

A Battle against Boredom: How to Challenge Students who Excel at English

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Abstract

Students who experience boredom in class because they are not challenged can develop behavioral issues. These students, who appear to be amply present in Dutch schools, risk other, longer lasting, consequences as well, such as mental laziness and perfectionism. Material was designed to counteract the presence of boredom among advanced learners of English. This material was based on, among other theories regarding education and motivation, the *Enrichment Triad Model*. Central to this model is that students work in a similar manner, so using the same strategies, as an artistic or academic expert would. Students who worked with the challenge booklets were given six weeks to finish a project. They could either work on a project of their choice, or follow the steps and instructions the booklets provided to learn how to set up a fictional world with well rounded characters.

To measure effects the material had, if any, two sets of interviews were conducted. The first set was completed before the students were allowed to work with the Challenge booklets. The second one took place after the period of six weeks with the material had passed. Comparing the results from the two sets showed that material had been effective. The atmosphere in class drastically improved while the material was used. Nine out of the ten interviewed participants stated that the amount of challenge they experienced during classes had increased. Especially the autonomy the booklets provided was mentioned as motivating by the participants.

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1. Introduction

The anger in his eyes shone as he walked towards the teacher's desk: "I don't want to do this stupid task." He had added an expletive in between every two words. When he was asked what he wanted to do instead, his anger subsided suddenly. After a long conversation, the student was offered more challenging, and more creatively stimulating work. His attitude towards school and his peers markedly improved during English lessons. When he switched teachers and the challenge was not provided any more, his motivation and behaviour went down hill again. This example from my personal teaching experience shows how important being challenged and stimulated was to this student.

Heartwarming though it might be that teachers can make a difference in a student's satisfaction at school, properly challenging and engaging every student seems impossible. Jason (2017) describes, among other things, the difficulty of teaching large groups of secondary school aged students with large varieties in skill and motivation in American classrooms. Leaving students unchallenged, however, leads to "an epidemic of boredom" (Jason, 2017).

The situation from my own experience, however, occurred at a Dutch "middelbare school", or secondary school, which children attend from ages eleven or twelve and up. At the end of primary school, students are given advice for their follow up education. This advice is usually based on both a test and their teacher's observations. Then they proceed to a secondary school track. These include vwo, havo, and vmbo, the latter of which has four sublevels, and "praktijk onderwijs", or practical education. The latter track focuses on teaching a trade, foregoing extensive theoretical education

(Onderwijsconsument, 2018). In other words, the Dutch system offers early differentiation between students, which the North American system does not.

When it comes to teaching at a Dutch secondary school, then, it could be hoped for, or even be expected that students have similar skill levels as others within their groups. However, both anecdotal and scientific evidence suggests that Dutch schools and teachers prioritize caring for the weaker students, which leaves the stronger ones underchallenged (RTL Nieuws, 2017; Van der Giessen, Schaap & Tekatli, 2014). Moreover, Van der Giessen, Schaap & Tekatli (2014) claim that the amount of underperforming increases with the potential of the student.

This problem was also present at the Leidsche Rijn College in Utrecht during the school season of 2018-2019. This school, at which the research described in the present paper was conducted, has a program specifically aiming to support lower ability students. Students can be enrolled for these “plus uren,” or extra hours, to receive extra instruction and practice in courses they have difficulty with. However, very little is offered to challenge higher ability students at either a schoolwide level or specifically for during English classes.

What could be seen as the only exception to this is the Cambridge Assessment English (CAE) track.¹ This track, which prepares students of the Leidsche Rijn College for the Cambridge Exam, is popular amongst students. Firstly, the number of participants has increased from twenty-one during the school year of 2018-2019 to fifty-five the year later. Secondly, multiple students have claimed that the Cambridge track

¹ Cambridge English certificates can provide a globally valued estimation of someone’s skill level in reading, writing, speaking and listening of English. These certificates are awarded after a two day long exam is passed. A CAE certificate indicates a skill level of English of C1, when compared to the CEFR levels.

has offered them a challenge during English classes for the first time whilst attending secondary school. The downside to the program is that it is solely aimed at fifth year students. This excludes first to fourth and sixth year students, of which several have complained about lack of challenge and engagement during English classes. Two coworkers have stated that they are in need of help challenging students.² Moreover, at least two students per group of my own students at the Leidsche Rijn College during the school year of 2018-2019, have expressed a wish for greater challenges as the lack of this caused them to be bored.

Students wanting more challenge can seemingly be found in all of my groups, but it was most apparent in my second year vwo group, 2VDT during the school season of 2018-2019. Six of the students in this group were left unsatisfied through lack of challenge and/or stimulation to a degree that prompted them to ask for more challenging tasks and material, even with a differentiated approach to teaching. During each English lesson they were presented with at least three options of working towards an assigned learning goal. For instance, a class concerning a grammar topic could be structured as follows.

The group would split in three. The first, and main, group would generally listen to a short introduction by the teacher and would get to work by themselves. They would finish the most difficult exercises the teaching method offers concerning that topic. The second group would receive more support to make sure they too could attain the learning goal. This support would consist of longer instruction which includes working on several exercises together. These students would start with the easier exercises, then

² During the school season of 2018-2019 two coworkers at the LRC mentioned to the author they had become desperate in their attempts to challenge some of their high ability students. Both also stated they had received complaints from both the student and their parents.

finish exercises of medium difficulty which compare to exercises students would have to finish on tests.

The third group was given the freedom to not only skip any introduction, but also to make use of greater creative freedom concerning the contents of that lesson's topic. Even with this approach, out of the full group of twenty-eight students, six students stated they wanted to be challenged more on multiple occasions. Furthermore, one student mentioned that even with the differentiated approach, grammar lessons were the least challenging and the least engaging. Moreover, the parents of three other pupils voiced concern as they saw their children's learning of English stagnate.

As a response to the situation described above, a way has been sought to ensure the strongest students, the ones that excel above even the more challenging, creative assignments, can be taught satisfactorily as well. To achieve this, chapter 2 details the findings from literature. This chapter starts by further discussing effects of not challenging students. Furthermore, international approaches to teaching the gifted are compared, followed by an overview of theory on motivating and challenging students. At the end of the second chapter, the research question and sub-questions are set out in detail. In chapter 3, the material and the choices made during the design process of the material that was produced are described. Chapter 4 recounts the methodology used to determine the effect, if any, of the material, whilst chapter 5 describes the results of the research.

2. Theoretical Framework

This chapter discusses various aspects of teaching students that excel. The first part of this chapter details possible effects a lack of challenge can have on students. The second part compares international methods of teaching those that excel, or lack thereof, with the Dutch approach. The third part contains a review of theory on how students that excel should be challenged and how their motivation can be safeguarded. Following these, the research question and the sub questions of this work, as well as this work's structure are introduced.

2.1 Boredom in School: Examples and Consequences

Research shows that there are substantial risks linked to having students be bored at school. Kanevsky and Keighley (2003) describe these in interviews with Canadian students with ages ranging between 15 and 18. The students interviewed by Kanevsky and Keighley had dropped out of school, not because of lack of ability, but indirectly because of an excess of it. These students were not engaged by their school work and were increasingly demotivated to participate in class. Some of them stated they wanted "the equal opportunity to learn" (Kanevsky & Keighley, 2003, p. 26). According to the interviewed students, the school's continuous failure to provide that opportunity led to them dropping out.

Moreover, Gallagher et al. (2010) found that students who had been classified as gifted were more likely to blame the lack of challenge during classes for their boredom. 871 North Carolinian gifted high school students were interviewed for this study. Only half of these reported having ever felt challenged during science, language, and social studies classes. This study's participants blamed, apart from a lack of challenge, a lack

of cognitive strategy instruction. In other words, students claimed not to be taught how best to study, learn and reflect on their own methods. Finally, students blamed a lack of freedom to explore topics of their own interests blamed for their underperformance.

Larson & Richards (1991), however, warn against placing all the blame for boredom on schools. They investigated at what moments during the day the participants, a group of “392 randomly selected fifth to ninth graders” (p. 423) from Chicago, were bored. They found that “the experience of boredom appears to be a ubiquitous part of young adolescents’ experience and cannot be solely or even primarily attributed to school or resistance to school” (p. 435).

Moreover, they found a strong correlation, “ $r = .68$ ” (p. 435), between being bored during school work and outside of it. In other words, the “tendency to feel bored appears to be traitlike” (p. 456). Despite this finding, Larson & Richards (1991) do not absolve the educational system from blame. Students were still found to be more bored whilst working at and for school. Moreover, Larson & Richards (1991) found that high-ability students were more often bored in school, but not at home (p. 439), indicating that schools are failing to provide these students adequate challenge.

This lack of challenge can hurt more than just students’ motivation as described by Kanevsky and Keighley (2003). Tomlinson (2001) describes the consequences extended boredom can have for students. Firstly, students can (1) become mentally lazy; (2) learn to value grades over ideas; (3) failing to develop study and coping skills; (4) fail to develop a sense of self-efficacy, and (5) become perfectionists (p. 11-12). The latter, especially, can hinder creative productivity in later life. Due to a lack of challenge, students can learn to attach “so much of their self-worth to the rewards of

schooling” (p. 11), that these learners do not learn to fail and deal with failure. A “high failure-to-success ratio” (p. 11) is typical of creative work, or in other terms starting a creative project often ends unsatisfactorily. Perfectionists, who might be unable to cope with repeated set-backs, are more likely to learn to avoid these. In short, a lack of challenge can result in negative consequences that do not end at graduation.

2.2.1 International Approaches to Students who Excel

Kanevsky & Keighley (2003), Gallagher et al. (2010) and Larson & Richards (1991) provide some insight into the Canadian and North American secondary school systems regarding education of those who excel, or could excel, at school. All three of these studies show that, in regard to challenging the gifted or advanced learners, improvements can be made. Purcell & Eckert (2006) state, however, that in North America great progress has been made. Gifted education receives special funding and “a large percentage of states have legislated that talented and gifted students receive special services” (Purcell & Eckert, 2006, p.xvii).

In contrast to the North American approach, Persson (2009) notes that Scandinavian countries have no national policies regarding the education of gifted students, which stems forth from the “strict notion of equality and social collectivism at all levels of society” (p. 4). Statistics Norway (2017) shows that Norwegian students of all skill and ability levels are grouped together up until the age of sixteen. Tjeldvoll (2013) notes that Norwegian schools have moved away from the general trend of differentiation. In regards to Swedish schools, Tjeldvoll (2013) explains the systematic differentiation after primary school was halted after studies showed that this practice led to increased inequality.

Whilst Persson (2009) mentions that Western European countries are also egalitarian, Freeman (2005) notes that this is offset by the widely held belief that some students are “capable of a higher level of functioning than most others” (p. 99). Schofield (2010) states that the Swedish and German system are polar opposites. Whereas the Swedish system has students of all abilities in one group, the German system splits them up on the basis of ability and intellect when they are ten years old (p.1498). The school systems of other western countries fall somewhere between the Swedish and German extremes (Schofield, 2010).

However, despite the noted, thorough differentiation in the German school system, Endepohls-Ulpe (2017) reports problems in regard to teaching the gifted. Whilst the modern theories on teaching these students is present, “German educational policy mostly ignores gifted children” (Endepohls-Ulpe, 2017, p.150). However, the results of a survey regarding the education of the gifted, talented, or high ability education in Europe suggest the opposite. According to Mönks & Pflüger (2005), Germany ranks as one of Europe’s best in regards to teaching these students. This despite, as they state, the reservations that secondary school teachers have towards differentiation in homogeneous groups (Mönks & Pflüger, 2005).

2.2.2 Lack of Engagement in Dutch Schools

The report by Mönks & Pflüger (2005) does not criticize the Dutch educational system for the way it addresses high ability students. Yet Van der Valk (2014) points out that Dutch high school students who excel cognitively do worse than their peers in neighbouring countries. Relatively few of Dutch students attain high scores for mathematics, sciences and reading comprehension (p. 7). Van der Valk (2014) lists the

lacking degree to which these students are challenged at and by school as the primary reason for the lackluster results achieved by the Netherlands' top students.

These results are in spite of early systemic differentiation, such as is seen in Germany (Onderwijsraad, 2019). Towards the end of primary education, when students are eleven or twelve years old, they are tested. The test's results are used to separate students into various levels of secondary education. Secondary education differentiates between, practical education, vmbo (or pre-vocational secondary education), havo (or senior general secondary education), and vwo (pre-university education).

According to a report by the Dutch Inspectorate of Education, the relatively low scores are not caused by a lack of ambition when it comes to schools and teachers (Inspectie van Onderwijs, 2015). Teachers, however, are generally not instructed on how to teach high ability students during teacher training programs (p.107). The approaches teachers do take are diverse, but often consists of extracurricular activities and programs. Meanwhile, however, students still have to participate in the usual curriculum which is not challenging enough (p. 11). Moreover, teachers often do not know what educational goals they should set for their students. A follow-up report by the Inspectorate of Education (2019) repeats this critique on the Dutch secondary educational system, noting again that there are plenty of extracurricular activities available, but that schools where advanced learners are systematically challenged during classes are rare.

2.3 Who to Target and How to Teach

2.3.1 Labels, Selecting and Elitism

From this point on, students who are not challenged during classes will be referred to as advanced learners. These are students that are ahead of the curve regarding one or more courses. This contrasts with gifted students, which have to be creative and have task commitment, together with an above average ability (Renzulli, 2003).

The choice to focus on advanced learners instead of on the gifted or talented was made because of three reasons. Firstly, this term is not as controversial as, for instance, gifted or talented (Tomlinson, 2001). Secondly, Tomlinson (2001) writes that using the phrase advanced learner takes away the pressure to label and identify students. Even though the phrase advanced learner may come across as a label just as much as gifted does, the former has a different implication. It signifies that a student is stronger in regards to a specific course than his or her peers and is not challenged properly by the material used to teach the group.

Downsides of labelling students are shown when programs the unlabelled are denied entry to programs. Renzulli & Reis (2010) describe students who were denied entrance into programs for advanced learners because “ they did not score in the top 1-3% of the population in achievement or intelligence tests” (p. 5). Meanwhile their teachers stated to no avail that “they would excel when they had the opportunity to become involved in high levels of creative productive work” (p. 5).

Sapon-Shevin (1994) also critiques enrolling students into programs for the gifted by means of standardised testing. Sapon-Shevin (1994) raises the question how the cut-off point for giftedness is decided upon. In other words, what marks a student should attain to gain to be labelled gifted. Moreover, the legitimacy of the tests are questioned. It is suggested, for example, that students could study for the test in order to be enrolled. On

the other hand, selecting students for gifted programs on the basis of just teachers' is critiqued as well. Maker (1996) mentions the underrepresentation of students from poor and/or immigrant families in programs for the gifted at American high schools. This can be seen as evidence for the inequalities within the current systems for selecting gifted students (p. 441).

Moreover, personality traits and, possible, psychological ailments can cause difficulties for identifying anything more than relative ability. Neihart & Betts (2010) describe various types of gifted students. Besides the Creative, who will stand out in class and would be relatively easy to spot as a student to include in programs, there are, among others, the Underground, the At-Risk and the Successful Adept. Students who fit the profile of the Underground prefer not to stand out, and can be easily overlooked (Neihart & Betts, 2010). At-Risk students would stand out, but not because of their giftedness; the students are often angry, depressed and not responsive to teacher based rewards. Finally, the Successful Adept attains high grades, but is overly focussed on not changing this. This type of student is motivated but shuns extra challenging work that threatens to lead to a drop in his or her grades. Yet, all these types of students would still benefit from being challenged more (Neihart & Betts, 2010).

Thirdly, the whole idea of placing students in a track itself is detrimental to all students involved, the ones deemed gifted and the ones without that label (Sapon-Shevin, 1994). Sapon-Shevin (1994) argues there is no valid reason for the existence of dedicated gifted tracks or programs, in which the selected students are separated from their peers. The students that are not selected miss out on education that is often better funded and/or has more energy and dedication applied to it. The students labeled as

gifted are taken from the group and repeatedly told that they are different, and that they have different needs, which could lead to a sense of entitlement (Sapon-Shevin, 1994).

2.3.2 Differentiation

A means of prevention of the growth of a sense of entitlement in advanced learners could be for teachers to use in-classroom differentiation, as Coubergs et al. (2015) suggests. Differentiation is defined as proactively dealing with the differences between students, which include interests, level and learner profile. The aim of differentiation is for the greatest possible amount of learning to take place for each student (Couborgs et al., 2015). Berben & Teeseling (2014) argue that differentiated classes in which students work towards various goals depending on skills levels are more productive in having students acquire knowledge and skills. Moreover, students in these classes will be more motivated and more pleasant to teach.

Berben & Teeseling (2014) describe this type of differentiation as divergent, as students work towards varying goals. The most prevalent type, however, is convergent differentiation, which has all students work towards the same goals. Berben & Teeseling (2014) stress that convergent differentiation is also the most suitable to contemporary education and that it puts the least amount of stress on the teacher. Teaching thirty students and keeping track of their varied learning goals is difficult (p. 12). Having all students work towards the same goal may also be easier for the teacher, who does not always know what differentiation goal to aim for (Berben & Teeseling, 2014; Deunk et al., 2015).

However, there is, still, an argument to be made to attempt divergent differentiation, even if it is more taxing on the teachers. In regards to secondary education in the

Netherlands, Deunk et al. (2015) state that “the most promising route for differentiation ... includes, for instance, meta-cognitive learning strategies³, cooperative learning, regular assessment, remedial instruction, and flexible grouping.” (p. 52). Van der Valk (2014), also, seems to argue in favour of divergent education by claiming that a high quality curriculum takes a broad spectrum of learning goals into account (p. 16). Van der Valk (2014) advises teachers to teach according to a new set of rules. Instead of having all students work towards the same goals at the same pace, students should work towards their own goals, and receive an amount of the teacher’s attention equal to what their peers are given. The latter is important, as teachers often found providing students who have trouble with their course more attention, so that those too are able to reach the goals set in the curriculum. Whilst Van der Valk (2014) states that this would involve drastic changes to the curriculum, an specific indication of how this should be done is not given.

2.3.3 Literature on Designing Tasks for Advanced Learners

Whilst specifics for the rehauling of the structuring of the curriculum are not given, outlines for how to challenge advanced learners are. Van der Valk (2014) advises using tasks which are both meaningful, interesting and relevant. Moreover, they should stimulate higher levels of thinking. Kanevsky (2011) came to the same recommendation after using a survey to compare students identified as gifted with those who had not been identified as such. The former group, which consisted of 416 of the 646 gifted Canadian students in secondary education, chose studying “complex, extracurricular topics and authentic, sophisticated knowledge and the interconnections among ideas”

³ These strategies help students reflect on their own thinking and learning. Mastering these should allow them to improve their capacity to self-adjust to more effective studying and learning styles.

as things they wanted out of excellence programs (p. 295). Even though this research does not involve the Dutch educational system, it gives an insight into how advanced learners generally may want to be taught.

In a similar way, the Enrichment Triad Model, Renzulli's talent development program, can be of interest. This model is made up out of three types of enrichment (Renzulli & Reis, 2010). The three types gradually lead to what is referred to as an emulation of the expert in the field⁴ (Subotnik et al., 2011). Type I enrichment involves students being exposed to a "great variety of disciplines, topics, occupations, hobbies, people and places" (Renzulli & Reis, 2010, p. 5). This first type allows students to find points of interest for further investigation. Type II enrichment generally includes "creative thinking and problem solving" strategies, learning strategies, skill practice and communication skills (Renzulli & Reis, 2010, p. 4). Where Type I enrichment is aimed at various disciplines, Type II is specific to just one (Subotnik et al., 2011).

Type III enrichment involves students becoming a first-hand inquirer, and teaches them to act as artists, scientists, writers, or other either creative or academic professionals (Subotnik 2011). Renzulli (1976) writes that these assignments should have "complete respect for [their] interests and learning styles" (p. 316). This complete respect does not imply that the students are allowed to simply play games to entertain themselves. Renzulli (1976) notes that students' work has to be structured and guided, and that it cannot be a loose collection of small tasks, whilst providing students with all the freedom to explore their interests.

⁴ This broad term refers to the way, for example, in which academics do research and write papers, a novelist plans a story and writes it, or a sculptor sculpts a statue. It does not refer to a level of quality that the student has to attain.

Moreover, Renzulli & Reis (2010) stress the need for students to work on improving their higher thinking skills, as they were outlined by Bloom et al. (1956), by emulating the expert. This correlates with Kanevsky's (2011) findings and Van der Valk's (2014) recommendations. On top of that, other benefits have been found for practicing higher thinking skills. Miri et al. (2007) found that of 177 Israeli high school students, the ones that had been taught using teaching strategies designed for enhancing higher order thinking skills, showed improved development of critical thinking skills. Moreover, Renzulli (2003) and Subotnik et al. (2011) suggest that students' creativity is developed through working on complex tasks.

2.3.4 Ensuring Students stay Motivated

Deci & Ryan (2000) list three psychological needs that, when fulfilled, improve the quality of intrinsic motivation. These are Competence, Autonomy and Relatedness. The feeling of competence can be nurtured by having people work on tasks that they are able to fulfill. In other words, if people repeatedly fail at a task, they risk having their intrinsic motivation damaged. Relatedness can be interpreted as the sense of belonging to a community. People have an intrinsic need to interact and care for others, hence why being part of a community is beneficial to motivation. Lastly, the term Autonomy as used by Deci & Ryan (2000) refers to the ability to make actual decisions that matter. So, if people are given autonomy in completing their tasks, they should be more motivated to work.

Schuit et al (2011) implies that Deci & Ryan's (2000) theory of self-determination should also work on Dutch "middelbare school", or secondary school students. In other words, in order to preserve the quality of the student's intrinsic motivation, teachers and

schools should ensure the students' sense of Autonomy, Relatedness and Competence. These three psychological needs are discussed in more detail below.

2.3.4.1 Autonomy

Autonomy seems to be popular amongst students. The majority of the 646 Canadian high school students participating in Kanevsky's (2011) survey expressed wanting autonomy. When asked what students wanted most in regards to differentiation activities, most popular overall were self pacing, choice of topic and freedom in who to work with.

The latter, was also recommended by Van der Valk (2014). However, whilst Van der Valk (2014) supports that students are given the freedom to decide on who to work with, it is added that teachers should, in the end, decide the makeup of the groups. A similar dichotomy in regards to how much freedom students should be given is present in regards to the other facets of Autonomy as well.

On the one hand, Renzulli and Reis (2010) note that enrichment activities should have "complete respect for [their] interests and learning styles" (p. 316). Renzulli & Reis (2010) advocate, almost, complete freedom, in other words, students should have autonomy to decide what approach they take whilst engaging with whatever they would like to explore. Moreover, as complex, creative projects take time, students should not be limited by a deadline.

On the other hand, Weiner et al. (2013) write that little negative effects concerning the intrinsic motivation of students had been found when individual accountability was implemented. In other words, if the teacher supervised the students' progress, and, at worst, punished individual students for not putting in enough effort. Tomcho et al. (2012)

concludes that group work, in which students are highly interdependent result in significantly stronger learning effectiveness as compared to groups lacking high interdependence. So, the responsibility of ensuring equal motivation amongst group members is placed with the teacher only indirectly. The teacher should ensure that the students need each other's work in order to be successful. Direct supervision of individual students should, then, not be necessary.

Another aspect of Autonomy over which there is disagreement in educational theory is the time students are allowed to take on projects. Tomcho et al. (2012) fully opposes Renzulli and Reis's (2010) defense of providing full freedom. Not only should students be given a deadline, Tomcho et al. (2012) also advises teachers against using projects that span more than a few weeks. Longer projects, of multiple months, were found significantly less effective than shorter ones.

Renzulli & Reis (2010), on the other hand, argue for student freedom. In their view, students ought to be given time, opportunity and stimulation to complete creative works of their choosing. On the other hand, Weiner et al. (2013), Tomcho et al. (2012), and, to some extent, Van der Valk (2014) praise making students accountable for their own work. Moreover, according to Tomcho et al. (2012), teachers should decide how long students are allowed to work on a project. The difference between the two may be caused by a difference in the students they investigated and discussed. Whereas the latter researched average secondary school students, Renzulli & Reis (2010) write concerning students labeled as gifted. Task commitment is, according to Renzulli & Reis (2010) a character aspect that all gifted students possess.

2.3.4.2 Relatedness

Besides freedom of choice, relatedness is of importance in assuring the quality of students' motivation (Deci & Ryan, 2000). In other words, teachers have to ensure that their students experience a sense of community with their peers. Van der Valk (2014) advises schools and teachers to set up learning communities for this reason. Within these students and teachers would share and stimulate each other's passion for learning.

Van der Valk (2014) lists four traits that reinforce the forming of a learning community, namely (1) loyalty, (2) influence, (3) sharing of knowledge, and (4) the sharing of emotions and achievements (p. 17). If these needs are fulfilled, students should encourage each other and provide valuable peer feedback. Of these four, only the latter three could actively be influenced by a material or program. Fellow students could be given opportunities to showcase their work to the rest of the group and share their progress and attained knowledge.

2.3.4.3 Competence

Whilst the feeling of Autonomy is affected by the rules the students have to follow and Relatedness is connected to how students work and bond together, the sense of Competence is influenced by the task, how students work to complete it and the support they are given. Whether students experience a sense of Competence depends on whether they are able to control and master the tasks they work on (White, 1959). Tasks should neither be too simple, nor too challenging. Vygotski describes that learning happens in the zone between boredom and frustration. In other words, students learn best when they need help from others or, for instance, books to complete tasks (Vygotsky, 1962). If the learner is not challenged, the learner does not improve

and materials used to engage advanced learners should be specifically chosen to challenge them. While students require challenging tasks in order to learn, those which are too difficult for them to complete will lead to frustration.

However, it is unlikely that all advanced learners need an equal amount of challenge from their assignments in order to learn. This causes a problem for the development of material. Whilst, teachers should provide each student with a task which perfectly challenges them, this would lead to time constraints on the teacher's part. As stated above, Berben & Teeseling (2014) note that divergent differentiation, which involves each student working towards his or her own goal, remains overly ambitious. They state that it is too stressful for teachers to have to have to set goals for individual students.

Renzulli and Reis (2010), as stated before, advocate for giving, in their case, gifted students complete freedom over their project. This would include the choice regarding assignments and approach. This also relates to the sense of Autonomy by providing them with more freedom. In this situation, teachers, as Renzulli (1976) describes, are there to ensure the student is guided towards finishing the task and that the work is structured.

This coaching could be done using the scaffolding model. Van den Pol (2011) advises teachers to use the Scaffolding model when providing support and feedback. This model involves four steps, namely (1) diagnostic strategies, (2) checking the diagnosis, (3) intervention strategies, and (4) checking student's learning. This model is cyclical, and may have to be repeated multiple times depending on the situation. When teachers apply scaffolding in order to aid a student, they follow these steps while also gradually increasing the amount of responsibility the student has to take. Moreover, the

amount of support that the teacher provides is to fade when he or she notes that the student is succeeding in solving the problem.

Lowering support when students succeed is beneficial to upholding the student's sense of Competence. If teachers follow the scaffolding model, the students should feel as though they are solving the problem, that the answer is not given to them and that they will not suffer the frustration of being unable to overcome their challenge. Another listed benefit to using scaffolding is that, if the scaffolding succeeds, students should be able to use a higher level of thinking (Nathan & Kim, 2009) as outlined in Bloom et al.'s (1956) taxonomy. In other words, students would be able to familiarize themselves with the processes used to complete more complex tasks than they were previously able to.

2.4 Research Questions

When advanced learners are not challenged, they risk negative consequences linked with boredom. The main question that this research attempts to answer, therefore, is **how a program or material should be set up that can be used to satisfactorily teach the advanced learners of English**. To answer this question, two sub questions will be investigated. Firstly, **how should a program for challenging high achieving students be designed according to literature regarding education for the gifted and higher ability students**? Using the investigated literature a program will be set up, material will be made or other changes will be made regarding teaching practice. Secondly, **what are the effects on participants' motivation and satisfaction of this way of challenging students?**

2.5 Approach

In order to answer the two sub-questions and the research question, the following approach has been chosen. The focus is put on one group, as this one contained six students who had asked for more challenging material out of their own volition before this research was started. On the basis of the theory discussed above, material is designed for this group's year. The process of designing, and the choices made are detailed chapter 3. This material, which will be referred to as the prototype is included in Appendix 5. After the prototype is made, the efficacy of the material is tested by comparing the results of two sets of interviews. The first is conducted before students start working with the material and after the prototype is produced.

Phase	Activity	Related Chapter	Related Appendix
1.	Prototype of the material is produced.	3	5
2.	First rounds of interviews.	5.2	1 and 2
3.	Material is made ready for use.	5.3 and 5.4	6
4.	Participants start working with the material	5.4	
5.	Second round of interviews.	5.5	3 and 4
6.	Interviews are analysed.	5.5	

Table 2.5: Overview of Research

During the interviews of Phase 2 of the research, see table above, students are asked to provide feedback on the produced material. Phase 3 involves using that feedback to make corrections to the material. The adjusted material is printed and during Phase 4, all students in the group are given the chance to work with it for six weeks. After those six weeks, all students who worked with the booklets are interviewed. The results of the two rounds are then compared during phase 6 to gain insight into effects that the material may have had.

3. Design Choices

3.1 Introduction

The following chapter attempts to answer the first sub question, namely:

SQ1: How should a program for challenging advanced learners be designed according to literature?

This chapter will attempt to do so by illustrating and providing arguments for the choices made in designing material for second year vwo, or pre-university education, students.

3.2 Design Restrictions

A program or material could not be set up without relevant restrictions. Otherwise, a program could be set up that perfectly challenges and motivates students, but demands too much of the teacher or is unable to fit the curriculum that is being worked with currently.

Van den Branden (2009) set up eight rules to guide those who attempt to design innovation for education. These are as follows. (1) The innovation should prove beneficial for the students as well as for the teacher. (2) Innovations should not be too different from what the teacher knows and has worked with before. (3) The innovation should not be too complex to use, (4) easy to try, and (5) practically viable. (6) Being able to see others use the innovation also makes implementation more likely. (7) The

innovation has to be well reasoned and supported by a clear vision. Lastly, (8) the innovation should be focused on solving a problem the teachers have (p. 664).

To summarise and paraphrase, the material or program should:

1. Markedly improve the situation, advanced learners' lack of challenge, for both teacher and student.
2. Be self-explanatory to both teachers and students.
3. Fit within the confines of both the curriculum and the teaching context, whilst building upon the theory of challenging the underchallenged.

Even though Van den Branden's (2009) guidelines are centered around making innovations adaptable to others in education, they can be of use to the design process. For instance, material that is enjoyed by the students who work with it, but which is greatly taxing on the teacher will not suffice. This is why the material or program should be as self explanatory as possible (2), as this shields the teacher from being asked too many questions

3.2 Material, Program or Both?

The choice has been made to set up readers, or booklets, to counteract an increase of in-class workload for the teacher while still ensuring maximum growth by offering divergent differentiation. In order to enable this most promising form of differentiation, the booklet presents students with choices through its three parts. Students who choose to set up their own project will use part 1 to explore the central theme to which all students must link their project, to brainstorm about their project and to make a planner. For those who do not want to set up their own project, the booklet, when followed as a whole, can serve as a guide and it offers students step-by-step towards a final, creative

assignment. In this case, the choice was made to have the students set up a fictional world and characters for a dystopian world. Part 2 of the booklet features exercises and theory which should allow any student to set up a fictional world. Part 3, meanwhile, helps students set up well-rounded characters. The contents of the booklet were designed to make the students' and teachers' tasks as clear as possible. Below, the theme and contents of the booklet, which can be found in full in Appendix 5, are discussed along with the reasoning behind the design choices.

3.3 Topic and Introduction of Liberties

The title page of the booklet shows the general theme or topic of the booklet. Students are not given freedom in stepping away from the theme. In the future, students could perhaps pick a theme from a database of booklets. For this one, however, Dystopia was chosen as the theme as it should relate to the students' interests. In recent years, many novels, movies, and television shows have been published which were set in Dystopian worlds.⁵ This choice also ensured that there was a wealth of materials to choose from when setting up the booklets.

The introduction to the Challenge Booklet follows the title page and outlines to the student what they can expect when using the booklets. In the first paragraph the purpose is stated, namely stimulating students who do not find the usual classes challenging enough. That paragraph also describes some of the freedom of choice students have whilst working with the booklets. The students are free to choose to work using the booklet in one part of the class and work alongside the rest of the group and the teacher during the other. This is not only a first step towards fulfilling the need for

⁵ Students might be familiar with *The Hunger games* (2008), *Divergent* (2012), *The Maze Runner* (2009), their sequels and their film adaptations. Popular, recent Television series include *Black Mirror* and *The 100*.

autonomy; it also ensures that students who might be afraid of missing information that will be tested could still work using the booklet.

After the students have read the introduction, they are told that they will investigate a work of dystopian fiction. Whilst *The Hunger Games (2008)* by Suzanne Collins is advised, as it should be reasonably challenging for these students, other books within the dystopian genre may be read as well. More freedom, still, is provided to students regarding their choice of project. The central goal of the booklets, namely to set up a dystopian world is explained. However, a list with examples has been set up to show students what might be possible if they choose to pick a project of their own devising. The steps students have to take if they want to set up their own project are detailed. These include brainstorming about projects, dividing the larger tasks into smaller steps and making a detailed planner which the teacher can use to check the students' progress.

Moreover, students can decide to work outside the classroom, if they can provide arguments for the choice. Within the school grounds there are areas where students can work and still be monitored. Finally, in accordance with the findings of Kanevsky (2009), students are given the choice with whom to work, if with anyone. Students are allowed to work alone. Teachers are able to make revisions if they foresee trouble in group composition.

Whilst a large amount of freedom is provided to the advanced learners using the booklets, room teacher control is applied when deemed necessary. Firstly, students are given a set amount of time to work on. Tomcho et al. (2012) found that tasks lasting several weeks are more effective than those lasting for longer periods of time. The

choice was made to give the students six weeks to read the book of their choice, fully or partly, and complete a project of their choosing. This period was estimated to be sufficient for participants to finish, or to make good progress on their projects. Moreover, it was also the longest possible time in order to fit in the second round of interviews as well.

3.4 Obligatory Exercises

The introduction of the booklet is followed by Part 1, the exercises of which are meant to introduce students to the topic of dystopian fiction. These exercises are set up with Renzulli & Reis's (2010) enrichment program in mind, as they emulate the first type of enrichment activity, namely the general exploration of the topic. They are obligatory and will have to be finished before the students move on. The assignments will introduce students to the topic, and ensure that they have the necessary knowledge and terminology. This first part of the booklets starts by asking students to set up their definition of a dystopia by looking up information on multiple web pages. The following exercise asks students to closely investigate images of dystopian worlds, introducing them to various types of dystopias. This way they will also be introduced to the individual accountability. The answers to all these exercises will be handed in on www.itslearning.com, the school's online platform.

Following these introductory exercises, students are told to brainstorm about their project and to use the information gotten from that to set up a list of smaller tasks that have to be completed. The participants are made to order these actions, and place them on a timeline. When they decide to work as a group, these tasks must be assigned to students. The underlying goals of this assignment are to, firstly, teach the students

how to use strategies such as planning and problem solving. Including this is in line with Deunk et al. (2015). It is stated that successful differentiation should include “meta-cognitive learning strategies” (p. 52). Secondly, it provides teachers with a means of control by implementing a sense of individual accountability.

3.5 Selecting Students

Every student who wanted to work with the booklets was allowed to. Students would finish and check a mock test to show whether they can handle missing exercises of the regular curriculum. After this, however, the choice will still be fully theirs. Several reasons inspired this decision. Firstly, Deci & Ryan (2000) claim that autonomy should improve the quality of intrinsic motivation. Secondly, Renzulli and Reis (2010) state that they could see students who were not selected due to, for instance, grades, were reported to have missed an opportunity to achieve a creative potential.

The third reason is centered on lowering the stress on the teacher. If the teacher is to be the gatekeeper and has to decide which students are allowed to enter, this could cause friction with the group, or students’ parents. Fourthly, there is evidence that even well-willing teachers will not always be able to spot students who could benefit from the extra challenge (Betts & Neihart, 2010). Finally, allowing every student to join could reduce the risk of causing elitism. The students who participate in working with the material are not set apart from the rest of the group.

3.6 Getting to Work

Not all advanced learners of English will be creative and neither will all of them have the discipline to finish a large creative task, as Subotnik et al. (2011) and Renzulli (2003) outline. The material supports students with weaker task commitment by the use

of the planner and the intermittent evaluations of the work which should result in a strong feeling of individual accountability. Specifically for those advanced learners that may lack creativity, exercises have been set up which function as a safety net.

Part 2, the safety net, start off with a set of questions about a listening fragment, *The History of Panem: an Origin Story* (MovieFlame, 2018), which details the backstory of the world in which *The Hunger Games* (2008) is set. Listening to this and answering the questions should ensure that the participants have a basic understanding of what a dystopian world could be like. Exercise 2 of part 2 follows with a set of questions regarding the participants' own dystopian world, in an effort to start their world building process.

Part 3 consists of three exercises that helps students set up characters that could inhabit their dystopian worlds. The first exercise will make participants describe their characters. The second one follows up by having them summarize these answers in a table. Finally, exercise three asks students to summarize these even further so that the character can be presented in a short pitch.

Through working on the exercises of parts 2 and 3, students will work towards setting up a fictional dystopia with at least two fully worked out characters that could reside in it. In other words, students will learn the skill of world and character building, which is a crucial part of setting up stories for various media. If students want to skip exercises as they believe they do not need the help to complete the larger task, they are allowed to do so if they can provide convincing arguments to their teacher.

After the designated time period of six weeks, students share their achievements with the teacher. This can be a finished or unfinished project. The teacher will provide

additional feedback, and the work will be presented to the rest of the class. Either by the teacher, or by the students themselves. Two choices led up to this approach. Firstly, the choice was made to share the projects with the rest of the class and ask the students involved what they have learned and how. This is done in an attempt to improve relatedness within the group, which should improve the quality of the students' intrinsic motivation. Furthermore, it is in line with Van der Valk (2014), as it should help build learning communities by sharing knowledge, and the sharing of emotions and achievements.

4. Method

4.1 Introduction

Following up on setting up the prototype of the Challenge booklet, as discussed above in chapters 3, the following chapters, 4 and 5, detail two rounds of interviews.

Phase	Activity	Related Chapter	Related Appendix
1.	Prototype of the material is produced.	3	5
2.	First rounds of interviews.	5.2	1 and 2
3.	Material is made ready for use.	5.3 and 5.4	6
4.	Participants start working with the material	5.4	
5.	Second round of interviews.	5.5	3 and 4
6.	Interviews are analysed.	5.5	

Table 4.1: Overview of Research

The purpose of these interviews was to be able to both improve upon the prototype, using the input from the participants of the first round of interviews, and to be able to gauge the effect that the booklets had on students' satisfaction. Hence why the first round of interviews, Phase 2, took place after the production of the booklets, but before they were introduced to the full group of participants.

4.2 Participants

This study's participants consisted of one teacher of English and all twenty-eight students of 2VDT at the Leidsche Rijn College during the school season of 2018-2019. These students were eleven to thirteen years old. The school is situated in Leidsche Rijn, a vinex district in the western part of Utrecht. Whilst by far most students at the

school and in the group are either from the district of Leidsche Rijn or the inner city of Utrecht, some live in the neighbouring villages, such as the Meern and Vleuten.

The teacher, who is also the author of this research paper, had almost four years of teaching experience whilst designing the materials. During those four years an interest in differentiation has developed, leading up to the design of several booklets aimed at challenging advanced learners. Even though these were relatively successful, they lacked theoretical justification. Of this group, six students were interviewed during the initial round of interviews. This number of participants was chosen to, firstly limit the scope of the research. Secondly, Guest et al. (2006) note that a set of six interviews provides enough saturation to have the basic elements and meta themes made clear. Thirdly, six students were selected as they had all stated without being prompted that they would appreciate being challenged more during English lessons. Each participant is referred to with a number to ensure the students' anonymity. This group consisted of three male and three female students.

	Student	Gender	Age	Comments
Students interviewed during both rounds	1	Male	14	
	2	Female	13	Raised bilingually by two Dutch parents (Dutch/English)
	3	Male	14	
	4	Female	13	
	5	Female	13	Raised bilingually (Dutch/English)
	6	Male	14	
Students interviewed only during round two.	7	Female	14	
	8	Female	13	
	9	Female	14	

	10	Female	14	
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Table 4.2: Overview of Interviewed Participants

During the second round of interviews, four more students were interviewed as they also chose to work with the booklet. All of these were female, and none of them had mentioned to want extra challenging material in the past.

4.3 Apparatus and Materials

The initial interviews, during phase 2 of the research, were conducted following a list of questions (see Appendix 1). This list consists of two sets of questions. The first set involves the level of challenge students experience during class, or lack thereof. The second set is focused on feedback on the prototype of the booklet. The interviewed students were given the option whether they preferred taking the interviews in English or Dutch. This choice was made as one of the participants (Student 4) was raised bilingually and she reported to find it easier to express herself in English.

During the interviews of Phase 2, the students were told to look at the printed out concept version, or prototype of the Challenge Booklet (see Appendix 5). These interviews were recorded using a Motorola Moto G, smartphone. The students' answers were summarized using the answer sheet forms (see Appendix 1 and 2). Moreover, these were printed and present during the interviews, so that notes could be made and students could read the questions by themselves as well.

Whereas Appendix 5 shows the prototype of the Challenge booklets, Appendix 6 shows the final version booklet as they were handed out to the students. These booklets are 23 pages long, and were printed in colour twelve times, which was an estimation of how many students might be interested in working with the booklets. For the second round of interviews a new set of question sheets (see Appendix 3) were

produced and brought along to the interviews. The audio of these interviews was recorded as.

4.4 Procedure

In order to be able to answer both sub questions and the research question a qualitative, contrastive research was conducted. The contrastive part of the research was the comparison made between the results of the rounds of interviews. This was done to indicate any change in how challenged the students felt before and while they worked with the booklets. The choice to use interviews over a survey was made as interviews can provide more detailed information “through open ended questions” (Astalin, 2013, p. 118). To this end, the questions set up for the interviews were constructed as open questions whenever possible.

Date:	Phase	Action	Appendix
30th of April 2019	1	Completion of prototype of Challenge booklet as discussed in Chapter 3.	5
6th-11th of May 2019	2	First rounds of interviews regarding challenge during class and the prototype of challenge booklets. (six interviews of twenty to thirty minutes).	1 and 2
14th of May 2019	3	Updated booklets, as will be discussed in chapter 5.3, were printed and handed out to students.	6
14th of May 2019	4	Participants start working on their projects.	
25th of June 2019	4	Final presentations are held in class.	

1st-5th of July 2019	5	Second round of interviews (ten interviews of fifteen to twenty minutes).	3 and 4
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Table 4.4: Overview of Research Procedure

The first round of interviews took place between the 6th of May to the 11th of May 2019. Each session took between twenty three and thirty minutes. The choice was made to interview students individually, to prevent participants influencing each other. Participants were instructed to also express other thoughts on the subject, not to just answer the questions. Summaries of these interviews, based on notes made by the researcher and the recordings can be found in appendix 2.

Following this initial round of interviews and analysis, the Challenge Booklet was adjusted following the feedback given by the participants. On the 14th of May, the updated booklets were printed and handed out to students who wanted to work with them or, at least, try them out. The material was first, however, presented to the entire group of 2VDT. The six participants were asked to tell their peers what the booklet was about. The teacher added and corrected when necessary. Students were informed that they would have six weeks in total to finish their projects.

After the introduction of the Challenge Booklets, teaching continued largely as normal. When students did not decide to work with the booklets, they were taught using the regular teaching method, Think Level 2. At the start of each class the structure and goals of the session were shared with all students. They were then given the opportunity to decide whether and when to work with the Challenge Booklets. Each week, twenty minutes were set apart during which the participants' progress with their project was monitored using www.itslearning.com. This method enabled the teacher to add feedback and ask questions to guide the participants.

After the participants had handed in their projects and short presentations were given to the full group of 2VDT, all ten students who had worked with the Challenge Booklets were interviewed. The interviews took place from the 1st of July to the 5th of July 2019. These interviews lasted between fifteen and twenty minutes. Again students were encouraged to, not only, answer the questions but to, also, voice other thoughts on the matter. Summaries of these interviews, based on the notes made by the researcher and the recordings can be found in Appendix 4.

5. Results

5.1 Introduction

The comparison of the results of both sets of interviews, those before the intervention with six students and those after with the same six and four other as well, is used to attempt to answer the second research question:

SQ2 What are the effects of this way of challenging students in regard to improving the students' satisfaction?

5.2 Lack of challenge during English Classes

All participants stated to have been unengaged during English lessons. This was to be expected, as all six interviewees were selected because of their statements on lacking challenge during English lessons. The age at which students started using English varied. Two of the participants had been raised bilingually, whilst three others started using English during primary school (at ages six, seven and ten, respectively). The final participant stated that he had started using English at the age of twelve, when he first went to secondary school.

The things that had helped students most in learning English, according to a top three each participant was asked to list, was Netflix, which was listed as most important by five out of six participants. Participants also mentioned, among others, their parents, games, YouTube, books and foreign friends and family. School was not mentioned once.

The average rating the participants gave their engagement averaged out at 2,2 out of 10, with grades ranging between 1 to 3, as can be seen in the table below.

Student	Engagement during English classes
1	3
2	1
3	3
4	3
5	1
6	2

Three participants added immediately that this was nothing personal and that they enjoyed the lessons. Another participant added that her boredom this year was less than it had been during the previous school year. Out of the parts that make up the curriculum for the second year vwo students at the LRC, grammar is seen as the least engaging by these six students.

5.3 Response to and Feedback on the Concept Version

While the response to the concept version of the Challenge Booklets was positive, the majority of the participants was critical of the clarity of the questions and assignments or asked questions indicating that some matters were unclear to them. An example of such a question is the response by student 2: "I don't know if the intro assignments are useful. Do we really have to do those?"

A majority of four out of the six participants noted that the phrasing of the main assignment was too vague. When prompted to explain, two participants (Students 1 and 4) mentioned they wanted to know what they had to do and what they were allowed to

do more clearly. Another participant, student 2, stated that she would rather work without having to make a planner and not be monitored on whether she followed it.

Every participant, however, mentioned wanting to try working with the booklet. The main reasons credited for this were the freedom offered to those who use them. Four of the six students mentioned aspects to do with autonomy as reasons why they either wanted to try the booklet or why they were positive regarding it. Other arguments for trying the Challenge booklets were wishing to be challenged during English classes, and wanting to work on a creative assignment.

5.4 Adjustments to the Material and Teacher's Perspective

Following the analysis of the interviews, the Challenge Booklet was adjusted in multiple ways. Firstly, a page was added between the cover and introduction. This page included information on what was allowed and what was expected in short, bold-pressed sentences. The aim of adding this page was to give students a quick overview of what the booklet, and working with it, entailed. Moreover, it should do away with the vagueness that several participants had mentioned. Secondly, the exercises regarding the setting up and following of a planner were made obligatory for all students, not just the ones that worked on their own project. This too was done to take away from the lack of clarity on what is allowed.

After the booklet was adjusted, the material was presented to the group. Besides the six participants who had been interviewed, another four asked for a booklet. One of these four, Student 9, was afraid her grades would drop. She insisted on being allowed both to do all the exercises from the normal curriculum and work on a project. Five more

students read through the material and said to be interested, but did not think their English abilities were developed enough.

The use of the material was not without downsides. One group, that started as six participants (Students 1, 2, 4, 7, 8 and 10), but which broke off into separate, smaller groups, asked to work outside of the classroom. After they had made their case they were allowed to do so. After two lessons, during which they had had roughly 110 minutes to work on their project, they had very little progress to show. These participants admitted not having done much, agreed to come back and do at least one hour of work after school. This, combined with some other disputes within the group caused members of the group to leave.

Despite this, from a teacher's perspective, using the Challenge Booklets was a success on the whole. Firstly, the atmosphere during English lessons seemed to have improved. When several students are working for themselves, there is more time available to instruct and aid the rest of the group. Secondly, students who chose not to work with the booklets were still interested in them. Several asked whether the booklets would also be available during the following school year. They stated that they would like to work with them, after they had improved their English. In other words, the existence and availability of the booklets seemed to motivate some students that did not use them.

Thirdly, the students that did decide to try them and worked according to the Challenge Booklets were, on the whole, grateful for them. There was a marked increase in how happy and motivated the interviewed participants seemed to be whilst working with the booklets. Moreover, while splitting the group up risked causing a divide

between students, the opposite seemed to be the case. During the final presentations of the projects, the rest of the group showed interest in what the participants had made and learned. Meanwhile those who worked with the booklets proudly shared their experiences. Fourthly, there was, in general, no marked difference in how the participants scored on their tests. Even though some complained that they had to put in more work at home in order to master the material that they too were tested on. One student, however, student 10, did achieve a considerably lower mark. She stated that she probably should have followed the lessons as usual, but was convinced to work with the Challenge booklets by her friends.

5.5 Students' Experiences of Using the Challenge Booklets

On the whole, the interviewees regarded working with the booklets as a positive experience. Each student of 2VDT that decided to work with the booklets stated this during the second round of interviews. When asked to rate their engagement during English classes again, the six students who had also been interviewed during the first round, unanimously gave an improved rating, average rose from 2,2 to 7,2. The grades given during the second round ranged between a 6 and an 8.

Student	Engagement during English classes	Engagement during English classes with Challenge Booklet
1	3	8
2	1	6
3	3	7
4	3	6
5	1	8
6	2	8

7	5	7
8	4	8
9	7	9
10	7	7

The four students that also decided to work with the Challenge Booklet stand out regarding the grades they gave. They reported a higher average grade for both before and after they had started working with the Challenge Booklet: 5,8 and 7,8 respectively. It is noticeable that, even though there was improvement, it is less substantial. Moreover, one participant, student 10, did not report any increase in how challenged she felt. This participant reported that she only worked with the booklet as her friends applied a great amount of peer pressure.

Participants were, in general, satisfied with the feedback and support that they had received. However, student 4 mentioned that she sometimes disagreed with the feedback and Student 5 stated that the feedback raised the bar to, at times, uncomfortable levels. She stated having been proud of her work at some point and then receiving feedback that did away with that pride.

Even though most participants, seven out of ten, did not finish their projects, the work they had was presented to the rest of the group and only one participant, student 10, noted that she did not enjoy working with the Challenge Booklet. The three that did finish their projects (students 3, 6 and 9) noted that they could have put in more time to improve the quality of the work.

When asked how the Challenge Booklets could be further improved most participants, six out of ten, did not have feedback on how to improve them. Of the

remaining four, one participant, student 7, mentioned wanting more guidance in setting up a planner by being shown examples of how others structured their work. Student 4 wanted more freedom in how much she had to plan, whilst student 8 would like to be able to pick from different literary themes as well.

6. Discussion, Conclusion and Limitations

6.1 Discussion and Conclusion

The results detailed above, together with the reports on how the material set up in Chapters 3 and 5,4 answer this study's main research question:

How should a program or material be set up that can be used to satisfactorily teach the advanced learners of English?

The generally positive findings from the analysis of both rounds of interviews, together with the teacher's perspective are in line with what Deci & Ryan (2000) and Renzulli & Reis (1976) claim with regard to motivating and challenging students. Aspects related to autonomy were a major motivator for students to work with the Challenge Booklets. Moreover, the participants also decided who to work with, or to work alone, if they preferred that. The latter is an aspect that according to Kanevsky (2011) students want in differentiation activities.

Yet the limiting of the participants' autonomy seemed worthwhile. Renzulli & Reis's (2010) outline for excellence program proved useful, as the material which was based on that outline proved engaging. However, Renzulli's (1976) statement that students should receive full respect regarding how they wanted to learn did not apply here. The group of ten students had to be made accountable for their work. This is in line with the

findings of Tomcho et al. (2012) and Renzulli (2003). The latter stating that non-gifted students might not have the necessary task commitment.

Having students work towards setting up personal learning goals has proven ambitious for the supervising teacher, which is in this case also the researcher. This is in agreement with Couburg et al. (2015). However, after the Challenge material had been designed and produced, the overall stress on the teacher during lessons seemed markedly lower. As stated in Chapter 5 of this work, the participants' moods improved as did the atmosphere in class. This agrees with the claim of Berben and Teeseling (2014) regarding differentiated classes. Moreover the weekly investment of roughly thirty minutes, so three minutes per participant, spent providing feedback and checking progress seems minor.

Building on the findings and claims by Renzulli & Reis (2010), Sapon-Shevin (1994) and Neihart & Betts (2010) on selecting students for exclusive programs, the decision was made to let each student decide whether he or she wanted to work with the Challenge Booklet. This proved to be a correct choice as it took away any pressure from the teacher. Moreover, only one participant (Student 10) noted that she would rather not have worked on the booklet, but was coerced into doing so by her friends.

No evidence was found to support Larson & Richards's (1991) findings, which suggest that boredom might also be a traitlike aspect of personality. The grades that students provided as to how challenged they felt before and after they started working with the challenge booklets do not seem to indicate that one participant is simply more bored normally than another. This research does not, however, provide a large enough sample size, or suitable data to disprove of Larson & Richards's (1991) findings.

6.2 Limitations and Suggestions for Further Research

The analysis of the interviews led to the conclusion that the designed material, the Challenge Booklets are able to challenge and engage for the advanced learners of English of 2VDT. This conclusion motivates the further exploration of the possibilities of the Challenge Booklets. However, the research has many limitations that should be taken into account. These limitations are described below, together with some suggestions for further research.

The first three limitations are related to the participants of the research. Firstly, few students have been interviewed. This can be said in regards to both rounds of interviews. More students, and from other groups could have been interviewed to improve the scale of the research. Secondly, the participants were interviewed by their own teacher, of whom they knew had designed and produced the material. This damages the validity of the interviews, even if the students were told to speak their mind freely. Thirdly, the peers of the participants, those who did not opt to work with the booklets could also have been questioned on their reasoning for why they did not opt to work with the booklets and their opinions on them. Some of these students have been asked questions regarding the booklets, but only in a colloquial setting and in a very limited scope. Therefore, the information that has been gathered is limited in amount and worth.

Fourthly, the researcher has also designed and produced the Challenge Booklet. Therefore the research in itself is not independent. Even though the researcher has attempted objectivity, biases could have influenced the research unintentionally. Fifthly, as of yet, only one Challenge Booklet is available. Therefore, it cannot be tested

whether students would continue working with these, even though the participants were positive on the one they did try when interviewed. The participants' intentions, however, could have also been asked specifically whether they would proceed working on other Challenge Booklets if they were made available. Sixtly, no co-workers have been asked to provide opinions on whether they would try using the Challenge Booklet in their classes and moreover, the designer of the material should, ideally, not investigate its merits.

Some of these limitations could be grounds for further research. For instance the effect of working with the Challenge Booklets could be tested in other groups, and by other teachers. In this way, not only could the scope of the research on the booklets be expanded, but other teachers could also test whether the material adheres to the guidelines on innovation listed by Van den Branden (2009). Further research could also investigate the attitude within the entire group towards the Challenge Booklets. This should show why some students, who might be advanced learners, opt not to work with the booklets.

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Appendix

Appendix 1 - Questions First Round

Student Number	
Gender:	
Age:	
Background and Boredom	
1.	When did you start learning using English (reading, writing, speaking, listening)?
2.	What three things helped you most in learning English?
3.	Do all English lessons challenge and engage you?
4.	On a scale from 1 to 10, how challenged are you on average by English lessons?
5.	What part of English lessons engages you the least?
Feedback	
6.	What is your first impression of the material?
7.	Are there things you would change to improve it?
8.	Would you try working with the material if the points listed in the answer to the previous question are addressed? Why (not)?

Appendix 2 - Summaries of First Round

Student Number 1. Gender: Male Age: 14	
Background and Boredom	
1.	When did you start learning using English (reading, writing, speaking, listening)? “I don’t actually know, I think I must have been four or five. In the beginning I mostly read and watched shows and movies.”
2.	What three things helped you most in learning English? “Watching television and most recently Netflix. I think I watch about two hours of English shows every day.”
3.	Do all English lessons challenge and engage you? “No. Most classes have subjects that I find interesting, but almost none of them are challenging.”
4.	On a scale from 1 to 10, how challenged are you on average by English lessons? “3. I like the lessons, though. I don’t have to do much, and they’re fun.”
5.	What part of English lessons engages you the least? “Grammar. I don’t need it, on tests I do everything instinctively. I don’t care if I don’t get all the answers right.”
Feedback	
6.	What is your first impression of the material? It looks interesting. Different.
7.	Are there things you would change to improve it? I would need to read very closely to find out what to do. The introduction is a bit vague on what is allowed and what isn’t.
8.	Would you try working with the material if the points listed in the answer to the previous question are addressed? Why (not)? Absolutely. I don’t know whether I would finish something. I am terrible at that. I

	like picking what to work on, though.
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Student Number: 2 Gender: Female Age: 13	
Background and Boredom	
1.	When did you start learning using English (reading, writing, speaking, listening)? I was raised bilingually. My mother speaks Dutch to us (me and my brother), and my dad speaks English.
2.	What three things helped you most in learning English? My dad speaking only speaking English helped a lot. Nowadays, I just watch a lot of Netflix or tv shows.
3.	Do all English lessons challenge and engage you? No, engage, maybe some if I find the topic interesting. No English lesson so far has been challenging.
4.	On a scale from 1 to 10, how challenged are you on average by English lessons? 1. They can be fun, but I don't ever feel challenge. It always annoys me when I have to be able to explain a grammar rule, when I do all the exercises by feel, and I know what words mean, without having to study a translation.
5.	What part of English lessons engages you the least? The grammar parts. I do everything by instinct and get most right. Finding out what the exercise wants me to do is the hardest part on tests.
Feedback	
6.	What is your first impression of the material? It looks more fun than Think. I like the choices we can make.
7.	Are there things you would change to improve it? I don't know if the intro assignments are useful. Do we really have to do those? T:Yes, you will. I think it good for students to have a proper understanding of

	Dystopia before they start. And what else do we <i>have to do</i> ? Do we really have to set up a planner and be checked whether we follow it correctly? It seems childish.
8.	Would you try working with the material if the points listed in the answer to the previous question are addressed? Why (not)? I would. I said I wanted more difficult material, so I will try this. I don't know if I will like it, though.

Student Number: 3	
Gender: Male	
Age: 14	
Background and Boredom	
1.	When did you start learning using English (reading, writing, speaking, listening)? I don't know precisely. Maybe when I was six?
2.	What three things helped you most in learning English? Videogames, television and I have an uncle that understands Dutch but doesn't speak it. He speaks English to me.
3.	Do all English lessons challenge and engage you? No, some do, but most do not.
4.	On a scale from 1 to 10, how challenged are you on average by English lessons? I think a 3.0
5.	What part of English lessons engages you the least? Grammar and reading. I like that they are easy, and I can finish them quickly.
Feedback	
6.	What is your first impression of the material? Cool! I really like it. Can I work together with MR? I think he would like this too. We sometimes build maps together. Can we make an actual big paper one, or do we have to do it digitally?

7.	Are there things you would change to improve it? No, it looks good.
8.	Would you try working with the material if the points listed in the answer to the previous question are addressed? Why (not)? Yes. It looks fun, and I could skip all the grammar parts, right?

Student Number: 4 Gender: Female Age: 13	
Background and Boredom	
1.	When did you start learning using English (reading, writing, speaking, listening)? I watched some movies when I was growing up. Disney movies. Home alone. Kids stuff. I really only started reading and watching without subtitles when I went to this school.
2.	What three things helped you most in learning English? Netflix, books and Youtube. I like reading, but Netflix is just easier and a lot of my friends do it.
3.	Do all English lessons challenge and engage you? Some do, others don't. I find writing really difficult, because I know a lot of words, but I can never find the right one when I am writing.
4.	On a scale from 1 to 10, how challenged are you on average by English lessons? "I think a 3. I like the classes. You have a good sense of humor and usually something interesting to do if the exercises are too easy. But sometimes those get boring too."
5.	What part of English lessons engages you the least? "The grammar and the reading parts that we do from the Think books. Those texts are not interesting to me. I don't dislike the books, but the texts could be a lot better."
Feedback	

6.	What is your first impression of the material? “I don’t know whether we would have enough time to finish one of these projects, but I’d like to try. The booklet and the exercises look interesting, even though I am not sure yet what the point of the main assignment is.”
7.	Are there things you would change to improve it? The grades. If I work on this, I would like to receive a grade for it. That sounds bad, but it is true.
8.	Would you try working with the material if the points listed in the answer to the previous question are addressed? Why (not)? Yes, I will try it out. I’d like to feel challenged more during English classes. I am however, worried that I will have more work to do to prepare for tests.

Student Number: 5 Gender: Female Age: 13	
Background and Boredom	
1.	When did you start learning using English (reading, writing, speaking, listening)? “My mum is British and she and my dad raised me bilingually. My mum always speaks English to me and my dad Dutch. So I think when I was born.”
2.	What three things helped you most in learning English? “My mum speaking English all the time forced me to learn to use English. Besides that reading helped, and I have some friends in England who I write to.”
3.	Do all English lessons challenge and engage you? “No. I find the writing difficult, because spelling is difficult to me. However, all the rest doesn’t challenge me. Grammar I can do just by feeling what feels right to me. The listening and reading exercises we do are interesting but not challenging.”
4.	On a scale from 1 to 10, how challenged are you on average by English lessons? “1. I don’t dislike your lessons, but I don’t find them challenging at all.”

5.	<p>What part of English lessons engages you the least?</p> <p>"The grammar. I don't have to study the rules, and I can just do it fine."</p>
Feedback	
6.	<p>What is your first impression of the material?</p> <p>"It looks really cool. I love that we can pick a book by ourselves and decide what we can choose to do. Is that really how it works? Would you decide when we have to finish it, or we?"</p>
7.	<p>Are there things you would change to improve it?</p> <p>What if you'd want to work on a much larger project? T: No one is stopping you from working on it in your free time, but in class I would need to set some limit. Okay, yeah. I think just having a few weeks to finish it is a really short time.</p>
8.	<p>Would you try working with the material if the points listed in the answer to the previous question are addressed? Why (not)?</p> <p>"I think I would like to try working with the booklet anyways. It looks very interesting."</p>

<p>Student Number: 6 Gender: Male Age: 14</p>	
Background and Boredom	
1.	<p>When did you start learning using English (reading, writing, speaking, listening)?</p> <p>I don't really remember. I think I was four when I started playing video games.</p>
2.	<p>What three things helped you most in learning English?</p> <p>Playing games with my older brother, watching series and reading books.</p>
3.	<p>Do all English lessons challenge and engage you?</p> <p>No, in fact, most don't. I tend to get most grammar exercises correct by just doing what feels right. Reading and listening is fun with real texts and YouTube, but they are not difficult. I never have trouble understanding them.</p>

4.	<p>On a scale from 1 to 10, how challenged are you on average by English lessons?</p> <p>I'd give it a 2.</p>
5.	<p>What part of English lessons engages you the least?</p> <p>Definitely the grammar, as it's just so dull to practice rules to things that you can already do.</p>
Feedback	
6.	<p>What is your first impression of the material?</p> <p>It looks really cool. So would we still have to finish the normal material? T: You'd participate in the tests, and you would finish a Mock test to see whether you could handle the test before you started with the booklets. Okay, so the rest we could all skip? T: Yes. That is really cool.</p>
7.	<p>Are there things you would change to improve it?</p> <p>Only that we could skip the tests as well, but I think that that is not possible. T: No. Then nothing, really. They seem really well made.</p>
8.	<p>Would you try working with the material if the points listed in the answer to the previous question are addressed? Why (not)?</p> <p>I would certainly try it, yes. The material seems well made and interesting. Also the idea that we could choose what to do by ourselves is really appealing.</p>

Appendix 3 - Questions Second Round

Student (Initial Letters): Gender: Age:	
1.	On the whole, did you enjoy working with the Challenge Booklet? Why (not)?
2.	What project did you choose to work on? Did you have enough time to finish it?
3.	You gave the challenge you experience during English classes a ... out of 10. How would you rate the past five weeks on that scale? (How challenged by English classes would you say you were before you started working with the Challenge Booklet, on a scale from 1 to 10? And to what degree when you were working with the booklet?)
4.	Did the feedback you have received from your teacher help you with your project?
5.	Were there any problems you ran into whilst working with the Challenge Booklet? If so, what were they?
6.	How could the Challenge Booklet be further improved?

Appendix 4 - Summaries Second Round

Student Number: 1 Gender: Male Age: 14	
1.	<p>On the whole, did you enjoy working with the Challenge Booklet? Why (not)?</p> <p>Yes, I did. I enjoyed being able to pick what I am doing each class. I could either work with the booklet or on the matter discussed with the group. Sometimes I did a bit of both.</p>
2.	<p>What project did you choose to work on? Did you have enough time to finish it?</p> <p>I first joined a group that was going to make a video with a parody of the Hunger Games. However, that didn't work out. So I went to work with CK using the exercises in the booklet.</p> <p>T: So you set up a dystopian world with characters that could live in it?</p> <p>Yes.</p> <p>T: Did you have enough time to finish it?</p> <p>No, I could have spent hours more on it. But I made a start.</p>
3.	<p>You gave the challenge you experience during English classes a 3 out of 10. How would you rate the past five weeks on that scale? (How challenged would you say you were before you started working with the Challenge Booklet, on a scale from 1 to 10? And to what degree when you were working with the booklet?)</p> <p>I'd say an 8. Some classes I was still a bit bored, but also because I didn't want to work hard that class. I can't work hard on something after having already had five or six periods before English.</p>
4.	<p>Did the feedback you have received from your teacher help you with your project?</p> <p>Yes and no. Sometimes the feedback made me a bit angry. Like, I could see why I got this feedback, but I just wanted to have fun making a fantasy world, and then the feedback could be serious. It felt awkward. I already knew how I could improve on the work I had handed in.</p>
5.	<p>Were there any problems you ran into whilst working with the Challenge Booklet? If so, what were they?</p>

	Lack of time, and not having a good spot to work, really. I'd either hear everything being discussed in class if I stayed in the classroom, or I'd feel like I missed parts if I left for the library.
6.	How could the Challenge Booklet be further improved? I don't know. It's quite clear by itself.

Student Number: 2 Gender: Female Age: 13	
1.	<p>On the whole, did you enjoy working with the Challenge Booklet? Why (not)?</p> <p>Yes, and no. We didn't finish the project, and some people left our group after a few weeks. Being able to work on something else during English lessons was good, though.</p>
2.	<p>What project did you choose to work on? Did you have enough time to finish it?</p> <p>I worked on a video together with NV, EL and BB. We did not have time enough to finish it. We barely finished writing the script, the movie board and the list for props that we needed.</p>
3.	<p>You gave the challenge you experience during English classes a 1 out of 10. How would you rate the past five weeks on that scale? (How challenged by English classes would you say you were before you started working with the Challenge Booklet, on a scale from 1 to 10? And to what degree when you were working with the booklet?)</p> <p>I would rate it a 6. It was certainly better than before, but most times, the English we encountered or used wasn't difficult." T:Wasn't the feedback your group received that you could challenge yourselves more when it came to grammar and vocabulary?" Yes. T:And did you try to do so? Yes. Some classes more than others. That did improve how "challenged" I felt.</p>
4.	<p>Did the feedback you have received from your teacher help you with your project?</p> <p>As I said just now, it made the work more difficult. I think it helped as well, but it mainly slowed down progress when we had to pay more attention to our language.</p>
5.	<p>Were there any problems you ran into whilst working with the Challenge Booklet? If so, what were they?</p> <p>Besides our group falling apart (student laughs), not really.</p>
6.	<p>How could the Challenge Booklet be further improved?</p>

Maybe the booklet could show how a planner can be set up in steps. We first tried figuring it out, did it wrong, tried it again. This took too much time.

Student Number: 3 Gender: Male Age: 14	
1.	On the whole, did you enjoy working with the Challenge Booklet? Why (not)? I enjoyed it a lot! I got to work on a project I wanted and did not need to join in with the rest of the class unless I wanted to.
2.	What project did you choose to work on? Did you have enough time to finish it? I worked on setting up an imaginary world. We looked up predictions on what area of the world will flood due to global warming. We also made up some characters to live in this world." We did have time to finish it, but we could have used more time to improve on it.
3.	You gave the challenge you experience during English classes a 3.0 out of 10. How would you rate the past five weeks on that scale? (How challenged by English classes would you say you were before you started working with the Challenge Booklet, on a scale from 1 to 10? And to what degree when you were working with the booklet?) A 7. We found some words that we didn't know yet. Most of the texts and such we could easily understand. We did have a lot of fun and really looked forward to English classes each week.
4.	Did the feedback you have received from your teacher help you with your project? It did. We received as feedback once that we shouldn't stress on the details so much. Most other feedback consisted of questions that helped us along in our project.
5.	Were there any problems you ran into whilst working with the Challenge Booklet? If so, what were they? Not really. The only thing we ran into was that we were spending two whole weeks thinking up all the things in our world. That was a bit too long.

6.	<p>How could the Challenge Booklet be further improved?</p> <p>It could look more professional, but doesn't need to. Also, I think it might be useful to have this on itslearning. Sometimes the questions can be clearer.</p>
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<p>Student Number: 4 Gender: Female Age: 13</p>	
1.	<p>On the whole, did you enjoy working with the Challenge Booklet? Why (not)?</p> <p>Yes, I did, even though the start was rough. We started out with a large group and wanted to work on a short movie. However, some people left our groups, so we had to change some things.</p>
2.	<p>What project did you choose to work on? Did you have enough time to finish it?</p> <p>We chose to make a parody video of the Hunger Games. We did not have the time to finish filming and editing. We did finish the script and props, though.</p>
3.	<p>You gave the challenge you experience during English classes a 3 out of 10. How would you rate the past five weeks on that scale? (How challenged by English classes would you say you were before you started working with the Challenge Booklet, on a scale from 1 to 10? And to what degree when you were working with the booklet?)</p> <p>I think a 6. It was way more fun, though, even if the grade I'm giving is not a 10.</p>
4.	<p>Did the feedback you have received from your teacher help you with your project?</p> <p>Yes, but sometimes I did disagree with it. For instance on that we had to plan everything. Sometimes you can also just go for it and redo it if it goes wrong. So in general yes, but sometimes we wanted to ignore it.</p>
5.	<p>Were there any problems you ran into whilst working with the Challenge Booklet? If so, what were they?</p> <p>The thing mentioned before, namely that our group fell apart during the second week. Also, sometimes teachers didn't know what we were doing and told us off. We were filming, but are not allowed to have phones in the hallways. It</p>

	wasn't a really big problem, though.
6.	<p>How could the Challenge Booklet be further improved?</p> <p>Maybe make it so that students have the freedom of deciding how much planning they would like to do beforehand. Besides that, I don't know.</p>

<p>Student Number: 5 Gender: Female Age: 13</p>	
1.	<p>On the whole, did you enjoy working with the Challenge Booklet? Why (not)?</p> <p>I did! I had a lot of fun with the booklet. It felt good to know that I had the freedom to work on another project if the lesson did not interest me.</p>
2.	<p>What project did you choose to work on? Did you have enough time to finish it?</p> <p>I set up a fictional dystopian world and started outlining a story that could take place in it. I did have time to "finish". However, the outline I made wasn't complete yet. That wasn't the goal.</p>
3.	<p>You gave the challenge you experience during English classes a 1.0 out of 10. How would you rate the past five weeks on that scale? (How challenged by English classes would you say you were before you started working with the Challenge Booklet, on a scale from 1 to 10? And to what degree when you were working with the booklet?)</p> <p>8.0. It was challenging in a different way. I was able to do something I wanted to do, and coming up with that world and the story was difficult. It was more difficult than I expected.</p>
4.	<p>Did the feedback you have received from your teacher help you with your project?</p> <p>Yes, however sometimes I did some work that I was proud of, and I would get feedback on it showing how it wasn't perfect. Other times it would just make me see all the things I still needed to do. Sometimes I wanted to stop working with the booklet for a week.</p>
5.	<p>Were there any problems you ran into whilst working with the Challenge Booklet? If so, what were they?</p>

	I didn't really have any problems whilst working with the Booklet, no.
6.	How could the Challenge Booklet be further improved? I did not use the booklet much, so I find that difficult to say. The first few exercises were fun and making the planner was easy with the instructions.

Student Number: 6 Gender: Male Age: 14	
1.	<p>On the whole, did you enjoy working with the Challenge Booklet? Why (not)?</p> <p>Yes, I did. I enjoyed being able to work together with my friend on something we found interesting and fun.</p>
2.	<p>What project did you choose to work on? Did you have enough time to finish it?</p> <p>We, MRO and I decided to work on setting up a fictional world. We also set up two characters who could live in it. We did have the time to finish it, yes.</p>
3.	<p>You gave the challenge you experience during English classes a 2 out of 10. How would you rate the past five weeks on that scale? (How challenged by English classes would you say you were before you started working with the Challenge Booklet, on a scale from 1 to 10? And to what degree when you were working with the booklet?)</p> <p>Eight out of ten. The decisions we had to make were difficult and we did have to think a lot. On the other hand the English we found wasn't difficult.</p>
4.	<p>Did the feedback you have received from your teacher help you with your project?</p> <p>Yes, it helped us find useful websites, the right apps to use for drawing our world. Also, we were overthinking setting up the world and the feedback made us move on, which was needed. I learned a lot through the feedback.</p>
5.	<p>Were there any problems you ran into whilst working with the Challenge Booklet? If so, what were they?</p> <p>Not, not really. We both had a lot of fun working on setting up the world.</p>
6.	<p>How could the Challenge Booklet be further improved?</p> <p>I wouldn't change it. It is well made and fun to work with it. I would prefer getting a grade for the work done on the booklet, rather than for the tests.</p>

Student Number: 7 Gender: Female Age: 14	
1.	On the whole, did you enjoy working with the Challenge Booklet? Why (not)? I did. I found it hard to motivate myself to work on it at some times, though. That, however, is not something specific to English class. I was fun to work together with my friends on a larger project.
2.	What project did you choose to work on? Did you have enough time to finish it? We decided to make a parody movie about the Hunger Games. We didn't finish it yet. We have finished writing the script and made some things for in the movie.
3.	You gave the challenge you experience during English classes a ... out of 10. How would you rate the past five weeks on that scale? (How challenged by English classes would you say you were before you started working with the Challenge Booklet, on a scale from 1 to 10? And to what degree when you were working with the booklet?) I would say that before I worked with the booklet I wasn't very challenged, so a 5, depending on what subject. Grammar is boring. After the booklet a 7.
4.	Did the feedback you have received from your teacher help you with your project? Yes, and no. I sometimes found the questions a bit annoying. I know that you were trying to help, but just tell us what to do.
5.	Were there any problems you ran into whilst working with the Challenge Booklet? If so, what were they? No, we did not have any problems. Apart from some people leaving our group, but I don't like working with them anyway.
6.	How could the Challenge Booklet be further improved? I would like to see some examples of planners of other students. I found that very difficult to set up. Also, making one planner as a group costs so much time. Maybe each individual student could send in a planner instead.

Student Number: 8 Gender: Female Age: 13	
1.	On the whole, did you enjoy working with the Challenge Booklet? Why (not)? Yes I did. I enjoyed the freedom it gave quite a lot. Also, it was fun to learn something while in English class.
2.	What project did you choose to work on? Did you have enough time to finish it? I started working on a short movie with five others. After a week, DD and I split off of that group because they wanted to do other things than we did. We worked together on setting up a world, but he did more than I. I participated in classes more. We did not end up finishing our project.
3.	You gave the challenge you experience during English classes a ... out of 10. How would you rate the past five weeks on that scale? (How challenged by English classes would you say you were before you started working with the Challenge Booklet, on a scale from 1 to 10? And to what degree when you were working with the booklet?) Four out of ten before working with the booklet. Eight of ten when using it. I felt a lot more motivated to actually do something during classes.
4.	Did the feedback you have received from your teacher help you with your project? It did. It helped me with our project and it helped me look at how I was working.
5.	Were there any problems you ran into whilst working with the Challenge Booklet? If so, what were they? No, we didn't really have any problems. It was all quite clear and when we had questions we could just ask them to you immediately.
6.	How could the Challenge Booklet be further improved? I would like to see different topics that students could then also pick from. That would be amazing.

Student Number: 9 Gender: Female Age: 14	
1.	On the whole, did you enjoy working with the Challenge Booklet? Why (not)? Yes and no. I enjoyed the challenge and feel like I need to do more to improve my English. However, because I wanted to work with the booklet, I finished a lot of exercises out of the Think books at home, which made me really busy.
2.	What project did you choose to work on? Did you have enough time to finish it? I used the exercises from the Challenge Booklet to set up a fictional world and come up with two fictional characters. I did finish it.
3.	You gave the challenge you experience during English classes a ... out of 10. How would you rate the past five weeks on that scale? (How challenged by English classes would you say you were before you started working with the Challenge Booklet, on a scale from 1 to 10? And to what degree when you were working with the booklet?) 7 before working with the booklets, 9 when I did start with them.
4.	Did the feedback you have received from your teacher help you with your project? Yes, and it was really appreciated. I specifically appreciated the feedback on my writing. I find that difficult.
5.	Were there any problems you ran into whilst working with the Challenge Booklet? If so, what were they? No, not really. Not apart from it becoming too busy. T: But you did not have to finish those exercises. You made the Mock test and that showed that you were fine, right? Yes, but I still felt like I need to improve my English by working more.
6.	How could the Challenge Booklet be further improved? I don't know, nothing really comes to mind.

Student Number: 10 Gender: Female Age: 14	
1.	On the whole, did you enjoy working with the Challenge Booklet? Why (not)? Not really. I feel like I was pushed into it by some of my friends. I would rather have worked on the normal exercises. I now messed up my Chapter test. T: I am sorry to hear it, but didn't you first check whether you understood the grammar using the Mock Test? I did, but with my friends' "help".
3.	What project did you choose to work on? Did you have enough time to finish it? We worked on making a short movie, but we barely finished anything. Not even the filming was done. We got the script done and drew how we would film it.
4.	You gave the challenge you experience during English classes a ... out of 10. How would you rate the past five weeks on that scale? (How challenged by English classes would you say you were before you started working with the Challenge Booklet, on a scale from 1 to 10? And to what degree when you were working with the booklet?) A seven before I started working with the booklets. I find the grammar especially difficult to deal with. It doesn't make sense to me. After starting with the booklets, I think also a seven. I think I just got more stressed out.
5.	Did the feedback you have received from your teacher help you with your project? It did help, yes. But we still couldn't finish the project because we disagreed on a lot of things.
6.	Were there any problems you ran into whilst working with the Challenge Booklet? If so, what were they? Only that I messed up my test and should have just followed the classes. T: You know that you could choose when to work using the booklets and when to join in with grammar explanation and practice. Yes, but the others in my group would complain if I didn't help them all the time.
7.	How could the Challenge Booklet be further improved?

I don't know. I don't think my problems were related to the book.

Appendix 5 - Prototype of Challenge Booklet

CHALLENGE

ZVG



THE DYSTOPIA

PART I: INTRODUCTION (AND PLANNING)

This set of exercises will guide you step by step towards setting up your own dystopian world and several characters that could actually live within it. These booklet are supposed to be used by people who find the normal exercises used during English classes to be too easy. This booklet contains listening, reading and writing exercises. If you would like to work on grammar, reading, speaking and/or writing together with the class you are very much free to do so.

So what do you have to do? Well, you will finish the exercises in this book during English



The Hunger Games (The Hunger Games, #1)
by Suzanne Collins (shelved 471 times as *dystopian*)
avg rating 4.33 – 5,701,666 ratings – published 2008



Divergent (Divergent, #1)
by Veronica Roth (Goodreads Author) (shelved 394 times as *dystopian*)
avg rating 4.21 – 2,580,923 ratings – published 2011



Catching Fire (The Hunger Games, #2)
by Suzanne Collins (shelved 390 times as *dystopian*)
avg rating 4.29 – 2,187,643 ratings – published 2009



Mockingjay (The Hunger Games, #3)
by Suzanne Collins (shelved 368 times as *dystopian*)
avg rating 4.03 – 2,060,269 ratings – published 2010



Insurgent (Divergent, #2)
by Veronica Roth (Goodreads Author) (shelved 279 times as *dystopian*)
avg rating 4.05 – 1,040,138 ratings – published 2012



Allegiant (Divergent, #3)
by Veronica Roth (Goodreads Author) (shelved 209 times as *dystopian*)
avg rating 3.63 – 738,439 ratings – published 2013



The Maze Runner (The Maze Runner, #1)
by James Dashner (Goodreads Author) (shelved 198 times as *dystopian*)
avg rating 4.03 – 885,755 ratings – published 2009



The Giver (Paperback)
by Lois Lowry (Goodreads Author) (shelved 195 times as *dystopian*)
avg rating 4.12 – 1,520,344 ratings – published 1993



1984 (Kindle Edition)
by George Orwell (shelved 180 times as *dystopian*)
avg rating 4.17 – 2,568,054 ratings – published 1949



Matched (Matched, #1)
by Ally Condie (Goodreads Author) (shelved 175 times as *dystopian*)
avg rating 4.17 – 504,340 ratings – published 2010

ighbour, but each of you will hand in a booklet.

The result of all these exercises will be a map of a sprawling, but possibly realistic world inhabited by characters that could star in a novel or film. To help you set up this world will read The Hunger Games, by Suzanne Collins.

HOWEVER

The theme of this Challenge Period is Dystopia.

Therefore you are allowed to work with any work of Dystopian fiction that you would like. Next to

the text there is a list of books that fit this genre.

You can pick another from the full list on

goodreads. Also, if you have an idea for a different

assignment, or get one whilst working on this booklet, you are allowed to work with those.

Some examples of things you could do with a book, or other work (because you are allowed to pick a different sort of “input”) are:

1. Making a short movie, or trailer for a movie
2. Rewriting a chapter or scene
3. Writing an essay to investigate one of the aspects of the work
4. Writing poetry
5. Making a video essay

After approximately four weeks, so twelve classes, you will show your work to your peers. You can do this via a presentation, a poster, or a short movie.

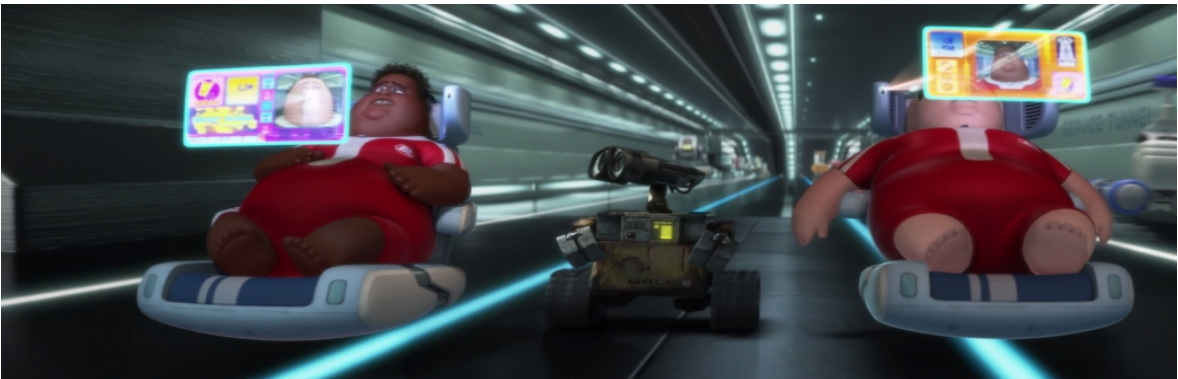
PART 1: EXERCISE 1.

Before you go ahead and decide what and how you want to get to work and what material you want to investigate, you will need more information on what a dystopia is. Use at least three sources to look for a definition of a dystopia. How can you summarize your findings? What is a dystopia?

PART 1: EXERCISE 2

On the next page there are four photos. Pick one and describe (A) why this image would fit the term dystopia and (B) What would have to happen for our world to end up in the one depicted.





PART 1: EXERCISE 3. (SKIP IF YOU ARE FOLLOWING THE EXERCISES OF THIS BOOKLET)

Think of what you'd like to do. You might also want to go through the list of books you can choose from and pick, together with your group, what you're diving into. Write the name of that work in the middle of this page. Then sum up your ideas on what you could do with that book/movie/other type of work using a mind map or list. *If you are having trouble with this step, ask your teacher for help.*

PART 1: EXERCISE 4. (SKIP IF YOU ARE FOLLOWING THE EXERCISES OF THIS BOOKLET)

Pick one of the things you've come up with for Exercise 3. Write the name of what you're making in the middle of this sheet. Then make a mindmap, or list, with all the subtasks that will have to be completed in order to complete the final task. *If you are having trouble with this step, ask your teacher for help.*

PART 1: EXERCISE 5. (SKIP IF YOU ARE FOLLOWING THE EXERCISES OF THIS BOOKLET)

Number the subtasks starting at the first thing you will work on to the last. If you have done this and have discussed this with your teacher you can get to work with your project!

PART 2: SETTING UP THE WORLD

PART 2: EXERCISE 1: LEARNING BY WATCHING AND LISTENING

On YouTube search for: History of Panem: Origin Story

Vocab that you will need:

Capital - origin - to contribute - civilization - disaster - sea levels - inhabited - to split up - to fulfill - to have no say - to interact - subsequently - treason - separate - questionable - fueled - to dye their skin - talons - pride - masonry - manufactured - poverty - rebellious - secured - to go on lockdown - to spread the word - grain - cattle - agriculture - executing - footage - nuclear energy - to participate - schedules - utilised -

Questions:

1. What started the dark days, and how did they end?

2. How can the people of the Capitol remain rich?

3. What could Districts 1, 2 and 4 have in common? What puts District 4 apart?

4. What could the main purpose of the following Districts be?
 - District 5

 - District 8

 - District 10

5. What was done to District 13 that might scare the other Districts from rebelling?

6. After watching this video, do you think this world could actually “work”? Why (not)? Give two arguments for your answer.

PART 2: EXERCISE 2: QUESTIONS, QUESTIONS, QUESTIONS.

Below are ten parts that make, among other, up a fictional world. Read through them one by one and write down what aspect of a world would be like in your Dystopia.

1. THINK ABOUT THE HISTORY.

Give the history of your world some thought. Especially since the world will be dystopian. How did it get to the place it is now? If you cannot think of something, you can be inspired by the examples on page 4 or by searching the internet for causes.

2. THINK ABOUT SETTING.

No matter what Star Wars tells you, worlds don't have to have just one main terrain. I mean, I love you Star Wars, but what is your problem? Sand planet (Tatooine, Jakku). Rain planet (Kamino). Metropolis planet (Coruscant). Hawaii planet (Scarif). Unless you have a specific reason for making your world all one type of terrain, I'd suggest trying a bit harder.

3. THINK ABOUT RELIGION.

I don't care if you aren't a religious person. Your world needs to have some kind of a religion. Religion is an elemental part of all cultures. There are countless religions out there. They affect the way people eat, sleep, relate to others. It seeps into government, judicial systems, and education. You can't just ignore something this important in your world building (or shave it down into something very narrow).

4. THINK ABOUT CURRENCY.

Does this world run on a barter system? Paper money? Coins? Some technological "Pay through The Cloud" mumbo jumbo? Take note of how your currency changes from place to place. Money systems are very diverse and, frankly, very confusing. You don't have to have a detailed outline, but it is important to touch on the fact that your entire world doesn't just conveniently run on one type of currency.

5. THINK ABOUT PAST TIMES.

What do people do for fun? Do they play sports or just sit around and tell stories? The way people spend their free time is very telling. It reflects their culture, and, thus, enriches your world building.

6. THINK ABOUT COMMUNICATION.

Just like with currency, there's really no chance that an entire world of people speak the same exact language. Even in places that do share a common language, you have to consider dialect, slang, and accents. Think about the people you know and consider all of the different communication styles they have. Then think about the larger world and all of the languages and dialects out there. Incorporate this knowledge into your world.

7. THINK ABOUT HEALTH.

There is a disturbing shortage of sick people in most fantasy and sci-fi settings. You can't just pretend they don't exist. How does healthcare work in your world? Are blind people considered demon possessed? Are the physically crippled given intellectual jobs? Are all sick people just shipped off to Elsewhere? Please elaborate.

8. THINK ABOUT GOVERNMENT.

Who rules who? Do you have kings? Queens? Presidents? Dictators? A republic? How do people obtain these positions? IQ tests? Blood right? Killing the former ruler? So many options. People are always struggling for power, criticizing the people who are in power, or just stepping back and pretending like it's none of their business. It's common in our world and, thus, it always seems incredibly odd when fictional worlds don't address power systems.

9. THINK ABOUT MAGIC/TECHNOLOGY.

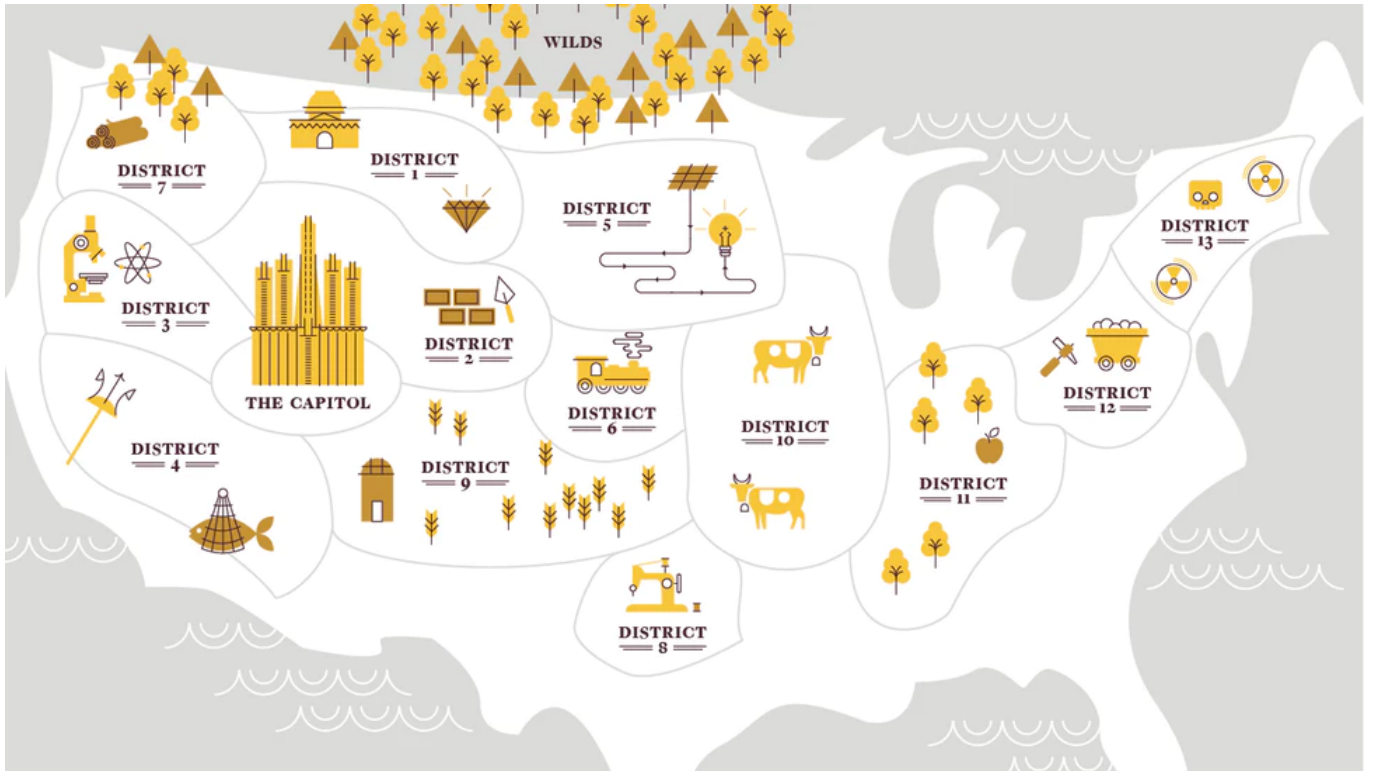
Chances are, your world either has magic or technology, or, if we're getting really crazy: both. Either way, these systems should be fleshed out. Can anyone use magic? Is technology only for rich people? Make up rules.

10. THINK ABOUT FOOD.

Do you have any idea how many speculative fiction books I've read where nobody ever eats anything? Too many. I don't know about you, but I want to know what people eat in space. I'd also like to know how people in fantasy novels seem to survive on bread alone. Please tell me what kind of foods exist in your world.

PART 2: EXERCISE 4

On the following page, you will see four maps of Panem. Investigate them to see how they portray the world of Panem. Keep these designs in the back of your head whilst setting up your own.



PART 2: EXERCISE 5.

Now is the time to start fleshing out your world. Take the answers to the questions of exercise two into account. First, however, think of where your world would be and how it would look like on a map. Below, make a sketch of cities, towns, roads, rivers, mountains, and other things if they occur on the map. Use the maps on the previous page to help you out. If you have no idea where your dystopia would be, you can use the city or province you live in as inspiration. It is often easiest to write what you know.

PART 3: SETTING UP CHARACTERS

To make the world feel much more lively, you will show it from the perspective of two or three characters. Now that you've made a good start on setting up the world, it will be easier to make up characters that live in it. Again, if you don't have any inspiration, you can start by basing the characters on yourself or people you know (make sure to give them different names and to not make them too recognizable.) Below you can find a list of the things you should think about for each of your characters. The list will also explain what is meant by each aspect of the character.

PART 3: EXERCISE 1. ANALYSE YOUR FAVORITE CHARACTER OR PERSON

To have you gain some experience with setting up characters, let's first go backwards. Pick a character, or person, that you really like. Then, with each of the aspects listed below, write down briefly how that relates to the character you have in mind.

1. GIVE THEM A GOAL. Your character's story goal serves as the basis of their journey, helping you plot your story with clarity and purpose. For example: *Katniss Everdeen wants to protect her little sister.*

2. GIVE THEM A MOTIVATION. Knowing the reason why a character chooses to pursue their goal helps readers invest in their journey, making for a captivating read. For Example: *Katniss Everdeen cares deeply for her sister.*

3. GIVE THEM PURPOSE. If a character doesn't in some way shape the plot or round out your protagonist's world, they don't add value to your story. Give them purpose, or let them go.

4. GIVE THEM A FEAR. Fear shapes the human experience, creating doubts and insecurities that plague our actions, mindsets, and relationships. Add a little necessary realism to your story by giving your character a few fears as well.

5. GIVE THEM A FLAW. To be imperfect is to be human. Write a human story by giving your character personality flaws that play into their relationships, fears, disappointments, and discontent.

6. GIVE THEM A HISTORY. Our pasts shape who we become. Give your character a rich history that affects both the person they are when your story begins and how they will handle the journey to come.

7. GIVE THEM A PRESENT STORY. Don't drown your readers in backstory. Give your character a present-day quest or journey that will keep readers invested.

8. GIVE THEM A PERSONALITY. Don't let your character fall flat. Take time to craft for them a rich personality that will affect their words, actions, relationships, and worldview.

9. GIVE THEM INTERESTS. It's exciting to meet new people who share our interests or to listen to someone talk fervently about their passion. Gift your readers this same experience by giving your character a few interests, too.

10. GIVE THEM A QUIRK. Everyone has their strange qualities or habits, and often times, being a bit strange is just as exciting or memorable as being passionate. Help your character stand out from the crowd by giving them a quirk or two of their own.

11. GIVE THEM A FAMILY NAME. Showcase a time period, reveal a little about their ancestry, create a naming system for your fictional world... There are plenty of ways to give your character's name added purpose and power.

12. GIVE THEM A DESIRE. Desires are powerful motivators. They can push your character to great deeds just as quickly as they can tempt them to take action they'll regret.

13. GIVE THEM A LOVE. Love is joy, hope, and possibility. Defining who or what your character loves can reveal far more than simply what gets them out of bed in the morning.

14. GIVE THEM AGENCY. Power comes in all shapes and sizes. Give your character the ability to have or discover their own personal agency, so they can voice their truth and take action to change their world

PART 3: EXERCISE 2

Time to set up at least two characters. Fill the table below to make a good start in fleshing out their personalities

NAME		
1. GOAL		
2. MOTIVATION		
3. PURPOSE		
4. FEAR		
5. FLAW		
6. HISTORY		
7. PRESENT STORY		
8. PERSONALITY		
9. INTEREST		
10. QUIRK		
11. FAMILY NAME		
12. DESIRE		

13. LOVE		
14. AGENCY		

PART 3: EXERCISE 3. SELLING THE CHARACTERS

Take a look at the three texts below. All these texts have been taken from the backs of books and can be called “blurbs”. Read them through and see what they have in common. Pay particular attention to how the texts build up tension and make readers want to know more.

When the doors of the lift crank open, the only thing Thomas can remember is his first name. But he's not alone. He's surrounded by boys who welcome him to the Glade, an encampment at the centre of a bizarre and terrible maze.

Like Thomas, the Gladers don't know why or how they came to be there, or what's happened to the world outside. All they know is that every morning when the walls slide back, they will risk everything to find out.

In a dark vision of the near future, twelve boys and twelve girls are forced to appear in a live TV show called the Hunger Games. There is only one rule: kill or be killed.

When sixteen-year-old Katniss Everdeen steps forward to take her sister's place in the games, she sees it as a death sentence. But Katniss has been close to death before. For her, survival is second nature.

Sixteen-year-old Tris is forced to make a terrible choice. In a divided society where everyone must conform, Tris does not fit.

So she ventures out alone, determined to discover where she truly belongs. Shocked by her brutal new life, Tris can trust no one. And yet she is drawn to a boy who seems to both threaten and protect her.

The hardest choice lies ahead.

PART 4: PREPARING AN ENTICING PRESENTATION

By completing parts two and three, you've set up a world and at least two characters. That is an incredible feat of imagination. Well done! Now it is time to “sell” your ideas. The goal is to have

people want to learn more about your world and the characters. There are multiple ways to do this. Whichever way you pick, make sure you ask your teacher for feedback before you start.

- You can use a poster size piece of paper to draw out your map. You can then paste or draw images onto it. You can also review and add the “blurbs” for people to read. If you take this approach, you will pitch your poster for about four minutes.

- You can set up a prezzi. This is about the same option as the one above, but digital. If you start a blank Prezi, you can set the map of your world as a background. Using slides you can have your presentation zoom in on areas of the map.

- You can use iMovie to make a trailer for the world and the characters that you have set up. Make sure to include a voice over.

- Or you can pick a different way of presenting your world altogether.

Appendix 6 - Final version of Challenge Booklet

CHALLENGE

ZVG



THE DYSTOPIA

BEFORE YOU CONTINUE:

**YOU CAN PICK ALMOST ANY PROJECT TO
WORK ON AS LONG AS IT HAS TO DO WITH
AND CONTAINS ENGLISH**

-

**YOU CAN CHOOSE WHEN TO WORK TOWARDS
YOUR PROJECT. IF YOU WANT TO ATTEND
PART OF A LESSON, YOU ARE FREE TO DO SO.**

-

**YOUR TEACHER DECIDES WHEN YOU ARE TO
HAND IN YOUR WORK**

-

**WHATEVER YOU DO, WORK ON YOUR OWN
PROJECT, OR FOLLOW THE EXERCISES IN THIS
BOOKLET, YOU WILL FINISH PART 1.**

-

**YOU WILL HAND IN YOUR ANSWER TO PART 1.
AND YOUR WEEKLY PROGRESS ON
ITSLEARNING**

(CHALLENGERS 2018-2019)

PART I: INTRODUCTION (AND PLANNING)

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avg rating 4.33 – 5,701,666 ratings – published 2008



Divergent (Divergent, #1)
by Veronica Roth (Goodreads Author) (shelved 394 times as *dystopian*)
avg rating 4.21 – 2,580,923 ratings – published 2011



Catching Fire (The Hunger Games, #2)
by Suzanne Collins (shelved 390 times as *dystopian*)
avg rating 4.29 – 2,187,643 ratings – published 2009



Mockingjay (The Hunger Games, #3)
by Suzanne Collins (shelved 368 times as *dystopian*)
avg rating 4.03 – 2,060,269 ratings – published 2010



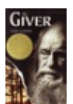
Insurgent (Divergent, #2)
by Veronica Roth (Goodreads Author) (shelved 279 times as *dystopian*)
avg rating 4.05 – 1,040,138 ratings – published 2012



Allegiant (Divergent, #3)
by Veronica Roth (Goodreads Author) (shelved 209 times as *dystopian*)
avg rating 3.63 – 738,439 ratings – published 2013



The Maze Runner (The Maze Runner, #1)
by James Dashner (Goodreads Author) (shelved 198 times as *dystopian*)
avg rating 4.03 – 885,755 ratings – published 2009



The Giver (Paperback)
by Lois Lowry (Goodreads Author) (shelved 195 times as *dystopian*)
avg rating 4.12 – 1,520,344 ratings – published 1993



1984 (Kindle Edition)
by George Orwell (shelved 180 times as *dystopian*)
avg rating 4.17 – 2,568,054 ratings – published 1949



Matched (Matched, #1)
by Ally Condie (Goodreads Author) (shelved 175 times as *dystopian*)
avg rating 4.17 – 504,440 ratings – published 2010

ighbour, but each of you will hand in a booklet.

The result of all these exercises will be a map of a sprawling, but possibly realistic world inhabited by

characters that could star in a novel or film. To help you set up this world you will read The Hunger Games, by Suzanne Collins.

The theme of this Challenge Period is Dystopia.

Therefore you are allowed to work with any work

of Dystopian fiction that you would like. Next to

this text is a list of books that fit this genre. You

can pick another from the full list on goodreads.

Also, if you have an idea for a different

assignment, or get one whilst working on this

booklet, you are allowed to work with those.

Some examples of things you could do with a book, or other work (because you are allowed to pick a different sort of “input”) are:

6. Making a short movie, or trailer for a movie
7. Rewriting a chapter or scene
 8. Writing an essay to investigate one of the aspects of the work
 9. Writing poetry bundle
 10. Making a video essay
 11. Making an animation
 12. Writing a short story, or first chapter of a book

After approximately six weeks, so twelve classes, you will present your work to me and perhaps some peers, depending on what you want.

PART I: EXERCISE 1.

Before you go ahead and decide what and how you want to get to work and what material you want to investigate, you will need more information on what a dystopia is. Use at least three sources to look for a definition of a dystopia, list where you’ve found your information. How can you summarize your findings? What is a dystopia?

PART 1: EXERCISE 2

On the next page there are four photos. Pick one and describe (A) why this image would fit the term dystopia and (B) What would have to happen for our world to end up in the one depicted.





PART 1: EXERCISE 3.

Think of what you'd like to do. You might also want to go through the list of books you can choose from and pick, together with your group, what you're diving into. Write the name of that work in the middle of this page. Then sum up your ideas on what you could do with that book/movie/other type of work using a mind map or list. If you are using this booklet to help you set up a fictional world, look through the booklets to find the steps you can take. *If you are having trouble with this step, ask your teacher for help.*

PART 1: EXERCISE 4.

Pick one of the things you've come up with for Exercise 3. Write the name of what you're making in the middle of this sheet. Then make a mindmap, or list, with all the subtasks that will have to be completed in order to complete the final task. If you are using this booklet to help you set up a fictional world, look through the booklets to find the steps you can take.

If you are having trouble with this step, ask your teacher for help.

PART 1: EXERCISE 5. (SKIP IF YOU ARE FOLLOWING THE EXERCISES OF THIS BOOKLET)

Number the subtasks starting at the first thing you will work on to the last. If you have done this and have discussed this with your teacher you can get to work with your project!

PART 2: SETTING UP THE WORLD**PART 2: EXERCISE 1: LEARNING BY WATCHING AND LISTENING**

On YouTube search for: History of Panem: Origin Story

Vocab that you will need:

Capital - origin - to contribute - civilization - disaster - sea levels - inhabited - to split up - to fulfill - to have no say - to interact - subsequently - treason - separate - questionable - fueled - to dye their skin - talons - pride - masonry - manufactured - poverty - rebellious - secured - to go on lockdown - to spread the word - grain - cattle - agriculture - executing - footage - nuclear energy - to participate - schedules - utilised

Questions:

5. What started the dark days, and how did they end?

6. How can the people of the Capitol remain rich?

7. What could Districts 1, 2 and 4 have in common? What puts District 4 apart?

8. What could the main purpose of the following Districts be?
 - District 5

 - District 8

 - District 10

5. What was done to District 13 that might scare the other Districts from rebelling?

6. After watching this video, do you think this world could actually “work”? Why (not)? Give two arguments for your answer.

PART 2: EXERCISE 2: QUESTIONS, QUESTIONS, QUESTIONS.

BELOW ARE TEN PARTS THAT MAKE, AMONG OTHER, UP A FICTIONAL WORLD. READ THROUGH THEM ONE BY ONE AND WRITE DOWN WHAT ASPECT OF A WORLD WOULD BE LIKE IN YOUR DYSTOPIA.

1. THINK ABOUT THE HISTORY.

Give the history of your world some thought. Especially since the world will be dystopian. How did it get to the place it is now? If you cannot think of something, you can be inspired by the examples on page 4 or by searching the internet for causes.

2. THINK ABOUT SETTING.

No matter what Star Wars tells you, worlds don't have to have just one main terrain. I mean, I love you Star Wars, but what is your problem? Sand planet (Tatooine, Jakku). Rain planet (Kamino). Metropolis planet (Coruscant). Hawaii planet (Scarif). Unless you have a specific reason for making your world all one type of terrain, I'd suggest trying a bit harder.

3. THINK ABOUT RELIGION.

I don't care if you aren't a religious person. Your world needs to have some kind of a religion. Religion is an elemental part of all cultures. There are countless religions out there. They affect the way people eat, sleep, relate to others. It seeps into government, judicial systems, and education. You can't just ignore something this important in your world building (or shave it down into something very narrow).

4. THINK ABOUT CURRENCY.

Does this world run on a barter system? Paper money? Coins? Some technological "Pay through The Cloud" mumbo jumbo? Take note of how your currency changes from place to place.

Money systems are very diverse and, frankly, very confusing. You don't have to have a detailed outline, but it is important to touch on the fact that your entire world doesn't just conveniently run on one type of currency.

5. THINK ABOUT PAST TIMES.

What do people do for fun? Do they play sports or just sit around and tell stories? The way people spend their free time is very telling. It reflects their culture, and, thus, enriches your world building.

6. THINK ABOUT COMMUNICATION.

Just like with currency, there's really no chance that an entire world of people speak the same exact language. Even in places that do share a common language, you have to consider dialect, slang, and accents. Think about the people you know and consider all of the different communication styles they have. Then think about the larger world and all of the languages and dialects out there. Incorporate this knowledge into your world.

7. THINK ABOUT HEALTH.

There is a disturbing shortage of sick people in most fantasy and sci-fi settings. You can't just pretend they don't exist. How does healthcare work in your world? Are blind people considered demon possessed? Are the physically crippled given intellectual jobs? Are all sick people just shipped off to Elsewhere? Please elaborate.

8. THINK ABOUT GOVERNMENT.

Who rules who? Do you have kings? Queens? Presidents? Dictators? A republic? How do people obtain these positions? IQ tests? Blood right? Killing the former ruler? So many options. People are always struggling for power, criticizing the people who are in power, or just stepping back and pretending like it's none of their business. It's common in our world and, thus, it always seems incredibly odd when fictional worlds don't address power systems.

9. THINK ABOUT MAGIC/TECHNOLOGY.

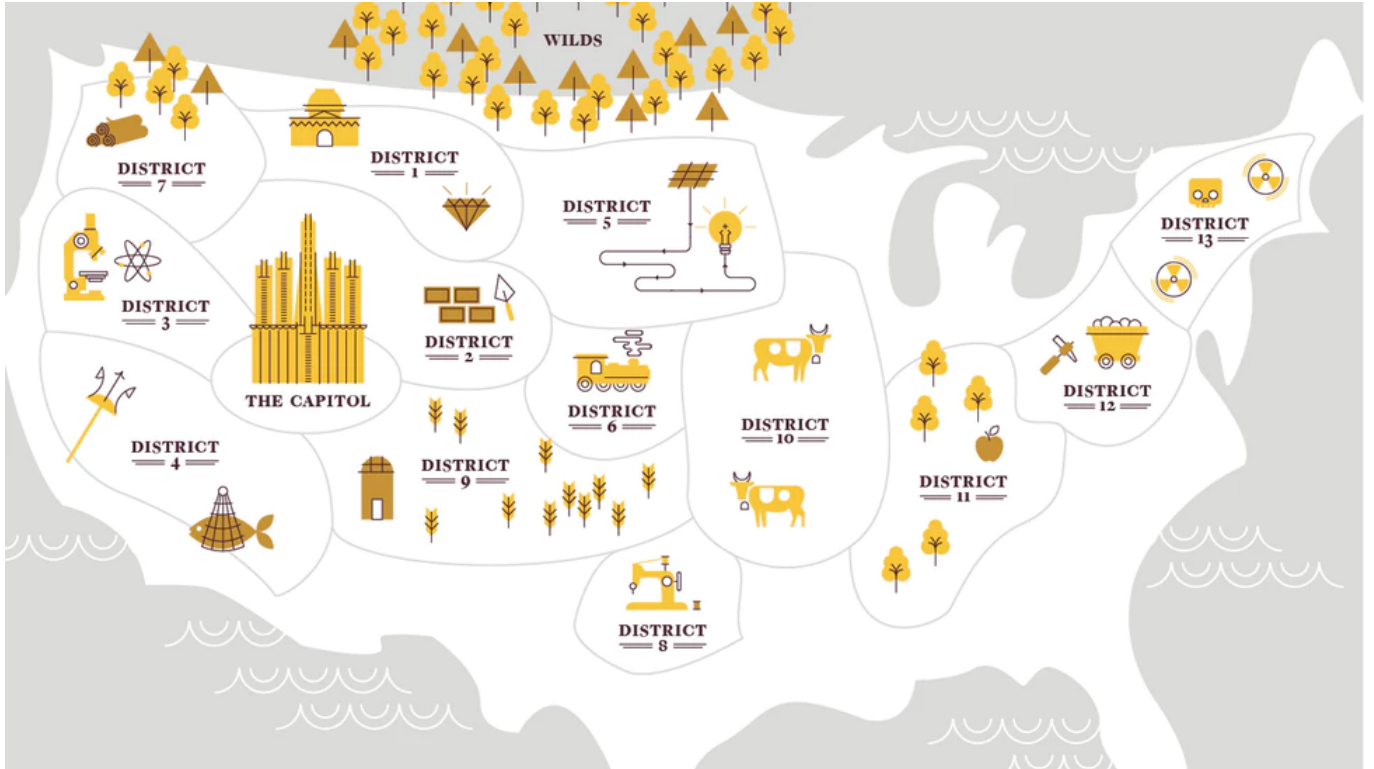
Chances are, your world either has magic or technology, or, if we're getting really crazy: both. Either way, these systems should be fleshed out. Can anyone use magic? Is technology only for rich people? Make up rules.

10. THINK ABOUT FOOD.

Do you have any idea how many speculative fiction books I've read where nobody ever eats anything? Too many. I don't know about you, but I want to know what people eat in space. I'd also like to know how people in fantasy novels seem to survive on bread alone. Please tell me what kind of foods exist in your world.

PART 2: EXERCISE 4

On the following page, you will see four maps of Panem. Investigate them to see how they portray the world of Panem. Keep these designs in the back of your head whilst setting up your own.



PART 2: EXERCISE 5.

Now is the time to start fleshing out your world. Take the answers to the questions of exercise two into account. First, however, think of where your world would be and how it would look like on a map. Below, make a sketch of cities, towns, roads, rivers, mountains, and other things if they occur on the map. Use the maps on the previous page to help you out. If you have no idea where your dystopia would be, you can use the city or province you live in as inspiration. It is often easiest to write what you know.

PART 3: SETTING UP CHARACTERS

To make the world feel much more lively, you will show it from the perspective of two or three characters. Now that you've made a good start on setting up the world, it will be easier to make up characters that live in it. Again, if you don't have any inspiration, you can start by basing the characters on yourself or people you know (make sure to give them different names and to not make them too recognizable.) Below you can find a list of the things you should think about for each of your characters. The list will also explain what is meant with each aspect of the character.

PART 3: EXERCISE 1. ANALYSE YOUR FAVORITE CHARACTER OR PERSON

To have you gain some experience with setting up characters, let's first go backwards. Pick a character, or person, that you really like. Then, with each of the aspects listed below, write down briefly how that relates to the character you have in mind.

1. GIVE THEM A GOAL. Your character's story goal serves as the basis of their journey, helping you plot your story with clarity and purpose. For example: *Katniss Everdeen wants to protect her little sister.*

2. GIVE THEM A MOTIVATION. Knowing the reason why a character chooses to pursue their goal helps readers invest in their journey, making for a captivating read. For Example: *Katniss Everdeen cares deeply for her sister.*

3. GIVE THEM PURPOSE. If a character doesn't in some way shape the plot or round out your protagonist's world, they don't add value to your story. Give them purpose, or let them go.

4. GIVE THEM A FEAR. Fear shapes the human experience, creating doubts and insecurities that plague our actions, mindsets, and relationships. Add a little necessary realism to your story by giving your character a few fears as well.

5. GIVE THEM A FLAW. To be imperfect is to be human. Write a human story by giving your character personality flaws that play into their relationships, fears, disappointments, and discontent.

6. GIVE THEM A HISTORY. Our pasts shape who we become. Give your character a rich history that affects both the person they are when your story begins and how they will handle the journey to come.

7. GIVE THEM A PRESENT STORY. Don't drown your readers in backstory. Give your character a present-day quest or journey that will keep readers invested.

8. GIVE THEM A PERSONALITY. Don't let your character fall flat. Take time to craft for them a rich personality that will affect their words, actions, relationships, and worldview.

9. GIVE THEM INTERESTS. It's exciting to meet new people who share our interests or to listen to someone talk fervently about their passion. Gift your readers this same experience by giving your character a few interests, too.

10. GIVE THEM A QUIRK. Everyone has their strange qualities or habits, and often times, being a bit strange is just as exciting or memorable as being passionate. Help your character stand out from the crowd by giving them a quirk or two of their own.

11. GIVE THEM A FAMILY NAME. Showcase a time period, reveal a little about their ancestry, create a naming system for your fictional world... There are plenty of ways to give your character's name added purpose and power.

12. GIVE THEM A DESIRE. Desires are powerful motivators. They can push your character to great deeds just as quickly as they can tempt them to take action they'll regret.

13. GIVE THEM A LOVE. Love is joy, hope, and possibility. Defining who or what your character loves can reveal far more than simply what gets them out of bed in the morning.

14. GIVE THEM AGENCY. Power comes in all shapes and sizes. Give your character the ability to have or discover their own personal agency, so they can voice their truth and take action to change their world

PART 3: EXERCISE 2

Time to set up at least two characters. Fill the table below to make a good start in fleshing out their personalities

NAME		
1. GOAL		
2. MOTIVATION		
3. PURPOSE		
4. FEAR		
5. FLAW		
6. HISTORY		
7. PRESENT STORY		
8. PERSONALITY		
9. INTEREST		
10. QUIRK		
11. FAMILY NAME		
12. DESIRE		

13. LOVE		
14. AGENCY		

PART 3: EXERCISE 3. SELLING THE CHARACTERS

Take a look at the three texts below. All these texts have been taken from the backs of books and can be called “blurbs”. Read them through and see what they have in common. Pay particular attention to how the texts build up tension and make readers want to know more.

When the doors of the lift crank open, the only thing Thomas can remember is his first name. But he's not alone. He's surrounded by boys who welcome him to the Glade, an encampment at the centre of a bizarre and terrible maze.

Like Thomas, the Gladers don't know why or how they came to be there, or what's happened to the world outside. All they know is that every morning when the walls slide back, they will risk everything to find out.

In a dark vision of the near future, twelve boys and twelve girls are forced to appear in a live TV show called the Hunger Games. There is only one rule: kill or be killed.

When sixteen-year-old Katniss Everdeen steps forward to take her sister's place in the games, she sees it as a death sentence. But Katniss has been close to death before. For her, survival is second nature.

Sixteen-year-old Tris is forced to make a terrible choice. In a divided society where everyone must conform, Tris does not fit.

So she ventures out alone, determined to discover where she truly belongs. Shocked by her brutal new life, Tris can trust no one. And yet she is drawn to a boy who seems to both threaten and protect her.

The hardest choice lies ahead.

PART 4: PREPARING AN ENTICING PRESENTATION

By completing parts two and three, you've set up a world and at least two characters. That is an incredible feat of imagination. Well done! Now it is time to “sell” your ideas. The goal is to have

people want to learn more about your world and the characters. There are multiple ways to do this. Whichever way you pick, make sure you ask your teacher for feedback before you start.

- You can use a poster size piece of paper to draw out your map. You can then paste or draw images onto it. You can also review and add the “blurbs” for people to read. If you take this approach, you will pitch your poster for about four minutes.

- You can set up a prezzi. This is about the same option as the one above, but digital. If you start a blank Prezi, you can set the map of your world as a background. Using slides you can have your presentation zoom in on areas of the map.

- You can use iMovie to make a trailer for the world and the characters that you have set up. Make sure to include a voice over.

- Or you can pick a different way of presenting your world altogether.

Appendix 7 - Signed Consent Forms

Formulier van Toestemming Master Scriptie – Ben Persoon

- | | Ja | Nee |
|---|----------------------------------|-----------------------|
| Deelname aan onderzoek. | | |
| Ik geef aan dat zowel de deelnemer als de ouder/voogd voordat het onderzoek begon zijn ingelicht over het doel, werkwijze en gebruik van de verzamelde informatie betreffende tot het onderzoek. Bovendien is er toestemming gegeven voor het deelnemen door ouder/voogd. | <input checked="" type="radio"/> | <input type="radio"/> |
| Gebruik van de informatie | | |
| Zowel deelnemer als ouder/voogd begrijpen dat de gedeelde informatieve uitsluitend gebruikt zal worden voor het onderzoek dat onderdeel is van de Masterscriptie van dhr. Persoon. | <input checked="" type="radio"/> | <input type="radio"/> |
| Ik geef toestemming dat informatie die door de deelnemer gedeeld is mag worden geciteerd. | <input checked="" type="radio"/> | <input type="radio"/> |

Naam van deelnemer:

Reza Butler

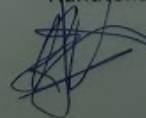
Datum

12-12-2019

Handtekening Deelnemer

RB

Handtekening ouder/voogd



Formulier van Toestemming Master Scriptie – Ben Persoon

Ja Nee

Deelname aan onderzoek.

Ik geef aan dat zowel de deelnemer als de ouder/voogd voordat het onderzoek begon zijn ingelicht over het doel, werkwijze en gebruik van de verzamelde informatie betreffende tot het onderzoek. Bovendien is er toestemming gegeven voor het deelnemen door ouder/voogd.

**Gebruik van de informatie**

Zowel deelnemer als ouder/voogd begrijpen dat de gedeelde informatieve uitsluitend gebruikt zal worden voor het onderzoek dat onderdeel is van de Masterscriptie van dhr. Persoon.



Ik geef toestemming dat informatie die door de deelnemer gedeeld is mag worden geciteerd.



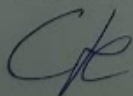
Naam van deelnemer:

Carlijn Kruitbos

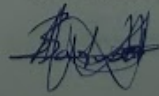
Datum

7-12-2019

Handtekening Deelnemer



Handtekening ouder/voogd



Formulier van Toestemming Master Scriptie – Ben Persoon

Ja Nee

Deelname aan onderzoek.

Ik geef aan dat zowel de deelnemer als de ouder/voogd voordat het onderzoek begon zijn ingelicht over het doel, werkwijze en gebruik van de verzamelde informatie betreffende tot het onderzoek. Bovendien is er toestemming gegeven voor het deelnemen door ouder/voogd.

Gebruik van de informatie

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Ik geef toestemming dat informatie die door de deelnemer gedeeld is mag worden geciteerd.

Naam van deelnemer:

Bente de Brauw

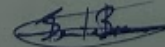
Datum

4-12-2019

Handtekening Deelnemer



Handtekening ouder/voogd



Formulier van Toestemming Master Scriptie – Ben Persoon

Ja Nee

Deelname aan onderzoek.

Ik geef aan dat zowel de deelnemer als de ouder/voogd voordat het onderzoek begon zijn ingelicht over het doel, werkwijze en gebruik van de verzamelde informatie betreffende tot het onderzoek. Bovendien is er toestemming gegeven voor het deelnemen door ouder/voogd.

 Gebruik van de informatie

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Ik geef toestemming dat informatie die door de deelnemer gedeeld is mag worden geciteerd.

Naam van deelnemer:

Isabelle Abbe

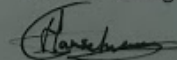
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3-12-2019

Handtekening Deelnemer



Handtekening ouder/voogd



Formulier van Toestemming Master Scriptie – Ben Persoon

Ja Nee

Deelname aan onderzoek.

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 Gebruik van de informatie

Zowel deelnemer als ouder/voogd begrijpen dat de gedeelde informatieve uitsluitend gebruikt zal worden voor het onderzoek dat onderdeel is van de Masterscriptie van dhr. Persoon.

Ik geef toestemming dat informatie die door de deelnemer gedeeld is mag worden geciteerd.

Naam van deelnemer:

Noor van der Valk

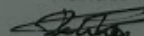
Datum

10-12-2019

Handtekening Deelnemer



Handtekening ouder/voogd



Formulier van Toestemming Master Scriptie – Ben Persoon

Ja Nee

Deelname aan onderzoek.

Ik geef aan dat zowel de deelnemer als de ouder/voogd voordat het onderzoek begon zijn ingelicht over het doel, werkwijze en gebruik van de verzamelde informatie betreffende tot het onderzoek. Bovendien is er toestemming gegeven voor het deelnemen door ouder/voogd.

 Gebruik van de informatie

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Ik geef toestemming dat informatie die door de deelnemer gedeeld is mag worden geciteerd.

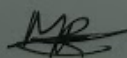
Naam van deelnemer:

Micha Roosjen

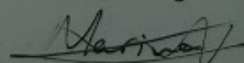
Datum

4-12-2019

Handtekening Deelnemer



Handtekening ouder/voogd



Formulier van Toestemming Master Scriptie – Ben Persoon

Ja Nee

Deelname aan onderzoek.

Ik geef aan dat zowel de deelnemer als de ouder/voogd voordat het onderzoek begon zijn ingelicht over het doel, werkwijze en gebruik van de verzamelde informatie betreffende tot het onderzoek. Bovendien is er toestemming gegeven voor het deelnemen door ouder/voogd.

 Gebruik van de informatie

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Ik geef toestemming dat informatie die door de deelnemer gedeeld is mag worden geciteerd.

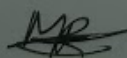
Naam van deelnemer:

Micha Roosjen

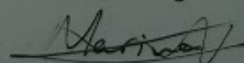
Datum

4-12-2019

Handtekening Deelnemer



Handtekening ouder/voogd



**Formulier van Toestemming
Master Scriptie – Ben Persoon**

Ja Nee

Deelname aan onderzoek.

Ik geef aan dat zowel de deelnemer als de ouder/voogd voordat het onderzoek begon zijn ingelicht over het doel, werkwijze en gebruik van de verzamelde informatie betreffende tot het onderzoek. Bovendien is er toestemming gegeven voor het deelnemen door ouder/voogd.

 Gebruik van de informatie

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Ik geef toestemming dat informatie die door de deelnemer gedeeld is mag worden geciteerd.

Naam van deelnemer:

Sabine Conalssons

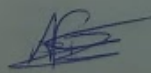
Datum

1-12-2014

Handtekening Deelnemer



Handtekening ouder/voogd



Formulier van Toestemming Master Scriptie – Ben Persoon

Deelname aan onderzoek.

Ik geef aan dat zowel de deelnemer als de ouder/voogd voordat het onderzoek begon zijn ingelicht over het doel, werkwijze en gebruik van de verzamelde informatie betreffende tot het onderzoek. Bovendien is er toestemming gegeven voor het deelnemen door ouder/voogd.

Ja Nee

 Gebruik van de informatie

Zowel deelnemer als ouder/voogd begrijpen dat de gedeelde informatieve uitsluitend gebruikt zal worden voor het onderzoek dat onderdeel is van de Masterscriptie van dhr. Persoon.

Ik geef toestemming dat informatie die door de deelnemer gedeeld is mag worden geciteerd.

Naam van deelnemer:

Manila Pistor

Datum

5-12-2019

Handtekening Deelnemer



Handtekening ouder/voogd



Formulier van Toestemming Master Scriptie – Ben Persoon

Ja Nee

Deelname aan onderzoek.

Ik geef aan dat zowel de deelnemer als de ouder/voogd voordat het onderzoek begon zijn ingelicht over het doel, werkwijze en gebruik van de verzamelde informatie betreffende tot het onderzoek. Bovendien is er toestemming gegeven voor het deelnemen door ouder/voogd.

 Gebruik van de informatie

Zowel deelnemer als ouder/voogd begrijpen dat de gedeelde informatieve uitsluitend gebruikt zal worden voor het onderzoek dat onderdeel is van de Masterscriptie van dhr. Persoon.

Ik geef toestemming dat informatie die door de deelnemer gedeeld is mag worden geciteerd.

Naam van deelnemer:

Eva Lippus

Datum

1-12-2019

Handtekening Deelnemer



Handtekening ouder/voogd

