn to make their own choices and to find their own strengths and preferences more than they ever had to” (translated from p.16). The processes of developing your identity and a sense of citizenship, according to the Platform Onderwijs 2032, should be enhanced in a cross-curricular way (2016, p.27). According to them, students’ personal development has to do with 1) becoming an

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<sup>1</sup> These skills include creative, critical thinking, problem-solving, communicative, collaborative, digital, social and cultural skills and self-efficacy (Thijs, Fisser & Van der Hoeven, 2014, p.7).

independent adult who is willing and able to act according to societal demands, 2) their ambitions, 3) identity formation and 4) their understanding the choices and beliefs of others, while a sense of citizenship has to do with 1) the moral values of a society and 2) their realisation that they can and are able to be part of this society (Platform Onderwijs 2032, 2016, p.27; p.35).

Although a student's personal development and sense of citizenship is thought of as being important enough to help students develop this in Dutch secondary education, no tangible suggestions are presented with which teachers of English in the Netherlands can help students with these processes. The reason for this is the aforementioned cross-curricular method the Platform Onderwijs 2032 wants to stimulate (Platform Onderwijs 2032, 2016, p.27). However, "the platform also realises that these changes cannot be implemented instantaneously, since drastically changing a complete curriculum is problematic in education because it would mean that you have to break the continuity, which is why [they] only give a general outline and examples of a possible curriculum" (translated from: Schnabel, 2016, pp.6-7). Since there are no tangible suggestions on what a teacher of English can do to enhance their students' personal development, and development of their sense of citizenship, yet and because changing a curriculum is a gradual process, which could eventually cause the importance of students' personal development in secondary education to shift, teachers of English may want to start enhancing these processes in their students sooner. Moreover, teachers may also want this because Horvathova (2015) mentions that "social and emotional skills[, two skills that are connected to personal development,] [...] enhance and contribute to ultimate development of motivation, intelligence, talent, and overall well-being" (p. 27).

Apart from the role the Platform Onderwijs 2032 (2016) ascribes to literature in learning about different cultures (p.38), the importance of English literature in students' personal development seems to have been ignored entirely. However, there is a genre in

literature that was specifically developed to help students fit into their contemporary society, namely the Bildungsroman (Jost, 1983, p.127). This research project therefore aims to present teachers of English with a small corpus of English Bildungsromane, or coming-of-age stories, and corresponding assignments which can help teachers of English in the Netherlands enhance students' personal development and sense of citizenship more readily.

The designing process will have four different phases. The first phase is meant to gather information about the genre of the Bildungsroman and about designing assignments around them. The second phase is designing draft assignments using the information from the first phase. These draft assignments then need to be evaluated by teachers and secondary school students from the higher forms to find out what, according to them, should be improved. Finally, the opinions of the teachers and the secondary school students will be used to revise the draft assignments, this should make the assignments more appealing to students and more readily usable for the teachers.

The first three chapters of this research project will answer the questions that need answering before designing the draft assignments. These chapters will also form the theoretical framework for phase three and four. Firstly, chapter one will analyse different sources on Bildungsromane to find out what functions this genre of literature can have in the context of personal development, citizenship and the 21<sup>st</sup>-century skills. Secondly, to make sure that the novels and the assignments will be received positively by the students and because Van Lierop – De Brauwier (2010) summarises the history of the Young Adult novel (henceforth YA-novel) and mentions that some of its roots can be found in the genre of the Bildungsroman, it may prove useful to compare the two genres with each other. Popular books used in modern second language classrooms today are YA-novels, which could connect to the students better than Bildungsromane. Since the two genres stem from different periods, it could be that the classic coming-of-age stories are less suitable for secondary school



students today than the YA-novels. Chapter two is therefore meant to find out which genre is preferably used, the Bildungsroman or the YA-novel. The third chapter of this research will investigate what terms should be met when designing the assignments considering 1) students' reading levels and the level of the assignments, 2) the functions of the Bildungsroman, 3) personal development and 4) the development of a sense of citizenship. After this, the draft assignments will be designed. These draft assignments will be presented to secondary school students in the higher forms and to teachers to let them give their opinion about them. Chapter four therefore takes the shape of a small experiment to find out what should be improved about the assignments.

### The functions of the Bildungsroman

In the Netherlands, English is an obligatory subject for adolescents at secondary schools. Students do not only learn how to communicate in English, but they learn to read literature from English speaking countries as well. Students at higher general secondary education (henceforth HAVO) and pre-university education (henceforth VWO), according to the Dutch council for testing and exams (*College voor Toetsen en Examens* and henceforth CvTE), need to be able to give their opinion, supported with arguments, about at least three literary works (translated from CvTE, 2015, p.28). Moreover, VWO students need to be able to “1) recognise and distinguish between different types of literature, 2) use literary terms when interpreting texts, 3) give an overview of literary history and 4) place the read literary texts in this historical context” (translated from CvTE, 2015, p.28). This means that literature already has an established place in the curriculum of Dutch secondary schools, but this curriculum mainly focuses on the personal taste of the students and the historical context of the read literary texts. This chapter will therefore provide a meta-analysis of sources that discuss other functions of literature and will, on this basis, provide functions of Bildungsromane for the higher forms of Dutch secondary education concerning personal development, citizenship and 21<sup>st</sup>-century skills.

Many people would agree that literature has many functions. For instance, according to Toril Moi (2008),

Literature is the archive of a culture. We turn to literature to discover what makes other human beings suffer and laugh, hate and love, how people in other countries live, and how men and women experienced life in other historical periods. (p. 268)

This explanation of what literature is implies that a reader can learn about cultures and emotions from novels and poems. Dorothy Hall (1941), who discusses the function of literature elaborates on this idea of discovering other people's emotions and emphasises the role of the author:

If the portrayal of basic human experience and relationships is the true function of literature, then it follows that the third critical approach to literature, the examination of the values it offers, is the nearest in accordance with its own spirit. The questions we have to ask ourselves are: What is the author's idea of "the good life"? What light on the experience of living does he have to shed? How closely does the texture and quality of his reported experience tally with our own, and is the discrepancy, if there is one, a defect of his observation or of ours? (p. 396)

This emphasis on the author marks an important point about literature, which is the subjectivity that originates from the author and is projected onto the characters of a novel. As Hall (1941) indicates, this allows the reader to ask himself specific questions. This idea makes the reader think about his own views as well as the author's views and the reasons for the differences (p.396). These questions can lead to the reader thinking about the society the author came from and ultimately to insights concerning that culture, which ties in with Moi's (2008) statement. This is also one of the other two approaches that Hall (1941) indicates. She mentions that literature can be considered "as a social document, to be read in relation to the times that produced it" (p. 390). Moreover, she says that "literature is our most easily available guide to the values that sensitive and discriminating men and women have found in

living, and hence fertile in suggestions for our own living” (p. 394). It is clear then that literature can guide us through life and teaches us about life.

Literature also helps readers to empathise with others. According to Zwaan (1999), readers empathise with the protagonist, which can be found in different things. A reader can, for instance, feel proud when the protagonist does too and can hope for an outcome that does not, logically, follow from the information acquired earlier in a text (Zwaan, 1999, p. 17). For instance, according to Allbritton and Gerrig, “comprehenders had difficulty verifying that ‘Margaret made her flight’ when they had learned previously that Margaret’s plane would plunge into the sea shortly after takeoff” because “[they had] generated *participatory* responses (e.g., ‘I hope she will miss the flight’) that interfered with their verification performance” (qtd. in Zwaan, 1999, p. 17). The empathic function of literature has already been recognised in education. Kurtts & Gavigan (2008), for instance, indicate that literature about students with learning disabilities can 1) help the students with such problems by showing them they are not alone, 2) help students with learning disabilities to understand themselves better and 3) help other students understand what it means to have such disabilities (p. 27). This shows that books that are relatable to the reader can help readers to understand themselves and others better.

This leads us to the Bildungsroman. Bildungsromane are especially useful for teaching adolescents, since they deal with a protagonist of about the same age. This makes it easier for Dutch secondary school students to empathise and compare themselves with the protagonist of a story. For instance, Stacey Donovan Smith (2008) draws parallels between modern, male, students at American schools and Salinger’s *The Catcher in the Rye* and Knowles’s *A Separate Peace* (Donovan Smith, 2008). She mentions that the protagonists, and narrators, in both stories are unreliable (xiii). The connection to the real world of teenage boys is explained in the following lines:

The beauty of this twist added by each author is that many teens lie, even in present society, in order to fit into the world around them, allowing these characters to continue to speak to contemporary students because it is not uncommon for the average adolescent boy to create a fantasy world that empowers him and elevates him to a higher status. (Donovan Smith, 2008, xiii)

This means that Bildungsromane can have a function of recognition that indeed can help to use the functions of literature to its full potential when educating Dutch adolescents.

Getting to know yourself and coming to terms with the society you live in are the main themes in Bildungsromane. Donovan Smith (2008), who tries to connect the protagonists from J.D. Salinger's *The Catcher in the Rye* (1951) and John Knowles's *A Separate Peace* (1959) to teenage boys on the basis of their psychologies (xiii), argues that American schools use Bildungsromane in the hope that their students will not only learn something about themselves, but also about literary devices (p.9). This idea of self-knowledge seems to tie in with what François Jost (1983) mentions about self-recognition in the prototype of the coming-of-age novel (p. 127). He states that Wilhelm Meister, in Goethe's *Wilhelm Meisters Lehrjahre* (1795/96), learns, through "his apprenticeship to the world", how to live (Jost, 1983, p. 127). Students can learn this from a protagonist's experiences and they therefore learn more about themselves via this protagonist. This idea is supported by Clark & Rossiter (2008), who discuss the possibility to use narrative learning in adulthood, which is closely related to the constructivist learning theory (p. 64). This constructivist learning theory, and specifically its sociological branch, is based on the idea that sensory input constructs

knowledge (Woolfolk, Hughes & Walkup, 2013, p. 403-4). Moreover, according to Gergen (1997) and Phillips (1997), sociological constructivists are “interested in how common-sense ideas, everyday beliefs and commonly held understandings about people and the world are communicated to new members of a sociocultural group” (Qtd. in Woolfolk, Hughes & Walkup, 2013, p. 405). Although Clark & Rossiter (2008) discuss the possibility to use narrative learning in educating adults, it is also relevant in teaching adolescents at Dutch secondary schools because the constructivist learning theory is also one of the most influential approaches used in teaching at these schools. One way of communicating these common ideas, beliefs and understandings is via literature. For instance, Clark & Rossiter (2008) discuss the possibility of using instructional case studies in teaching (p. 68). According to them, an instructional case study is:

a story of professional practice, real or fictional, and it has the usual elements of story: characters, setting, and plot. It presents a problem that must be solved or an issue that must be addressed, and this is the location of the learning because the problem or issue is complex, reflecting real-world practice. The challenge to students is less to find the solution and more to figure out how to decide what to do. At one level, the narrative learning here is straightforward because students engage a problem that's in the form of a story. Their engagement is complex, however, because the story is not finished and multiple endings are possible. This open structure brings students in and makes them part of the story; they're both reader and writer. Any ending they write is by definition open and carries them deeper into the complexities of practice. They are learning to think like practitioners, which involves putting theoretical concepts in conversation with prior experience to come up with new insights and interpretations. The narrative learning here is multilayered. (Clark & Rossiter, 2008, p. 68)

When we, in this context, consider a Bildungsroman as the fictional story teachers use and the coming-of-age as the problem that is being addressed, it is clear that students can tackle a complex real-world problem, to live in a specific society, by means of the coming-of-age story. However, it can be argued whether Bildungsromane have an open ending or not. According to Jost (1983), “[a Bildungsroman] concludes with an open [ending] which, considering the logics of the plot, is assumed to be a happy one” (p. 140). This argument seems to be mainly based on the fact that the reader only knows that Bildung has successfully taken place in coming-of-age stories, but does not know what happens after the protagonist has found himself (Jost, 1983, p. 140). Taking into account Moi’s (2008) statement that literature is the archive of a culture and Hall’s (1941) idea that readers can react to the author’s views that are presented in the text (p. 268; p. 369), then students, after reading a Bildungsroman, can have learned more about themselves, their views, the culture portrayed in the novel, life and experiences to be able to make choices for themselves. The choices adolescent readers learn to make from Bildungsromane are choices that the readers themselves are more likely to have to make than choices that are made in other genres of literature. Moreover, by asking themselves questions about the author’s view on a specific society, as Hall (1941) suggests, students can compare this described society to their own society and reflect, or think more critically, about their opinion of their own society as well. In this scenario, “the student is both reader and writer”, since it is through reading a coming-of-age story that they can “[learn 1) to write their own story and 2) how to live in the society they are a part of]” (Clark & Rossiter, 2008, p. 68).

This reasoning leads to the point that adolescent students can learn how to solve problems by reading a coming-of-age novel that deals with a similar problem. This ties in with what Clark & Rossiter (2008) mention about instructional case studies, since they

mention that “[the] challenge to students is less to find the solution and more to figure out how to decide what to do” (p. 68). This challenge allows students to think about possible solutions and leads them to discover more strategies to deal with problems. For instance, a student may come across a similar problem the protagonist came across in the Bildungsroman, since it is a story about growing up. A Bildungsroman is, of course, about growing up in a specific society, which means that students read about a society that does not necessarily resemble their own. This may ultimately mean that they do not learn much from a Bildungsroman that Dutch adolescents can use in their own life. This argument may be especially true when taking older Bildungsromane into account, since they, contrary to contemporary coming-of-age stories, may reflect a completely different society to which students cannot relate. However, according to Donovan Smith (2008):

Although many elements of society have changed from the similar settings of the novels *A Separate Peace* and *The Catcher in the Rye*, lessons can be learned from each novel in order to create some level of peace and understanding within society and the self. Readers in present society can learn from the actions and situations of fictional characters such as Gene Forrester and Holden Caulfield through the inclusion of psychological and biblical concepts that build these characters to a moment where they can exhibit some personal acceptance and mature, or at least step on the road that will lead them to a clear coming of age (p. 121).

Lessons can be learned from all literature, but, as discussed earlier, the Bildungsroman is exceptionally useful to teach adolescents. However, students may learn even more, concerning their place in society and their identity, from young adult novels, since these



novels are even more concerned with topics in contemporary society. For instance, Hébert & Kent (2000) state that “young adult literature [reflects] adolescent society and issues facing teenagers” (p. 167). Chapter two will discuss young adult literature in relation to Bildungsromane to find out whether young adult novels can be seen as contemporary Bildungsromane and therefore can be used for this research as well.

Moreover, Hall (1941), as mentioned earlier, argues that literature offers the reader values that are based on the author’s opinion and are constructed with the help of characters and their personal relations (p. 396). This function of literature presenting an author’s values can be connected to Bildungsromane. The Bildungsroman has been recognised to have a prototype. This prototype is Johann Wolfgang von Goethe’s *Wilhelm Meisters Lehrjahre* (1795/96) (Lierop-De Brauwier, 2010, p.21). According to François Jost (1983), after the French revolution, students at German universities had to learn how to be “self-disciplined citizens” and how to fit into a new, enlightened, society, which was done by means of “contact with a select society” and the novel (p. 127). This pedagogical function to make students “useful” citizens was important for Germany at that time (Jost, 1983, p. 127; 132). For instance, Goethe’s Bildungsroman tells the story of Wilhelm who learns to “fit[, and adapt,] into his social milieu” (Jost, 1983, pp. 127-8). The function of the Bildungsroman, in this scenario, is to teach students how to fit into a society they are a part of. According to Feng,

The English Bildungsroman connects moral, spiritual, and psychological maturation with the individual’s economic and social advancement, and imparts the lesson that finding a proper vocation is the path to upward mobility. (Qtd. in Abao, 2001, p.3)

This means that the English Bildungsroman does not only teach how to fit into society, but even teaches its readers how to become successful in this society.

However, English Bildungsromane, according to Lierop-De Brauwier (2010) show differences when comparing them to their German equivalents (p. 22). This difference lies in the fact that English Bildungsromane take a more critical position towards society (Lierop-De Brauwier, 2010, p. 22). This seems to be at odds with what Feng states about English Bildungsromane teaching their readers how to be successful in a society (Qtd. in Abao, 2001, p. 3). However, Feng's statement does not necessarily mean that these novels do not take a critical position towards this society. For instance, a novel can show what is wrong in the described society, but can still teach you that, although this society is far from perfect, it is still possible to become successful in it. Jost (1983) argues that this critique was mainly focused on "cultural, religious and political institutions" (p. 136). Moreover, the characters, or adolescents, in an English Bildungsroman need "willpower and self-discipline" to come of age instead of the little things the protagonist in German Bildungsromane need to do to achieve the same goal (Jost, 1983, p. 136). Although Jost (1983) also said that German students learned how to be self-disciplined by reading Bildungsromane, English Bildungsromane are still different (p. 127). Jost (1983) summarises this by saying "David Copperfield is not Wilhelm Meister. The former quenches his thirst with milk, the latter with wine" (p. 136). This is based on the idea that "the whole journey" of the German protagonist "should be pleasant" (Jost, 1983, p. 128), while the protagonist in English Bildungsromane usually starts his journey from an unpleasant situation (Jost, 1983, p. 136). It can therefore be said that an English protagonist needs both "willpower and self-discipline" while the German one only needs the latter to achieve the goal of maturation (Jost, 1983, p. 128; 136). The English Bildungsroman therefore can be seen as an author's critique on society that shows the reader the difficulties of growing up in the described society and what is needed to overcome

these difficulties. This critique on society can help students start thinking about their own situation more critically and reflect on their position in society. Moreover, it can teach them that willpower and self-discipline are necessary to achieve your goals.

This also means that the functions of the Bildungsroman as found in this chapter seem to, partially, tie in with what the SLO calls 21<sup>st</sup>-century skills. Although these skills are acknowledged to be important in Dutch secondary education, only 5% of the teachers that teach the higher forms of Dutch secondary education indicate that the school “has chosen to spend extra time and attention on these skills” (translated from Onderwijsraad, 2014, ¶. 2.4). Bildungsromane can help students with acquiring some of these skills, since the functions of coming-of-age stories seem to be connected to the 21<sup>st</sup> century skills. For instance, Bildungsromane can help students acquire critical thinking skills. Critical thinking, according to the SLO, the Dutch national centre of expertise for curriculum development, is “the ability to formulate your own vision or opinion reinforced with arguments” and has to do with “having a positive attitude towards different opinions” and “the ability to ask meaningful questions” (translated from Thijs, Fisser & Van der Hoeven, 2014, p. 32). It can be argued that Bildungsromane can teach students to ask meaningful questions related to Bildung and their own society, since Hall (1941) shows the relationship between writer and reader. This relationship and the plot of a Bildungsroman can help the student understand different opinions, especially when this student empathises with the protagonist (Zwaan, 1999). This can ultimately mean that Bildungsromane can help students to collaborate, another 21<sup>st</sup>-century skill, better, since it helps them understand different opinions (Thijs, Fisser & Van der Hoeven, 2014, p. 33). This means that these two skills can benefit from using Bildungsromane in teaching<sup>2</sup>.

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<sup>2</sup> The previous paragraphs show that Bildungsromane can also enhance students’ self-efficacy and problem-solving, social and cultural skills.

In conclusion, literature functions as 1) a cultural archive, 2) a representation of the author's views and 3) a way to establish and understand relationships. In Dutch secondary education, Bildungsromane are a good option to make use of these functions, since Bildungsromane are more relatable to adolescent students. Because of the relatability of coming-of-age stories, Bildungsromane can help students 1) to get to know themselves better, 2) to come to terms with, and think more critically about, the society they live in, 3) to make choices when problems, similar to that of the protagonists', occur, 4) to be more self-disciplined to become successful in life and 5) in collaborating with other people.

## Bildungsromane, young adult novels or both?

Chapter one discussed the functions of Bildungsromane in Dutch secondary education. That chapter also briefly discussed the option of using young adult novels (henceforth YA-novels) in education instead of English Bildungsromane. It was argued that YA-novels could be useful because they represent contemporary societies and students' experiences better (Hébert & Kent, 2000, p. 167). This chapter will therefore elaborate on this option by analysing different sources to find out what the differences and similarities between the two genres are. This chapter will show that YA-novels can also be used in this research, but that Bildungsromane still have a purpose in Dutch secondary education.

Jonathan Stephens (2007) discusses the problem of defining the genre of the YA-novel. He mentions that “others have claimed all coming-of-age novels[, such as the *Künstlerroman* and the *Sportlerroman*,] as Young Adult”, although some do not fit into this genre (Stephens, 2007, p.40). This problem is related to what Lierop-De Brauwier (2010) explains about the origins of the YA-novel. She explains that the YA-novel has its roots in multiple different, earlier genres of fiction, such as the Bildungsroman and the Robinsonade (Lierop-de Brauwier, 2010). This means that many features from different genres can also be found in YA-novels, which makes it difficult to define the YA-novel.

However, this is not the only problem in defining the YA-novel. According to Wendy Glenn (2011), “whatever lies around the bend, the YA field was prepared to ‘withstand the winds of change’” (Qtd. in Pytash & Ferdig, 2014, p. 6). This statement means that, according to Glenn (2011), YA authors are able to adapt to different influences, such as new perspectives and different forms (p. 8). Moreover, she mentions that, “amidst a changing world, the field embraced new topics and reconsidered established ones in novel ways” (Glenn, 2011, p.7). This means that, although the YA-novel has its roots in the genre of the

Bildungsroman, the features of this genre may not be found back in YA novels due to the many alterations the genre has been through and the way the world has changed. However, since a clear definition did not seem to exist, Stephens (2007) proposes his own definition of the YA-novel. According to him:

the label “Young Adult” refers to a story that tackles the difficult, and oftentimes adult, issues that arise during an adolescent’s journey toward identity, a journey told through a distinctly teen voice that holds the same potential for literary value as its “Grownup” peers. (Stephens, 2007, pp.40-41)

Although this still means that novels from all the German “romans” types can still be YA-novels, it excludes the ones that do not have the aforementioned features. However, Smith (2007) gives two examples of novels by Libba Bray, *A Great and Terrible Beauty* and *Rebel Angels*, that are not told from an adolescent’s perspective, or do not include any adolescents at all, but are appealing to young adults (p. 46). This marks a valid point which Stephens (2007) does not include in his definition of the genre. The point that has to be considered is that YA-novels should be appealing to the adolescent audience. This information should be included in Stephen’s (2007) definition. This definition will therefore become:

“A story that tackles the difficult, and oftentimes adult, issues that arise during an adolescent’s journey toward identity, a journey told through a distinctly teen voice that holds the same potential for literary value as its ‘Grownup’ peers” and/or is appealing to an adolescent audience. (Stephens, 2007, pp.40-41)

This definition will be used as a starting point for the analysis in this chapter.

The ability to adapt to different influences is something that the Bildungsroman and the YA-novel have in common. The former paragraphs have already shown that the YA-novel is likely to change along with both technological innovations as well as societal changes. The Bildungsroman arguably does the same (Matos, 2013, p.89). While Hirsch (1976) claims that “the Bildungsroman’s defining characteristic is that it ‘maintains a peculiar balance between the social and the personal and explores their interaction’”, Miles (1974) “claims that the difficulty with Hirsch’s views and rigidity is that she approaches the Bildungsroman as a stable and unchanging form” (Qtd. in Matos, 2013, p.89). Miles also states that Bildungsromane do not necessarily portray a development into “a *total* personality as well as a *balance* between the social and the personal” (Hirsch & Miles, 1976, p. 123). According to Matos (2013):

What Miles demonstrates is that unlike many other genres of literature, the Bildungsroman seems to exhibit a striking degree of flexibility, which is sensitive to temporal and literary changes and to the motifs that are favored by readers as well. Additionally, the classification of a novel as a Bildungsroman can be quite difficult simply because the coming-of-age process can vary according to the ideologies of the author and those of the reader or literary critic. In other words, it is arguably difficult to pinpoint what Bildung is, seeing as the term adopts different shades of meaning and significance not only across genres, but also across cultures. (p.89)

This means that, although the two genres show similarities, a comparison can prove to be difficult because both genres are apt to change. It is possible to indicate this as one of the similarities between the genres. However, this will not answer the question this chapter is about, since the genres may have changed to such a degree that no other resemblances can be found. It is therefore useful to look at which features are generally thought of as being present in both Bildungsromane and YA-novels.

Stephens (2007) uses “twelve recent Young Adult novels [...] through which [he] could analyze what is going on in the ‘genre’ today” (p.35). He states that so many different literary genres are included under the term YA-novel that many people criticize the genre for being, for instance, less than literary or not serious enough for use in schools (p.34). However, “[other] converted critics have embraced Young Adult so dearly that they have scoured the canon for any classics they could adopt into the Y.A. family” (p.34). Some titles that are included in this family are C.S. Lewis’s *The Chronicles of Narnia*, J.D. Salinger’s *The Catcher in the Rye* and many other Bildungsromane (Stephens, 2007, p.34). It seems that the YA-novel shares enough standard features with Bildungsromane to make an easy connection between the two genres possible.

One of those features seems to be the goal of the genre. Stephens (2007) discusses *Crispin: The Cross of Lead* (2002) by Avi and argues why this novel can be defined as a YA-novel (p.36). He states that:

[Its] exploration of personal identity is a common enough thread throughout Young Adult literature. Mix that together with the missing family relationships, an action-



packed narrative, the mentor figure and older guide, and the intrigue of the medieval world brought to life through the eyes of an outcast teen, and you have the makings of a novel that belongs in the “genre.” (Stephens, 2007, p.36)

This explanation ties in with what the previous chapter discussed earlier about Bildungsromane. The struggle for identity is one of the themes frequently found in this genre as well as in YA-novels. Stephens (2007), for instance, includes multiple novels that deal with this theme (pp. 36; 37-38; 39). This means that the struggle for identity is what is most important in YA-novels, irrespective of the time in which it is set.

Another striking similarity can be found when looking at the characteristics of English Bildungsromane. Jost (1983) mentions that English Bildungsromane have a “point of departure [that] is determined by depressing family conditions and sordid social circumstances” and that “[many] of its protagonists are born into slavery in one way or another” (p. 136). This means that, although a protagonist can start his journey to adulthood in his family, this family situation often is one with unhealthy relationships. This characteristic seems to be similar to the one mentioned by Stephens (2007) when he argues that *Crispin: the Cross of Lead*, as well as other YA-novels, fits into the genre because it shows a story about “missing family relationships” (pp. 36; 37; 39).

What becomes clear from the point made by Stephens (2007) about Avi’s *Crispin: the Cross of Lead* is that the YA-novel, as mentioned earlier and unlike the Bildungsroman, does not necessarily have to be set in the society in which they were created. Avi (2003) explains that his story is set in medieval England and is about a thirteen-year-old boy who loses everything (§ 1; § 4). The most important thing the protagonist learns is that “by losing

everything, he has gained the most precious gift of all: a true sense of self” (Avi, 2003, ¶ 4).

This seems to be a difference between the YA-novel and the Bildungsroman, since the English Bildungsroman, which “tended to illustrate the inadequacy of extant pedagogical systems”, represents the society in which it is written (Jost, 1983, pp. 136-137). As Smith (2007) shows when he “[suggests] that the lines between genres have been blurred in Young Adult literature”, the setting of the YA-novel is not bound by the period in which it is written because there are multiple YA-novels that discuss different historical periods, such as the Victorian era and World War II (p. 45). This may be the reason why some people refer to classic Bildungsromane as being young adult fiction. If the YA-novel does not necessarily have to be set in contemporary society, then all novels that include the features of YA-literature can be YA-novels regardless of the time in which the story is set. This allows Bildungsromane to be considered YA-novels. This also means that Bildungsromane may only be less useful in Dutch secondary education because of their archaic language. However, this also leaves some options for the Bildungsroman, since this genre shows an eyewitness’s view on its contemporary, Victorian, society. This implies that, although they can try to give a correct representation of the time period in which they are set, YA-novels can never give a better example of a Victorian adolescent growing up than Bildungsromane can. The Bildungsroman therefore is a better alternative to let 21<sup>st</sup>-century adolescents compare their society and their development in it to the ones represented in Bildungsromane. This allows them to take a critical look at their own society and how, or if, society has changed. Moreover, according to Le Bruyn, Hannay, Jauregi, Jentges, Mearns & Tammenga-Helmantel (2016), “students can get a real sense of what the Dutch society is and what it stands for when they compare it to other societies” (translated from: p. 2).

Although YA-novels can have the same functions<sup>3</sup> as Bildungsromane, a comparison between a 21<sup>st</sup>-century society and an older society is also preferably done with a Bildungsroman to ask more of students' empathic skills. YA-novels can help develop students' 1) perspective-taking skills, 2) personal identity and 3) critical thinking skills. According to Wendy Glenn (2011), who discusses YA-literature and how it is "prepared to withstand the winds of change" (p. 10):

When Robert Cormier wrote *After the First Death* (1979), [...] he posed difficult questions of morality and understood that readers were capable of considering multiple perspectives, even those that might challenge their understandings of themselves and others. (p.7)

The previous chapter also discussed the idea of position-taking and adolescents' ability to look at things from another person's perspective. According to Glenn (2011), not only Bildungsromane can help students to develop this skill, but some YA-novels may also be helpful (p.7). Glenn (2011) also points out that YA-novels teach students about other people and cultures and can show them that there are "social and economic inequities" between people from their culture and people from other cultures (p.8). According to her, "[such] texts might help readers realize the obligation to recognize their own privilege and find ways to use it to fight for social justice within borders and beyond" (p.8). This proves that some YA-novels not only help students to sympathise with other people, but that they can also help students think critically about things that are happening in society today, such as whether 1)

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<sup>3</sup> These functions will be elaborated on in the next chapter.

people from different cultures should be more equal, 2) the technology in today's society poses any risks or 3) certain attitudes towards specific sexualities should change (Glenn, 2011, pp.7-9). This means that these novels can make students think about how they fit into society. Bildungsromane do the same thing with different subjects. According to Jost (1983), the English Bildungsroman was critical of its society as well (p. 136), which allowed the readers of the Bildungsroman to think critically about their society. Although YA-novels may transcend the limits of the society in which they are created, they can hardly be as accurate as the Bildungsromane that describe the period they were created in. These Bildungsromane can therefore teach adolescents about the problems from the past which can be used to show adolescents whether things have changed and, if so, whether things became better or worse. Moreover, it allows them to take in the perspective of a character who lives in a completely different society with completely different problems and empathise with these characters. This may make them think about what they would do in situations in which they would otherwise never find themselves, which can lead to a better understanding of the self as well.

Moreover, both Bildungsromane and YA-novels discuss the protagonist's social status, but they focus on different levels of society. According to some researchers, the YA-novel can be considered a contemporary form of, or influenced by, the Bildungsroman (See: Lierop-De Brauwier (2010) and Matos (2013)). Moreover, Stephens's (2007) definition of the Young Adult genre, as he himself seems to imply, leaves the possibility to categorise classic Bildungsromane, such as *The Catcher in the Rye*, under the header *YA-novels that "have lasted"* (p.41). He admits that there are other factors that determine whether a book is YA or not, some of which have already been mentioned, but he thinks of these as smaller factors (p.41). One of those smaller factors, according to him, is social status (p.41). Social status, however, deserves to be a more important factor, since this can determine a person's identity too. Social status, for instance, can influence, or start, the journey towards identity because the

protagonist is not happy with his current social status and therefore tries to escape this position to become more successful. Moreover, Buckley, who describes the elements of the English Bildungsroman, points out that a protagonist from these texts leaves his “repressive atmosphere of home [, which is situated in the country or in a provincial town] [...], to make his way independently in the city” because of “his family, especially his father, [that] proves doggedly hostile to his creative instincts or flights of fancy, antagonistic to his ambitions, and quite impervious to the new ideas he has gained from unprescribed reading” (Qtd. in Jost, 1983, p. 137). This shows that English Bildungsromane are about children who leave a society, because they are not accepted there, to become successful in another, i.e. social status in Bildungsromane can be a reason to trade one society for another. Social status in YA-novels, however, seems to be about the protagonist’s position in relation to the position of his peers more and more. As Koss & Teale (2009) argue, “[although] YA novels do still focus on social issues, there has been a shift [within the YA genre] from the big event/coming-of-age stories to a more general focus on teens struggling to find themselves and dealing with typical teenage life” (p. 567). Moreover, according to them, the books they analysed “differed from the traditional coming-of-age story as they focused on the main character grappling with events of everyday life rather than a singular, major transforming event” (Koss & Teale, 2009, p. 567). One of these everyday events and also one of “the most frequent subjects” in YA-novels is “the idea of fitting in” “with typical teenage life”, which is similar to social status (Koss & Teale, 2009, p. 567-568). This means that, for both genres, social status can be linked to one’s position in society and identity formation. These two factors are also important in Bildungsromane, which proves that the two genres are similar genres of literature that were produced in different time periods. However, in Bildungsromane social status is related to one’s place in a larger society, while in YA-novels social status is developing to mean fitting in with your peers. This means that YA-novels can be useful to make students aware of the

processes they go through in everyday life on a micro-level, while Bildungsromane can be useful to make students aware of the processes concerning social status on a meso- or macro-level.

Although it does seem to indicate an awareness of one's position in a society, the term social status does not say anything about fitting into a specific society. According to Matos (2013), some scholars argue that Bildungsromane are typically about "the process of negotiating personal desire with the demands of society" too (p.91). Stephens's (2007) definition does not mention anything about this in YA-novels. Although it is highly unlikely that a genre dealing with the formation of identity ignores the influence that society has on this process, and this chapter has already shown that the protagonist's place in society does, at least on the micro-level, play a role in YA-novels, this should also be included in the definition for YA-literature. This definition then becomes:

"A story that tackles the difficult, and oftentimes adult, issues that arise during an adolescent's journey toward identity" and the knowledge of his place in society, "a journey told through a distinctly teen voice that holds the same potential for literary value as its "Grownup" peers" and/or is appealing to an adolescent audience". (Stephens, 2007, pp. 40-41)

However, Koss & Teale's (2009) findings seem to imply that social status in recent YA-novels is focused on the micro-level and not on the meso-, or macro-, level. This would mean that protagonists from this genre are not concerned with their place in bigger societies.

However, it cannot be ignored that fitting in with your peers is connected to fitting in with

larger society as well. For instance, most adolescents fit in, or are popular, because they are following the newest fashion trends or are good at sports; in other words, these adolescents fit in because they represent what their macro-society values most. The protagonist's process in recent YA-novels may therefore be one characterised by a change of seemingly little importance while it actually is "[a] process of negotiating personal desire with the demands of society" (Matos, 2013, p.91). This, however, does not change the fact that YA literature focusses more on fitting in on a smaller scale, while Bildungsromane focus more on fitting in on a larger scale.

Angel Matos's (2013) analysis of *The Perks of Being a Wallflower*, by Stephen Chbosky, shows that YA narratives can "[appropriate and transmute] the conventions of the formation novel, formerly known as the Bildungsroman" and can therefore be considered the contemporary equivalent of the Bildungsroman (p.86). Matos's (2013) statement means that, although YA-novels share the conventions of the Bildungsroman, they are different in some respects too. In the case of *The Perks of Being a Wallflower*, for instance, this is done "through the process and configuration of letter writing" (Matos, 2013, p.86). The epistolary form of *The Perks of Being a Wallflower*, however, is somewhat different from the conventional correspondence between two characters, "[since] Charlie[, the protagonist,] makes it clear that the recipient of the letters does not know him" (Matos, 2013, p.87). These new forms of writing and, according to Stephens (2007), the "experiments with structure [that] are common in Young Adult" are what characterise the genre as well (p.38). For instance, according to Koss & Teale (2009), new "textual features[, such as e-mail and text messaging,] are incorporated into YA literature" (p. 570). Moreover, as discussed in the previous chapter, YA-novels could be useful because they represent contemporary societies better or because the stories appeal more to adolescents. Glenn (2011), for instance, claims that these new forms, such as novels in the form of instant messaging, can reinforce the

function of the genre (p.8). According to her, these forms can make adolescents think about the reliability of the protagonist and what is right or wrong, since the novels focus on the perspective of their protagonist only (Glenn, 2011, p.8). This focus on only one character is another similarity with the Bildungsroman. According to Jost (1983), “[in] the classic Bildungsroman there is only one central character developing among some walkers-on, in the midst of a crowd of quasi-supernumeraries” (p. 129). In this case, the only difference is that technological inventions, such as instant messaging, make new forms possible which may allow YA-novels to make the readers focus on the protagonist more.

Stephens (2007) also mentions some other “smaller factors” which he considers not to be the crucial elements of the YA genre, such as the aforementioned experimental forms (p.41). However, some of these factors can be seen as similarities between the genres of the YA-novel and the Bildungsroman. These smaller factors include 1) experimental form, 2) technology, 3) self-image, 4) young love, 5) friends, 6) work, and 7) parental units (p.41). As this chapter has already shown that Bildungsromane can also deal with family issues, which is another thing that the two genres have in common, this factor will not be elaborated on.

On closer inspection, the only smaller factors that may differ from the Bildungsroman are experimental form and technology. However, these differences can have a function as well. According to Glenn (2011), the YA-novel is produced in a period in which new technologies influenced the forms, which allowed, and still allows, the authors to make their readers reflect on the influence of these new technologies (p. 9). Although Bildungsromane were also written in times of technological innovations that influenced the form, such as “the steam-powered press that characterized the Victorian period as an era of mass print,” these technologies were not likely to be embedded in Bildungsromane the same way they are in YA-novels (Linley, 2003, p.539). Authors of YA-novels incorporate technology “to tell



compelling tales that both reflect the world in the moment and stop that moment to afford readers the distance and objectivity necessary to evaluate life within and beyond the text” so that “today’s readers [can become] aware and critical of new means and modes of communication that have come to define the way of life for many” (Glenn, 2011, pp.8-9). Manlove (1993), who discusses the role of machines in Victorian fiction, argues that “both [Charles Kingsley and Charles Dickens] look at the machine from the point of view of its effect on individual beings”, but “[the former] sees the social machine[, the machine as identified with society,] as a system in which man finds his true individuality, the [latter] sees it as a tyrannical juggernaut that reduces him to a mere cipher” (Manlove, 1993, p.224). According to Manlove (1993), “[for] Dickens [the machine] is the tool of a repressive commercial oligarchy aimed at subjugating its human operatives to the furtherance of productivity and wealth for those in power” and the majority “of the Victorian cultural elite, of course, shares Dickens's more negative view of the machine” (p.224). This means that English Bildungsromane are likely to show the negative effects of contemporary technology, if they discuss technology at all, while YA-novels tend to allow their readers to form an opinion about technology for themselves. However, since technology plays such a big role in modern society, it may be difficult for students to be really critical of it. Bildungsromane may be useful to explain students, or make them realise, that every invention has negative effects by confronting them with the negative effects of 19<sup>th</sup>-century inventions, instead of affording readers distance and objectivity. This may help the students to be more sceptical about modern inventions as well.

The other smaller factors, however, can also be found in the Bildungsroman or are closely related to identity formation. About young love in Bildungsromane, for instance, Buckley mentions that the protagonist’s “direct experience of urban life” “involves at least two love affairs or sexual encounters, one debasing, one exalting, and demands that in this

respect and others the hero reappraise his values” (Qtd. in Jost, 1983, p. 137). This is also the case in, for instance, Charlotte Brontë’s *Jane Eyre*. In this novel, although it does not have an urban setting, Jane experiences two love affairs, one with Mr Rochester and one with Mr St. John Rivers. However, some may argue that Jane and John do not have a love affair, since they do not love each other in a romantic way. It can therefore be said that Jane has an affair with Rochester twice<sup>4</sup>. The first time, Mr Rochester tries to change her into something she is not and has lied to her because he already had a wife. The second time, however, Mr Rochester’s wife had died and he does not have the power to change Jane. Friends, just like in YA-novels, play a minor role in Bildungsromane too. Examples of these are for instance Helen Burns from *Jane Eyre* and Tom Sawyer from *The Adventures of Huckleberry Finn* (1884) by Mark Twain. The factor of self-image can be related to identity formation and will be elaborated on in chapter 3.

However, Matos (2013) points out that *The Perks of Being a Wallflower*, which is a well-known YA-novel, tells only fragments of the coming-of-age process, that only takes one year in this novel, while Bildungsromane tell a chronological story from childhood into adulthood (p.88). This difference in duration of the protagonist’s development, however, seems to be what appeals to the audience. Adolescents generally do not refer to reading as one of their favourite pastimes (Witte, 2008, p. 327). Moreover, novels that lack a certain degree of action are generally not enjoyed by Dutch adolescents with the lowest reading competence (Witte, 2008, 242). It therefore seems that YA-novels that only discuss key fragments of Bildung may appeal to these adolescents better than Bildungsromane that discuss a long process of coming-of-age. However, this is not entirely true of the Bildungsroman. Many classic Bildungsromane, such as *The Catcher in the Rye* and the aforementioned *The*

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<sup>4</sup> Some people, however, may define Jane’s relationship with Mr. St. John Rivers as a love affair. In that case this love affair is debasing because Jane and St. John do not love each other and Jane thinks that love is what is most important in marriage.

*Adventures of Huckleberry Finn*, also only discuss but a fragment of the protagonist's life. Although a time-consuming process of the protagonists' Bildung is not always true for Bildungsromane, this is not the only aspect that Matos indicates as a difference with *The Perks of Being a Wallflower*. According to him, the epistolary form of this novel "is problematic because the protagonist makes deliberate choices about what to tell the reader or what to hold back, thus leading to the possibility of omitting moments that depict *Bildung* or social assimilation" (Matos, 2013, p.88). This, however, does not mark a difference with classic Bildungsromane either, since Charlotte Brontë's *Jane Eyre* can be defined in the same way. Brontë's novel is, in fact, written as if it is an autobiography of and by the protagonist, which means that Jane can also deliberately hold back information (Brontë). The only difference that remains between *The Perks of Being a Wallflower* and Bildungsromane is that the process that the protagonist goes through in *The Perks of Being a Wallflower* is depicted in "fragmented and uneven pieces [...] that are characterized as ostensibly smooth and linear", while these processes in Bildungsromane, according to Matos (2013), are more like "'series of steps'" (p.88). While *The Perks of Being a Wallflower* can hardly represent all YA-novels, it does show that the experimental forms that characterise the genre can influence the conventions of the Bildungsroman and maybe even more. In this case, for instance, *The Perks of Being a Wallflower* shows that Bildung is a chronological process, while Bildungsromane present steps that need not be chronologically structured. In *Jane Eyre*, for instance, the protagonist does not deal with her problems, and does not mature, in a chronological order. Jane shows that her process into adulthood is characterized by physically escaping from her problems and returning to them later when she can handle those problems better. For instance, Jane first escapes from the Reeds' abusive behaviour towards her to return and forgive her aunt later. In this comparison *Jane Eyre* shows a more realistic process into adulthood than *The Perks of Being a Wallflower*, since Bildung is a process that needs reflection and

confrontations with the past. This means that Bildungsromane are more reliable to present a realistic coming-of-age process.

In conclusion, YA-literature can be seen as a contemporary version of the Bildungsroman. They share the same functions and features. Moreover, YA-novels are more appealing to adolescents, which may make them more useful in Dutch secondary education. However, Bildungsromane are still useful to teach students about different times and cultures, and to let them empathise with characters from that period and to confront the readers with a more natural process towards adulthood. Moreover, students can compare their own society to those represented in Bildungsromane to start thinking more critically about their own society.

### Designing assignments<sup>5</sup>

The previous chapters discussed the function of Bildungsromane and which genre of literature can best be used in Dutch secondary education concerning Bildung, Bildungsromane or YA-novels. This chapter will analyse different theories on students' reading levels, difficulty levels of both novels and assignments and on Bildung to function as a basis for the assignment designs. These theories will therefore be used as a guideline along which suitable assignments, focussing on the functions of Bildungsromane, for Dutch secondary school students will be made.

Reading levels in second, or foreign, language teaching are a complicated phenomenon. Sijbom & Van Gils (2015)<sup>6</sup> already discussed this issue in their research to make graphic novels more readily usable in literature lessons in the higher forms of Dutch secondary education. They discussed Witte's (2008) theory on reading- and assignment levels and focussed on levels 2 to 4 of Witte's (2008) indication of the levels because the students, at HAVO and VWO, should acquire these levels during their years in the higher forms (Sijbom & Van Gils, 2015, p. 5; Witte *samenvatting*, 2008, p. 11). However, Witte (2008) also discusses that this is not what happens in practice. Not all students start at the norm, which is level 2 of his theory, and VWO students' levels do not rise, but fall in the fifth year (Witte *samenvatting*, 2008, p.18). Moreover, Witte's (2008) research only discusses reading levels in Dutch and not what this means for reading in English. In addition, Grezel (2015) shows that the process of ascribing a level to a novel is influenced by subjectivity too (p. 8). Sijbom and

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<sup>5</sup> Two of the draft assignments can be found in appendix A. These were the two assignments that were evaluated by the students. All nine of the final assignments can be found in appendix B. The draft assignments were revised after completing the experiment in chapter 4.

<sup>6</sup> I co-authored the article by Sijbom and Van Gils (2015) in which it was already investigated what different theories existed on Dutch students reading literature in a second language, English, to find out whether graphic novels could be used in the higher forms of Dutch secondary education. Sijbom and Van Gils (2015) also designed assignments to prove their point. However, these assignments were specifically about the graphic novels discussed and were not designed to enhance a student's personal development or sense of citizenship.

Van Gils (2015) therefore also discuss Hartog (2013), who uses the Common European Framework of Reference (henceforth CEFR), the readership of the novel and Witte's theory to function as guidelines that are used to ascertain the reading levels of Dutch adolescents in English (*Novellist*). Hartog also mentions that "differences between his level indications and those of Witte (2008) can be attributed to the fact that reading in a different language can be more difficult" (translated from *Novellist*). However, Hartog (2013) uses the CEFR as a model to indicate the difficulty of literary texts, while literary prose is only mentioned when students have acquired CEFR-level B2 (SLO *taalprofielen*, 2015).

This raises the question whether the CEFR is useful. This problem is easily solved. The CEFR explains what types of texts are most appropriate for students at a certain level and what features texts at certain levels have. The fact that they introduce literary prose at level B2 could be explained by their definition of literature and their implication that literary texts cannot be written in easily accessible language (SLO *taalprofielen*, 2015). Moreover, literary prose is not used in education as much anymore as it was in the past. Sari (2013) explains why this can be problematic for students' text comprehension (p. 48). She mentions that students should first be familiar with the type, or genre, of the text before they can completely understand that text (Sari, 2013, p. 48). Although this is not where the focus of this research lies, it implies that Bildungsromane, or prose in general, should be taught and read more often to make the genres and types of texts easier to understand. This means that literary fiction may seem more difficult because it is read less often than other types of texts, such as newspaper articles. The CEFR's late introduction of literary prose because of text difficulty may therefore be based on a vicious circle. The CEFR indications are therefore only useful to look at what features novels need to have to be useful at a certain level and not to use as an indication of when literary prose can be read. The former is also what Hartog does (*Novellist*).

This means that Hartog may be a good indication as to what books can be used at what level and that the CEFR, on its own, is not.

Sijbom and Van Gils (2015) rebuked Hartog's (2013) method of categorising texts into different levels because it seemed to them as if every age category had different criteria and the theory, therefore, was not coherent (pp. 7-8). However, on closer inspection, the opposite proves to be true. Hartog categorises texts in three ways (*Novellist*). First he makes categories according to the supposed audience, which are A) children, B) young adults and C) adults (*Novellist*). Then each category is subdivided into the six, aforementioned, levels which are similar to those used in Witte's (2008) theory (*Novellist*). Finally, he subdivides texts into five levels, indicated with the first five letters of the alphabet, which elaborate on the difficulty by indicating whether the text is more contemporary or more classical (*Novellist*). For instance, Charlotte Brontë's *Jane Eyre* is indicated with the code C4e (*Novellist Eyre*). This means that this novel, according to Hartog, is meant for adults who are competent readers and like difficult, classical texts. Contrary to what Sijbom and Van Gils (2015) thought, Hartog's (2013) theory proves to be the best to use as an indication of difficulty for novels written in English.

However, Hartog's (2013) theory is partially based on Witte's (2008) indications of levels. This means that Hartog's categorisation of texts is also based on subjectivity. Moreover, people can disagree on whether a book is children's, young adult or adult literature. For instance, Mark Twain's *The Adventures of Huckleberry Finn* has been categorised as a book for adults by Syb Hartog (*Novellist Finn*), while someone else may categorise it as a young adult novel because of the adventures in the novel and its protagonist,

who is of the same age. It is therefore advisable to use Hartog's indication, but to look critically at Witte's (2008) indications and consider personal opinion too<sup>7</sup>.

Witte's (2008) theory on difficulty levels of novels and what assignments need to be about therefore still is relevant. Witte (2008) found out that most Dutch adolescents in the higher forms of HAVO have already acquired the second level in their fourth year, while some linger on level 1 and others have acquired level 3 (Witte, 2008, pp. 331-332). Most HAVO students have reached level 3 at the end of secondary school, while others have reached either level 2 or, in extreme cases, even level 5 (Witte, 2008, p. 345; p. 362). However, most HAVO students leave school at level 3. This means that the assignments that will be designed for HAVO in this research should include features that are also represented in Witte's assignments for these levels.

For VWO things are different. The starting level varies greatly and ranges from level 1 to level 5, with an average starting level of 2.1 (Witte, 2008, p. 254). This division also characterises the level at which VWO students end their secondary school career, with an average level of 3.6<sup>8</sup> (Witte, 2008, p. 254). This means that, although some students can handle level 5 novels, it is advisable to focus on levels 1 to 4, as the majority of the students will not get further than this and it is necessary to take the added difficulty of reading in English, which is not the students' first language, into account. Although Hartog (2013) already considers reading in English as opposed to reading in Dutch, his categorisation is still done subjectively. There is a way to categorise more objectively, but for this research it will suffice to look critically at Hartog's (2013) indications<sup>7</sup>. This means that, in this case, it is better to stick to the levels that students can probably reach concerning reading in English.

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<sup>7</sup> It would be better to ask a number of teachers to indicate what level a certain novel is best suited for, but this falls beyond the scope of this research paper.

<sup>8</sup> Witte (2008) attributes the fact that the average VWO student, despite an extra year, ends with a level of reading competence barely higher than that of a HAVO student to a stagnation of students' reading competence at all VWO schools in the fifth year.



However, it is relevant to this research project that assignments of a different level from the book can be presented to a student, since this allows more novels to be considered (Witte, 2008, p. 459). Because Witte's (2008) reading levels are based on different ways and reasons to read, it is possible to design an assignment for a level 4 book that qualifies as a level 3 assignment (Witte, 2008, p. 459). The one reader, for instance, may read *Jane Eyre* in a way that defines him as being at level 3, "a reflecting reader", while the other reader may read this same novel in a way that defines him as being an "interpreting reader", which is the name for level 4 readers (translated from Witte *samenvatting*, 2008, pp. 33-34). This allows teachers to let their students work in Vygotsky's zone of proximal development, which "is the area between the child's current development level 'as determined by independent problem solving' and the level of development that the child could achieve 'through adult guidance or in collaboration with more capable peers'" (qtd. in Woolfolk, Hughes & Walkup, 2013, p.55). This means that students could read a novel that is relatively easy for them, but have to work on an assignment that challenges them enough to get further in their personal development and vice versa. In the context of this research project, teachers should choose for the former option, rather than for the latter, to make sure that the process of personal development is not hindered by a student's low reading level.

Level 3 of Witte's (2008) theory, which is the level most students reach, marks the stage of students in which they start to "broaden their horizon" and think about "social, psychological and moral matters" (translated from *Samenvatting*, p. 33). These matters tie in with what Bildung is. Jost (1983) defines Bildung as "[...] giving one's mind, one's character and one's personality their final shape, their final form" (p. 126). The matters discussed at this level make students reflect, which allows for assignments to focus on the Dutch idea of *burgerschap*, the idea and recognition of being a member of a society which can be loosely translated to the English word *citizenship*. Erik Erikson's psychosocial theory focusses on the

individual's social identity and "[emphasises] the emergence of the self, the search for identity, the individual's relationships with others and the role of culture throughout life" (Woolfolk, Hughes & Walkup, 2013, p. 83). Erikson recognises different stages which "are interdependent and that accomplishments at later stages depend on how conflicts are resolved in the earlier years" (Woolfolk, Hughes & Walkup, 2013, p. 83). In adolescence, which is the focus of this research, the stage-defining conflict is that of "*identity versus role confusion*" (Woolfolk, Hughes & Walkup, 2013, p. 87). According to Woolfolk, Hughes & Walkup (2013):

[This] involves deliberate choices and decisions, particularly about work, values, ideology and commitments to people and ideas. If adolescents fail to integrate all these aspects and choices, or if they feel unable to choose at all, role confusion threatens. (Woolfolk, Hughes & Walkup, 2013, p. 87)

Role confusion, or identity diffusion, is when adolescents "reach no conclusions about who they are or what they want to do with their lives; they have no firm direction", which can result in "apathetic and withdrawn" adolescents who "have little hope for the future, or [...] may be openly rebellious" (Woolfolk, Hughes & Walkup, 2013, p. 88). This provides a goal for the assignments that can be designed around the Bildungsromane. What the assignments need to do is help adolescents with getting closer to "identity achievement" (Woolfolk, Hughes & Walkup, 2013, p. 88). Woolfolk et al. (2013) suggest what a teacher can do to support identity formation and come up with the following examples:

- 1) Examining a wide range of models from literature and history including eminent women, minority leaders or people who made a little-known contribution to particular subjects. (Woolfolk, Hughes & Walkup, 2013, p. 88)
- 2) Inviting guest speakers to describe how and why they chose their professions and making sure all kinds of work and workers are represented. (Woolfolk, Hughes & Walkup, 2013, p. 88)

Moreover, according to Schrijvers, Janssen & Rijlaarsdam (2016), who discuss the effects of literature on personal development, teachers should make their literature lessons personal and experience based instead of focussing on interpretation and analyses of the texts, since this is beneficial to personal development of the students and their sense of citizenship (p.12). This shows that literature can help students to achieve identity formation. This means that Bildungsromane can also function as examples from which adolescents can learn how and why the protagonists chose to do what they did. It is therefore beneficial to identity formation to design assignments that focus on important decisions that the protagonist makes in the novel and make the students compare the protagonist's choices to the ones they would make. This could be done by means of a written assignment, but a class discussion would also be possible and enables students to help each other understand the protagonists' choices better and to help start up the thinking process. However, since the answers to the questions raised in a class discussion may be very personal, it is to be recommended to only discuss the choices the protagonist made and where they got him instead of discussing a student's individual problems. It is possible that students who feel comfortable in class will eventually openly compare the protagonist to themselves, but this should be the student's own choice.

One cannot discuss identity formation without referring to the terms self-concept and self-esteem. According to Pajares and Schunk (2001), the former term "generally refers to

individuals' knowledge and beliefs about themselves – their ideas, feelings, attitudes and expectations” (Qtd. in Woolfolk, Hughes & Walkup, 2013, p. 102). The latter term “is an affective reaction – an evaluative judgement of self-worth – for example, feeling good about your tennis or dance skills” (Woolfolk, Hughes & Walkup, 2013, p. 102). Self-concept and self-esteem are needed to form an identity, since someone is more likely to change their self-concept, and therefore identity, when they have at least one aspect about which they have a low self-esteem. For instance, someone who thinks he is bad at communicating with others, may want to change this. When that person tries to change this, he is altering his identity and self-concept, since, at the end of the process, he will believe himself to be good at communicating. In adolescence, according to Altermatt et al. (2002), social comparisons become more influential in forming a self-concept; adolescents compare their performance to that of other people (qtd. in Woolfolk, Hughes & Walkup, 2013, p. 103). Although adolescents compare their school performances to those of peers, they may also compare themselves to protagonists from Bildungsromane for other subjects. The assignments therefore, again, need to focus on a comparison between the protagonist from a coming-of-age story and the reader himself. However, this time these assignments do not specifically need to focus on decisions that are, or need to be, made, but they can focus on self-concept. For instance, an assignment could ask the reader to give an opinion about the character at the beginning of the story and at the end of the story. The assignment can then make the reader think of which character he likes better, the protagonist at the beginning or at the end of the story. Finally, the assignment could ask the reader to compare himself to the version of the protagonist he likes better and indicate whether he would like to be more like that character or not and why. Although they discuss the effects of voluntary reading, this idea is in line with Richardson & Eccles's (2007) implication that “there is a need to focus more directly on reading that encourages middle and late adolescents to think about and contemplate their

possible selves—who they want to be, who they are, and who they fear being” (p. 354). Moreover, it is also possible to connect this assignment idea to the former one and one of Woolfolk et al.’s (2013) suggestions to “help students set clear goals and objectives; brainstorm about resources they have for reaching their goals” (p. 106). After asking the reader whether he would like to be more like the protagonist, the question of how to become more like that character can be answered. The reader can brainstorm for his own resources, but he can also be asked whether he would use the resources the protagonist used.

According to Woolfolk, Hughes & Walkup (2013), “[as] we seek our own identity and form images of ourselves, we are also learning to cope with emotions and trying to understand the ‘significant others’ around us” (p. 109). Moreover, according to Woolfolk et al. (2013), “[social] and emotional competences are critical for both academic and personal development” (p. 109). Since this research project focusses on the personal development of adolescents, this chapter will only focus on this aspect. At a very young age, children are developing a theory of mind, which means that they understand that other people have emotions and opinions too (Woolfolk, Hughes & Walkup, 2013, p. 110). While this theory of mind is developing, the perspective-taking ability develops as well to become “quite sophisticated in adults” (Woolfolk, Hughes & Walkup, 2013, p. 110). The perspective-taking ability is the ability to “understand that other people have different feelings and experiences, and therefore may have a different viewpoint or perspective” (Woolfolk, Hughes & Walkup, 2013, p. 110). The perspective-taking ability, according to Gehlbach (2004), is important in “fostering cooperation and moral development, reducing prejudice, resolving conflicts and encouraging positive social behaviours in general” (Qtd. in Woolfolk, Hughes & Walkup, 2013, p. 110). Selman (1980) “developed a stage model to describe perspective-taking” (Woolfolk, Hughes & Walkup, 2013, p. 110). Although every individual goes through these stages, some children can be further or less developed than others (Woolfolk, Hughes &

Walkup, 2013, p. 110). For instance, some “older adolescents [...] can imagine how different cultural or social values would influence the perceptions of the bystander”, while others may still be at the stage in which they can “analyse the perspectives of several people involved in a situation from the viewpoint of an objective bystander” (Woolfolk, Hughes & Walkup, 2013, p. 110). Considering the fact that this research paper is aimed at teachers of the higher forms in Dutch secondary education, the assignments this research will put forward have to go more towards the stage more related to older adolescents. Assignments can therefore ask the students to indicate what cultural or social values influence the perception of the protagonist and ask them whether they agree with this protagonist. However, as Woolfolk et al. (2013) indicated, this may be difficult for some of the students, since not all students are at the same stage (p. 110). It is therefore necessary to start this assignment with the student’s analysis of the different perspectives in the story.

This distinction between the stages of “[being able to] imagine how different cultural or social values would influence the perceptions of the bystander” and “[being able to] analyse the perspectives of several people involved in a situation from the viewpoint of an objective bystander” shows similarities to the distinction between levels 2 and 3 of Witte’s (2008) theory (Woolfolk, Hughes & Walkup, 2013, p. 110). However, this is where a problem arises, since the former stage, which characterises a student that is more developed in the position-taking skill, is more similar to level 2 of Witte’s (2008) theory, while the latter is more similar to Witte’s (2008) level 3 (p. 32-33). Since the reader, at level 2, can reflect on his own experiences in a similar situation and does not have to “distinguish between their own opinions and knowledge of the world versus those portrayed in the novel”, which characterises a reader at level 3, it is easier for the reader to “imagine how different cultural or social values would influence the perceptions of the bystander” because they probably have

been in a similar situation before<sup>9</sup> (Witte *samenvatting*, 2008, p. 32; p. 33; Woolfolk, Hughes & Walkup, 2013, p. 110). The latter, however, is more suitable for level 3, since at level 2 “[the reader’s] response to the text is subjective<sup>10</sup> and is, mainly, based on sympathy for the characters and the credibility of the events that take place”, while at level 3 students can “distinguish between their own opinions and knowledge of the world versus those portrayed in the novel” which asks for a more objective evaluation of situations in a novel (translated from Witte *samenvatting*, 2008, p. 32-33). This objective evaluation is also needed to “analyse the perspectives of several people involved in a situation from the viewpoint of an objective bystander” (Woolfolk, Hughes & Walkup, 2013, p. 110). However, since the goal is to help students in their Bildung and not to go back it is worth considering to put questions related to both stages in the assignments.

Since Bildungsromane are meant to make students useful in a society, teaching students about morals is recommended too (Jost, 1983, p. 127; 132). It is important that adolescents know what their society thinks is right and what is wrong and that they understand why. According to Woolfolk et al. (2013) three domains can be distinguished (pp. 113-114). In the conventional domain:

Children understand that rules, even though they are arbitrary, are made to maintain order and that people in charge make the rules. But by early adolescence, learners begin to question these rules. Because they are arbitrary and made by others, maybe rules are ‘nothing but’ social expectations. As they move through adolescence, there is another swing – from understanding conventions as the appropriate way things have to operate in a social system to again seeing them as nothing but society’s standards that

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<sup>9</sup> For instance, students could have experienced this on holiday.

<sup>10</sup> The term *subjective*, in this chapter, refers to the experiences and opinions of the reader.

have become set because they are used. Finally, adults realise that conventions are useful in coordinating social life, but changeable, too. (Woolfolk, Hughes & Walkup, 2013, p. 114).

The moral domain is about “beneficence and fairness [...] independent of the norms of any particular group” and is based on equality (Woolfolk, Hughes & Walkup, 2013, p. 114). In the third, personal, domain “children [, or adolescents,] must sort out what decisions and actions are their personal choices and what decisions are outside personal choices” (Woolfolk, Hughes & Walkup, 2013, p. 114). Adolescents can learn this by taking examples from literature. Bildungsromane, as discussed earlier, are useful for this, since they best represent the choices adolescents need to make. By emphasising choices protagonists from Bildungsromane make, or need to make, students can be asked whether this decision is the character’s personal choice or a choice made because of conventional or moral influences. Moreover, students could be asked whether they agree with the choice the protagonist made to learn more about themselves and their attitude towards rules and other people’s feelings.

In conclusion, this chapter has put forward multiple ideas to use Bildungsromane in Dutch classrooms of English. Witte (2008) provides information that allows teachers to design assignments that correspond with a student’s reading level and Hartog (2013) provides a preliminary idea of the level of English novels. Moreover, multiple sources on the topic of *burgerschap* allow teachers to think of assignments that help students with their personal Bildung.



### Attitudes towards assignments

After discussing the functions of Bildungsromane, the possibility of using YA-novels and the theories on designing assignments, this chapter, that marks the third stage of the project, is meant to find out adolescents' and teachers' attitudes to the draft assignments. The students' attitudes will be useful for teachers to find out whether they can use the assignments without their students getting bored. The teachers' attitude, as well as the students' attitude, will be used as feedback to find out what needs to be changed about the assignments so the teachers can use them.

#### Framework of reference:

The previous chapters have already shown the importance of Bildungsromane in Dutch secondary education, what they can be used for and how these functions can be translated into assignments. Moreover, the possibility of using YA-novels has also been discussed. For these reasons, the framework of reference can be found in the previous chapters. From these chapters it was concluded that 1) Bildungsromane can be used for several aspects of personal development, 2) YA-novels can function as a contemporary version of the Bildungsroman and 3) suitable assignments can be developed from different teaching theories about self-concept and self-esteem, perspective-taking and moral development. This framework of reference formed the theory around which the assignments were designed. These assignment will now be evaluated and the results will be used to give the assignments their final form.

### Methodology:

First the assignments were designed. After designing the assignments, the attitudes towards them can be measured by using questionnaires, which means that this part of the study can be labelled a *quantitative analysis* of attitudes. According to Arie van Peet (2006), different formats, or scales, for such questionnaires exist, such as the Thurstone-, the Likert- and the Guttman-scale (p. 15). He also mentions that the Likert-scale is easier to construct and more often used in the social sciences (p. 52). The Likert-scale measures the participant's attitude to each individual item, which is meaningful to find out what characterises the participant when it comes to their attitude to the designed assignments. This is the reason to use this scale for both questionnaires rather than the Guttman- or Thurstone-scale. The questionnaire for the teachers, however, was a combination of a quantitative and qualitative study to get more insights into what could be changed about the designed assignments.

### Questionnaire 1:

#### Task:

The first questionnaire measured the teachers' general attitude to the assignments. This questionnaire gave an indication of what needed to be changed about the draft assignments<sup>11</sup>, according to ten teachers. Moreover, because ten teachers is a rather small group, an interview was taken with one of the teachers, participant 10, to get a better understanding of what about the assignments needed to change.

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<sup>11</sup> Two examples of the draft assignments can be found in Appendix A.

### Participants:

A group of ten people was asked to take the questionnaire at home in their own time. Those ten people were either students of the master programme *English Language and Culture: Education and Communication* at Utrecht University or teachers. They were contacted via the Utrecht University database and via personal correspondence. The participants were teaching at different schools in different regions of the Netherlands and differed in the number of years they had been teaching English as well. They served as a sample of all the teachers who teach English in the Netherlands. The average age of the teachers was 30.4 years (the youngest teacher was 22 years old and the oldest teacher was 51 years old) and the average number of years of experience was 7.44 years (with 0 years being the smallest number of years and 27 the largest number of years). Four men and six women participated in this research. Participant 10, a 29-year-old man, was interviewed to find out more about the teachers' views. This participant was chosen at random.

### Stimuli/items:

The questionnaire included 16 statements. About half of these were extremely positive statements and the other half were extremely negative statements (Peet, 2006, p. 18). Half of these statements were negations and half of them were affirmations. After and/or while taking a critical look at the designed assignments, teachers were asked to give their opinion about 1) how well the assignments reflect the reading level of their students, 2) the importance of the literary aspect and the personal aspect in assignments and 3) the possibility to use these assignments in their lessons. The first point was deemed important because assignments, or novels, that are too easy or too difficult for the students will not be useful to teachers, as can be deduced from Witte (2008). The second point was included because, although it was

argued that the functions of the Bildungsroman lie in the domain of personal development, teachers do not only play an important role in the personal development of students, but they need to teach them about literature too. The second point therefore was meant to find out whether, according to the teachers, the assignments focused too much, or too little, on personal development to be useful in their lessons. Finally, teachers need to be able to use the assignments in their lessons. If the assignments are time-consuming then teachers will not be able to teach the other things they need to teach. The following statements are examples of the statements that were used, a negative and a positive statement respectively<sup>12</sup>.

1. I think the teaching methods are too complicated to effectively use the assignments in my lessons.
2. The assignments are good because they mark the personal relevance of literature for my students.

According to Van Peet (2006), this division will prevent the teachers from forming a tendency to answer in a specific way (p. 18). For instance, if participants are only presented positive statements, then, eventually, they are more likely to give the same answer to each individual statement (Peet, 2006, p. 18). The questionnaire offered a choice of five possible answers: 1) I very much disagree, 2) I disagree, 3) I neither agree, nor disagree, 4) I agree, 5) I very much agree. Each answer had a score assigned to it depending on the type of statement, as shown in table 1. Every set of statements concerning a specific subject was followed by an open

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<sup>12</sup> See appendix C for the complete questionnaire in English. The original questionnaire was in Dutch. This appendix also includes the instructions the teachers needed to follow.

question to let the teachers indicate what could be improved about the assignments, which gave this study its more qualitative aspect.

Table 1				
Positivity scores per answer depending on the type of statement.				
Positive statements	Score	Answer category	Score	Negative statements
	1	I very much disagree	5	
	2	I disagree	4	
	3	I neither agree, nor disagree	3	
	4	I agree	2	
	5	I very much agree	1	
<i>Note.</i> Adapted from Van Peet, <i>schaalconstructie</i> . Utrecht: 2006, p. 19. This table shows that the more you agree with a negative statement, the fewer points the statement gets and the more you agree with a positive statement, the more points the statement gets. This was done because a negative answer to a negative statement means a positive attitude. For instance, if someone answers with “I very much disagree” to the statement “The designed assignment is not useful at all”, this answer means that the teacher thinks that the assignment is, in fact, very useful.				

After taking the questionnaires, a teacher’s individual score was the cumulative of the scores of their answers, which means that, with 15 statements, the minimum score is 15 and the maximum score is 75 (Peet, 2006, p. 19). Moreover, all scores for every individual item were added up, which provided an index of scores per item from which items that discriminate best between a positive and a negative attitude were deduced (Peet, 2006, p. 19).

After calculating the average positivity score per statement and per teacher, the results were used as a guideline for the interview with one of the participants. This was done to enforce the reliability of the research project and to find out whether this participant could indicate causes for these results. This way revising the assignments can be done more systematically and purposefully.

## Questionnaire 2:

## Task:

The second questionnaire was distributed to a group of students. This group had made one of the draft assignments<sup>13</sup>, so they could be asked for their opinion about this assignment. Although they responded to different statements from those that were used in the questionnaire for the teachers, the results went through the same process.

## Participants:

The group of secondary school students consisted of fifteen students in their sixth year of VWO (pre-university education) at a school in the east of the Netherlands. They were between the ages of seventeen and nineteen. Their average age was 17,67 years old. These students had a choice between two of the nine draft assignments and read one of two short stories. The group of students consisted of five boys, 33.33%, and ten girls, 66.67%, all were native speakers of Dutch and had been born and raised in the Netherlands.

## Stimuli and procedure:

The group of students were presented with two assignments from which they could choose one, one on Kaufmann's *How I Became a Man* (n.d.) and one on Cameron's *Crimson Pirates* (n.d.). The assignments were presented by the students' regular teacher who gave a short introduction about what Bildungsromane are. The students' regular teacher was chosen to prevent them from experiencing the assignment as more special due to an unfamiliar face and a different teaching method, which would provide more insights on how easily the

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<sup>13</sup> Although they had to choose one of the two draft assignments presented in appendix A.

assignments could be implemented in regular English lessons on literature. The students were told that they were allowed to work in pairs and that, after finishing the assignment, they had to fill in the questionnaire. The students were allowed to work in pairs, over the course of two lessons, because this could help them debate and form their own opinion on different matters discussed in the story. The questionnaires needed to be done individually to make sure that students were giving their own opinion without being influenced by their classmates. The stimuli of this questionnaire were very similar to the ones used for the questionnaire for the teachers. However, these statements focused more on what was believed to be of more interest to students. The students were asked about 1) their general attitude to the assignments, 2) their attitude to the personal and literary aspects of the assignments and 3) the effect of the assignment on the story. The third aspect was deemed important to find out whether students prefer an assignment that sheds more light on the story. The following examples show a negative and a positive statement respectively<sup>14</sup>:

1. The assignment did not ask anything about what I thought was interesting about the story.
2. I really liked the assignment because it made me understand the story better.

The order of the statements was shuffled so that students could not go through them together and to avoid opposite statements being presented directly after one another. After the questionnaire had been taken, the results went through the same process as the results from the first questionnaire.

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<sup>14</sup> See appendix D for the complete questionnaire in English. The original questionnaire was in Dutch. This appendix also includes the instructions the students needed to follow.

## Results:

<b>Table 2</b> <i>Positivity score for assignments awarded by teachers and Master students</i>		
<b>Participant</b>	Total score per teacher/MA student	Average statement score per teacher/MA student
<b>1</b> ♂ <sup>a</sup>	65	4.33
<b>2</b> ♀ <sup>b</sup>	62	4.13
<b>3</b> ♂	65	4.33
<b>4</b> ♀	62	4.13
<b>5</b> ♂	56	3.73
<b>6</b> ♀	60	4.00
<b>7</b> ♀	53	3.53
<b>8</b> ♀	61	4.07
<b>9</b> ♀	60	4.00
<b>10</b> ♂	56	3.73
<b>Average</b>	60	4
<b>σ<sup>c</sup></b>	3.94	0.26
<i>Note.</i> The results were rounded off to two decimals behind the decimal point because it was thought that rounding off to more than two decimals behind the decimal point was meaningless. <sup>a</sup> This symbol indicates a male participant. <sup>b</sup> This symbol indicates a female participant. <sup>c</sup> This symbol indicates the standard deviation.		

<b>Table 3</b> <i>Teachers' positivity score per statement.</i>		
<b>Statement</b>	Average score per statement <sup>a</sup>	σ <sup>b</sup>
<b>1</b>	4.0	0.82
<b>2</b>	3.6	0.52
<b>3</b>	3.9	0.88
<b>4</b>	3.8	0.63
<b>5</b>	3.9	0.99
<b>6</b>	4.8	0.42
<b>7</b>	4.8	0.42
<b>8</b>	3.4	0.84
<b>9</b>	4.0	0.82
<b>10</b>	3.7	0.67
<b>11</b>	3.8	1.03
<b>12</b>	4.0	0.47
<b>13</b>	4.3	0.67
<b>14</b>	3.6	0.84
<b>15</b>	4.4	0.70
<b>Average</b>	4.0	0.72 <sup>c</sup>
<b>σ<sup>b</sup></b>	0.41	
<sup>a</sup> Given the fact that the total score per statement needs to be divided by ten participants means that rounding off to more than one decimal behind the decimal point would be meaningless. <sup>b</sup> This symbol indicates the standard deviation. <sup>c</sup> The average standard deviation was calculated to find out which statements showed a relatively high, or low, degree of (dis)agreement between the teachers.		



Teachers' results:

The results show that the teachers and master students have an average positivity score of 60 for all the designed assignments, while the maximum score an individual could give is 75 points. This means that they are relatively positive about the assignments. The standard deviation indicates that this group agreed to a relatively high degree with each other, since most of the total participant scores lie between 56.06 and 63.94 points per participant.

There were only three people, participants 5, 7 and 10, who scored each individual statement, on average, below 3.74 points, while participants 1 and 3 scored each individual statement above 4.26 points. This means that these groups did not agree as much with the other participants as the average participant did. For the lower scoring group this has a negative meaning for the assignments, while the higher scoring group has a positive meaning for the assignments.

The average score per statement was approximately 4 points with a standard deviation of approximately 0.41 points. This means that, on average, each individual statement score lies between 3.59 and 4.41 points. There was only one statement, statement 8, that had an average score lower than this and there were two statements, 6 and 7, with a score higher than 4.41.

The standard deviations per statement show on which statements the participants agreed the most and on which they agreed the least. The average standard deviation is 0.72. Statements 5 and 11 show a relatively high level of disagreement, while statements 6, 7 and 12 show a relatively high level of agreement.

## Students' results

<b>Table 4</b> <i>Assignment positivity score per student</i>		
<b>Participant:</b>	Total score per student	Average statement score per student
<b>1</b> ♀ <sup>a</sup>	47	2,94
<b>2</b> ♀	50	3,13
<b>3</b> ♀	52	3,25
<b>4</b> ♀	50	3,13
<b>5</b> ♀	59	3,69
<b>6</b> ♀	62	3,88
<b>7</b> ♀	49	3,06
<b>8</b> ♂ <sup>b</sup>	48	3,00
<b>9</b> ♂	55	3,44
<b>10</b> ♂	51	3,19
<b>11</b> ♀	50	3,13
<b>12</b> ♀	55	3,44
<b>13</b> ♂	64	4,00
<b>14</b> ♂	58	3,63
<b>15</b> ♀	64	4,00
<b>Average</b>	54,27	3,39
<b>σ<sup>c</sup></b>	5,84	0,36
<i>Note.</i> The results were rounded off to two decimals behind the decimal point because it was thought that rounding off to more than two decimals behind the decimal point was meaningless. <sup>a</sup> This symbol indicates a female participant. <sup>b</sup> This symbol indicates a male participant. <sup>c</sup> This symbol indicates the standard deviation.		

<b>Table 5</b> <i>Positivity score per statement</i>			
<b>Statement:</b>	Total score per statement	Students' average score for statement	σ <sup>a</sup>
<b>1</b>	49	3,27	0,70
<b>2</b>	48	3,2	0,77
<b>3</b>	57	3,8	0,77
<b>4</b>	52	3,47	0,74
<b>5</b>	55	3,67	0,81
<b>6</b>	58	3,87	0,52
<b>7</b>	54	3,6	0,91
<b>8</b>	37	2,47	0,83
<b>9</b>	50	3,33	0,82
<b>10</b>	49	3,27	0,88
<b>11</b>	65	4,33	0,81
<b>12</b>	55	3,67	0,72
<b>13</b>	35	2,33	1,18
<b>14</b>	48	3,2	0,86
<b>15</b>	44	2,93	0,96
<b>16</b>	58	3,87	0,64
<b>Average</b>	50,88	3,39	0,81 <sup>b</sup>
<b>σ<sup>a</sup></b>	7,74	0,52	
<i>Note.</i> The results were rounded off to two decimals behind the decimal point because it was thought that rounding off to more than two decimals behind the decimal point was meaningless. <sup>a</sup> This symbol indicates the standard deviation. <sup>b</sup> The average standard deviation was calculated to find out which statements showed a relatively high, or low, degree of (dis)agreement between the students.			

The average positivity score the students awarded the assignments was 54.27 points with a standard deviation of 5.84 points. This means that most participants awarded the assignment between 48.43 and 60.11 points. However, there were two students, participants 1 and 8, who awarded less than 48.43 points and there were three students, participants 6, 13 and 15, who awarded more than 60.11 points.

The average score per statement was 3.39 with a standard deviation of approximately 0.52. This means that most of the positivity scores of the statements lie between 2.87 and 3.91. This means that statements 8, 11 and 13 show results that are out of the ordinary. The average standard deviation per statement was approximately 0.81. This means that statements 6 and 16 and statements 13 and 15 deserve more attention because the former two showed a relatively high level of agreement, while the latter two showed a relatively high level of disagreement.

#### Conclusions and implications:

The students' general attitude to the assignments was measured via the results for statements 1, 2, 3, 4, 5, 6, 12, 15 and 16 and the average score the assignments were awarded. The average positivity score was 54.27 points, while the maximum score that could have been achieved was 80 points. This means that the students were not exceptionally positive about the assignments, although they were not negative or indifferent about them either. The results for the aforementioned statements can shed some more light on why the students were, although to a low degree, positive about the assignments they worked on.

Only statements 6, 15 and 16 show results that deviate from the expected concerning the statements about the students' general attitude. All other results have positivity scores

between 2.87 and 3.91 points. This means that, with an average score of 3.53<sup>15</sup> for this category, the students were only, as stated earlier, moderately positive about the assignments in general. It is therefore interesting that statements 6, 15 and 16 also have a completely normal average score, but that they, in the case of statements 6 and 16, show a relatively high or, in the case of statement 15, a relatively low degree of agreement.

The standard deviation of 0.52 for statement 6<sup>16</sup> was relatively low, which means that the students agreed with each other that they liked the opportunity to work together to a degree that stood out from the other results. One of the reasons could be that students come to new insights when discussing the assignments with a classmate. This can be linked to Vygotsky's zone of proximal development, which, according to McCaslin and Hickey (2001), has a positive effect on making "connections between teachers' cultural knowledge and the everyday experience and knowledge of the students" via scaffolding and instructional conversations which students can also have with their classmates (Qtd. in Woolfolk, Hughes & Walkup, 2013, pp. 414-415).

Statement 15<sup>17</sup>, with a score of 2.93, also had a positivity score that fell within the margins of the average score, which means that the students thought that the things they found interesting about the story were not addressed well enough or badly enough to score higher or lower on this statement. With a standard deviation of 0.96, however, this statement's standard deviation was relatively high, which means that, as can be expected from a statement that asks about someone's personal taste, the students did not agree with each other at all. While one student might think the one character is interesting, another student may think the other is more interesting. It is quite difficult to design an assignment that attends to every student's

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<sup>15</sup> This average were calculated from the results of statements 1, 2, 3, 4, 5, 6, 12, 15 and 16 only.

<sup>16</sup> Statement 6 was formulated as *I liked the opportunity to work on, and discuss the assignment with one classmate or multiple classmates.*

<sup>17</sup> Statement 15 was formulated as *The assignment did not ask anything about what I thought was interesting about the story.*

interest. Although this statement had a low score and a high standard deviation, it is rather positive to know that the assignments do address interesting subjects according to some students. However, a connection between a student's and the protagonist's gender could not be deduced from the results. A possible solution for the problem that students thought the things they found interesting were not addressed is to give a brief summary of the story and to indicate on which characters and which function of Bildungsromane the assignment focusses. This will make sure the students will choose the text and assignment they think is most interesting.

Statement 16<sup>18</sup> has similar results to statement 6 in that it has a high average positivity score that still falls within the margins, but also has a relatively low standard deviation. This means that the assignment made the students think that being fun and being educational are not necessarily incompatible concerning assignments on literature. However, statement 16, compared to statement 2, shows some unexpected results. One would expect two statements that only differ in that the one uses positive phrasing, while the other uses negative phrasing, to have complementary positivity scores. However, the average positivity scores for statement 2, 3.2, and statement 16, 3.87, are not very complementary<sup>19</sup>. The statements were presented in an arbitrary order, which could be an explanation for this result. If the two statements had been presented immediately after one another, then the results might have turned out as expected. However, the arbitrary order they were presented in may have caused the students not to look back at what they answered on the statement with the opposite meaning. This may explain why the answers differ this much<sup>20</sup>. However, it could also be due to the formulation of the two statements. Statement 2 is not formulated as extremely as statement 16. Statement

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<sup>18</sup> Statement 16 was formulated as *The assignment proves that assignments on literature can never be both fun and educational*.

<sup>19</sup> If statement 2 was awarded an average positivity score of 3.2, statement 16 should be awarded a positivity score of 2.8.

<sup>20</sup> If the statements had been presented directly after each other and the results would have been as expected, this should cast some doubts on whether the students' answers were genuine.

2 was formulated as *the assignment proves that assignments on literature can be fun and educational* and statement 16 was formulated as *the assignment proves that assignments on literature can never be fun and educational*. The statements might have scored as expected if statement 2 included the word *always*.

As mentioned earlier, the students were not extremely positive about the assignment. Two students, participants 1 and 8, awarded the assignment less than 48.43 points. However, there were three students, participant 6, 13 and 15, who awarded the assignment more than 60.11 points. Age or gender does not explain these results, since both the negative group and the positive group included male and female participants and their average age was approximately the same.

Although the teachers were more positive about the assignments, they also differed in opinion. For instance, the teachers also disagreed about whether the assignments focussed on citizenship very well and allowed them to further develop their skills as educationalists. They awarded statement 14<sup>21</sup> an average positivity score of 3.6 points with a standard deviation of 0.84. Since the assignments were meant to develop the students' sense of citizenship, I had expected a higher score for this statement<sup>22</sup>. However, participant 8 indicated that the assignments could focus on current events more, which could help develop the students' sense of citizenship. The fact that the original assignments did not do this may be the reason for the low positivity score.

There were two teachers who awarded the assignments 65 points, which was more than the average score plus the standard deviation. What stands out about these participants, 1 and 3, is that they were the oldest and most experienced participants. There were three people,

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<sup>21</sup> Statement 14 was formulated as *The assignments focus on citizenship very well, which allows me to further develop my skills as an educationalist*.

<sup>22</sup> Only participant 8 awarded a low score, while most participants, seven in total, awarded four or more points to this statement.

participants 5, 7 and 10, that awarded the assignment less than 56.06 points. Two participants, 5 and 7, were a lot younger, but participant 10, who awarded the assignments 56 points, was just one year younger than participant 2, who awarded the assignment 62 points. This could mean that the awarded scores are influenced by a teacher's experience. However, there were some master students, with hardly any experience, who awarded the assignments 62 points too. It is therefore impossible to ascribe scores to experience. This means that it seems to be the case that, like the interviewed teacher indicates on several points of the questionnaire, that some things are completely influenced by personal preference (participant 10, personal correspondence, 5 April 2017<sup>23</sup>).

How well the teachers thought that the assignments reflected the reading level of their students can be deduced from statement 1 and 2. The answers to statement 1<sup>24</sup> show that the teachers thought that the assignments were more suitable for the higher forms of Dutch secondary education than they were for the lower forms. This is a positive result, since the assignments were aimed at this group. However, the results for the second statement show that the teachers were less positive about the level of the assignments. This statement was awarded an average of 3.6 points. The standard deviation of the scores of this statement was 0.52. Statement 2 was formulated as *the level of the assignments perfectly corresponds to the average level of my students in the higher forms of HAVO/VWO*. The results for statement 1 mean that the participants thought that the assignments were not suitable for the lower forms and corresponded more with the level of students in the higher forms. Since the participants thought the assignments were suitable for the higher forms of Dutch secondary education, a higher positivity score for statement 2 could have been expected. However, several reasons

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<sup>23</sup> The complete interview can be found in appendix E and is completely in English. Moreover, this teacher responded to the open questions of the questionnaire in English as well, although he was a Dutchman and the questions were asked in his native language.

<sup>24</sup> Statement 1 was formulated as *The assignments are unusable for the higher forms of HAVO and VWO because I think the levels of the assignments correspond more to that of students in the lower forms of HAVO and VWO*.

for this relatively low score can be found. Firstly, the participants could have thought that the assignments were only suitable for VWO students in their final year, which means that the assignments were not suitable for HAVO and VWO students in their fourth or fifth year. Proof for the first reason can be found in the answers to the question about possible changes concerning the assignments that would make them correspond with the level of the students better. For instance, participant 5 indicated that the term *higher forms* was too broad and needed to be specified, since “HAVO 4 is not the same as VWO 6” (personal correspondence, 9 March 2017<sup>25</sup>). Secondly, the participants could have thought that the level of the assignments was even too high for students in the higher forms. For instance, participant 3 indicated that the assignments were “very ambitious” (personal correspondence, 9 Feb. 2017). Thirdly, possibly, the assignments were of the right level, but there was something else wrong with them. For instance, participant 6 thought that the questions of the assignments were phrased too unsophisticatedly, while participant 7 would have liked to see more exercises that asked more of the students’ analytical skills. Fourthly, according to participant 10, the cause for the scores on statement 2 could be due to the fact that “the assignments have [varying] difficulties”, which would make it difficult for the teachers to say that all the assignments perfectly correspond to the average level of their students; the assignments differ too much in level (personal communication, 5 April 2017). This is a good thing because this means that the assignments can be used as Witte (2008) recommends, since he indicates the importance of “having a didactical toolbox that allows teachers to differentiate between students” whose reading level is not dependent on level of education only (translated from p.472; pp. 41-42). Finally, perhaps, the assignments did not resemble other assignments on literature well enough. For example, participant 3, apart from finding the assignments “very ambitious”,

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<sup>25</sup> All the answers to the open questions can be found in appendix F. The answers were translated in the text only and not in the appendix to ensure that the answers remained what the participant intended to say, while making the chapter understandable to all readers. Although not all reactions to the open questions are stated in the analysis, all of them were considered while improving the assignments.



indicated that he thinks most English literature lessons at Dutch secondary schools “are mostly related to literary history and include short pieces of texts that are representative for a specific literary period” (personal correspondence, 9 Feb. 2017). The first four reasons are all very plausible, but the final reason, although it can be true for participant 3, is rather unlikely to be the case for all the teachers, since teaching literary history contributes only to one of the attainment goals for literature (College voor Toetsen en Examens, 2015, p.28). Moreover, this goal is only meant for VWO students<sup>26</sup>, which makes it even harder to believe that lessons and assignments on literature “are mostly related to literary history and include short pieces of texts that are representative for a specific literary period” (participant 3, personal correspondence, 9 Feb. 2017). The conclusion for this aspect of the assignments is that they need to change in formulation of the exercises and that they need to include more exercises that ask the students to analyse the text more. Nothing has to be changed about the level of the assignments because, as participant 10 points out, the assignments form a corpus that distinguishes well enough between students with a high and a low reading competence (personal correspondence, 5 April 2017).

The reading competence of the students can be deduced from their attitude towards the effect of the assignment on the story, which was measured through statement 9 and 14<sup>27</sup>. Both statements do not show any noteworthy results, since their average positivity score and the corresponding standard deviation are close to the average score. According to the results for these statements, the students were rather indifferent about whether the assignments clarified the story and whether they want the assignments to do this. However, taking a closer look at

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<sup>26</sup> The attainment goals for literature are 1) “students can talk about their reading experiences, concerning at least three literary works, which they support with arguments” (HAVO and VWO), 2) “students can recognize and distinguish between different types of literature and use literary terms to interpret these texts (VWO only)” and 3) “students can give a general overview of the literary history and put the texts they read in their historical perspective (VWO only)” (translated from College voor Toetsen en Examens, 2015, p.28).

<sup>27</sup> Statement 9 was formulated as *I really liked the assignment because it made me understand the story better* and statement 14 was formulated as *The assignment would have been much better if it had explained more about the story..*

the results for these statements shows that Witte (2008) was right in saying that a student's reading competence depends on different external factors and not just education, since the students involved in this research project seem to have different levels of reading competence (pp. 41-42). This can be deduced from the fact that some students indicated that the assignment helped them understand the text better, which is what they prefer, others that the assignment did not help them understand the text, but they would have preferred them to, still others that the assignment helped them understand the text, but they preferred them not to and even some that the assignment did not really help them understand the text, and they are indifferent on whether an assignment should do that. Students with a low reading competence need more explanation, while others do not. This makes it more important that the assignments do not only differ in how much they explain about the story, but this also means that it is important to have a corpus of texts and assignments from which the students can choose.

The students had a clearer opinion about the personal and literary aspects of the assignments. This was measured via statements 7, 8, 10, 11 and 13. The average positivity score over only these statements was 3.2. This means that the students seemed rather indifferent about the proportions of the personal compared to the literary questions. However, on closer inspection, the students were only indifferent about statement 10<sup>28</sup>, which means that they were not very positive or negative about the assignments because they asked about their experiences and opinions. Statement 10 and statement 7 were the only statements in this category that did not show any out-of-the-ordinary results. The results for statement 7<sup>29</sup> showed that the students were quite positive about the clarity of the goals of the assignments, although opinions differed to a high degree on this statement. This level of disagreement,

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<sup>28</sup> Statement 10 was formulated as *I liked the fact that the assignments asked me about my opinion/experiences.*

<sup>29</sup> Statement 7 was formulated as *The assignment was unclear to me because I thought it lacked a clear goal.*

however, was relatively normal given the average standard deviation. Although this was the case, the interviewed teacher's idea to include a line in which the learning goal of the assignments is stated may help to clarify this to students (participant 10, personal communication, 5 April 2017).

Statement 8 showed that students were exceptionally negative about the degree to which the assignments they worked on reflected what they needed to know for the final exams. This result may be more negative because of the formulation of the statement. The statement was formulated as *the assignment would only have been good if it had focused on what we needed to know/do for the final exams more*. The problem with this statement is that the final exams for Dutch students at secondary schools are only about reading competence and skills and are only connected to literature because literary texts may be used for these purposes. Since the assignments did not represent the final exams, and because of the participants all being VWO students in their final year, they may have felt that an assignment with an overt and direct relevance to their finals would have been more useful to them. The statement would have been more useful to this research if it had been formulated along the lines of *this assignment has enabled me to form an opinion about the text which I can support with arguments*, which is one of the attainment goals for English literature (College voor Toetsen en Examens, 2015, p.28). It may, however, be useful to include information about the attainment goal addressed in the assignments for the students so that they do not feel as if they are doing something that has nothing to do with their actual education.

The students were very positive about statement 11<sup>30</sup>. Although opinions differ on this, the students do not think that the assignment was useless because it had nothing to do with literature. This statement may have been awarded such a high positivity score because it is

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<sup>30</sup> Statement 11 was formulated as *This assignment was useless because it had nothing to do with literature whatsoever*.

rather hard to say that the assignment has nothing to do with literature, since the assignments are about and designed around literary works. This means that a student who awarded a low positivity score ignored the fact that literature was used to design the assignments.

Statement 13<sup>31</sup> was out of the ordinary because it showed a positivity score lower than the average positivity score minus the standard deviation. This means that the students thought that comparing their own life, or situation, to the one represented in the story was rather useless to them. However, participants 1 and 15 thought this was rather useful to them, which accounts for the high standard deviation. These results can be attributed to the idea that the assignments were more suitable for the two students because of their reading level.

Another cause may be that the participants were allowed to choose between two texts. This means that these two participants may have chosen the assignment and text that suits their level of perspective-taking better. This can be related to Selman's (1980) "stage model to describe perspective-taking", since, "[even] though children move through these stages, there can be great variation among children of the same age" (Qtd. in Woolfolk, Hughes & Walkup, 2013, p.110). This would explain why some students thought the assignments were useful, while the majority thought they were not. This means that something has to change. However, the change should not take place in the assignments themselves, but in their presentation. Instead of presenting two texts with their corresponding assignments, it is better to present students with a bigger corpus of texts and assignments from which they can choose the one they think will suit them best.

The importance, according to teachers, of the literary aspect and the personal aspect in assignments was measured through the scores for statements 3 to 10. The teachers were rather positive about most of these statements. Statements 3, 4, 5, 9 and 10 were awarded an average

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<sup>31</sup> Statement 13 was formulated as *I thought the assignment was very useful to me personally because it asked me to compare the situation in the story to mine/to what happens in the world now.*

score between 3.7 and 4 points. These scores fall within the margins of the average statement score of all stimuli plus, or minus, the standard deviation. This means that the teachers, on average, were positive about the proportion of literary questions compared to the proportion of personal questions. Moreover, the teachers thought that the assignments had a lot to do with literature, statement 7, and thought that asking the students about their experiences and opinions, statement 6, is very important.

The reason for this score, on statement 6<sup>32</sup>, can be deduced from the answers the participants gave to the second open question, which asked the teachers to indicate what needed to change about the proportion of literary questions compared to that of the personal questions. One of the reasons, as can be seen in participant 1's reaction, is that literature lessons in secondary education focus more on developing a taste rather than developing literary skills. He says that "when you achieve the goals concerning students' tastes [...], the students' literary development will follow automatically; focus on experiencing literature before the literary terms come in" (personal correspondence, 7 Feb. 2017). Witte's (2008) theory also implies this tendency to let students experience literature first, so that they can find out what genres or themes they like, and including literary terms later, by stating that "the most important stimulator for literary development is reading the right book at the right moment" (translated from Witte, 2008, pp.516-517). The interviewed teacher, participant 10, thought that "in relation to the Bildungsroman and the goal [that was] set, these [assignments] hit their mark" and "[ask] the students to reflect on their position in relation to the characters in the books, [which] actively [engages] them to relate to the material" (personal correspondence, 5 April 2017). Statement 6 showed a low standard deviation, which means that the teachers agreed to a high degree with each other. This means that the teachers thought

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<sup>32</sup> Statement 6 was formulated as *I think that it is completely irrelevant and useless to involve students' own experiences and opinions.*

that the personal aspect of the assignments is of great importance, maybe even indirectly linked to literary development.

Statement 7<sup>33</sup> shows the same problem as statement 11 of the student questionnaire. It is very hard for the teachers to ignore the fact that the assignments were designed around literary texts. This also explains why the participants agreed with each other on this statement to such a high degree, which can be deduced from the low standard deviation. This statement was meant to measure whether the participants thought that the assignments were too much about the students' personal development and too little about their literary development. However, since it is uncertain whether the results can provide insights on this topic, it is useful to take a look at the answers that were given to the open questions. Participant 1's aforementioned answer to the second open question already shows that he thought the assignments were great for the audience they were aimed at (personal correspondence, 7 Feb. 2017). However, most other participants, mostly the master students, thought that a combination of the two would be best. For instance, participant 7 indicated that she would prefer a combination of literary and personal questions, since "[literary] terms always serve the purpose of making students understand the text better, which could also help students to form an opinion when they need to answer personal questions" (personal correspondence, 13 March 2017). Other participants indicated that 1) the higher the level of the students, the more you can ask about literary terms and 2) the assignment could focus more on the development of a personal taste by asking the students whether they would read such a novel again and what was positive or negative about the book. Participant 10 mentioned that, although he "would connect the assignments more explicitly to the literary form of the [Bildungsroman]", he also thinks that what the assignments do "is very literary" (personal correspondence, 5

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<sup>33</sup> Statement 7 was formulated as *The assignments have nothing to do with literature, which makes them unusable in my lessons on literature.*

April 2017). This means that it is worth considering to include more questions related to literary devices in the assignments for the higher reading levels.

The results for statement 8<sup>34</sup> show that the teachers did not think the assignments made their students think about the plot of the stories very well and therefore were not very useful for the indicated attainment goal. Although the standard deviation of statement 8 is rather high, this score is still relatively normal. This means it is not worthwhile to look at the reasons why teachers disagree with each other. However, it is important to look at the reason why the statement had a lower score than the other statements concerning the same aspect of the questionnaire. According to the interviewed teacher, “[the] assignments deal more with the personal experience of the student in relation to the character than directly with the plot” (personal correspondence, 5 April 2017). He also says that “[this] doesn't necessarily have to be [...] a bad thing, but making certain questions relate directly to the subject of plot (*what came before, where it is going, what point in the story*) might resolve this issue (if it needs resolving)” (personal correspondence, 5 April 2017). This means that some teachers may have thought that the plot of the stories is not really addressed in the assignments. However, teachers that were more positive about this statement may have thought, like participant 8, that “most assignments deal more with the contents of the novels than the students’ personal development” (personal correspondence, 18 March 2017). Since the results show that something needs to change about the assignments concerning this statement, it is possible to ask students about causes and effects in the novel instead of the assignments providing a short summary before asking a question. This may make them look more critically at the text and

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<sup>34</sup> Statement 8 was formulated as *The assignments make the students think about/reflect on the plot of the stories very well, which makes them very useful for the following attainment goal: "Students can talk about their reading experiences, concerning at least three literary works, which they support with arguments"* (College voor Toetsen en Examens, 2015, p.28).

really make them think about the plot, while it would not have any negative consequences for the functions of the novel or the assignments.

Statement 5<sup>35</sup> also had a standard deviation that was relatively high. The positivity score for this statement shows that the teachers thought that the assignments did not focus too much on the students as individuals to be usable in their lessons. However, the high standard deviation shows that the teachers' opinions differed on this statement. The results, however, do not show a connection between high or low results and the external factors recorded in this research. This means that the only reason for this high level of disagreement is linked to, as participant 10 indicated, personal preference (personal correspondence, 5 April 2017).

According to the teachers, the designed assignments were a good possibility to use in their lessons to the higher forms of Dutch secondary education. The scores for the statements concerning this topic, statement 11 to 15, all lie between 36 and 44 points. This means that all the results for this aspect are within the margins of the standard deviation. However, statement 11 and 12 show standard deviations that are relatively high and relatively low respectively.

The results for statement 11<sup>36</sup> mean that the teachers thought that the teaching methods were easy. However, since the standard deviation for this assignment was rather high, which means that the teachers did not really agree with each other on this statement, a closer look at the results is needed. A hypothesis for this high standard deviation is the idea that teachers with less experience would indicate that the teaching methods were challenging because they probably do not have a real repertoire yet. However, a closer look at the actual results shows

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<sup>35</sup> Statement 5 was formulated as *I think these assignments are too specifically focused on the student as an individual to use them in my lessons/curriculum.*

<sup>36</sup> Statement 11 was formulated as *I think the teaching methods are too complicated to effectively use the assignments in my lessons.*



that only participant 3 is negative about the teaching methods, while the rest is either indifferent or positive about this. Participant 3, contrary to the hypothesis, is a teacher with 27 years of experience. His answer to the third open question reveals that his experience is the reason why he is negative about the teaching methods. He mentions that students are not very willing to work for school at home, which means that the assignments should be changed so that much of the reading and the assignments can be done during the lessons (personal correspondence, 9 Feb. 2017). The quality of the students' work, according to him, will benefit from this (personal correspondence, 9 Feb. 2017). However, homework should not be a problem for these assignments, since the participating teachers and MA students indicated, via statement 13<sup>37</sup>, that the assignments are easy to make less time-consuming. This means that teachers thought the assignments were easy to adapt to make them fit into their curriculum. Participant 3 even gave the assignments a positivity score of 5 points concerning this statement. These results show that there is no problem concerning the teaching methods.

Although no real pattern can be found in the results for statement 11 concerning age or years of experience and the high standard deviation, the answers to the open questions can provide more insights on why some teachers differed in opinion. Some participants might have given less points because they, like participants 2 and 7, thought that a little more creativity or variation in teaching methods would be nice (personal correspondence 8 Feb. 2017; 13 March 2017). Participant 6 came with an idea that both serves to break the monotony and may be a solution to the aforementioned problem indicated by participant 3. She recommends using film adaptations of the texts<sup>38</sup> to explain difficult parts of the story (personal correspondence, 12 March, 2017). This would make the recommendation of

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<sup>37</sup> Statement 13 was formulated as *The assignments take up a lot of time and are difficult to shorten/condense, which is why they do not fit well in my curriculum.*

<sup>38</sup> More specifically, she recommended using film adaptations of *Jane Eyre* because she thought that some parts of that text might be too difficult to understand for the students.

participant 3 to complete the assignments in a few lessons possible. If teachers choose for this option, it is important that the emphasis remains on the Bildung of the protagonist and the students and not on a comparison between the film and the novel.

Statement 12<sup>39</sup> had a very low standard deviation, which means that the teachers agreed with each other on this statement to a great extent. Because the teachers were rather positive about the assignments concerning this statement, the assignments form a good starting point for the teachers' lessons because they are relatively easy to alter. This could have something to do with what the interviewed teacher also indicated. He mentioned that

When discussing novels, you often focus on such things as plot, historical significance, gender roles, modern day interpretation, student interpretation, etc. The fact that these are also [Bildungsromane] and that they are intended to help shape people's view of the world, and making students actively experience this by guiding them through it with the help of the assignments, would otherwise perhaps not have moved to the forefront. (personal correspondence, 5 April 2017)

This means that, to some teachers, the assignments may form a good starting point to teach literature differently. Moreover, participant 10 also mentioned that the corpus of assignments allows a teacher to differentiate between students' levels because of the different levels of assignments and texts<sup>40</sup> (personal correspondence, 5 April 2017). Witte (2008) implies that

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<sup>39</sup> Statement 12 was formulated as *The assignments are easy to alter, which make them a good starting point for my lessons*.

<sup>40</sup> Although this answer was given within the context of whole classes and, for instance, the difference between 5 HAVO and 5 VWO in general, instead of differentiation between individual students in a 4 HAVO class, it still means that the teachers can at least use the assignments as a starting point for different classes.

this is necessary because someone's reading level depends on several external factors that cannot possibly be the same for all students in the same class (pp. 41-42).

In conclusion, the results from the questionnaires and the interview with the teacher showed that both teachers and students have an attitude towards the assignments that is more positive than negative. However, to make the assignments more usable for the teachers and the goal and more appealing to the students, the assignments need to 1) focus more on current events, 2) explain what they are about, 3) give a brief summary of the story for assignments with a lower level, 4) be formulated more clearly and sophisticatedly, 5) incorporate more exercises that ask students about literary devices and ask them to analyse the text, 6) ask students about causes and effects, 7) mention a learning goal and the corresponding attainment goal and, optionally, 8) include film adaptations. Moreover, the assignments need to be presented as a corpus to ensure that students can choose the assignment and text they prefer and can learn the most from.

#### Discussion:

Every research has its shortcomings and this one is no exception. This part of the research was meant to find out what needed to change about the designed assignments to make them more interesting and useful for students in the higher forms of Dutch secondary education and more readily usable for teachers who work with these students. Although the results do give a good indication of what can be changed about the assignments, the results would have been more useful if they had not had the following shortcomings.

Firstly, the results for neither the teacher nor the student questionnaires can be generalised. The participating students formed a homogenous group of native Dutch teenagers between the ages of 17 and 19 years old from the same school and year. This means that some important causes for students to have different appreciation scores for the assignments, such

as 1) religion, 2) the area they come from and go to school to 3) reading competence and 4) difference in year and education level, were not included in this research project. Moreover, the group was too small to generalise any results. However, the problem of reading competence was partially overcome by asking the teachers whether the assignments corresponded to their average student's reading level. The group size was also a problem for generalising any results from the teacher questionnaires. Moreover, although the teachers came from different schools in different parts of the country, not all Dutch provinces were represented. This means that it may be interesting to find out whether students, and teachers, from other areas would have appreciated the assignments differently, since this research did not take this matter into consideration well enough.

Moreover, the group of teachers did not include teachers only. The majority of the group, six out of ten participants, were students of the master's programme *English Language and Culture: Education and Communication* at Utrecht University. This means that some of these six participants may not have had enough experience to evaluate assignments on their usability in English lessons on literature in the higher forms of Dutch secondary schools because they do not, for instance, know very well what the average reading level of their students is. However, there is one upside to their lack of experience. The fact that participant 6 and 8, who had less than one year experience, awarded the assignments a positivity score of 60 and 61 points respectively supports the idea that the assignments are very readily usable by the teachers. If master students with barely any experience feel comfortable using the draft assignments as they are, the assignments should prove to pose fewer problems to more experienced teachers as well.

The internal validity was not optimal either. Although questionnaires are a good tool to measure attitudes, each individual item in a questionnaire needs to measure the things that need to be measured. Before the questionnaires were taken, it seemed that they were good and

would provide the information needed. However, after conducting the experiments, some of the items proved to be problematic. This was either the case because the item asked to indicate two things at once, or because the item could have included false or confusing information. Moreover, as was the case with statements 2 and 16 of the student questionnaire, a statement that was meant to ask about the complete opposite of another statement asked about something completely different. Further research therefore needs to make sure that the statements the participants react to are unambiguous.

Moreover, the participants were asked about their opinion and their perceptions. This makes it almost impossible to get the same results if you were to take the same questionnaire with the same participants again. This was also a visible problem in this research, since the interviewed teacher seemed, although to a small degree, more positive during the interview compared to his answers on the actual questionnaire. This makes the research less reliable.

This research project was meant to put forward a small corpus of assignments from which teachers and students could choose the text that fits best in their curriculum or that suits themselves best. However, for this research project, the students were only able to choose between two texts with their corresponding assignment. This means that the actual experiment was not very representative for the actual situation the students, and teachers, would find themselves in. This could influence the students' answers to the statements because this is against Witte's (2008) idea of "reading the right book at the right time" (translated from pp.516-517). If you let students choose from only two texts and assignments, they will still have the feeling that they have to do something they do not want to do. However, if they can choose from a bigger corpus, they might find something they really like or find interesting and can learn something from. This means that they will ultimately be more positive about the assignments too. Moreover, although all the assignments were designed around the same theories and students were asked to give their opinion about the assignment in general and not

anything specific, the research only showed what students thought about one assignment<sup>41</sup>. To find out what students would have thought about the other assignments, this research should be done again but with more students who can choose an assignment from the complete corpus.

Finally, measuring the actual effects of the use of Bildungsromane on students' personal development fell beyond the scope of this research project. Richardson & Eccles (2007) already showed that "[voluntary] reading was important to a number of the interviewees as a catalyst in the formation of identity [...]" (p.353). However, their research did not consider reading for school assignments and was about literature in general. I would therefore recommend a research focused on the effects of literature in general in an educational setting and a research that uses the results from the first one to compare them to the effects of Bildungsromane in a school setting. For the latter recommendation, the assignments put forward in this research could prove useful.

Although this research had some shortcomings, it gives enough information to revise the assignments. Since both groups had a positive attitude towards them, the assignments, after revising them, will be the basis for a good corpus of texts with assignments for teachers and students to choose from<sup>42</sup>. This means that, although future research has to keep in mind these shortcomings, this part of the research provides useful insights into what would make the assignments better.

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<sup>41</sup> Nine draft assignments were designed. The teachers gave their opinion about all the assignments, while the students had to choose between two assignments with the corresponding texts. This means that they had only one assignment to give their opinion about.

<sup>42</sup> The revised assignments can be found in appendix B.

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## Appendices

## Appendix A: Two of the draft assignments

Short story	Charles Kaufmann's <i>How I Became a Man</i>
Subject:	Taking in perspective and self-concept and self-esteem
Level Book:	B/C 3b
Level assignment:	3
Questions/exercises	<p>According to the protagonist himself, he was trying to enable his family to find themselves.</p> <ol style="list-style-type: none"> <li>1) Take in his perspective. Why does he think he enables each family member to find him or herself?</li> <li>2) Take in his wife's, Suzette's, perspective. Does she think that her husband enables each family member to find him or herself? Provide evidence for this opinion.</li> <li>3) What do you think of the protagonist at the beginning of the story?</li> </ol> <p>After his wife's first tango lesson, she wants to make love to the protagonist. He does not mind, but had hoped that this passion would come from him rather than from the tango lessons. This repeats itself a few lessons, but after a while she would just say "good night" and go to sleep. One night she tells her husband that she wants to go to Argentina for winter break.</p> <ol style="list-style-type: none"> <li>4) How does the protagonist feel about this?</li> <li>5) Why does he let her go to Argentina?</li> <li>6) Would you have let her go to Argentina if you were feeling the same way?</li> <li>7) Would you like to be (more) like the protagonist, why or why not?</li> </ol> <p>The protagonist decides to take tango lessons himself to surprise his wife. Moreover, his son competes in a hockey competition while he, himself, takes care of a fake baby. His son decides he does not want to be a father.</p> <ol style="list-style-type: none"> <li>8) Why does the protagonist see this as something positive?</li> <li>9) Do you agree with the protagonist, why or why not?</li> </ol> <p>The Protagonist realises something because his wife was cheating on him with her dance instructor and his son is a juvenile delinquent.</p> <ol style="list-style-type: none"> <li>10) What does the protagonist realise?</li> <li>11) And what does he decide to do?</li> </ol> <p>After returning home, the protagonist starts fighting his neighbour.</p> <ol style="list-style-type: none"> <li>12) Why do you think he would do that over something as insignificant as snow? Do you think it has something to do with what you answered on question 11?</li> </ol>

	<p>Gregoire (the protagonist) now lives with the man he fought with, Gilbert, because Gilbert's mother had died and Gregoire and Suzette had divorced. He still wants to see people happy, so he did not tell Suzette to leave his house.</p> <p>13) Has something changed about Gregoire? If something has changed about him, what has changed?</p> <p>14) If Gregoire did change, which Gregoire do you like better, the one before the change or the one after the change?</p> <p>15) Would you like to be more like the version of Gregoire you prefer, why or why not? (What qualities does he have that you would like to develop yourself?)</p> <p>He and Gilbert move to Montreal to start a gay hockey team. This is where Gregoire finds himself and his true nature.</p> <p>16) What do you think Gregoire's true nature is?</p> <p>17) The protagonist says that it took him 43 years to discover his true nature. Have you discovered yours already? If so, what is your true nature? If not, what do you think you need to (do to) discover yours (You may draw inspiration from the protagonist)?</p>
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Short story	Jamie Cameron's <i>Crimson Pirates</i>
Subject:	Perspective-taking and moral development
Level Book:	B/C 3b
Level assignment:	2
Questions/exercises	<p>Benny Black sexually harasses Paul (9 years old) and his mother. After Paul has been harassed, Joe, Paul's brother, asks him what's wrong.</p> <ol style="list-style-type: none"> <li>1) After Joe threatens Paul by saying he will tell their mother something is wrong, Paul tells his brother what has happened. Why do you think Paul did not want his mother to know?</li> <li>2) Would you have felt the same or would you have told your mother about what happened?</li> </ol> <p>Paul is wondering why his mother hasn't asked for help from other people yet. Joe, and apparently their mother, want to keep this problem in the family and not bother others with it.</p> <ol style="list-style-type: none"> <li>3) Why do you think that Joe and his mother want to keep this problem in the family? (Can you think of any social and/or cultural influences?)</li> <li>4) Do you, at this point in the story, agree more with Paul or with Joe? Explain why.</li> </ol> <p>Joe decides that nobody bothers their mother and implies that he wants to solve this problem himself.</p> <ol style="list-style-type: none"> <li>5) Why, according to you, would Joe like to solve this problem himself? (use information from the text to support your idea)</li> </ol> <p>When the group of boys decide to punish Benny, Paul thinks "If I had a hammer...".</p> <ol style="list-style-type: none"> <li>6) Is this something that Paul would have said before Benny harassed him?</li> <li>7) Is there a difference between Paul before and after he told Joe about what happened to him? If so, what is that difference?</li> <li>8) After reading the story, do you agree with the choices the boys made or would you deal with this problem differently? How would you deal with this problem and why would you deal with it that way?</li> </ol>

## Appendix B: All nine final assignments

Novel	Charlotte Brontë's <i>Jane Eyre</i>
Subject	Moral development (it is allowed to work in pairs)
Level Book	(B or C) 4 <sup>e43</sup>
Level assignment	3-4
Summary	<i>Jane Eyre</i> is a novel about a girl with the same name whose parents have died. She is mistreated by her aunt and cousins, who were supposed to take care of her. After a fight with her aunt, Jane decides to go to school, from which she eventually leaves to work for a rich man called Mr. Rochester. Will Jane find her happiness here, or is it a typical case of <i>out of the frying pan, into the fire</i> ?
Genre and learning goal	<p>This text is an example of a Bildungsroman. Stories of this genre tell about the protagonist's journey to adulthood and a specific place in society.</p> <p>This assignment focusses on taking in the perspective of the different characters from the story. Although coming-of-age stories have different purposes, the goal of this assignment is to make you think about yourself and what you would do in the protagonist's situation. This assignment therefore focuses on the perspective-taking function of the coming-of-age story. Moreover, since Bildungsromane are meant to teach people about how to fit into society, and since moral development is an integral part of this, this assignment will also be about this function of the Bildungsroman.</p>
Attainment goal	<p>This assignment tries to make you think about what happens in the story a bit more, which should help you with the following attainment goal set by the College voor Toetsen en Examens:</p> <ul style="list-style-type: none"> <li>- "Students can talk about their reading experiences, concerning at least three literary works, which they support with arguments" (translated from 2015, p.28).</li> </ul> <p>Moreover, this assignment will make you think about social and cultural aspects of the nineteenth century. This should help you with the following attainment goal set by the College voor Toetsen en Examens:</p> <ul style="list-style-type: none"> <li>- "Students can give a general overview of the literary history and put the texts they read in their historical perspective (VWO only)" (translated from, 2015, p.28).</li> </ul> <p>Finally, students "can "use literary terms to interpret this text (VWO only)" (translated from College voor Toetsen en Examens, 2015, p.28).</p>
	Chapter 6 shows a starting friendship between Helen Burns and Jane Eyre who meet at Lowood. When Helen gets punished because she has dirty nails, Jane does not understand why Helen did not say that the water was frozen and that that is the reason why her nails were dirty. Helen understands her

<sup>43</sup> The levels assigned to the text and the assignment are based on the theories by Witte (2008) and Hartog (2013).



Questions	<p>teachers and thinks that she was rightfully punished. Moreover, she says that Jane's sense of right and wrong is not correct.</p> <ol style="list-style-type: none"> <li>1) Think of reasons why both Helen and Jane can be right. (If you are working together with a classmate, you can make this a brief discussion in which one of you will look at things from Jane's perspective and the other looks at things from Helen's perspective)</li> <li>2) What do you think about this yourself? Is Helen right for understanding what she did wrong and enduring the punishment, or is Jane right by saying that Helen should have stood up for herself because she couldn't help the water being frozen?</li> </ol> <p>Compare the sense of right and wrong (concerning talking back to your teacher or giving your opinion) from the novel with that of your society?</p> <ol style="list-style-type: none"> <li>3)       <ol style="list-style-type: none"> <li>a. Do you think that you can say more nowadays than adolescents could back then?</li> <li>b. What is your opinion about this development, if there is any? You may think and include different platforms on which you can give your opinion, such as newspapers, Facebook, online forums, diaries and debates in your answer.</li> </ol> </li> <li>4)       <ol style="list-style-type: none"> <li>a. What do you think of the aforementioned possibilities to give your opinion?</li> <li>b. Are there any dangers connected to those platforms, if so what are the dangers?</li> </ol> </li> <li>5)       <ol style="list-style-type: none"> <li>a. What do you think Helen means when she tells Jane that Jane's sense of right and wrong is not correct? Do you think she means that Jane is completely wrong by all standards, or does she mean that Jane is wrong by specific standards?</li> <li>b. If you thought the latter, by what, or whose, standards is Jane wrong do you think?</li> </ol> </li> </ol> <p>In chapter 12, Jane starts discussing the inequalities between men and women.</p> <ol style="list-style-type: none"> <li>6) In your own words, what does she think is unfair (also cite the first and last two words of the part you got your answer from)? Do you agree with her?</li> <li>7) According to you, has society changed and how? Could things still be improved according to you?</li> </ol> <p>Jane comments very bluntly on Mr. Rochester's appearance and apologises because she should have been more lady-like (chapter 14).</p> <ol style="list-style-type: none"> <li>8) A. Why should she have been more lady-like? Are there any conventions, in 19<sup>th</sup> century England, that Jane needs to take into consideration when talking to Mr. Rochester (provide evidence from the text)?</li> </ol>
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<p>Question 9 is meant for VWO students.</p>	<p>B. What do you think of these conventions and her apologies?</p> <p>In chapter 14, Mr. Rochester thinks he is superior to Jane because he is older and more experienced than Jane is. Jane, however, thinks he is not superior because of his age or experience, but because of how he made use of his time and experience.</p> <p>9) What could what Jane says actually mean concerning her position compared to Mr. Rochester's and the setting of the nineteenth century?</p> <p>10) A. With whom do you agree and why?  B. Are there any other reasons (that you can find in the novel or think of yourself) why Mr. Rochester is superior to Jane?  C. What is your opinion about superiority; is anyone superior to someone else?</p> <p>11) <i>Jane Eyre</i> can be seen as a feministic work which "shocked the Victorian reviewers" because of "the heroine's refusal to submit to her social destiny" (Gilbert, 2001, p.483). In 2017, Emma Watson posed for a magazine called <i>Vanity Fair</i>. Watson, who presents herself as a feminist, was criticized because the pictures supposedly were not in line with feminist views, since they were not very concealing.  A. Do you agree with the people who criticized her, why or why not?  B. Do you think Emma Watson refuses to submit to her social destiny as a feminist, or do you think Emma Watson did not use these photos for a feminist agenda?</p> <p>12) What would Jane think of the aforementioned problem concerning Emma Watson? Support your answer with evidence from the text.</p> <p>Mr. Rochester tells Jane about his history with women and how he became Adèle's god-father. He tells her that he was in love with a French woman who, after a relationship with her, broke his heart. That same woman declared that Adèle was his daughter. (chapter 15).</p> <p>13) A. What do you think of Mr. Rochester's earlier lifestyle and Jane's reaction to it?  B. How do you think this information would be received among the English gentry of the nineteenth century?  C. How would this information be received in your society and do you agree with this?</p> <p>14) Do you think that Mr. Rochester's decision to take Adèle with him is his own choice or that this is more or less a social demand?</p> <p>In chapter 15, Jane saves Mr. Rochester from the fire in his room. Later she sees Grace Poole sitting in a room.</p> <p>15) Why does Jane think it unjust that Grace is still at Thornfield Hall?</p> <p>16) What do you think Jane expected from Grace if the latter was morally sensible?</p>
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In chapter 19, Mr. Rochester dresses up as a fortune-teller to find out what Jane's feelings for him are.

- 17) Do you think this is fair towards Jane? Why or why not?
- 18) After finding out that Mr. Rochester was the fortune-teller, Jane tells him that Mr. Mason has arrived at Thornfield Hall. Mr. Rochester is shocked by this information. Jane notices this and offers him her help. Would you offer him your help if you were in Jane's position, why or why not?

In chapter 20, Jane hears noises again and prepares herself for when she may be needed. She soon finds out that there is something wrong with Mr. Mason and that she needs to care for him.

- 19) A. What do you think about Mr. Rochester's demand that Mr. Mason and Jane are not allowed to talk to each other?  
B. Do you think it is normal for Jane to help and do what Mr. Rochester says?

In chapter 23, Mr. Rochester proposes to Jane, but Jane, at first, doubts his intentions.

- 20) A. The reader knows about Jane's doubts because of Mr. Rochester's seeming interest in Miss Ingram. Mr. Rochester tells her that he only tried to seem interested in Miss Ingram to make Jane jealous (chapter 24). Do you think Jane's choice to say yes to Mr. Rochester's proposal is still hers or was she manipulated by Mr. Rochester?  
B. What is your opinion about Mr. Rochester?
- 21) A. Are there any societal/cultural reasons for Jane to doubt Mr. Rochester's marriage proposal? If so, provide evidence from the text.  
B. Would there be any problems if Mr. Rochester and Jane would marry in your society?

In chapter 24, Mr. Rochester wants to buy Jane expensive things, while Jane tells him she does not want to be someone she is not.

- 22) Mr. Rochester does what Jane wants, but tells her that she will do as he pleases as soon as they are married. Do you think he says this because it is how it usually went in 19<sup>th</sup> century England? If so, how are things different in your society? If not, what do you think his reason to say this is?

In chapter 34 and 35, Jane and Mr. St. John Rivers talk about Jane going with him to India. Mr. Rivers wants to marry her, but Jane does not because she does not love him in a romantic way. Both of them tell each other that they cannot go together if the other does not agree to their terms.

- 23) A. Is Mr. Rivers's argument based on what he wants or is it based on something else that makes him think that his way is the right way?

<p>Question 25, 26, 27 and 28 are meant for VWO students.</p>	<p>B. If you think it is based on something else, what is it based on and what do you think Mr. Rivers would choose if he was not influenced by this?</p> <p>24) A. With whom do you agree more? B. Can you understand why Mr. Rivers wants Jane to marry him? C. Can you understand Jane's belief that you should love each other romantically to marry each other? D. Which of the two is generally perceived to be more important in your society and what do you think about that?</p> <p><i>Jane Eyre</i> has a specific type of focalization.</p> <p>25) Explain what type of focalization is used in <i>Jane Eyre</i>. 26) What does this mean for the story and the other characters? 27) What does this mean for what you think about Jane and the other characters? 28) What does this mean for your perception of the story?</p>
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Answers:

- 1) The answers should be about the idea that Helen can be right because she does what society expects from her (talking back is not the way little girls should behave), but Jane can be right because not everything people expect from you is right (You should talk back if you get punished although you do not deserve to be).
- 2) Own answer.
- 3) Own answer.
- 4) Own answer.
- 5) A. Helen probably thinks Jane's sense of right and wrong is not correct by the standards of 19<sup>th</sup> century England and, more specifically, by the standards of Mr. Brocklehurst.  
B. Women did not have the same rights as men, let alone orphaned girls; they should be happy that they have a roof over their head and food in their bellies.
- 6) "Women are... .... their sex". Jane thinks it is unfair that women are supposed to suppress any feelings and are not allowed, or supposed, to do anything else than what was customary for women to do. She thinks women should be able to do anything they would like without being laughed at or condemned by men. Own answer.
- 7) Own answer.
- 8) A. Because it is not right to say someone is not handsome. She is a paid subordinate of Mr. Rochester, which means that she should be more considerate about what she says to him. Moreover, Jane says that she "ought to have replied" differently, which implies that bluntly telling someone he is not handsome is against the conventions. Subordinates are meant to answer the way which is most appropriate to the question to please their master.  
B. Own answer.
- 9) Her answer could mean that Mr. Rochester's idea of superiority (which he thinks is about being older and more experienced) means that he will always be superior over Jane, since Jane cannot miraculously become older than Mr. Rochester and get more experience than him. However, Jane's idea of superiority (which she thinks is about what you do with your time and experience) implies that when she becomes as old as Mr. Rochester is at this moment, depending on how she makes use of her time and

experiences, she could be superior to Mr. Rochester. This can be called a feministic view.

10) A. Own answer.

B. Mr. Rochester is Jane's employer, which makes him superior on a professional level. Moreover, Mr. Rochester has a bigger fortune and a higher place in social hierarchy.

C. Own answer.

11) Own answer.

12) Jane would probably think that Emma should do whatever she wants. The quote from chapter 12, that was already used in exercise 6, provides evidence for this. "Women are... .... their sex". Jane thinks it is unfair that women are supposed to suppress any feelings and are not allowed, or supposed, to do anything else than what was customary for women to do. She thinks women should be able to do anything they would like without being laughed at or condemned by men. You can change the word "women" into "feminists" and the word "men" can be changed into "non-feminists" to support this answer.

13) A. Own answer.

B. In the nineteenth century this would have been received with disgust.

C. Own answer.

14) Own answer.

15) Because she, in Jane's view, has committed a crime which Mr. Rochester was fully aware of and had spoken about with Grace.

16) She probably expected Grace not to be able to speak to Jane with such composure and to have left out of shame or fear of getting caught.

17) Own answer.

18) Own answer.

19) Own answer.

20) Own answer. However, the answer should include that making Jane jealous of Miss Ingram was a way, for Mr. Rochester, of manipulating her.

21) Normally, people in the nineteenth century would marry people of the same age, position and fortune (See chapter 24 conversation between Mrs. Fairfax and Jane). Since Jane is twenty years younger than Mr. Rochester and does not have the same fortune or position, Mrs. Fairfax thinks something might be wrong.

22) Own answer.

23) A. Own answer. However, a good answer should include the fact that Mr. St. John Rivers is led by his Christian beliefs, while Jane believes in true love.

B. If Mr. Rivers had not had these beliefs, he would have probably married Miss Oliver before she was engaged to someone else.

24) Own answer.

25) The story is internally focalised, which means that the reader experiences the story from one specific character's point of view.

26) For the story it means that it includes only the things that Jane experiences. For the other characters it means that their experiences are not told about unless Jane gets to hear them. Moreover, their voice is not heard in the same way as Jane's is. Even if a character other than Jane gives an opinion it still goes through a filter because Jane has to write them down.

27) Own answer.

28) Own answer.

Novel	Charlotte Brontë's <i>Jane Eyre</i>
Subject	Moral development (discussion in two groups of two people)
Level Book	(B or C) 4 <sup>e</sup>
Level assignment	3-4
Summary	<i>Jane Eyre</i> is a novel about a girl with the same name whose parents have died. She is mistreated by her aunt and cousins, who were supposed to take care of her. After a fight with her aunt, Jane decides to go to school, from which she eventually leaves to work for a rich man called Mr. Rochester. Will Jane find her happiness here, or is it a typical case of <i>out of the frying pan, into the fire</i> ?
Genre and learning goal	This text is an example of a Bildungsroman. Stories of this genre tell about the protagonist's journey to adulthood and a specific place in society. This assignment focusses on taking in the perspective of the different characters from the story. Although coming-of-age stories have different purposes, the goal of this assignment is to make you think about yourself and what you would do in the protagonist's situation. This assignment therefore focuses on the perspective-taking function of the coming-of-age story. Moreover, since Bildungsromane are meant to teach people about how to fit into society, and since moral development is an integral part of this, this assignment will also be about this function of the Bildungsroman.
Attainment goal.	This assignment focusses on your own moral development. By means of the novel and this assignment, you will learn to think about what is morally sound and what is not. Moreover, the assignment tries to make you think about what happens in the story a bit more, which should help you with the following attainment goal set by the College voor Toetsen en Examens: <ul style="list-style-type: none"> <li>- "Students can talk about their reading experiences, concerning at least three literary works, which they support with arguments" (translated from 2015, p.28).</li> </ul>
	<p>In chapter 27, Mr Rochester tells Jane the story about how he and Bertha Mason got married. He tells Jane that he was tricked into marrying Bertha by his brother and his father because he did not know that insanity ran in Bertha's family.</p> <p>In this discussion:</p> <ol style="list-style-type: none"> <li>1) You will form two groups of two people.</li> <li>2) One group will argue that Mr Rochester is a good person.</li> <li>3) One group will argue that Mr Rochester is <b>not</b> a good person.</li> <li>4) Both groups should at least: <ul style="list-style-type: none"> <li>- Compare the story about Bertha Mason to the story about how Mr Rochester and Jane decided to marry.</li> <li>- Use examples from the text that prove that Mr. Rochester is, or is not, a good person.</li> <li>- The groups should also discuss whether or not Mr. Rochester would be a good husband for Jane.</li> </ul> </li> </ol>

Novel	Charlotte Brontë's <i>Jane Eyre</i>
Subject:	Self-concept and self-esteem
Level book:	(B or C) 4e
Level Assignment	3-4
Summary.	<i>Jane Eyre</i> is a novel about a girl with the same name whose parents have died. She is mistreated by her aunt and cousins, who were supposed to take care of her. After a fight with her aunt, Jane decides to go to school, from which she eventually leaves to work for a rich man called Mr. Rochester. Will Jane find her happiness here, or is it a typical case of <i>out of the frying pan, into the fire</i> ?
Genre of text and goal of assignment.	<p>This text is an example of a coming-of-age story, or <i>Bildungsroman</i>. Stories of this genre tell about the protagonist's journey to adulthood and a specific place in society.</p> <p>This assignment focusses on analysing the different characters from the story to find out more about yourself. Although coming-of-age stories have different purposes, the goal of this assignment is to make you think about yourself and what you want to, or what you can, do and who you want to be.</p>
Attainment goal	<p>The assignment tries to make you think about what happens in the story a bit more, which should help you with the following attainment goal set by the College voor Toetsen en Examens:</p> <ul style="list-style-type: none"> <li>- "Students can talk about their reading experiences, concerning at least three literary works, which they support with arguments" (translated from 2015, p.28).</li> </ul> <p>Moreover, this assignment will make you think about social and cultural influences of the nineteenth century. This should help you with the following attainment goal set by the College voor Toetsen en Examens:</p> <ul style="list-style-type: none"> <li>- "Students can give a general overview of the literary history and put the texts they read in their historical perspective (VWO only)" (translated from, 2015, p.28).</li> </ul>
	<p>Take into consideration Jane's relationship with her aunt and cousins.</p> <ol style="list-style-type: none"> <li>1) According to you, what kind of person is Jane? (For instance, childish/mature, happy/sad, good/bad, etcetera) Support your opinion with arguments.</li> <li>2) Are there things you admire or disapprove of in young Jane's personality and why?</li> </ol> <p>Take into consideration Jane's personality when she is at Lowood.</p> <ol style="list-style-type: none"> <li>3) Has her personality changed, after her time at Lowood? If so, what has changed about it?</li> <li>4) If there was a change, what are the reasons for this change?</li> <li>5) Are there things you admire or disapprove of in Jane's personality (change)?</li> <li>6) Which version of Jane do you like better, Jane before or after she has spent several years at Lowood? Explain why.</li> </ol> <p>Compare the version of Jane you prefer to yourself.</p>





<p>Question 26 is for students with a higher reading competence.</p>	<p>Thornfield Hall and chooses to go in the direction she does not know yet.</p> <ol style="list-style-type: none"> <li>19) How would you describe this action (without taking its consequences into consideration) and why?</li> <li>20) Is this something the reader could have expected from Jane, why or why not (provide evidence)?</li> <li>21) Although Jane hesitates before leaving Thornfield Hall, she is rather resolute in her decision. Would you like to have this quality, why or why not?</li> </ol> <p>In chapter 30, after being through hardships and finding a place to stay at the Rivers's, Jane decides to work as a teacher to the children of farmers.</p> <ol style="list-style-type: none"> <li>22) The job of governess has already been discussed. How does a teacher's job differ from that of a governess?</li> <li>23) What other qualities do you need to become a good teacher? And do you think Jane has these qualities?</li> <li>24) Are there qualities you mentioned in question 22 that you would like to develop more? If so, how would you go about developing these qualities? (Again, you are allowed to draw inspiration from Jane's life)</li> </ol> <p>In chapter 31, Jane tells the reader that she does not feel all too happy about her new position because she thinks she has taken a step back from a superior position. However, she thinks she may feel better after accomplishing something as a teacher.</p> <ol style="list-style-type: none"> <li>25) What do you think is more important, your actual position or what you accomplish in that position? Why do you think that?</li> </ol> <p>After declining Mr St. John Rivers's proposal to join him as his wife to India, Jane returns to Thornfield Hall. At a local Inn, Jane gets to know what has happened to the place and Mr Rochester and Bertha Mason.</p> <ol style="list-style-type: none"> <li>26) Compare the Jane that left Thornfield Hall to the Jane that has returned to Thornfield Hall. Has something changed in her personality? If so, what has changed?</li> <li>27) Why are Jane and Mr. Rochester more eligible to marry now than they were before? Or why is it more appropriate for them to marry now than it was before? Give at least two reasons and support them with evidence from the text.</li> <li>28) Do you think, if Jane changed, that the possibility to marry Mr Rochester has changed because Jane's personality did too?</li> <li>29) If Jane, according to you, has changed, which Jane do you like better, Jane when she left Thornfield Hall or Jane when she returned to Mr Rochester?</li> <li>30) What qualities/skills does this version of Jane have that you would like to develop as well and why would you like to develop these? How would you become more like that version of Jane?</li> </ol>
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## Answers:

- 1) Own answer.
- 2) Own answer.
- 3) Own answer, but the answer “no” is wrong. Jane has changed in several ways. For instance, she has become more lady-like and instead of teaching her about the things Jane wondered about or needed to learn, Helen Burns has taught her “about far higher things” (Brontë, 2001, ch.9). For instance, Helen has taught her that it is more important to love yourself than to have people love you, to be less intense and to be less impulsive (to control herself).
- 4) Probably her education and her relationship to Helen Burns and Miss Temple who, in one way or the other, were an example to Jane.
- 5) Own answer.
- 6) Own answer.
- 7) Own answer.
- 8) Own answer. Yes people like Miss Temple and Helen Burns helped Jane become the person she is. Moreover, events like Mr. Brocklehurst’s punishment could have helped Jane realise that, although nobody seems to support her, there always is at least one person who cares about you. Later, in chapter 24, she gets proof for this, since Mrs. Fairfax does not trust Mr. Rochester and thinks he has got ulterior motives for marrying Jane.
- 9) In short, a woman who teaches children in a private household.
- 10) Own answer.
- 11) Own answer.
- 12) Own answer.
- 13) Her appearance, maybe her social status and money. Evidence for this is that Jane tries to draw Miss Ingram with only the information she had received from others and compares this drawing to herself. After comparing herself to the portrait of Miss Ingram she thinks she is not pretty enough for Mr. Rochester.
- 14) Miss Ingram is only after Mr. Rochester’s fortune and does not love him. Jane is wrong because she thought Mr. Rochester would not fall for an ugly duckling.
- 15) Miss Ingram, since she shares a similar social status as Mr. Rochester and is wealthier than Jane.
- 16) Own answer.
- 17) Own answer.
- 18) Own answer.
- 19) Own answer.
- 20) Yes, since Jane is clear about wanting to meet new people and doing and seeing new things in chapter 12; going in the direction from which she came would not help her do this.
- 21) Own answer.
- 22) The place where someone teaches is different and the number of students is different.
- 23) Own answer. The answer, however, should include the fact that Jane has already been a teacher before, since she taught at Lowood.
- 24) Own answer.
- 25) Own answer.

26) Not much has changed about Jane's personality. The only thing that may have changed is that she has become happier because she has family now.

27)

- a. Mr. Rochester's former wife has died, which means that they are allowed to marry.
- b. Jane inherited a lot of money, which makes her a better match to Mr. Rochester. This, according to Mrs. Fairfax was a problem at first (Brontë, 2001, ch.24).
- c. Mr. Rochester lost his hand and the vision in one eye, which makes him physically less superior/inferior to Jane.

28) Own answer.

29) Own answer.

30) Own answer.

Novel	Charlotte Brontë's <i>Jane Eyre</i>
Subject	Taking Jane Eyre's perspective
Level Book	(B or C) 4 <sup>e</sup>
Level assignment	3
Summary	<i>Jane Eyre</i> is a novel about a girl with the same name whose parents have died. She is mistreated by her aunt and cousins, who were supposed to take care of her. After a fight with her aunt, Jane decides to go to school, from which she eventually leaves to work for a rich man called Mr. Rochester. Will Jane find her happiness here, or is it a typical case of <i>out of the frying pan, into the fire</i> ?
Genre and learning goal.	<p>This text is an example of a coming-of-age story, or <i>Bildungsroman</i>. Stories of this genre tell about the protagonist's journey to adulthood and a specific place in society.</p> <p>This assignment focusses on analysing one of the characters from the story to find out more about yourself. Although coming-of-age stories have different purposes, the goal of this assignment is to make you think about yourself and what you want to, or what you can, do and who you want to be.</p>
Attainment goal	<p>This assignment focusses on Jane's perspective. By means of the novel and this assignment, you will try to see things from Jane's perspective. Moreover, the assignment tries to make you think about what happens in the story a bit more, which should help you with the following attainment goal set by the College voor Toetsen en Examens:</p> <ul style="list-style-type: none"> <li>- "Students can talk about their reading experiences, concerning at least three literary works, which they support with arguments" (translated from 2015, p.28).</li> </ul> <p>Moreover, this assignment will make you think about social and cultural influences of the nineteenth century. This should help you with the following attainment goal set by the College voor Toetsen en Examens:</p> <ul style="list-style-type: none"> <li>- "Students can give a general overview of the literary history and put the texts they read in their historical perspective (VWO only)" (translated from, 2015, p.28).</li> </ul>
Exercise 2 is meant for VWO students	<ul style="list-style-type: none"> <li>- Jane mentions that she likes to read <i>Gulliver's Travels</i>, by Jonathan Swift, to escape from the harsh reality she lives in due to Mrs Reed and her cousins. <ol style="list-style-type: none"> <li>1) Do you ever feel like you need an escape from reality? If so, what do you do to escape from reality? Does this always work or do you sometimes feel like you need a real/physical escape from reality?</li> <li>2) What literary term can be ascribed to the use of <i>Gulliver's Travels</i> in <i>Jane Eyre</i>?</li> <li>3) Look up what <i>Gulliver's Travels</i> is about. What do you think is the reason Charlotte Brontë included this work at this point in the story?</li> </ol> </li> </ul>

Questions / Exercises	<ul style="list-style-type: none"> <li>- When Mr Brocklehurst comes to Gateshead, he and Jane talk about the situation she is in.</li> <li>4) What does Mr. Brocklehurst ask her? And what is Jane's answer?</li> <li>5) Pretend to be an objective bystander in the situation between the Reeds and Jane. Give at least three reasons why the Reeds treat her the way they do and give at least three reasons why Jane thinks they are cruel.</li> <li>6) Can you understand Jane's answer to Mr. Brocklehurst? Give arguments for why you do or do not understand Jane's choice by using the information from chapter 3.</li>   <li>- Several things happen at Lowood.</li> <li>7) Give one example of something that happened at Lowood and has left an impression on you. Explain why it has left an impression on you.</li> <li>8) What is the most important lesson you have learned from this episode in Jane's life and why?</li>   <li>- In chapter 10, Jane tells the reader that she feels like leaving Lowood and getting real excitement and experience from the world.</li> <li>9) What other reasons does she have to leave Lowood? Do you understand her choice and would you do the same thing in her situation?</li>   <li>- To leave Lowood, Jane decides to go work as a governess for Adèle (Mr Rochester's ward).</li> <li>10) A. What does a governess do?  B. Compare her current occupation at Lowood with her occupation as a governess.  C. According to you, is this the right job for Jane?</li>   <li>- (Chapter 15) Mr Rochester tells Jane the story of how Adèle came under his custody.</li> <li>11) A. Would you stay if you heard this story?  B. Why does Jane decide to stay and can you understand why she does? Why or why do you not understand Jane's choice? (Take Jane's past into account).</li> <li>12) According to Mr. Rochester's expectations, there are reasons from nineteenth century English society's perspective that would make Jane's reaction to Mr. Rochester's story a bit strange because she is not appalled by it or scared off. What about Mr. Rochester's story would make Jane's reaction a bit strange and why?</li>   <li>- In chapter 17, Jane tells the reader that she is disappointed that Mr Rochester does not return from his visit to another estate. However, she does not want to allow herself to feel this way because she wants to respect herself.</li> <li>13) A. In what kind of way do you think she wants to respect herself, provide evidence?</li> </ul>
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<p>Question 11 is meant for students with a higher reading competence.</p>	<p>B. Are there any cultural/social constraints that (should) influence her feelings? Or is it something else? If so, what is it? (provide evidence). Do you agree with Jane?</p> <p>14) Jane says that she “[rallied her wits], and [recollected her principles]” which enabled her to “[call her] sensations to order”. What principles, do you think, is she talking about? Support your argument with evidence.</p> <ul style="list-style-type: none"> <li>- In chapter 20, all the guests at Thornfield Hall wake up because of tumult. After Rochester has calmed them down, everyone goes back to sleep except for Jane.</li> </ul> <p>15) Would you react the same, as Jane in chapter 20, to Mr Mason’s wounds and Mr Rochester’s demand not to talk to Mr Mason? why or why not?</p> <p>16) Do you think that Jane perceives Mr Rochester’s demand to be normal because she has feelings for him, or do you think she listens to him because he is her employer? Support your answer with arguments. (chapter 12, 14 and 17 may prove useful for forming your opinion).</p> <ul style="list-style-type: none"> <li>- In chapter 21, Jane returns to Gateshead (where her aunt and cousins live).</li> </ul> <p>17) Would you have gone back to Gateshead? Why or why not? Take into consideration what happened to Jane before she went to Lowood.</p> <p>18) Jane still feels uncomfortable when she sees Gateshead. However, she says that although she “felt as a wanderer on the face of the earth”, “she experienced firmer trust in [herself] and [her] own powers” (Brontë 21). Have you ever felt like a wanderer on the face of the earth? Explain why.</p> <p>19) Do you understand the feeling of trust in yourself and your power that you can do things that you thought impossible earlier in your life? If so, what do you think Jane hopes her stay at Gateshead to be like?</p> <ul style="list-style-type: none"> <li>- Aunt Reed tells Jane about the letter she received from Jane’s uncle.</li> </ul> <p>20) After reading the novel, do you understand why Jane does not immediately send a letter to her uncle to tell him she is still alive? Provide evidence for why you think so.</p> <ul style="list-style-type: none"> <li>- In chapter 23, Mr Rochester proposes to Jane and, after some hesitation, Jane says yes. After this, Mr Rochester starts treating Jane differently.</li> </ul> <p>21) How does Mr Rochester treat her? And how does that make Jane feel?</p> <p>22) Try to look at the situation while keeping Jane’s principles, discussed in question 11, in mind. Think of at least two reasons why Mr Rochester treats Jane differently after they got engaged and give at least two reasons why Jane acts the way she does.</p>
<p>Question 18 and 19 are personal questions. You are allowed to answer these question on your own and are not obligated to tell anyone</p>	

<p>your answers.</p>	<p>23) Who do you find easier to understand, Mr Rochester or Jane, and why? (You can use chapter 24)</p> <p>24) What would you do if you were Jane and you were feeling the same because of Mr Rochester's change? And what would you do if, as happens in chapter 25, your future husband tells you he will explain everything about Grace Pool as soon as all legal requirements are met?</p> <ul style="list-style-type: none"> <li>- In chapter 26, Mr Rochester and Jane are getting married.</li> </ul> <p>25) What is the reason for Mr. Rochester to tell Jane about his wife, Bertha Mason?</p> <ul style="list-style-type: none"> <li>- Jane forgives Mr Rochester, but is in a dilemma whether she should leave Thornfield Hall or not.</li> </ul> <p>26) As an objective bystander, give two reasons why Jane should stay and two reasons why she should go. (Are there, for instance, any social/cultural values that influence her decision?)</p> <p>27) A. What does she eventually choose to do and why?  B. Do you understand why she chooses this?  C. Would you have chosen the same direction, an unknown direction, as Jane?</p> <ul style="list-style-type: none"> <li>- Jane eventually ends up at the Rivers's. Later she discovers, via St. John, that she has inherited £20.000,- from her uncle. (chapter 33)</li> </ul>
<p>Exercise 19 is meant for students with a higher reading competence.</p>	<p>28) A. How does she feel after receiving this information?  B. How would you feel after hearing that you inherited £20.000,- ?</p> <p>29) Jane demands to know why Mr Briggs came to Mr St. John Rivers to ask about her.  A. Why did Mr Briggs come to Mr Rivers?  B. How does this information make Jane feel?  C. Do you understand why she thinks the one message more positive to her than the other?</p> <ul style="list-style-type: none"> <li>- Mr St. John wants to marry Jane so she can accompany him to India (chapter 34-35). Jane, however, does not want to accompany him as his wife.</li> </ul> <p>30) Why do you think Mr St. John Rivers asks Jane to marry him and go to India with him?</p> <p>31) Who, according to you, is easier to understand, Jane or Mr St. John Rivers? What makes the one easier to understand than the other?</p> <ul style="list-style-type: none"> <li>- Jane turns down Mr St. John Rivers's proposal and decides to go back to Thornfield and Mr Rochester. Here she finds out what happened to Thornfield Hall, Mr Rochester and Bertha Mason.</li> </ul> <p>32) A. What does Bertha Mason's death mean for Jane and Mr. Rochester? B. If you were Jane, would you still like to marry Mr Rochester? Why or why not?</p>



	<p>33) Why does Jane decide to marry Mr Rochester? Is it because of love entirely, or are there any other reasons; could you link it to Jane's principles discussed in question 11?</p> <p>34) At the end of the novel we learn that Jane has been married to Mr. Rochester for ten years.</p> <p>A. What does this mean for the chronology of the story?</p> <p>B. What is the literary term you can ascribe to this.</p> <p>C. Draw a timeline of Jane's life on which you indicate the most important, at least 8, events. (Discuss with your neighbour what should be on it).</p>
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Answers:

- 1) Own answer.
- 2) Using a title of another novel in a literary work is a form of intertextuality. However, this can also happen from novel to film, from painting to novel etc. and can be less obvious than a title. For instance, instead of giving a title of another story, an author can choose to only allude to another text or its protagonist by using a similar diction as that of another author's.
- 3) Brontë may have used *Guliver's Travels* because the story is about a man who travels around the world meeting strange, fantastic and exotic new peoples. This indicates that Jane wants to flee to a whole other world.
- 4) Mr. Brocklehurst asks Jane whether she would rather go to school than stay at Gateshead. She answers Mr Brocklehurst by saying that school would indeed be better for her and therefore she chooses to physically escape the Reeds.
- 5) Reeds: Jane does not behave properly, Jane is no real family to them and ... / Jane: Aunt Reed does not do what she promised Jane's uncle, John Reed hits Jane and Jane gets punished for standing up for herself.
- 6) Own answer. A good answer should include reasons to stay at Gateshead or reasons to go to Lowood.
- 7) Own answer. Examples could be: Jane's punishment and Helen's death.
- 8) Different lessons can be learned from this episode at Lowood. Examples of those lessons are:
  - a. that, although nobody seems to support you, there always is at least one person who cares about you. Jane gets proof for this in chapter 24, since Mrs. Fairfax does not trust Mr. Rochester and thinks he has got ulterior motives for marrying Jane. At Lowood, Jane learns this from her fellow students because, although it seems they look at her with disgust because of her punishment, they still like her more because Mr. Brocklehurst is a mutual enemy.
  - b. that it is more important to love yourself than to have people love you.
  - c. That fitting into society is important, but that you should also be critical towards this society. This can be learned from Helen because she does what society expects from her and forms an example for Jane (talking back is not the way little girls should behave) and Jane because she seems to think that not

everything people expect from you is right (You should talk back if you get punished although you do not deserve to be).

- 9) She does not have any friends like Helen or Miss Temple at Lowood anymore. Own answer.
- 10) A+B. A governess is basically a private teacher in someone's household, which means it does not differ much from a teacher's job.  
C. Own answer.
- 11) A. Own answer.  
B. Taking Jane's past into consideration makes it rather easy to understand her choice. Jane grew up without her parents, which makes Adèle a bit like her because Adèle's mother and father are not around either. Moreover, Jane's attitude towards Adèle changes because, at first, she thought that the child was a spoilt girl, while she is actually a little girl looking for affection. This, again, is very similar to Jane when she was about the same age.
- 12) Jane remains calm and is not appalled by the fact that Mr. Rochester has had a love affair in which he has undoubtedly consummated his love, because Miss Varens can claim that Adèle is his daughter, without being married.
- 13) A. She wants to respect herself by not giving her heart to someone who does not want it. Evidence for this can be found in that Jane says that she should also be "self-respecting [and not] lavish the love of the whole heart, soul, and strength, where such a gift is not wanted and would be despised".  
B. The social constraint is that Mr. Rochester "is not of [Jane's] order". This indicates that Jane should not hope for something that is not likely to happen because of their socio-economic differences. Own answer (If a student answers with yes). Own answer.
- 14) She is talking about her feministic principles. This can be found in that she states that she did not "humble [herself] by a slavish notion of inferiority". Moreover, in previous chapters Jane also indicated her ideas about equality. For instance, she thinks Mr. Rochester is not superior because of his age or experience, but because of how he made use of his time and experience. Jane's idea of superiority (which she thinks is about what you do with your time and experience) implies that when she becomes as old as Mr. Rochester is now, depending on how she makes use of her time and experiences, she could be superior to Mr. Rochester (Chapter 14). In the nineteenth century this was a very feministic view. Finally, Jane thinks it is unfair that women are supposed to suppress any feelings and are not allowed, or supposed, to do anything else than what was customary for women to do. She thinks women should be able to do anything they would like without being laughed at or condemned by men (chapter 12). It is, however, interesting that Jane is influenced by social standards, since she advises herself to "keep to [her] caste".
- 15) Own answer.
- 16) Own answer. However, make sure that the arguments/evidence lead up to a clear conclusion.
- 17) Own answer. However, a good answer should include the horrors she had been through at Gateshead, which are then linked to the student's own choice.
- 18) Own answer.
- 19) Own answer.

- 20) Own answer. However, a good answer should be “no”, since Jane seems to care a great deal about having relatives. Evidence for this can be found in her reaction to finding out that she is related to the Rivers family. However, if you answered “yes”, you should have indicated that Jane, in chapter 24, tells the reader that she forgot to write her uncle John back because of everything that had happened.
- 21) He treats her like she is a princess, or as Jane puts it “your English Céline Varens”, which makes her feel rather uncomfortable because that is not the person she is.
- 22) Mr. Rochester might act this way because he is in love, but a more plausible answer is that he wants to be Jane’s superior. Evidence for this can be found in chapter 24 when he tells Jane “it is your time now, little tyrant, but it will be mine presently: and when once I have fairly seized you, to have and to hold, I’ll just – figuratively speaking – attach you to a chain like this”. Jane reacts this way because she does not want to pretend like she is someone else and because she does not want to feel inferior. Evidence for the latter can be found in the fact that she says that “The more [Mr. Rochester bought her], the more [her] cheek burned with a sense of annoyance and degradation”. Moreover, she compares Mr. Rochester to a sultan who “[bestows] on a slave his gold and gems”, which she clearly does not like (chapter 14).
- 23) Own answer.
- 24) Own answer.
- 25) Mr Mason is the reason because he thwarts these marriage plans by telling the truth about Mr Rochester and his marriage to Mr Mason’s sister, Bertha.
- 26) Possible reasons to stay may be 1) she loves Mr. Rochester and 2) she has nowhere to go to. Possible reasons to go may be 1) she cannot marry the man she loves, 2) Mr. Rochester lied to her and 3) in chapter 26, Jane says that “caresses are now forbidden”, which means that in the Victorian era it was morally wrong to show affection, via physical gestures at least, to a married man and vice versa.
- 27) A. She chooses to leave Thornfield hall because it just does not feel right to love a married man.  
B. Own answer.  
C. Own answer.
- 28) A. She thinks the fortune brings responsibilities and business with it that make it impossible for her to enjoy it.  
B. Own answer.
- 29) A. Because Mr. Rivers is related to Jane and might have known about Jane’s whereabouts.  
B. This information could help to get Jane’s uncle’s inheritance to Jane. Jane is extremely happy about having relatives.  
C. Own answer.
- 30) Because he thinks she is able to work with him and to help him spread the word of God.
- 31) Own answer.
- 32) A. Bertha’s death means that legally Mr Rochester and Jane can marry.  
B. Own answer.
- 33) Of course Jane marries Mr. Rochester out of love. However, because she has inherited a considerable amount of money and Mr. Rochester is physically hurt, Jane has become more equal to Mr. Rochester too.

- 34) This means that almost everything in the novel was written at least ten years after it happened. This means that the story can be seen as one big flashback.

Novel	Charlotte Brontë's <i>Jane Eyre</i>
Subject	Taking Edward Rochester's perspective and moral development
Level Book	(B or C) 4 <sup>e</sup>
Level assignment	3
Summary	<i>Jane Eyre</i> is a novel about a girl with the same name whose parents have died. She is mistreated by her aunt and cousins, who were supposed to take care of her. After a fight with her aunt, Jane decides to go to school, from which she eventually leaves to work for a rich man called Mr. Rochester. Will Jane find her happiness here, or is it a typical case of <i>out of the frying pan, into the fire</i> ?
Genre and learning goal	<p>This text is an example of a coming-of-age story/Bildungsroman. Stories of this genre tell about the protagonist's journey to adulthood and a specific place in society.</p> <p>This assignment focusses on taking in the perspective of Mr. Rochester. Although coming-of-age stories have different purposes, the goal of this assignment is to make you think about yourself and what you would do in this character's situation. This assignment therefore focuses on the perspective-taking function of the coming-of-age story. Moreover, since Bildungsromane are meant to teach people about how to fit into society, and since moral development is an integral part of this, this assignment will also be about this function of the Bildungsroman.</p>
Attainment goal	<p>This assignment focusses on Mr. Rochester's perspective. By means of the novel and this assignment, you will try to see things from his perspective. Moreover, the assignment tries to make you think about what happens in the story a bit more, which should help you with the following attainment goal set by the College voor Toetsen en Examens:</p> <ul style="list-style-type: none"> <li>- "Students can talk about their reading experiences, concerning at least three literary works, which they support with arguments" (translated from 2015, p.28).</li> </ul> <p>Moreover, this assignment will make you think about social and cultural influences of the nineteenth century. This should help you with the following attainment goal set by the College voor Toetsen en Examens:</p> <ul style="list-style-type: none"> <li>- "Students can give a general overview of the literary history and put the texts they read in their historical perspective (VWO only)" (translated from, 2015, p.28).</li> </ul>
	<ul style="list-style-type: none"> <li>- Mr. Rochester tells Jane about his history with women and how he became Adèle's god-father. He tells her that he was in love with a French woman who, after a relationship with her, broke his heart. That same woman declared that Adèle was his daughter. (chapter 15).             <ol style="list-style-type: none"> <li>1) As an objective bystander, think of a reason why Mr Rochester should not take Adèle with him and think of reasons why he should. (You may want to take into consideration the social norms of Victorian England)</li> <li>2) Would you do the same for Adèle if someone told you she was your daughter?</li> </ol> </li> </ul>

<p>Questions / Exercises</p>	<ul style="list-style-type: none"> <li>- In chapter 19, Mr Rochester dresses up as a Roma (gypsy) fortune-teller. Although we do not know what he told Miss Ingram and the others, he first makes all the other women at Thornfield Hall believe he, or she, can really tell fortunes.</li> <li>3) Why does Mr. Rochester dress up as a female fortune-teller?</li> <li>4) A. Would you do the same if you were Mr Rochester? Why or why not? B. Is there anything that causes you to think twice about this question?</li> <li>5) If you were Mr Rochester in this situation, in which he dresses up as a fortune-teller, what would you like to tell, or know from, Miss Ingram and why (use information from the text to support your choice)?</li> <li>- In chapter 20, after all the visitors at Thornfield Hall have been worrying about the noises they heard and returned to bed, Jane is told to tend to Mr Mason's wounds. However, Mr Rochester forbids the two to talk to each other.</li> <li>6) After reading <i>Jane Eyre</i>, why do you think Mr Rochester did not want the two to talk to each other? Provide evidence for your idea.</li> <li>- In chapter 23, Mr Rochester proposes to Jane and, after some hesitation, Jane says yes. After this, Mr Rochester starts treating Jane differently.</li> <li>7) A. What is so different about the way Mr Rochester treats Jane now as compared to before their engagement? B. What do you think are his reasons to treat her like that? (See chapter 24)</li> <li>8) Mr Rochester also tells Jane he used Miss Ingram to make Jane jealous. Are there any cultural reasons why Jane and Mr Rochester should not marry? Would Mr Rochester's actions be condemned in 19<sup>th</sup> century England?</li> </ul>
<p>Question 8 and 9 are meant for VWO students.</p>	<ul style="list-style-type: none"> <li>9) Mr. Rochester sings a song in chapter 24. Explain what Mr. Rochester is saying in this song.</li> <li>10) Name at least two literary devices that can be found in the song and accompany them with an example from the text.</li> <li>- In chapter 25, Mr Rochester tells Jane that he will tell her everything about Grace Poole after their marriage.</li> <li>11) Why do you think he wants to wait with telling her about Grace Poole? Provide evidence for your answer.</li> <li>- After Mr Rochester told his story about how he and Bertha Mason met and married, Jane leaves Thornfield Hall. (Chapter 26-27)</li> </ul>

	<p>12) Do you understand why Mr Rochester did not tell Jane anything about Bertha Mason before their wedding ceremony? Explain.</p> <p>13) Do you sympathise with Mr Rochester for what happened to him? Why or why not?</p> <p>14) Compare the story of how Mr. Rochester and Bertha Mason got married to the story of how Jane and Mr. Rochester almost got married. What do you think of Mr. Rochester in the former story and what do you think of him in the latter story? Does his role in the one love story differ from his role in the other and, if so, how?</p> <p>- In chapter 36, the host of an inn tells Jane what happened to Thornfield Hall, which is burned down. He also tells her that Mr Rochester had been looking for her, but had grown savage because he could not find her.</p> <p>15) Jane knew about Mr Rochester being married to Bertha and that she, therefore, cannot marry him. Why, do you think, does Mr Rochester keep looking for Jane, if finding her would not change anything?</p> <p>16) Why does Mr Rochester doubt whether Jane wants to marry him? Do you understand why he is concerned about that or would you be concerned about something else, explain why you do or do not understand him and why you would be concerned about something else?</p>
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Mr. Rochester's perspective answers:

- 1) He does not have to take Adèle with him, since there is not prove she is his daughter. However, it is quite heartless to leave a young child alone in Paris without any family. Moreover, it may hurt Mr. Rochester's reputation if anyone were to find out about his escapades with a French opera singer who claims to have had his child. It would also hurt his reputation if anyone were to find out that he left a helpless little girl by herself.
- 2) Own answer.
- 3) To find out what Jane feels for him.
- 4) A. Own answer.  
B. Own answer. However, according to Jane you should. After discovering that the fortune-teller was actually Mr. Rochester in disguise, she tells him that it was not right to do that and that she should think about whether she will forgive him or not (chapter 19).
- 5) Own answer. However, a curiosity about her true intentions with Mr. Rochester, or his fortune, would be appropriate. Evidence that he did ask or tell Miss Ingram about this while he was disguised can be found in chapter 24 because he tells Jane that she should not be worried about Miss Ingram because Miss Ingram only cares about pride and money which was proved when he told Miss Ingram about his debts.
- 6) Mr. Rochester probably did not want Mr. Mason and Jane to talk to each other because their conversation could cause Jane to know about Bertha and Mr. Rochester's marriage.

- 7) A. He treats her like she is a princess, or as Jane puts it “your English Céline Varens”, which he has never done before.  
B. He might act this way because he is in love, but a more plausible answer is that he wants to be Jane’s superior. Evidence for this can be found in chapter 24 when he tells Jane “it is your time now, little tyrant, but it will be mine presently: and when once I have fairly seized you, to have and to hold, I’ll just – figuratively speaking – attach you to a chain like this”
- 8) Normally, people in the nineteenth century would marry to people of the same age, position and fortune (See chapter 24 conversation between Mrs. Fairfax and Jane). Yes, his actions would be condemned, since he is already married to Bertha Mason.
- 9) He explains several things. Firstly, he explains that he was waiting for someone who loves him in the same way as he loves that person. Secondly, he explains that he had to go through some dangers and difficulties and that he is risking things by marrying Jane. The difficulties he had to go through are the differences between Jane and himself and one of the risks and dangers he wants to go through for her are the frowns he will get from the nobility.
- 10) Examples of literary devices that are used in the song are 1) simile (“And haunted as a robber-path”), 2) alliteration (“Still bright on clouds of suffering dim/Shines that soft, solemn joy”), 3) personification (“My love has placed her little hand/With noble faith in mine”) and 4) Conceit (“The chance that did her steps delay,/Was ice in every vein”).
- 11) If he tells Jane about Grace Poole before their wedding, there will be no wedding, since he has to explain that he already has a wife. Evidence for this is that Grace takes care of Bertha, which means that Mr. Rochester automatically has to tell Jane about his wife when he talks about Grace.
- 12) Own answer. However, students show understanding when they indicate the impossibility of Jane and Mr. Rochester marrying because of Bertha.
- 13) Own answer.
- 14) Own answer. A correct answer should indicate that Mr. Rochester changed from a victim of manipulation to being a manipulator himself. First he was tricked into marrying Bertha, while he tricks Jane into marrying him.
- 15) Own answer.
- 16) Because he thinks Jane loves Mr St. John Rivers – Because he thinks himself ugly and useless – but not necessarily because he tricked Jane and lied to her.



Novel	Mark Haddon's <i>The Curious Incident of the Dog in the Night-Time</i>
Subject:	Taking in Christopher's perspective and Self-concept and Self-esteem
Level Book:	B 3b
Level assignment:	2
Summary	Christopher John Francis Boone is a fifteen-year-old boy with Asperger's syndrome who lives with only his father because his mother died. When he finds his neighbour's dog dead in his neighbour's garden, he decides to investigate what has happened. Although he gets into circumstances he really does not like because of his Asperger's syndrome, he keeps investigating. Will he find out how the dog died and what will he need to go through while trying to find out?
Genre of text and goal of assignment	<p>This text is an example of a coming-of-age story, or <i>Bildungsroman</i>. Stories of this genre tell about the protagonist's journey to adulthood and a specific place in society.</p> <p>Although coming-of-age stories have different purposes, this assignment focusses on taking in Christopher's perspective to find out more about yourself and who and what you want to be.</p>
Learning goal and attainment goal	<p>This assignment focusses on Christopher's perspective. By means of the novel and this assignment, you will try to see things from Christopher's perspective. Moreover, the assignment tries to make you think about what happens in the story a bit more, which should help you with the following attainment goal set by the College voor Toetsen en Examens:</p> <ul style="list-style-type: none"> <li>- "Students can talk about their reading experiences, concerning at least three literary works, which they support with arguments" (translated from 2015, p.28).</li> </ul>
Questions/exercises	<p>Christopher John Francis Boone is the protagonist in this story. He discovers a murdered dog in his neighbour's garden.</p> <ol style="list-style-type: none"> <li>1) Do you understand why Christopher acts the way he does (taking the dog in his hands etc.) or would you have acted differently?</li> <li>2) The policeman asks him several questions. Christopher appears to have no problems with answering straightforward questions. What type of questions does Christopher have trouble with answering? Why does he have trouble answering these questions?</li> <li>3) Have you ever had an experience in which you did not know how to explain something and you felt like Christopher? What did you do then; did you try to hide from it like Christopher does or did you do something else?</li> <li>4) What do you think of Christopher's explanation of how his brain was working while being interrogated by the policeman? What type of comparison does he use to explain how his brain works (provide evidence)?</li> <li>5) Can you understand why Christopher hits the policeman?</li> </ol>

	<p>Christopher says his mother thought he did not tell lies because he is a good person.</p> <ol style="list-style-type: none"> <li>6) What does Christopher say about this?</li> <li>7) Do you agree with Christopher that there is a difference? If so, explain what the difference between his mother's view and his view is.</li> <li>8) In your opinion, is the result of not telling lies more important or is the social value that you should not tell lies (because that is not nice) more important? What would Christopher answer to this question?</li> </ol> <p>In chapter 47, Christopher tells the reader about what red cars and yellow cars mean to him.</p> <ol style="list-style-type: none"> <li>9) Do you agree with Christopher's implication that making your mood depend on the weather is strange?</li> <li>10) Is there something, like Christopher's cars, that can influence your mood?</li> </ol> <p>In chapter 67, Christopher explains he does not like talking to strangers.</p> <ol style="list-style-type: none"> <li>11) Do you understand why he does not like strangers? Have you ever experienced a similar feeling?</li> <li>12) Has Christopher's explanation made it clearer to you why he does not like talking to strangers? Have you ever been in a situation he describes to explain his problem with talking to strangers? When and where? What did you do in that situation? If you have not been in such a situation before, what will you do when you will experience something like that?</li> </ol> <p>In Chapter 109, Christopher tells Siobhan that he is not sad that his mother had an affair with the neighbour.</p> <ol style="list-style-type: none"> <li>13) Do you understand why he is not sad? Do you agree with him that his mother's affair is not real, explain why or why not?</li> <li>14) Can you be sad about things that are not real? Give one example of something that made you sad although it was not real.</li> <li>15) Why does Christopher become afraid of his father?</li> <li>16) Do you think Christopher should be afraid, why or why not? Are there any other reasons for Christopher to be afraid of his father?</li> <li>17) This novel already indicated a difference between Christopher's social values and the social values other people have. What is this difference concerning his neighbour's dog? Do you agree more with Christopher or with the other people, why?</li> </ol> <p>Christopher decides he wants to go to his mum, which means he is going to London.</p>
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	<p>18) Why is this difficult for Christopher? (name at least two reasons)</p> <p>19) Do you think Christopher's decision was wise, why or why not?</p> <p>After reuniting with his mother, Christopher wants to take his A-level Maths exam. However, he is told that it is not possible given the circumstances.</p> <p>20) Why, do you think, is this exam so important to Christopher, provide evidence for why you think so?</p> <p>21) Has something changed about Christopher, when you compare him to what he was like at the beginning of the story? If so, how does he feel about the changes he has gone through?</p> <p>22) Do you think you can be as brave as Christopher? What fears do you need to conquer to become as brave as him and how will you do that?</p> <p>23) Explain what Christopher's story has taught you? (You can think of different things. For instance, you can think of what this story has taught you about society, your personality, other people, literature and/or mathematics)</p>
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## Answers:

- 1) Own answer.
- 2) Questions that involve Christopher talking about emotions. Because people do not give him enough time to think about his answer to this type of questions.
- 3) Own answer.
- 4) Own answer. It's a simile because Christopher says that "[the questions] were stacking up in my head like loaves in the factory where Uncle Terry works". The word "like" indicates a simile.
- 5) Own answer.
- 6) Christopher tells his readers that it is not because he is a good person that he does not tell lies, but that he simply cannot tell lies because all the things he thinks of that also did not happen make him feel scared.
- 7) Own answer. The difference is that not telling lies does not necessarily make you a good person if you only do it because telling lies make you feel physically and mentally miserable, and this is not because you think you were morally wrong.
- 8) Own answer. Christopher would probably say that the result of not telling lies is more important because for him the result of not telling lies is that he does not feel miserable both mentally and physically.
- 9) Own answer.
- 10) Own answer.
- 11) Own answer.
- 12) Own answer.
- 13) Own answer.
- 14) Own answer.
- 15) His father told him he killed the neighbour's dog.

- 16) Own answer. Another reason for Christopher to be afraid of his father is that his father has hit him before. This, together with his father killing a dog, may be enough proof for Christopher that his father is a violent man.
- 17) The difference is that for many people who find out that someone killed a dog this is not necessarily a reason to think they are in danger of being killed by that same person themselves too. Of course they would think something about the dog killer, but not that they should fear for their lives. Moreover, Siobhan supports the general view of people concerning human murder victims compared to animal murder victims by saying that “readers cared more about people than dogs”, while Christopher thinks “some dogs were cleverer and more interesting than some people”.
- 18) The fact that he needs to go there on his own because he has never gone somewhere by himself. It is far from home or a place he is used to. He has never done this before. The fact that he is around a lot of strangers who he maybe needs to ask for help.
- 19) Own answer.
- 20) Because it is a maths exam and math makes him clear his mind when difficult things happen. Evidence for this can be found in chapter 191 when he says that he “did a maths problem to make [his] head clearer”. Another reason why the test, or maths, is important to Christopher is because it distracts him from unpleasant thoughts, which can be found in chapter 211 when he says that “[he] did some more maths puzzles so [he] didn’t think about where he was going”. Maths is something which Christopher can understand, unlike, for instance, “proper novels”. This can be found in his explanation about why he does not understand proper novels in chapter 7. In short, maths is safe to Christopher, which can be found in the following “Mr. Jeavons said that I liked maths because it was safe. He said I liked maths because it meant solving problems, and these problems were difficult and interesting but there was always a straightforward answer at the end” (ch 101). Most importantly, this exam is also important to Christopher because he takes pride in this because no one else at his school has ever taken an A level maths test. Evidence for Christopher’s pride can be found in chapter 71.
- 21) While in chapter 83 Christopher still thinks he can be a very good astronaut, in chapter 179 he realises that he cannot become an astronaut because then he needs to be able to be very far from home, which is something he then realises he does not like. This makes him feel sad. He is more confident, or less scared, about what he is able to do and that things change. At the end of the novel he says that “I know I can do this because I went to London on my own, and because I solved the mystery of Who Killed Wellington? and I found my mother and I was brave and I wrote a book and that means I can do anything”. He is very enthusiastic about the things he can and wants to do.
- 22) Own answer.
- 23) Own answer.

Novel	C.S. Lewis' <i>The Voyage of the Dawn Treader</i>
Subject:	Self-concept and self-esteem
Level Book:	A/B2d
Level assignment:	2
Summary of the story.	Edmund and Lucy are visiting their uncle and aunt. While visiting their relatives, a painting of a curious boat draws their attention. They, together with their cousin named Eustace, are literally sucked into the painting. They end up in Narnia on Caspian's ship called <i>The Dawn Treader</i> . They help Caspian find some people who are assumed to be on different islands. Eustace, however, does not like this and is not used to Narnia. What does Narnia have in store for him and will this change his opinion?
Genre and goal of the assignment	<p>This text is an example of a coming-of-age story, or <i>Bildungsroman</i>. Stories of this genre tell about the protagonist's journey to adulthood and a specific place in society.</p> <p>This assignment focusses on analysing one of the characters from the story to find out more about yourself. Although coming-of-age stories have different purposes, the goal of this assignment is to make you think about yourself and what you want to, or what you can, do and who you want to be.</p>
Attainment goal	<p>This assignment focusses on Eustace's perspective. By means of the novel and this assignment, you will try to see things from Eustace's perspective. Moreover, the assignment tries to make you think about what happens in the story a bit more, which should help you with the following attainment goal set by the College voor Toetsen en Examens:</p> <ul style="list-style-type: none"> <li>- "Students can talk about their reading experiences, concerning at least three literary works, which they support with arguments" (translated from 2015, p.28).</li> </ul>
Questions/exercises Question 3 is for VWO students only	<p>For questions two and four check what chapter 1,3, 4 or 5 say about Eustace at the beginning of the story and what chapter 8, 13, 14 or 16 say about Eustace at the end of the story. (Advice: search for the name <i>Eustace</i> and read what is said about him)</p> <ol style="list-style-type: none"> <li>1) What does Eustace almost deserve and why does he almost deserve this?</li> <li>2) Describe the character of Eustace before he went to Narnia. Support your opinion with examples from the text.</li> <li>3) Eustace says that his limerick does rhyme, but that it is an assonance. Explain what an assonance and a limerick is.</li> <li>4) Describe the character of Eustace after his return to the real world. Support your opinion with examples from the text.</li> </ol>

	<p>5) Who do you like better, Eustace before or after he went to Narnia?</p> <p>6) What could you learn from the version of Eustace you liked better? What are you better at than that version of Eustace?</p> <p>7) A. What does Eustace's surname mean? Or, in other words, what is a "scrub"?</p> <p>B. Can you link the meaning of his surname to the story and his development as a character? If so, explain.</p> <p>8) In his journal entry for August 7, Eustace says he is lucky not to be seasick. Is this true? If not, why would he put something like this in his diary? If so, provide evidence for this.</p> <p>9) Have you ever had a reason to tell yourself something of yourself that is not true? What did you tell yourself and what was your reason to convince/tell yourself (of) this?</p> <p>10) In chapter 5, the reader is shown more diary entries Eustace wrote. In his entry for September 3 he mentions that his idea is more sensible. What was his idea and, according to you, is it more sensible?</p> <p>11) Although Eustace proves in this diary entry that he is quite capable of thinking rationally concerning the danger of <i>wishful thinking</i>, he also proves that he is not very smart and very inconsiderate of others. Give two examples that prove that he is inconsiderate, not smart or both.</p> <p>12) In his entry for September 6, Eustace implies that he is always very considerate. Who is the audience for the texts he writes? Why would he write such things for this audience?</p> <p>13) Eventually the crew of the Dawn Treader finds land. Why does Eustace decide to walk away?</p> <p>14) A. When does Eustace change his attitude towards Edmund, Caspian and the other Narnians?</p> <p>B. How does he feel about what has happened to him? (Cite two sentences as evidence).</p> <p>C. Have you ever had a similar feeling?</p>
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<p>You are allowed to do this assignment for yourself and are not obligated to tell anyone, not even the teacher, about your answer.</p>	<p>15) What else has changed about Eustace? Was this a sudden change or a gradual one? Provide evidence.</p> <p>16) What is so surprising about Eustace trying to fight off the sea serpent? Provide evidence from the text for this surprise effect.</p> <p>17) It seems that Eustace learns how to fit into society better because of what happened to him. Have you ever had such an experience? Or are you currently figuring out how you fit into society? If the first, what did you learn about your position from your experience? If the latter, what do you still need or want to find out?</p> <p>18) Considering the fact that Eustace started to change after that drastic thing that happened to him and the fact that he hated everything and anything Narnian before it happened, how can you describe the thing that happened to him on Dragon Island?</p> <p>19) What can people from your society, or you, learn from what happened to Eustace? (Include one current event to support your answer).</p> <p>20) When Lucy has made the monopods visible again, Eustace says he had hoped the magician would have done something else with them.</p> <p>A. What is the thing that Eustace wished that the magician had done?</p> <p>B. How does this end for him?</p> <p>C. What can you learn from Eustace's actions?</p> <p>21) A. Do you think you would be able to change as quickly as Eustace, why or why not?</p> <p>B. Do you think you need to change something to fit into your society better? If so, what do you think you need to change and how do you think you will be able to do that? If not, why do you think you do not need to change?</p>
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## Answers:

- 1) His name, which he almost deserves because he annoying.
- 2) No positive qualities can be ascribed to the inexperienced boy. Some examples are that he is annoying because he tries to make Edmund and Lucy's life miserable and he is a know-it-all because he is dying to explain to his cousins what an assonance is.
- 3) An assonance is a rhyme in which only the stressed vowels rhyme with one another. A limerick is a light form of poetry with an aabba rhyme scheme.
- 4) He is, among other things, more considerate, helpful and brave. All qualities should be accompanied with examples that support this view.
- 5) Own answer.
- 6) Own answer.
- 7) A+B. The word "scrub" is pronounced the same as his surname and means different things. For instance, the name could mean "a small form of a plant", which indicates that Eustace is not a grown up yet and has to grow and experience a lot still. Moreover, "scrub" can be used to indicate "an insignificant person", which could also be intentional because Eustace had no friends and the crew of the Dawn Treader often do not care about him and would rather get rid of him.
- 8) He is seasick. Evidence for this is when Lucy wants to help Eustace to get better with her flask with medicine in it. He probably writes this in his journal to make himself feel superior and stronger.
- 9) Own answer.
- 10) His idea was to turn the ship around to go back to the islands from which they came because going on hoping to find land may turn out to be dangerous. Own answer.
- 11) Stupid and inconsiderate: the fact that he thinks that the crew on the ship can row with only half a pint of water a day because sweating cools people down, which, according to him, means water is not needed. Inconsiderate: "it was hardly *my* business to get *them* out of their scrape".
- 12) No audience is mentioned, which, given the fact that it is a journal, means that he himself is the audience of his journal. He probably writes that he is very considerate of others either to solve his conscience or to prove to himself that the others are very inconsiderate.
- 13) Because he does not want to help repairing the ship because he needs rest.
- 14) A. Eustace changes his attitude after he changed into a dragon.  
B. He feels lonely and cut off from society. "He realised that he was a monster cut off from the whole human race. An appalling loneliness came over him".  
C. Own answer.
- 15) He becomes more helpful by hunting for food and finding a new mast, but also by becoming more agreeable. It was a gradual change though because "[he] had relapses"
- 16) In chapter 2, Eustace was bullying Reepicheep by swinging the mouse around with his tail. Reepicheep, the experienced fighter as he is, manages to break free and challenges Eustace to a swordfight to defend his honour. Eustace then tells the mouse that he does not own a sword because he does not believe in fighting. Moreover, up to this point in the story, Eustace has proven to be more cowardly than brave.



- 17) Own answer.
- 18) You can describe Eustace's transformation into a dragon and back into a human as a direct confrontation with a culture. Although it was involuntary, his change into a dragon forced him to interact with and open himself up towards the Narnian people and culture. It is true that Eustace is already confronted with Narnia by just being there, but it is only when he is a dragon that he learns to see things from, literally, a more Narnian perspective. Moreover, by becoming a creature that is thought of as being dangerous, Eustace, at first, is looked upon with the same eye of animosity he had towards the Narnians. This might have taught him that he was unfriendly and a nuisance and that he, therefore, needed to change
- 19) What people can learn from this is that sometimes you need a confrontation to see that you were wrong about someone or something. For instance, in 2016-2017 there was a refugee crisis in Europe, which meant that many people from Syria, and other countries, fled from their country to find a safe place in Europe. Some Dutch citizens were not happy about this and did not want the refugees to come to the Netherlands because they thought the refugees would only cause problems. Eustace, however, teaches us that a confrontation and a look from the other person's perspective may prove that this is an overreaction.
- 20) A. He wished that the magician had made the Monopods inaudible instead of invisible.  
 B. This does not end positively for him, since he has to explain what inaudible means while he does not know whether they would understand. Moreover, he feels insulted because the monopods tell him that he cannot explain things the way their leader does.  
 C. Examples of what you can learn from this is 1) If you cannot say anything nice, it is better to say nothing at all and 2) Think twice before you say something because it may save you a lot of trouble/time.
- 21) Own answer.

Short story	Jamie Cameron's <i>Crimson Pirates</i>
Subject:	Perspective-taking and moral development
Level Book:	B/C 3b
Level assignment:	2 (exercise 12 to 14 are meant for students with a higher level of reading competence)
Summary	A young boy and his mother have trouble with a man called Benny Black. His brother tries to comfort him by taking him to the cinema, but what happens then?
Genre and text and goal of assignment.	<p>This text is an example of a coming-of-age story/Bildungsroman. Stories of this genre tell about the protagonist's journey to adulthood and a specific place in society.</p> <p>This assignment focusses on taking in the perspective of the different characters from the story. Although coming-of-age stories have different purposes, the goal of this assignment is to make you think about yourself and what you would do in the protagonist's situation. This assignment therefore focuses on the perspective-taking function of the coming-of-age story. Moreover, since Bildungsromane are meant to teach people about how to fit into society, and since moral development is an integral part of this, this assignment will also be about this function of the Bildungsroman.</p>
Attainment goal.	<p>This assignment focusses on taking in the perspective of the different characters from the story. The goal is to make you think about yourself and what you would do in the protagonist's situation. By making you engage with the story this way, this assignment aims to help you achieve the following attainment goal set by the College voor Toetsen en Examens:</p> <ul style="list-style-type: none"> <li>- "Students can talk about their reading experiences, concerning at least three literary works, which they support with arguments" (translated from College voor Toetsen en Examens, 2015, p.28).</li> </ul>
Questions/exercises	<p>Benny Black sexually harasses Paul (9 years old) and his mother. After Paul has been harassed, Joe, Paul's brother, asks him what's wrong.</p> <ol style="list-style-type: none"> <li>9) If Benny is the character who is the opponent of the family, what literary term can you ascribe to him?</li> <li>10) After Joe threatens Paul by saying he will tell their mother something is wrong, Paul tells his brother what has happened. Why, do you think, did Paul not want his mother to know?</li> <li>11) Why, do you think, did Paul not want to tell Joe what had happened? (provide evidence for why you think that)</li> <li>12) Would you have felt the same or would you have told your mother about what happened?</li> </ol>

Optional exercises for higher reading levels	<p>Paul is wondering why his mother hasn't asked for help from other people yet. Joe, and apparently their mother, want to keep this problem in the family and not bother others with it.</p> <p>13) Why do you think that Joe and his mother want to keep this problem in the family? (Can you think of any social and/or cultural influences?)</p> <p>14) Do you think that, when something like this happens, people in your society would tell anyone? Who would they tell? And are there any cultural or social influences that play a role concerning this in your society?</p> <p>15) Do you, at this point in the story, agree more with Paul or with Joe? Explain why.</p> <p>Joe decides that nobody bothers their mother and implies that he wants to solve this problem himself.</p> <p>16) Why, according to you, would Joe like to solve this problem himself? (use information from the text to support your idea)</p> <p>When the group of boys decide to punish Benny, Paul thinks "If I had a hammer...".</p> <p>17) Is this something that Paul would have said before Benny harassed him?</p> <p>18) Is there a difference between Paul before and after he told Joe about what happened to him? If so, what is that difference?</p> <p>19) After reading the story, do you agree with the choices the boys made or would you deal with this problem differently? How would you deal with this problem and why would you deal with it that way?</p> <p>The two brothers go to the movies with a few others. A specific part of the film is cited in this story. The protagonist of the film says the following "My sidekick Ojo, the deaf dumb dwarf mute, is imprisoned. My lovely Consuela in the arms of the villainous Baron Gruda. And I, Vallo, the Crimson Pirate, am in chains".</p> <p>20) Why would the author use this quote?</p> <p>21) Explain how this quote fits in the story.</p> <p>Using a quote from another source in a literary work is a form of intertextuality. However, this can also happen from novel to novel, from novel to film, from painting to novel etc. and can be less obvious than a quote. For instance, instead of giving a quote from another story, an author can choose to allude to another text or its protagonist.</p> <p>22) Can you give another example of intertextuality? (explain why you think this is an example of intertextuality)</p>
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## Answers:

- 1) Benny is the antagonist.
- 2) Because he does not want to tell his mum what Benny Black said about her/because he did not want her to feel any worse.
- 3) Because he knew how Joe would feel, which can be found in “Joe's face darkened. He pushed his hair away from his eyes, grey-green like his father's. He became very still. Paul knew the signs. He felt sick in the pit of his stomach” and “He caught Joe's look; it was darker than mum's”.
- 4) Own answer.
- 5) Own answer. A social influence could be: embarrassment because Benny Black was “just the 'funny wee man' who lived at the top of the stairs”.
- 6) Own answer.
- 7) Own answer.
- 8) Because that is what his mother would want. Another link can be made with this quote from the movie the boys go to “‘My sidekick Ojo, the deaf dumb dwarf mute, is imprisoned. My lovely Consuela in the arms of the villainous Baron Gruda. And I, Vallo, the Crimson Pirate, am in chains’”. This means that Joe might feel that he is in chains from which he wants to break free by himself.
- 9) Probably not.
- 10) He becomes tougher, more aggressive if you will, and wants to live in the real world, which he thinks looks more like the film he went to with his brother.
- 11) Own answer.
- 12) Own answer.
- 13) A good answer should draw connections between the characters named by the protagonist of the film and the characters of the short story, in which Paul is Ojo, Paul's mother is Consuela, Benny Black is Baron Gruda and Joe is Vallo.
- 14) Own answer.

Short story	Charles Kaufmann's <i>How I Became a Man</i>
Subject:	Taking in perspective, self-concept and self-esteem
Level Book:	B/C 3b
Level assignment:	3
Summary	This story is about an adult man with a wife and a son. As a husband and father he tries to do whatever he thinks is best for his family, but what does this mean for his family and for himself?
Genre of text and goal of assignment.	<p>This text is an example of a coming-of-age story. Stories of this genre tell about the protagonist's journey to adulthood and a specific place in society.</p> <p>This assignment focusses on taking in the perspective of the different characters from the story. Although coming-of-age stories have different purposes, the goal of this assignment is to make you think about yourself and what you would do in the protagonist's situation. This assignment therefore focuses on the perspective-taking function of the coming-of-age story.</p>
Attainment goal.	<p>By making you engage with the story via the protagonist, this assignment aims to help you achieve the following attainment goal set by the College voor Toetsen en Examens:</p> <ul style="list-style-type: none"> <li>- "Students can talk about their reading experiences, concerning at least three literary works, which they support with arguments" (translated from College voor Toetsen en Examens, 2015, p.28).</li> </ul> <p>Moreover, by connecting things that happen in the story to contemporary and recent events, this assignment also attempts to help students achieve the following attainment goal set by the College voor Toetsen en Examens:</p> <ul style="list-style-type: none"> <li>- "Students can put the texts they read in their historical perspective (VWO only)" (translated from College voor Toetsen en Examens, 2015, p.28).</li> </ul>
	<p>The protagonist mentions that, in a family setting, he believes in democracy.</p> <ol style="list-style-type: none"> <li>1) What, according to him, is the father's role in this democracy?</li> <li>2) What else does he tell the reader about his way of playing this role?</li> <li>3) Do you agree with the father concerning his views on democracy? Why or why not? (you can, for instance, think about politics in general or in your own country)</li> <li>4) What do you think is the author's intention by letting one of his characters say something like this? (explain your answer)</li> <li>5) Do you think a real democracy really exists anno 2017? (use at least three examples of countries to support your answer).</li> </ol> <p>According to the protagonist himself, he was trying to enable his family to find themselves.</p> <ol style="list-style-type: none"> <li>6) Take in his perspective. Why does he think he enables each family member to find him or herself?</li> </ol>

Questions/exercises	<p>7) Take in his wife's, Suzette's, perspective. Does she think that her husband enables each family member to find him or herself? Provide evidence for this opinion.</p> <p>8) What do you think of the protagonist at the beginning of the story?</p> <p>After his wife's first tango lesson, she wants to make love to the protagonist. He does not mind, but had hoped that this passion would come from him rather than from the tango lessons. This repeats itself a few lessons, but after a while she would just say "good night" and go to sleep. One night she tells her husband that she wants to go to Argentina for winter break.</p> <p>9) How does the protagonist feel about this?</p> <p>10) Why does he let her go to Argentina? Do you think this is a good reason, why or why not?</p> <p>11) Would you have let her go to Argentina if you were feeling the same way? Why or why not?</p> <p>12) Would you like to be (more) like the protagonist, why or why not?</p> <p>The protagonist decides to take tango lessons himself to surprise his wife. Moreover, his son competes in a hockey competition while he, himself, takes over his son's baby severity programme. His son decides he does not want to be a father.</p> <p>13) Why does the protagonist see this as something positive?</p> <p>14) Do you agree with the protagonist, why or why not?</p> <p>15) What reasons does the son give for not wanting to be a father and what do you think of these reasons?</p> <p>The protagonist realises something because his wife was cheating on him with her dance instructor and his son is a juvenile delinquent.</p> <p>16) What does the protagonist realise?</p> <p>17) And what does he decide to do?</p> <p>After returning home, the protagonist starts fighting his neighbour.</p> <p>18) Why do you think he would do that over something as insignificant as snow? Do you think it has something to do with what you answered to question 16?</p> <p>Gregoire (the protagonist) now lives with the man he fought with, Gilbert, because Gilbert's mother had died and Gregoire and Suzette had divorced. He still wants to see people happy, so he did not tell Suzette to leave his house.</p> <p>19) Has something changed about Gregoire? If something has changed about him, what has changed?</p>
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<p>Question 25 is a personal question. You can do this exercise on your own and you are not obligated to share your answer with anyone.</p>	<p>20) If Gregoire did change, which Gregoire do you like better, the one before the change or the one after the change? Explain why.</p> <p>21) Would you like to be more like the version of Gregoire you prefer, why or why not? (What qualities does he have that you would like to develop yourself?)</p> <p>He and Gilbert move to Montreal to start a gay hockey team. This is where Gregoire finds himself and his true nature.</p> <p>22) What do you think Gregoire's true nature is (what do you think he is talking about)? (provide evidence from the story for your answer)</p> <p>Gregoire mentions that he found himself after moving to Montreal and starting a gay hockey team. In some parts of the world gay hockey teams would not be allowed. In 2017, Russia started campaigning against homosexuality and, in the republic of Chechnya, cruelty against gay people was normal, according to the Chechen leader.</p> <p>23) What do you think of the events in Russia and Chechnya? What are your beliefs concerning homosexuality? (If you are working with a classmate, you can make this a brief discussion in which you discuss the events and your beliefs).</p> <p>24) Do you think that this story could help the position of gay people in Canada? And in Russia? Why or why not?</p> <p>25) The protagonist says that it took him 43 years to discover his true nature. Have you discovered yours already? If so, what is your true nature and what are your best qualities? If not, what do you think you need to (do to) discover yours, or to develop other qualities (You may draw inspiration from the protagonist)?</p>
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#### Answers:

- 1) Trying to enable his family to find themselves.
- 2) That he is a master of manipulation.
- 3) Own answer.
- 4) Own answer. However, a good answer should include that this character cannot be taken very seriously, since he is the one who has the least to say in their family.
- 5) Own answer.
- 6) Because he makes sacrifices for his family, such as giving up a deal with an opera, so that they could take dancing and hockey lessons.
- 7) No, she does not think so because she says that "[the] only reason [her husband thinks] [she doesn't] like to dance is that [he doesn't] like to dance; and the reason [she] didn't start Nepalese lessons with Raju was because [he was] never home to look after Francis".

- 8) Own answer.
- 9) He feels disappointed which he explains by saying “I was beginning to feel like an old piece of jewelry she had rediscovered and then returned to the back of her box of trinkets”.
- 10) Because he “believed that all members of [his] family should be encouraged to find happiness, even if that happiness led to [his] exclusion.”/... own answer.
- 11) Own answer.
- 12) Own answer.
- 13) Because he thinks he “contributed to the strong moral upbringing of a sexually responsible youth”.
- 14) Own answer.
- 15) That “he wouldn't have time for the kid, that this alone showed he would be a terrible father, and wasn't it proof enough he wasn't going to mess around?” / ... own answer.
- 16) He realises, in his own words, “[his] pride was self-delusion: [he] was a patient husband, and a good, tolerant father, but [he] was no normal, self-respecting male. [his] *complaisance* had been slowly undermining [his] *virilité*. [he] was *un poisson rouge passif* observing life from the inside of a fishbowl. How ironic, that [his] mama's boy neighbor would crack the aquarium's glass and lure [him] out into the freedom of the wide, wild ocean.” Or that he had “had *fait le Bozo*” because “personal happiness could [not] be found in half-witted personal sacrifice.
- 17) To become a man.
- 18) Own answer. However, the answer should include the idea of becoming a man or getting more self-respect.
- 19) Yes, he has turned more aggressive (more manly), he thinks about himself first instead of sacrificing himself to benefit others.
- 20) Own answer.
- 21) Own answer.
- 22) Multiple answers:
  - a. He could be gay, which can be found in the following: “The divorce settlement did not award my old house to my former wife and her lover. Certainly, I could have insisted that she move. But why make life difficult for my ex-wife and son, when Gilbert was so lonely in the empty house next door, and it was a simple matter of changing residence? Having proved my manhood, I've quickly rediscovered my nurturing side. My natural role, indeed, is to help others find genuine happiness, and my reward is the saintly satisfaction I gain from observing the verifiable results of selfless, loving acts. One can't, after all, fake a male orgasm”.
  - b. That he has a nurturing and violent side to him, which can be found in the following: “Having proved my manhood, I've quickly rediscovered my nurturing side” and “I can't wait to experience the sacred pleasure of power skating, the beatific satisfaction of purifying the goalie's unchaste *territoire réservée* with punishing slapshots, the unsacramental exhilaration of desecrating the holiest of holy alters by mercilessly ripping my feeble opponents apart limb by limb”.
- 23) Own answer.
- 24) Own answer.
- 25) Own answer.



## Appendix C: Teacher questionnaire.

Dear participant,

You have been directed to this questionnaire to give your opinion about several assignments that specifically focus on the functions of Bildungsromane. This questionnaire consists of 15 statements of which you have to indicate to what degree you agree or disagree with them. This questionnaire is meant to find out what you think of the assignments, so please do not let yourself be distracted or influenced by others.

The questionnaire will first ask you to indicate your age, your teaching experience, your gender and where you teach. After answering these questions, you will be asked to indicate to what degree you agree or disagree with a statement (15 in total). You can indicate this by clicking the number that corresponds to your opinion (1= I very much disagree, 2= I disagree, 3= I neither agree, nor disagree, 4= I agree, 5= I very much agree).

This questionnaire will take approximately 30 minutes (This includes the time you will need to take a critical look at the assignments).

Sometimes you will be asked to indicate what you would change about the assignments concerning specific aspects.

Thank you for your help.

Question/ statement number	Statement
<b>I am a ...</b>	Man/woman
<b>Age</b>	...
<b>Number of years of teaching experience</b>	...
<b>I teach in the Dutch province of...</b>	...
<b>1</b>	The assignments are unusable for the higher forms of HAVO and VWO because I think the levels of the assignments correspond more to that of students in the lower forms of HAVO and VWO.
<b>2</b>	The level of the assignments perfectly corresponds to the average level of my students in the higher forms of HAVO/VWO which makes the assignments very useful.
<b>Please indicate what needs to be changed about the assignments so that they correspond to the level of your students (Higher forms of HAVO/VWO) better.</b>	...
<b>3</b>	I think the assignments are very useful for the students' personal development.
<b>4</b>	I think these assignments are very useful to make students think about the genre of the Bildungsroman.

5	I think these assignments are too specifically focused on the student as an individual to use them in my lessons/curriculum.
6	I think that it is completely irrelevant and useless to involve students' own experiences and opinions.
7	The assignments have nothing to do with literature, which makes them unusable in my lessons on literature.
8	The assignments make the students think about/reflect on the plot of the stories very well, which makes them very useful for the following attainment goal: "Students can talk about their reading experiences, concerning at least three literary works, which they support with arguments".
9	The assignments are bad because they do not discuss literary devices or literary terms.
10	The assignments are good because they mark the personal relevance of literature for my students.
<b>Please indicate what needs to be changed about the assignments to make the proportion of personal question compared to the proportion of literary questions more acceptable to you (Do you prefer more literary questions, or do you prefer more personal questions?)</b>	...
11	I think the teaching methods are too complicated to effectively use the assignments in my lessons.
12	The assignments are easy to alter, which make them a good starting point for my lessons.
13	The assignments take up a lot of time and are difficult to shorten/condense, which is why they do not fit well in my curriculum.
14	The assignments focus on citizenship very well, which allows me to further develop my skills as an educationalist.
15	I cannot use these assignments in my lessons because they do not fit in with my goals as a teacher of English.
<b>Please indicate what needs to be changed about the assignments to make them more readily usable.</b>	...

## Appendix D: Questionnaire students' opinion:

Dear participant,

You have been linked to this questionnaire because you have worked on an assignment concerning a coming-of-age novel/Bildungsroman. We would like to know what you thought about this assignment. This questionnaire consists of 16 statements of which you have to indicate to what degree you agree with them. This questionnaire will take about ten minutes. Please, do not let yourself be influenced or distracted by others, since this questionnaire is about your opinion.

First, you will be asked for your age and gender. After indicating this, you will be presented 16 statements about the assignment you have worked on. For these statements you have to indicate to what degree you agree with them (1= I very much disagree, 2= I disagree, 3= I do not disagree, nor agree, 4= I agree, 5= I very much agree).

Thank you for your help.

Question/ Statement number:	Statement
I am a...	Man/woman
I am ... years old	...
1	I really liked working on this assignment.
2	The assignment proves that assignments on literature can be both fun and educational.
3	This assignment was not at all different from the assignments we usually work on.
4	I thought the assignment was very original because it asked about things other than the story/the plot.
5	I thought the assignment was not at all original because it still focused on the story/the plot too much.
6	I liked the opportunity to work on, and discuss the assignment with one classmate or multiple classmates.
7	The assignment was unclear to me because I thought it lacked a clear goal.
8	The assignment would only be good if there was more emphasis on what we need to know for the exams.
9	I really liked the assignment because it made me understand the story better.
10	I liked the fact that the assignments asked me about my opinion/experiences.
11	This assignment was useless because it had nothing to do with literature whatsoever.
12	I really disliked working on this assignment.
13	I thought the assignment was very useful to me personally because it asked me to compare the situation in the story to mine/to what happens in the world now.
14	The assignment would have been much better if it had explained more about the story.

15	The assignment did not ask anything about what I thought was interesting about the story.
16	The assignment proves that assignments on literature can never be both fun and educational.

## Appendix E: Interview with participant 10

*Interviewer:* What I would like to do is to first talk about the average results of the questionnaire and then look at your personal results. Is that okay?

*Interviewee:* Sure.

*Interviewer:* Okay let us start then. The group of teachers gave rather positive responses about: Statement 6: “I think that it is completely irrelevant and useless to involve students' own experiences and opinions.” Statement 7: “The assignments have nothing to do with literature, which makes them unusable in my lessons on literature.” Statement 13: “The assignments take up a lot of time and are difficult to shorten/condense, which is why they do not fit well in my curriculum.” Statement 15: “I cannot use these assignments in my lessons because they do not fit in with my goals as a teacher of English.” Why do you think this is the case? (This means that the results for these statements show that the assignments were rather good)

*Interviewee:* So... in case of statement 15, they said they could fit in to the curriculum, right?

*Interviewer:* Yes, that's right.

*Interviewee:* Well, as I tried to say in my feedback, the questions in and of itself are good questions, they deal with the subject matter and insure that the student progresses through the

text (and tests this). However, it is wholly [dependent] on [what] you wish to achieve and what your ultimate goals with the questions are. Should you wish to have them reflect on the deeper content of the various implications of the feminine gender in *Jane Eyre*<sup>44</sup>... then these might not be the best questions. But overall, especially as a starting point, and as a guide through the text (to guide them along a particular way of looking) these can be good and useful questions. But as a counter question, let me ask: What is your ultimate goal with these questions/assignments? What follows hereafter?

*Interviewer:* The goal of the assignments is that students should get to know themselves better by comparing their life with that of the protagonist(s) and to make them reflect on their own position in their society. Would you say that the assignments would be good for this purpose?

*Interviewee:* Yes, if that is your goal, then the questions are very, very good. Though I would recommend adding this objective to your assignment in a way the students can comprehend, preferably connected to the concept of the bildungsroman so they know why they are doing it. But that is from a [purely] didactical standpoint, coloured wholly and completely by my view on teaching practices. Ask another teacher and you might get a completely different answer.

*Interviewer:* Some kind of subject line which states the purpose of the assignments?

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<sup>44</sup> One of the texts around which assignments were designed was *Jane Eyre*. The teachers were asked for their opinion about all the texts and assignments.

*Interviewee:* Learning goal, I would say. So[, for instance]: “In the end you need to be able to reflect on your position in life and society by comparing it to the position of the characters in the books you have been reading.” And perhaps add a closing assignment (summative test) which requires them to do so. The questions then become an excellent guide through the texts, and form great sources of formative testing (should you so desire).

*Interviewer:* Great idea! So, your answer to: "The assignments focus on citizenship very well, which allows me to further develop my skills as an educationalist." was a 3 which, I guess, has to do with the second part of that statement? You do not think that the assignments help you develop your skills as an educationalist?

*Interviewee:* I don't know if it would help me focus on the element of citizenship, because it would depend on how I would employ it in my classes. Also it would depend on the subject matter of the novel; some of the stories/novels deal with this subject matter a lot more directly than others, making such a discussion easier and more likely than others. Also I do not necessarily employ literature towards that purpose, reserving [citizenship] for other topics, such as speaking (debate) writing (opinion pieces and essays), and maybe listening (film), but that is a choice, I'm not saying these assignments could not be used for such a purpose.

*Interviewer:* Okay, fair point [I agree that it depends on what you want to do with the texts and their subject matter].

*Interviewee:* (It's a bit in the way you phrased the question)

*Interviewer:* I guess so, but you indicated that you do think that the assignments are good because they show the personal relevance of literature to the students, could you elaborate on that?

*Interviewee:* Well it asks the students to reflect on their position in relation to the characters in their books, actively engaging them to relate to the material. Furthermore, it places the experience of the student central to the reading activity. Both are, in my opinion, elements that help make reading interesting, relevant and relatable to students. Personally I would emphasise the interpretation aspect in reading (while keeping the student's experience central), but that is a personal preference. In relation to the bildungsroman and the goal you have set, these questions hit their mark. On a side note: for the learning goal, I would incorporate the aspect of [the Bildungsroman]. [Bildungsromane] do this... and you will now figure out what it does to you....

*Interviewer:* Let us continue with the statements that had less positive results.

*Interviewee:* Yes.

*Interviewer:* The group of teachers gave less positive responses to: Statement 2: “The level of the assignments perfectly corresponds to the average level of my students in the higher forms of HAVO/VWO which makes the assignments very useful.” Statement 8: “The assignments make the students think about/reflect on the plot of the stories very well, which makes them



very useful for the following attainment goal: ‘Students can talk about their reading experiences, concerning at least three literary works, which they support with arguments’.”

Statement 14: “The assignments focus on citizenship very well, which allows me to further develop my skills as an educationalist.” Why do you think this is the case?

*Interviewee:* Various reasons. Statement 2: I think it has to do with the fact that the assignments have [varying] difficulties (so do the texts); [they go] from relatively simple to relatively hard (*Jane Eyre*, I mean... come on). So from a pre-uni (VWO) point of view some are waaaay [too] easy, from pre-poly (HAVO) view some are waaaaay [too] hard. At least that is how I saw it. Statement 3, sorry 8: The assignments deal more with the personal experience of the student in relation to the character than directly with the plot. It doesn't have to be necessarily a bad thing, but making certain questions relate directly to the subject of plot (*what came before, where it is going, what point in the story*) might resolve this issue (if it needs resolving). Statement 14: Again personal experience of the student, not directly related to citizenship. Plus as I've said before, certain texts are more approachable from that point of view than others.

*Interviewer:* Okay, that may be a good idea, since some teachers indicated that they prefer assignments with [both] a personal and a more literary touch.

*Interviewee:* Yes, [and] it can be helpful for some students (support of the structure). And with some works (there she is again: *Jane Eyre*) it might help people keep track of the story (and the significance of why certain things happen and which times), especially if you want them to think more deeply about certain aspects, but not in all cases is this necessary plus if

you focus on how you develop from reading the book, rather than plot wise things... the question is if this would be relevant.

*Interviewer:* True, I was just thinking about the same thing.

You just indicated that some of the assignments, in some contexts, may be either too easy or too difficult. Since I used Witte (2008) for my framework of reference, do you think that all assignments can be used at whatever level of secondary education?

*Interviewee:* I would not recommend giving *Jane Eyre* to a first form class, if that is what you are asking.

*Interviewer:* No, I mean whatever level between 4 HAVO and 6 VWO.

*Interviewee:* You have several levels in your texts and the assignments, allowing you to differentiate according to level of the student, but as a corpus, to allow people to pick and choose [from], you could use them on various levels, yes. (Provided you take the class and the student into account). *The Curious Incident [of the Dog in the Night-Time, for instance,]* is pretty readable, also for a pre-poly group.

*Interviewer:* Are there any texts or assignments you would rather use at the lower forms 1-3 HAVO/VWO?

*Interviewee:* Depends on the class and the students, but I would need to look into the assignments again to give you a definitive answer on that.

*Interviewer:* Would you be willing to?

*Interviewee:* Looking now. *Voyage of the Dawn [Treader]* (that's the C.S. Lewis one, right?) you could do that in a pre-uni third year. I haven't read it, but would need to look into it.

[...] [From] what I remember of C.S. Lewis, it is pretty readable, even on lower levels.

*Interviewer:* Yes, I agree.

Okay, you indicated that you do not think the assignments are good to let students think about the genre of the Bildungsroman? Why is that?

*Interviewee:* Because of the simple fact there was no clear link (for me) within the assignments to the concept of the bildungsroman. Since there were no extra materials provided to me that indicated that this link would be discussed outside of the assignments, I gave it the low rating. With the goal you stated, provided it is added to the assignment and the link between one and the other is made explicit, either in the assignment or other extra materials, I would have to change my answer.

*Interviewer:* I agree.

You indicated that you prefer assignments that have literary value, what would you change, keeping in mind my goal and your preference?

*Interviewee:* First of all you suggest that one is mutually exclusive of the other, which is, according to me, not necessarily the case, right? Because what you do is very literary.

*Interviewer:* ...but would you like to see more literary terms or discussions on literary devices in the assignments?

*Interviewee:* As mentioned before, I would connect the assignments more explicitly to the literary form of the bildungsroman, as it is done very implicitly now (unless you were planning a big end [revelation]: Tadaa! You are doing what a bildungsroman is supposed to do!!!). Other than that you could, where beneficial add literary terminology, or, if so required, replace common terms with literary terminology.

Although I would only do so if it serves a purpose, [otherwise]... why bother?

*Interviewer:* Okay.

What is your opinion about the teaching methods indicated for these assignments?

Would you like to see more different teaching methods?

*Interviewee:* As in?

*Interviewer:* Instead of just a class discussion and students pairing up, would you like to see, for instance, a more creative teaching method?

*Interviewee:* That is a subject of complete personal preference... not to mention [spatial] possibilities (I'm happy if I can even [set up] a class discussion in the class[rooms] I teach [in]). But I am a big fan of creative assignments, such as writing responses to characters in the form of letters [or] having them write a short story to practice certain literary terms. However, I would use these to break the monotony. To create a fundamental basis for such activities you would need [a] thorough understanding of the works you are discussing and pair work and class/group discussions can be an excellent tool for that, so... in short, not necessarily replace (all and everything) but rather supplement (where applicable and useful).

*Interviewer:* How would these assignments, as they are now, fit in with your personal goals?

*Interviewee:* Do you mean personal learning goals, teaching goals for my classes, [or] what?

*Interviewer:* [I mean,] as a teacher, you have goals (concerning your methods, your ideas and such); would these assignments help you with these goals?

*Interviewee:* These assignments could indeed help reach these goals, as they provide a novel entrance in discussing literary works that would otherwise, perhaps, be ignored, or at least not receive attention on the particular element (and genre characteristics) that it would otherwise get.

*Interviewer:* What do you mean, more specifically?

*Interviewee:* Well, when discussing novels, you often focus on such things as plot, historical significance, gender roles, modern day interpretation, student interpretation, etc.

The fact that these are also [Bildungsromane] and that they are intended to help shape people's view of the world, and making students actively experience this by guiding them through it with the help of the assignments, would otherwise perhaps not have moved to the forefront.

*Interviewer:* Do you think this would also help the students appreciate the genre, or literature in general, more?

*Interviewee:* I think it would open their eyes to another aspect of literature, making it more tangible in a way it may not have been before. I wouldn't dare go as far as to make statements going as far as 'appreciating'.

*Interviewer:* Good point, I guess that is part of the problem in [teaching] literature; students cannot relate to literature because it is not tangible enough...

*Interviewee:* Well, more precisely, there is a percentage of students that simply doesn't like to read, or at least not read for school subjects. You cannot force appreciation. However, this connects it to their personal experiences, addressing elements that connect directly to their daily lives. Allowing them to have a greater chance to successfully interact with the text.

*Interviewer:* Okay, interesting. However, some teachers have indicated that the exercises allow students to just mindlessly go through them; just ticking the boxes. What do you think?

*Interviewee:* I think it depends on how you would employ the assignments. As I said before, if you use it in a formative way and as a guideline that leads up to a summative test form, also stating clearly the purpose why you are doing it, I do not think that should be an issue.

[...] It all ties up with what you want to achieve. If you want them to interpret, or find the historical significance, then yes it is tick box through the text, [but] if you want them to go through the text and think about how it relates to themselves, it works. Especially, if you connect it explicitly to the concept of the bildungsroman.

*Interviewer:* So, you would say that, for my goal, you do not agree with those teachers?

*Interviewee:* With your goal (provided you change a few things discussed before) they would do nicely, especially as a way to form a basis from which you move to other assignments, such as a more complicated summative test.

*Interviewer:* Okay, thanks for your insights. I believe this was it.

*Interviewee:* Okay, I hope I helped.

*Interviewer:* You most definitely did. Thanks again.

*Interviewee:* You are welcome.

## Appendix F: Teachers' answers to the open questions.

Participant	Hier kunt u aangeven wat er veranderd moet worden aan de opdrachten, om deze beter aan te laten sluiten op het niveau van uw leerlingen.
1	/
2	Het is voor mij niet direct duidelijk voor welk niveau de opdrachten geschreven zijn. Ik zie wel level of assignment, maar waar staat 3 voor?
3	Ze zijn erg ambitieus; ik weet niet in hoeverre leerlingen bereid zijn om zich in die mate in literatuur te verdiepen. Wellicht op tweetalige scholen in de bovenbouw, maar ook daarvoor lijkt het me erg ambitieus. Literatuur op middelbare scholen is meestal literatuur-historisch gerelateerd, korte stukken tekst worden besproken die representatief zijn voor een bepaalde periode. Erg diepgaand is de tekstbehandeling qua inhoud niet in mijn ervaring.
4	/
5	'Bovenbouw' is een te groot begrip. Havo 4 is niet gelijk aan VWO 6. Dit moet eerst beter gespecificeerd worden.
6	Ik denk dat de vraagstelling van de opdrachten wat moeilijker gesteld mag worden.
7	Er zijn veel vragen die meerdere vragen bevatten, en ook meerdere vragen die een concreet antwoord op basis van een passage / voorbeeld uit het boek vereisen. Ik zou de vragen die zijn opgebouwd uit meerdere subvragen nog verder opsplitsen (om het overzichtelijker te maken), en bij de vragen waarbij je een expliciete verwijzing naar de tekst verwacht iets zetten in de trant van 'gebruik minimaal twee voorbeelden uit het boek om je antwoord te onderbouwen'. Omdat het veel mening vormende vragen zijn, is het m.i. anders aantrekkelijk om hier als leerlingen doorheen te walsen en overal gewoon een kort, niet doordacht, antwoord te geven op basis van je gevoel (terwijl in de bovenbouw het juist de bedoeling is dat leerlingen leren de tekst te analyseren).
8	Sommige vragen zijn wat vreemd qua bewoording waardoor het niet altijd duidelijk is wat je van de leerlingen vraagt. Het algemene niveau lijkt me prima al zou het voor de eind 5e en gehele 6e klas wel nog een tandje hoger mogen. minder vragen over invloed van perspectief en meer over hoe het past in de context zou hierop aansluiten.
9	The Curious Incident of the Dog in the Nighttime en The Voyage of the Dawn Treader zijn hierbij niet meegerekend; de andere opdrachten bieden veel diepgang en betreffen interessante en belangrijke onderwerpen.
10	The assignments fit into the line of expectation with regard to the abilities of the average student in the final 3 years of their secondary education. The variety of assignments allow them, as far as I can see, to be applied in varying classes according to their level.



Participant	Hier kunt u aangeven wat er volgens u aan de opdrachten veranderd moet worden, zodat voor u de verhouding persoonlijke en literaire vragen acceptabeler is. (Gaat uw voorkeur meer uit naar literaire vragen of meer naar vragen over de persoonlijke ontwikkeling van de leerling?)
1	Voor onze doelgroep (15-18 jaar) is een vertrek vanuit persoonlijke smaakontwikkeling van groter belang dan de literaire ontwikkeling. Als je sociaal-affectieve doelen bereikt (i.e. leerlingen kunnen zich vereenzelvigen met bijv. de protagonisten of vinden het thema voor hun eigen leven relevant en/of herkenbaar) dan komt de literaire ontwikkeling vanzelf; dus eerst ervaren en dan benoemen (a.h.v. literaire begrippen).
2	Ik vind het juist leuk dat er een combinatie is tussen het boek bespreken en hoe de lezer dit ervaart.
3	Ligt er maar aan wat je wilt bereiken. Als je leerlingen persoonlijk wilt bereiken en laten nadenken lijken de opdrachten me heel doeltreffend. De vraag is echter of leerlingen (zelfs op 6 vwo) bereid zijn zich in de opdrachten te verdiepen. Helaas is het zo snel mogelijk afvinken bij veel leerlingen leidend in hun werkhouding.
4	Ik zou meer gebruik maken van literaire termen, zoals bildungsroman e.d.
5	Wederom: hangt af van het niveau. Voor havo 4 meer persoonlijke ontwikkeling en in vwo ook wat abstractere vragen over literatuur.
6	Ik vind dat een mix van beide zeer belangrijk is. Een leerling moet niet alleen zijn persoonlijke voorkeur over een boek/verhaal kunnen uitleggen, maar ook wel wat aan literaire baggage hebben met betrekking tot literaire vragen.
7	Mijn voorkeur gaat uit naar een mix van die twee benaderingen. Literaire termen dienen altijd om een beter begrip te krijgen van de tekst, en dat kan ook de meningsvorming bij persoonlijke vragen ten goede komen. Ik zou wel sommige vragen iets minder persoonlijk formuleren, omdat als je als docent dit in de klas wil bespreken terwijl er geen veilige sfeer is, het nut van deze vragen snel minder wordt.
8	De combinatie van beiden in vragen zou perfect zijn. Ik heb wel het idee dat de meeste assignments veel ingaan op literatuur inhoud dan op persoonlijke ontwikkeling. De laatste soort vragen zouden dus een goede aanvulling. Vragen als zou je zo'n zelfde roman nog eens lezen, of wat vond je positief/negatief aan het boek?
9	Ik heb niet alle boeken gelezen, dus kan hier niet geheel gegrond kritiek op geven, maar de vragen komen wat leidend over (bij How I Became a Man, bijvoorbeeld)
10	My personal preference would go out to personal development over solely literary questions. I would personally, however, shift the focus more towards the field of interpretation, rather than on identification and comprehension of behavior, and orient my questions towards that goal.

Participant	Hier kunt u aangeven wat er aan de opdrachten zou moeten veranderen om ze direct bruikbaar te maken in uw lessen.
1	Vraag 17 bij Charles Kaufman's werk vereist denk ik een te grote mate van zelfkennis om te gebruiken voor de doelgroep.
2	Het zijn vooral vragen/antwoorden opdrachten. Ik persoonlijk zou dit goed kunnen gebruiken als de basis van mijn lessen, maar zou de leerlingen ook meer willen laten doen (praktischer aan de slag, tijdlijnen laten maken, groepsgesprekken).
3	Voor een klas die je 'mee' kunt krijgen zou ik het zo laten. Prima opdrachten. Ik vraag me -nogmaals- alleen af of de gemiddelde 6vwo leerling hier daadwerkelijk over na wil denken. In de klas zijn de opdrachten goed te doen, op voorwaarde dat leerlingen de tijd nemen om de boeken thuis ook te lezen. Dat laatste vraag ik me erg af. Internet geeft voor veel leerlingen een easy escape. Als je toch deze opdrachten wilt gebruiken zou ik ze zo opstellen dat leerlingen alles binnen een of twee lessen zelf kunnen doen onder toezicht van een docent. Dus in de klas bepaalde tekstgedeelten lezen, in de klas eraan werken en in de klas verslag doen van hun gedachten. Zo gauw je werk thuis verwacht van de leerlingen dan vrees ik dat dat de kwaliteit/realiteit van het werk geen goed doet.
4	/
5	Zorgen voor een creatieve verwerking en binnen de opdrachten aangeven wat moeilijkere en makkelijkere vragen zijn zodat er ruimte is tot differentiatie.
6	Het gebruik maken van de verschillende verfilmingen van Jane Eyre. Het is een moeilijk boek, ik heb zo'n vermoeden dat de leerlingen toch eerder naar de film grijpen om het boek beter te begrijpen. Dus die al aan te bieden in de les kan heel efficiënt werken. Het hoeven geen lange scenes te zijn, maar een aantal (moeilijke) scenes kunnen helpen om de aandacht van de leerlingen erbij te houden en het af te wisselen met het lezen van het boek en het beantwoorden van de vragen.
7	Sommige opdrachten bevatten erg veel vragen per boek. Ik zou er dan twee of drie kiezen, en die gebruiken in mijn les. Verder is het voor mij nog onduidelijk welke werkvorm hier precies bedoeld wordt: is het de bedoeling dat leerlingen deze vragen individueel maken en dat ze daarna worden besproken (klassikaal)? In dat geval lijkt me iets meer afwisseling (zoals dat debat, supergoed!) wenselijk.
8	Ik zou ze meer aan laten sluiten bij de actuele ontwikkelingen onder het mom van burgerschap.
9	/
10	As such they could certainly serve a purpose in the larger practice of literature education as I try to implement it. However there are two things that I believe would be beneficial, if added to the assignment. 1) A clear goal, formulated in a way a student can comprehend it. Making clear to the student why they are doing what they are doing, and when they are doing it right. 2) As I have mentioned before I would attempt to ask questions that would guide them more towards interpretation of a work, rather than just reporting personal experiences. However that might be different per educational layer (HAVO or VWO)

Faculteit Geesteswetenschappen

*Versie september 2014*

## **VERKLARING KENNISNEMING REGELS M.B.T. PLAGIAAT**

### **Fraude en plagiaat**

Wetenschappelijke integriteit vormt de basis van het academisch bedrijf. De Universiteit Utrecht vat iedere vorm van wetenschappelijke misleiding daarom op als een zeer ernstig vergrijp. De Universiteit Utrecht verwacht dat elke student de normen en waarden inzake wetenschappelijke integriteit kent en in acht neemt.

De belangrijkste vormen van misleiding die deze integriteit aantasten zijn fraude en plagiaat. Plagiaat is het overnemen van andermans werk zonder behoorlijke verwijzing en is een vorm van fraude. Hieronder volgt nadere uitleg wat er onder fraude en plagiaat wordt verstaan en een aantal concrete voorbeelden daarvan. Let wel: dit is geen uitputtende lijst!

Bij constatering van fraude of plagiaat kan de examencommissie van de opleiding sancties opleggen. De sterkste sanctie die de examencommissie kan opleggen is het indienen van een verzoek aan het College van Bestuur om een student van de opleiding te laten verwijderen.

### **Plagiaat**

Plagiaat is het overnemen van stukken, gedachten, redeneringen van anderen en deze laten doorgaan voor eigen werk. Je moet altijd nauwkeurig aangeven aan wie ideeën en inzichten zijn ontleend, en voortdurend bedacht zijn op het verschil tussen citeren, parafraseren en plagiëren. Niet alleen bij het gebruik van gedrukte bronnen, maar zeker ook bij het gebruik van informatie die van het internet wordt gehaald, dien je zorgvuldig te werk te gaan bij het vermelden van de informatiebronnen.

De volgende zaken worden in elk geval als plagiaat aangemerkt:

- het knippen en plakken van tekst van digitale bronnen zoals encyclopedieën of digitale tijdschriften zonder aanhalingstekens en verwijzing;
- het knippen en plakken van teksten van het internet zonder aanhalingstekens en verwijzing;
- het overnemen van gedrukt materiaal zoals boeken, tijdschriften of encyclopedieën zonder aanhalingstekens en verwijzing;
- het opnemen van een vertaling van bovengenoemde teksten zonder aanhalingstekens en verwijzing;
- het parafraseren van bovengenoemde teksten zonder (deugdelijke) verwijzing: parafrasen moeten als zodanig gemarkeerd zijn (door de tekst uitdrukkelijk te verbinden met de oorspronkelijke auteur in tekst of noot), zodat niet de indruk wordt gewekt dat het gaat om eigen gedachtengoed van de student;
- het overnemen van beeld-, geluids- of testmateriaal van anderen zonder verwijzing en zodoende laten doorgaan voor eigen werk;
- het zonder bronvermelding opnieuw inleveren van eerder door de student gemaakt eigen werk en dit laten doorgaan voor in het kader van de cursus vervaardigd oorspronkelijk werk, tenzij dit in de cursus of door de docent uitdrukkelijk is toegestaan;
- het overnemen van werk van andere studenten en dit laten doorgaan voor eigen werk. Indien dit gebeurt met toestemming van de andere student is de laatste medeplichtig aan plagiaat;

- ook wanneer in een gezamenlijk werkstuk door een van de auteurs plagiaat wordt gepleegd, zijn de andere auteurs medeplichtig aan plagiaat, indien zij hadden kunnen of moeten weten dat de ander plagiaat pleegde;
- het indienen van werkstukken die verworven zijn van een commerciële instelling (zoals een internetsite met uittreksels of papers) of die al dan niet tegen betaling door iemand anders zijn geschreven.

De plagiaatregels gelden ook voor concepten van papers of (hoofdstukken van) scripties die voor feedback aan een docent worden toegezonden, voorzover de mogelijkheid voor het insturen van concepten en het krijgen van feedback in de cursushandleiding of scriptieregeling is vermeld.

In de Onderwijs- en Examenregeling (artikel 5.15) is vastgelegd wat de formele gang van zaken is als er een vermoeden van fraude/plagiaat is, en welke sancties er opgelegd kunnen worden.

Onwetendheid is geen excuus. Je bent verantwoordelijk voor je eigen gedrag. De Universiteit Utrecht gaat ervan uit dat je weet wat fraude en plagiaat zijn. Van haar kant zorgt de Universiteit Utrecht ervoor dat je zo vroeg mogelijk in je opleiding de principes van wetenschapsbeoefening bijgebracht krijgt en op de hoogte wordt gebracht van wat de instelling als fraude en plagiaat beschouwt, zodat je weet aan welke normen je je moeten houden.

Hierbij verklaar ik bovenstaande tekst gelezen en begrepen te hebben.

Naam: Y.H.A.J. van Gils

Studentnummer: 3971007

Datum en handtekening: 16 June 2017

Dit formulier lever je bij je begeleider in als je start met je bacheloreindwerkstuk of je master scriptie.

Het niet indienen of ondertekenen van het formulier betekent overigens niet dat er geen sancties kunnen worden genomen als blijkt dat er sprake is van plagiaat in het werkstuk.