

The Accessibility of Bloom's Taxonomy

Teaching English Canonical Literature to Havo 4

MA Thesis, English Language and Culture: Education and Communication

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Table of Contents

Abstract	3
Acknowledgements	4
1. Introduction	5
2. Literature Review	7
2.1 Benefits of literature education in L2 context	7
2.2 Literary education: the United Kingdom, the United States and Europe	7
2.3 English literary education in the Netherlands	8
3. Review on Education Theory	12
3.1 The merit of Bloom's Taxonomy when structuring literature lessons	12
3.2 Challenging material for havo 4: <i>Animal Farm</i> by George Orwell	15
3.3 Guiding literature for literary activities	15
3.4 Lesson series structure	16
4. Lesson series: Justifications	18
4.1 Lesson 1	18
4.2 Lesson 2	19
4.3 Lesson 3	20
4.4 Lesson 4	22
4.5 Lesson 5	23
4.6 Lesson 6	24
5. Evaluation	27
5.1 Method	27
5.2 Evaluation with teachers	28
6. Discussion and Conclusion	32
7. Bibliography	35
8. Appendix	37
8.1 Lesson Plan 1 and materials - Remembering	37
8.2 Lesson Plan 2 and materials - Understanding	43
8.3 Lesson Plan 3 and materials - Applying	49
8.4 Lesson Plan 4 and materials - Analysing	53
8.5 Lesson Plan 5 and materials - Evaluating	58
8.6 Lesson Plan 6 and materials - Creating	62
8.7 Transcript Teacher Interviews	66

Abstract

Literature education is an important part of English language education. However, canonical texts remain challenging to teach due to their level of difficulty. This is also true for upper level high school students. This study has investigated whether Bloom's Taxonomy can offer accessibility and challenge to students of high school with regards to teaching English canonical literature. Six lessons were created, based on Bloom's skills of Remembering, Understanding, Applying, Analysing, Evaluating and Creating, in which George Orwell's *Animal Farm* was processed. Two teachers with relevant experience evaluated the lessons on its content, accessibility, and the practicality of Bloom's Taxonomy for literature education. Results suggested that Bloom's Taxonomy is an appropriate model for teaching English canonical literature to high school students as it offers accessibility and challenge. However, its practicality is equally dependent on the teacher's programme, the canonical novel and the proficiency level of each individual high school class.

Acknowledgements

During my secondary school career in havo, English had been my favorite subject from the start. However, teachers never seemed to give an in-depth instruction on literature. Once I started my studies in English language and culture at Utrecht University, I slowly but surely discovered my new found passion for English literature, notably the canonical texts. It was a pity to me that I had never been exposed to this in secondary school. When I started my MA thesis, it seemed only natural to combine these two topics: to create a lesson series that made it possible to teach English canonical texts to havo students.

While I wrote this thesis on my own, the required energy to carry on was largely influenced by people around me. My supervisor, dr. Roselinde Supheert, continuously provided me with helpful feedback to improve my thesis, as well as support whenever I felt that my thesis was a heap of irrelevant and illogical pieces of text. My family has also made the process of writing that much easier by providing support, reinforcement and kindly looking the other way whenever my mood would be less than pleasant.

The final person who I would like to thank is my boyfriend, who, despite living on the other end of the North Sea, provided me with countless support, patience and faith. He never stopped believing in my abilities, especially in situations when I did.

1. Introduction

In *Literature in Language Teaching*, Hall (2005) mentions the following about using literature in foreign language education:

Literature often represents challenging material for learners and teachers alike, but potentially leads beyond narrow instrumental views of language and language learning to wide-ranging and fundamental features of all our lives which should be of value and of interest to investigate, discuss and understand better. "Education", in short. (p. 81)

This perspective not only proclaims literature to be of value, but also advocates its valuable role in the classroom. When further examining the role of literature in foreign language education, it seems that there are several benefits which underscore Hall's (2005) perspective. Firstly, using literature in English classes may expose students to cultural awareness. When reading literary texts, learners are presented with the "codes and preoccupations that shape a real society through visual literacy of semiotics," which may enhance their understanding of the language they are learning (Hismanogul, 2005, p. 54). Secondly, using literature can also have a significant impact on the language proficiency of language learners. Knowledge of grammatical structures, for example, may be developed by examining poetry structures, and a student's vocabulary range may be increased (Khatib, 2011, p. 202). Finally, Hismanogul (2005) also mentions that the ambiguity of literature often stimulates discussion on a variety of interpretations, which may in turn stimulate critical thinking (p. 56).

However, despite these benefits, English literary education seems to occupy a dubious role in Dutch secondary schools. On one hand, the final English exam focuses entirely on reading comprehension, making it an important skill to train and to prepare students for accordingly. On the other hand, the Dutch curriculum does not include any objectives when it comes to which types of literary works must be read, granting a certain flexibility and freedom to schools. As a result, schools or teachers often create their own list of selected novels.

Personal experience from the author of this thesis as a student and teacher suggests that teachers will often omit English canonical literature from their novel lists for students. This is especially true for havo students, as vwo students often experience a different and arguably more challenging literary education due to the higher level of language proficiency they are expected to attain. This difference can firstly be observed from the CEFR language levels, which range from a beginning user, A1, to an independent user, C1. The official Dutch website on CEFR levels states that havo is expected to reach B2 level or lower, whereas vwo would match a B2/C1 level (ERK.nl, 2009). In addition to this, vwo receives more English classroom time, as they spent 400 hours per school year on English, whereas havo spends

360 (Meijer & Fasoglio, 2007, p. 9).

A possible omission of English canonical literature for havo could be due to the level of difficulty. The language in these literary works may be outdated and too complex for students, which idea is supported by Meijers & Fasoglio (2007), who argue that these texts would correspond with the C1 level of the CEFR language levels, indicating its level of difficulty (p. 56). Teachers who use the CEFR levels could then conclude that these literary texts do not match the language level of their students, which could lead to its exclusion. Similarly, some teachers may well want to deal with these literary works in class but simply lack time. Teachers are often short on time in their program as it is, and to read canonical novels which may ultimately require detailed attention, due to their higher level of difficulty, can be unfeasible.

This thesis, however, sets out to show that, despite these ostensible problems, it is possible to teach English canonical literature to upper level havo students by making it more accessible with the use of Bloom's Taxonomy. This taxonomy focuses on the cultivation of higher order thinking skills: it incorporates six stages and follows a hierarchy from lower to higher levels, which ultimately will guide students to reach a higher level of thinking. Due to its practicality and its function as a helpful educational tool, it is appropriate for making English canonical literature more accessible for upper level havo students. As a result, this thesis will revolve around creating a six-part lesson series based on each of Bloom's thinking level. These lessons will be aimed at the fourth year of havo as this is the start of the upper years for havo, but the plans may also be adapted and then used for the fifth and final year of havo.

In chapter two, the role of literary education will firstly be investigated with regards to its benefits, practice in L1 contexts and its role in Dutch secondary schools in havo and vwo upper years. The third chapter will focus on education theory for the lesson series, and the fourth chapter will supply justifications for each lesson plan, providing further insight into the practicability of Bloom's Taxonomy¹. The fifth chapter describes the evaluation where two teachers were interviewed on the practicability as well as the feasibility of the lesson series. Finally, chapter six will conclude this thesis and ultimately offer recommendations on the use of Bloom's Taxonomy and literary education.

¹ The lesson plans can be found in the appendix.

2. Literature Review on Literature Education

2.1 Benefits of literature education in L2 context.

Several studies have indicated the significance of literature in language education with regards to an L2 context. Hismanoglu (2005) firstly argues that using literary texts in the classroom may stimulate the students' cultural awareness, as it can motivate them imagine different societies and worlds (p. 54). In addition, reading different literary texts may stimulate critical thinking within students, as they may come across various perspectives and interpretations which can be discussed accordingly in class (Hismanoglu, 2005, p. 56).

In addition to this, reading may also stimulate language proficiency. A case study by Pigada and Schmitt (2006) investigated whether vocabulary acquisition would be positively influenced by extensive reading for an adult learner of French. The results showed that while the effect differed for certain word types, ultimately "extensive reading [appeared] to lead to substantial vocabulary learning" (Pigada and Schmitt, 2006, p. 21). Khatib (2011) further argues that literary texts often foster both vocabulary and grammar development "through considerable exposure to literary texts which treat both formal and informal language" (p. 203). Furthermore, Simataa and Nyathi (2016) claim that reading literary texts also "enhance the writing of the learners as they are exposed to different words and forms of writing" (p. 92).

In a different study by Mason and Krashen (1997), three experiments were conducted to measure the effect of extensive reading on foreign language acquisition of university and college students, using a group of extensive readers which were behind in their language proficiency as opposed to the control group. The extensive readers had to do "self-selected reading with only minimal accountability, writing brief summaries or comments on what they have read" and either outperformed the traditional classes in all experiments, or nearly caught up with them (Mason and Krashen, 1997, p. 99). Lastly, in a study by Llach (2007), it was observed that using a literary text, such as a poem, in class, develops "not only literary competence [...], but also lexical, morfosyntactic and social-communicative competence" (p. 16).

2.3 Literary education: the United Kingdom, the United States and Europe.

English literary education occupies a distinguished role in L1 countries. For instance, the United Kingdom divides English as a subject in four stages, where students aged 11 start reading material from "English literature, both pre-1914 and contemporary, including prose, poetry and drama [...] [and] Shakespeare" (2013, p.4). During the last stage, students are expected to read "challenging, classic literature and extended literary non-fiction, such as essays, reviews and journalism" (2014, p. 5). The

American curriculum is seemingly more difficult to pinpoint, as every state is responsible for its own curriculum. However, various states have adopted the Common Core State Standards for subjects as English and Language Arts which offers a stable curriculum with set requirements. Grades 6-12, corresponding with ages 11-18, focus on literary works from the 19th and 20th century, ranging from personal essays to multi-act plays and sonnets, and must also attain to learning objectives such as "determine central ideas or themes of a text and analyse their development" (2010, p. 35).

With regards to Europe and its L2 context, English literary education is most often taught with the help of the Common European Framework of Reference. Much like the US, European countries usually create their own curriculums, resulting in a "wide variety in curriculum regulation and freedom" (Kuiper and Berkvens, 2013, p.5). The CEFR, put in place by the European Council, establishes some stability in this, as it offers objectives for foreign language learners. It distinguishes three types of users, namely *Basic User* (A1-2), *Independent User* (B1-2) and *Proficient User* (C1-2) (CEFR, 2001, p.23). Interestingly enough, literature education is not officially named in the framework as subject and instead falls under the category of "aesthetic uses of language" (CEFR, 2001, p. 56). The CEFR does, however, include A1-C1 language proficiency objectives for the domain of reading, and further states that "literary studies serve many more educational purposes - intellectual, moral and emotional, linguistic and cultural" and expresses the wish for language teachers to "find many sections of the framework relevant [...] in making their aims and methods more transparent," hoping that teachers will use the CEFR to pay attention to literature (CEFR, 2001, p. 56). It could then be assumed that literature is possibly embedded in the domain of reading, and, as such, is left open for teachers to act on.

The differences in literary education between the US, the UK and Europe are transparent. English literature seems to be a respected and valued topic in both the UK and the US, as students are to be exposed to a rich variety of English literary works. The CEFR, generally used by Europe, seemingly embeds literature education within the reading domain, leaving European countries with significant freedom as no specific texts are mentioned in the framework.

2.4 English literary education in the Netherlands

English as a foreign language in Dutch secondary schools is divided into five domains, namely domain A: reading comprehension, domain B: listening comprehension, domain C: speaking, domain D: writing, and finally, domain E: literature. The Stichting Leerplanontwikkeling, SLO, has indicated which CEFR level students are expected to attain in their final exam year for each domain. With regards to reading comprehension, the SLO states that upper year havo students must aim to attain B1/B2 level in their final exam year, while vwo are expected to attain the B2/C1 level (ERK.nl, 2010). These levels are defined in the following manner:

B1	I can understand texts that consist mainly of high frequency everyday or job related language. I can understand the description of events, feelings and wishes in personal letters.
B2	I can read articles and reports concerned with contemporary problems in which the writers adopt particular attitudes or viewpoints. I can understand contemporary literary prose.
C1	I can understand long and complex factual and literary texts, appreciating distinctions of style. I can understand specialised articles and longer technical instructions, even when they do not relate to my field.

Table 1: The CEFR levels for English reading comprehension (CEFR, 2001, p. 26-27)

The difference between havo and vwo is interesting here. Where havo must be able to at least understand texts and letters with everyday language, vwo must be able to at least understand texts containing contemporary problems and detect attitudes or viewpoints and even read contemporary texts (CEFR, 2001, p. 26-27). This could indicate that vwo may be inclined towards more in-depth literature instruction, whereas havo may stay on the surface.

Interestingly enough, the Dutch curriculum does include literature in its domains, despite its omission in the CEFR. The SLO has also stated learning objectives for havo and vwo, which are divided into three sub domains, as can be observed in figure 1. This offers more insight into the workload and degree of challenge. For example, havo and vwo students are both required to read at least three literary works per school year. This is often assessed in the form of a written report, but the form of assessment may be decided upon by each school individually (Meijer & Fasoglio, 2007, p. 55). However, the domain

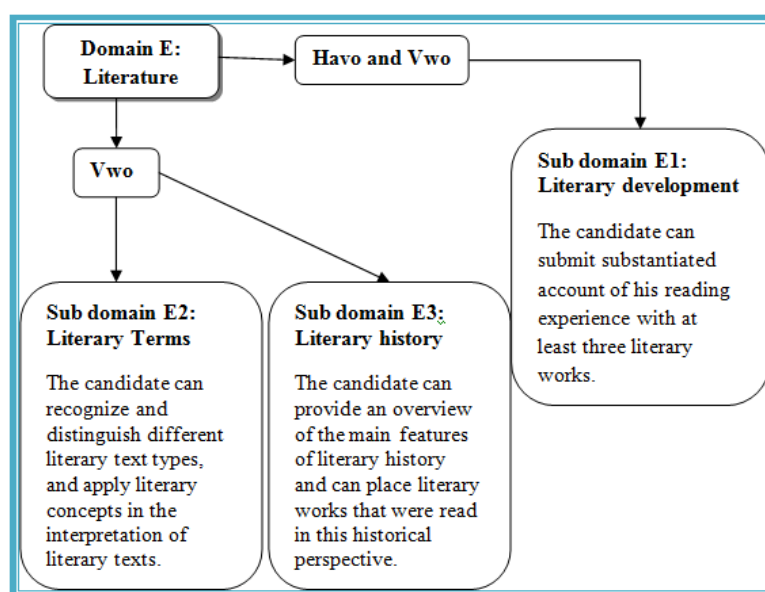


Figure 1: Sub domains for Domain E: Literature (Meijer & Fasoglio, 2007, p. 55)

also states that have students correspond with one sub domain only, namely the E1 sub domain, while the latter two are meant only for vwo classes. The E1 sub domain states that have upper and exam year students must have read at least three literary works, of which experience they must be able to give a substantiated account, most likely in the form of a written report. Have students are, however, omitted from the other two sub domains which largely focus on literary terms and history, which indicates that they miss out on such a literary development.

It is also notable, however, that while the SLO has created a literature domain, it has failed to link this to the CEFR levels, as opposed to the other domains. The SLO explains that if complex or canonical literary texts, such as poems, novels and short stories, were to be connected to the CERF levels for foreign languages, it would more often than not correspond with level C1, which is not a regularly achieved level for have or vwo classes (Meijer & Fasoglio, 2007, p. 56). As a result, this connection with the CEFR levels has been left out intentionally, as it could otherwise restrict teachers in their selection of literary texts to teach. As such, teachers are left to use texts of their own choice, preferably closely related to the students' everyday world (Meijer & Fasoglio, 2007, p. 56).

Following this logic, it may be assumed that English canonical literature is often omitted from the program of upper level have teachers. These canonical texts mostly correspond to the C1 level and thus are regarded as too complex for have students, whereas teachers who desire to teach such texts may lack sufficient time due to the complexity of the texts. This is in stark contrast with programmes from the United Kingdom and United states, where canonical texts such as Shakespeare are commonly read from the age of 11. This firstly indicates that canonical texts may be difficult to teach in an L2 context, but it also shows that Dutch teachers and schools may decide amongst themselves which texts are most fitting for classes, signifying a large portion of freedom.

Naturally, these differences between have and vwo are in existence for a reason. Vwo prepares its students for university education and research, and its content will thus, most likely, depend on the students' independent work ethic and metacognition as well as their ability to detect patterns and solve problems. Have, on the other hand, prepares its students for vocational education at colleges, which will most likely focus on vocational skills rather than research. However, it may also be argued that have could miss out on challenging and enriching texts, as Meijer & Fasoglio (2007) have pointed out that literary texts marked with C1 level occupy an important educational role. They not only promote intellectual, moral and aesthetical reflection, but they also offer students the opportunity to experience new types of literature, which is likely to enhance their literary comprehension (Meijer & Fasoglio, 2007, p. 56).

Considering this information, it may be concluded that have students do not follow the same literary educational course as vwo students, and are likely to be excluded from reading English canonical

texts. At the same time, have upper level students may benefit from more challenging material and activities with regards to literary education, similar to vwo, to stimulate their literary development and critical thinking. However, have students are expected to attain different language proficiency levels which may result in too much difficulty with regards to teaching canonical texts. As a result, an educational model may provide the necessary assistance to make English canonical literature accessible. The next chapter will elaborate on theory relevant to bridging this gap.

3. Review on Education Theory

3.1 The merit of Bloom's Taxonomy when structuring literature lessons.

Bloom's Taxonomy is one of the models which can aid in teaching English canonical literature to have 4. Due to its practicability, the taxonomy will be used to create a lesson series for this thesis.

In 1956, Benjamin Bloom created his taxonomy to "[facilitate] the exchange of test items among faculty to various universities in order to create banks of items, each measuring the same educational objective" (Krathwohl, 2002, p. 212). Bloom's initial objective was to make the creation of learning objectives more efficient. The taxonomy offered six skill categories from which learning outcomes for lessons could be derived, namely knowledge, comprehension, application, analysis, synthesis and evaluation.

<p><i>1.0 Knowledge</i></p> <p><i>1.10 Knowledge of specifics</i></p> <p><i>1.11 Knowledge of terminology</i></p> <p><i>1.12 Knowledge of specific facts</i></p> <p><i>1.20 Knowledge of ways and means of dealing with specifics</i></p> <p><i>1.21 Knowledge of conventions</i></p> <p><i>1.22 Knowledge of trends and sequences</i></p> <p><i>1.23 Knowledge of classifications and categories</i></p> <p><i>1.24 Knowledge of criteria</i></p> <p><i>1.25 Knowledge of methodology</i></p> <p><i>1.30 Knowledge of universals and abstractions in a field</i></p> <p><i>1.31 Knowledge of principles and generalizations</i></p> <p><i>1.32 Knowledge of theories and structures</i></p>	<p><i>2.0 Comprehension</i></p> <p><i>2.1 Translation</i></p> <p><i>2.2 Interpretation</i></p> <p><i>2.3 Extrapolation</i></p> <p><i>3.0 Application</i></p> <p><i>4.0 Analysis</i></p> <p><i>4.1 Analysis of elements</i></p> <p><i>4.2 Analysis of relationships</i></p> <p><i>4.3 Analysis of organizational principles</i></p> <p><i>5.0 Synthesis</i></p> <p><i>5.1 Production of a unique communication</i></p> <p><i>5.2 Production of a plan, or proposed set of operations</i></p> <p><i>5.3 Derivation of a set of abstract relations</i></p> <p><i>6.0 Evaluation</i></p> <p><i>6.1 Evaluation in terms of internal evidence</i></p> <p><i>6.2 Judgments in terms of external criteria</i></p>
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Figure 2: Original categories of Bloom's Taxonomy (Krathwohl, 2002, p. 213)

In 2002, Krathwohl revised the taxonomy and some of its categories, to ensure that the taxonomy offered sufficient depth and to steer away from the "unidimensionality" in the original version (Krathwohl, 2002, p. 13). The categories of knowledge, comprehension, application and synthesis were renamed and changed in order. It was made sure that all categories were "changed to verb form to fit the way they are used in objectives", meaning that the categories resemble an overall action or objective (p. 214). As a result, the Revised Taxonomy has taken the following shape:

Skills/categories	Definition of skill	Cognitive processes
1. Remembering	Retrieving relevant knowledge from long term memory	Recognising, recalling.

2. Understanding	Build connections between the new knowledge to be gained and their prior knowledge.	Interpreting, exemplifying, classifying, summarising, inferring, comparing and explaining.
3. Applying	Using procedures to perform exercises or solve problems	Executing, implementing.
4. Analysing	Breaking material into its constituent parts and determining how the parts are related to each other and to an overall structure.	Differentiating, organizing, attributing.
5. Evaluating	Making judgments based on criteria and standards.	Checking, critiquing
6. Creating	Putting elements together to form a coherent or functional whole; that is, reorganizing elements into a new pattern or structure.	Generating, planning, producing.

Table 2: Bloom's Revised Taxonomy by Krathwohl (2002) and Mayer (2002)

The first three categories are lower order thinking skills as they function to familiarise students with a topic, whereas the remaining three skills function to enrich the students' perspective and are higher order thinking skills, as mentioned by Woolfolk (2013, p. 567). Furthermore, while the revised taxonomy maintains a hierarchical order of skills, it also "[allows] the categories to overlap one another" (Krathwohl, 2002, p. 215).

The cognitive processes serve to assist the attainment of the skill categories. They indicate the type of actions that should be handled to attain to a category. For example, when a teacher starts a lesson series with the Remembering skill, the cognitive process of *recognising* is at hand which requires students to recognise the correct information in, for example, a multiple choice test or a text. These processes manifest themselves in the form of learning objectives, such as "Recognise the poet who authored various poems," to which the activities in a lesson can be designed accordingly (Krathwohl, 2002, p. 228). These processes will play a significant role in the lesson series for this thesis, and will be discussed in further detail in each lesson plan.

The skill categories from Bloom's Taxonomy are often set against any of the four types of knowledge, depending on which knowledge type the teacher wishes to focus on. These are factual, conceptual, procedural and metacognitive knowledge. Further specifications can be found in figure 3, where the third column indicates clear examples of what is included within a certain type of knowledge.

The combination of these higher order skills and different types of knowledge can thus supply teachers with sufficient room and freedom to create a rich diversity of lessons when it comes to literature. As a result, the four types of knowledge will also be used and briefly mentioned in the justification of the lesson plans.

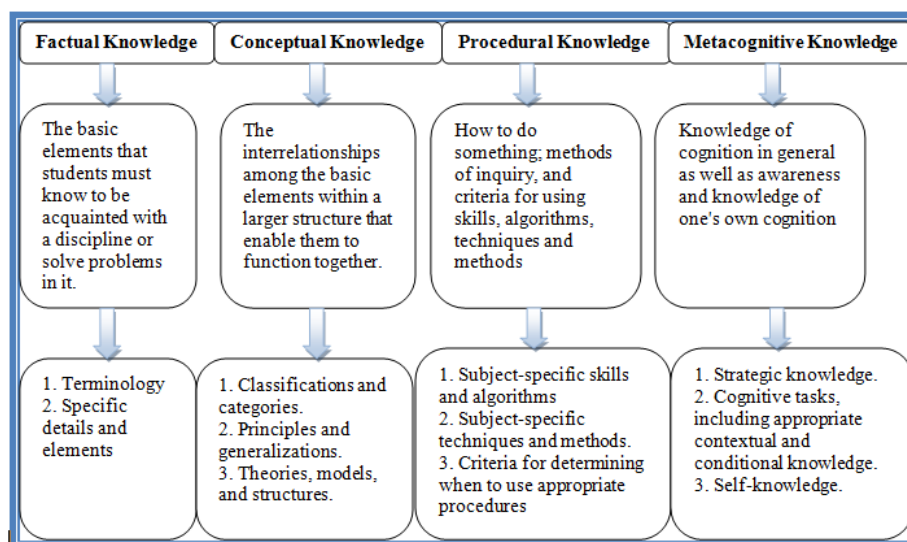


Figure 3: Types of knowledge according to Krathwohl (2002), p. 214

With regards to its practicability, Krathwohl (2002) argues that the Revised Taxonomy is "arranged in a hierarchical structure, but not as rigidly as in the original Taxonomy," which now provides more space and freedom to teachers to organise and enhance their curriculum and lessons (p. 218). Furthermore, Mayer (2002) argues that the Revised Taxonomy also promotes meaningful learning, as the majority of the cognitive processes focus on more than just remembering knowledge as it also aims to use the acquired knowledge (p. 232). This can also be of use in literature lessons, offering a structure to organise activities and learning objectives. It may offer inspiration for activities, in order to do more than just reading with a class. For example, the skill of Understanding can be helpful when a teacher wishes his/her students to make a connection between their own experiences and experiences from a literary character: activities could then be designed according to the cognitive processes of *interpret* and *explain* (Mayer, 2002, p. 226). Ferguson (2002) further exemplifies this, using the taxonomy to design a college course, which "gave [him and his colleagues] a new outlook on assessment and has allowed [them] to create assignments and projects [which] require students to operate at more complex levels of thinking" (p. 243). This is interesting, as it further suggests that Bloom's taxonomy is not only a structuring tool, but it may also promote higher order thinking skills within students.

3.2 Challenging material for havo upper levels: *Animal Farm* by George Orwell.

George Orwell's *Animal Farm* is a challenging and suitable literary text to use for havo 4 English literary education. *Animal Farm* is a historical satire, based on the 1917 Russian Revolution, where symbolism among the characters and their historical counterparts plays an important role. Rodden (2007) argues that there are three symbolic levels to be distinguished in *Animal Farm*. To start, the novel has historical relevance as it is "satire of the Russian Revolution and the subsequent Soviet dictatorship," but the novel also carries a message about "larger lessons about power, tyranny, and revolution in general" (p. 73). Finally, Rodden (2007) argues that *Animal Farm* brings the similarity between humans and animals to life, as it indicates "a universal moral about the animality of human nature" (p. 73). As a result, the novel is saturated with themes such as "animalism, communism and fascism," brought to life by the animals that depict important figures from the Russian Revolution (Farabee, 2010, p. 23).

This suggests that *Animal Farm* is rich of content and appropriate for English literary education in Dutch secondary schools. Placing this text in a native language setting where literature occupies a highly esteemed position, namely the previously mentioned educational programmes from the United Kingdom and the United States, *Animal Farm* would most likely be read during the ages of 14-18². These ages correspond effortlessly with the upper levels of havo, as a havo 4 student is usually between 15 and 17 years old. It must of course be noted that Dutch students learn English as a foreign language, meaning that Dutch students are not on the same level as native speakers of English of the same age. However, studies have indicated that EFL classes also work with *Animal Farm*, and that it has even promoted vocabulary acquisition (Day et al, 1991). This is also promoted by Asefa (2017), who argues that "the novel employs memorable characters and literary devices that make it an enjoyable piece of literature, which learners will be pleased to read" (p. 1818). Furthermore, *Animal Farm* is a short novel, consisting of 102 pages and ten chapters of approximately 7-10 pages each, which could be further beneficial for teachers who experience a heavy workload and do not have sufficient time to read longer novels.

3.3 Practical approaches and activities for literature lessons.

As Bloom's Taxonomy does not list accompanying lesson activities to its skill categories, a decision has been made for this thesis to include further support and suggestions from Kwakernaak (2015), who lists a variety of literary activities. Kwakernaak (2015) is a specialist in foreign language education, and his suggestions may thus further operationalise Bloom's Taxonomy as they may offer additional support to teachers and grant the lesson activities more structure.

² The National Curriculum from the UK states that Key Stage 4 includes 19th, 20th and 21st century literature and critical analysing, which corresponds to ages 14-16 (p. 5). The Common Core programme from the US indicates a similar stage and use of texts during grade 9-12, corresponding to ages 14-18 (p. 38).

Kwakernaak (2015) specifies six learning activities suited for literature lessons. These are named according to their focus, namely reader response/experience/taste, primary text comprehension, text analysis/literary terms/literary theory, interpretation, socio-psychological backgrounds and, finally, historical-socio/literary-historical backgrounds. There are learning objectives set up for each of these activities in class. These can be further observed in table 4.

Learning activity	Learning objectives
Readers response/experience/taste	Student formulates verdict on the text and motivates this with his own life experiences, interests, emotional needs, text interpretation, text analysis and/or backgrounds.
Primary text comprehension	Student demonstrates understanding of the text at a primary level, globally and possibly in detail.
Text analysis/literary terms/literary theory	Student can apply certain literary theoretical concepts on the text.
Interpretation	Student can express which secondary meaning he would give to a text.
Socio-psychological backgrounds	Student can place the text in the light of (current) societal/social and psychological phenomena.
Historical-social/literary-historical backgrounds	Student can place text in the light of historical/social/economical and political circumstances, authors biography, or literary and cultural movements.

Table 3: Learning activities for literature lessons (Kwakernaak, 2015, p. 412)

There is no specific order set in stone for these types of activities, and it may thus be combined in various ways. All activities seem plausible for this lesson series and will be adapted accordingly to each thinking level.

3.4 Lesson series structure and content.

With regards to the research done in this framework, the role of literary education has become evident for havo classes in Dutch secondary schools. The upper levels of havo are somewhat limited in their literary development compared to vwo classes, and may benefit from more challenging material. Therefore, the literature lesson series featured in this paper will be meant for havo 4 students, revolving around George Orwell's *Animal Farm*. The entire novel will be read during the lesson series, offering further information on the novel's historical background and accompanying literary terms while also focusing on the story and its developments. Each lesson will focus on one or two chapters and design the activities accordingly.

The six lessons will be structured according to Bloom's Revised Taxonomy. Each lesson will be

approximately 65 minutes, offering sufficient time and space for reading and activities. These lesson plans may then also be divided into chunks to be used over several lessons, should teachers not have sufficient time in their programme. Each lesson will focus on one of the skills, starting with the lower order and moving up one skill per lesson, ending with the higher order skills. The activities for each lesson as well as the learning objectives will be based on each skill's accompanying cognitive processes. Lastly, the literature activities for each lesson will be given further structure with help of Kwakernaak's (2015) material on such activities. These will be further discussed for each lesson in the justifications chapter.

The lesson series for this study will be discussed in the following chapter and will take the following shape:

Lesson	Bloom's Skill:	Cognitive processes	<i>Animal Farm</i> chapter focus:
1	Remembering	Recalling, recognising.	1-2
2	Understanding	Comparing, classifying, summarising.	3 (read 4 at home)
3	Applying	Executing, implementing.	4-5 (read 6 at home)
4	Analysing	Differentiating, organising, attributing.	6-7 (read 8 at home)
5	Evaluating	Checking, criticising.	8 (read 9 and 10 at home)
6	Creating	Generating, planning, producing.	Up to 10.

Table 4: Lesson series structure

4. Lesson Series: Justifications

4.1 Lesson 1

Lesson	Bloom's Skill:	Cognitive processes	<i>Animal Farm</i> chapter focus:
1	Remembering	Recognising, recalling.	1-2

Table 5: Lesson 1 structure

4.1.1 Explanation of Choices Made.

This lesson revolves around the skill of Remembering, as formulated by Bloom's revised taxonomy³. The skill divides into two learning objectives for the students, which are in line with the accompanying cognitive processes. In the case of this skill, there are two relevant cognitive processes, namely *recognising* and *recalling* (Mayer, 2002). The process of *recognising* signifies "locating knowledge in long-term memory that is consistent with presented material," which involves recognising the correct information amongst other information, whereas *recalling* focuses on "retrieving relevant knowledge from long-term memory," which indicates that students must be able to produce the correct answer to a question by using their long-term memory knowledge (p. 226). These two processes may seem similar but are distinctive processes. Furthermore, the Remembering skill will be making use of Bloom's factual knowledge throughout the lesson, as students must be introduced to the basic concepts of the novel "to be acquainted with a discipline or solve problems in it" (Krathwohl, 2002, p. 214). This means that factual "knowledge of terminology" and "knowledge of specific details and elements" will be relevant for the activities in this lesson (Krathwohl, 2002, p. 214).

The learning objectives for this lesson correspond to Bloom's cognitive processes of *recalling* and *recognising*, which are part of the Remembering skill. The first objective of the plan, "At the end of this lesson, students can describe the author and the historical context of *Animal Farm*," is based on *recalling*. The second learning objective "At the end of this lesson, students can identify the major leading characters of *Animal Farm*," is based on *recognising*.

This lesson will consist of three lesson phases, namely the pre-reading phase, the activity phase and the reflection phase. During the pre-reading phase, students may form their own predictions about the story. Staatsen (2015) argues that this will not only activate the students' prior knowledge but will also help them read the novel later, as they will be actively engaged with its content in order to either confirm or reformulate their expectations (p. 50). Afterwards, a PowerPoint presentation will supply context and background information on the novel as well as the author. Once this is finished, the teacher will read chapter 1 and 2 of *Animal Farm* with the class, introducing students to the novel and its main characters.

³The lesson plans for this study can be found in the appendix.

When this is done, students must complete the worksheet in pairs and discuss their answers. Finally, the teacher will discuss the answers from the class in the form of whole-class instruction.

The activity in this lesson will focus on the historical background of the novel, as well as on the students' reading response and experience by means of a worksheet. Kwakernaak (2015) states this as an appropriate activity for literature lessons. The worksheet for this lesson exists of two parts: a link to the historical background of the novel with regards to the students' reading response and experience, and a link to the main characters. This will further familiarise students with the historical background and basic elements of *Animal Farm*.

4.2 Lesson 2

Lesson	Bloom's Skill:	Cognitive processes	<i>Animal Farm</i> chapter focus:
2	Understanding	Comparing, classifying, summarising.	3 (read 4 at home)

Table 6: Lesson 2 structure

4.2.1. Explanation of choices

The second lesson is focused on Bloom's thinking skill of Understanding, which is achieved when "[students] are able to construct meaning from instructional messages," and "the incoming knowledge is integrated with existing schemas and cognitive frameworks" (Mayer, 2002, p. 226). There are seven cognitive processes which can be involved with this skill, namely *interpreting*, *exemplifying*, *classifying*, *summarising*, *inferring*, *comparing* and *explaining*. As there is not enough time in a lesson to incorporate all of these processes, a choice has been made to incorporate only three cognitive processes due to their practicality for the designed activities in this lesson: *comparing*, *classifying* and *explaining*. *Comparing* requires students to "[detect] similarities and differences between two or more objects, events, ideas, problems, or situations" and *classifying* requires students to "[determine] that something [...] belongs to a certain category" (Mayer, 2002, p. 229). These two could be used by students to establish a link between *Animal Farm* and its historical context, as they could compare *Animal Farm* to the 1917 Russian Revolution, as well as classify its characters to their correct historical counterparts. After this, students must defend their opinions and understanding by using the cognitive process of *explaining*.

This lesson will furthermore access Bloom's factual and conceptual knowledge, as students must display "knowledge of specific details and elements" but also "knowledge of theories, models, and structures" during the main activity, which is to compare certain elements from *Animal Farm* to their historical counterparts. (Kratwohl, 2002, p. 212).

There are three learning objectives for this lesson which correspond with Bloom's cognitive processes. The first two learning objectives are aimed at *comparing* and *classifying*, where students must

be actively involved with the characters of the novel and align these with their corresponding historical counterparts. With regards to the last learning objective, students must be able to explain, and verify, their findings to their peers and the teacher.

The lesson will again consist of three lesson phases: the pre-reading, activity and reflection phase. The introduction will firstly remind students on what was discussed during the last lesson, which will activate the acquired knowledge from last lesson and further prepare students for (Staatsen, 2015, p. 51). Next, a PowerPoint presentation will present new information about *Animal Farm's* historical relevance with special focus on its characters. After this, chapter 3 will be read in the form of whole-class instruction. Once this is finished, students may start with the main activity.

The activity for this lesson will be a combination of Primary Text Comprehension and Literary-historical Backgrounds, as mentioned by Kwakernaak (2015). Students will have to compare a set of characters from the novel to key figures from the Russian Revolution. Students will be given a worksheet containing information on a select amount of important historical figures from the Russian Revolution, which can be linked to some of the characters from *Animal Farm*. The information on this worksheet is based on Fadaee's (2010) research paper, which describes to which historical figures or concepts the characters of *Animal Farm* may be linked to (p. 23).

4.3 Lesson 3

Lesson	Bloom's Skill:	Cognitive processes	<i>Animal Farm</i> chapter focus:
3	Applying	Executing, implementing.	4-5 (read 6 at home)

Table 7: Lesson 3 structure

4.3.1 Explanation of Choices Made

The third lesson revolves around Bloom's skill of Applying. This skill entails "using procedures to perform exercises or solve problems" (Mayer, 2002, p. 229). This divides itself into two cognitive processes, namely *executing* and *implementing*. The process of *executing*, also named *carry out*, is at hand "when the task is an exercise [...] familiar to the learner" and means that "a student applies a procedure to a familiar task," according to Mayer (2002, p. 229). For example, if students have been educated on symbolism previously, a follow-up assignment may require them to determine how often symbolism occurs in a short text. *Implementing*, however, focuses much more on problem solving as students are required to "[apply] one or more procedures to an unfamiliar task" (Mayer, 2002, p. 229). For example, students from a science class may be asked to find the most durable and yet inexpensive answer to an environmental problem, requiring them to investigate such type of solutions (Mayer, 2002, p. 229).

The activity for this lesson will rely more so on *implementing*. This was decided as the *implementing* process distinctively challenges the student to find solutions to problems that are at hand,

whereas the *executing* process mainly focuses on carrying out a procedure. The process of *implementing* is thus preferred as it automatically requires an active work attitude from the students during activities.

This lesson will make use of Bloom's procedural and conceptual knowledge. Procedural knowledge is firstly at hand here, as students will be challenged to display "knowledge of criteria for determining when to use appropriate procedures" and "subject-specific techniques and methods" when creating a product (Krathwohl, 2002, p. 214). Conceptual knowledge will also be accessed when students must solve problems, as they will access "knowledge of principles and generalisations" and "theories, models, and structures" (Krathwohl, 2002, p. 214). For example, when students are faced with a problem in *Animal Farm*, they would need to consult their knowledge on the basic elements of *Animal Farm*, and how they may or may not fit into the idea of communism.

There are two learning objectives for this lesson, which correspond with Bloom's cognitive processes of *executing* and *implementing*. While the process of *executing* is included it occupies a minor role, namely producing communist propaganda for the Animal Farm. This objective is focused on the ability of students to carry out the familiar task that is at hand. The second objective corresponds with the process of *implementing*, where students will be presented with a variety of problems which the characters of the novel are faced with. These problems may be regarded as unfamiliar problems for students for which they must find and apply a solution.

This lesson will again consist of three lesson phases. During the pre-reading phase, the teacher will firstly discuss the students' predictions and discuss the concept of communism with the class, its definition, what this entails, what methods were used to spread communism and whether communism is still present in the world today. After this, the reading phase will ensue and chapter 5 will be read in class. Finally, students start with the activity.

The main activity is based on two literary activities named by Kwakernaak (2015) as its focal point, namely the interpretation of students and the historical-social background of the novel. These focuses are an appropriate choice for Bloom's skill of Applying, as students must use the historical-social background and ultimately apply their own knowledge, and interpretations, to this in order to find solutions for problems in *Animal Farm*.

During the activity, the class will be presented with one problem that has taken place on the farm. The students must either find an anti- or procommunist solution. Both sides must process their solutions in a propaganda product, such as a poster, leaflet, letter or cartoon which must require at least two pro or anticommunist aspects from the PowerPoint. Afterwards, students must present their product in groups of four and explain why their product is convincing. This will stimulate students to reflect on the concept of communism and the historical-social background of the novel.

4.4 Lesson 4

Lesson	Bloom's Skill:	Cognitive processes	<i>Animal Farm</i> chapter focus:
4	Analysing	Differentiating, organising, attributing.	6-7 (read 8 at home)

Table 8: Lesson 4 structure

4.4.1 Explanation of Choices Made

This lesson focuses on Bloom's skill of Analysing. Mayer (2002) mentions that Analysing entails "breaking materials into its constituent parts and determining how the parts are related to each other and to an overall structure" (p. 230). There are three cognitive processes involved, namely *differentiating*, *organising* and *attributing*. These processes help students to gain insight into the structure of material and be able to break it down into smaller components and analyse them further. For this lesson, all three processes are used due to their practicality for the activity in this lesson. The process of *differentiating* indicates that students must "[discriminate relevant from irrelevant parts or important from unimportant parts of presented material]" (Mayer, 2002, p. 230). *Organising* occurs when students "[determine] how elements fit or function within a structure," and *attributing* involves "[determining] the point of view, biases, values, or intent underlying presented material", which, in this lesson, will focus on determining the values of a character in terms of character development (Mayer, 2002, p. 230). The processes seem to have a logical order, starting with distinguishing smaller parts of material and ending with grasping the larger structure around it, which is also the order that will be used in this lesson.

The students will most likely make use of Bloom's conceptual knowledge during this lesson. The assignments will focus on analysing *Animal Farm's* characters and their role and development in the story. This then corresponds with conceptual knowledge of "the interrelationships among the basic elements within a larger structure", which seamlessly corresponds with the content of Bloom's Analysing (Mayer, 2002, p. 214).

There are three learning objectives involved in this lesson. The first objective is related to *differentiating*, where students must collect and select the most important characteristics that belong to a character. The second objective illustrates the process of *organising*, as students must structure the characteristics by placing them in a timeline. The third objective focuses on *attributing*, in the form of determining character values, where students must examine and discuss whether their character has shown a development or not.

The lesson will again contain four lesson phases, namely pre-reading, reading, the main activity and a concluding reflection. During the pre-reading phase, the teacher will examine what happened in the novel so far. Next, chapter 7 will be read during the reading phase. After this, the teacher will start with

the main activity and mention that this will focus on further analysing the characters, not by focusing on their historical context but on their characteristics and the importance of their role in the story.

The main activity is a combination of Kwakernaak's (2015) interpretation and primary text comprehension. The nature of these two aspects is appropriate for Bloom's Analysing, as it not only requires students to apply their own interpretations to the text, but it also requires understanding of the primary text, as their interpretations stem from their understanding of the characters in the novel. Both these aspects, especially interpretation, play a significant role in Bloom's Analysing and are thus appropriate for this activity.

During the activity, students are divided into pairs. Each pair must examine one and the same character from *Animal Farm*. They must then individually start collecting at least three characteristics for their character, illustrated with examples from the text. Students may consult the PowerPoint slide with relevant page numbers for their characters. Afterwards, students must compare and place their collective results in a timeline for their character, in order to get a grasp on their character's development. After this, the students must compare and contrast their findings with the findings from another student pair.

4.5 Lesson 5

Lesson	Bloom's Skill:	Cognitive processes	<i>Animal Farm</i> chapter focus:
5	Evaluating	Checking, criticising.	8 (read 9 and 10 at home)

Table 9: Lesson 5 structure

4.5.1 Explanation of Choices Made

The fifth lesson focuses on the penultimate skill of Bloom's Taxonomy, namely Evaluating. Mayer (2002) notes that this skill ultimately involves students "making judgments based on criteria and standards" (p. 230). There are two cognitive processes at hand when practicing the skill of Evaluating, namely *checking* and *criticising*. The process of *checking* involves three possible outcomes, namely "[detecting] inconsistencies or fallacies within a process or product, [determining] whether a process or product has internal consistency, or [detecting] the effectiveness of a procedure as it is being implemented" (Mayer, 2002, p. 230). With regards to the process of *criticising*, students must "detect inconsistencies between a product or operation and some external criteria, determines whether a product has external consistency, or judges the appropriateness of a procedure for a given problem" (Mayer, 2002, p. 231). These two processes are in continuation of each other, as the process of *criticising* would logically follow right after the process of *checking*. These processes can be distinguished by noting that *checking* focuses on inconsistencies in the product itself, whereas the *critiquing* will generally focus on the product and its external criteria, such as its quality.

It is most likely that the Evaluating skill will make use of Bloom's conceptual knowledge. As the

students will be *checking* and *critising* an adaptation of *Animal Farm* as opposed to the original novel, they must use their knowledge of *Animal Farm's* "theories, models, and structures" as well as "principles and generalizations" in order to successfully compare the two mediums and evaluate them (Krathwohl, 2002, p. 212).

This lesson consists of three learning objectives. The first learning objective is aimed at the process of *checking*, where it is important that students will be able to monitor or check an adaptation of *Animal Farm* with regards to its consistency and representations as compared to the original novel. The second learning objective is focused on *criticising*, where students must judge the impact of the consistencies and representations with regards to quality of the story of *Animal Farm*. It must be mentioned that the students will be evaluating two scenes only, consisting of approximately 10min each, thereby minimising the difficulty level and enhancing the practicability of the learning objectives.

This lesson will be structured into three lesson phases. During the introduction, the teacher will firstly discuss events from previous chapters. After this, the teacher will show a PowerPoint on the author's intention for this chapter, and activate the prior knowledge of the students before moving on to the main activity. The second phase, the main activity, will focus on the use of two film adaptations. During the last phase, reflection, the teacher will discuss the adaptations in further detail with the students.

The main activity for this lesson will be a combination of two literary activities from Kwakernaak (2015), namely Primary Text Comprehension and Interpretation. These are an appropriate choice for Bloom's Evaluating skill, as students must interpret and evaluate scenes from the film adaptations, for which they also need a decent comprehension of the original text.

During the first phase of the main activity, students will be taking a closer look at two film adaptations from *Animal Farm*, which were produced in 1954 and 1999 respectively. The students will be watching one scene from chapter 8 from both adaptations, during which they must answer questions from the worksheet focusing on the adaptation's structure, narrative style and elements. Afterwards, the teacher will discuss the questions from the worksheet. During the second phase of the main activity, students must evaluate and discuss the quality of the adaptation. Next, the teacher will display a PowerPoint slide with discussion questions. Students will be given a few minutes to discuss these in pairs, after which the teacher will start a whole-class discussion.

4.6 Lesson 6

Lesson	Bloom's Skill:	Cognitive processes	<i>Animal Farm</i> chapter focus:
6	Creating	Generating, planning, producing.	Up to 10

Table 10: Lesson 6 structure

4.6.1 Explanation of choices

The sixth and final lesson in this series revolves around Bloom's Creating. This involves students "putting elements together to form a coherent or functional whole; that is, reorganizing elements into a new pattern or structure," which typically means that learners must be able to create an original piece of work (Mayer, 2002, p. 231). Mayer (2002) argues that this process contains three consecutive stages which are seen in the three cognitive processes involved. Firstly, the process of *generating*, where students must "[invent] alternative hypotheses based on criteria," which is the start of the creative process (Mayer, 2002, p. 231). The second process is called *planning* which involves students "[devising] a method for accomplishing some task," such as listing steps that need to be undertaken before the learner could move on to completing the assignment. During the last process of *producing*, students must simply "create a product that satisfies the description" (Mayer, 2002, p. 232).

During this lesson, students will most likely make use of Bloom's conceptual and metacognitive knowledge (Krathwohl, 2002, p. 214). Students will use their knowledge of "the interrelationships among the basic elements within a larger structure" in order to produce their product based on their own opinion and knowledge of certain events taking place in *Animal Farm* (Krathwohl, 2002, p. 214). Lastly, metacognitive knowledge will also be used as students must use "organizational strategies" such as "outlining, concept mapping, and note taking" before writing their product (Pintrich, 2002, p. 220).

This lesson has three learning objectives which all correspond with the cognitive processes assigned to Bloom's skill of Creating. The first objective is aimed at *generating*, where students must start with brainstorming ideas for the main activity. It must be mentioned that the second process of *planning* has also been incorporated together with the learning objective for *producing*, as these two processes will likely occur simultaneously (Mayer, 2002, p. 232). The last and final objective corresponds with *producing*, where students must use the gathered ideas from the previous steps in order to construct their product.

This final lesson will be structured into three lesson phases. The lesson will start with the reading-phase, where the final chapter will be read in the form of whole-class instruction. Once this is done, the activity phase will ensue where the teacher will firstly highlight the use of song and poetry in the novel and explain the main activity. The lesson will then end with the reflection phase where the moral of the story will be discussed.

The main activity will be a combination of Kwakernaak's (2015) literary activities, namely Reader Response and Interpretation. Students will need to produce a product about an event in the novel, which will be given shape with help of their reading experiences and interpretation. This type of activity, as stated by Kwakernaak (2015) is often practised in the form of creative assignments (p. 214). As such, it

will be an appropriate fit for the last skill in Bloom's Taxonomy.

During the main activity, students must generate, plan and create a review article on one of the events from *Animal Farm*. They must take on the role of a journalist and write a review on one of the events in *Animal Farm*. The final product must be at least a hundred words long and students must attempt to include a moral message near the end, similar to what was discussed in the PowerPoint. This could be a well-known message such as "don't judge a book by its cover" or "the need for self control", but it may also be a much more simpler message such as "controlling people is wrong". When all groups have produced their article, the teacher will discuss the products in the form of whole-class instruction.

5. Evaluation

5.1 Method

Participants

For this study, two teachers from the Farel College in Amersfoort have been asked to participate in an interview. These participants have been selected because of their experience in teaching havo 4. In addition, the selection of participants was also based on their years of experience. The names of these participants have been reduced to initials in order to protect their anonymity. It must also be mentioned that the author of this thesis taught her internship at the same school and is thus acquainted with both teachers.

Both participants are female. Participant I. is aged 27 and has two years of teaching experience in both lower and upper years of havo classes, with the exception of 5havo exam students. She has also taught a 5VWO class in her first year of teaching. Participant J. is aged 33 and has eleven years of teaching experience in both lower and upper years of havo classes, with experience in teaching havo 4 and 5 and preparing students for their final exam.

	Age	Teaching experience in years	Teaching experience in level
Participant I.	27	2	Havo: lower and upper years, no exam years. Vwo: upper years
Participant J.	33	11	Havo: lower and upper years, including exam years.

Table 11: Participants information

Materials

Eleven interview questions were created based on the guiding literature with regards to interviewing of Brekelmans and van Tartwijk (n.d.). The first questions were aimed at gathering personal details as well as the opinions and experience of the participants with regards to literature education in havo 4 classes. Later questions focused on Bloom's taxonomy, the structure of the lesson series as well as the use of *Animal Farm*. The final question addressed the research goal of this thesis in order to establish whether this goal was achieved, namely whether Bloom's Taxonomy provides the possibility and accessibility to teach English canonical literature to havo 4 students.

Procedure

The participants were asked to participate in an interview of approximately 30 to 45 minutes. These interviews took place in a separate room and were recorded to be transcribed afterwards. The participants were sent the lesson series beforehand by email, so they could familiarise themselves with the plans. However, it was kept in mind that the participants might not have had sufficient time to read all the lesson plans before hand, and the plans were further explained during the interviews.

The interviews were conducted in Dutch, as it was expected that this would result in a more natural conversation, as the interviewer and the participants were all native speakers of Dutch. As a result, the participants' answers will be paraphrased into English when discussed in this thesis.

5.2 Evaluation with Teachers

5.2.1 Experience and attitude towards English literature education.

Both participants indicated that while students are required to read a certain amount of texts per year, in-depth instruction on literature is rarely done in their havo classes. The students are difficult to motivate, and it depends on the class what type of novel they will be able to read in terms of difficulty. Teachers may decide that a havo 5 class could read a certain type of novel when they display a certain proficiency in English, but the same novel could be too difficult for the next havo 5 class, such as when they display a weaker proficiency in English as opposed to the previous havo 5 class or if the class receives lower grades overall.

When asked what the participants found most important in when teaching English literature, the answers slightly differed. The lesser experienced teacher, I., stressed the importance of enjoyment for her students, as most of her students are not easily motivated to read English literature in the first place. Teacher J., however, stressed the importance of stimulating students to examine texts from a different perspective than what they are used to, and to step out of their comfort zone.

The participants were also questioned about their experience with teaching the English literary canon, and whether they had done this with havo 4. Both teachers indicated that this was often far too complicated and difficult for havo. Participant J. indicated that reading any literature is full of making connections and detecting multiple perspectives and that havo students struggle with this, which often results in even more difficulties with canonical literature. In addition to this, havo students are not used to reading canonical literature and often fail to see the worth of it.

5.2.2 Bloom's Taxonomy as a structuring tool for lessons.

Next, the participants were questioned on using Bloom's Taxonomy as a lesson structuring tool. Participant I. agreed with the theory of Bloom's Taxonomy, namely the build up from a lower to higher level. She was positive as the framework gradually moves students up to a higher level of understanding of the novel. It would build up momentum with students, as the framework builds on the knowledge gained from the previous lesson. However, she also stressed that her workload, a full program and thus a lack of time would make it difficult to use the framework frequently. Participant J. did not mention a conflict with her personal workload, which may be due to her years of experience as an educator. She mentioned to be positive of the taxonomy as it guides students and simultaneously cultivates an independent work attitude.

5.2.3 Degree of difficulty, challenge and practicability of the lesson series.

When discussing the first three lesson plans, which focus on Remembering, Understanding and Applying, the participants were questioned on whether the activities correspond with the begin level of have 4 students and on the degree of difficulty. Participant I. and J both agreed with the correspondence between the activities and the level of her have 4 students. They indicated that the first lesson, where students focus on the events from the first two chapters of *Animal Farm*, the setting of the story and its characters, is slow paced and easy for students to step into, yet still sufficiently challenging. They expressed similar opinions on lesson 2 and 3. Here, students must focus on understanding the connection between *Animal Farm's* characters and their historical counterparts, after which they delve deeper into the concept of communism. However, both participants stressed that lesson 2 and 3 could further benefit from an interdisciplinary project with the subject of History, as they discuss historical topics that may be complex for students to understand. The effect of Bloom's Taxonomy and the understanding of students' could be significantly enhanced when complex topics, such as communism, are further discussed with the help of a History teacher.

The last three lesson plans were discussed next, Analysing, Evaluating and Creating, which focus on the cultivation of the higher order thinking skills. The participants were questioned on the level of difficulty for these lessons. Participant I. mentioned that the lessons seemed suitable for have 4 but also voiced concern for the writing in lesson 6, Creating. Here, students must write a review on one of the events displayed on the PowerPoint and attempt to include a moral message. Participant I. stressed that writing is problematic for have 4, and that students need time to prepare themselves rather than starting the writing process directly. However, as lesson 6 includes similar preparation steps, such as planning and generating ideas, she ultimately agreed with the plans. Participant J. also commented on the writing in lesson 6 and mentioned that she would exclude the moral message from the students' review, as she anticipated this to be too challenging for some have 4 students. Instead, she would focus on the opinions

and perspectives of students when writing a review. This is similar to lesson 3, Applying, where students had to create an anti- or procommunist poster product and include their own perspectives. Participant J. argued that a connection could perhaps be established between these two lessons, where students must link their review to their product from the third lesson.

Participant I. furthermore commented that the discussion questions in lesson 5, which takes place after the students have watched the adaptations, may be problematic for some classes. In her experience, most students do not readily participate in class discussions and must be stimulated to do so. She added that this assignment will thus heavily rely on the teacher's ability to motivate a class discussion and that this role must not be taken for granted. Participant J. expressed similar views. She added that allowing students to discuss these questions amongst themselves first would be beneficial for the flow of the class discussion.

When questioned on the overall rate of challenge of the lesson series, both participants responded positively. Participant I. mentioned that the rate of challenge was sufficient for *havo 4*. Some *havo 4* students could experience difficulty as all lessons are in English, but this is a necessary challenge, according to her. She was also satisfied that the lessons include all core skills, namely writing, reading, speaking and listening. Participant J. was satisfied that the lessons start a slow pace and gradually increase difficulty, but she also stressed the necessary changes to lower the difficulty level she had indicated earlier in the interview, namely in lesson 3, 5 and 6. Such changes are often inevitable when producing a lesson series, according to her, as teachers will adjust the content to match the level of their students or their own program. She anticipated that the lessons could be taught at any time.

When questioned on the practicability of the lesson series, both participants commented on the amount of time the lessons would take up in their program. Participant I. indicated that she would need to divide each lesson in half and distribute its content over two lessons instead of one, as it would otherwise result in a higher workload for her. She could, for instance, discuss the PowerPoint of each lesson and the chapters that were read, and let the students start on the activity in the next lesson. That way she could teach the lesson series while also addressing other topics from the yearly program. This would result into a twelve lesson series instead of six. She anticipated that this would be more feasible with regards to her own schedule and workload. Participant J. expressed similar opinions on dividing lessons into halves, as she anticipated that some activities may require more time.

5.2.4 Students' reception and the research goal.

The participants were questioned to anticipate the overall response of students on the lesson series. Participant I. mentioned that, in her experience, students rarely display eagerness towards reading or canonical literature, but that the inclusion of a final grade could motivate them further. For example, all

assignments could be collected in a portfolio. However, she also mentioned that it was best to not have students focus on this final grade, and to be focused on the learning trajectory to this grade instead. Participant J. indicated that it remains difficult to anticipate students' reactions, as each class is different in terms of dynamics and individual students. However, she stressed that student response is usually dependant on the enthusiasm of the teacher and their ability to stimulate the class.

Finally, both participants were faced with the research goal of this thesis, namely whether Bloom's Taxonomy provides the possibility and accessibility to teach English canonical literature to have 4 students. The participants were questioned on whether this was accomplished throughout the lesson series. Participant I. agreed on the accomplishment of this goal, but stressed that if she were to use the lessons, the recommendations she had indicated throughout the interview, such as an interdisciplinary project with History, scheduling in extra time for the writing assignment in lesson 6 as well as splitting up the content of the lesson series into halves, were important for its practicability. Participant J. anticipated that the research goal had been accomplished. She mentioned that the lesson series presents itself in ready-made parts, which enhances the practicability. She furthermore anticipated that the structure of the lessons and its varied activities made the novel much more relatable and accessible for have 4 students, rather than directing them to read the novel and answer accompanying questions on their own.

It must also be mentioned that once the interview was finished, both participants displayed further interest. Interestingly enough, both participants were strongly considering reading *Animal Farm* with their have 4 classes in the next school year, as the lesson series made it seem feasible.

6. Discussion and Conclusion

This study has attempted to answer its research goal, namely whether Bloom's Taxonomy can offer accessibility and challenge to students of *havo 4* with regards to teaching English canonical literature, by creating a lesson series in the style of Bloom's Taxonomy focused on George Orwell's *Animal Farm*. Six lessons were developed, each focusing on one of Bloom's skills, namely Remembering, Understanding, Applying, Analysing, Evaluating and Creating. This goal seems to have been achieved, as the results of this study suggest that it is indeed possible to teach English canonical literature to *havo 4* students, and that Bloom's Taxonomy may be a valuable addition to the classroom when it comes to literature education. However, based on the limitations and strengths mentioned in the discussion, further recommendations must be made for teachers on the use of Bloom's Taxonomy with regards to teaching English canonical literature as well as literature education on a whole.

Firstly, lesson series' slow pace in the first three lessons and its gradual build up to the higher order skills was positively received. This corresponds with the literature on Bloom's Taxonomy, as it maintains a hierarchy from one skill to the next, yet it also "[allows] categories to overlap one another", resulting in a smooth transition from one lesson to the next (Krathwohl, 2002, p. 215). However, the study also showed that the overall degree of difficulty may vary for each *havo* class. Pintrich (2002) argues that, with regards to knowledge about cognitive tasks for each lesson, "the learner must develop some knowledge of the different conditions and tasks where the different strategies are used most appropriately," and that this may take some time throughout Bloom's skill categories (p. 221). However, this struggle could also be linked towards the metacognition of *havo* students, as was discussed earlier during the literary review (Woolfolk, 2015, p. 315). *Havo* students may experience additional difficulty in planning and organising their learning processes, as opposed to *vwo* levels. In addition, many *havo* students may not be familiar with some literary devices or terms. This may be further explained with the SLO theory, which indicates that the *havo* students are not required to look further into the literary history (2007, p. 56). As this is omitted from their programme, it may be assumed that some literary devices could also be omitted, requiring further instruction when it is firstly introduced to them.

Another notable outcome was that the workload and schedule of some teachers may not allow sufficient time to implant such a model frequently. However, it was also concluded that the lesson series is ready-made, and that each lesson could easily be divided into two, affectively relieving the workload and granting sufficient time to teachers to fit the model into their schedule. In fact, this corresponds not only with Bloom's original initiative to create the taxonomy, namely to "reduce the labor" of teachers, but it also corresponds with one of the functions of Bloom's Taxonomy, namely that it displays a "panorama of the range of educational possibilities against which the limited breadth and depth of any particular

educational course or curriculum could be contrasted" (Krathwohl, 2002, p. 212).

Furthermore, the study showed it to be beneficial for the lesson series to work towards an interdisciplinary project. Interestingly enough, the theory on the functions of Bloom's Taxonomy does promote this, namely that it could function as "a common language about learning goals to facilitate communication across persons, subject matter, and grade levels" (Krathwohl, 2002, p. 212). Ferguson (2002) also endorses this view and argues in his paper that Bloom's Taxonomy has assisted him and his colleagues in realising this concept, as it helped them to "discuss state standards from two different subject areas" as well as "develop conceptual and procedural knowledge concurrently" (p. 243).

Finally, the interviews showed that the inclusion of a final grade could increase the motivation of students with regards to reading, as well as display that their work is worthwhile. This was not included in this thesis, as the lesson series simply aimed to demonstrate the possibilities for English canonical literature when using Bloom's Taxonomy. However, it is possible to include assessment. Bloom's use of cognitive processes "leads to sharper, more clearly defined assessments and a stronger connection of assessments to both objectives and instruction," and, as a result, they can easily be converted into assessment objectives (Airasian, 2002, p. 250).

The lesson series in this thesis serves as an example to teachers and to provide them with fresh perspectives on the instruction of English canonical literature. Its content, however, can also be adapted to various situations. The following recommendations can be made based on the results of this study:

- First and foremost, Bloom's Taxonomy is recommended as a teaching and structuring model for English canonical literature lessons to have 4 as it offers accessibility and challenge.
- When using Bloom's Taxonomy in order to teach English canonical literature to have 4, teachers must be aware of what type of novel to focus on, with regards to numbers of pages as well as language difficulty. It is advisable that teachers determine the language proficiency for each individual have 4 class, and coordinate their canonical novel with this.
- When teaching the higher order skills, it is highly advisable for teachers to let students work together in order to alleviate any form of difficulty.
- When treating complex historic concepts or topics, it may be beneficial to do so in an interdisciplinary project. This will enhance the students' understanding and thus emphasise the effect of Bloom's Taxonomy.
- Teachers must carefully consider the amount of time to spend on each lesson, as to avoid conflict with the rest of their program. This lesson series is focused on presenting complete lessons, but these may just as easily be practiced in halves, leaving more time to focus on other subjects.

Furthermore, the research in this thesis has indicated that literature education remains an important part of second language classroom. The literature review indicates that literature education may not only improve understanding and acquisition of vocabulary and reading speed, it also stimulates communication as well as critical thinking. Considering these benefits, it is highly recommended that language teachers continue to provide literature education.

This study is limited in its results. Due to a lack of resources, it was not possible to test the lesson plans in a class setting. As a result, this study lacks class observations and students' perspectives. In addition, the lesson plans were evaluated by two teachers only which may be considered as a small sample. However, the results remain valuable as it offers different perspectives from a starting and experienced teacher. Furthermore, it must also be mentioned that the lesson series in this thesis focused on one novel only of 100 pages approximately. While this was done intentionally in order to fit into the curriculum of teachers, it does not represent all English canonical texts as each text is different and must be judged accordingly.

Further research should be done in order to investigate the practicability of Bloom's Taxonomy with other English canonical texts. It would be interesting, for example, to see the results of a similar study where the literary text is longer than 100 pages and its language content more challenging, in order to see how far the benefits and possibilities of Bloom's Taxonomy may reach, and how this may be best combined with have 4 students. It would be equally interesting to see subsequent research tested in a classroom. As this study lacked the opportunity to do so, it is difficult to make further generalisations on a larger scale. By testing a similar lesson series, it will become possible to observe the students' responses first hand, which may then reveal additional perspectives.

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8. Appendix

8.1.1 Lesson Plan 1 - Remembering

Date: TBD		Class: 4-5 havo	Room: TBD	Topic: <i>Animal Farm</i> lesson 1 - Remembering the basics	
Learning objectives student			Lesson materials, devices and media used		
<ul style="list-style-type: none"> At the end of this lesson, students can recall the author and the historical context of <i>Animal Farm</i> At the end of this lesson, students can identify the major leading characters of <i>Animal Farm</i>. 			<ul style="list-style-type: none"> <i>Animal Farm</i> by George Orwell PowerPoint presentation Worksheet lesson 1⁴ 		
Begin situation class					
The class has not yet read <i>Animal Farm</i> , nor do they have any knowledge of its historical context. Some students, however, may have pre-existing knowledge of the Russian Revolution from their History classes.					
Time	Lesson phase	Teacher activity		Student activity	Didactic workform
5min	Activating prior knowledge	Announce <i>Animal Farm</i> 's title and cover page to students. Ask students to write down their expectations and predictions for the story of <i>Animal Farm</i> . Draw mind map on whiteboard and write down students' predictions. Discuss these.		Listen to the teacher. Write down expectations and predictions for <i>Animal Farm</i> .	Whole-class instruction
10min	Introduction	Show PowerPoint about author and historical context of <i>Animal Farm</i> . Ask students to make notes.		Listen to the PowerPoint and make notes.	Whole-class instruction
15min	Reading	Hand out novels to students. Start whole-class reading of chapter 1 and 2 by teacher		Read along or read out loud when asked to. Think about and answer questions.	Whole-class instruction

⁴ The worksheet as well as the PowerPoint will be included and can be found in the appendix.

		<p>or students.</p> <p>Ask questions during reading about the characters and story and complex words to check understanding.</p> <p>After reading, ask the class to write down what this chapter was about in a few words.</p>		
20min	Activity	<p>Hand out worksheets to students.</p> <p>Task students with completing the worksheet in pairs.</p>	Complete the worksheets in pairs.	Group Work
10min	Reflection	<p>Discuss the worksheets and answers given by students.</p> <p>Write these down on the whiteboard.</p>	Discuss answers when asked by the teacher.	Whole-class instruction
2min	End	The teacher will ask students what they learned from this lesson, and which aspects could be improved according to them.	Listen to the teacher. Give opinion or answers when asked a question directly.	

8.1.1 Lesson Plan 1 - Materials

PowerPoint Lesson 1 - slide 1, 2, 3.

Lets make some predictions first!



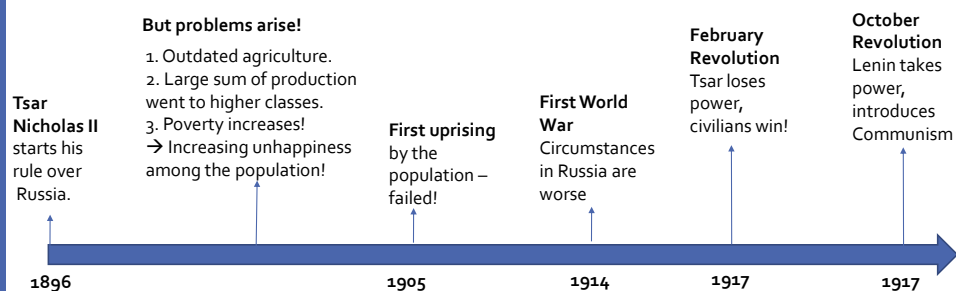
George Orwell

- English author, born in 1903.
 - Died in 1950 from tuberculosis in London
- Written 6 novels and 3 non-fiction stories in total.
- Many wars and conflicts took place in Orwell's time, which he often used as inspiration for his novels and stories.
- Work mainly focused on **allegories, politics, war, dystopian worlds and social injustice.**
- Mostly famous for:
 - Animal Farm (1945) → Allegory
 - Nineteen Eighty Four (1949) → Dystopia



Animal Farm's historical context

- What happened during the Russian Revolution in 1917? The start of a new era!



PowerPoint lesson 1 - slide 4, 5.

Animal Farm

- Genre – Allegorical novella.
- Allegory:
 - A work which represents or references to a certain time, action or event by basing its characters and story on it.
- Novella:
 - A work of fictional, narrative prose normally *longer* than a short story but *shorter* than a novel. Usually between 100 and 200 pages.
- Setting:
 - England
- Fun fact:
 - Orwell had a hard time publishing the novel at first: it was often confused as a children's novel and not recognised for its political and serious message.

Animal Farm – short summary (no spoilers!)

- The story takes place on a farm in England (name will be revealed later!) and revolves around the farm animals.
- It features characters such as:
 - Mr Jones (human)
 - Old Major (pig)
 - Napoleon (pig)
 - Snowball (pig)
 - Boxer (horse)
 - Mollie (horse)
 - Moses (crow)
 - Benjamin (donkey)
 - Muriel (goat)
- During the course of this story, the animals decide to make a big change on the farm, changing all of their lives for worse and better.

Worksheet lesson 1.

Lesson 1 - Remembering the basics! *Chapter 1 and 2 guiding questions.*

Name:

1. Describe the setting of the story and the atmosphere. Think about place, time, and mood. Write down as much as you know about it now. Quote words from the text that you have used.

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2. Write down the qualities of a good leader, according to your opinion. Do you know such a leader? Do you think Snowball, Napoleon or Old Major have these qualities? Explain your answer.

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3. Take a closer look at the speech from Old Major in chapter 1. In what order are the animals sitting down? What do you think this means for the rest of the story?

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4. In chapter 2, the farm animals take over the farm and lock the humans out. To which historical event could you compare this with? Which parallels can you find?

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5. Look at the seven commandments written down by Snowball at the end of chapter 2. Do you think they will help to create order on the farm? Why (not)?

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6. Napoleon, Snowball and Squealer mention the word Animalism in chapter 2, page 11. What do you think this means? To which term from the Russian Revolution would you compare this to?

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7. Fill in the table below about the characters from the story. Write down as much as you know about these characters now.

Character name	Appearance, type of animal?	Character traits?
<i>Old Major</i>		
<i>Napoleon</i>		
<i>Snowball</i>		
<i>Boxer</i>		
<i>Benjamin</i>		
<i>Mollie</i>		
<i>Clover</i>		

8. Write down your expectations for these characters. What do you think will happen to the characters after chapter 1 and 2? What do you think the climax of the story will be?

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8.2.1 Lesson plan 2 - Understanding

Date: TBD		Class: 4-5 Havo	Room: TBD	Topic: <i>Animal Farm</i> lesson 2 - Understanding the characters	
Learning objectives student			Lesson materials, devices and media used		
<ul style="list-style-type: none"> At the end of this lesson, students can compare the characters of <i>Animal Farm</i> with their historical counterparts At the end of this lesson, students can classify the characters of <i>Animal Farm</i> according to their historical counterparts. At the end of this lesson, students can explain and discuss the similarities found between <i>Animal Farm's</i> characters and their historical counterparts. 			<ul style="list-style-type: none"> <i>Animal Farm</i> by George Orwell PowerPoint Lesson 2 Worksheet 2 - Characters⁵ 		
Begin situation class					
The students know about the historical context of <i>Animal Farm</i> and have a general understanding of the first two chapters. They also know who the main characters are in the novel.					
Time	Lesson phase	Teacher activity	Student activity	Didactic workform	
10min	Pre-reading phase: activating prior knowledge and PowerPoint	Activate the prior knowledge of students before starting the next lesson by asking the class remembers most from last lesson. Write down answers on whiteboard and briefly discuss this. A PowerPoint presentation will be used to tell the students more about historical key figures from the Russian Revolution.	Listen to the teacher and make notes.	Whole-class	
15min	Activity: reading	Read chapter 3 with the class. Ask questions during reading to check global understanding of the story.	Read chapter 3 with the teacher. Read out loud when asked to.	Whole-class	
15min	Activity: compare and classify	Explain that students must work in groups of two - all groups must compare and classify five characters from <i>Animal Farm</i> with the correct historical figure that they represent. Choices must be explained during reflection. Hand out worksheets with information about historical figures.	Complete worksheet in groups of two. Find evidence and arguments for answers.	Group Work	

⁵ The worksheet as well as the PowerPoint can be found in the appendix.

10min	Activity: explain	Tell students to sit with a different group and to explain their findings as well as the role of their character in the story.	Find and sit with a different group. Explain and discuss findings.	Group Work
10min	Reflection	Write down the students' findings on the board in the form of a table. Discuss the students' answers.	Discuss answers when asked by the teacher.	Whole-class
5min	End	The teacher will ask students what they learned from this lesson. Lastly, the teacher will assign the students with homework, namely reading chapter 4 at home for the next class.	Listen to the teacher. Give opinion or answers when asked a question directly.	Whole-class

8.2.1 Lesson Plan 2 - Materials

PowerPoint Lesson 2 - slide 1, 2, 3.

Quick reminder on last lesson



- Tsar Nicholas II was crowned in 1896 and ruled the Russian Empire.
- The Russian people were unhappy due to a variety of problems, such as poverty, outdated agriculture, unfair distribution of money, etc.
- First uprising happened in 1905 – this failed.
- The February Revolution removed the Tsar Nicholas II from his position
- The October Revolution put Lenin in power and started the era of communism.

What has happened in the novel so far?

- Speech Old Major
 - What was said in this?
- Old Major dies
- Animals decide to take over the farm
 - How did they do this?
- Seven commandments written down
 - What did these say?

List of important characters and groups during the revolution

- **Karl Marx**
 - Laid the foundation for the communistic movement.
- **Tsar Nicholas II**
 - His rule was absolute and most of Russia lived in poverty.
- **Vladimir Lenin**
 - Lenin was a fan of Marx's ideas and wished to put these into practice in Russia. He established the Soviet Union.
- **Leon Trotsky**
 - Helped Lenin seize power during the October Revolution by creating the Red Army. He is known for his intelligence. He was very popular among the Russian people.
- **Joseph Stalin**
 - Became the new leader of the Communist party and the Soviet Union after the death of Lenin
- **The faithful working class**
 - These people did not have much, apart from their ability to earn money through labor. They worked hard, were loyal and did what was asked of them by the new Communist leaders.
- **The bourgeoisie**
 - High class groups of people who were full of pride and enjoyed their luxury. This group ended up in the middle and aftermath of the revolution but did not feel comfortable enough with the idea of communism and eventually left Russia

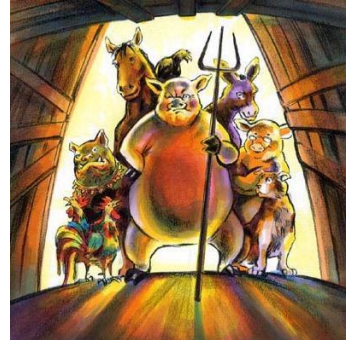


PowerPoint lesson 2 - slide 4 and 5

Important characters from the novel! (so far)

- Mr Jones
- Old Major
- Napoleon
- Snowball
- Clover & Boxer
- Mollie
- Benjamin
- The sheep?
- Dogs?

Who were these characters and what was their role?



Lets compare and combine!

There is a certain relationship between the characters from Russian Revolution and Animal Farm.

Compare both characters and see which characters fit together. Fill in your answers on the worksheet and explain yourself to your fellow students.

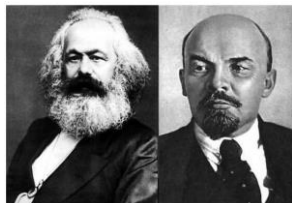
Worksheet Lesson 2

Lesson 2 - Understanding the characters.

In the last lesson you learned that the story of *Animal Farm* was largely based upon the Russian Revolution from 1917. Let's dive a little bit deeper into this!

1. Use the information below and link each historical Russian figure with one of the following characters: **Mollie, Boxer, Napoleon & Snowball, Mr Jones and Old Major.**

Fill in your results in the table on the next page. Support your argument with evidence from the novel.



class!

A. **Karl Marx** and **Vladimir Lenin** brought the idea of communism to life. Especially Lenin thought that it was a solution for Russia. The higher classed people had too much power, and the idea of different social classes needed to be removed: everyone should be equal and there should only be a working

B. **Tsar Nicholas II** was the last Romanov emperor of Russia from 1894 until 1917. After reigning for almost 23 years, the Russian Revolution brought his ruling and the Russian Empire to an end. This was the beginning of a communist government.



the last word and competed with Trotsky.

C. **Leon Trotsky** and **Joseph Stalin** were both supporters of communism and played a big part in the Russian Revolution. The two worked together during the revolution to combine forces against Tsar Nicholas II. Trotsky was known for his intelligence, but he was not as subtle and manipulative than Stalin, who often had

D. **The bourgeoisie** were high class groups of people who were full of pride and enjoyed their luxury. This group of people did not feel comfortable with the idea of communism and eventually left Russia.



E. **The faithful working class** did not have much, apart from their ability to earn money by working. They worked hard, were loyal and did what was asked of them by the new Communist leaders. They did not question the new movement.

- Which character belongs to which historical figure, and why?

Historical figure	Animal Farm character	Reason? (Use quotes from the novel)
Karl Marx and Vladimir Lenin		
Tsar Nicholas II		
Leon Trotsky & Joseph Stalin		
The Bourgeoisie		
The Faithful Working Class		

2. After you have linked the characters, discuss and explain your decisions to two different students.

Write down below which characters you agree on and why, but also which characters you disagree on and why. Be ready to present this to your teacher when asked.

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8.3.1 Lesson Plan 3 - Applying

Date: TBD		Class: 4-5 Havo	Room: TBD	Topic: Applying your knowledge into practice!	
Learning objectives student			Lesson materials, devices and media used		
<ul style="list-style-type: none"> At the end of this lesson, students can produce either a poster, leaflet, cartoon or anything else that is be considered communist propaganda. At the end of this lesson, students can apply a solution to one or more of the problems in the novel. 			<ul style="list-style-type: none"> <i>Animal Farm</i> by George Orwell PowerPoint lesson 3 A3 paper 		
Begin situation class					
The students have read up to chapter 4. They are familiar with the basic elements of the novel and its historical context of the Russian Revolution from 1917. Furthermore, they have established a connection between the characters and the historical figures from the Russian Revolution which they represent.					
Time	Lesson phase	Teacher activity	Student activity	Didactic class method	
2min	Introduction: looking back!	Ask students about their predictions from the first lesson. These will be briefly discussed as to whether they came true or not, and what lead them at the time to form these expectations.	Answer questions about predictions from the first lesson.	Whole-class	
10min	Activating prior knowledge: PowerPoint	Make clear that this lesson will revolve around the theme of communism. Show PowerPoint presentation to further inform the students on the concept of Communism. Do not show the last slide as this contains information about the main activity.	Listen to teacher and watch the PowerPoint. Make notes where needed.	Whole-class	
15min	Reading Phase	Read chapter 5 with the class. Show the last PowerPoint slide which features three problems that are at hand on the farm.	Read chapter 5 with the teacher. Read out loud when tasked by the teacher to do so.	Whole-class	
25min	Activity phase: poster or letter	The class is to be divided in two; one side must produce communist propaganda while the other side	Listen to the instructions for the main activity. Choose one of the problems displayed on the	Individual.	

	making.	<p>must produce capitalist propaganda, in order to solve the problem on the farm as displayed on the PowerPoint slide. Students must include their own perspectives or opinions in their product.</p> <p>This may be done in the format of a poster, letter or a cartoon. There are no requirements for the content, other than that it must include at least two aspects of communism or capitalism as they were mentioned in the PowerPoint. Products will afterwards be presented in groups of four.</p>	<p>PowerPoint slide.</p> <p>Produce communist or capitalist propaganda for the problem farm containing at least two communist aspects mentioned in the PowerPoint.</p>	
10min	Activity phase: discussion	<p>Make groups of four students each.</p> <p>Task students with presenting their product to each other in groups of four and explain why their product would be the best solution. Encourage students to defend their products.</p>	<p>Present product to group mates. Explain why your product is convincing enough to solve the problems on the farm and which communist elements are processed into it.</p>	Group
2min	Reflection and end	<p>Ask students which product from their group stood out for them, and discuss why.</p> <p>Ask students what they think about using communist methods to convince a group of people. Could they see this happen in their own environment?</p> <p>Lastly, the teacher will assign the students with homework, namely reading chapter 6 at home for the next class.</p>	<p>Listen to the teacher. Give opinion or answers when asked a question directly.</p> <p>Ask students what they think of how these methods are presented in <i>Animal Farm</i>. Does it make them feel comfortable? Why (not)?</p>	Whole-class

8.3.2 Lesson Plan 3 - Materials

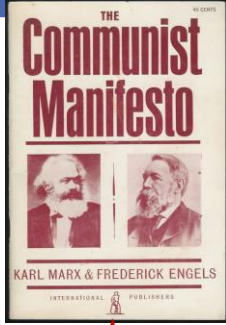

PowerPoint lesson 3 - slide 1, 2, 3

What is communism?

- Based on the 1848 publication *Communist Manifesto* by **Karl Marx** and **Friedrich Engels**.

An economic and social system in which all (or nearly all) property and resources are collectively owned by a classless society and not by individual citizens.

➤ This mostly appealed the working class, as they wanted everyone to be equal.





Communism vs. Capitalism

<ul style="list-style-type: none"> • People need each other. • When working together as equals, great things can be achieved! • No one should have more than anyone else – everyone is equally important. • Governments should make sure that everyone's needs are met. • Central control of economy. 	<ul style="list-style-type: none"> • People need freedom • When competing against each other, great things can be achieved! • Some people have more than others because they do more. • Governments should not interfere with the rights of individuals. • The government should not interfere with the economy.
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These are typical aspects of communism. Can you see a parallel with *Animal Farm*?

What do you think about these ideologies?



How was communism promoted?

➤ Propaganda!

This was only used for promoting themselves or critiquing others.







PowerPoint lesson 3 - slide 4 and 5

Is communism still alive today?

- There are no true communist states, but there are countries that follow a close version of communism!



China

North Korea

Laos

Vietnam

Cuba



Let's get to work!

No other farms have joined the Rebellion

➤ Think of a way to make this happen!

- Take on the role of a leader and solve the problem above.
- Your product must be produced in the form of communist or capitalist propaganda, depending on which group you are in.
Think of a *poster, cartoon, letter, or any other creative idea* you have.
- Include at least two communist or capitalist aspects in your product.
- At the end of class, some products will be briefly presented and discussed.

Good Luck!

8.4.1 Lesson Plan 4 - Analysing

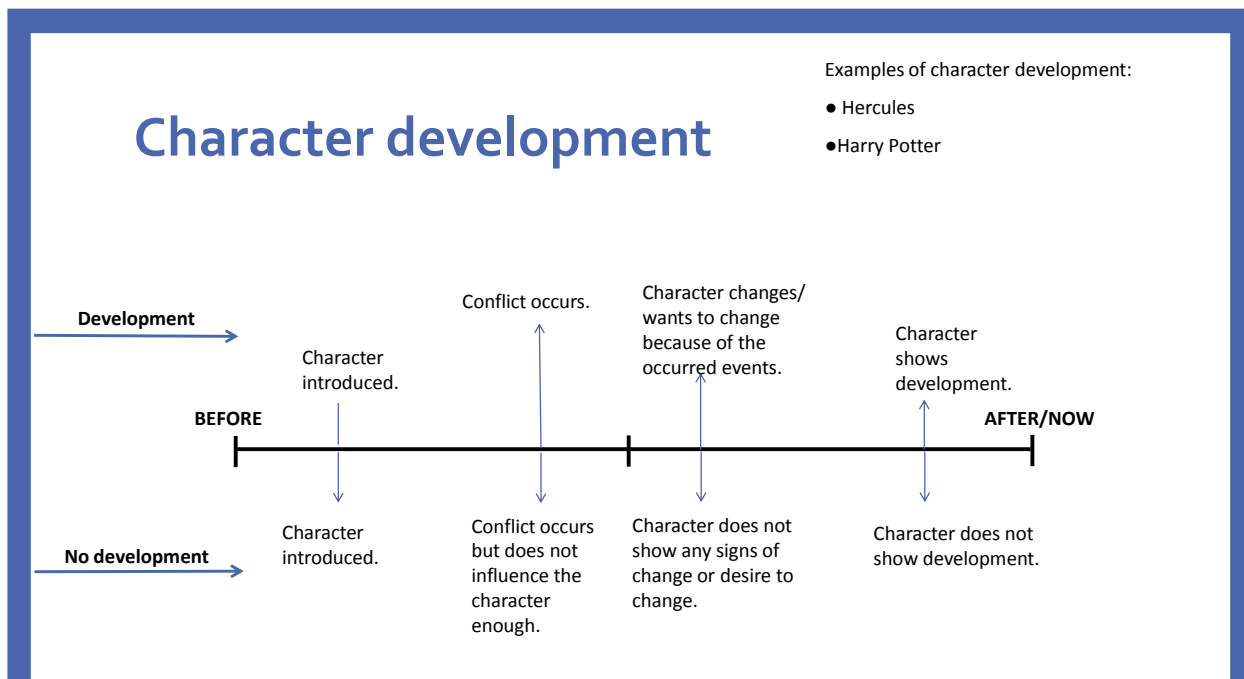
Date: TBD		Class: 4-5 Havo	Room: TBD	Topic: Analysing the characters!	
Learning objectives student			Lesson materials, devices and media used		
<ul style="list-style-type: none"> At the end of this lesson, students can differentiate between the most important characteristics of a character. At the end of this lesson, students can structure the characteristics of a character in a timeline. At the end of this lesson, students can determine whether a development has taken place in a character and discuss this. 			<ul style="list-style-type: none"> Animal Farm by George Orwell Worksheet lesson 4 		
Begin situation class					
The students have now read up to chapter 6. They are familiar with the basic elements of the novel and its historical context of the Russian Revolution from 1917. Furthermore, they have explored the theme of communism and applied this to solve problems on the farm.					
Time	Lesson phase	Teacher activity	Student activity	Instruction form	
5min	Pre-reading phase: Activating prior knowledge.	The teacher will activate the students' prior knowledge by discussing what happened in the novel so far, with special focus on chapter 6 as this was read at home.	Listen to the teacher. Think about what happened in chapter 6. Answer questions and discuss when asked by the teacher.	Whole-class	
15min	Reading phase: chapter 7	Read chapter 7 with the class. The teacher may choose to read or to have students read in turns.	Reading chapter 7 with the teacher. Read out loud when teacher asks to do so.	Whole-class	
25min	Main activity: Analysing characteristics and create timeline.	Explain the concept character development with the use of a PowerPoint. Task each student pair with choosing one and the same character from the PowerPoint slide. ⁶ They must then individually collect at least three characteristics for this character. These must be filled in on the worksheet and	Discuss the topic of character development with the teacher. Choose and distribute characters amongst self and neighbour. Start collecting characteristics of the chosen character with help of the designated chapters	In pairs	

⁶ This PowerPoint will also display the chapters where characteristics can be found in order to avoid confusion by students and help them on their way.

		placed in the timeline.	on the PowerPoint.	
5min	Main activity: compare and contrast with neighbour	Tell students to start discussing their characters with the characters of a different student pair. Students must ultimately determine together whether their character shows a development or not.	Stop researching character and start reflecting on findings with neighbour. Complete the worksheet while discussing with neighbour.	Groups of two
10min	Main activity: discussion	Ask two or three groups of students which characters they compared and what the results were. Write results on the whiteboard. <u>The following questions can be used here:</u> "What characteristics did they find?" "Were there any differences or similarities with their neighbour's findings?" "Were they able to detect a character development?" When a student is stuck on a question, ask a different student.	Listen to the teacher and the answers given by other students. Answer questions when chosen by the teacher.	Whole-class
2min	Reflection and end.	Ask students what will most remember most from this lesson, and why. Assign homework for next class: reading chapter 8 at home.	Listen to the teacher. Give opinion or answers when asked a question directly.	Whole-class

8.4.2 Lesson Plan 4 - Materials

PowerPoint lesson 4 - slide 1 and 2.



Analysing the characters!

Choose one of the following characters with your neighbour and complete this lesson's worksheet.

Each of you must analyse **one and the same character on your own**, after which you must compare and contrast your findings **together** and determine whether you can see a character development!

Character to choose from:

Snowball
 Napoleon
 Mollie
 Boxer
 Benjamin

Relevant chapters for each character:

Snowball: ch. 2, 4, 5.
 Napoleon: ch. 3, 5, 7.
 Mollie: ch. 2, 4, 5.
 Boxer: ch. 2, 3, 4, 6.
 Benjamin: ch. 2, 3, 4.

Worksheet lesson 4.

Lesson 4 - Breaking down and analysing the characters!

Name:

1. Fill in the table below. Pick a character from the PowerPoint slide and find at least three characteristics that represent your character. You must illustrate the characteristics with examples from the text. Make sure that the characteristics represent a **before**, **middle**, and **after** picture of the character.

	Characteristic	Example from the text?	Chapter?
1			
2			
3			

2. Organise in the characteristics in a chronological order in the timeline below.

Determine whether your character shows a development in his characteristics or not. Explain your answer.

.....

Rebellion



Ch. 7



3. Discuss your found characteristics and the timeline with those of your neighbour. Which differences or similarities can you detect in the characteristics and character development?

.....

.....

.....

.....

8.5.1 Lesson Plan 5 - Evaluating

Date: TBD		Class: 4-5 Havo	Room: TBD	Topic: Evaluating adaptations!	
Learning objectives student				Lesson materials, devices and media used	
<ul style="list-style-type: none"> At the end of this lesson, students will be able to check an <i>Animal Farm</i> adaptation for inconsistencies. At the end of this lesson, students will be able to judge the inconsistencies with regards to the quality of the adaptation. 				Adaptation 1: <i>Animal Farm</i> (1999) Adaptation 2: <i>Animal Farm</i> (1954) PowerPoint lesson 5 Worksheet lesson 5 Whiteboard	
Begin situation class					
The students have now read up to chapter 8. They are familiar with the basic elements of the novel and its historical context of the Russian Revolution from 1917. Furthermore, they have explored the theme of communism and analysed the characters' characteristics.					
Time	Lesson phase	Teacher activity	Student activity	Didactic work form	
10min	<u>Introduction</u> - activating prior knowledge	<p>Discuss the highlights of chapter 8 with students - what has happened in this chapter and what was important?</p> <p>Show PowerPoint and talk about George Orwell's intentions for <i>Animal Farm</i> and chapter 8 specifically.</p> <p>The last slide will show pictures from two adaptations from <i>Animal Farm</i>. Ask students to raise hand on which adaptation seems more appealing to them. The number will be written on the board.</p>	<p>Listen to the teacher and provide answers when asked a question.</p> <p>Listen to the teacher and watch the PowerPoint.</p> <p>Raise hand for one of the adaptations that are most appealing to the student.</p>	Whole-class	
20min	<u>Activity phase:</u> Checking and criticising adaptations for inconsistencies	<p>Explain the activity: the students will be watching the same scene from two adaptations, which must be checked for inconsistencies with regards to Orwell's novel.</p> <p>Hand out worksheets. Instruct students to fill in the worksheets while watching the adaptations.</p>	<p>Listen to the instructions from the teacher.</p> <p>Fill in the worksheet while watching scenes from both adaptations.</p>	Individual/Whole-class	

10min	<u>Discuss worksheets</u>	<p>Briefly discuss the students' answers from the worksheet. Focus on discussing which differences there are between the adaptations and the novel, per question.</p> <p>Ask students which adaptation they found to be most consistent with Orwell's story, and why.</p>	Listen to the teacher. Provide answers when asked a question by the teacher.	
5min	<u>Activity Phase:</u> Critiquing the adaptations	<p>Display PowerPoint slide with critiquing questions on the adaptations.</p> <p>Instruct students to briefly discuss these in pairs and to try and come to an answer together for each question.</p>	Discuss the questions in pairs.	
15min	<u>Activity phase:</u> Discuss critiquing questions	<p>Ask students to raise their hand again on which adaptation seems more appealing to them now. Write this second number on the whiteboard to show the difference between a first impression and an opinion based on evaluation of the adaptations.</p> <p>Discuss the discussion questions in detail. This is a chance for the teacher to engage a class discussion by asking the students' to share their opinion/answers on the adaptations' quality.</p> <p>As a last question, the teacher will ask students what Orwell himself may have thought of these adaptations. Would he have been proud, or disappointed? Why?</p>	Raise hand for one of the adaptations that are most appealing to the student. Discuss the results with the teacher.	Whole-class
2min	Reflection and end	<p>Lastly, the teacher will assign the students with homework, namely reading chapter 9 and 10 at home for the next class and to finish the novel.</p>	Listen to the teacher. Give opinion or answers when asked a question directly.	Whole-class

8.5.2 Lesson plan 2 - Materials

PowerPoint lesson 5 - slide 1, 2, 3.

Highlights of chapter 8!



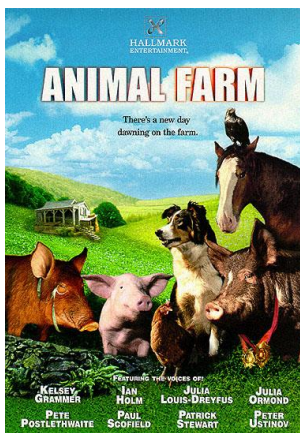
- Napoleon becomes more powerful and is seen less in public. A poem is written about him.
 - Squealer changes one of the commandments for the pigs' benefit.
 - Napoleon starts trading with Frederick, who betrays Napoleon after forging banknotes.
 - Frederick and others try to take Animal Farm by force – they blow up the windmill but are defeated in the end.
 - The pigs find whiskey and become drunk – Squealer changes the commandments again.
- **What did Orwell try to say with this chapter?**
- The animals on the farm fail to recognise their leaders' dishonesty and deceit, even if it is right under their nose!
→ This also applies to many countries that are oppressed by their leaders – such as the uncritical attitude of people who supported Lenin and Stalin after the Russian Revolution.



Film adaptations on Animal Farm:

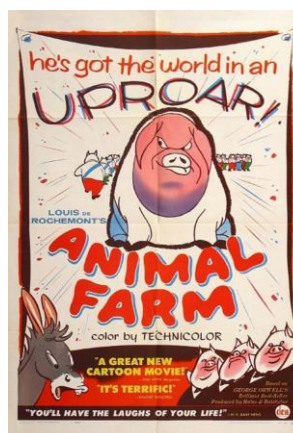
1999

Considered a 'modern' adaptation.



1954

Right after WWII.



Critiquing questions – discuss!

Discuss the following questions with your neighbour. Try to come to a clear answer together.

1. The film from 1954 is an animation, while the 1999 film is a live action version. Do you think that this affects the quality of Orwell's story? Could it influence the overall message? Explain your answer.
2. Some of the scenes that you watched are not entirely faithful to the chapter in the original novel. Do you think that this changes the quality of the story? Why (not)?
3. George Orwell wrote chapter 8 with certain intentions, namely to show that oppression and tyranny can continue when civilians do not argue with it. In Orwell's novel, the animals also display an uncritical attitude and refuse to see the duplicity of their leaders. Do you think that the animals are also uncritical in these adaptations? Do you think this is important? Explain your answer.

Worksheet lesson 5.

Lesson 5 - Evaluating adaptations!

Name:

Fill in the questions below while watching the adaptations. Good luck.

Adaptation 1 - 1954

1. How is this adaptation narrated (who tells you the story)?

.....

.....

.....

.....

2. How does this film show Napoleon's importance on the farm?

.....

.....

.....

.....

3. Why do the humans attack *Animal Farm* in this adaptation?

.....

.....

.....

.....

4. What happens to the windmill and who is responsible for this?

.....

.....

.....

.....

5. Do animals celebrate after the attack, the same way as they do in the novel? Why (not)?

.....

.....

.....

.....

Adaptation 2 - 1999

1. How is this adaptation narrated?

.....
.....
.....
.....

2. How does the start of this scene show that Napoleon and the pigs are more important than anyone else?

.....
.....
.....
.....

3. Do the humans attack the farm in this adaptation? What happens to the windmill and who is responsible for this?

.....
.....
.....
.....

4. Who does Napoleon blame for the windmill incident?

.....
.....
.....
.....

5. In what way is Napoleon still being honored during the reconstruction of the windmill?

.....
.....
.....
.....

8.6.1 Lesson Plan 6 - Creating

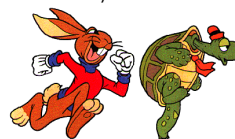
Date: TBD		Class: 4-5 Havo	Room: TBD	Topic: Creating articles!	
Learning objectives student				Lesson materials, devices and media used	
<ul style="list-style-type: none"> At the end of this lesson, students will be able to generate their own perspective and ideas on the events and moral messages in <i>Animal Farm</i>. At the end of this lesson, students will be able to plan and produce a written product about events and moral messages in <i>Animal Farm</i>, based on their generated ideas. 				<i>Animal Farm</i> by George Orwell PowerPoint lesson 6 Writing paper	
Begin situation class					
The students have now read up to chapter 10 and finished the novel. They are familiar with the basic elements of the novel and its historical context of the Russian Revolution from 1917. Furthermore, they have explored the theme of communism and analysed the characters' traits, as well as evaluate the quality of <i>Animal Farm</i> in different types of work such as film adaptations.					
Time	Lesson phase	Teacher activity	Student activity	Didactic work form	
15min	<u>Introduction</u>	<p>Start the class by discussing the final chapter and the students' opinions to the end of the novel. Was it as they expected? What did they expect? What would they have wanted to happen instead?</p> <p>Next, a PowerPoint presentation will be given on the novel's genre, which is not just an allegory but also a fable, and whether the moral of the story was clearly discernible in the last chapter.</p>	<p>Listen to the teacher and provide answers when asked a question.</p> <p>Listen to the teacher and watch the PowerPoint.</p>	Whole-class	
15min	<u>Activity phase:</u> Generating and planning	<p>Assign a colour to each student. Next, a PowerPoint slide will display the main events from <i>Animal Farm</i> which will be colour coded.</p> <p>Explain the activity: students must act as journalists and write a review article on the event that matches their color. The article must be 100 words long and</p>	<p>Listen to the instructions.</p> <p>Start with generating and planning ideas and perspectives as well as a moral message for the event they must review.</p>	Individual/Whole-class	

		<p>include a moral message at the end.</p> <p>Hand out paper for students to write on, and will instruct students must now first start with generating and planning. They must decide from which perspective and opinion they want to write and which type of moral they can detect in the event. If there is no moral to find, students must mention this in their review.</p>		
15min	<u>Activity Phase:</u> Writing reviews	Instruct students to start producing their product. The teacher will walk around the class room to keep an eye out for students who are struggling with the assignment and to offer help.	Start with writing reviews.	Individually
15min	<u>Activity phase:</u> Discussing products	<p>Each event from the PowerPoint slide will be written on the board, after which the teacher will ask students about their review and which moral they were able to detect.</p> <p>This will be a chance for the teacher to further discuss opinions and perspectives from students and to engage in class discussions about the function and morals of the events.</p> <p>Keywords from these answers will be written underneath or around each event on the whiteboard.</p>	<p>Listen to the teacher.</p> <p>Discuss reviews and participate in the class discussion. Answer when asked a question.</p>	Whole-class
5min	Reflection and end	Ask students what they have learned or will remember most from this lesson, and why.	Listen to the teacher. Give opinion or answers when asked a question directly.	Whole-class

8.6.2 PowerPoint lesson 6 - slide 1, 2, 3.

The Fable genre

- **What is a fable?**
 - A short story that is meant to teach a lesson about something.
 - These stories feature talking animals, plants or other nature elements as its characters which cause events to happen.
- **Aesop's Fables**
 - Aesop was a Greek storyteller.
 - He wrote 600 fable stories which have spread throughout the world in the form of many different interpretations
- **Examples of a fable and their morals:**
 - The Wolf in Sheep's Clothing – appearances are deceiving.
 - The Hare and the Tortoise – slow and steady wins the race.
 - The Golden Touch (King Midas) – be careful what you wish for.



Animal Farm as a fable – chapter 10

- **Animal Farm is an allegorical fable** – it uses animals to reenact an important event from history, namely the Russian Revolution, and to eventually teach us a lesson.

→ What could this lesson/moral be? Can there be more than one?



- **Think about the last words from chapter 10:**

"The creature outside looked from pig to man, and from man to pig, and from pig to man again: but already it was impossible to say which was which." (p. 102)

- What might this mean? Could this be a moral?

Activity time!

Take on the role of a journalist and write a review about the event that matches your colour.

→ Your review can be positive or negative – it depends on your opinion and perspective of the event, but it must be true to what really happened!

→ Your review must be 50-100 words and contain a **moral** of your own creation!

Animal farm events:

★ The hen rebellion – chapter 7

★ Snowball is banned from the farm – chapter 5

★ Battle of the Cowshed – chapter 4

★ Boxer is brought to a slaughter house – chapter 9

8.7 Transcript Teacher Interviews

The interviewer can be recognised by the text marked with italics, whereas the interviewee can be recognised by the regular text.

8.7.1 Transcript interview with participant I.

Wat is je naam en je leeftijd?

Ik ben ***** en ik ben 27 jaar.

Hoeveel jaar heb je al leservaring?

Twee jaar.

Twee jaar, oké. En welk niveau geef je les?

Als in onderbouw, bovenbouw?

Ja, maar ook het niveau zoals mavo, havo of vwo.

Fifty fifty, drie klassen onderbouw en drie klassen bovenbouw, en dit zijn allemaal havo klassen.

En hoe vaak geef je les in literatuur in jouw lessen?

Eigenlijk nooit. Ik ben nu voor het eerst met de brugklas, dat ik daar Narnia aan het lezen ben om ze bewust te maken van wat oudere boeken. Dus dat ben ik nu aan het doen. En ik heb vorig jaar wel VWO 5 gegeven, en dat is dan wel onderdeel van het examenreglement, dus, daar heb ik toen wel gedaan, maar nu zit ik in havo bovenbouw en daar zit geen verplichting.

Zijn dat dan vaste boeken?

Het is de literatuurgeschiedenis eigenlijk, van Beowulf tot aan nu toe wat er belangrijk is.

En dat doe je in de bovenbouw nu?

Nee, in VWO 5 vorig jaar.

Oké, nee, inderdaad.

Nou, zo meteen kom ik bij de lessenserie om het uit te leggen, maar eerst een aantal andere vragen. Wat vind jij belangrijk als je Engelse literatuur lesgeeft?

Dat het leuk en interessant is voor de leerling. En dat is echt heel moeilijk. En dat heb ik ook vorig jaar als hel erg zwaar ervaren want ze vinden het niet snel leuk. Dat vind ik eigenlijk wel belangrijk maar de leerlingen zijn er dus haast niet voor te motiveren.

Nee precies. En hoe doe je dat dan wel als je ze moet motiveren?

Nou ja, ik vond het vooral vorig jaar heel lastig omdat het de eerste keer was dat ik dat moest lesgeven en ik kreeg een boekje van een collega die ik dan gewoon door moest werken en daar stonden ook gewoon opdrachten in, dus daar heb ik niet hel erg mijn eigen draai - wel geprobeerd met Youtube filmpjes van Beowulf versie die redelijk te doen is, opgezocht, dus dat Romeo plus Juliet van Plus een opdracht dat ze daar mee aan de slag konden.

Een beetje relateerbaar maken.

Ja inderdaad, maar erg lastig.

Wat voor soort literatuur heb je al les gegeven in 4HAVO? Want ik ga mij richten op 4HAVO.

In 4 havo gaan we gewoon boeken lezen, en dat is The Curious Incident, en we wilden dit jaar The Crucible doen maar die bleek toch echt wel veel te moeilijk voor HAVO 4. Dus nu mogen ze zelf een literair boek uitkiezen.

En wat voor boeken mogen ze dan kiezen? Zijn er ook boeken die je afwijst?

Ja, ik heb de young adult, de John Green's en boeken waarvan er net films uit zijn gekomen, die heb ik

afgewend. Ze komen ook met Bridget Jones, en dat is prima want dat is nog best wel lastig om te lezen. *Nee precies, daar zit nog wel enige complexiteit in.*

Ja het hoeft dus niet een super intelligent boek te zijn, maar dat er wel enige uitdaging in zit voor hen. *Inderdaad.*

Wat is je ervaring met het lesgeven van Engelse canon literatuur? The Crucible was al erg lastig, zei je net al. Heb je dat al eens vaker gedaan met 4havo, geprobeerd?

Ik heb tijdens mijn stage een paar gastlessen gedaan, over Shakespeare. En dan op, als je het op een andere manier inbrengt met een Kahoot quiz had ik dan met een paar uitspraken, wat Engelse phrases die je gebruikt, dan kunnen ze kijken wat het betekent, dan denken ze wel, dan kan je erna vertellen van Shakespeare heeft dit allemaal gebruikt als eerste in zijn toneelstukken, hij heft veel voor de Engelse taal betekent, maar eigenlijk ben je ze daarna bijna alweer kwijt omdat Shakespeare natuurlijk in 1600...

Dan hebben ze zeker al meteen zo'n beeld.

Ja precies, het wordt gelijk al niet meer leuk. Dus het is gewoon heel lastig, en dat is ook 5vwo, dan denk je dat zijn slimme kinders die zich wel een beetje voor iets... Maar ook niet.

Het is gewoon heel lastig om dat te koppelen, hè? En dat geldt natuurlijk voor moeilijkheidsgraad, maar ook om jouw tijd qua planning.

Ja je moet er iets meer tijd in steken om het überhaupt voor te bereiden om het voor ze leuk te maken, en dat vreet echt tijd. En dat is er niet altijd, en als er dan maar een halve persoon oplet dan ben je er ook al snel klaar mee.

Oké. Heb je ervaring met het boekje Animal Farm?

Ik heb hem zelf gelezen, maar nooit les gegeven. Tijdens mijn stage werd hij in HAVO 3 TTO lesgegeven, maar zelf nooit lesgegeven.

Denk je dat dit goed mogelijk is met jouw havo 4 studenten?

Ik denk het wel. Ik moet even terugdenken aan het taalgebruik maar ik denk het wel. Ja het moet wel te doen zijn.

Oké. Nou, ik heb dus een lessenserie ontworpen. En die heb ik ontworpen eigenlijk met het idee van, nou wat jij ook zegt, Engelse canon literatuur wordt vrijwel niet gebruikt bij 4havo, niet omdat het wel of niet leuk zou zijn maar ook vooral doordat het vaak niet haalbaar is of tijd of moeilijkheidsgraad, of desinteresse van de leerlingen. Dus ik dacht, nou dat moet toch kunnen. Natuurlijk best ambitieus.

(lacht) Die idealen had ik ook.

Ja, ik dacht ik heb dat toen ook met 4vwo gedaan. Maar meer om zo de literatuur in te duiken, en ik heb ook het idee met 4havo dat het meer is, lezen en lezen en dan boekverslag en klaar.

Ja, inderdaad.

En dat vind ik dan ontzettend zonde. Dus ik dacht ik ga een lessenserie ontwerpen rondom dit boekje van Animal Farm, en ik heb dit specifiek gekozen omdat het niet lang is en haalbaar is. Dus geen dik boek.

Nee inderdaad, dat halen ze niet en gaan ze ook meteen steigeren.

Ja precies. Maar de lessen zijn uiteindelijk gebaseerd op Bloom's Taxonomie (laat het blaadje zien met een afbeelding aan de docent). Ik weet niet of je het al kent?

Ja, die ken ik zeker!

Wat is jouw mening van het organiseren van de lessen op deze manier?

Ik zou het heel fijn vinden om het allemaal te kunnen doen, maar door de werkdruk is het vaak lastig. Maar het is wel heel goed, want je begint echt heel klein en je maakt het dan steeds groter waardoor je die leerlingen ook goed kan meenemen. Ik zou het heel erg fijn vinden, want je kan dan veel meer opbouwen met leerlingen.

Denk je dat het ook hulpzaam is voor leerlingen?

Ik denk het wel ja, ze zullen het zelf niet zo snel doorhebben dat het handig is, maar ik denk het wel. Elke keer breid je het weer uit, en dan ga je net iets meer doen dus je gebruikt hun kennis, en aan het einde ga je een product maken bij stap zes. Als je dat bij stap 1 al aankondigt gaan ze vaak al mopperen en zeuren, dus dit lijkt mij een mooie manier, en hen rustig aan in de les eraan laten werken.

description of the first three lessons has been left out due to irrelevance for thesis

Nou zijn dus de eerste drie lessen gefocust op de lagere denkniveaus. Denk je dat deze aansluiten op de beginsituatie van de leerlingen, dat ze goed kunnen instappen?

Ik denk het wel, want bij les 1 relateer je het gelijk al aan het boek. Dus je laat ze iets vooronderzoeken of bedenken wat het zou kunnen zijn, en wat informatie geven, en ze zelf een beetje laten kennen wat er gebeurd zeg maar, wat het is, en wat het überhaupt inhoud, dus dat is sowieso heel goed om daar mee te beginnen.

Ja, inderdaad.

Het begrijpen, dus de tweede les... Dat was het begrijpen van die relaties, inderdaad. Het enige waar ik hier mee zit is zou het mooiste zou zijn als dit bijna tegelijk of het jaar daarvoor al aan bod is gekomen bij het vak Geschiedenis.

Oh ja, inderdaad, dat het aansluit.

Ja precies, want dan kunnen ze het helemaal gelijk plaatsen, en dan is het natuurlijk vet dat je daarbij Engels over leest en dat je bij geschiedenis de mega achtergrond krijgt.

En dat ze er dan nog meer vat op krijgen, bedoel je dan?

Ja, dat denk ik, dat ze dan echt kunnen begrijpen waarom Snowball in dat verhaal gerelateerd is aan deze en deze, en dat ze dat kunnen verbinden. Dus dat zou heel mooi zijn als dat met geschiedenis een beetje samen kan, dan zit je zo goed als gebakken denk ik.

Ja, dat denk ik ook wel, dat zou echt mooi zijn.

Ja, want dat is hier ook mee, want dan kan je samenwerken met geschiedenis met die posters. Dat je zegt, goh vind jij het erg als ze zo'n communistische poster in het Engels maken, dan heb jij die poster en kun je het allebei aftekenen.

Dan komt het inderdaad nog meer aan.

Daarom, inderdaad. Dus dat, zou nog meer toegevoegde waarde zijn. Maar ook als je hem alleen doet, dan kom je ook al een end.

Oké, top. En wat vind je van de inhoud van het boek, wordt dat voldoende gebruikt in de lessen? Of juist niet?

Nee ik denk dat dat wel genoeg is. Omdat ze in het begin, dan merk ik et gewoon heel erg bij boeken, daar hebben ze echt nodig dat je ze aan de hand houdt, dus dat jij twee hoofdstukken per les doet is echt prima, dan hebben ze nog niet veel gedaan met het boek maar het belangrijkste is dan de achtergrondinformatie, dus wie heeft het geschreven, hoe relateert dat aan alles. Dus ik denk inderdaad dat dit gewoon een hele mooie opbouw is, nog niet zoveel van het boek gelezen te hebben maar wel weten waar het om draait.

Ja inderdaad. Ik denk dat zelf ook.

description of the final three lessons has been left out due to irrelevance for thesis

Nou, dit zijn dus lessen die focussen op de hogere denkvaardigheden. Wat vind jij van de moeilijkheidsgraad van deze lessen?

Voor havo 4, denk ik dat het schrijven nog wel een dingetje is. Maar schrijven is überhaupt wel een dingetje, ze zullen het toch wel lastig vinden die critiquing questions bij het evaluating. Want als wij een discussie plakken aan presentaties zul je zien dat er twee grote monden zijn en de rest houdt zich heerlijk stil. Dus dat zullen ze lastig vinden, maar dat is aan jou als docent om maar te blijven zuigen om de juiste leerlingen te pakken waar ook echt wat uit moet komen.

Dat is dus heel erg docent gericht.

Dat schrijven blijft zo lastig, maar dat met die character development van les vier dat moet echt wel lukken. Dat moet sowieso goed gaan. Schrijven blijft lastig, dat is gewoon zo. Maar ze kunnen het wel, ze kunnen het echt wel. Daarom dacht ik eerst met die vijftien minuten, of dat lukt, maar misschien kan je dan inderdaad ook zeggen in die vijftien minuten, goh schrijf nu even de outline en wat je wilt zeggen en als huiswerk over een week, misschien zelfs voor een cijfer, lever je het review in voor een cijfer, als een echt artikel.

Oh, dat je er ook meteen een cijfer aan koppelt, dat is wel heel leuk.

Ja, dat kan makkelijk denk ik. Want als je alleen dit boek zou lezen zonder iets eraan te koppelen aan het einde, vinden ze het sowieso niet leuk. En als je zegt goh aan het einde, ik vertel nog niet wat je moet doen maar je moet aan het einde een product aanleveren voor een cijfer gaan ze geheid aan het werk.

Ja precies, een cijfer er aan koppelen. Ja.

Tot welke hoogte denk je dat deze hogere vaardigheden het kritisch denken kan stimuleren?

Dat denk ik sowieso wel. ik denk dat er sowieso een aantal in havo 4 zijn die goed zijn in kritisch denken. Maar je hebt altijd, en dat zal ongeacht niveau zijn, je hebt altijd een paar stille leerlingen die weinig laten weten waar je je ook vanaf vraagt of die... maar het kritisch denken ook omdat je doorvraagt, en je doet het samen met die critiquing questions, en da ga je ook doorvragen.

Ja precies, want je wilt discussiëren.

Ja inderdaad, en als docent sta je daar zeker voor, zo van ik laat het nu van die komen, en van die hoor ik niets dus ik wil die ander horen, kom maar op. Dus dat ligt grotendeels aan de docent denk ik.

Oké, ja, dat denk ik ook. Goed. Wat is jouw mening over de link naar literatuurgeschiedenis die wordt gebruikt in deze lessenseries? Vind je dat voldoende, of juist niet?

Ja, ik denk het wel ja. Het zou leuker zijn als je dat met een aantal boeken kan doen, en de werkdruk verhoogt dan enorm. Maar het zou leuker zijn als je inderdaad kan beginnen in 1800 zoveel, en dan hierna zelfs George Orwell 1984 kan lezen omdat dat natuurlijk weer linkt aan het Big Brother idee, en dat je dan een verbinding maakt tussen die boeken en dat die leerlingen dan een tijdreis maken en het nog steeds relevant is dat we dit nu lezen.

Wat vind je van het niveau van uitdaging? Is het uitdagend genoeg of juist te moeilijk?

Ik denk wel uitdagend genoeg voor ze, ja. Ze zullen, sommige zullen het wel lastig vinden, vooral omdat alles in het Engels is, en dat is helemaal prima, maar sommige zullen daar moeite mee hebben. Maar dat is alleen maar goed. Ze schrijven, ze lezen, ze moeten veel praten in de lessen, ze luisteren wat betreft films. Alle vaardigheden zitten erin, en ik zou er heel gelukkig van worden als ik dit zou kunnen doen.

Nou, het is wel heel fijn om dat te horen. Hoe denk je dat dit ontvangen zal worden bij de leerlingen?

Ja als je zegt we gaan een boek lezen met z'n allen dan is het meteen al niet leuk. Maar zoals ik net al zei, je moet ze vooral niet vertellen dat het eindproduct dit en dit is, maar gewoon per les een paar kleine dingetjes doen en dat ze denken, oh dit was het al en nu krijg ik er een cijfer voor. Dus dat je er niet te duidelijk over praat zoveel lessen gaan we erover doen en les zes krijg je een cijfer, want dan gaan ze zich

teveel daarop focussen, terwijl het belangrijker is dat ze die weg daarnaar toe goed afleggen. Dus.

Ja, dat vind ik inderdaad een goede, een cijfer eraan plakken.

Ja, je kunt het zelfs in de vorm van een portfolio doen, dat ze alle opdrachten uiteindelijk ometen inleveren in een portfolio. Maar ik zou vooral, wat je dan doet, als ze naar cijfers gaan vragen gewoon zeggen dat zie je aan het einde wel, om het zo toch in goede banen te leiden.

Ja, inderdaad. Denk je wel dat de lessen de interesse kan aanwakkeren van de leerlingen? Dat ze worden geactiveerd?

Ja, dat denk ik wel.

Ligt natuurlijk erg aan de docent ook.

Ja, dat zeker. Maar ik denk het wel, want ze moeten elke keer weer terug in dat boek, en ook omdat er film adaptaties bij zit, en dat vinden ze altijd erg leuk. Nee, ik denk dat het zeker de interesse kan wekken.

Nou, dat is mooi om te horen. Als je kijkt naar je eigen ervaring, wat is jouw mening over de uitvoerbaarheid hiervan? En dan kun je inderdaad denken aan, dit zijn hele lessen waar ik geen tijd voor heb, maar misschien dat je het in stukken hakt?

Ja, ik zou het in stukken hakken. Misschien in plaats van twee hoofdstukken per les lezen, een hoofdstuk samen en een hoofdstuk thuis zodat je toch meer ruimte creëert voor jezelf. Maar ik vind het een hele leuke, sowieso.

Ja, het boekje is volgens mij wel goed te doen, denk ik.

Ja, het is echt een leuke, en nog leuker als je het kan linken met geschiedenis. En de taal is goed te doen zie ik ook.

Oké. Nou, mijn laatste vraag. Het was mijn doel om Engelse canon literatuur uitdagend te maken voor 4 havo, maar vooral toegankelijk. Wat is jouw mening over dit doel, denk je dat dit gelukt is, of juist deels niet? Of zou je iets aanpassen?

Ja, ik vind zeker dat dit het toegankelijker maakt. Er zijn inderdaad wel kleine aanpassingen die ik tussendoor al heb gezegd. Ik denk met die aanpassingen en het toch wat meer in stukken hakken dat het nog toegankelijker en fijner ook voor jou wordt, want 70 minuten lang concentreren op 1 ding is voor havo 4 sowieso toch wel best lastig. Dus, dan zou ik zeggen, wat kleinere stukjes wat kortere stukjes, in plaats van twee film adaptatie kan je er bijvoorbeeld 1 doen, en het laten bezinken. Of dat je met het character development eentje als voorbeeld neemt, en dit klassikaal doet, en dat zij het daarna pas zelf doen. Maar dit ligt ook erg aan je cijferverdeling, want als je hier een portfolio van maakt dan wil ik natuurlijk dat ze die goed inleveren dus dan zou ik het zelfstandig even terugpakken om hen dan toch even te helpen en hen te begeleiden. Dat ligt er net aan, ik denk dat het ook aan leraren ligt. Maar 65 minuten is dan heel lang voor hen om te concentreren. Dus als dit twaalf lessen zouden zijn dan zou dat ook echt niet erg zijn.

Nee oké, dan heb je er inderdaad meer tijd voor. Maar het ligt er meer aan hoeveel tijd je dan hebt voor het boek.

Ja precies.

Maar dan is de uitvoerbaarheid wel te doen, want je zegt dat je het wel in stukjes kan gebruiken. Alleen zou je het in stukken doen.

Ja, het is zeker te gebruiken, ik zou het in stukken doen, inderdaad. Want als je vraagt van ze, we gaan hoofdstuk drie lezen, dan hebben ze al een tijd moeten stilzitten. En dan moeten ze weer een stuk zelf doen. En je pakt het allemaal in mooie verschillende stukken, maar alsnog zie je vaak die gezichten van jeetje gaat het nu de hele les over hetzelfde boek. Dus iets kleinere stukjes zou dan handig zijn, ook voor jouw eigen werk druk.

Ja, ik snap wat je bedoelt. Ik ben het wel met je eens. Ik had in eerste instantie ook twaalf lessen willen doen, maar dan zou het veels te groot geworden zijn.

Dat snap ik inderdaad helemaal. Maar voor de praktische uitvoerbaarheid zou ik dat zelf zo aanpassen denk ik. Maar voor de rest vind ik het echt super interessant en heel leuk.

8.7.2 Transcriptie interview with participant J.

Wat is jouw naam en je leeftijd?

Ik heet **** en ik ben 33.

Hoeveel ervaring in lesgeven heb jij?

Best wel wat, voornamelijk op havo, en ik werk nu elf jaar in het onderwijs.

Oke. En voornamelijk havo zeg je al, dus heb je ook bovenbouw en onderbouw?

Ja.

En hoe vaak geef je les in literatuur?

Echt minimaal. We hebben geprobeerd The Crucible te doen, en die hebben we laten zitten, want dat was toch te moeilijk. Havo 5 doen we nog Jeanette Winterson, maar het hangt ook van het jaar af. Als ik nu zie wat er aan kom denk ik oh nee, dit gaat hem niet woren volgend jaar dus we moeten iets anders opzetten. Maar ik denk dat je dat voornamelijk wel doet in havo 5, tenzij, ja nee ik doe dat niet zoveel. Donna geeft les in havo 3, en die doet dan altijd romeo and juliet, en dat hangt er dan echt vanaf waar je zit, hoe je zit en in welke vorm je dat doet.

Wat vind jij belangrijk wanneer je engelse literatuur doceert?

Dat ze anders kijken naar wat ze kennen. Ze zijn heel erg geneigd om met multiple choice te werken, het goede antwoord eruit halen, maar ik wil graag dat ze op andere manieren naar de tekst leren kijken.

En wat voor een soort literatuur heb je lesgegeven in havo vooral?

Ja daar lees je echt het standaard jeugd literatuur, dus dan krijg je The Curious Incident, of The Boy in the Striped Pyjamas, en die heb ik nu naar 3 havo verplaatst. Dus dat soort dingen, beetje the usual vrees ik.

Wat is jouw ervaring met canon literatuur die je aanbiedt aan havo 4? Want the Crucible ging al fout zei je?

Ja, dat is veel te moeilijk. Het is echt te lastig, en ik merk ook inderdaad omdat ze het niet gewend zijn dat ze gelijk zegen wat moet ik hiermee? Waarom is dit nuttig? Kan ik hiermee min leestoets halen? Nee, blijkbaar niet. Dus laat maar. Ik merkte ook, we hebben dan the crucible gedaan, ik heb de film ernaast laten zien, ik merkte gewoon, er zit niet genoeg actie in en niet genoeg explosies. En dan haken ze af, merk ik.

Ben jij bekend met het boekje animal farm?

Ja en nee, ik ken ongeveer de jist of the story maar ik heb het zelf nog nooit gelezen.

Oke, je hebt het dus nog nooit gelezen, maar heb je wel een idee hoe de moeilijkheids graad is?

Nee. Lijkt mij wel vrij pittig. Of tenminste, het lijkt me prima te lezen, maar het lijkt me dat de verhaallijn eronder en het hele idee erachter dat dat best wel lastig is om dat eruit te halen.

Er zit veel in, bedoel je?

Ja precies. De relaties en de verbanden zien ze vaak nog niet, dus dat is heel lastig om hen erop te wijzen.

description of the first three lessons has been left out due to irrelevance for thesis

Oké, dan had ik de volgende vraag nog. Wat vind je er van als je je lessen op deze manier zo organiseert, met Bloom?

Ja mooi, ik vind het echt heel goed, want je gaat constant een stapje verder. Je neemt ze mee aan de hand, maar ze zijn constant zelf bezig en ze gaan dus voortdurend een stapje verder. En van daaruit gaan ze ook vooruit met hun kennis.

Oké, top. Wat vind je van de activiteiten die in deze lagere denkvaardigheden zitten? Denk je dat dit goed aansluit op het niveau van de leerlingen?

Dat denk ik wel. Ik denk alleen wel, dat je meer tijd... wat ik een valkuil zou vinden is dat je veel tijd kwijt bent met het uitleggen van communisme. Ik kan me zo voorstellen dat ze dat een heel moeilijk begrip vinden. Misschien kun je een linkje leggen met geschiedenis, kijken wanneer dat behandeld wordt en dat je je daaraan aanpast. Dat je niet alles zelf hoeft te doen, want ik denk dat dat best wel lastig is, maar afgezien daarvan zou ik zeggen, ja, doen, zeker. Het ziet er leuk uit, ik vind je PowerPoint en de plaatjes altijd een goed idee.

Ja, het visueel maken.

Ja precies, dat is altijd een goed idee, dat het wat gaat leven. Ja, nee echt leuk. Ik word er wel enthousiast van.

Nou, super leuk om te horen!

description of the final three lessons has been left out due to irrelevance for thesis

Oké, met betrekking tot de lessenserie, wat vindt je van de moeilijkheidsgraad van deze drie hoge vaardigheid lessen?

Ik vind de eerste twee heel goed te doen, de laatste les over Creating vind ik wel pittig.

Oké, die zou je zelf aanpassen?

Ja, dat zou ik wel doen.

Hoe zou je dat doen dan?

Ja het ligt eraan hoe ver je ze bij de hand neemt, en hoeveel voorbeelden je ze gaat geven. Ik zou zelf meer focussen op de laatste PowerPoint slide, en niet zozeer op het genre van fabels omdat dit het, denk ik, lastiger zou maken voor ze. Ik zou ze er dan alsnog inderdaad een stuk over laten schrijven. Maar jij zegt review, van waar over dan?

Over deze vier events uit het boek, dus een stukje schrijven wat je daar van vindt, uit welke hoek je zou willen komen, verplaats je in de journalist en schrijf daar kort een berichtje over.

Ja, oké. Ik vind het heel lastig om meteen te zeggen wat ik zou doen, daarvoor zit ik er nog niet diep genoeg in, maar ik zou het wel aanpassen. En ze moeten het ook maar kennen namelijk, en dan is het de vraag of ze de fabel verhalen kennen en of je dan niet teveel tijd kwijt bent aan het uitleggen van wat het is. Ik zou er dan wat bij doen. Ik zou wat meer focussen op die mening en perspectief, want dat doe je eigenlijk ook al bij les 3 bij de posters, en dat je daar misschien een link naar maakt en dus rondkomt. Dus dat ze kijken van, hé, wat ik hier heb gemaakt, daar kan ik later weer wat mee doen en daar zou ik dus een link naar toe maken.

Oh ja, dat is ook een hele slimme inderdaad.

En ik zat te denken dat er op een gegeven moment natuurlijk ook een tegenreactie plaatsvond in Amerika, tegen het communisme, omdat dat toen zo heftig was. Dus daar zou je ook nog wat mee kunnen doen, dat ze zich gaan verplaatsen in iemand die echt heel erg anticommunistisch is.

Ja, precies.

Maar wat je nu hebt vind ik ook ontzettend leuk, ik vind het echt een tof project.

Ja, vind je het wat?

Ja, ik vind het zeker wat, ik word er wel enthousiast van. Ik vind je andere ideeën ook echt heel leuk en

duidelijk. Dan gaat het net wat meer leven dat boek, denk ik.

Nou precies, dat was mijn doel ook, want het is best wel een boek met veel inhoud, en zo nog vele andere boeken, en hoe kun je dat in godsnaam tot leven brengen met 4 havo, die daar misschien helemaal geen boodschap aan heeft, dus dat is best wel een ding natuurlijk.

Nou, ik zit nu tot over mijn oren in een IB cursus, en een van de onderwerpen daar nu is Bias in Media. En, je zou het, kijk om nog meer te kunnen laten leven, zou je het kunnen linken naar iets wat je nu weet en wat nu speelt, daar hebben ze dan wel weer direct mee te maken.

Oh ja, nee precies.

Zet bijvoorbeeld een Trump of Putin tegenover elkaar, dan gaat het misschien nog meer leven voor ze.

Ja, dat heeft inderdaad dezelfde heftigheid en is ontzettend actueel.

Precies.

Oke. Dat zijn dus alle lessen. Wat vind je van de uitdagendheid qua niveau van de lessen?

Goed. Ja, echt goed. Je start heel rustig. En dat moet ook, de gemiddelde 4 havo en boeken zijn vaak niet een geweldige combinatie. Dus je start rustig, en ik denk dat dat een hele mooie is. En je zou, sorry ik zit opeens te denken, wat je ook zou kunnen doen, is dat je van te voren start met iets waar je aan het einde weer op terugkomt. Dus, een voorstelling maken van, stel ik heb hier een Trump en hier een Putin, wat hebben die te maken met dit boek, wat zou de link kunnen zijn.

Ja, daar heb ik ook aan gedacht. Er zit namelijk een hele leuke quote achter in het boek die daar ook bij gebruikt zou kunnen worden. Op een gegeven moment zeggen ze namelijk dat ze niet meer het verschil kunnen zien tussen de varkens en de mensen. Dat zou je dan ook weer kunnen gebruiken.

Ja, ja. Precies. En dat kun je heel leuk doen inderdaad. Maar eigenlijk doe je dat ook al hoor, want je geeft al aan, wat verwacht je op basis hier van, en dan meteen terugpakken aan het einde, waar zit dat verschil in. Oké, sorry, het niveau. Het niveau is hartstikke leuk, en prima. Volgens mij kun je dit zo uitvoeren.

Oké, top. Maar wel met enige aanpassingen daar gelaten, toch?

Ja, maar als je het gaat doen dan pas je het toch wel aan omdat elke klas anders is, dus dat is niet erg. Volgens mij kun je hier zo mee aan de slag.

Precies, ja. Nou, wel goed om te horen.

Hoe denk je dat dit wordt ontvangen door studenten als je dit zou geven, dus hoe de algemene reactie zou zijn?

Dat hangt echt van de klas af. Zoals de twee havo vier klassen die jij hebt lesgegeven, een daarvan zal hier meteen op losgaan, dat weet ik zeker. De andere havo zal je meer moeten paaien en stimuleren, maar dat komt omdat lezen wel een ding blijft.

Dus het ligt vooral aan de klas, denk jij?

Ja, dat ook, maar het ligt er zeker ook aan met hoeveel enthousiasme jij dit brengt, hoe jij het kan vertellen en hoe jij ze mee kunt nemen. Er zit hier zoveel variatie in, en achtergrond, dat ze meer houvast krijgen en dat het denk ik ook wel meer gaat leven in hun eigen wereld.

Ja, precies.

Oké, de laatste twee vragen. Dit heb je eigenlijk al een beetje gezegd, maar als je kijkt naar je eigen leservaring, wat vindt je van de uitvoerbaarheid van de lessen?

Ja, goed te doen. Hoeveel tijd ga je ervoor besteden?

Nou, dat is wel een dingetje. Want ik heb het ontworpen in gedachten dat dit een hele les is, maar je kan ook zeggen ik pak er stukken uit en ik deel het op. In eerste instantie wilde ik per vaardigheid twee lessen maken, maar dat werd te groot voor een scriptie. Dus ik heb het zo gedaan, meer als advies aanbiedend aan docenten van, dit en dit kun je doen en gebruiken, en het gaat dan ook meer om Bloom dan om

Animal Farm, als voorbeeld van wat er mogelijk is. Dus, je kan het ook opsplitsen als je wilt, en dit zijn lessen van 65 minuten.

Leuk hoor. Volgens mij moet dit goed te doen zijn. Ik ben heel benieuwd of je het red met 65 minuten per les. Ben ik heel nieuwsgierig naar.

Omdat je gewoon meer tijd nodig hebt, denk je?

Ja, dat denk ik wel. En ik denk dat sommige dingen sneller gaan dan dat je denkt, maar ik vermoed zo dat je er misschien wel wat meer tijd nodig gaat hebben.

Voor bepaalde activiteiten?

Ja, ik denk dat dat goed mogelijk is dus dan komt dat opsplitsen echt van pas inderdaad, en dat is volgens mij ook goed mogelijk met deze lessen.

Oké, nee dat is duidelijk. Nou dan de laatste vraag, mijn doel voor mijn scriptie was om canon literatuur toegankelijk te maken voor vier havo en uitdagend. Denk je dat dat hiermee gelukt is?

Ja. Ja, dat denk ik zeker. Want je presenteert het eigenlijk in hapklare brokken hè. En je hebt keurig gesplitst in bepaalde vaardigheden en bepaalde lessen. Ik denk dat het, en zeker als je linkt naar wat ze weten, denk ik dat het veel toegankelijker is dan dat we zeggen, hier is een boek en hier zijn wat vragen, toi toi. Weet je wel? Dit maakt het heel levendig, zeker met je posters, met de film, met de PowerPoint, hartstikke leuk. Ja, echt, heel leuk.