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Contemporary Education:

A Condensed Analysis of Teaching Methods for English in the Netherlands

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Abstract

This thesis evaluates teaching methods for English that are used in Dutch secondary education, following Thijs and Van den Akker's (2009) core activities for curriculum development. To this end, a list of requirements was created to analyse two existing textbooks that are used for the fourth year of Dutch *Voortgezet Wetenschappelijk Onderwijs*[1] (4VWO). The framework was based on contemporary theories, including the works of Hulshof, Kwakernaak, and Wilhelm (2015), Kwakernaak (2015), and Swan (2012). The theoretical review revealed, among other things, that teaching methods should be transparent in structure and goals, linguistic features should be combined, and exercises need to allow for diverse interests and levels of ability. The analysis of the two textbooks showed that, though both teaching methods adhered to some of these aspects, neither met all of the requirements. This led to a small prototype for a new type of textbook, which attempted to amend the deficiencies of the analysed textbooks. The prototype was consecutively reviewed by a panel of certified teachers and teachers in training, to determine its value; the questionnaire used for this inspection was composed following Stokking's (2014) handbook on conducting research in education. The evaluation confirmed that the prototype made good use of literature and necessitates critical thinking. However, comparable to the existing textbooks, the prototype failed to incorporate all requirements, and would require further development to surpass the analysed teaching methods.

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[1] VWO is the highest variant of secondary education in the Netherlands and takes six years to complete.

Content

Introduction

English is a core subject at Dutch secondary schools. Every level and every year is taught English; accordingly, many teaching methods circulate around the country. The books are used with the intention of preparing students for their final exams, and many are focussed on leading the students via several themes towards this goal of comprehensive reading. On the surface the textbooks seem adequate, for schools continue to use the prevailing resources. However, having carried out a preliminary census amongst my teaching-related network, it seems that there are also those who believe that a change is necessary. This network consists of certified teachers, teachers in training, and secondary school students across the Netherlands, both from regular schools and from special-needs education, as well as a publisher, tutors, and exam trainers. The census was taken over the course of 3 years. It showed that some of the available teaching methods are considered to be lacking in substance, that the layout of certain textbooks is not conducive to effective language acquisition, and that several books separate the language from its real-life use. Additionally, many publishers appear to focus on monetary gain, instead of the most suitable way to teach the language.

It is therefore relevant to research how teaching materials for English education in the Netherlands are created. According to Krashen (1982), there are three possible ways in which textbooks may be created in relation to didactic theory (p.1). First, new methods may materialise solely based on developing theories (Krashen, 1982, p.2). Theory is abstract, so materials are produced to test the hypotheses; that which has been proven to work will continue to be used, and that which has been disproven will be altered (Krashen, 1982, pp.2-3). Second, educators can take existing textbooks, and, comparing one type to others, examine the effectiveness of each method (Krashen, 1982, p.3). The textbook that works best in practice will ultimately be used by teachers. (Krashen, 1982, p.3). Third, theories can be dismissed altogether, focussing solely on "the insights and observations of experienced language teachers

and students of foreign languages" (Krashen, 1982, p.3). The downside of this approach is that this expertise is not easily accessed, shared, and/or proven (Krashen, 1982, pp.3-4). Ideally, there would be interaction between the first and the second approach (Krashen, 1982, pp.4-8). This is also advised by *Stichting Leerplan Ontwikkeling* (SLO), the Dutch national institute for curriculum development. SLO states that curriculum development is dependent on five core activities: analysis, design, development, implementation, and continuous evaluation (Thijs & Van den Akker, 2009a, p.15). The same approach is used for this thesis, except for the implementation stage, which was excluded due to a lack of resources.

The main objective of this thesis is to analyse *to what extent current teaching methods of English as a foreign language (as used in Dutch secondary schools) apply contemporary theories on language education, and how a teaching method may incorporate these theories (represented by a prototype of an improved textbook).*

To this end, a literature review will determine in the first chapter what contemporary theories such as those by Kwakernaak (2015), Swan (2012), and De Graaff and Tuin (2009) says about teaching foreign languages. This will consecutively be used to establish a framework of criteria that teaching methods should adhere to in order to present the language in the most advantageous way. The second chapter deals with the method used for the present research; clarifying the analysis of the contemporary textbooks. Stokking (2014) was consulted regarding the proper way to conduct an education-related research. The third chapter contains an analysis of the two contemporary teaching methods, determining the measure in which they consolidate to the theories. The fourth chapter contains the justification for the design of the prototype; it relates the new work to the theories discussed in the first chapter and the textbooks analysed in the third chapter. The fifth chapter focusses on the method for the review of the prototype, as well as the discussion of that review based on the feedback provided by a panel of people with a vested interest. The sixth chapter concludes the thesis. Additional information, such as the list

of requirements, the prototype, and the answers provided by the review panel are supplied in

the appendix; when the appendix is mentioned in connection to these items, the corresponding

paragraph is shown between parentheses.

1: Literature Review

1.1 Introduction

The theory discussed in this review provides the foundation for the rest of this paper. Following the example of Nunan (1989), a distinction was made between linguistic and non-linguistic aspects of language education (p.23). The chapter will therefore first provide an overview of the approaches towards teaching the individual skills and grammar (linguistic), which will be discussed critically. The literature review will then stipulate non-linguistic aspects of language teaching that should be considered in the analysis of textbooks and the creation of a new teaching method for English, such as literature and culture, the use of the target language, and the European guidelines for foreign language education. Finally, the review delineates what aspects of general theory on curriculum development should be present in an effective textbook. The conclusions that are drawn from the literature review will be used to create a list of requirements that an effective teaching method should contain; these same requirements will then be used to analyse two contemporary teaching methods and will be applied in creating a small prototype for a part of a new textbook.

1.2 Linguistic Features

1.2.1 Introduction

Between the 1500s and the 1800s it was common for foreign language education to focus on the practical application of the language; teaching materials included conversation guides (combining speaking and listening), as well as books on how to write formal and informal letters (combining reading and writing) and grammars, it is assumed that the individual language skills were taught in a somewhat integrated fashion, but this cannot be verified due to a lack of sources (Hulshof et al., 2015, pp. 78-82, 84-85). Over the years, the skills became more separated in teaching methods due to changing didactic theories, which encouraged some skills to be

reviewed with more prominence than others (Hulshof et al., 2015, pp.78-82, 89, 167-172, 175-176, 229-230, 241, 300-301, 377-379). Recently, Brandl (2008) claimed there is a pedagogical need "for focusing on skills in isolation in language learning" before they can be used in real-life settings (p.9). The present paper advocates that the skills should be integrated as quickly as possible; there is evidence that this allows students to acquire a higher level of proficiency, in part because it promotes continuity in teaching (Bimmel, Canton, Fasoglio & Rijlaarsdam, 2008, p.46; Graham & Hebert, 2010, pp.5-6; Hulshof et al., 2015, p.383).

The importance of grammar as a distinct linguistic aspect of language acquisition has been much-debated, and its prominence in foreign language education has changed over the years (Hulshof et al., 2015, pp. 100-101, 381, 383-384, 389, 400-401). However, it is still present in contemporary textbooks such as *Empower B1+* and *Stepping Stones*, and therefore warrants discussion in the present paper.

1.2.2 Combining Skills

In teaching a language, it is important at all levels to focus on the communicative value of skills and assignments, in order to achieve higher levels of proficiency (Bimmel et al., 2008, p.46; Graham & Hebert, 2010, pp.5-6; Janssen & Van den Bergh, 2010, p.3). Exercises should revolve around real-life circumstances, with coherent themes and activities, and a clear function; with language being used as vehicle, and therefore achieved as goal (Expertgroep Doorlopende Leerlijnen Taal en Rekenen, 2008, p.28; Abma, 2013, p.13; Coyle et al., 2010, pp.32-33). For example, lower-year students may be taught how to order something in a café, whilst higher-year students could be asked to create a newspaper or a magazine (Abma, 2013, p.14). Krashen's (1982) input hypothesis can also be applied in this approach: students are confronted with situations in an n+1 structure, meaning that the circumstances a student is confronted with gradually increasing in difficulty (Krashen, 1982, pp.20-21; Kwakernaak,

2015, pp.230-231). Additionally, and in line with CLIL, interdisciplinary projects can be used to further reinforce the authenticity of the task (Kwakernaak, 2015, p.197).

1.2.3 Individual Skills

1.2.3.1 Writing

In the Dutch educational system, the goals that are set for writing in modern foreign languages are low, since it is expected that higher order assignments such as argumentative essays are practised in the Dutch-language classes (Kwakernaak, 2015, p.196). Yet HBO[2] and WO[3], which 4VWO students are most likely to attend after their secondary education, are increasingly taught in English; since students will have to be able to write different types of essays at these institutions, textbooks should also include such assignments, and it should be practised often (Kwakernaak, 2015, p.196). Additionally, students may need or wish to communicate with others in English; though Kwakernaak (2015) considers the writing of letters too much of a guided assignment, this could in fact be a valuable communicative experience for students of all levels (p.195).

1.2.3.2 Reading

Though it is important to learn how to write well, it is even more important to learn how to read well, since this is one of the two ways in which a learner may acquire new information (Kwakernaak, 2015, p.199). When the basics have been acquired, students should also learn reading strategies, such as selective reading and structured reading (Kwakernaak, 2015, pp.150-151). In real life students may want to read a newspaper article or an essay, so it is important for them to be able to understand the main point of a text and to be able to summarise the content (Kwakernaak, 2015, pp.153-156; p.163). However, reading exercises should not stop there. Comprehension of a text increases by writing about it, so textbooks should offer students the

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[2] *Hoger Beroepsonderwijs*, Dutch vocational universities.
[3] *Wetenschappelijk Onderwijs*, Dutch universities.

chance to write an essay or a letter (or perhaps even to create their own questions about the text) in reaction to what they have read, instead of only answering content-focussed questions (Graham & Hebert, 2010, pp.13-17; Kwakernaak, 2015, p.166).

1.2.3.3 Listening

Listening is the second method of acquiring information in foreign language learning, and this is best accomplished with a rich and diverse input (Bimmel et al., 2008, p.47; Kwakernaak, 2015, p.176). This means that there should be many different speakers, preferably native speakers, with articulatory language variations (Kwakernaak, 2015, p.176). Ideally, there would also be visual aids to go with the speech. Though this may have been difficult to realise in previous years, contemporary technology makes it possible to listen to an immeasurable amount of native speakers from English-speaking countries. Teaching methods can exploit this opportunity by incorporating flexible assignments; for example, by asking students to research vlogs or mapping pronunciation differences.

1.2.3.4 Speaking

According to Kwakernaak (2015) speaking is a difficult skill to accommodate in a classroom setting (p.222). Classes are too big, students are unmotivated, there is little time for individual attention, and there is a number of teachers who do not speak the target language enough themselves (Kwakernaak, 2015, p.222; Abma, 2013, p.12). However, the present paper claims it is indeed possible if contemporary technology is taken into account. These days, most students have smartphones, with which they can record their own speech; this facilitates individual assignments as well as group projects, which can be stored and analysed by students and teachers alike. Most importantly, it incorporates the students' real life, which makes it more relatable, and therefore more effective (Abma, 2013, pp.12-13; Coyle et al., 2010, pp.32-33; Expertgroep Doorlopende Leerlijnen Taal en Rekenen, 2008, p.28)

1.2.4 Grammar

From the Middle Ages until the 1750s, language education in the Netherlands was dominated by communicative approaches; students learned clear-cut sentences and dialogues, and grammar was learned implicitly (Hulshof et al., 2015, pp.83-84, 89-91). The grammar-translation method officially took over in the early 1800s, and, despite criticism and multiple attempts at modification, this approach monopolised foreign language education in the Netherlands until it became taboo in the 1970s (Hulshof et al., 2015, pp. 174-176, 237, 304, 312-313, 379-380). Nowadays, teaching methods for English continue to include explicit grammar rules, though it is still debated to what extent teaching grammar is effective (Hulshof et al., 2015, pp.379-381; Swan, 2012, p.122; Hu, 2012; Ellis, 2006; Nunan, 1989, p.13). The present paper considers grammar instruction an important aspect of language acquisition; awareness creates opportunities for development, so understanding the structural features of a language may benefit students' proficiency (Osterman & Kottkamp, 1993, pp.19-21; Swan, 2012, pp.124-125; Kwakernaak, 2015, p.340; Bimmel et al., 2008, p.48). By considering comprehensibility, acceptability, scope, frequency, and relevance of the different features, useful grammatical items can be selected; still, these should then not only be studied and reproduced, but also applied in real-life settings (Hulshof et al., 2015, p.381; Swan, 2012, p.127; Kwakernaak, 2015, p.341).

Once it has been determined which items should be taught, it is important to decide how they should be taught. Besides generally divergent teaching situations, it is crucial to take the level of the learners into account, which is influenced by the tempo and the order of the input (Swan, 2012, p.128; Kwakernaak, 2015, p.346). Furthermore, the more advanced the students are in their acquisition of the language, the more grammar should be integrated in communicative tasks (Swan, 2012, pp.128-129). Just because students can reproduce a feature

in a form-focussed practice setting, does not mean they can freely use the construction in a content-focussed setting (Kwakernaak, 2015, pp.344-345).

For textbooks, this means that grammatical features should be repeated over time, and that they eventually need to be tested in communicative exercises that focus on the content instead of the form (Swan, 2012, pp.127-129; Woolfolk et al., 2013, p.58). Additionally, the rate of comprehension is influenced by the significance, the transparency, and the prominence of the feature (Kwakernaak, 2015, p.348). This means that the most important facets (such as basic tenses, negation, questions, conjugation of common verbs) should be taught first, and that the instruction should be clear-cut. Since the present paper focusses on English education for 4VWO students, it may be expected that the basic aspects (such as present and past simple, questions and negations, and present continuous) are known, and more stylistic aspects with communicative value (such as descriptive language, comparatives and superlatives, and connecting words) are considered for discussion in the textbooks (Council of Europe, 2001, pp.33-36; "Exam English," 2014).

1.3 Non-Linguistic Aspects

1.3.1 Introduction

Though approaches to language education may have changed over the centuries, there are some aspects specific to language teaching that endured. For example, literature has been used in the Netherlands to teach foreign languages to youths at least since the 16th century (Hulshof et al., 2015, p.82). Its importance was more recently cemented in the curriculum by the 1998 inclusion of *handelingsdelen[4]*, goals, and teaching methods for literature in the revised exam programme for modern foreign languages (Hulshof et al., 2015, pp.401-402). Additionally, it has been argued whether a foreign language should be taught in the target language. Between

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[4] Actions that the students have to fulfil without being assessed.

1500 and 1800 it was common in the Netherlands to be taught a foreign language by native speakers, but from 1806 onwards that changed as the approach to foreign language education shifted (Hulshof et al., 2015, pp.27, 84, 167). In recent years, however, bilingual education, or Content and Language Integrated Learning (CLIL), has shown to be a more successful approach to foreign language education, so it warrants discussion in the present paper (Hulshof et al., 2015, pp.393, 404; Cummins, 2009, pp.166-168; Coyle, Hood, & Marsh, 2010, pp.9-12). Finally, the *Common European Framework of Reference for Languages: Learning, Teaching, Assessment* (CEFR) will be examined (Council of Europe, 2001, pp.22-23). This recent addition to the discussion and development of foreign language education has become a standard feature in the Netherlands, and is also present in the textbooks that will be discussed in this paper (*Stepping Stones* and *Empower B1+*).

1.3.2 Literature

Literature is an important part of language learning, and has been a part of foreign language education in the Netherlands at least since the 1500s (Hulshof et al., 2015, p.82). In response to the Enlightenment, there was another surge in appreciation for literature in the 1800s; it was no longer solely used as a means for language learning, but also considered to be a field of study in itself (Hulshof et al., 2015, pp.172-174). In the late 1990s, literature education was cemented in the Dutch exam programme, with the intention of cultivating students' literary preferences, personal development, and societal awareness (Hulshof et al., 2015, p.402). Besides providing a vehicle for a country's culture, literature education contributes to the acquisition of the language, and at VWO level it also affords insights into the history of the language (Hulshof et al., 2015, pp.402-404; Pigada & Schmitt, 2006, p.3). As Hollander (2004) states, literature can address individual differences (such as disabilities, sexuality, and poverty) that occur within every culture; discussing it in class can therefore "help students develop awareness and empathy" for others (pp.1-2). Still, though Witte (2008) contributed to Dutch literature

education with his levels of literary development, the discussion and inclusion of literature has diminished in foreign language teaching (Hulshof et al., 2015, p.404). Nevertheless, it is important that teaching methods continue to include literature. Furthermore, the included literature should differentiate in difficulty; this will help inexperienced readers from being deterred, and will help their sense of self-efficacy to grow (Stalpers, 2006, pp.30-31).

Nevertheless, besides promoting traditional literature such as classic novels, plays, and poems, it is also important that students are allowed and encouraged to read graphic novels and young adult books. These works are often dismissed as lacking in literary value, but are in fact great vehicles of literary styles, linguistics, and intercultural awareness (Griffith, 2010, pp.182-188). Advantages of the inclusion of graphic novels in language education can be further advocated by looking at Witte's (2008; n.d.) and Hartog's (2013; n.d.) work on the reader profiles and reading levels that can be expected of secondary school students (Witte, 2008, p.6; Hartog, 2013, p.12-13). An analysis of graphic novels according to these guidelines shows that such literary works will work well in English language education. Examples may be found in the Sijbom and Van Gils' (2015) report; an abridged version of this work is included in the appendix (8.1), because it was not published.

1.3.3 Use of Target Language and Inclusion of Culture

In the early stages of foreign language education in the Netherlands, many teachers were native speakers of the target language (Hulshof et al., 2015, pp.27, 84). Still, it is unclear to what extent the target language was used for the instruction of foreign languages, since sources show both books that included the first language and books that solely used the target language (Hulshof et al., 2015, pp.79, 101-102). Nevertheless, from the 1750s onwards there was a shift towards the grammar-translation method, which is assumed to have caused a decline in the use of the target language (Hulshof et al., 2015, p.102). Language learning solely using the target language regained prominence in the 1980s-1990s, when bilingual education, or Content and Language

Integrated Learning (CLIL), was officially instated in schools across the Netherlands (Hulshof et al., 2015, p.393). Its success led to a surge of interest in schools to provide this integrated way of teaching modern foreign languages (Oonk, 2009, pp.27-36).

CLIL allows secondary school students to be submerged into a new language (English) by solely using the target language during that lesson, as well as teaching most of the other subjects (such as Science, Geography, and Math) in English (Coyle et al., 2010, pp. 1-2, 27-28; Sol, 2008, p.16). An advantage of CLIL is that it is a more authentic approach to language learning; students experience language as a tool for communication, making *language using* a separate goal from *language learning* (Coyle et al., 2010, pp.32-33). If English education is modified to accommodate this theory, textbooks would no longer contain any Dutch. This may seem challenging at first, but if it is introduced in the lower years students should quickly get used to it: the model stimulates cognitive flexibility and follows first language acquisition more closely, making it a more natural approach to language learning (Coyle et al., 2010, pp.10-11; Kwakernaak, 2015, pp.223-224; Bimmel et al., 2008, p.47). Additionally, since CLIL uses the target language to teach other subjects, aspects of those courses might also appear in the English textbooks; this would improve the measure of cohesion between different subjects.

Finally, CLIL regards culture as an important part of language acquisition (Coyle et al., 2010, pp.17, 39-40). Culture is an integral part of a language, and learning about new languages and the accompanying cultures provides students with knowledge indispensable in our globalised society (SLO, 2015, p.31). Though the internet makes this information highly accessible, it remains important for language teachers to aid students in understanding the cultural aspects (Kramsch, 1995, p.83). Kwakernaak, Hoeflaak, and De Vries (2008) also discuss the importance of intercultural awareness, and the connection between literature and culture (p.8). Though few texts are "factual representations of their culture," exposing students

to these texts will likely have a beneficial effect on their social awareness and the development

of empathy (Lazar, 1993, p.51; Broeder & Van Wijk, 2009, p.52; Coyle et al., 2010, p.105).

1.3.4 CEFR

Compiled by the Council of Europe, this *Common European Framework of Reference for*

Languages: Learning, Teaching, Assessment (CEFR) is used by Dutch educators to measure

students' proficiency in a foreign language (Council of Europe, 2001, pp.22-23). However,

though the CEFR seems promisingly structured, the present paper argues that it is flawed. The

generic nature of the statements that are used to describe each level and the lack of practical

criteria that may be used in the assessment of skills, allow for conflicting interpretations

(Council of Europe, 2001, pp.26-29; Van Hest, 2009, pp.63-64). Additionally, this type of

framework and the textbooks modelled after it enable and encourage the phenomenon of

"teaching to the test," causing teachers to focus more closely on the elements that are used to

measure the students' proficiency, ultimately undermining the acquisition of knowledge (Stoks,

2009, p.19; Popham, 2001, p.17).

The Netherlands has embraced the CEFR guidelines, though this has made language

education more standardised; it would do better to customise foreign language education (Stoks,

2009, pp.22-23; Van Hest, 2009, p.65). This personalisation should focus on the practical

application of the language, allowing students to experience real-life situations which

progressively intensify in difficulty, and should promote the testing of students when they are

ready instead of waiting until the end of an academic year or semester (Van Hest, 2009, p.65).

1.4 General Theory on Curriculum Development

Besides elements that are specific for foreign language education, there are also more general

features that a curriculum should adhere to. On behalf of the Dutch institute for curriculum

development (SLO), Thijs and Van den Akker (2009a) composed an overview of how Dutch

curriculums should be developed, and their insights will be used in the present paper. Additionally, the Dutch organisation that researches the future of Dutch education, Onderwijs2032, collaborated with SLO to launch a website on this exact subject: curriculum.nu, which was scrutinised and applied as well in the production of this thesis. In regard to content, two aspects stood out.

First, the curriculum should be transparent (Douma, 2017). Contemporary theory, as well as personal experience teaching students in different secondary schools, shows that students work best when they know what is expected of them and why they should learn something; there should be a logical structure in the succession of exercises, which should in turn revolve around (recurring) themes (Woolfolk, Hughes, & Walkup, 2013, pp.570-572; Douma, 2017; Ebbens & Ettekoven, 2013, pp.93-94; Riemersma, 2005, pp.26-27; Thijs & Van den Akker, 2009a, pp.15, 17-18; Bimmel et al., 2008, p.48). Certain contemporary textbooks attempt to approximated this transparency through the CEFR guidelines; the present paper argues that this is not the most effective approach, and will not use these guidelines.

Second, the curriculum should promote both individual (academic) advancement and the personal (social) development of students (Douma, 2017). To this end, textbooks should include exercises of diverging levels of competence; combined with the aforementioned transparency, this will allow students to work at their own pace (Brouwer, 2006, p.9). This will stimulate autonomy, since it requires students to take responsibility of their own learning, as well as a sense of competence that students may develop when they experience successes (Woolfolk et al., 2013, pp.436-437; Ebbens & Ettekoven, 2013, pp.171-174, pp.180-182). Additionally, textbooks should stimulate inquisitiveness and reflection, attempt to develop individual talents, and help prepare students for society (Ekens, 2016, p.26; Thijs & Van den Akker, 2009a, p.27; Douma, 2017).

1.5 Conclusion

Contemporary theories suggest several requirements that effective textbooks should adhere to; for example, teaching methods for foreign language education should contain diverse examples of literature, since this contributes to language acquisition and advances students' (inter)cultural and social awareness (Hulshof et al., 2015, pp.402-404; Pigada & Schmitt, 2006, p.3; Hollander, 2004, pp.1-2; Griffith, 2010, pp.182-188). Additionally, though history shows foreign language education to shift back and forth between CLIL and grammar instruction, both should be incorporated in a teaching method. English should be taught as a tool; the skills not only taught interconnectedly, but also with a purpose (Hulshof et al., 2015, p.404; Coyle et al., 2010, pp.32-33). A teaching method for English should therefore provide students with real-life situations (in the target language) in which to apply their knowledge, as well as a grammatical framework and literary and cultural aspects to refine their understanding; exercises should be presented in a logical and transparent structure, and should stimulate students' academic and social development. A complete list of the requirements may be found in the appendix (8.2).

2: Method for Analysis of Textbooks

2.1 Introduction

The literature review revealed requirements that an effective teaching method for English should adhere to. The method discussed in this chapter is concerned with how these requirements may be used to analyse two contemporary teaching methods that are used to teach English in the Netherlands.

2.2 Teaching Methods

2.2.1 Limitations

The choice of teaching methods was restricted by the scope of this thesis; due to a lack of resources, only two teaching methods were available: *Stepping Stones* and *Empower B1+*, both intended for 4VWO. Consequently, it was impossible to do an all-inclusive analysis of the teaching methods that are used in the Netherlands. English is taught in every year and at every level of Dutch secondary education, and is also being introduced in primary education, so many different teaching methods could have been analysed.

Additionally, a more comprehensive research might have been able to review the "sequences of learning content" from one year to the next, which cannot be addressed in the present paper (Thijs & Van den Akker, 2009b, p.14). Many other elements from Thijs and Van den Akker's (2009b) *curricular spider web* were excluded as well: though it would have been compelling to review such items as *assessment* and *location*, the present paper has had to focus on the *content* of the teaching methods, the *learning activities*, and the *materials and resources* that are used (p.11).

These limitations were taken into account in the composition of the literature review, the analysis, and the development of the new prototype. This means that, though the prototype

might respond to aspects that are lacking in the analysed textbooks, not all contemporary teaching methods are necessarily flawed in the same regard (or at all).
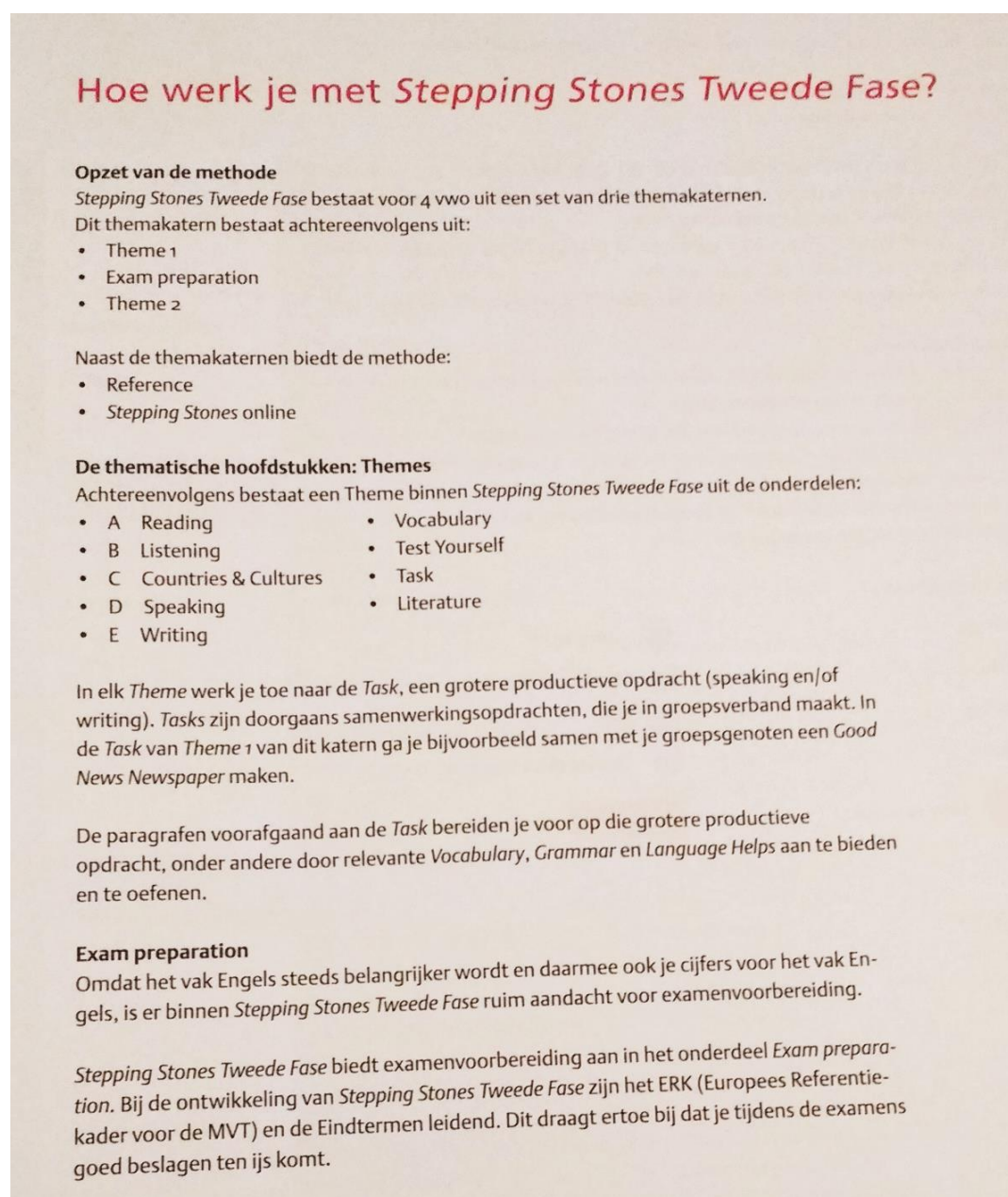
2.2.2 Selected Textbooks

2.2.2.1 Stepping Stones

The Netherlands has three main publishers which create teaching methods for foreign language education in secondary schools: ThiemeMeulenhoff (*New Interface*), Noordhoff (*Stepping Stones*), and Malmberg (*Of Course!*). Due to the aforementioned limitations, the present paper will discuss Noordhoff's *Stepping Stones*; though selected with external justification, the book has its own merits: *Stepping Stones* is assumed to be the most widely used book for English education in the Netherlands, and Noordhoff is the oldest of the three Dutch publishers ("Noordhoff Uitgevers," n.d.).

This thesis will examine the 2013 edition of *Stepping Stones*. This teaching method has no separate textbook, but provides 4 VWO students with three integrated workbooks (theory and exercises are present in each book), all with a near identical structure. Each book has two themes, which are in turn divided in 9 sections: reading, listening, a spread on countries and cultures, speaking, writing, a vocabulary list, a diagnostic test, a *task*, and a section on literature. Finally, each book has a separate segment on exam preparation, between the two main themes.

This   division   is   explained   to   students,   as

Figure 1: Layout Stepping Stones illustrates.

Hoe werk je met *Stepping Stones Tweede Fase?*

Opzet van de methode
Stepping Stones Tweede Fase bestaat voor 4 vwo uit een set van drie themakaternen.
Dit themakatern bestaat achtereenvolgens uit:
- Theme 1
- Exam preparation
- Theme 2

Naast de themakaternen biedt de methode:
- Reference
- *Stepping Stones* online

De thematische hoofdstukken: Themes
Achtereenvolgens bestaat een Theme binnen *Stepping Stones Tweede Fase* uit de onderdelen:
- A Reading
- B Listening
- C Countries & Cultures
- D Speaking
- E Writing
- Vocabulary
- Test Yourself
- Task
- Literature

In elk *Theme* werk je toe naar de *Task*, een grotere productieve opdracht (speaking en/of writing). *Tasks* zijn doorgaans samenwerkingsopdrachten, die je in groepsverband maakt. In de *Task* van *Theme* 1 van dit katern ga je bijvoorbeeld samen met je groepsgenoten een *Good News Newspaper* maken.

De paragrafen voorafgaand aan de *Task* bereiden je voor op die grotere productieve opdracht, onder andere door relevante *Vocabulary, Grammar* en *Language Helps* aan te bieden en te oefenen.

Exam preparation
Omdat het vak Engels steeds belangrijker wordt en daarmee ook je cijfers voor het vak Engels, is er binnen *Stepping Stones Tweede Fase* ruim aandacht voor examenvoorbereiding.

Stepping Stones Tweede Fase biedt examenvoorbereiding aan in het onderdeel *Exam preparation*. Bij de ontwikkeling van *Stepping Stones Tweede Fase* zijn het ERK (Europees Referentiekader voor de MVT) en de Eindtermen leidend. Dit draagt ertoe bij dat je tijdens de examens goed beslagen ten ijs komt.
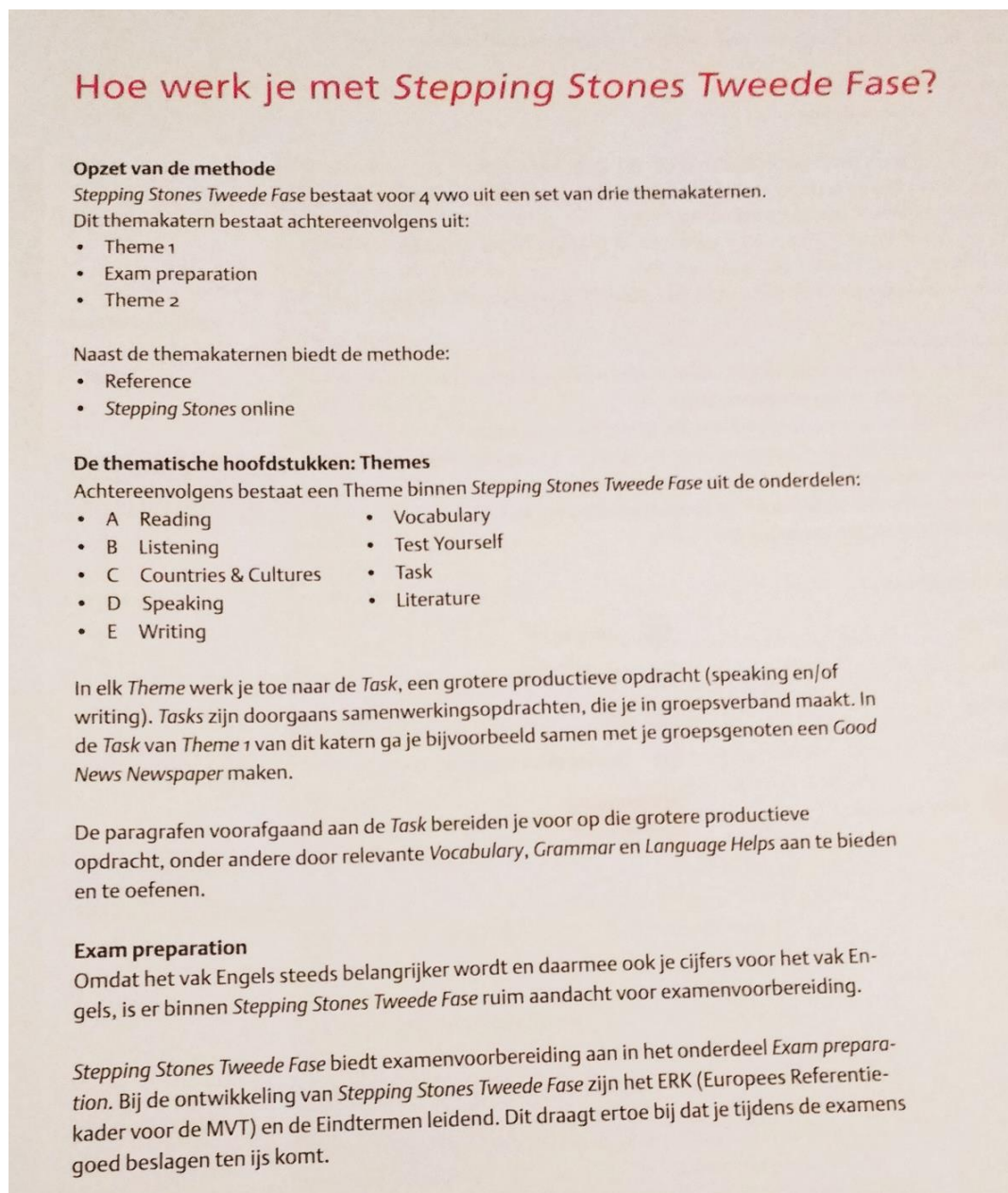
Figure 1: Layout Stepping Stones

2.2.2.2 Empower B1+

The second textbook that will be analysed, *Empower B1+*, was published in the UK. Though again, initially, selected due to the limited scope of this paper, there are qualities which make this textbook an advantageous choice. Language education is an international business, making foreign publications, such as those by Cambridge University (*Empower*), Pearson Education Limited (*Choices*), and Burlington Books (*Stay Connected*), highly accessible. Dutch teachers may wish to incorporate these authentic textbooks in their educational practices, but little seems

to be known about the measure in which these teaching methods adhere to Dutch contemporary theories on curriculums and language education; the incorporation of such a textbook in the present paper might help shed some light on this. It is unknown to what extent *Empower B1+* is used in the Netherlands.

   Empower B1+, published in 2015, is also structured around the repetition of format and content, but provides 4 VWO students with only one integrated workbook. As can be seen in *Figure 2: Layout Empower B1+ Part 1* and *Figure 3: Layout Empower B1+ Part 2*, this teaching method has 10 units, each with 5 parts, the last of which is a section for the revision and extension of knowledge. Paragraphs A and B always discuss an aspect of grammar and vocabulary. Additionally, paragraph A and B may discuss speaking, reading, and/or listening. Listening and speaking return in paragraph C, with supplementary subparagraphs on *useful language*, *conversation skills*, and *pronunciation*. Writing is reviewed in paragraph D, along with speaking, reading, and listening. The *review and extension* section solely focusses on grammar and vocabulary.

Figure 2: Layout Empower B1+ Part 1

Contents

Lesson and objective	Grammar	Vocabulary	Pronunciation	Everyday English	Listening and Video	Reading	Speaking	Writing
Unit 6 Different cultures								
Getting started Talk about advice and rules								
6A Talk about different cultures	Modals of obligation	Compound nouns; Multi-word verbs	Word stress: compound nouns		Conversation: a TV programme	Article: *The Toughest Place to be a ...*	Advice about living in another country	
6B Describe food	Comparatives and superlatives	Describing food	Sound and spelling: /f/ and /v/		Monologue: vending machines in Japan	Blog: *Hungry adventures*	Describing a special meal	
6C Ask for and give recommendations			Sounding interested	Asking for and giving recommendations	Planning to get married		Asking for and giving recommendations; Sounding interested	
6D Write a review of a restaurant or café					Three monologues: special occasions	Reviews of a café	Places to go out	Two reviews; Positive and negative language: adverbs
Review and extension More practice								Unit Progress Test
WORDPOWER go								
Unit 7 House and home								
Getting started Talk about ideal houses								
7A Describe a building	Modals of deduction	Buildings	Modal verbs: sounding the final /t/ or /d/		Web page: *A more personal place to stay*	Describing buildings		
7B Describe a town or city	Quantifiers	Verbs and prepositions	Sentence stress: verbs and prepositions		Conversation: comparing life in a town and a city	Five reasons why small towns are better than cities	Talking about where you live	
7C Make offers and ask for permission			Sounding polite	Making offers and asking for permission	Meeting the parents		Making offers, requests and asking for permission; Imagining people's feelings	
7D Write a note with useful information					Conversation: a holiday in Florida	Article: *Top five things to do ... in and around Miami*; A note	A recent holiday	A note with useful information; Offering choices
Review and extension More practice								Unit Progress Test
WORDPOWER over								
Unit 8 Information								
Getting started Talk about an interesting news story								
8A Talk about the news	Reported speech	The news	Sound and spelling: /p/ and /k/		Conversation: a fake restaurant	Article: *Everyone's a journalist*	A news website	
8B Talk about what other people say	Verb patterns	Shopping; Reporting verbs	Sound and spelling: /s/ and /z/		Giving good news		Describing experiences using reporting verbs	
8C Generalise and be vague			Sound and spelling: /tʃ/ and /ʃ/	Generalising and being vague	Monologue: a news story	A news story	Generalising; Being vague	
8D Write an email summary of a news story							Air travel	An email about a news story; Summarising information
WORDPOWER in/on + noun								
Review and extension More practice								Unit Progress Test
Unit 9 Entertainment								
Getting started Talk about street entertainers								
9A Talk about films and TV	The passive	Cinema and TV	Auxiliary verbs in passive sentences		Radio discussion: CGI in films	Article: *Film-making has changed a lot in the last 100 years – or has it ...?*	Recommending a film or TV show	
9B Give extra information	Defining and non-defining relative clauses	Music; Word-building (nouns)	Relative clauses: pausing; Word stress		Three monologues: music experiences	Article: *The three best music festivals you've probably never heard of*	A music experience	
9C Recommend and respond to recommendations			Showing contrast	Recommending and responding	Planning an evening out		Recommending and responding; Asking someone to wait	
9D Write an article					Two monologues: live music	A blog about staying at home	Live music	An article about a form of entertainment; Contrasting ideas; The structure of an article
Review and extension More practice								Unit Progress Test
WORDPOWER see, look at, watch, hear, listen to								
Unit 10 Opportunities								
Getting started Talk about different kinds of opportunities								
10A Talk about new things you would like to do	Second conditional	Sport; Adjectives and prepositions	Sentence stress: would		Conversation: trying new sports		Taking new opportunities	
10B Talk about imagined past events	Third conditional	Expressions with do, make and take	Sentence stress: would and have			Article: *Searching for serendipity*	A past event that made life better	
10C Talk about possible problems and reassure someone			Sounding sure and unsure	Talking about possible problems and reassuring someone	Making a marriage proposal		Talking about possible problems and reassuring someone; Changing the subject	
10D Write an email with advice					Monologue: volunteering	A web page about volunteering; Emails giving advice	Volunteering	An email with advice; Advising someone a course of action
Review and extension More practice								Unit Progress Test
WORDPOWER *Easily confused words*								

Communication Plus p.127 | Grammar Focus p.132 | Vocabulary Focus p.152 | Audioscripts p.162 | Phonemic symbols and irregular verbs p.174

Figure 3: Layout Empower B1+ Part 2

2.3 Apparatus & Materials

In order to evaluate the teaching methods, a list with requirements was established based on the literature review (Stokking, 2014, p.63). Conducive to the analysis, the stipulations were formulated as questions. The layout of these questions follows that of the literature review; starting with the linguistic features, followed by the non-linguistic aspects and the general theory on curriculum development.

Acknowledging that the analysed teaching methods might only feature the requirements to a certain degree, 28 half-open questions were formulated to prevent oversimplification (Stokking, 2014, p.89). The teaching methods were graded according to a 0/1/2 system, with 0 indicating an absence of the investigated aspect, 1 signifying an incomplete presence of the required element, and 2 signalling a complete presence of the examined facet. Accordingly, each question opens with "to what extent…" (Stokking, 2014, p.89). The following is an example of the questions that are asked of the books: *to what extent does grammar recur at several intervals in the curriculum?* The appendix (8.2) contains the complete list of questions.

2.4 Procedure

For each teaching method, a summative analytical evaluation was performed by answering the aforementioned list of questions (Stokking, 2014, pp.64-69). A complete overview of the scores can be found in the appendix (8.3). The results of the analysis are critically discussed in the next chapter: in some cases it was ambiguous whether the analysed teaching method should score 0, 1, or 2 points for a certain requirement; the decision for those scores is substantiated in the discussion of that element. An example of such uncertainty is requirement 21 for *Stepping Stones*: since this teaching methods is transparent in the goals of exam-related exercises, scoring 2 points, but not for regular exercises, scoring 0 points, it received 1 point for this item.

3: Analysis

3.1 Introduction

Following the structure of the literature review, the analysis of the teaching methods will discuss the linguistic features, the non-linguistic aspects, and the general theory on curriculum design. The numeral scores that each textbook was awarded based on the list of requirements can be found in the appendix (8.3), the additional notes and observations that were made are discussed in the following paragraphs. Examples of what is discussed are provided at the end of every section. It should be remembered that the measure in which the results and conclusions from the analysis can be generalised is limited, due to the scope of this thesis (Stokking, 2014, p.63).

3.2 Stepping Stones

3.2.1 Introduction

Stepping Stones scored 31 out of 56 points; 58 points in total could be scored, but the points that could be awarded for the listening exercises were excluded, since the audio files accompanying *Stepping Stones* were not available for review. Observations that were made concerning *Stepping Stones* besides the 0/1/2 scores are presented here per section. When specific requirements are addressed, they will be represented by the code *Rq* and the corresponding number; for example, Rq1 refers to the requirement that skills are taught in an integrated fashion.
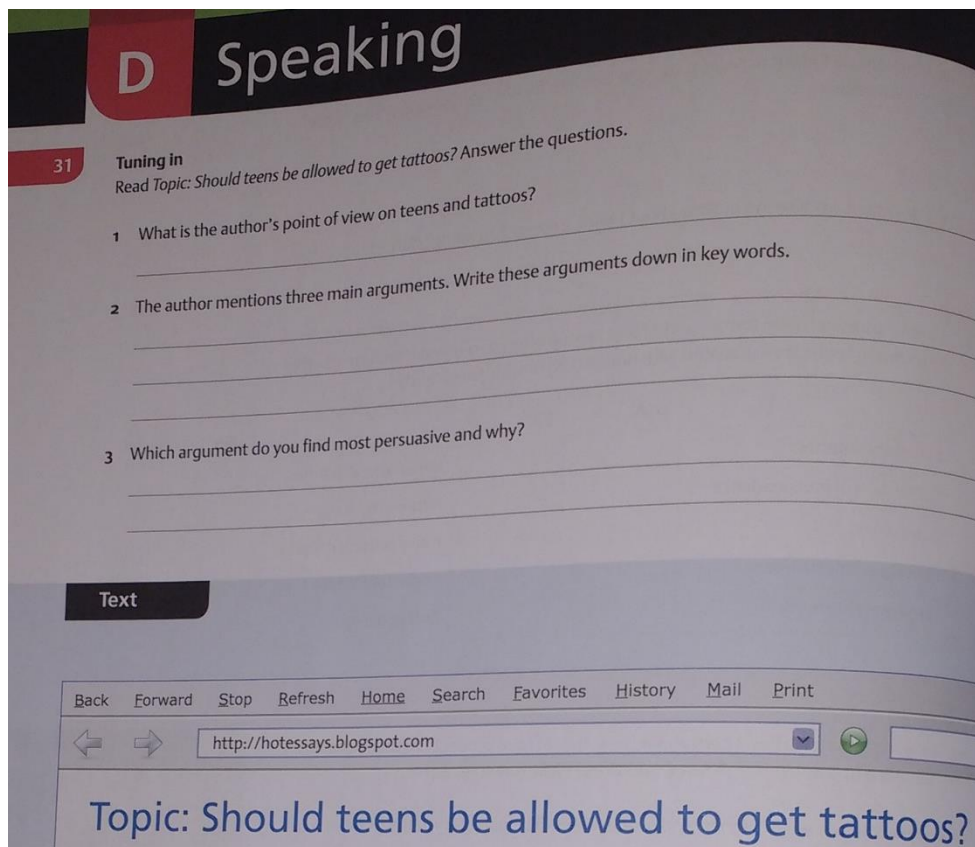
Keeping in mind that *Stepping Stones* uses three separate books to discuss the coursework for 4 VWO, these notes will refer to the different books with Roman numerals. For example, I.pp.9-11 refers to pages 9, 10, and 11 in the first of the three books. Each book is divided into two thematic units (each with nine sections dedicated to specific aspects of language acquisition: reading, listening, a spread on countries and cultures, speaking, writing,

a vocabulary list, a diagnostic test, a *task*, and a section on literature), and a segment on exam preparation.

3.2.2 Linguistic Features

3.2.2.1 Combining Skills

Stepping Stones does not require students to use multiple skills within one exercise, but combines the skills within a theme; *Figure 4: book 1 page 78* and *Figure 5: book 1 page 79* show that the section on speaking starts with a reading assignment, and that the students have to give a presentation on the same subject.

Figure 4: book 1 page 78

Language Help

Giving a presentation

Introduction	Body	Conclusion
Welcome to...	To begin with ...	In conclusion I would like to ...
I am going to talk about...	My first argument is...	I'd like to conclude by saying ...
The topic of my presentation is ...	Firstly, ... secondly, ... thirdly,...	To recap, the main points are ...
My presentation will focus on...	Let me elaborate on that.	So, my advice would be...
I'm in favour/against...	I will go into more detail later.	Thank you for listening.
I support the idea that...	Now let's move on to ...	I'll be happy to answer your questions.

33 **Three parts of a presentation**

A   *Topic: Should teens be allowed to get tattoos?* on page 78 is divided into three parts. Write down the correct paragraph number(s) behind each part.

Introduction: _____

Body: _____

Conclusion: _____

B   You have to give a presentation about this subject. Prepare a 'prompt card' (spiekbriefje) for your presentation. Study *Topic: Should teens be allowed to get tattoos?* again and use key words to cover the most relevant information in the text.

Figure 5: book 1 page 79

3.2.2.2 Individual Skills

3.2.2.2.1 Writing

Every book has two main sections on writing, but writing occurs at multiple instances in the other sections as well, as the examples *Figure 6: book 2 page 33* and *Figure 7: book 3 page 85* illustrate. However, at no time do the writing assignments require students to use information from other subjects. Additionally, as the aforementioned example *Figure 7: book 3 page 85* demonstrates, even writing exercises towards the end of this teaching method are still periodically constructed around a fill-in-the-blanks model.

41 **Writing**

Imagine you are writing for a magazine. Use the following facts to write an appealing and interesting story for your readers. Have a look at the Language Help for inspiration. Use 150–175 words.

- November 1930, Eskimo village disappeared
- fur trapper found village deserted
- one smouldering fire, food was untouched in their huts
- investigation, police don't know what happened
- no footprints were found,
- all of the Eskimos' sled dogs were buried under snow
- witnesses saw a strange blue light
- still unexplained

_____
_____
_____
_____
_____
_____
_____

Figure 6: book 2 page 33

39 **Writing**

You recently ordered a book from Amazon.co.uk to take with you on holiday. Unfortunately, they sent you a different book, which you have already read. You phoned them, but your complaint wasn't taken seriously. You are going on holiday in four days. Write a complaint. Use the Language Help.

Dear (1) _____

On (2) _____, (date) I received a copy of

(3) _____ (name of the book) in the post. Unfortunately, (state the problem)

_____

_____

(4) _____ (explain the problem and what happened when you phoned).

_____

_____

This is unfortunate because (5) _____ (explain the time pressure)

_____

I would like you to (6) _____ (state the specific action you want)

_____

I look forward to getting your reply (7) _____ (set a time limit) .
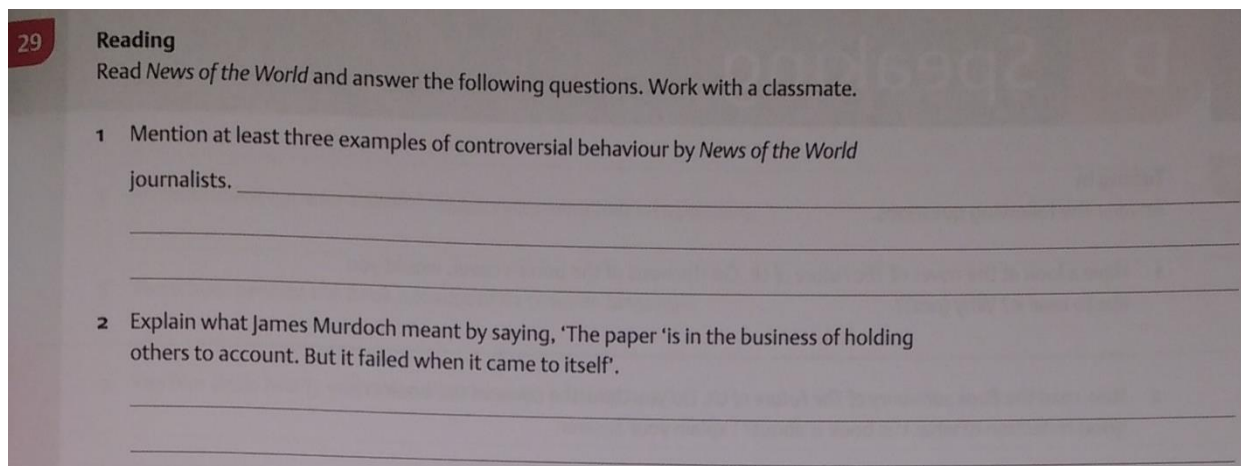
Please contact me at my email address or by phone.

(8) _____ (appropriate closing)

_____

Figure 7: book 3 page 85

3.2.2.2.2 Reading

In the exercises connected to reading, students are predominantly asked to write summaries and to answer content-focussed questions, such as "explain the following phrase", "which statements are true according to the paragraph", "cite the sentence that discusses this topic", and "list the items mentioned in the text." An example of this can be seen in *Figure 8: book 2 page 75*. This teaching method does at times require students to write a letter or an essay connected to the text they have read, as *Figure 9: book 1 page 20* illustrates, but the students are not asked to create questions of their own related to the text they have read.
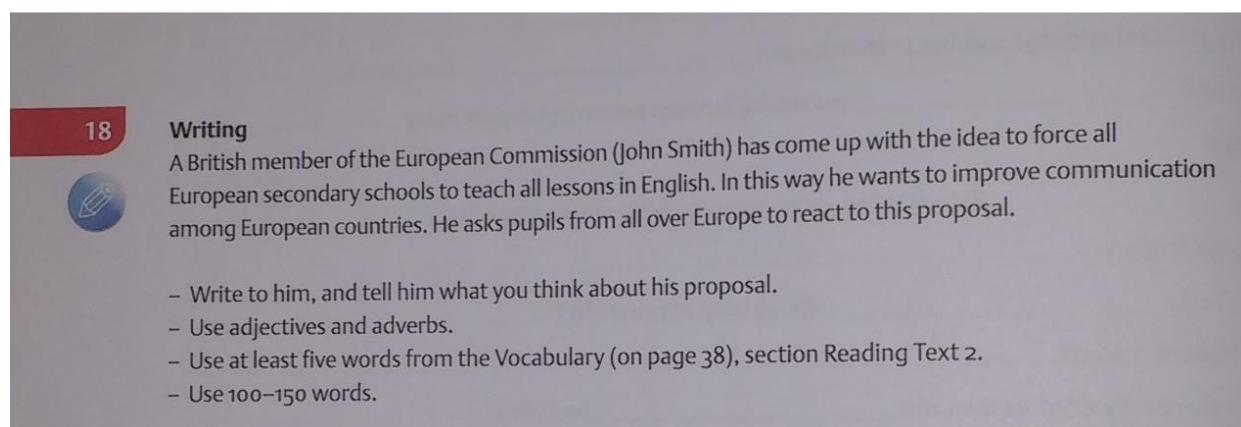
29 **Reading**
Read *News of the World* and answer the following questions. Work with a classmate.

1 Mention at least three examples of controversial behaviour by *News of the World* journalists. _____

_____

_____

2 Explain what James Murdoch meant by saying, 'The paper 'is in the business of holding others to account. But it failed when it came to itself'.

_____

_____

Figure 8: book 2 page 75

18 **Writing**
A British member of the European Commission (John Smith) has come up with the idea to force all European secondary schools to teach all lessons in English. In this way he wants to improve communication among European countries. He asks pupils from all over Europe to react to this proposal.

– Write to him, and tell him what you think about his proposal.
– Use adjectives and adverbs.
– Use at least five words from the Vocabulary (on page 38), section Reading Text 2.
– Use 100–150 words.

Figure 9: book 1 page 20

3.2.2.2.3 Listening

Due to a lack in resources, the audio files used for *Stepping Stones* were unavailable; it was therefore impossible to properly analyse this aspect of the textbook. As mentioned above, the points that were available for this item were taken out of the equation.

3.2.2.2.4 Speaking

Though the goals of the speaking exercises are not mentioned explicitly, the aforementioned *Figure 5: book 1 page 79* as well as *Figure 10: book 1 page 80* show that these goals are indeed implied. Furthermore, these same examples highlight that students might identify with the speaking exercises, since *Figure 10: book 1 page 80* reviews the advantages and disadvantages of getting a tattoo. Finally, the speaking exercises in *Stepping Stones* have communicative value. *Figure 11: book 2 page 73* shows an exercise in which students have to discuss strong and weak ties in their social network; something they might talk about in real life as well.

C   Work together with a classmate. Give a two-minute presentation about the drawbacks of getting a tattoo. Use the Language Help and the prompt card with keywords. When your classmate is giving the presentation, pay attention to the following points and take notes about them:

Does the presentation have a:
– clear introduction?
– clearly structured body?
– strong conclusion?

Figure 10: book 1 page 80

28   **Speaking**
Work in pairs. Discuss the subject of weak ties and strong ties.
How well do you know your social network friends? Do you consider them real friends?
What is the difference?

– Talk for about three minutes.
– Use at least five words from the Vocabulary (on page 85), section Listening Text 2.

Figure 11: book 2 page 73

3.2.2.3 Grammar

Grammar appears four times per book, with ten different aspects and two revision sections; an overview of all grammatical items discussed in *Stepping Stones* is available in *Table 1: Grammatical Aspects per Book*. This teaching method does not provide students with grammar instruction in the textbooks, but shows topics which are to be revised in a separate book, *Grammar Survey*, as *Figure 12: book 2 page 59* illustrates ("Grammar Survey," n.d,).

The *Grammar Survey* of *Stepping Stones* reminds students of the knowledge that is necessary to understand the new grammar, and therefore mostly provides an n+1 structure ("Grammar Survey," n.d,). However, within the three books there is not a clear developing structure, nor is it explicated why these grammatical aspects were chosen to be studied.

Stepping Stones scores two points for Rq9, since nearly every section of grammar is closed off with a writing assignment in which the acquired knowledge is to be used in a communicative approach (I.pp.14, 20, 64, 70; II.pp.11, 17, 61, 67; III.pp.10, 16, 63). *Figure 13: book 1 page 14* provides an example of this.

Table 1:
Grammatical Aspects per Book

Book and Page	Grammatical Aspect
I.p12	present simple/past simple/present perfect
I.p.18	adjectives and adverbs
I.p.63	future
I.p.68	word order
II.p.9	simple vs continuous
II.p.15	questions/negations
II.p.59	the passive
II.p.65	quantifiers
III.p.8	modals
III.p.14	comparative and superlative forms
III.p.62	revision of tenses
III.p.67	revision of adjectives and adverbs / comparative and superlative forms / word order

Grammar

The Passive

Joel Stein discovered what **had been found** out about him by data mining companies.
Stein **was believed** to be an 18-to-19-year-old woman
I **have been told** many more interesting facts about myself than my Social Security number.
This data **is collected** in lots of ways.

Getting it straight

Men zegt dat geld niet gelukkig maakt.   It **is said** that money doesn't bring you happiness.
Er **worden** geen vrijstellingen verleend.   Exemptions **will** not **be** granted.
Er **is** een gouden oorbel gevonden.   A gold earring **has been** found.

Reference: Grammar Survey 11

Figure 12: book 2 page 59

9   **Writing**
Do you know of a charity that could use some celebrity support? And can you think of
a celebrity who would be perfect for the job of representative? Write a mini-essay about why
this celebrity should endorse this particular good cause. If you can't think of an existing
charity, you can make up your own. Be sure to mention:

– the name of the charity and what its goals are.
– the name of the celebrity and why he or she would make a good representative for this cause.
– what you think the celebrity should do in order to call attention to the cause.

– Use the present simple, the past simple, and the present perfect.
– Use at least five words from the Vocabulary (on page 38), section Reading Text 1.
– Use 100-150 words.

Figure 13: book 1 page 14

3.2.3 Non-Linguistic Aspects

3.2.3.1 Literature

Stepping Stones includes a lot of literature. All three books contain two distinct sections on

literature, in which excerpts of more than one type of literature are included, and throughout

the other sections literature is also sporadically mentioned. *Stepping Stones* provides literary

texts of divergent difficulty, and provides accompanying exercises that incorporate literary

theories. *Table 2:*

Literature in Stepping Stones provides an overview of the literature, and *Figure 14: book 2*

page 90 provides an example of the literature and the type of exercises that primarily accompany them. TV and film are also mentioned sporadically in *Stepping Stones* (II.pp.62, 80).

Though *Stepping Stones* scored all six points for this item on the list of requirements, there is still room for improvement. 16 out of 18 writers are white, and only one narrative takes place away from Western culture. Additionally, the textbook could also contain excerpts from graphic novels to provide further diversity.

Table 2:
Literature in Stepping Stones

Book and Page	Title	Representation
I.p.42	An Abundance of Katherines	Fragment from book
I.p.43	Not Waving but Drowning	Poem
I.p.44	After You, My Dear Alphonse	Short Story (audio)
I.p.93	What is the What	Fragment from book
I.p.94	Saturday At The Canal	Poem
I.p.95	The Moment before the Gun Went Off	Short Story (audio)
II.p.18	Shakespeare	Quiz (listening exercise)
II.pp.39-40	Fade	Fragment from book
II.p.40	Surprise	Poem
II.p.41	The Blind Spot	Short Story (audio)
II.p.76	The Future of Us	Book review
II.pp.88-89	The Hunger Games	Fragment from book
II.p.90	Mass Media	Poem
II.p.90	End of the Line	Short Story (audio)
III.p.19	The Better Angels of Our Nature	Book review
III.pp.40-41	The Hitchhiker's Guide to the Galaxy	Fragment from book
III.pp.41-42	The Road Not Taken	Poem
III.p.42	The Cask of Amontillado	Short Story (audio)
III.pp.92-93	The Hound of the Baskervilles	Fragment from book
III.p.94	Warning	Poem
III.p.95	One Summer Night	Short Story (audio)

Figure 14: book 2 page 90

3.2.3.2 Use of Target Language and CLIL

This teaching method was created by Dutch publishers, and *Stepping Stones* does contain Dutch, which removes students from the desired emersion in the target language. However, most of the Dutch is used in the sections on exam preparation, illustrated by *Figure 15: book 2 page 47***Fout! Verwijzingsbron niet gevonden.**, which is acceptable because the final exams also contain Dutch. Nevertheless, *Figure 16: book 3 page 8* shows one of the examples of unnecessary usage of Dutch, which is why *Stepping Stones* receives only one point for Rq13.

The exercises do not use information from other subjects, but *Stepping Stones* did score one point for Rq15. There are several assignments that follow the communicative approach, such as the ones mentioned in the section on grammar, and students are also asked to describe items (I.p.30). Additionally, the themes of the units provide a taste of real-life settings, illustrated by *Figure 17: book 1 page 3*, *Figure 18: book 2 page 3,* and *Figure 19: book 3 page 3*. However, the majority of exercises does not follow this model, and requires little more of students than to fill in the gaps or to choose the correct of multiple options, as can be seen in *Figure 20: book 3 page 68.*

4 Relaties tussen delen van een tekst aangeven
Lees de onderstaande tekst. In de tekst wordt in beide alinea's iets gezegd over 'genen'. Onderstreep wat er over 'genen' verteld wordt. Beantwoord daarna de vraag.

Exam Text

DARWIN'S REVENGE

WHY ARE WE GETTING FAT?
By Fred Guterl with Anne Underwood

1 Of nature's many weather conditions, winter at the Arctic Circle would have to be one of the harshest. It's hard to imagine that humans would have survived generations of frigid climate without some adaptation giving them a way to cope. Scientists have in fact put forward a theory about a 'thrifty genotype' that some humans acquired 30,000 or so years ago during their migration from Asia, across a land bridge at what's now the Bering Strait, to North America. These genes may have given cold warriors an ability to store fat and metabolize it sparingly, a handy trait for the dark, cold months when food is scarce.
2 Now that the land bridge is long gone, the descendants of these first North Americans are stuck with genes optimized for life in the Ice Age. The same traits that allowed their ancestors to thrive in the Arctic wilderness may be making them uniquely vulnerable to the high-fat,

high-cholesterol, sedentary American lifestyle. The problem with evolution is that it can't keep pace with the modern world.

HAVO 2009, tijdvak I, tekst 6

1   How is paragraph 2 related to the matter discussed in paragraph 1?
    Paragraph 2
    ☐   A   discredits scientific research into the 'thrifty genotype'.
    ☐   B   gives an explanation for the successful transformation of the 'thrifty genotype'.
    ☐   C   presents the negative consequences of people having the 'thrifty genotype'.
    ☐   D   questions the presence of the 'thrifty genotype'.

Figure 15: book 2 page 47
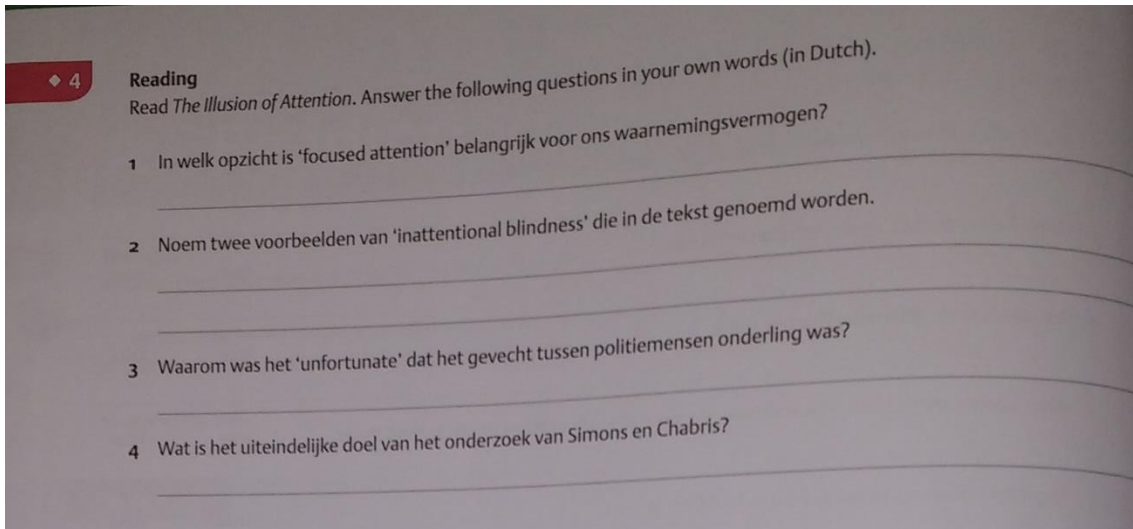
Figure 16: book 3 page 8
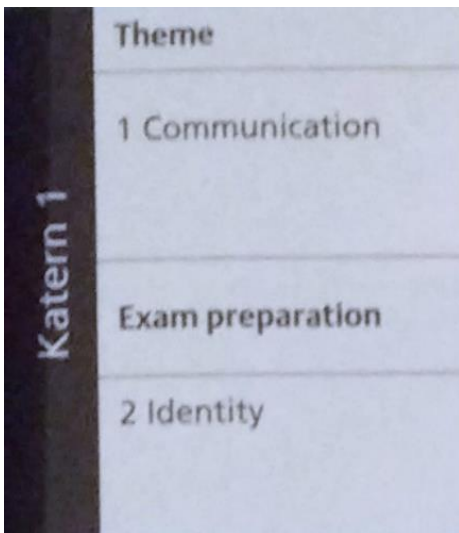
Figure 17: book 1 page 3
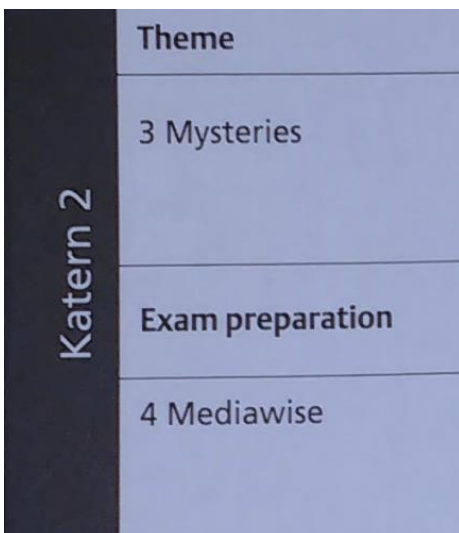
Figure 18: book 2 page 3

Figure 19: book 3 page 3
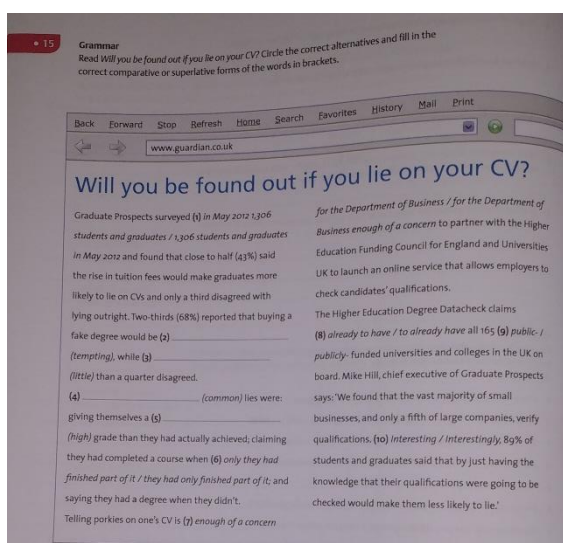
Figure 20: book 3 page 68

3.2.3.3 Inclusion of Culture

The texts in *Stepping Stones* contain cultural aspects with adequate frequency (I.pp.15, 52, 60-61, 76, 93; II.pp.16, 21, 24, 30, 39-40, 74; III.pp.46, 48-50, 64-65, 69, 73), earning the textbook 5 out of 6 points for this item. Still, these are mostly about the US and the UK; exceptions are texts which explore Peru (II.p.16), ancient Troy (II.p.21), Japan (III.p.48), and Dubai (III.pp.64-65), which is an aspect that could be improved. Examples are provided in *Figure 21: book 1 page 60* and *Figure 22: book 3 page 48*.

Text 1

Keeping up Appearances: Why Brits Lie About their Weekends

1 What did you do this weekend? It's not a particularly difficult question. Yet new research shows that when asked about their weekend activities, more than a quarter of UK workers will feel forced to lie. These fabricated responses will include anything from a fictional night on the town to an imaginary spontaneous weekend break.

2 A recent poll of 5,000 employed British adults, conducted by Travelodge, showed that a surprising 27 per cent of respondents were regularly 'economical with the truth' when asked how they had spent their weekends. The purpose of the fibbing was to maintain the illusion of an active social life. Wales was hardest hit by the phenomenon (draw your own conclusions) with London, Scotland and the West Midlands close behind.

3 Commenting on the research findings, Psychologist Corinne Sweet said: 'the Travelodge weekend study has exposed a new psychological condition we Brits are suffering from: 'Weekendvy'. It's the horrible feeling that everyone else is having a better time than us, going away, partying or having fun. No-one likes to think of themselves as lonely, or boring, so we like to create a psychological 'smoke-screen' pretending, a bit like Bridget Jones, that we're having a wonderful time, when we're not.'

4 Going out on a Saturday night topped the list of activities people pretended they did (33 per cent), followed by visiting friends (25 per

Figure 21: book 1 page 60

4 **Samenvatten als strategie**
Lees de onderstaande tekst. Onderstreep in de tekst woorden die de *kern* weergeven.
Beantwoord daarna de vraag.

Exam Text

STREAK OF LUCK

by Austin Ramzy

If you see a naked man walking down the street, your first instinct might be to flee. But for thousands of men in central Japan each winter, there's only one acceptable response: strip down to almost nothing and go chase him. That's the way it has been done in the city of Inazawa for centuries. The ritual is perhaps the most famous of several *hadaka matsuri*, or 'naked festivals', held around Japan annually. The festivals are based on traditional Shinto purification rituals. In Inazawa, where this year's event will be held on March 2, one selfconfident fellow is chosen to be the official streaker. He's then marched through the Kounomiya Shrine, where a throng of around 9,000 men

wearing only loincloths attempt to lay their hands on him as thousands of spectators watch. The naked man is supposed to collect the bad luck and impurities of all who touch him. The crowd can get overly enthusiastic (sake, Japanese rice wine, is involved), so the man is protected by guards—but he still ends up pummelled and bruised by the conclusion of the festival. Then he ritually transfers the amassed bad luck to piles of glutinous rice balls for safe burial, dons his clothes and leaves. As for the half-naked throng outside, their luck improves right away—they get to change out of their loincloths.

HAVO 2009, tijdvak 2, tekst 1

Figure 22: book 3 page 48

3.2.4 General Theory on Curriculum Development

3.2.4.1 Transparency

Every theme in *Stepping Stones* has an overview of what will be discussed (I.pp.7, 47, 59; II.pp.5, 43, 55; III.pp.5, 45, 57), which is illustrated by *Figure 23: book 1 page 7*. Additionally, the sections dealing with the four main skills (reading, listening, speaking, and writing, respectively) each have an exercise to help students tune in (I.pp.8, 21, 28, 33, 60, 71, 78, 83; II.pp.6, 18, 26, 30, 56, 68, 76, 80; III.pp.6, 17, 24, 30, 58, 71, 78, 82), which can be seen in *Figure 24: book 3 page 24*.

The segment on Exam Preparation explains for each set of exercises what students can learn from doing them (I.pp.48-57; II.pp.44-53; III.pp.46-55), which can be seen in the aforementioned *Figure 22: book 3 page 48*. However, the regular units do not provide this information, so *Stepping Stones* scored one point for Rq21. The only exercises which allow students to infer what the goal is are the writing exercises connected to grammar (I.pp.14, 20, 64, 70; II.pp.11, 17, 61, 67; III.pp.10, 16, 63); this is illustrated by the aforementioned *Figure 13: book 1 page 14* and by *Figure 25: book 3 page 16*.

Figure 23: book 1 page 7

31 **Tuning in**
Read *The True Stella Awards* and look at the illustration. Answer the following questions.

1 What is the link between Stella Liebeck and the True Stella Awards? Explain in your own words.

_____

2 What is the main criteria for awarding someone with a True Stella Award?

_____

Text 1

THE TRUE STELLA AWARDS

Figure 24: book 3 page 24

Figure 25: book 3 page 16

3.2.4.2 Academic and Social Development

Within the thematic units of *Stepping Stones*, the exercises intensify in difficulty, moving from basic exercises like "circling the correct alternative" to assignments such as "use the keywords to write a sentence; devise the right tense by yourself," as can be seen in *Figure 26: book 1 page 12* and *Figure 27: book 1 page 13*. However, this same structure is used in the second and the third book, causing *Stepping Stones* to lack a long-term increase in difficulty, which is why the teaching method only received one point for Rq22.

Additionally, few of the exercises are challenging or stimulate inquisitiveness: students are predominantly asked to underline the correct answer of content-focussed questions, to cross out the incorrect answer or to fill in the blanks, which is illustrated by the aforementioned *Figure 26: book 1 page 12*. Some questions do allow for a somewhat divergent interpretation, mostly when students are asked for their opinions in some of the *tune in* exercises and in some partially guided writing assignments; these aspects are visible in the aforementioned *Figure 24: book 3 page 24* and in *Figure 28: book 1 page 70*. *Stepping Stones* scored one point for Rq27: there are a few assignments which require the students to peer review work, such as *Figure 29: book 1 page 41*, but no self-reflection is required. The teaching method is mostly aimed at preparing students for standardised tests.

6 **Grammar**
Read the following sentences and circle the correct alternatives.

1   I *subscribe / subscribed / have subscribed* to a local newspaper last week.
2   He *has / had / has had* a mobile phone since he was thirteen years old.
3   Susie used to read 'The Sun' but now she *reads / read / has read* 'The Daily Star' every day.
4   The postman *delivers / delivered / has delivered* the parcel yesterday.
5   David *is / was / has been* a journalist before he became a writer.
6   He *is / was / has been* the current spokesman for the Labour Party for the last four years.
7   Tom *receives / received / has received* the Manager of the Month Award last February.

Figure 26: book 1 page 12

8 **Grammar**
Write sentences. Use the keywords and add at least five words per sentence. Use the correct forms of the verbs.

1   go / when I was four years old

_____

2   pay / yesterday

_____

3   see / already

_____

4   read / sometimes

Figure 27: book 1 page 13

18 **Writing**
Your friend is going to take part in a talent show. Before he can participate, he must send in a recommendation from someone which states that he is really talented. He has asked you to write this recommendation.

– Describe in 100–150 words what your friend's talent is and why you think he's good enough to take part.
– Pay attention to the correct word order.
– Use at least five words from the Vocabulary (on page 88), section Reading Text 2.

Figure 28: book 1 page 70

3	Evaluation Have a classmate read your article and fill in the following evaluation form.			

Article: (title) _____

Author: (name) _____

Category: _____

	−	+/−	+
He/She has chosen a subject which is relevant for our newspaper.	−	+/−	+
He/She has written a clear story.	−	+/−	+
He/She has clearly structured the article.	−	+/−	+
He/She has written an interesting article.	−	+/−	+
He/She has used the Language Help, Grammar and Vocabulary.	−	+/−	+

Figure 29: book 1 page 41

3.2.5 Conclusion

Stepping Stones meets several of the requirements, but there are some areas in which it could develop further. The teaching method does not yet fully combine the linguistic features, nor has it effectively cultivated the exercises that might accompany reading assignments. *Stepping Stones* also abstains from using information from other school subjects. Additionally, the basic exercises could be more challenging, and should aid students in practising autonomy, inquisitiveness, and their individual talents.

However, this teaching method does provide a recognisable structure in its textbooks. Additionally, *Stepping Stones* contains a lot of literature and a fair amount of cultural aspects. Furthermore, grammar is ultimately tested in communicative approach, and writing assignments occur frequently. Finally, the real-life situations make the book relatable to students.

3.3 Empower

3.3.1 Introduction

Empower B1+ scored 25 out of 58 points; the appendix (8.3) contains the list of requirements and the awarded 0/1/2 scores. Additional observations per section that were made concerning *Empower B1+* besides these scores are presented below. Explicit requirements may be mentioned, which will be represented with the code *Rq* and the corresponding number; for example, Rq1 refers to the requirement that skills are taught in an integrated fashion.

This teaching method is made up of a single textbook; divided into 10 units, each with paragraphs A-D and a section on *review and extension*. Regular page numbers will be used for the examples.

3.3.2 Linguistic Features

3.3.2.1 Combining Skills

Empower B1+ provides scarcely any exercises that combine skills, consecutively scoring 1 point for Rq1. Though some of the writing assignments have a similar subject as the reading assignments, reading and writing are not overtly combined; speaking and listening is at times coupled, but only in structured conversations, as shown by *Figure 30: page 22*.
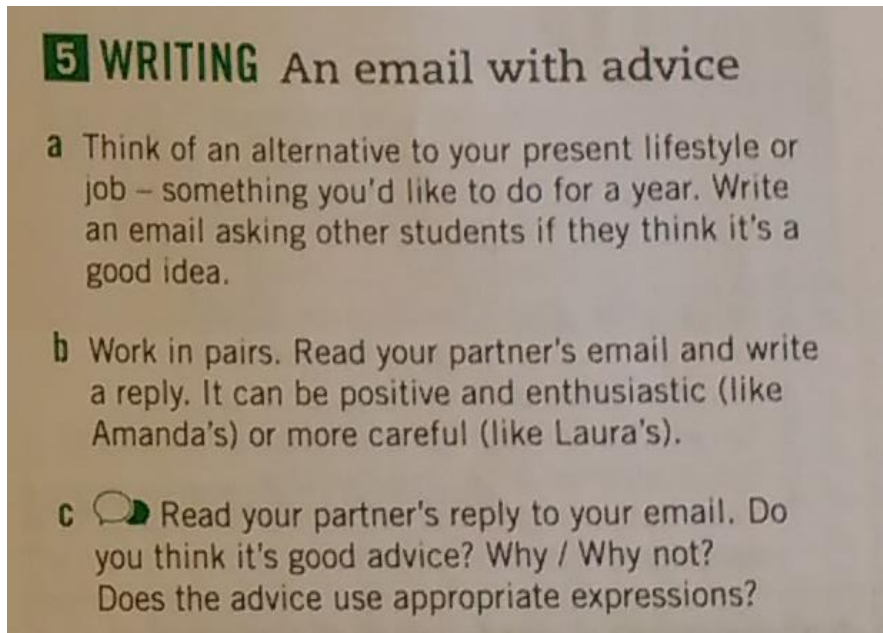
Figure 30: page 22

3.3.2.2 Individual Skills

3.3.2.2.1 Writing

Writing occurs extensively in this teaching method, in part because every chapter closes with a

writing assignment, so *Empower B1+* scores two points for this item. The exercises have many

different goals; for example, writing a guide (p.17), writing an essay on an environmental issue

(p.65), writing a review (p.71), and writing an email with advice (p.125). The last of these is

shown in *Figure 31: page 125*.

Figure 31: page 125

3.3.2.2.2 Reading

Empower B1+ scored one point for Rq3, because students are asked to reflect on how they

relate to what they have read (p.8, 12,73), charged to make personal notes on the key points of

the text (p.16), and required to describe certain aspects from a text in their own words, as *Figure*

32: page 60 illustrates. Additionally, students are asked about their personal opinion concerning

social issues (p.65). However, this textbook lacks more extensive exercises such as writing an

essay or letter based on a read text, and forgoes the chance to have students create their own

content-focussed questions, which is why this textbook did not score any points for Rq3a or

Rq3b. *Figure 33: page 100*, an example from unit 8, demonstrates the predominant type of texts

and accompanying exercises that *Empower B1+* provides as reading assignments.

f 🗩 Describe the animals and plants in the box using the words in 3b. Do not say what you are describing. Try to guess your partner's word.

chicken   goldfish   monkey   orang-utan   palm tree
parrot   pine tree   rose   shark   snake   spider

It's tall, and has short branches. It has little leaves. It doesn't lose its leaves in the winter.

A pine tree?

Figure 32: page 60

2 READING

a Look at the headline of a similar news story below. What do you think happened? Choose a or b.

1 a   He drove the car himself.
  b   He was a passenger in the car.
2 a   He flew the plane himself.
  b   He was a passenger on the plane.

b Read the story quickly and check your answers to 2a.

c Read the story again. Note down things that are the same as in the story you listened to.

13-YEAR-OLD BOY DRIVES TO AIRPORT AND FLIES ACROSS USA

Kenton Weaver is 13 years old and has no photo ID. But that didn't stop him from stealing his father's car in the middle of the night, driving more than 20 miles to a Florida airport and taking two connecting flights to San José, California. 'I really enjoyed it,' said Kenton.
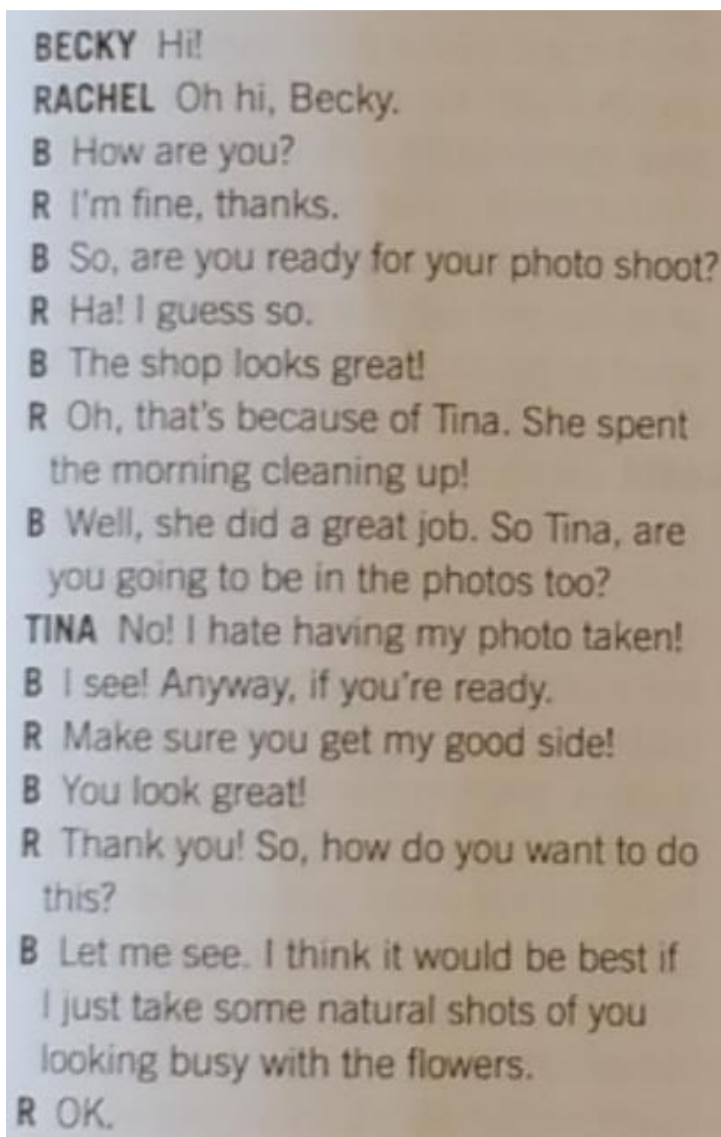
Kenton's mother, Kim Casey, lives just half an hour from San José airport in Fresno, California, but the boy's father, Dean Weaver, thinks it was the journey itself that interested the boy. According to Dean, his son is fascinated by airplanes. 'He'll do anything to go to an airport,' Dean said. 'He wants to be a pilot.'

Kenton did not own a credit card, passport, driver's licence, or photo ID of any kind. Yet he was able somehow to buy a plane ticket, go through airport security, fly to Chicago and catch his connecting flight to San José without any problems. His father said it is possible Kenton used the numbers from one of his own credit cards to buy the ticket online.

Figure 33: page 100
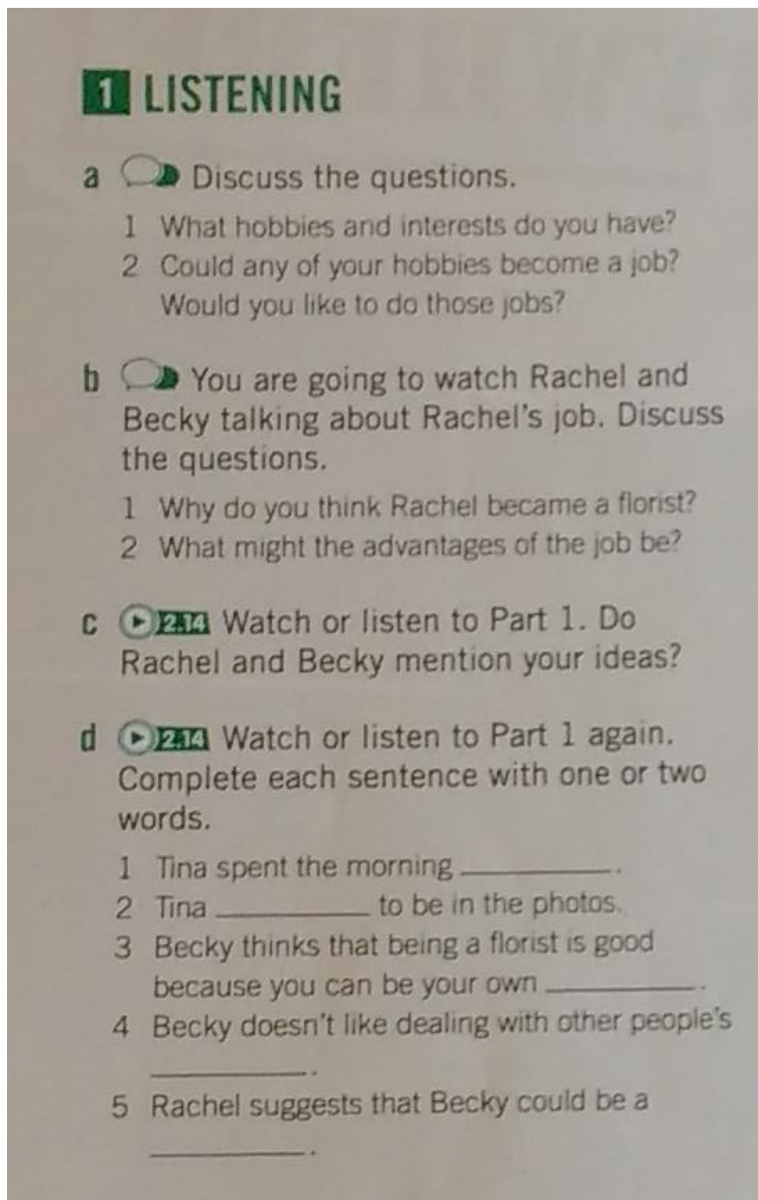
3.3.2.2.3 Listening

Empower B1+ scored 2 out of 4 points for this linguistic feature. Though the recordings do use authentic speech, the difficulty of this speech is far below the students' expected level of achievement, as are the concomitant assignments. The example, *Figure 34: page 167*, shows the first part of a conversation that students have to listen to; example *Figure 35:page 62* contains the accompanying exercises.

BECKY Hi!
RACHEL Oh hi, Becky.
B How are you?
R I'm fine, thanks.
B So, are you ready for your photo shoot?
R Ha! I guess so.
B The shop looks great!
R Oh, that's because of Tina. She spent the morning cleaning up!
B Well, she did a great job. So Tina, are you going to be in the photos too?
TINA No! I hate having my photo taken!
B I see! Anyway, if you're ready.
R Make sure you get my good side!
B You look great!
R Thank you! So, how do you want to do this?
B Let me see. I think it would be best if I just take some natural shots of you looking busy with the flowers.
R OK.

Figure 34: page 167

Figure 35:page 62

3.3.2.2.4 Speaking

Empower B1+ scores the full two points for speaking. Though *Figure 36: page 13* shows that the purpose of the speaking exercises is not always clear, most exercises do adhere to the contemporary theories. The exercises try to engage with students' lives, as the excerpt in *Figure 37: page 106* illustrates, and such speaking exercises are repeated throughout this textbook. Finally, this type of speaking exercise has a high communicative value, since students are likely to have such conversations.

3 GRAMMAR
Present simple and continuous

a Match present simple sentences a–c with uses 1–3.

  a When I get a spare moment at home, I normally **go** on Facebook or **play** games on my phone.
  b I **know** this won't make me a fluent speaker.
  c People **learn** better if they enjoy learning.

We can use the present simple:
1 to talk about things which are generally true (sentence ___)
2 to talk about habits and routines (sentence ___)
3 with state verbs – verbs about thoughts (e.g. *understand*), feelings (e.g. *want*) and possession (e.g. *own*). (sentence ___)

b Match present continuous sentences a–c with uses 1–3.

  a **I'm learning** a foreign language.
  b Now, why **am** I still **sitting** here writing this?
  c Young people **are spending** more and more time playing on the computer.

We can use the present continuous to talk about:
1 actions in progress at the same time as speaking/writing. (sentence ___)
2 actions in progress around (before and after) the time of speaking/writing. (sentence ___)
3 changing situations. (sentence ___)

c ▶ Now go to Grammar Focus 1B on p.132

d ◖▶ Make questions with the words below. Then discuss the questions.

1 you / think / you / communicate / well in your own language?
2 How often / you / hear / foreign languages where you live?
3 you / think / you / have / a good memory?
4 What / help / you / learn / English grammar?
5 What / you / think / about / right now?
6 you / prepare / for an exam at the moment?
7 more people / learn / languages in your country than before?

> Do you think you communicate well in your own language?

> I think so, but I prefer writing to speaking.

e ▶ Communication 1B ◖▶
Student A: Go to p.127.
Student B: Go to p.131.

Figure 36: page 13

Figure 37: page 106

3.3.2.3 Grammar

Every unit has 2 paragraphs that discuss grammar; an overview of the grammatical aspects that

Empower B1+ discusses are provided in *Table 3:*

Grammatical Aspects per Unit. However, the information is only sporadically presented in an

n+1 structure[5]. This method can be identified in the grammar that is taught consecutively in

units 1B, 2A, 2B, and 3A, as well as in the combination of grammar taught in units 5B, 10A,

and 10B. However, it is not present in the rest of the textbook, nor is there any logic to the way

in which the instruction is structured, or is it explained why it is necessary for the students to

---

[5] Using previously acquired grammar to learn new items.

acquire these specific aspects of grammar, opposed to others. Finally, the grammar is only marginally tested in a communicative approach: example *Figure 31: page 125* illustrates how each unit contains writing exercises during which the grammar could be used. However, since it is not compelled to use the grammar in these exercises, grammar is in fact only overtly tested in closed questions, as *Figure 38: page 112* demonstrates.

Table 3:
Grammatical Aspects per Unit

Unit	Grammatical Aspect
1A	subject and object questions
1B	present simple and continuous
2A	present perfect simple and past simple
2B	present perfect simple and present perfect continuous
3A	narrative tenses: past simple, past perfect, past continuous
3B	used to vs usually
4A	modals and phrases of ability
4B	articles
5A	future forms
5B	zero conditional and first conditional
6A	modals of obligation
6B	comparatives and superlatives
7A	modals of deduction
7B	quantifiers
8A	reported speech
8B	verb patterns
9A	the passive
9B	defining and non-defining relative clauses
10A	second conditional
10B	third conditional

Figure 38: page 112

3.3.3 Non-Linguistic Aspects

3.3.3.1 Literature

Empower B1+ does not contain any (excerpts of) literary texts, nor is the teaching method accompanied by a separate book on literature, and therefore scores no points for this section. Only one (non-fiction) book is mentioned, as shown in *Figure 39: page 4*, and film is mentioned a few times (pp.33, 104, 105, 130).
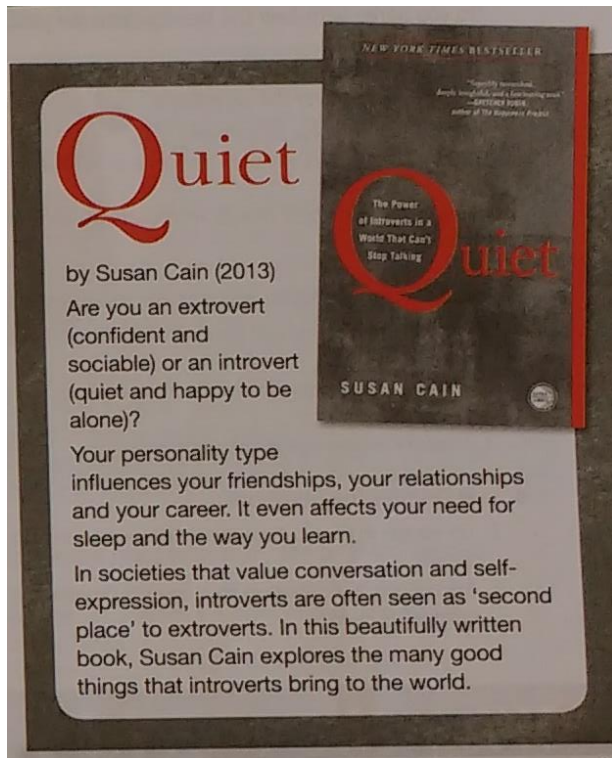
Figure 39: page 47

3.3.3.2 Use of Target Language and CLIL

Empower B1+ was created by Cambridge University and consequently does not contain any Dutch, which is considered opportune for the acquisition of the language. Still, the textbook does not contain any information from other subjects. The units do all contain a section on everyday English and several exercises use real-life settings to teach the language; however, the communicative value of these items is diminished by the inferior level of the exercises, as *Figure 40: page 15* illustrates.

Figure 40: page 15

3.3.3.3 Inclusion of Culture

Empower B1+ has dedicated one unit (U6) to different cultures, with texts exploring aspects from several distinct countries; an example of this is provided in *Figure 41: page 69*. The other texts in this textbook sporadically contain information on different languages and cultural aspects. The latter discuss more than one English-language-related culture, as well as other countries than the UK and the US: India, Turkey, Cameroon, Canada, and Hong Kong are mentioned throughout *Empower B1+*, an example of which is provided in *Figure 42: page 57*.
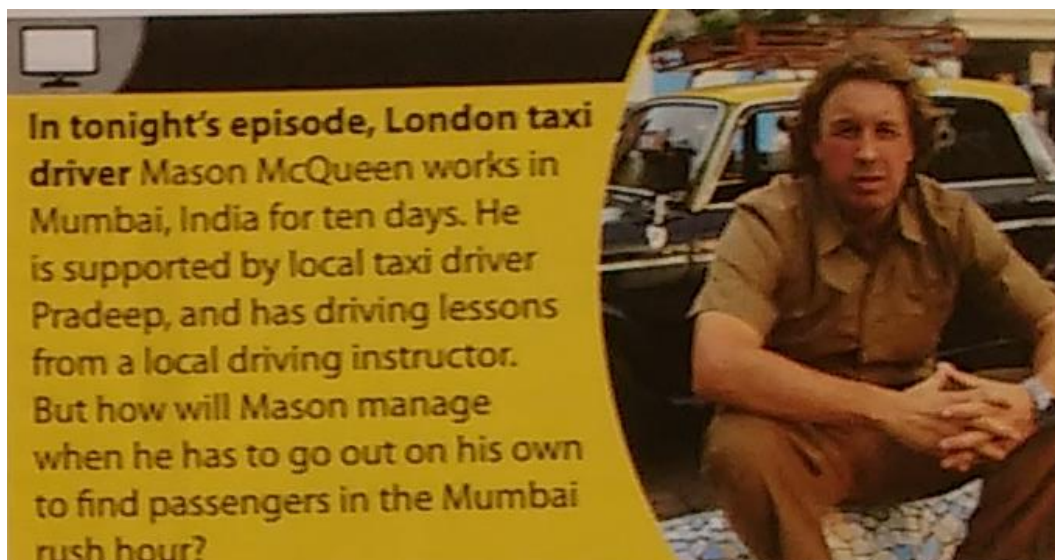
Figure 41: page 69
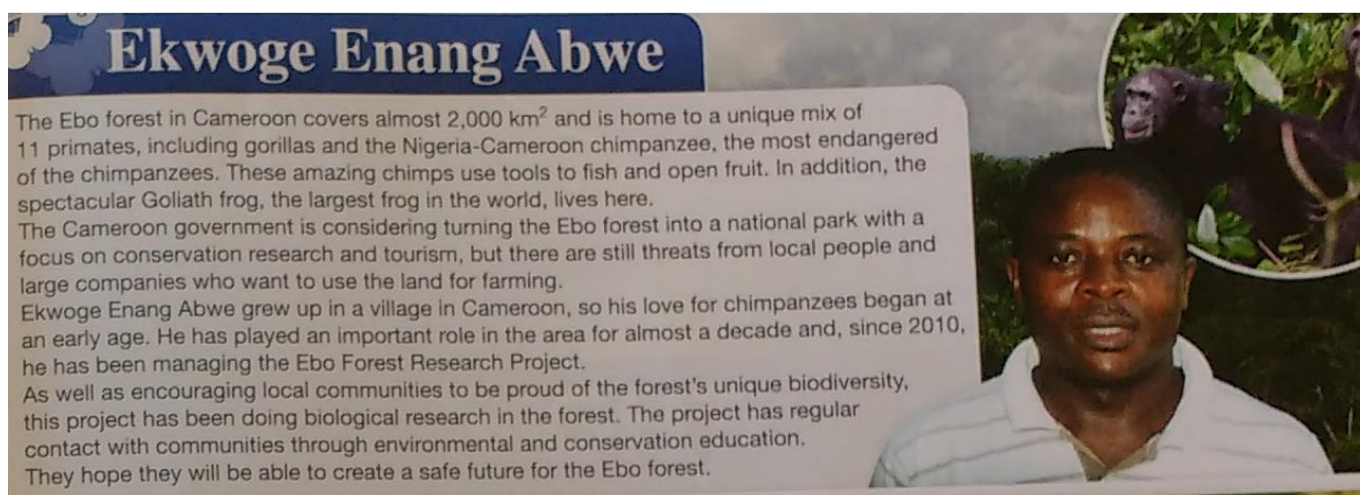
Figure 42: page 57

3.3.4 General Theory on Curriculum Development

3.3.4.1 Transparency

Though the structure of the content is fairly repetitive between units, there is no clear motivation

for the arrangement of the exercises within the units of *Empower B1+*. Additionally, the

structure is confusing at times: as can be seen in the previously mentioned *Figure 36: page 13*,

the students may be asked to turn to different pages within a single exercise. Additionally, as

can be seen from that example, the grammar section lacks a clear-cut communicative, content-

focussed test on the acquired grammar. Though part *3e* in *Figure 36: page 13* seems to promise

a straightforward speaking exercise, *Figure 43: page 127* and *Figure 44: page 131* show that

this is not true. This *Communication Plus* provides the students with a picture, yet abstains from instructing students in what they should do with these. Since this type of ambiguity is repeated throughout *Empower B1+*, the textbook scores no points for this item.

The units all have different themes, and within the unit there is a discussion and expansion of that theme, so *Empower B1+* scores two points for Rq20. However, *Empower B1+* does not provide an explanation regarding the purpose of the exercises; at times the writing assignments allow for the objective to be derived from the activity, but these are the exception.

Figure 43: page 127
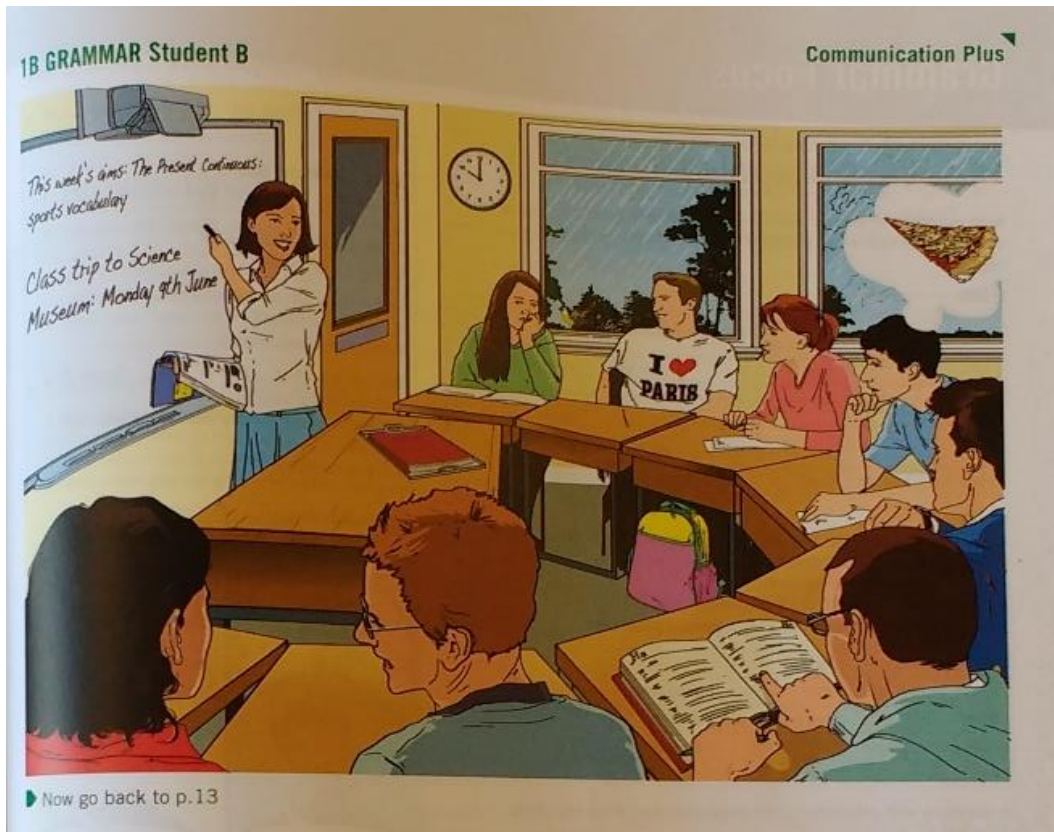
Figure 44: page 131

3.3.4.2 *Academic and Social Development*

Overall, *Empower B1+* scores poorly with regard to *Academic and Social Development*. The format of the exercises in *Empower B1+* remains the same throughout the units, but the exercises could be argued to intensify in difficulty based on the expanding grammatical aspects discussed in consecutive units. Other than that, the exercises might only be considered challenging for students who perform far below the average, as they only require students to underline the correct answer of elementary questions, cross out the incorrect answer, or fill in the blanks. Some exercises are particularly belittling, requiring students to connect pictures from one category to pictures from another category, as *Figure 45: page 59* demonstrates. Such exercises are more suitable for level A1 or A2 than level B1+, which this book claims to be.

Furthermore, the exercises are not open to divergent interpretations and fail to stimulate inquisitiveness, both of which could have encouraged students to think critically. The textbook

does at times ask students to reflect upon their own lives and their work; students are required to communicate with each other and consider possibly dissimilar opinions, as *Figure 46: page 65* illustrates. Finally, some writing assignments allow students to choose their own topic, which leaves room for the expression of individual interests and talents, as *Figure 47: page 17* demonstrates.
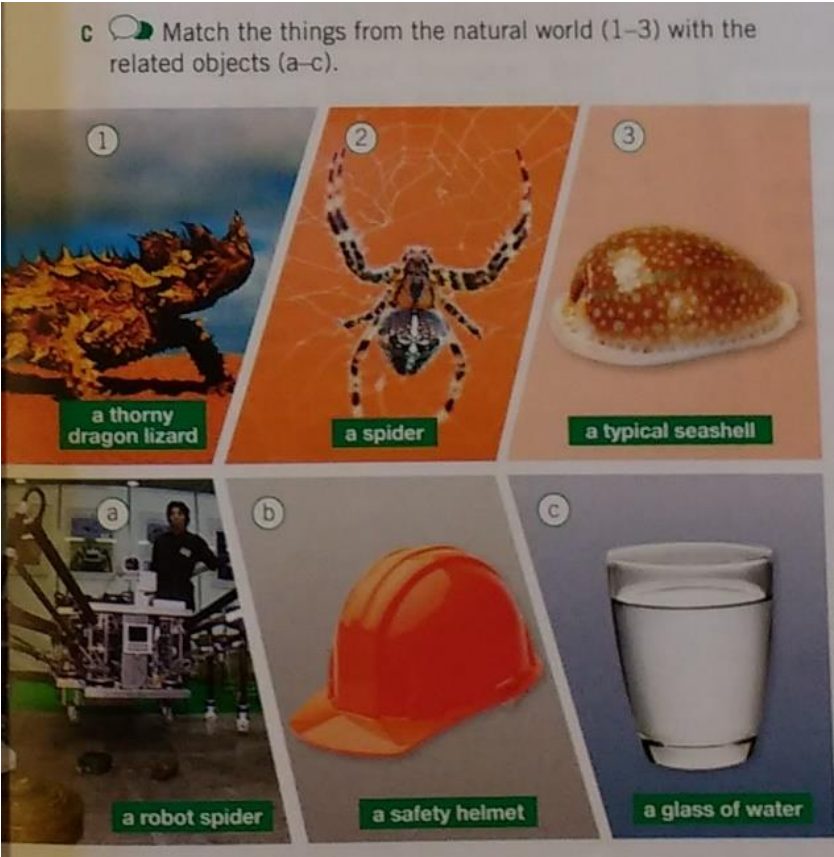
Figure 45: page 59

4 WRITING

a Plan an essay on an environmental issue. Choose one of the topics below or your own idea. Make notes about your topic. Try to think of at least three main points with examples.

air pollution   cutting down forests   electric cars
taking too many fish from the sea   wasting food

b Compare your ideas with a partner.

c Write the essay. Use the structure in 3a. Use signposting expressions to organise your ideas. Make sure you communicate directly with the reader in the introduction and conclusion.

d Read each other's essays. Do you agree with the other students' opinions?

Figure 46: page 65

4 WRITING A guide

a Think of a skill you know how to do well. It can be something to do with study, work, sport or a free-time activity. Make notes using these questions.
   1 How easy is it to learn this skill?
   2 What are the problems people have when learning it?
   3 What are good ways to learn this skill?
   4 Why are they good ways?

b Write a guide on how to learn this skill. Use words/phrases to introduce purpose and *this* or *these*, if possible, to refer back to ideas.

c Work in pairs. Read your partner's guide. How easy do you think it would be to learn their skill?

Figure 47: page 17

3.3.5 Conclusion

Though *Empower B1+* does meet the requirements to some extent, the textbook scored only 43% of the available points. The textbook does not adequately combine the linguistic features, and contains multiple exercises that are below the expected level. Additionally, this teaching method does not include any literature, nor does it contain information from other subjects. Structure and goals are not explicated, and the exercises mostly fail to stimulate the academic and social development of students.

Empower B1+ does develop recurring themes, and pays attention to different cultures. English is taught in the target language, also using authentic audio for the listening exercises, and both grammar and writing occur at several intervals. Additionally, the exercises are moderately relatable to students.

4: Design

4.1 Introduction

The contemporary teaching methods that were analysed in Chapter 3 showed that there are still areas in which development is conceivable, possibly even necessary. For example, both *Stepping Stones* and *Empower B1+* illustrated the need to further combine the linguistic features, as well as the need to focus on communication and use information from other subjects in the assignments. Furthermore, neither textbook fully met the requirements for academic and social development (Rq22-28), so a new type of teaching method might pay more attention to students' individual talents, autonomy, reflection, and the possibility for divergent interpretations and intellectually challenging basic exercises. *Empower B1+* demonstrated that there are still teaching methods that fail to incorporate literature effectively; this textbook also provided inadequate, though authentic, audio for the listening exercises; both could be remedied in a new type of textbook.

4.2 Justification of prototype

4.2.1 Introduction

The prototype which was designed for this thesis attempts to illustrate a way in which the aforementioned aspects, as well as the vision and expertise of the creator, can be incorporated in a new type of textbook (Thijs & Van den Akker, 2009, pp.17-19). The part of a chapter, which can be found in the appendix (8.4), revolves around the theme of *education* and opens with the etymological background of the theme, as well as a short introduction. It then displays two *blocks*, each focussed on a literary text, and reviews what students may expect to learn in this chapter. The two blocks have a near-identical layout. After a brief introduction, which explains what students will have to do and which contains new (underlined) vocabulary, students receive some background information on the writer. This is followed by the literary

text itself, after which students are required to answer questions. There are challenging *basic exercises*, which all students are expected to do, and *extra exercises*, which provide additional stimulus for students who wish to learn more. The first block revolves around John Williams' *Stoner* and contains a section on grammar, the second block examines Toby Morris' *On a plate*.

The justification in the present chapter will follow the structure of the literature review and the analysis of the contemporary textbooks. The chapter will therefore discuss the linguistic features and the non-linguistic aspects, as well as the general theory on curriculum design. Specific requirements may be addressed, which will be represented by the code *Rq* and the corresponding number, identical to the way this was done in the previous chapter: for example, *Rq4* refers to the requirement that authentic speech is used for listening exercises. The different blocks will be referred to with Roman numerals; for example, I.B1 is the first *basic exercise* of the section on John Williams' *Stoner*.

4.2.2 Linguistic Features

Following the ideas of Bimmel et al. (2008), Graham & Hebert (2010), and Jansen & Van den Bergh (2010), the prototype attempted to combine the different linguistic features as much as possible (Bimmel et al., 2008, p.46; Graham & Hebert, 2010, pp.5-6; Janssen & Van den Bergh, 2010, p.3). This was done primarily by connecting the extensive writing exercises (I.B2, I.B3, I.B4, II.B2) to the texts that the students have to read, as well as linking the grammar to reading and writing (I.B3) and incorporating a segment that includes listening (II.B2).

The exercises further show that the students are required to do more than just understand the main point of a text and answer elementary content-focussed question; since both contemporary teaching methods scored poorly for Rq3, this was an important addition to the prototype. Furthermore, the listening exercise uses challenging and authentic speech. However, speaking is not included in the prototype, an oversight caused in part by the limited resources.

Following the ideas of Osterman & Kottkamp (1993), Swan (2012), Kwakernaak (2015), Bimmel et al. (2008), grammar instruction is seen as a meaningful part of language acquisition, and is therefore included in this prototype (Osterman & Kottkamp, 1993, pp.19-21; Swan, 2012, pp.124-125; Kwakernaak, 2015, p.340; Bimmel et al., 2008, p.48). However, since there is only one grammatical aspect included in the prototype, it cannot be said that this follows Krashen's (1982) input hypothesis, or n+1 structure (Krashen, 1982, pp.20-21; Kwakernaak, 2015, pp.230-231). The stipulations of the Council of Europe (2001) were taken into consideration in the choice of grammatical aspect; as a result, the double negative, a stylistic aspect with communicative value that featured in the text, was chosen (Council of Europe, 2001, pp.33-36; "Exam English," 2014).

4.2.3 Non-Linguistic Aspects

Contrary to *Empower B1+*, but in line with *Stepping Stones*, literature is very prominent in this prototype. Following the theories on the inclusion of literature and culture in language acquisition, excerpts were chosen that might stimulate a sense of belonging, inspire empathy, and expose students to possibly unfamiliar cultural and historical aspects (Lazar, 1993, p.51; Hollander, 2004, pp.1-2; Pigada & Schmitt, 2006, p.3; Broeder & Van Wijk, 2009, p.52; Coyle et al., 2010, p.105; Hulshof et al., 2015, pp.402-404). Additionally, since *Stepping Stones* also contains literature, a comic was chosen to make the prototype stand out from the contemporary teaching method. This type of literature is often excluded on grounds of being deemed inferior, which dismisses the educational value of these literary works (Witte, 2008, p.6; Hartog, 2013, pp.12-13; Griffith, 2010, pp.182-188). Due to the scope of the prototype, it was not possible to contain other literary texts such as poetry, songs, and short stories. Still, Rq11 and Rq12 are adhered to, since the texts diverge in difficulty and are accompanied by exercises.

Furthermore, the prototype observes Sol's (2008) and Coyle et al.'s (2010) theories on the target language and CLIL, primarily because the prototype does not contain any Dutch (Sol,

2008, p.16; Coyle et al., 2010, pp. 1-2, 27-28). Additionally, I.E and II.E are examples of how information from other subjects may be incorporated in language acquisition (Coyle et al., 2010, pp.10-11; Kwakernaak, 2015, pp.223-224; Bimmel et al., 2008, p.47). Furthermore, the exercises focus on real-life situations and communication, which is also visible in the grammar instruction (Coyle et al., 2010, pp.32-33; Swan, 2012, pp.127-129; Kwakernaak, 2015, p.341; Hulshof et al., 2015, pp.381, 404).

The prototype also contains cultural aspects, even from more than one English-language-related culture, observing several contemporary theories (Lazar, 1993, p.51; Kwakernaak et al., 2008, p,8; Broeder & Van Wijk, 2009, p.52; Coyle et al., 2010, pp.17, 39-40; SLO, 2015, p.31). However, due to the scope of the prototype, this inclusion is still somewhat limited. For example, a more extensive version of the prototype would have contained cultural aspects from non-white cultures as well.

4.2.4 General Theory on Curriculum Development

With regard to Rq19, the prototype attempts to create a logical structure by providing introductions at the start of the chapter, as well as each block, which aim to establish the goals and expectations (Riemersma, 2005, pp.26-27; Bimmel et al., 2008, p.48; Thijs & Van den Akker, 2009a, pp.15, 17-18; Douma, 2017). Additionally, the exercises are structured around the theme of education and the literary texts (Woolfolk et al., 2013, pp.570-572; Ebbens & Ettekoven, 2013, pp.93-94).

The academic and social development of students, represented by Rq22-28, is approximated in several ways. Primarily, as can be seen in assignments I.B1, I.B2, I.B3, and I.B4, the consecutive exercises increase in difficulty. Assignments II.B1 and II.B2 further illustrate that the basic exercises are challenging, and are open to divergent interpretation (Ekens, 2016, p.26). Exercises I.B4 and II.B1, as well as the E exercises, attempt to stimulate inquisitiveness, and several assignments (I.B1, I.B2, I.B3, I.B4, II.B2) require reflection (Thijs

& Van den Akker, 2009a, p.27; Ekens, 2016, p.26; Douma, 2017). Finally, the autonomy of students is prompted by the omission of a vocabulary list; this requires students to decide for themselves whether they understand what the concept means, and to look it up if necessary (Ebbens & Ettekoven, 2013, pp.171-174).

4.2.5 Conclusion

The prototype illustrates an approach to incorporating literature in language teaching. Additionally, it endeavours to stimulate the academic and social development of students, which was somewhat lacking in the analysed textbooks. The prototype further focusses on challenging and communicative exercises, which connect the language to other school subject and the students' daily lives.

5: Discussion

5.1 Method of Review

5.1.1 Participants

For the review, a panel of people with a vested interest was established, in accordance with Thijs and Van den Akker's (2009a) theories on curriculum development (pp.40, 44-49). English teachers at a variety of Dutch schools and teachers in training from the University of Utrecht were questioned about the developed exercises. 15 participants, all from the researcher's network, were asked about the prototype; the educational background of each person is shown in *Table 4:*

Background Information of Certified Teachers and Teachers in Training. Due to a lack of resources and a limited amount of time, it was not possible to implement the prototype in secondary schools or interview 4 VWO students.

Table 4:
Background Information of Certified Teachers and Teachers in Training

Certified Teacher (CT) / Teacher in Training (TT)	Place of studies	Place of work	Years of experience
CT1	Amsterdam	Oegstgeest	6-10
CT2	Leiden	Noordwijk	<1
CT3	Utrecht	Utrecht	2-5
CT4	Utrecht	Amsterdam	2-5
CT5	Groningen	Heerenveen	6-10
CT6	Utrecht	Culemborg	2-5
CT7	Utrecht	Almere	<1
CT8	Leiden	Oegstgeest	6-10
CT9	Amsterdam	Oegstgeest	>20
CT10	Leiden	Alphen a/d Rijn	2-5
CT11	Leiden	Rotterdam	<1
TT1	Utrecht	-	<1
TT2	Utrecht	-	<1
TT3	Utrecht	-	<1
TT4	Utrecht	-	<1

5.1.2 Apparatus and materials

Stokking's (2014) principles were followed to create a coherent questionnaire (pp.85-91). The questionnaire was distributed via Google Forms, which made the questions more accessible to participants from remote parts of the Netherlands. To further stimulate participation, the panel was provided with an introduction describing the aim of the questionnaire, and they were thanked for their assistance.

The questionnaire, which was completely in English, first established the background of the participants, visible in the aforementioned *Table 4: Background Information of Certified Teachers and Teachers in Training*. Second, the participants were asked questions concerning the literary texts, the different exercises in the prototype, and the contemporary theories. The participants could express their approval of the literary texts on a 1/2/3/4 scale, 1 being very unsuitable, 4 being very suitable, and were asked to elaborate on their likes and/or dislikes concerning the individual exercises in half-open questions. The theory was reviewed through statements, with which the participants could agree or disagree. A third option, *other*, was added to these closed questions, in order to provide the interviewees with the chance to provide additional observations. A copy of the questions may be found in the appendix (8.5).

Some aspects of the theory, and therefore the list of requirements, were revised after the review panel had provided their feedback on the prototype. Because of these structural changes, there are differences between the questions that were asked and the list of requirements. An overview of the overlap and the discrepancies can be found in the appendix (8.5).

5.1.3 Procedure

The participants received a PDF file containing the prototype and the link to the online questionnaire via their personal email. The email contained instructions, which asked them to first examine the prototype. After this they were requested to fill in the questionnaire, which

contained an introduction explaining its goal and the target audience for the exercises (4 VWO). The responses were automatically gathered by the website; the appendix contains an overview of the answers per panel member (8.5) The participants were encouraged, but not required, to answer the open questions in English.

5.2 Review

5.2.1 Introduction

In continuation of the layout of the literature review, the analysis, and the design, the present chapter contains a critical analysis of the linguistic features, the non-linguistic aspects, and the general theory on curriculum design that is present in the prototype. In addition to these sections, the review contains detailed surveys of the panel's reactions regarding the two literary texts and their accompanying exercises.

The present chapter includes comments made by members of the panel, who will be represented by the codes mentioned in *Table 4: Background Information of Certified Teachers and Teachers in Training*; for example, CT1 refers to the first certified teacher who was questioned, whereas TT1 indicates the first teacher in training who participated. These codes will also be used in the tables with results that are presented in several paragraphs and in the complete overview of results that can be found in the appendix (8.5).

5.2.2 Theory

5.2.2.1 Linguistic Features

Though the linguistic features are often combined in the exercises, the panel review showed that this could be developed further (Rq1). For example, five participants mentioned that they would have liked to see questions or sections dedicated to discussion, or other types of speaking, in combination with the other skills. Additionally, 12 out of 15 participants agreed that the

grammar was tested in a content-focussed approach. However, two of those twelve, TT1 and TT4, did question the communicative value of the exercise connected to this aspect.

Due to changes to the structure and the content of the list of requirements that were implemented after the panel had been questioned, few questions were asked about the prototype with regard to the linguistic features. There is therefore a limit to the extent in which the panel reviewed this section.

5.2.2.2 Non-Linguistic Aspects

The participants agreed that the prototype upholds most of the preconditions connected to CLIL and the inclusion of culture (Rq14-18). The texts contain cultural aspects, the exercises require more of the students than answering basic content-focussed questions, and the exercises include information from different subjects. Nearly all participants agreed with the lack of Dutch; only one, CT4, spoke against solely using the target language, stating that the level of English was too demanding for the charged nature of the topics.

Additionally, the panel noted that the literary texts included in the prototype vary in difficulty, and that the style of writing is diverse, making it more inclusive for divergent students. This affirmation is illustrated by *Table 5: Abridged Answers Regarding Literature and Culture*, which shows the condensed reactions[6] of the review panel with regard to Rq11 and Rq16-18. Besides the code denoting the requirement, an additional code (Q43, Q44, Q45, Q46) was added to indicate which question of the questionnaire was answered. Still, despite the praise from the panel, their responses have shown that there is room for improvement: for example, to further encourage the inclusiveness promoted by Hollander (2004), textbooks might also contain texts which are not written by cis

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[6] As mentioned in *5.1.2 Apparatus and materials*, these questions provided the panel with a choice between YES, NO, and OTHER. In case of the latter, the panel member could supply additional feedback.

(heterosexual) white men (pp.1-2). Additionally, as the answers for Rq17 and Rq18 illustrate, there could be more diversity in the cultural aspects which are discussed, but this deficiency is mostly caused by the scope of the prototype.

Table 5:
Abridged Answers Regarding Literature and Culture

	Rq11/Q46	Rq16/Q43	Rq17/Q44	Rq18/Q45
CT1	yes	yes	no	no
CT2	yes	yes	yes	yes
CT3	yes	yes	yes	no
CT4	yes	yes	no	no
CT5	yes	yes	yes	yes
CT6	yes	yes	possibly	yes
CT7	yes	yes	no	yes
CT8	yes	yes	yes	yes
CT9	yes	yes	yes	yes
CT10	yes	yes	yes	yes
CT11	yes	yes	no	no
TT1	yes	yes	yes	no
TT2	yes	yes	yes	no
TT3	yes	yes	no	no
TT4	yes	yes	yes	yes

5.2.2.3 General Theory on Curriculum Development

From the responses to the questionnaire, and through additional personal correspondences with some of the participants, it appeared that the main criticism from the panel was that the structure of the prototype does not yet satisfy Rq19-21. Though the exercises suit the texts and have admirable goals, they lack transparency. It should be absolutely clear to students what is expected of them and what they can expect to gain from their work. Though the prototype aimed to include this, it is apparent that this still requires further attention.

The following table, *Table 6:*

Abridged Answers Regarding Transparency, shows a condensed version[7] of the responses that

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[7] As mentioned in *5.1.2 Apparatus and materials*, these questions provided the panel with a choice between YES, NO, and OTHER. In case of the latter, the panel member could supply additional feedback.

the review panel supplied; a full overview of their answer can be found in the appendix. The table shows reactions pertaining to Rq20 and Rq21, with additional codes (Q16, Q17, Q34, Q35) indicating which question from the questionnaire is answered, illustrating the lack of confirmation regarding the transparency of the prototype.

Table 6:
Abridged Answers Regarding Transparency

	Rq21/Q16	Rq21/Q17	Rq20/Q34	Rq21/Q35
CT1	no	mostly	yes	yes
CT2	mostly	yes	yes	yes
CT3	yes	mostly	yes	yes
CT4	mostly	mostly	yes	yes
CT5	yes	yes	yes	yes
CT6	yes	yes	no	yes
CT7	yes	yes	yes	yes
CT8	mostly	mostly	yes	yes
CT9	okay	yes	yes	yes
CT10	no	no	no	no
CT11	yes	no	no	no
TT1	mostly	yes	some	yes
TT2	yes	yes	yes	no
TT3	yes	yes	yes	yes
TT4	yes	mostly	yes	some

One other aspect that was criticised concerned the space for individual talents (Rq28) that Ekens (2016) describes (p.26). Most participants agreed that the exercises allow for the development of individual talents because they include information from other courses, such as economics and biology; additionally, the exercises examine the personal experiences of students, which creates the opportunity for students to play to their strengths. Alternatively, as

a result of the skills that are required for the exercises, several participants disagreed with the idea that the exercises allow for individual talents. As CT1 expressed: "Ultimately, most require writing as an outcome, so I would argue: no, it gives an advantage to students who do well in written word." CT2 concurred "it's really focussed on producing written language, I'd say that people who are bad at writing, but really good at speaking are a bit at a disadvantage." Ultimately, a more inclusive prototype might have contained exercises that allowed students to express their answers through artistic or digital means, instead of focussing on writing.

This is also visible in *Table 7: Abridged Answers Regarding Academic and Social Development*. This condensed overview[8] of the measure in which the panel considered the prototype to adhere to Rq22-28, the requirements pertaining to the academic and social development of students, shows that the prototype scored low for Rq28. A full overview of the answers can be found in the appendix (8.5).

Table 7:
Abridged Answers Regarding Academic and Social Development

	Rq22/Q33	Rq23/Q34	Rq24/Q48	Rq25/Q49	Rq26/Q50	Rq27/Q51	Rq28/Q52
CT1	some	no	yes	yes	yes	yes	no
CT2	yes	mostly	no	no	yes	no	no
CT3	yes	no	yes	yes	yes	yes	yes
CT4	yes	yes	yes	no	no	yes	no
CT5	yes	yes	yes	no	yes	yes	yes
CT6	yes	yes	yes	yes	yes	yes	yes
CT7	yes	yes	no	yes	yes	yes	no
CT8	yes	yes	yes	no	yes	yes	some
CT9	yes	no	yes	yes	yes	yes	yes
CT10	yes	yes	yes	yes	some	yes	yes
CT11	no	no	yes	no	yes	yes	no
TT1	yes	no	yes	yes	yes	yes	no

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[8] As mentioned in *5.1.2 Apparatus and materials*, these questions provided the panel with a choice between YES, NO, and OTHER. In case of the latter, the panel member could supply additional feedback.

TT2	yes	yes	no	yes	yes	yes	yes
TT3	yes	yes	yes	yes	yes	yes	yes
TT4	yes	yes	yes	yes	yes	yes	yes

5.2.3 Stoner

Asked on a scale from 1-4 about the suitability of *Stoner*, 10 of the 15 interviewees thought *Stoner* was suitable for the target group, and 4 thought this excerpt was very suitable: the average score for this fragment is 3,2. The participants did express the view that the visual quality of the excerpt in the prototype left something to be desired. This was caused by blurred source material from which the excerpt was taken. Finally, two participants thought the content was not interesting enough; two others thought the excerpt was relatively long, TT3 stating it may be "a bit descriptive and too slow for 4 VWO."

The exercises that accompanied this text were considered very open, which 6 out of 15 participants considered a good format to encourage students to express personal opinions. 6 participants noticed that certain exercises lacked some instruction and that these exercises could be more specific about the required activity. CT6 mentioned that the openness of the exercises could make it more difficult for the teacher to ascertain whether the learning goals were met. One exercise in particular, B4, met with a negative response. As CT1 stated: "I think this assignment is way above the level of a 4 VWO student. I venture the average bachelor student would find challenge in this type of research question." The exercise was considered too difficult, too elaborate, and too obscure for 4 VWO students. On the other hand, CT10 claimed exercise B4 was a "nice way of experiencing a new language and a challenge to use it."

The grammar section connected to *Stoner* was also criticised. Some participants expressed appreciation for the integrated approach, and CT11 thought the presentation was brief and to the point. However, most thought that this section was unsatisfactory. The layout was

considered unclear, and TT3 mentioned that "It's quite complicated in terms of [steps] students have to [follow] to get to an answer of the question." 13 of the 15 participants enjoyed the blurb about the Double Positive, and 13 out of 15 thought these blue sections added interesting information. CT3 mentioned the facts might not be interesting for the intended audience, and that the students might experience the sections solely as "something you [would] need for your test."

5.2.4 On a Plate

On a scale from 1-4, 9 out of 15 participants thought *On a Plate* was suitable for the target group, and 2 stated that the excerpt was very suitable: this lead to an average score of 2,73. The participants welcomed the topic and the layout, but there were some comments concerning the content. As CT3 stated: "Use of language is simple (slightly below level), but [the subject] is complex enough to make up for it." Four other participants agreed, claiming the language was below the average reading level for 4 VWO.

The questions related to *On a Plate* were received positively. The provocative nature of the text and the exercises require students to reflect upon what kind of privilege they may or may not experience in their own lives. As CT3 expressed: "thought-provoking, may make them more grateful for their own chances or circumstances. [Or it might] show them that they are not alone [when it comes to adversity]." Some participants did think the questions required more of an introduction and a clearer purpose, as CT6 wondered: "what do you want to achieve?"

6: Conclusion

6.1 Evaluation

Hulshof et al.'s (2015) history of language education in the Netherlands shows that it is important for education to change and evolve, to continue to suit the needs and philosophies of society. Following that conviction, the present paper first examined two contemporary teaching methods of English as a foreign language (as used in Dutch secondary schools), determining the measure in which these adhere to current theories on language education. Second, in response to the analysis, a small prototype was made to investigate how contemporary theories might be incorporated in future textbooks.

The assessment of the two teaching methods, *Stepping Stones* and *Empower B1+*, was accomplished by means of a list with 28 requirements, a framework that was established using didactic theory. The analysis showed that the sample consolidated to the requirements in different measures; *Stepping Stones* scored better than *Empower B1+*, but neither textbook met all of the requirements. The analysed textbooks were mostly deficient with regard to CLIL and the academic and social development of students. Therefore, these teaching methods might be improved by paying more attention to effectively combining linguistic features, with a focus on communication and information from other subjects, as well as stimulating students' individual talents and intellect. The present paper attempted to visualise how this might be done.

A prototype (a part of a chapter) for a new type of textbook was developed, with the aim of incorporating all contemporary theories on foreign language education. Most importantly, the new teaching method structured the language acquisition around real-life circumstances that required reflection, and allowed students to see the language in connection to literature and other school subjects. The prototype was reviewed by a diverse panel of eleven certified teachers and four teachers in training.

The peer review was expected to solidify the effectiveness of the prototype. Members of the panel confirmed that the prototype met the requirements with regard to literature, writing, and use of target language. The exercises were also challenging, required reflection, and had communicative value. However, the review also exposed certain shortcomings of the prototype. Most importantly, the prototype lacked a transparent structure, and failed to include speaking exercises. Additionally, because of the focus on writing, members of the panel expressed that there was not enough room for individual talents and creative interpretation.

6.2 Limitations & Suggestions

The scope of the present paper is limited. First, due to a lack of time and resources, only two contemporary teaching methods were available for analysis. Therefore, though the investigation showed that neither *Stepping Stones* nor *Empower B1+* met all the requirements, it cannot be said that none of the contemporary teaching methods for English meets the requirements. Other teaching methods, such as *Of Course!* or *New Interface* might score better. Further research is required to establish the full extent to which teaching methods for English in the Netherlands adhere to contemporary theories. Additionally, such an investigation might include other years and levels, since only 4VWO was examined in the present paper. This type of research could also, for example, have a closer look at the longitudinal learning trajectories of consecutive textbooks, which were not visible in the present paper.

Second, the prototype relatively small; it comprised only part of a chapter. This diminished the quality of the content, since it influenced and restricted the amount of aspects that could be included in the prototype. Additional research might use a more extensive prototype, either a full chapter or an entire book. Such an augmented prototype might, for example, include more diverse literary texts and a formal test. Because of the scope of the present paper a test was not included in this version, but this could have provided a valuable example of how can be deferred from the practice of "teaching to the test."

Finally, future research would benefit from a more extensive review. The present paper was not able to implement the teaching method or interview 4VWO students, but this would have been valuable information. Additionally, the certified teachers might be more diverse in background (years of experience, place of studies), and more (diverse) teachers in training might have been questioned.

In the end, though the research had its limitations, it provided an interesting look at two teaching methods that are used to teach English in the Netherlands. It showed that these contemporary teaching methods could be improved, though the prototype and its review helped illustrate that this easier said than done. Still, innovation in education and its teaching materials is necessary to stay current and prepare students for the future, and this work should be continued.

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8: Appendix

8.1 Abridged Research Report by Sijbom and Van Gils (2015)

8.1.1 Het Toevoegen van Graphic Novels aan de Leeslijst van Engels in de Tweede Fase van het Voorgezet Onderwijs
Sijbom, R. & Gils, Y. van. (2015).

8.1.1.1 Abstract
English literature in Dutch classrooms is often concerned with novels only, forgetting about other types of literature, such as poetry and graphic novels. The aim of this research is to provide a few graphic novels, with assignments, that can be implemented in the literature teaching programmes in the higher forms of Dutch secondary schools. To analyse whether English graphic novels may add something to a Dutch teaching programme of English literature, this research focusses on several theories concerned with Dutch students' reading skills and the characteristics of texts that those students need to be able to read. We found that this analysis can best be done by using Theo Witte's theory on levels of reading. However, since Witte's theory is not concerned with English novels, this research also considers the theories as proposed by Syb Hartog and the CEFR, because they do take English language skills into account. After reading the aforementioned theories we analysed several graphic novels and focussed on whether they do or do not share characteristics with texts that are already used in Dutch classrooms. The results of this research show that the graphic novels that were analysed fit perfectly into Dutch teaching programmes for English literature. Assignments for the texts were provided, so that they may be implemented more readily.

8.1.1.2 Literature
Wat zegt de literatuur over het niveau van de leerlingen in de bovenbouw?
In zijn onderzoek naar de literaire ontwikkeling van Havo- en Vwo-leerlingen in de tweede fase van het voortgezet onderwijs beschrijft Witte 6 verschillende niveaus waarop gelezen zou kunnen worden (13). Hartog heeft deze niveaus gebruikt en uitgebreid met betrekking op de Engelse literatuur van de Nederlandse middelbare school (12-3). In dit onderdeel wordt eerst de tweede fase uiteengezet, waarna de verschillende niveaus waarop leerlingen zich op dat moment moeten bevinden volgens Witte en Hartog uitgelegd worden. Deze niveaus worden hier in combinatie met de richtlijnen van het ERK in een overzicht weergegeven. Hieruit zou duidelijk moeten worden wat de vereisten en voorschriften van de niveaus zijn.
De tweede fase van het Havo en Vwo begint met het vierde jaar van het voortgezet onderwijs. Leerlingen in dit leerjaar zouden volgens Witte het 2e leesniveau moeten zitten (11). Ten tijde van het havo eindexamen, na het vijfde jaar onderwijs, zouden leerlingen op niveau 3 moeten zijn gekomen (11). Voor vwo-leerlingen geldt dat zij op het 4e niveau behoren te zijn bij hun eindexamen, na hun zesde jaar onderwijs (11). Om deze reden zullen dit de niveaus zijn die in dit verslag behandeld zullen worden.

Niveau 2
Niveau 2 staat bekend als de herkennende fase, wat inhoudt dat de leerling zich in het gelezen materiaal kan herkennen (Witte 13). Daarnaast geldt de literatuur als manier van zelfbevestiging voor de leerling. Een leerling die op dit niveau leest heeft volgens Witte ervaring met het lezen van fictie, maar niet of nauwelijks met het lezen van literaire romans (32). Ze zouden deze 'volwassen' literatuur wel kunnen begrijpen, mits deze niet te ver af ligt van de bij hen bekende

belevingswereld (Witte 32). De aangeboden literatuur bevat gebeurtenissen en emoties die de leerling in het dagelijks leven ook tegen zou kunnen komen of zou kunnen ervaren (Witte 32). Hartog voegt hier nog aan toe dat leerlingen van niveau 2 niet van moeilijke woorden of uitgebreide beschrijvingen houden, en moeten boeken boeiend genoeg zijn (15). Tenslotte heeft Hartog de niveaus verbonden aan de richtlijnen van het ERK voor het leren van moderne vreemde talen. Leerlingen van niveau 2 zouden dan op ERK-niveau A2, B2, of begin B2 kunnen lezen (12-3). A2 houdt in dat een leerling korte teksten kan lezen en eenvoudige informatie kan begrijpen, en dat ze voorspelbare informatie zouden moeten kunnen terug vinden in de tekst (*Niveaubeschrijving*). B1 vraagt van de lezer om teksten met alledaagse tekst te kunnen begrijpen, waarbij de gebeurtenissen gerelateerd zijn aan wat bij de leerling bekend is en die goed door de lezer begrepen zouden kunnen worden (*Niveaubeschrijving*). B2 maakt ten slotte een begin in het lezen van artikelen "die betrekking hebben op eigentijdse problemen", waarbij ook van de lezer verwacht wordt dat zij hierover een standpunt in kunnen nemen (*Niveaubeschrijving*).

Niveau 3

Niveau 3 wordt getypeerd als reflecterende fase en gaat een stapje verder (Witte 13). Bij dit niveau vraagt de literatuur van de leerling om diens horizon te verbreden, door passief ervaringen van anderen op te doen (Witte 33). Deze ervaringen staan verder af van de gebeurtenissen die op niveau 2 aangeboden worden, waardoor de leerling na gaat denken over "maatschappelijke, psychologische en morele kwesties" (Witte 33). Een leerling die op dit niveau leest kan volgens Witte een complexere romanstructuur aan, en zou redelijk in de wereld van volwassenen moeten kunnen doordringen (33). Leerlingen van niveau 3 vinden het minder erg om zich in te spannen, maar hebben wel motivatie nodig voor grotere werken (Witte 33). Volgens Hartog komt hier nog bij dat deze leerlingen alleen boeken lezen waarvan het onderwerp hen interesseert, en dat ze iets van het boek willen leren (15). Daarnaast praten leerlingen die op niveau 3 lezen met hun leeftijdsgenoten over de boeken (15). De ERK-niveaus die Hartog verbonden heeft aan dit niveau zijn eind A2, B1, B2, en begin C1 (Hartog 12-3). Dit zou voor de lezer betekenen dat zij nog met eenvoudige en relateerbare teksten te maken kunnen krijgen, maar dat de tekst ook over iets kan gaan waar de leerling onbekend mee is (Hartog 12, 13). De lezer kan nadenken over hedendaagse vraagstukken "waarbij de schrijvers een bepaalde houding of standpunt innemen" en hier een mening over vormen, en begint oog te krijgen voor stijl (*Niveaubeschrijving*).

Niveau 4

Zoals Witte al aangeeft in *Het oog van de meester* zit er een omslagpunt tussen niveau 3 en niveau 4 (14). Waarbij op niveau 3 slechts een begin werd gemaakt met stijl, eist het interpreterend lezen van niveau 4 van leerlingen dat zij gericht een diepere betekenis kunnen onderscheiden in de gelezen tekst, en dat zij de tekst op een esthetisch niveau kunnen waarderen (Witte 34). De leerling behoort bij niveau 4 een "enigszins uitgebreide literaire competentie" te hebben, en leest al eenvoudige literaire (volwassenen) romans (Witte 34). Hierbij moet de leerling voorbijgaan aan persoonlijke factoren en kijken naar sociale- en omgevingsfactoren, waarbij gebruik moet worden gemaakt van de literaire termen die bij niveau 3 geïntroduceerd zijn (Witte 34). De leerling is gewillig zich in te spannen en is geïnteresseerd in de kunst van het schrijven (Witte 34). Hartog draagt hier aan bij dat het voor leerlingen die op dit niveau lezen niet meer uit maakt hoe dik een boek is, wel wil de leerling weten wat er door de schrijver bedoeld wordt (15). Niveau 4 wordt door Hartog verbonden aan de ERK-niveaus van midden B1 tot en met C2 (12-3). Voor de lezer betekent dit dat zij gebeurtenissen zoals die door anderen beschreven worden kunnen begrijpen, en als de schrijver een bepaald standpunt inneemt kunnen zij hierop inspelen en een eigen mening vormen (Hartog 12-3). De teksten hoeven niet te maken

te hebben met gebieden waarmee de lezer bekend is, ook complexere teksten kunnen zij begrijpen, en zij kunnen "het gebruik van verschillende stijlen waarderen" en overzien (*Niveaubeschrijving*). Een leerling op C2 niveau kan "vrijwel alle vormen van de geschreven taal lezen" (*Niveaubeschrijving*).

Welke vereisten zijn verbonden aan teksten voor leerlingen met deze niveaus?
Naast een profiel van de leerlingen per niveau, beschrijft Theo Witte ook de kenmerken van teksten die bij de afzonderlijke niveaus zouden passen (31-7).

Niveau 2
Teksten op niveau 2 hebben een alledaags taalgebruik, een simpele structuur en een dramatische verhaallijn waarin handelingen elkaar snel afwisselen en spanning af en toe onderbroken mag worden (Witte 32). Bovendien sluit een boek op niveau 2 aan bij de belevingswereld van de leerlingen; dit zou kunnen verklaren waarom de hoofdpersoon in dit soort boeken vaak een adolescent is (Witte 32). Het lezen van proza wordt door het ERK op niveau B2 geïntroduceerd, wat overeen komt met het einde van Witte's niveau 2 (*Niveaubeschrijving*). Teksten op A2 ERK-niveau, waar deze groep volgens Hartog mee begint, moeten kort zijn, visuele ondersteuning aanbieden, en veel voorkomende woorden en eenvoudige zinnen bevatten (*Tekstkenmerken*). Daarnaast is op A2 niveau bepaald dat teksten een heldere structuur moeten hebben, maar wel internationale woorden kunnen bevatten (*Tekstkenmerken*). Het ERK-niveau B1 houdt in dat teksten langer kunnen zijn, goed gestructureerd zijn en alledaags en eenvoudige woorden en zinnen bevatten (*Tekstkenmerken*). Hartog categoriseert de boeken op leeftijd, waarbij leerlingen van niveau 2 boeken uit categorie B (jeugd) zouden moeten lezen (*Over Novellist*). Hartogs B2 tot en met B4 zouden geschikt kunnen zijn voor leerlingen uit de vierde klas, op basis van hun leeftijd. Met de letters 'a' tot en met 'e' wordt tenslotte in oplopende mate aangeven hoe klassiek en ingewikkeld het taalgebruik van een tekst is (*Over Novellist*). Bij Witte's niveau 2 passen Hartogs niveaus waar een 'a' bij staat, wat aangeeft dat het taalgebruik simpel is (*Over Novellist*).

Niveau 3
Niveau 3 boeken hebben een complexe, maar transparante, structuur en eenvoudig taalgebruik (Witte 33). Deze boeken hebben zowel een "concrete als diepere betekenislaag" waarbij de personages niet direct aansluiten bij de belevingswereld van de leerlingen, maar de thema's hen wel interesseren (Witte 33). Middelen voor verteltechniek zijn hier expliciet aanwezig, het boek "roept vragen […] op", en er is "doorgaans een open einde" (Witte 33). Volgens het ERK zou het eindniveau van de Havo op niveau B2 moeten liggen (*Eindniveaus Havo/Vwo*). Leerlingen lezen dus in eerste instantie op ERK-niveau B1 en B2, met componenten van niveau 2, maar de teksten zijn hier langer. Daarnaast bevatten de teksten woorden waarbij een woordenboek nodig zou kunnen zijn (*Tekstkenmerken*).

Niveau 4
De personages uit boeken op niveau 4 sluiten niet direct aan bij de belevingswereld van de leerling, waardoor "het verhaalverloop en de ontwikkeling van de personages minder voorspelbaar [zijn]" (Witte 34). Bovendien zijn de boeken in een literaire stijl geschreven en zijn de middelen voor verteltechniek niet expliciet gemaakt, waardoor de tekst complexer is (Witte 34). Dit houdt dus in dat niet alleen gelet moet worden op de lengte en het taalgebruik van de tekst, maar ook (op) de literaire procédés. Het is van belang om, naarmate een scholier groeit op literair niveau, steeds minder duidelijk gestructureerde teksten aan te bieden. Het eindniveau van het Vwo is volgens het ERK niveau C1 (*Eindniveaus Havo/Vwo*). Leerlingen

van niveau 4 lezen aanvankelijk nog op B1 en B2 ERK-niveau, waardoor elementen overeen kunnen komen met teksten van niveau 3, maar teksten op niveau 4 bevatten specialistisch taalgebruik en lange samengestelde zinnen (*Tekstkenmerken*). Teksten zijn hierdoor complexer, en hebben een bepaalde stijl.

8.1.1.3 Findings

Naar aanleiding van het bronnenonderzoek kunnen wij concluderen dat het ERK tekort schiet. Het ERK geeft tot op zekere hoogte weer wat de eisen van een tekst zijn per niveau, maar de richtlijnen zijn hierbij niet specifiek genoeg. Dit geldt zeker voor de richtlijnen van het leesniveau van leerlingen. Tekstomschrijvingen zoals die van www.novellist voldoen ook niet goed aan onze eisen. Per leeftijdscategorie worden teksten op een andere manier gekenmerkt, waardoor een samenhangend geheel uitblijft. Witte, op www.lezenvoordelijst.nl, lijkt het meest volledig en het makkelijkst hanteerbaar. Een nadeel hierbij is wel dat de eisen gericht zijn op het literatuuronderwijs van het vak Nederlands, waardoor enkele aanpassingen noodzakelijk bleken. Om deze reden is ervoor gekozen de niveaus van Witte aan te houden als basisniveau, met, waar nodig, aanpassingen vanuit de andere theorieën.

Hoe vinden we deze vereisten terug in graphic novels?

Om dit onderzoek in volledigheid uit te kunnen voeren hebben we verschillende titels gekozen die bij de niveaus 2 tot en met 4 van de theorie van Witte passen. Hierbij is uiteraard rekening gehouden met de andere voorwaarden en aspecten die in de literatuurbespreking zijn behandeld, maar ter verduidelijking van het proces zijn de niveaus van Witte aangehouden als basisniveau. De graphic novels die volgens ons onderzoek in ieder geval op de leeslijst zouden moeten komen worden hieronder genoemd, en zijn voorzien van een onderbouwing. In de bijlagen bij dit onderzoek staan opdrachten die gemaakt zijn bij de gekozen boeken, zodat ze daadwerkelijk in een les gebruikt zouden kunnen worden.

Niveau 2

Het verhaal wat voor dit onderzoek is gekozen bij niveau 2 is *Shadowland: Daughters of the Shadow* (Henderson). Dit verhaal komt uit de bundel *Shadowland: Streetheroes*, waarin verhalen met meerdere niveaus zitten (Quesada et al.). Dit specifieke verhaal kan bestempeld worden met ERK-niveau A2 aangezien het geen ingewikkelde taal bevat, het een lineaire vertelstructuur heeft en het vol zit met visuele ondersteuning (*Tekstkenmerken*). Dit, in combinatie met de aansluiting bij de belevingswereld van de leerlingen, de dramatische verhaallijn en het gesloten einde, maakt het een niveau 2 boek (Witte 32). Hartog zou deze tekst op niveau B2/3a geven, aangezien de doelgroep jongere lezers betreft van 14-16 jaar oud (*Over Novellist*). Daarnaast bevat de tekst geen tijdsprongen, wordt uitleg over bijfiguren duidelijk gepresenteerd met behulp van de tekeningen en bevat het modern taalgebruik. Andringa stelt dat in deze levensfase leerlingen ander vormen van tijdsbesteding gaan zoeken en dat lezen op de tweede plaats komt te staan (247). Een stripverhaal als *Shadowland* biedt uitkomst om de interesse voor literatuur terug te halen, aangezien het verhaal over superhelden gaat. In dit soort verhalen volgen de acties elkaar snel op, waardoor de aandacht van leerlingen vastgehouden wordt. Ook komt dit onderwerp tegenwoordig veel voor in andere media, waardoor het goed kan aansluiten op de belevingswereld van leerlingen.

Niveau 3

Eén van de dingen waar een niveau 3-tekst volgens Witte aan moet voldoen is het bieden van maatschappelijke, psychologische en morele kwesties (Witte 33). *Fun Home: A Family Tragicomic*, van Alison Bechdel, doet dit aan de hand van verschillende thema's die in de tekst

voorkomen. Ten eerste is de hoofdpersoon homoseksueel, in een tijd waarin dit nog minder vanzelfsprekend werd geaccepteerd dan tegenwoordig het geval is. Ten tweede beschrijft Bechdel in dit boek haar eigen jeugd, wat leerlingen de mogelijkheid biedt na te denken over hun eigen opvoeding. Deze tekst lijkt vooral geschikt voor 16-17 jarigen, en hoewel het taalgebruik in eerste instantie van gemiddeld niveau lijkt, komen er veel moeilijke woorden in voor en worden thema's uit de Klassieke Oudheid besproken. Hierdoor dient *Fun Home* op niveau B3d-e geschat te worden (*Over Novellist*). Tenslotte bevat de tekst meerdere expliciete tijdsprongen en heeft *Fun Home* open plekken en een open einde, waardoor dit verhaal op B2 niveau van het ERK zit (*Tekstkenmerken*).

Niveau 4

Voor niveau 4 waren de meeste geschikte graphic novels beschikbaar. Wij hebben gekeken naar *Habibi*, van Craig Thompson (2011); the complete *Maus*, van Art Spiegelman (2003); the complete *V for Vendetta*, door Alan Moore (1988-9); en Marjane Satrapi's (2000-3) complete *Persepolis*. Voor de bespreking en uitwerking hebben wij *Maus* en *Persepolis* verder geanalyseerd.

     Maus gaat over de holocaust, waardoor het verder van de belevingswereld van de leerling afligt en het geschikt is voor niveau 4. Daarnaast is het boek geschreven in een literaire stijl met veel impliciete flashbacks. Verder is er sprake van een sterke metaforische stijl. De personages afgebeeld zijn als dieren, wat is gebruikt om een kat-en-muis-spel uit te beelden. Daarnaast is er aan het begin van deel twee een metafysisch aspect, waarin de auteur met zijn vrouw bespreekt welk dierenmasker hij haar zou geven binnen dit verhaal (Spiegelman 171-2). Binnen de theorie van Hartog zou dit verhaal passen op niveau B3/4c, onder andere omdat het toegankelijk voor 15-18 jarigen (*Over Novellist*). Daarbij komt dat Spiegelman de taal van zijn vader gebruikt; een variant van het Engels met Pools. Dit taalgebruik maakt de begrijpbaarheid in sommige gevallen moeilijker, wat de 'c' verklaart (*Over Novellist*). Dit is tevens de reden waarom het boek op ERK-niveau B2 gecategoriseerd kan worden (*Tekstkenmerken*).

     Persepolis, over de jeugd van een Iraans meisje ten tijde van de Iraanse Culturele Revolutie, beschrijft net als *Maus* een belevingswereld die niet direct aansluit bij de omgeving van de adolescent die het verhaal leest. Het perspectief wordt op een interessante manier benut door de schrijfster; een aantal verhalen zijn weergegeven door de ogen van het hoofdpersonage als kind, waardoor een onschuldig maar ook vertekenend beeld van situaties gegeven wordt. Daarnaast verandert het perspectief naarmate de hoofdpersoon groeit. De thema's in dit boek – onder andere oorlog, dakloosheid, depressie en geloof – en het taalgebruik maken het tot een C1 boek (*Tekstkenmerken*). Het verhaal zou erg geschikt zijn voor 17-18 jarige leerlingen, en dit in combinatie met het onderwerp en de taal maakt dit tot een niveau B4c (*Over Novellist*).

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8.2 List of Requirements

8.2.1 Linguistic Features

8.2.1.1 Combining Skills

1. To what extent are the skills taught in an integrated fashion?

8.2.1.2 Writing

2. To what extent does writing occur at several intervals in the curriculum?

8.2.1.3 Reading

3. To what extent are the students asked to do more than understand the main point of a text and answer content-focussed questions?

    a) Are students asked to write an essay or a letter on the text they have read?

    b) Are the students asked to create their own content-focussed questions to go with the text they have read?

8.2.1.4 Listening

4. To what extent do the listening exercises use divergent authentic speech?

5. To what extent is the recording of a difficulty suitable for the students' expected level of achievement?

8.2.1.5 Speaking

6. To what extent are the speaking exercises relatable for students?

8.2.1.6 Grammar

7. To what extent does grammar occur at several intervals in the curriculum?

8. To what extent is the grammar presented in an n+1 structure, i.e. building on the previously acquired knowledge?

9. To what extent is grammar ultimately tested in a communicative, content-focussed approach?

8.2.2 Non-Linguistic Aspects

8.2.2.1 Literature

10. To what extent does the textbook contain literary texts such as excerpts from novels and plays, poetry and songs, and short stories?

11. To what extent does the textbook provide literary texts of divergent difficulty?

12. To what extent are the texts accompanied by exercises?

8.2.2.2 Target Language and CLIL

13. To what extent does the textbook teach English in the target language?

14. To what extent do the exercises use information from other subjects?

15. To what extent is the language taught with a communicative approach?

8.2.2.3 Culture

16. To what extent do the (literary) texts contain cultural aspects?

17. To what extent does the textbook contain cultural aspects from more than one English-language-related culture?

18. To what extent does the textbook include cultural aspects from regions outside the most well-known English-speaking territories (such as England and the United States of America)?

8.2.3 General Theory on Curriculum Development

8.2.3.1 Transparency

19. To what extent is there a logical structure in the succession of exercises?

20. To what extent do the exercises further develop recurring themes?

21. To what extent are the exercises clear about their respective goals?

8.2.3.2 Academic and Social Development

22. To what extent do the exercises intensify in difficulty?

23. To what extent do the exercises increase in autonomy?

24. To what extent are the basic exercises challenging?

25. To what extent are the exercises open to divergent interpretation?

26. To what extent do the exercises stimulate inquisitiveness?

27. To what extent do the exercises require reflection?

28. To what extent do the exercises allow for individual talents?

8.3 Adherence to Requirements per Textbook

8.3.1 Stepping Stones

Stepping Stones Requirements	Score		
	0	1	2
Linguistic Features			
Combining Skills			
1. To what extent are the skills taught in an integrated fashion?		X	
Writing			
2. To what extent does writing occur at several intervals in the curriculum?			X
Reading			
3. To what extent are the students asked to do more than understand the main point of a text and answer content-focussed questions?		X	
a) Are students asked to write an essay or a letter on the text they have read?	X		
b) Are the students asked to create their own content-focussed questions to go with the text they have read?	X		
Listening			
4. To what extent do the listening exercises use divergent authentic speech?	-	-	-
5. To what extent is the recording of a difficulty suitable for the students' expected level of achievement?	-	-	-
Speaking			
6. To what extent are the speaking exercises relatable for students?			X
Grammar			
7. To what extent does grammar occur at several intervals in the curriculum?		X	
8. To what extent is the grammar presented in an n+1 structure, i.e. building on the previously acquired knowledge?		X	

9. To what extent is grammar ultimately tested in a communicative approach?			X
Non-Linguistic Aspects			
Literature			
10. To what extent does the textbook contain literary texts such as excerpts from novels and plays, poetry and songs, and short stories?			X
11. To what extent does the textbook provide literary texts of divergent difficulty?			X
12. To what extent are the texts accompanied by exercises?			X
Target Language and CLIL			
13. To what extent does the textbook teach English in the target language?		X	
14. To what extent do the exercises use information from other subjects?	X		
15. To what extent is the language taught with a communicative approach?		X	
Culture			
16. To what extent do the (literary) texts contain cultural aspects?			X
17. To what extent does the textbook contain cultural aspects from more than one English-language-related culture?			X
18. To what extent does the textbook include cultural aspects from regions outside the most well-known English-speaking territories (such as England and the United States of America)?		X	
General Theory on Curriculum Development			
Transparency			
19. To what extent is there a logical structure in the succession of exercises?			X
20. To what extent do the exercises further develop recurring themes?			X
21. To what extent are the exercises clear about their respective goals?		X	

Academic and Social Development			
22. To what extent do the exercises intensify in difficulty?		X	
23. To what extent do the exercises increase in autonomy?	X		
24. To what extent are the basic exercises challenging?	X		
25. To what extent are the exercises open to divergent interpretation?		X	
26. To what extent do the exercises stimulate inquisitiveness?	X		
27. To what extent do the exercises require reflection?		X	
28. To what extent do the exercises allow for individual talents?	X		

8.3.2 Empower B1+

Empower B1+ **Requirements**	Score		
	0	1	2
Linguistic Features			
Combining Skills			
1. To what extent are the skills taught in an integrated fashion?		X	
Writing			
2. To what extent does writing occur at several intervals in the curriculum?			X
Reading			
3. To what extent are the students asked to do more than understand the main point of a text and answer content-focussed questions?		X	
a) Are students asked to write an essay or a letter on the text they have read?	X		
b) Are the students asked to create their own content-focussed questions to go with the text they have read?	X		
Listening			
4. To what extent do the listening exercises use divergent authentic speech?			X
5. To what extent is the recording of a difficulty suitable for the students' expected level of achievement?	X		
Speaking			
6. To what extent are the speaking exercises relatable for students?			X
Grammar			
7. To what extent does grammar occur at several intervals in the curriculum?			X
8. To what extent is the grammar presented in an n+1 structure, i.e. building on the previously acquired knowledge?		X	
9. To what extent is grammar ultimately tested in a communicative, content-focussed approach?		X	

Non-Linguistic Aspects			
Literature			
10. To what extent does the textbook contain literary texts such as excerpts from novels and plays, poetry and songs, and short stories?	X		
11. To what extent does the textbook provide literary texts of divergent difficulty?	X		
12. To what extent are the texts accompanied by exercises?	X		
Target Language and CLIL			
13. To what extent does the textbook teach English in the target language?			X
14. To what extent do the exercises use information from other subjects?	X		
15. To what extent is the language taught with a communicative approach?		X	
Culture			
16. To what extent do the (literary) texts contain cultural aspects?		X	
17. To what extent does the textbook contain cultural aspects from more than one English-language-related culture?			X
18. To what extent does the textbook include cultural aspects from regions outside the most well-known English-speaking territories (such as England and the United States of America)?			X
General Theory on Curriculum Development			
Transparency			
19. To what extent is there a logical structure in the succession of exercises?	X		
20. To what extent do the exercises further develop recurring themes?			X
21. To what extent are the exercises clear about their respective goals?	X		

Academic and Social Development			
22. To what extent do the exercises intensify in difficulty?		X	
23. To what extent do the exercises increase in autonomy?	X		
24. To what extent are the basic exercises challenging?	X		
25. To what extent are the exercises open to divergent interpretation?	X		
26. To what extent do the exercises stimulate inquisitiveness?	X		
27. To what extent do the exercises require reflection?		X	
28. To what extent do the exercises allow for individual talents?		X	

Chapter: Education

> **Etymology**: *1530s, "childrearing," also "the training of animals," from Middle French education (14c.) and directly from Latin educationem "a rearing, training," noun of action from past participle stem of educare. Originally of instruction in social codes and manners; meaning "systematic schooling and training for work" is from 1610s.*

It is the most current meaning of education – being schooled in different aspects of life and learning that are deemed important for an improvement of a person's knowledge – that will be discussed in this chapter.

Block I: John Williams' *Stoner*.	Block II: Toby Morris' *On a plate*.

- Learn:
   o academic novels
   o double negative
- Review:
   o reading preferences
   o personal interests
- Research:
   o dialectal differences in English
- Communicate:
   o disagreeing with parental figures
- Expand:
   o English grammar vs. Biology
	- Learn:
	   o privilege
	- Review:
	   o educational ideology
	- Research:
	   o Financial support for education
	- Communicate:
	   o express (educational) ideology in formal argumentative letter
	- Expand:
	   o Ideology vs. Economics

Block I: An interpretation of John Williams' *Stoner*

This section will serve as an introduction to the literary genre of the underlined academic novel. The **B**asic exercises may shed light on your own literary preferences, or further develop your current tastes. The **B**-exercises will also allow you to reflect upon your interests, and help you practice writing a letter to someone close to you. Finally, you will learn about a new grammatical aspect: double negative. The **E**xtra exercise connects the double negative to Biology.

John Edward Williams, from the United States of America, is the writer of *Stoner*. He dropped out of junior college, joined the war effort (in 1942), and received a Ph.D. in English literature from the University of Missouri. Williams was an author, editor, and a professor.

The story of an **academic novel** is mainly set at a university campus. Universities have explicit hierarchies, wherefore the narrative often chronicles the reaction of the established perspective to new influences.

Please read the first pages of John Williams' *Stoner*.

William Stoner entered the University of Missouri as a freshman in the year 1910, at the age of nineteen. Eight years later, during the height of World War I, he received his Doctor of Philosophy degree and accepted an instructorship at the same University, where he taught until his death in 1956. He did not rise above the rank of assistant professor, and few students remembered him with any sharpness after they had taken his courses. When he died his colleagues made a memorial contribution of a medieval manuscript to the University library. This manuscript may still be found in the Rare Books Collection, bearing the inscription: 'Presented to the Library of the University of Missouri, in memory of William Stoner, Department of English. By his colleagues.'

An occasional student who comes upon the name may wonder idly who William Stoner was, but he seldom pursues his curiosity beyond a casual question. Stoner's colleagues, who held him in no particular esteem when he was alive, speak of him rarely now; to the older ones, his name is a reminder of the end that awaits them all, and to the younger ones it is merely a sound which evokes no sense of the past and no identity with which they can associate themselves or their careers.

★

1

He was born in 1891 on a small farm in central Missouri near the village of Booneville, some forty miles from Columbia, the home of the University. Though his parents were young at the time of his birth—his father twenty-five, his mother barely twenty—Stoner thought of them, even when he was a boy, as old. At thirty his father looked fifty; stooped by labor, he gazed without hope at the arid patch of land that sustained the family from one year to the next. His mother regarded her life patiently, as if it were a long moment that she had to endure. Her eyes were pale and blurred, and the tiny wrinkles around them were enhanced by thin graying hair worn straight over her head and caught in a bun at the back.

From the earliest time he could remember, William Stoner had his duties. At the age of six he milked the bony cows, slopped the pigs in the sty a few yards from the house, and gathered small eggs from a flock of spindly chickens. And even when he started attending the rural school eight miles from the farm, his day, from before dawn until after dark, was filled with work of one sort or another. At seventeen his shoulders were already beginning to stoop beneath the weight of his occupation.

It was a lonely household, of which he was an only child, and it was bound together by the necessity of its toil. In the evenings the three of them sat in the small kitchen lighted by a single kerosene lamp, staring into the yellow flame; often during the hour or so between supper and bed, the only sound that could be heard was the weary movement of a body in a straight chair and the soft creak of a timber giving a little beneath the age of the house.

The house was built in a crude square, and the unpainted timbers sagged around the porch and doors. It had with the years taken on the colors of the dry land—gray and

brown, streaked with white. On one side of the house was a long parlor, sparsely furnished with straight chairs and a few hewn tables, and a kitchen, where the family spent most of its little time together. On the other side were two bedrooms, each furnished with an iron bedstead enameled white, a single straight chair, and a table, with a lamp and a wash basin on it. The floors were of unpainted plank, unevenly spaced and cracking with age, up through which dust steadily seeped and was swept back each day by Stoner's mother.

At school he did his lessons as if they were chores only somewhat less exhausting than those around the farm. When he finished high school in the spring of 1910, he expected to take over more of the work in the fields; it seemed to him that his father grew slower and more weary with the passing months.

But one evening in late spring, after the two men had spent a full day hoeing corn, his father spoke to him in the kitchen, after the supper dishes had been cleared away.

'County agent come by last week.'

William looked up from the red-and-white-checked oilcloth spread smoothly over the round kitchen table. He did not speak.

'Says they have a new school at the University in Columbia. They call it a College of Agriculture. Says he thinks you ought to go. It takes four years.'

'Four years,' William said. 'Does it cost money?'

'You could work your room and board,' his father said. 'Your ma has a first cousin owns a place just outside Columbia. There would be books and things. I could send you two or three dollars a month.'

William spread his hands on the tablecloth, which gleamed dully under the lamplight. He had never been farther from

home than Booneville, fifteen miles away. He swallowed to steady his voice.

'Think you could manage the place all by yourself?' he asked.

'Your ma and me could manage. I'd plant the upper twenty in wheat; that would cut down the hand work.'

William looked at his mother. 'Ma?' he asked.

She said tonelessly, 'You do what your pa says.'

'You really want me to go?' he asked, as if he half hoped for a denial. 'You really want me to?'

His father shifted his weight on the chair. He looked at his thick, callused fingers, into the cracks of which soil had penetrated so deeply that it could not be washed away. He laced his fingers together and held them up from the table, almost in an attitude of prayer.

'I never had no schooling to speak of,' he said, looking at his hands. 'I started working a farm when I finished sixth grade. Never held with schooling when I was a young 'un. But now I don't know. Seems like the land gets drier and harder to work every year; it ain't rich like it was when I was a boy. County agent says they got new ideas, ways of doing things they teach you at the University. Maybe he's right. Sometimes when I'm working the field I get to thinking.' He paused. His fingers tightened upon themselves, and his clasped hands dropped to the table. 'I get to thinking—' He scowled at his hands and shook his head. 'You go on to the University come fall. Your ma and me will manage.'

It was the longest speech he had ever heard his father make. That fall he went to Columbia and enrolled in the University as a freshman in the College of Agriculture.

B1. These pages provide an impression of the storyline and the way the book is written. Do you like this style of writing? Why (not)?

B2. During one of his classes, Stoner soon realises that he would be much happier studying English Literature than Agriculture. Think of a moment in your life that revealed or solidified an interest of yours and describe it in English. Use at least 50 words.

B3. Imagine you are William Stoner, and that you have to tell your parents that you won't follow the path they have set out for you. Write a personal letter in English from Stoner's perspective, explaining the decision. Use at least 150 words.

Grammar

The **penultimate** (*next to last*) paragraph of this excerpt from Stoner contains a <u>double negative</u>. In Standard English, the combination of two forms of negation cause the sentence to become positive.

- "We can't not go to sleep" → you should go to sleep

B4. Research dialects of English that use double negative to intensify a negation. Rewrite the first paragraph of this excerpt from Stoner in the dialect you have selected. Explain your choices.

E   The use of double negative as mentioned in B4 is also called *litotes* or *meiosis*. Research the etymology of the word *meiosis* and analyse the connection between this figure of speech and the biological term.

Double Positive

An MIT linguistics professor was lecturing his class the other day. "In English," he said, "a double negative forms a positive. However, in some languages, such as Russian, a double negative remains a negative. But there isn't a single language, not one, in which a double positive can express a negative."

A voice from the back of the room piped up, "Yeah, right."
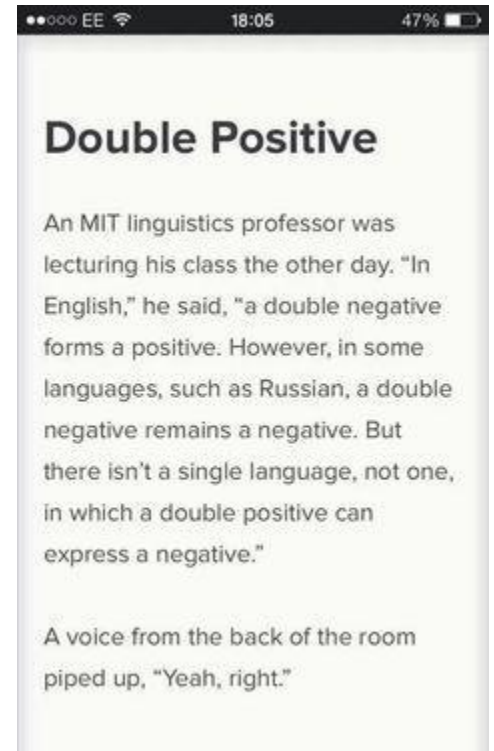
Block II: Privilege in Toby Morris' *On a plate*

This section focusses on the <u>privilege</u> of education: what being able to go to school means for your development and your future. In the **B**asic exercises you will <u>research</u> privilege in your own country, and you will be asked to consider your own <u>educational ideology</u> which you will verbalise in a <u>formal argumentative letter</u>. Finally, in the **E**xtra exercise you can research the economic **feasibility** (*capability of being accomplished*) of your ideals and their realisation.

Toby Morris, from Auckland, New Zeeland, is the creator of *On a plate*. He is an illustrator and comic artist, and the maker of *The Pencilsword*. Morris also works for Radio New Zeeland.

Please read Toby Morris' *On a plate*.
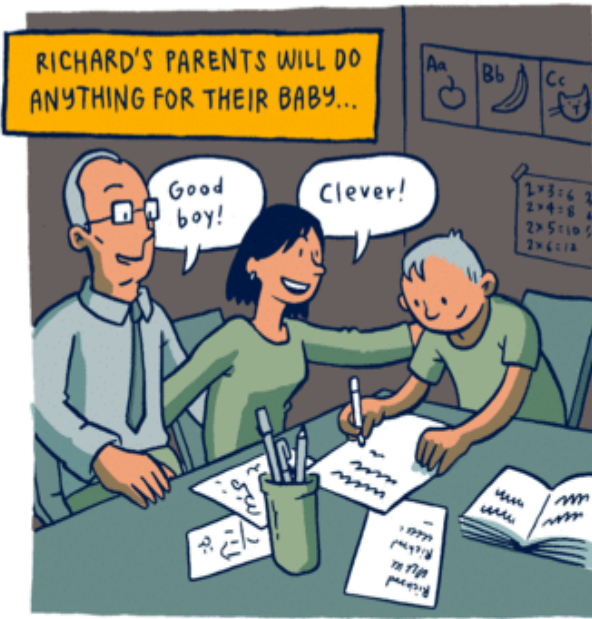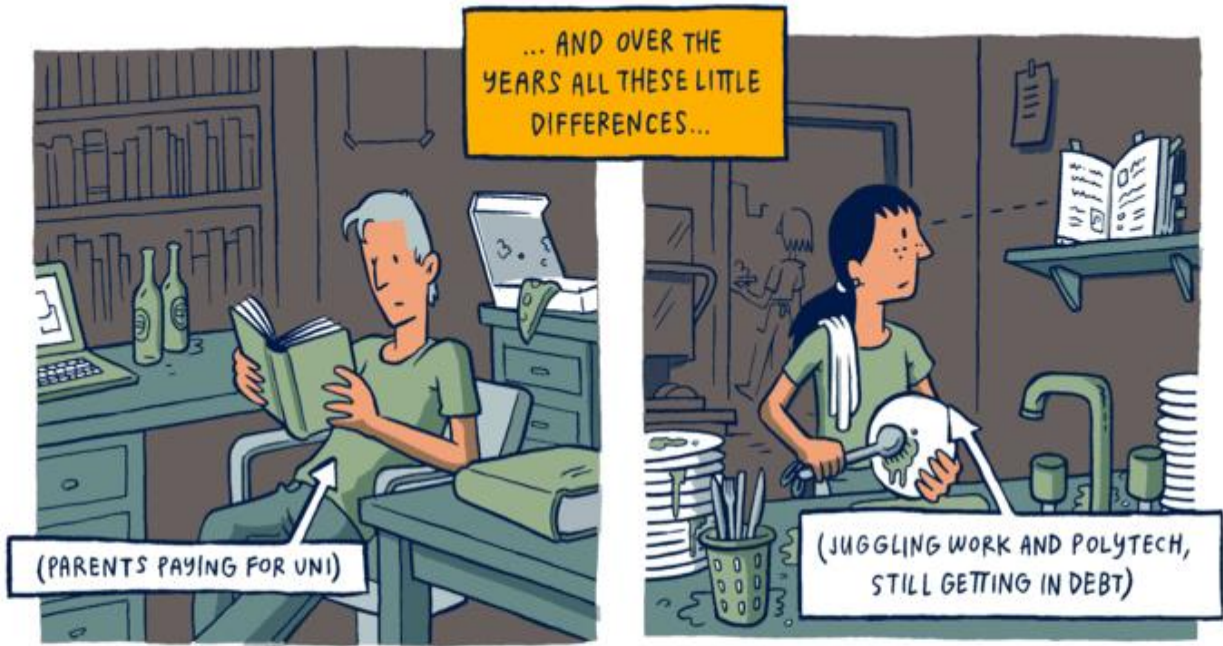
B1. Research the financial support system for education in your own country. Do you think people from different environments get the same chances? Why (not)? Do you agree with this approach, or would you like to see it changed? Why?

B2. Watch Sir Ken Robinson's *RSA ANIMATE: Changing Education Paradigms* on YouTube. Do you agree with what it said in the video? How would you structure secondary education in your country? Provide arguments for your ideas and write a formal letter in English to convince your school or the government of the design. Use at least 300 words.

Pitching a new idea:
- understand the subject
- know your audience
- pique interest

E Some countries – such as Germany, Norway, and Argentina – provide free **higher education** (*universities and colleges*) for native and non-native students. Do you think this is favourable? Research the **government budget** of your country. What would be the costs and benefits of free education, and how would that influence taxes?

8.5 Questionnaire

8.5.1 Review of Thesis Design for 4 VWO

Hello!

My name is Raene, and I am writing my thesis on the textbooks that are used in Dutch secondary education to teach English. My claim is that the concepts they present are not supported by contemporary theories, so I have created some exercises that do incorporate current ideas.

The exercises are meant for 4 VWO. Obviously, the books for year 1-3 do not exist yet, neither do the other chapters of this book, but they do allow you an idea of what it could be like.

Thanks in advance for helping me and answering my questions!

*Required

1. My name is: *

2. I am a native speaker of:
   - ( ) Dutch
   - ( ) English
   - ( ) Other:

3. I am a: *
   - ( ) certified teacher Go to question 5.
   - ( ) teacher in training Go to question 9.
   - ( ) Other: _____ Go to question 4.

Other

4. I received this form because... *

Go to question 12.

Teachers

5. I teach at this school: *

6. I teach this subject: *

7. My experience as a teacher is *

- ( ) 0-1 year
- ( ) 2-5 years
- ( ) 6-10 years
- ( ) 11-20 years
- ( ) over 20 years of experience

8. I earned my degree at this institution: *

Go to question 12.

Teachers in training

9. I major in:

10. I study at university/college:

11. I teach at this school:

Go to question 12.

Design

I would appreciate it if you provide feedback! If you do not want to give feedback, just choose *yes* or *no*; if you do want to give feedback, please choose *other* and explain your choice.

12. Do you think this design is suitable (meaning that it is not too distracting) for students with behavioural disorders (such as ADD, ADHD, an Autism Spectrum Disorder, etc.)?*

    Yes / No / Other:

13. Do you like the design of this new textbook? *

    Yes / No / Other:

14. What do you (dis)like about it? *

15. How do you feel about the lack of Dutch? *

16. Is it easy to understand what the exercises expect of you? *

17. Is the purpose of the exercises clear? *

18. Do you think the sections in blue add interesting information? *

    Yes / No / Other:

19 Do you think the excerpt on the Double Positive is fun to read? *

    Yes / No / Other:

Exercises John Williams' Stoner

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20. Stoner suits the reading level of 4 VWO.

        1   2   3   4

    no   ◯   ◯   ◯   ◯   yes

21. What do you (dis)like about the text Stoner? *

22. What do you (dis)like about question B1 in the section on Stoner? *

23. What do you (dis)like about question B2 in the section on Stoner? *

24 What do you (dis)like about question B3 in the section on Stoner? *

25. What do you (dis)like about the way grammar is discussed in the section on Stoner? *

26. What do you (dis)like about question B4 in the section on Stoner? *

27. What do you (dis)like about question E in the section on Stoner? *

Toby Morris' On a plate

28. On a plate suits the reading level of 4 VWO.

	1	2	3	4	
no	⬭	⬭	⬭	⬭	yes

29. What do you (dis)like about the comic On a plate? *

30 What do you (dis)like about question B1 in the section on On a plate? *

31. What do you (dis)like about question B2 in the section on On a plate? *

32. What do you (dis)like about question E in the section on On a plate? *

Theory on language education

I would appreciate it if you provide feedback! If you do not want to give feedback, just choose *yes* or *no*; if you do want to give feedback, please choose *other* and explain your choice.

33. Do the exercises intensify in difficulty? *

    Yes / No / Other:

34. Do the exercises increase in autonomy? *

    Yes / No / Other:

35. Are the exercises used to look at different aspects of one clear theme? *

    Yes / No / Other:

36 Are the exercises clear about their respective goals? *

    Yes / No / Other:

37 Are the students asked to write an essay or a letter on the text they have read? *

    Yes / No / Other:

38. Do the exercises use information from other subjects? *

    Yes / No / Other:

39. Does writing occur at multiple intervals? *

    Yes / No / Other:

40. Does the viewing/listening exercise use authentic speech? *

    Yes / No / Other:

41. Is the audio/video of a difficulty suitable for the expected level of achievement for 4 VWO?*

    Yes / No / Other:

42. Is grammar ultimately tested in communicative, content-focussed approach? *

    Yes / No / Other:

43 Do the (literary) texts contain cultural aspects? *

    Yes / No / Other:

44 Does the textbook contain cultural aspects from more than one English-language-related culture? *

    Yes / No / Other:

45. Does the textbook include cultural aspects from diverse English speaking countries (instead of just the most well-known territories such as England, United States of America, etc.)? *

    Yes / No / Other:

46. Does the textbook provide literary texts of divergent difficulty? *

    Yes / No / Other:

47. Do the exercises accompanying the literary texts provide variation in difficulty? *

    Yes / No / Other:

48. Are the basic exercises challenging? *

    Yes / No / Other:

49. Are the exercises open to interpretation? *

    Yes / No / Other:

50. Do the exercises stimulate inquisitiveness? *

    Yes / No / Other:

50 Do the exercises require reflection? *

    Yes / No / Other:

52. Do the exercises allow for individual talents? *

    Yes / No / Other:

Thank you for your participation! This is the final question

53. Is there anything you would like to add?

8.5.2 Overview of Questions and Corresponding Requirements

The questions that the panel members were asked concerning the prototype are not identical to the list of requirements. This was in part caused by the structural changes to the list of requirements that were implemented after the panel had been questioned. Additional differences between the two are the result of the questions that deal with the content of the literary texts and the accompanying exercises, which are separate from the list of requirements. The following table, *Table 8:*

Overview of Questions and Corresponding Requirements, shows to what extent the questions and the requirements overlap.

Table 8:
Overview of Questions and Corresponding Requirements

Question	Panel Codes	Requirement
12	Do you think this design is suitable (meaning that it is not too distracting) for students with behavioural disorders (such as ADD, ADHD, an Autism Spectrum Disorder, etc.)?	19
13	Do you like the design of this new textbook?	19
14	What do you (dis)like about it?	19
15	How do you feel about the lack of Dutch?	13
16	Is it easy to understand what the exercises expect of you?	21
17	Is the purpose of the exercises clear?	21
18	Do you think the sections in blue add interesting information?	
19	Do you think the excerpt on the Double Positive is fun to read?	
20	*Stoner* suits the reading level of 4 VWO	11

21	What do you (dis)like about the text Stoner?	
22	What do you (dis)like about question B1 in the section on Stoner?	
23	What do you (dis)like about question B2 in the section on Stoner?	
24	What do you (dis)like about question B3 in the section on Stoner?	
25	What do you (dis)like about the way grammar is discussed in the section on Stoner?	
26	What do you (dis)like about question B4 in the section on Stoner?	
27	What do you (dis)like about question E in the section on Stoner?	
28	*On a plate* suits the reading level of 4 VWO	11
29	What do you (dis)like about the comic On a plate?	
30	What do you (dis)like about question B1 in the section on On a plate?	
31	What do you (dis)like about question B2 in the section on On a plate?	
32	What do you (dis)like about question E in the section on On a plate?	
33	Do the exercises intensify in difficulty?	22
34	Do the exercises increase in autonomy?	23
35	Are the exercises used to look at different aspects of one clear theme?	20
36	Are the exercises clear about their respective goals?	21

37	Are the students asked to write an essay or a letter on the text they have read?	9
38	Do the exercises use information from other subjects?	14
39	Does writing occur at multiple intervals?	2
40	Does the viewing/listening exercise use authentic speech?	4
41	Is the audio/video of a difficulty suitable for the expected level of achievement for 4 VWO?	5
42	Is grammar ultimately tested in communicative, content-focussed approach?	15
43	Do the (literary) texts contain cultural aspects?	16
44	Does the textbook contain cultural aspects from more than one English-language-related culture?	17
45	Does the textbook include cultural aspects from diverse English speaking countries (instead of just the most well-known territories such as England, United States of America, etc.)?	18
46	Does the textbook provide literary texts of divergent difficulty?	11
47	Do the exercises accompanying the literary texts provide variation in difficulty?	11
48	Are the basic exercises challenging?	24
49	Are the exercises open to interpretation?	25
50	Do the exercises stimulate inquisitiveness?	26

| 51 | Do the exercises require reflection? | 27 |
| 52 | Do the exercises allow for individual talents? | 28 |

8.5.3 Answers per Panel Member
8.5.3.1 Answers Provided by CT1

Question	CT1 Response
12	NO
13	NO
14	Even to me as an adult, it looks boring. I would invite a touch more color to replace some of the grey. I'm not saying more pictures/flashiness (really, not), but a touch more color would make it slightly more inviting.
15	I encourage this!
16	Not always. "research this" is very vague to a 4vwo student, who has barely learned to 'look stuff up' on the internet. They are asked to research subjects that might even be challenging for a first-year uni student, and I'm not sure they'd get very far.
17	Again, not always. Some exercises require students to gather information, but don't specify what they are to do with said information.
18	YES
19	YES
20	4
21	It's the right length for the exercises given and the level is appropriate.
22	Like: the question itself. Dislike: does not actually specify what to do (do they discuss with neighbor? Write it down?)
23	Like: it connects the protagonist's dilemma to a student's personal experience (creates deeper connection between literary work and student)
24	Like: asks for several levels of creativity, but also practices writing skills and empathy
25	I like the vocab expansion, but I think it would have been better if the example was quoted (to avoid confusion), especially since you give a different example that has a different effect (double negation = positive vs double negation = emphasis on negation)
26	I think this assignment is way above the level of a 4VWO student. I venture the average bachelor student would find challenge in this type of research question.
27	I like the idea of touching on a different subject, but there is no clear assignment here (Do they write it down? Discuss? Make a presentation?)
28	3
29	Use of language is simple (slightly below level), but the content is complex enough to make up for it

30	Same problem I have with the other research questions: too much for a 4 VWO student, especially if it's just a first question of many (and not, like, their profielwerkstuk).
31	300 words to describe a whole new educational system with argumentation? Now there's a challenge! I'd perhaps have them create a chart/poster/*something visual* to have as an appendix to the letter, and have them give the argumentation in the letter itself. Otherwise I fear the assignment (which is a great assignment) will lose depth.
32	I like the concept, but the final question "how would that influence taxes" is a bit too simplistic ("well, they'd go up"). Maybe instead have them argue how they would re-appropriate funds within the governmental budget?
33	That is a matter of perspective. All exercises touch on a different skill/knowledge bank. So depending on the strength of the student, they increase/decrease/fluctuate.
34	They are all individual exercises, so no.
35	YES
36	YES
37	YES
38	YES
39	YES
40	YES
41	The use of language is fine (and the visual certainly helps), but the speed of speech is a tad too fast in my opinion.
42	YES
43	YES
44	Considering the gap in history/time the texts relate to, they cannot be compared in how they provide insight into current culture.
45	This is not a yes/no question, but an either/or question.
46	YES
47	YES
48	YES
49	YES
50	YES
51	YES
52	Ultimately, most require writing as an outcome, so I would argue: no, it gives an advantage to students who do well in written word.

53	This was fun!

8.5.3.2 Answers Provided by CT2

Question	CT2 Response
12	the subject could be really interesting, but the format is a bit boring, so I guess it's not too distracting.
13	NO
14	I like the concept, the visual and lay out are still very standard, and a bit terrifying.
15	I love it, especially in the 4-5-6th grades they shouldn't talk or read or listen to any Dutch during English class.
16	yes, it's pretty straightforward, it ch. 3, there are some points that they will have a gap in skills or knowledge, but it depends on what they were taught in the first two chapters. The students will need some research skills to be able to complete some of the exercises.
17	yes, to make the std produce as much in the target language as possible. And to expose the std to the culture of different English speaking countries, and to stimulate thought.
18	not for these topics, not for teenagers. It doesn't feel like something you want to know, but something you need for your test.
19	it's really funny, but I don't know if stds will get it, they might, I don't teach the 4th grade, so I don't know their level of understanding.
20	3
21	I like that it's about finding your own passion, even if it's not your parents' ideal.
22	it's good, if they have been provided with tools to express like or dislike, because otherwise you will get very shallow reasons.
23	It's pretty basic, it will make them reflect.
24	I think it challenges them to think about their own future plans, and whether those are their own or their parents.
25	I think it's a very easy small piece of grammar, because even though negative negative is used in speech, it's not officially accepted, and it might confuse them in articles they have to write themselves.
26	The students will need research tools to be able to find dialects themselves.
27	it's a bit random
28	2
29	easy language, nice topic
30	thoughtprovoking, may make them more grateful for their own chances or circumstances. or show them that they are not alone.
31	sorry I think it's boring, but then again those are part of life.

32	I like the first part of the question, I think the second part is maybe a bit too farfetched. But it might make them more informed by the time they can vote.
33	YES
34	I think almost all exercises are autonomous. Stds may need a few scaffolds but they can do most on their own.
35	YES
36	YES
37	YES
38	YES
39	YES
40	They have to look for dialects themselves, so I guess that depends on the clips the stds find. the dialect used in the video (Sir R.) isn't too affected, I would say it sounds authentic.
41	YES
42	YES
43	YES
44	stoner is american, the other part is from a New Zealand author so I guess yes
45	yes, new zealand
46	I'd say that the comic is easier than the excerpt from stoner, but the video can be challinging for some students. It seems strange to put the easier text later.
47	only in that it seems easier to talk about your own opinion, than to explain a system or give a summary etc. but they are all challinging the std to produce language, so I'd say they are all at the same level.
48	they aren't too challenging, I think the most challenging part is to write it correctly (grammatically), not as much the vocab.
49	there are always creative students who will interprete it differently, but it's pretty straightforward
50	yes, although the topics will provide rather homogeneous opinions in your class.
51	the opinion questions do ask what the student thinks, but it doesn't challenge his opinion. the exs stimulate stating an opinion, not reflecting on it.
52	it's really focussed on producing written language, I'd say that people who are bad at writing, but really good at speaking are a bit at a disadvantage.
53	There isn't a clear build up from one exercise to another. There is too much going on, there is a theme (Education) but there is so much going on around it, that I think students would panic. There should be a better line up, more cohesion/coherence (still don't get which one's right)

	I do really like the focus on content, and language as the support of that content. I think that if you have a good enthusiastic teacher, this could work really well, if you have a teacher that is not passionate about literature, then it will be absolutely horrible.

8.5.3.3 Answers Provided by CT3

Question	CT3 Response
12	YES
13	YES
14	The fact that it is divided in blocks. Lay-out
15	No problem
16	YES
17	Mostly, not always clear-cut
18	YES
19	YES
20	3
21	-
22	Some V4- students won't be able to define the style of writing, which is highly important.
23	Don't expect too many answers to this question
24	The use of perspective.
25	-
26	Good exercise. But what dialects?
27	Good question.
28	3
29	I like the comic form.
30	Introduce this question better.
31	Challenging question. Where can they find the conventions for a formal letter?
32	Too difficult. Perhaps relate it to Economics.
33	YES
34	NO
35	YES
36	YES
37	YES
38	YES
39	YES

40	YES
41	YES
42	YES
43	YES
44	YES
45	NO
46	YES
47	YES
48	YES
49	YES
50	YES
51	YES
52	YES
53	-

8.5.3.4 Answers Provided by CT4

Question	CT4 Response
12	Het is niet afleidend, wel vind ik dat je snel over dingen heen kunt lezen.
13	NO
14	Ik zou de opdrachten kaders duidelijker aanduiden; wellicht een uitgebreide opdracht in een apart kader zetten. Het lettertype vind ik persoonlijk ook niet fijn lezen.
15	Het niveau Engels mag van mij wat aangepast (makkelijker) omdat het toch wel zeer ingewikkelde/ beladen onderwerpen zijn. Ik denk dat (als dit voor Nederlandse leerlingen is bedoeld tenminste) je iets meer de ERK-richtlijnen in gedachten moet houden
16	Ja, maar het doel is me niet altijd even duidelijk. Ik mis wat opdrachten waarin ze moeten discussieren.
17	Ja, maar ik vraag me af in hoeverre het daadwerkelijk aansluit bij de belevingswereld van de leerlingen in 4v. Het onderwerp staat volgens mij vrij ver van ze af, vooral omdat zij nog niet in contact hebben gehad met DUO en dus niet per se weten hoeveel collegegeld kost etc.
18	Wellicht info erbij voegen die over de tekst gaat die de leerlingen gaan lezen.
19	YES
20	2
21	Niet interessant
22	Valt beetje uit het niets; vereist meer inleiding over verschillende schrijfstijlen
23	Wat als een leerling nog geen interesses heeft gevonden? Ik zou dit als een 'bonus' vraag inzetten.
24	Hier is onduidelijk of de leerlingen de tekst echt moeten gebruiken of dat ze de tekst zelf invulling mogen geven mbt de keuze die je als William maakt.
25	De leerling kan er niet echt mee oefenen ; de opdracht hangt een beetje in de lucht.
26	Hebben de leerlingen hiervoor een overzicht gehad met verschillende dialecten? fonologie? Wat is de meerwaarde van het vertalen in een Engels dialect?
27	Ik zie de meerwaarde er niet van in om leerlingen de etymologie van een woord op te laten zoeken.
28	3
29	Toegankelijk voor leerlingen

30	Deze vraag is wellicht beetje lastig te onderzoeken voor leerlingen; ik zou hier meer een soort aanwijzing bij geven.
31	Onduidelijk welk filmpje, waar je kunt klikken, URL ? Wellicht een uitlijning geven van hoe het onderwijs in Nederland in elkaar zit. Hebben leerlingen eerder een argumentatieve brief geschreven? Wat zijn de verdere eisen voor in de brief? Hoeveel argumenten op z'n minst?
32	Hier geldt hetzelfde als voor vraag B1
33	YES
34	YES
35	YES
36	YES
37	YES
38	YES
39	YES
40	n.a.
41	n.a.
42	NO
43	YES
44	NO
45	NO
46	YES
47	NO
48	YES
49	NO
50	NO
51	YES
52	NO
53	-

8.5.3.5 Answers Provided by CT5

Question	CT5 Response
12	YES
13	NO
14	too plain
15	That wouldn't be a problem
16	YES
17	YES
18	YES
19	YES
20	3
21	It's not very interesting in my opinion
22	it focusses on style instead of content
23	personal experience
24	interesting
25	it's too elaborate.
26	it's too elaborate.
27	it's too elaborate.
28	3
29	-
30	Lots of different questions, but what do you want to achieve? Do the students have to give a presentation in class or ..?
31	-
32	-
33	YES
34	YES
35	YES
36	YES
37	YES
38	YES
39	YES

40	YES
41	YES
42	YES
43	YES
44	YES
45	YES
46	YES
47	YES
48	YES
49	NO
50	YES
51	YES
52	YES
53	-

8.5.3.6 Answers Provided by CT6

Question	CT6 Response
12	NO
13	NO
14	Lots of reading, relatively small font.
15	Perfect, no problem.
16	YES
17	YES
18	YES
19	NO
20	4
21	Relatively long.
22	Its very open. How Will teachers check whether students actually meet learning goals by completing it?
23	See above.
24	See above.
25	Like: integrated approach!
26	n.a.
27	Leaves lots of room for creativity!
28	3
29	Like: it being a comic (which can also be seen as a form of lit!)
30	Dislike: this question has lots of subquestions. Plus: how are students supposed to present their answers?
31	Short Instruction. I would refer tot resources on essay structure, formal language, etc.
32	Again, too many subquestions. I would use bullet points to structure Them.
33	Yes, especially in degree of difficulty introducing the concepts. No explicit explanation and abstract concepts are a perfect combination for difficult exercises.
34	YES
35	NO
36	Yes, but for someone unfamiliar with linguistic concepts and phrasing, it might be very difficult to fully grasp whatever should be going on.

37	YES
38	YES
39	If answers to the questions count, yes.
40	YES
41	YES
42	YES
43	YES
44	I do not know for sure...
45	YES
46	YES
47	YES
48	YES
49	YES
50	YES
51	YES
52	YES
53	Nope.

8.5.3.7 Answers Provided by CT7

Question	CT7 Response
12	De strip is erg fijn, maar op sommige bladzijdes staan wel erg veel tekst, dus voor ADD/ADHD zou dat misschien demotiverend kunnen werken. Een oplossing zou kúnnen zijn de vragen tussendoor of aan het begin te presenteren, zodat ze gerichter kunnen lezen?
13	YES
14	Prettig geschreven, maar persoonlijk heb ik echt een afkeer voor het lettertype. Zelf zou ik voor calibri gaan. Dat vind ik eigenlijk wat prettiger lezen. Aan de andere kant, als dat het enige is, ben je toch al lekker op weg.
15	Niet storend. Ik zie dat je soms tussen haakjes het begrip/woord uitlegt, dus dat biedt steun.
16	YES
17	YES
18	Ja, voor veel leerlingen (en mijzelf ook) zal dit interesse opwekken en hen een idee geven van waar ze eigenlijk mee bezig zijn. Een beetje achtergrondinfo is altijd leuk om te lezen.
19	Deze is mooi man.
20	4
21	Het is heel beschrijvend, waardoor je een duidelijk beeld kan vormen. Ik vind het fijn als ik een verhaal/tekst van verbeelden.
22	Hier zou een vereist onderdeel in mogen om antwoorden te voorkomen als: Nee, omdat ik niet van lezen houd. Een voorwaarde zou kunnen zijn: noem stijl/woordkeuze/onderwerp/etc.
23	Aansluiten op eigen beleving, erg leuk.
24	Inleven in een ander, mooie opbouw van cognitieve moeilijkheidsgraad!
25	Dat wordt eht toch niet? Je zou dat kunnen toevoegen bij B1. (Bij B4 en 5 weer wel)
26	Misschien duidelijk maken wat voor dialecten er zijn om uit te kiezen? Ik snap niet helemaal wat je hier bedoelt.
27	Je gaat naar de herkomst van een woord. Dat zie ik niet vaak bij een taal. LIKE
28	3
29	Hoewel de tekst erg simpel is, is de achterliggende gedachte wel erg interessant! Erg goede strip.

30	Misschien kan je leerlingen iets meer sturen in waar ze dat zouden kunnen vinden. Mogelijk zijn ze hier veel tijd aan kwijt. Het idee dat ze moeten reflecteren op hun eigen kansen en die van anderen vind ik erg mooi.
31	Ik vind het een erg mooie opdracht, maar zou het als eindopdracht doen. Volgens mij is deze in vergelijking met E een stuk langer.
32	Hebben al jouw 4V llingen eco? Of kunnen ze deze info vinden in de documenten die ze moeten zoeken? Het vakoverstijgende idee vind ik wel erg mooi.
33	YES
34	YES
35	YES
36	YES
37	YES
38	YES
39	YES
40	YES
41	Ik heb geen audio gezien?
42	YES
43	YES
44	NO
45	YES
46	YES
47	YES
48	NO
49	YES
50	YES
51	YES
52	Ik denk dat het toch veel bij schrijven en lezen blijft. Bij individual talents denk ik ook aan multimedia of andere vormgeving.
53	Damn Raene je hebt je uitgesloofd! Sorry dat het zo lang duurde meisje, ik ben echt een warhoofd. Heel veel succes!

8.5.3.8 Answers Provided by CT8

Question	CT8 Response
12	Yes, very much so, because the focus shifts quite a lot, so it keeps you on your toes.
13	YES
14	I like it, it's clean and clear, just some lay-out bits that are off here and there. One the one hand I like the font, on the other it's too big, round and open, so I get a bit sick of it. I'm not sure if it's very clear for dyslectics.
15	It doesn't make me feel anything except that it is supposed to be that way.
16	Yes, but the explanation at the beginning of the chapter is a bit confusing. I mean, it's clearly explained what is going to come, but there's something there that confuses me. Maybe it's the basic and extra thing. I'm not sure.
17	Yes, but it may miss important tools of how to get there. For example: "if you do not know how to write a formal letter, go here *link*". So it's missing some building blocks.
18	YES
19	Yes, def.
20	4
21	It's cool
22	Is it clear to students what his style of writing is? What are they supposed to respond to? Do they know?
23	Cool
24	I like it because it's personal and they have to think about how to explain something like this to their parents, so it makes them think about carefully wording things.
25	Cool
26	Cool
27	It might be confusing for students that litotes is not the same as the double negative that is used in Stoner and other dialects. That difference is not clear here.
28	4
29	I think the issue could've been worked out better, but that's just me.
30	Cool, makes them think.
31	Good video and makes them think.

32	Cool, makes them think of their own future and how to change the system. It's up to them, they are the future.
33	YES
34	Yes, especially the grammar and the third part where they are more independent in the research they have to do. Students do not have a choice in what type of exercise they want to do though, so not in that sense.
35	YES
36	Yes, I just don't quite understand the division of Basic exercises and Extra exercises, because the basic exercises differ in difficulty as well. Or is it only to make a distinction in exercises that have to do with English and extra exercises that have to do with something outside English? I would just keep them together and not necessarily make a distinction there (if that is the case).
37	YES
38	YES
39	YES
40	Yes, Ken uses authentic speech, very much so ;)
41	Well, I've used this video in 6V and 5H and some students definitely struggled with his English. It might be a bit too difficult, but I believe TED also offers a transcript of the video, so they can always use that if they really can't figure him out.
42	YES
43	YES
44	YES
45	YES
46	YES
47	YES
48	Yes, theyr'e not all "basic". Confusing term.
49	No, but they may be a bit too open for students. For example: do they know how to write a formal letter or essay? Where do they find this information? Many students will just do something without thinking about /caring whether they're doing it right.
50	YES
51	YES
52	A bit, there's an exercise for a bit of creativity in the rewriting of the paragraph. Other than that it's the "same" as in: being able to do some research and word your thoughts and ideas in order and in English.

| 53 | These are my personal 2 cents, maybe I didn't read something properly, so my feedback isn't exactly right. It's also not always easy to give a perfect answer or explanation, so just let me know if you want some clarification. |

8.5.3.9 Answers Provided by CT9

Question	CT9 Response
12	YES
13	YES
14	lucid enough
15	Fine with that, don't know if kids will 'appreciate' this
16	Okay
17	YES
18	YES
19	YES
20	3
21	meets expectation
22	-
23	-
24	-
25	-
26	-
27	-
28	3
29	-
30	-
31	-
32	-
33	YES
34	NO
35	YES
36	YES
37	YES
38	YES
39	YES

40	YES
41	YES
42	YES
43	YES
44	YES
45	YES
46	YES
47	YES
48	YES
49	YES
50	YES
51	YES
52	YES
53	Good luck!

8.5.3.10 Answers Provided by CT10

Question	CT10 Response
12	NO
13	YES
14	The exercises could use more instruction as to why students have to do this (think of ERK levels).
15	Good, the teacher can help if needed.
16	NO
17	Not always, see ealier answer.
18	YES
19	YES
20	3
21	The subject might not interest the student.
22	It's a personal question in which the student has to call on previous acquired knowledge.
23	It needs more input, since students will try to skip a question like this. So, why do they need to answer something like this?
24	It gives room to personal input.
25	I wouldn't consider this to be grammar, more an aspect of grammar.
26	Nice way of experiencing a new language and a challenge to use it.
27	it's too vague.
28	2
29	It needs to show what you want the students to learn .
30	Good, just how much time would you say students might need for a question like this?
31	300 words might be a bit too long.
32	A good question for students with an economy profile, yet not for the beta-students.
33	YES
34	YES
35	NO
36	NO

8.5.3.10 Answers Provided by CT10

37	with the text in mind
38	YES
39	YES
40	YES
41	Some words might be too difficult, however.
42	Yes, but it isn't stated what grammar to use/focus on
43	YES
44	YES
45	YES
46	YES
47	YES
48	YES
49	YES
50	Some might be too 'open' for some students (autism, etc).
51	YES
52	YES
53	How long will students work on a block? I would put in the ERK levels, since this is what the government requires of us teachers.

8.5.3.11 Answers Provided by CT11

Question	CT11 Response
12	YES
13	NO
14	Ik vind het redelijk saai opgezet.
15	GREAT!!
16	YES
17	NO
18	YES
19	YES
20	3
21	weinig uitdagende vocabulaire, maar verder een goede tekst
22	Het is mij niet duidelijk waar deze vraag op doelt. De leerlingen hebben in dit hoofdstuk niks geleerd over schrijfstijl en komen daar later ook niet op terug.
23	misschien iets te moeilijk onderwerp (revealing or solidifying an interest) en ik had dit liever in een spreekopdracht gezien dan een schrijfopdracht
24	slaat terug op de tekst en geeft ruimte voor eigen invulling van de leerling
25	kort en bondig
26	hoe kan een leerling ineens compleet in een ander dialect schrijven?
27	wel leuk om te koppelen aan biologie, maar veel leerlingen zullen alsnog moeten opzoeken wat de termen betekenen.
28	1
29	Leesniveau is duidelijk lager, maar voor VWO 4 zeker begrijpbaar
30	Ik denk dat het nog best moeilijk kan zijn om ineens over financiele termen te moeten praten/schrijven. Maar verder wel relevant aangezien ze zelf ook over een paar jaar met het onderwerp te maken zullen krijgen.
31	zolang ze al eens geoefend hebben met het opbouwen van argumenten, is dit een prima opdracht
32	opnieuw misschien een redelijk moeilijk onderwerp, maar wel interessant
33	not really, basically only in the amount of words required
34	NO
35	NO

36	nee, bijvoorbeeld snap ik het nut van de eerste vraag niet. er wordt verder nergens ingegaan op de schrijfstijl.
37	YES
38	beperkt en op een oppervlakkig niveau
39	YES
40	YES
41	yes, but might be a bit fast, though the images help
42	niet echt. 1 kleine grammatica oefening. verder veel schrijven zonder duidelijke oefening van een bepaald grammatica onderdeel. (wat wel communicative en content-focused is, maar wat wordt er geoefend behalve schrijven??)
43	YES
44	niet echt. is de nieuw-zeelandse tekst wel zo cultureel voor dat land?
45	NO
46	YES
47	Vooral in het geval van lengte van de opdracht..
48	YES
49	NO
50	YES
51	YES
52	nee, vooral schrijven. er wordt bijna niks anders geoefend. een aantal van de opdrachten hadden ook makkelijk spreekopdrachten kunnen zijn.
53	Succes met je scriptie! (Probeer misschien dus meer vaardigheden te combineren. Een les met alleen schrijven en lezen vinden leerlingen (ook in 4 VWO) heel saai!)

8.5.3.12 Answers Provided by TT1

Question	TT1 Response
12	de kwaliteit van de boek excerpten is nogal matig. voor de rest is de layout rustig.
13	YES
14	het is erg rustig, en je hebt wel wat extra tips erbij. het lettertype is niet mijn lievelingslettertype, en ik kan me voorstellen dat sommige leerlingen het saai vinden.
15	Top!
16	ik heb een aantal opdrachten waar ik meer duidelijkheid verwacht.
17	YES
18	YES
19	ik moet zeggen dat ik de layout van de grammar pagina het minst mooi vind? het lijkt meer op een pagina die je uit word hebt geknipt en geplakt (let op het streepje dat voor de voorbeeldszin staat). voor grammatica zou ik misschien een duidelijk blok toevoegen. de excerpt is leuk, maar ik kan me ook voorstellen dat door de grootte die het inneemt op de pagina dat het afleidend werkt. het hoofddoel is het uitleggen van grammar, niet de foto die ernaast staat.
20	3
21	de kwaliteit van de pagina's
22	focus op smaakontwikkeling is goed.
23	-
24	-
25	het kan een duidelijkere layout hebben.
26	misschien kan je iets duidelijker zijn in de opdracht. research: waar? hoe?
27	goede interdisciplinaire vraagstelling.
28	4
29	De layout is duidelijk.
30	Je valt wel meteen met de deur in huis in deze opdracht; in het eerste gedeelte bij Stoner was de eerste vraag gebaseerd op "vind je de schrijfstijl leuk?" Deze vraag is erg breed, en ik denk persoonlijk ook wel moeilijk als je niet (zoals wij) intiem bekend bent met ongelijkheid in het onderwijs/leven. Misschien kan je ze iets specifieker een kant op sturen?
31	leuke opdracht. Is dit iets dat ze alleen moeten maken, of is dit ook eentje die kan werken als groepsproject? dan kunnen ze elkaar helpen met het vormen van

	argumenten/het snappen van de video. het vraagt namelijk wel veel werkgeheugen en omzet.
32	Wat moeten ze precies hier doen? de vragen gewoon beantwoorden? want dit staat een beetje los. Wat is het doel van de extra exercises? alleen maar interdisciplinair werken? want dan kan je eventueel zelfs het expliciet maken: write down the costs for Norway/the Netherlands, and give two arguments in favour and against free higher education.
33	YES
34	NO
35	blok 1 wat minder duidelijk dan blok 2
36	YES
37	YES
38	YES
39	YES
40	YES
41	YES
42	het grammar gedeelte lijkt meer te slaan op content-focused dan echt communicative focused?
43	YES
44	YES
45	entire is een groot woord hiervoor. je gebruikt Brits en Nieuw-Zeeland.
46	YES
47	YES
48	b4 is wel een erg challenging vraagje, eerlijk gezegd. dat vraagt veel autonomie, dat is goed, maar hebben ze uberhaupt voorkennis?
49	YES
50	YES
51	YES
52	er is wel een connectie voor beta-studenten in biologie en economie. maar of dat individuele talenten zijn? sommige leerlingen zullen minder geinteresseerd zijn in het schrijven van dingen dan anderen.
53	Good luck!

8.5.3.13 Answers Provided by TT2

Question	TT2 Response
12	NO
13	YES
14	-
15	I think this is suitable - but for levels below havo it may pose a real problem.
16	YES
17	YES
18	YES
19	YES
20	3
21	-
22	-
23	-
24	-
25	-
26	-
27	-
28	3
29	-
30	-
31	-
32	-
33	YES
34	YES
35	YES
36	NO
37	YES
38	YES
39	YES

8.5.3.13 Answers Provided by TT2

40	YES
41	YES
42	NO
43	YES
44	YES
45	NO
46	YES
47	YES
48	NO
49	YES
50	YES
51	YES
52	YES
53	-

8.5.3.14 Answers Provided by TT3

Question	TT3 Response
12	YES
13	YES
14	It's simple, clear, knows what it wants from students, calm colours, much text, but this is not too much or discouraging.
15	IT'S HUGE. IT'S GREAT. THE GREATEST. YOU'LL SEE (Sorry had to) but yes, I'm all for teaching English in English
16	YES
17	YES
18	YES
19	YES
20	3
21	I like it, but it may be a bit descriptive and too slow for 4 VWO? Tho it's absolutely good to make them aware of suh literary texts. I'm just quite uncapable to answer this question properly bc I have never taught VWO 4, nor encountered a 4VWO'er.
22	Like: it asks the students to reflect on writing style and their own preferences in style.
23	Love the freedom students are given in the answer of this section. Tip: might want to add another section on in-text analysis? VWO should be able to do that in their final year and this text is very suitable to practice with.
24	Like: nice follow-up to the former question. Dislike: maybe change the wording a bit? I mean not everyone may have (both) parents in their lives, and that may be a bit painful???? I honestly don't know tho.
25	It's quite complicated in terms of acts students have to do to get to an answer of the question. The idea is awesome tho.
26	See former anser
27	Is great, but not really related to the text anymore. More an in-depth analysis of grammar. I'm not sure how many 4 VWO'ers are really that interested in grammar and thus willing to answer the question voluntarily. It seems more a question for prospective linguists.
28	3
29	LOVE LOVE LOVE LOVE IT. Kinda simplified, of course, but the general idea is absolutely amazing. Allows students to reflect on their own privileges and

	maybe on other students who struggle more than themselves. (sorry for the grammar).
30	Good questions and lets students reflect on education (privileges) in their own lives.
31	Like the idea, I mean, it's great, but is quite an extensive question. Students may need an entire class just to answer this one.
32	Obviously, I'm all for interdisciplinerary tasks. I also like that this E is on economics and the other linguistic => something for all interests.
33	Difficulty, but also creativity. The larger the number, the more you ask students to use their own creative mind in answering the question. They also become more time-consuming.
34	YES
35	YES
36	YES
37	YES
38	Yes, but that's often the expanded exercises.
39	Usually, the questions ask lots of writing work of the pupils. Might be nice to add other forms of interpretations as well. We've discussed in CKV-didactiek the advantages of allowing students to use a free form when making portfolios etc. Could also be a nice addition to your excersises, as they are free and ask much of students.
40	YES
41	YES
42	YES
43	YES
44	This chapter didn't seem to. But probably other chapters will include this (knowing you)
45	This is not a yes/no question. To me, it only portrays the most well-known territories.
46	YES
47	YES
48	YES
49	YES
50	YES
51	Most do! might be nice to have simpler questions in between as well?

52	YES
53	Love the book. It'd be a privilege to use this one in my future teachings

8.5.3.15 Answers Provided by TT4

Question	TT4 Response
12	I think that some exercises are not suitable for students with behavioural disorders, since they ask too much of their concentration. However, teachers can choose to let their students work on these exercises in multiple lessons to make them more suitable. This basically means that I think that they are suitable, but only if you keep in mind what is said in the youtube video.
13	YES
14	Like: 1) I like the fact that you aim for a more cross-curricular approach, 2) I like that you include literature to explain a grammatical subject and 3) I like that you seem to think about "burgerschapsvorming". Dislike: I do not completely understand why you chose to include the double negative and what your goal is for the "rewriting exercise".
15	I applaud that decision.
16	What they expect of you, yes. However, as indicated earlier, I wonder why you chose for the double negative.
17	As indicated earlier, I wonder why you chose for the double negative.
18	YES
19	YES
20	3
21	I like the cultural aspect of it and the fact that it allows students to reflect on what they would like to study etc.
22	I like that it makes students think about what they like or dislike about literature/an author's style.
23	I dislike that there is a word limit. Why not let them write as much as they want?
24	I like that the students have to take in the protagonist's perspective.
25	I dislike the subject of the double negative because I do not think that this grammar is essential for the aimed audience.
26	Not necessarily dislike, but I was wondering to what degree they need to rewrite the text. Do they only need to change the things concerning double negatives, or do they need to rewrite everything that does not correspond with the dialect they chose?
27	I dislike that the students might think that this assignment is irrelevant.
28	1
29	Nothing. And I need to specify that, although I think the text does not match the average 4VWO student's reading level, the exercises that were inspired on it do.

30	I like the idea of "Burgerschap" in it.
31	I think it asks a lot of students.
32	I like the cross-curricular aspect.
33	Yes, I think it intensifies because of the subject matter.
34	YES
35	Yes. At first, students look at education from another person's perspective, then at equality, the sytem and the financial aspect.
36	Some are clear, but others (for students) are less clear. For instance, I can imagine that a student is going to wonder what the importance is of the etymology question (E).
37	YES
38	YES
39	YES
40	YES
41	Yes, although I need to say that the combination of spoken text and visual support that explains/summarises what is said is helpful/necessary for students.
42	Grammar is tested in a content-focused approach. However, I do not think that there is a real communicative aspect to the exercise.
43	YES
44	YES
45	YES
46	YES
47	YES
48	YES
49	YES
50	YES
51	YES
52	YES
53	-