English & Cultural Diversity: Identity formation in adolescence through the analysis of linguistic and cultural diversity

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Abstract

This research concerns using English as a world language as a means to the development of identity in adolescents in the context of citizenship education integrated in English as a foreign language education in upper-secondary school in the Netherlands. This was carried out in response to one of the EMVT5.1 (Multilingualism) recommendations of curriculum.nu and a report from the KNAW (2018). Insights from developmental psychology, linguistics, educational theories and educational design research principles were combined to create assignments that address English linguistic and cultural diversity. This resulted in a free website for students and teachers with assignments. This was one of the first attempts to show the practical implementation of linguistic and cultural diversity in the English curriculum in the Netherlands.

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1 Introduction

Language education in the Netherlands is in need of reform and more attention for citizenship education: linguistic and cultural diversity and multilingualism is needed. This emerges from the new proposed English and foreign languages curriculum laid out by curriculum.nu, as well as by a critical report on the status of languages in the Netherlands from the KNAW (The Royal Netherlands Academy of Arts and Sciences). The present research concerns using English as a world language as a means to identity development in adolescents in the context of citizenship education in English as a foreign language education in upper-secondary school in the Netherlands. Students will be brought into contact with different cultures in which English is used in day to day life through assignments online. The focus is on English as the author of the present research is an English student trained as an English teacher.

The national core objectives and standards (Dutch: *kerndoelen en eindtermen*) in Dutch education have not been updated for about 15 years. In 2018, a research team including 125 teachers and eight school leaders was constructed, called curriculum.nu. They outlined a new curriculum for primary and secondary education, divided into five "*Grote opdrachten*" (Grand tasks), or the essences of each field of study, and "*Bouwstenen*" (Building blocks), the underlying knowledge and skills for each task.[1] Unfortunately, these names are rather confusing as they often overlap in meaning and do not adequately reflect their intended meaning. These labels also do injustice to the supposed interlinking between all the grand tasks as they tend to be seen as separate pieces within a subject. Moreover "grand task" signifies an intention rather than something tangible to work with, and "building block" cannot signify a generalisation of underlying skills and knowledge as within each building block there are many different skills that also build upon each other. Besides, combining knowledge and skills within and between subject areas is a more complicated process than

[1] A slightly more schematic overview as to how these concepts relate to each other can be found here (in Dutch only): https://www.curriculum.nu/voorstellen/engels-mvt/uitwerking-engels/

simply stacking building blocks. Also, for upper-secondary education, no building blocks have been worked out yet, making it hard to identify what subject matter exactly belongs in what grand task for upper-secondary education. On the 10th of October 2019 all proposals were submitted to Minister Slob (the Dutch Minister of primary and secondary education). He wrote an official reply on 9 December 2019, which was discussed in the House of Representatives in early 2020. In his reaction he wrote that it will take at least until the academic year of 2022-2023 for all of the proposals to be discussed, further developed and passed into legislation. The entire transitional period will take until the academic year of 2026-2027 (Slob, 2019).

The newly proposed curriculum paves the way for teaching personal development and citizenship. In the subject English / MVT (modern foreign languages) room has been made to include these in the form of recommendations on how to intertwine the two with the language curriculum in upper-secondary education. One of the building blocks is new and is called Multilingualism. In English as a Foreign Language (EFL) education, there is great potential for these developments. In the pilot schools from curriculum.nu, teachers have already acted upon these recommendations. However, the curriculum.nu initiative remains little known to the larger teacher population outside of these schools. When schools transition to the new curriculum, initiatives need to align with the recommendations made. That is the reason the present research seeks to be a step ahead of 2026-2027. It aims to start working and create a website that can be used by teachers and students.

Through the proposed website, an opportunity will be created to combine goals relating to linguistic and cultural diversity goals with personal development goals in the form of citizenship education, in line with curriculum.nu objectives. Students will study English and at the same time develop an understanding of identity and diversity issues through a multicultural and multilingual perspective. This broadened the definition of multilingualism

by curriculum.nu from multiple languages and cultures to include linguistic varieties and a diversity of cultures within the English language spectrum. This is an answer to the recommendation for upper-secondary education on multilingualism made by curriculum.nu and stated below. Note that this does not represent the entire building block, but just one recommendation made for upper-secondary school within the building block Multilingualism EMVT5.1.

> Invite students to analyse the status and use of languages and varieties in different countries and regions in a historical and socio-cultural perspective, in order to explain the values that are associated with them and to recognise stereotypes and prejudices and to ask critical questions about this.[2]

Another reason to address the need for reform in English education in order to include linguistic and cultural diversity is a report that the KNAW brought out in 2018. It is called "Languages for the Netherlands" (Dutch: *Talen voor Nederland*). Exploratory research was carried out on the paradox that the Netherlands has become a country with a significant amount of linguistic and cultural diversity, while the attention in education and in society in general for languages such as French and German and multilingualism has been on the decline (KNAW, 2018). Moreover, facilities for language learning as well as language choices reflected in business, cultural and academic institutions and the government have been lacking in development (KNAW, 2018). This is why the KNAW advocates for Dutch education to shift towards the inclusion of multilingualism with a notion of linguistic and cultural diversity. They are also critical of the role of English, since it has started to overshadow French and German education. Students need more languages than English in

[2] My translation, source: curriculum.nu, EMVT5.1 - Meertaligheid - Aanbevelingen Bovenbouw VO.

order to avoid their worldview to be narrowed and possibly distorted by an Anglo-Saxon focus (KNAW, 2018). However, English, as it is spoken by many different cultural groups officially or non-officially, could prove to be a fruitful way into multiculturality, multilingualism and diversity. English need not be limited to the UK and the US only, as it traditionally has been in English second language education in the Netherlands. Adopting a more inclusive way of seeing English could rid English of the negative connotation of overshadowing other languages and cultures if done carefully with current theoretical underpinnings and a solid strategy.

The KNAW supports the view that language is the carrier of culture. English happens to be the carrier of many cultures. Understanding these cultures through English enriches our understanding of the complex society we live in. This view of languages and cultures is especially suited for English education as it conveys and touches with multiple cultures and many other languages. It is an opportunity to have students reflect on their own identity, and diversity around them, through EFL education. Above all, it could equip students with the necessary skills for the multilingual and multicultural society the KNAW recognises that we live in.

In order to address the abovementioned issues in language education, this project combined insights from developmental psychology, linguistics and educational theories to create assignments for students to educate them about cultural and linguistic diversity through English as a world language in the context of citizenship education. In order to carry out the research educational design research principles were used. The design process consisted of three cycles in which the assignments were built and then reviewed by both students and curriculum.nu developers.

2 Theoretical Background

2.1 Developmental Psychology: A Perspective on Culture

Children develop in the linguistic and cultural environment they live in. They also come into contact with different interacting environments throughout their lives. Bronfenbrenner describes this well in his bioecological model of development, which is divided into several systems that are all interrelated (Siegler et al., 2017). The macrosystem involves societal paradigms, such as general beliefs, values, customs, class, but also laws and policies that influence the bringing-up of a child. The macrosystem influences, for example, beliefs about what qualities should be cultivated in children and how this should be done. It is seen as part of the macrosystem as "the general cultural context in which all the other systems are embedded" (Siegler et al., 2017, p. 397). This means that culture is omni-present. The culture children grow up in and come into contact with determines their beliefs and values and thus forms their identity. School is a micro-system on its own within this larger culture, and provides opportunity for having students critically think about their language(s) and culture(s), and the ones they come into contact with. It is a place for (guided) reflection, analysis and constructive criticism that can help students put language and culture in different perspectives than they may or may not be used to. Unfortunately, this does not always happen as the current focus in English class in the Dutch educational system is mainly on British English, and to a lesser extent on American English. Classrooms and textbooks are still often full of depictions of the Union Jack, Shakespeare and The Beatles walking on Abbey Road. These stereotypical pictures of the UK could be subject to more critical analysis instead of accepting them like they are, especially as they do not represent the larger population of the UK. This will be further discussed in section 2.2.

In order to have the school micro-system function in a guiding process where reflection and criticism have their own place and in order for it to work, we need to take into

account how identity is formed. In the period of adolescence, teenagers go through significant changes in their self-image, self-esteem and thus in their sense of identity. They are in the fifth stage of Erikson's theory of psychosocial development called "identity versus role confusion", in which the questions "Who am I?" takes centre stage (Feldman, 2013). In this stage, cultural identity is also questioned. It can be especially difficult for students from an ethnic minority, since they shift between assimilating to the dominant culture and building on their ethnic culture (Feldman, 2013). On the other side, this process can also bring forth a rich and multifaceted identity (Feldman, 2013). These difficulties and possibilities are a great opportunity for school to step in, and help form identity in a safe learning environment. Schools can connect this stage of development and the daily struggles adolescents cope with to learning material that addresses these issues and equips students with the tools needed.

By actively engaging students with cultural diversity and stepping in and out of multiple identities, schools will also contribute to students' moral reasoning and possibly propel students into higher stages of moral reasoning on occasion. According to Kohlberg's Theory of Moral Reasoning, people proceed through hierarchical, discontinuous stages of which there are six in total. Most adolescents are in stage 3: *Mutual Interpersonal Expectations, Relationships, and Interpersonal Conformity ("Good Girl, Nice Boy") Orientation* and some are in stage 4: *Social System and Conscience ("Law and Order") Orientation* (Siegler et al, 2017). In stage 3, people act according to behaviour as is considered "good" by others close by or in accordance with a certain societal role, such as daughter. In stage 4, people are oriented towards keeping the societal system going. Thinking about and identifying with people relatively further away from students' own beliefs and experiences will have them thinking on a larger scale about society. Equipping students with tools on identity formation as described above, could help them reflect on the roles they take on in the third and fourth stage. This will help them when encountering other languages and

cultures because they can think from the perspective of different roles and can move towards understanding their role in society and what that role is shaped by.

Whilst Kohlberg focuses on moral judgement in his theory, we should also take into account prosocial-moral dilemmas (Siegler et al, 2017). Kohlberg's dilemmas are only about choosing between two acts that are wrong, such as stealing and letting someone die: moral judgement. However, he does not deal with other types of moral dilemmas such as ones that involve choosing between meeting your own needs or helping someone meet theirs: prosocial-moral behaviour. Prosocial-moral dilemmas should be taken into account as well because they address issues that youths face when there are slight differences between cultures. In social judgement, three domains can be identified: moral judgements (right-wrong); social-conventional judgements (society); and personal judgements (individual preferences) (Siegler et al, 2017). Prosocial-moral dilemmas are influenced by these three domains. Whether an issue is considered moral, social-conventional or personal differs between cultures. It depends on where the cultural emphasis lies and is also affected by religious beliefs. Even the minimal skills for addressing this, or knowledge about this would help students in their decision-making process when encountering events in which it is important. Since "people who have higher-level cognitive and perspective-taking skills exhibit higher-level moral reasoning" (Siegler et al. 2017, p. 597), we have even more reasons to steer activities for students in this direction. Foreign language education directed at upper-secondary education that is internationally oriented and focuses on intercultural competences and multilingualism should be able to address these issues and develop such activities. This will also contribute to incorporating citizenship education into the equation, which is often left disconnected or absent from the standard curriculum.

2.2 Linguistics in Intercultural Education

How languages, or linguistic varieties are seen depends on perspective. Hall (2013) points out that in English, the word "language" can represent different but related concepts. English is often confined to or associated with so called N-language [named language(s)] mixed with a notion of P-language [Platonic language]. N-language(s) are social constructions that we label while P-language consists of abstract systems, independent of physical reality. An example of P-language is: "That's not a word in the *language*" (Hall, 2013, p. 214). N-languages can manifest in three different ways: shared mental representations "The *language* they are learning is Totonac"; situated practices "French was the global *language* of diplomacy"; and physical manifestations "The *language* we heard was Yoruba" (Hall, 2013, p. 214). So whereas a P-language is an abstracted system of a language that is used, a N-language regards the norms and practices that are derived from the standard form. Generally the ambiguous use of N- and P-language holds the word "English" to be a standard with varieties or as a family of varieties (Hall, 2013). This way, "English" is seen from a monolithic perspective, in which languages are seen as separate countable entities. However practical it can sometimes be, or perceived to be, to pin down a language, viewing it in a monolithic way will always be simplified and limited. This does not do justice to the linguistic and cultural diversity language has to offer. Instead, Hall (2013) advocates for a plurilithic view of language. In this view, languages are seen as a multilingual type of Chomskyan I-language, internal languages that are the mental representations expressed by the individual, built from the bottom-up. This bottom-up notion involves language learning as determined by the speaker, by individuals' experiences and their decisions on what to take on. Individuals appropriate language differently in each situation (Hall, 2013). In this light, students can be seen as captains of their own ships and teachers take on the role of facilitators. According to Hall (2013), focusing on "non-standard" and "non-native" varieties enables students to make their own decisions and

develop flexibility in their language studies. Teachers can help students "develop appropriate I-registers" (p. 16) by user-determined specific contexts, and base their assessment on the tasks the learner is able to carry out instead of on competence level alone.

When the focus is on "standard" and "native" varieties, we look at languages from a monolithic perspective, which leads to a fall into the essentialist trap. The essentialist trap leads students to think of "national peoples" owning a single "national culture" (Cole & Meadows, 2013, p. 30). Although teachers are aware of this trap, they teach and thereby help distribute "exaggerated portrayals of inter-national diversity as well as intra-national homogeneity" (p. 30), because it is often easier and convenient to do so. These portrayals take away from the diversity of languages and cultures that could otherwise be offered to students. Encounters of this kind could prompt students to critical reflection, leading them to look further than nationalist standard languages and equip them with intercultural competences that go beyond essentialist thinking. To understand our multilingual and diverse culture and to take agency over it, students need to be able to see underlying linguistic and cultural shifts.

This is where the tool CDA (Critical Discourse Analysis) comes in. It is an approach "to the analysis of discourse that aims to uncover ideological components of texts and to put in perspective the contribution of texts to the perpetuation of (or challenge to) common sense ideologies" (Cole & Meadows, 2013, p. 33). CDA accomplishes this through objectification, prescription and alignment, the same constructions that are involved in essentialist language classroom discourse. For example, in the essentialist use of alignment, nations are aligned with languages while CDA can also break this kind of thinking by allowing students to align with linguistic realities they need to align with or choose to align with in different situations. Prescription of non-standard languages allows students to broaden their perspectives on what is counted as a language. Objectification, contrary to a decontextualization in the national-

essentialist practise, can lead to paying specific attention and promoting different types of phonetic variation by directly addressing them for example.

CDA thus enables students to reflect on and address discursive processes. This leads to more openness and appropriation of linguistic and cultural varieties. Having students shift between multiple varieties will make them aware of the specificness of each situation so that their intercultural perspective is always pointed towards figuring out how to act in each different encounter instead of focussing on how to deal with the unfamiliar, the foreign (Cole & Meadows 2013). By involving students in this process, they can see the plurality of linguistic and cultural processes by which we perceive and try to make sense of ourselves and others through discourse. Equipping students with CDA skills enriches the way in which they perceive the other and lets them escape the essentialist trap. A further explanation of CDA as a tool and the implementation of it will be addressed in the educational theory and the evaluation section respectively.

2.3 Educational Theory

In this section, educational theory will be reviewed to provide a solid background for the implementation of linguistic and cultural diversity in the English curriculum. First, educational design research in the form of an interconnected spider's web will be discussed. Second, constructive alignment will be addressed to account for consistency in the design of educational materials. Third, Bloom's taxonomy is discussed to address the level of difficulty of the assignments. Finally, it is described how CDA can be used as a tool to facilitate the assignments and to weave everything together, framed in the original recommendation from curriculum.nu in which this project is rooted.

2.3.1 Educational Design Research

Since this research was born out of the curriculum reform recommended by curriculum.nu, it is necessary to pay attention to curricular development research and educational design

research. The problem that Van den Akker (2013) identifies as the disconnection between curriculum development and evidence-based research by founding the creation of assignments in these types of research is addressed in this paper. This is an effort to have research support instructional materials in the educational practice. So the assignments to be designed have to have a strong foundation in several levels of the curriculum: macro, micro, and nano. This foundation allows for integration with both meso and supra level by others in the future.

Figure 1 below outlines all system levels in which a curriculum can be placed, what they refer to and the way in which the present project addresses these levels. While all are important, the focus in the present paper is on the micro level (highlighted blue) as that is the level the final product of this thesis targets.

Level	***Scale***	***Involvement current project***
Supra	International / comparative	European policy, global citizenship
Macro	System / society / nation / state	Curriculum.nu: newly identified *Grand Tasks, Building Blocks, Recommendations*
Meso	School / institution	English education, citizenship education
Micro	Classroom	Instructional materials: assignments
Nano	Individual / personal	Identity development

Figure 1: Van den Akker (2013) system levels connected to the project[3]

These levels help understand and place curriculum design on different scales, so that possible problems in curriculum design can be anticipated and integrated into a larger cyclical design process. For example, taking into account the developments in the Dutch education system on a macro level and thereby accounting for curriculum.nu will inform decisions made on the micro level when designing assignments. One of the problems to anticipate is that the building blocks have not been worked out for upper-secondary education yet.

The assignments also have to be connected to all curriculum components that make up the curriculum. These levels and components all come together in the curricular spider's web outlined by Van den Akker (2013, p. 59).

[3] Note that these curricular system levels do NOT correspond exactly with Bronfenbrenner's bioecological model.

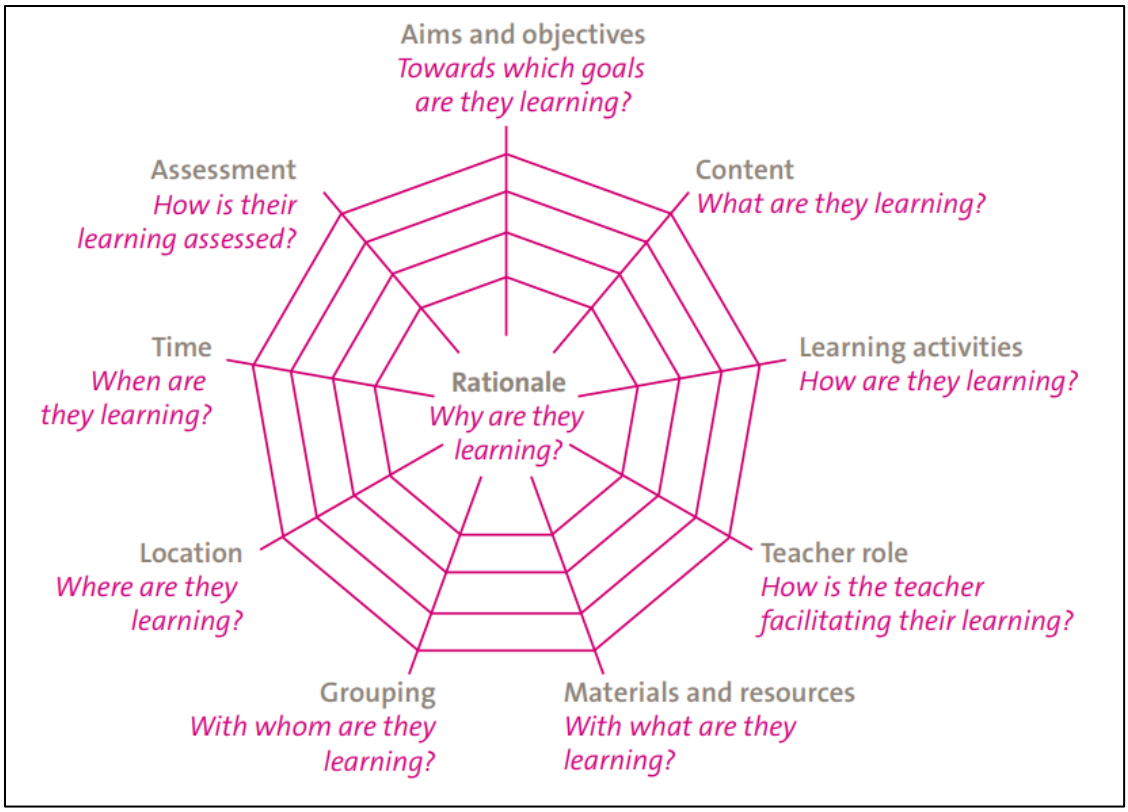

Figure 4: curricular spider's web (Van den Akker 2013)

The spider's web also involves the system levels: The first ring around rationale can be seen as the micro level, the second ring as the meso level and the outer ring as the macro level. This means that the supra- and nano level are not included in the spider's web. In this project, all components from the spider's web are addressed, but with emphasis on some more relevant components to this project. The spider's web is rather vulnerable because creating balance and consistency between the components is difficult. Therefore, it is important to pay explicit attention to an elaborated list of components. All of the components in the spider's web address specific questions about the planning of student learning (Van den Akker 2013). The rationale is at the centre because it serves as an orientation point. The other components are grouped around it to show how interlinked they are and how vulnerable the web is (Van den Akker 2013). The relation of all the components that make up the spider's web to the teaching practice will be further discussed in section 5.1.1 below.

2.3.2 Aligning Teaching and Difficulty Level

In order for all activities to function and to be connected, it is necessary to have a look at constructive alignment. This principle means that there is a deliberate planning in aligning the objectives, activities and assessment so that the set learning outcomes are met (Biggs & Tang 2011). This also contributes to balancing the components in the spider's web. When alignment is in place there is more consistency, so students are steered towards higher-order thinking which facilitates reaching the three higher levels of Bloom. The assignments on the website are set out to be aligned this way.

Bloom's taxonomy as outlined by Geerts & Van Kralingen (2016) holds six levels in the cognitive domain. The first three levels are the lower-order thinking skills: remembering, understanding and applying. The top three levels are the higher-order thinking skills: analysing, evaluating and creating. The element of analysis is omnipresent through the use of CDA as a supporting tool (see section 2.3.3). Evaluation relates to having students checking and critiquing the materials they are working with. In the creation stage, students have to generate their own critical questions and reflections.

2.3.3 CDA for Assignments

In section 2.2, it was discussed how Cole & Meadows (2013) introduce CDA as a tool that can be used to break through the essentialist trap and to understand diverse and multilingual cultures. Section 2.2 established that CDA skills help avoid falling in this trap. The current section elaborates on the applied use of CDA.

CDA is used to uncover common sense ideological components of texts and to put the perpetuation of these into perspective. These ideologies can be diverse in nature, for example nationalistic, linguistic, social, or cultural. CDA can also show the differences between practice and ideology and how the meaning-making processes in sociolinguistic situations are structured. CDA also uncovers the construction of human groups into "us" and "them".

Through the deconstruction of discourse students can disrupt the common sense that is part of it and ask critical questions about society. As the conventional practice may be shaped by nationalist essentialist ideologies in the language classroom, it is important to equip students with CDA to counter this.

Cole & Meadows (2013) define three ways in which nationalist essentialist discourse is constructed in the language classroom, and how the same three aspects can help deconstruct this by showing the variety that is inherent to any language. They are identified as follows:

- *Objectification.* Through objectification phenomena can be decontextualized and the attention can be restricted to a specific form. Language and cultural objects can be promoted as objects, and thus prescribed. For example, reading out a poem in several dialects to highlight intonation and phonetic variation and linking them to well-known sociocultural personas (Cole & Meadows, 2013).
- *Prescription*. Prescription is defining what is considered legitimate language, from a position of those having authority. Prescription is subject to socio-political struggle and privileges certain objects, thereby developing speakers' disposition towards them. For example, a non-standard variety could be prescribed by reading out the poem from the aforementioned example in a formal situation, such as at a school or at a university.
- *Alignment.* Alignment is the selective linking of linguistic, cultural, and geographic variables to create and maintain sociolinguistic categories. It is picking those variables and forming them into a category that links a language to a social group, such as subcultures or ethnicities. Students can be informed on how to align with different identities and locations at different times, according to their wants and needs. For example, rather than presenting the American as a nationalised imagined ideal, when reading out a poem a teacher could align with a multitude of American accents from various regions that

"denaturalizes nationalist standard and its accompanying ideologies" (Cole & Meadows, 2013, p. 41).

In these three ways, CDA is used to highlight common sense ideologies, languages, and cultures or offer alternatives. Through these processes, linguistic diversity can combat the essentialist trap and offer students new perspectives on their identity and their role in society by putting (dominant) language and culture into perspective and challenge the status quo. CDA and its three aspects will inform the underlying thought and method in each assignment on the website. Objectification, prescription and alignment are all part of CDA, and provide structure to help reach the set aims.

3 Research Question

In order to respond to the recommendation as stated by curriculum.nu, taking into account developments in developmental psychology, linguistics, educational theories, and educational design research principles, the following research question was formed:

What assignments need to be developed to aid adolescents in upper-secondary school to form their identity through English as a foreign language (EFL) education?

4 Method

The final product of this paper will be a website with student activities regarding identity development, situated in the context of EFL education and citizenship, informed by both the theoretical and educational background section. To this purpose seven assignments were designed to address the recommendation made by curriculum.nu. The recommendation was rephrased into several aims in the educational theory section. These aims were taken up and divided over the seven assignments.

The research was carried out according to educational design research principles. That means that after the preliminary research the development or prototyping phase was entered. This phase consisted of three iterative design phases, each being a micro-cycle of research

that has a feedback element to adjust the intervention: in this case the assignments that were designed (Van den Akker, 2013).

4.1 First Iteration

First, three assignments were constructed as a pilot, the first iterative design phase. The assignments were spread among students in 4 havo, 4 vwo and 5 vwo who were selected through three English teachers from three different schools (see figure 5). These levels were selected because they fall within the upper-secondary division in Dutch schools and because the 5 havo and 6 vwo level students were already geared towards their final exams at this point. Two teachers were found online through a post on LinkedIn calling for participants and one teacher was approached by phone because the teacher was known to the author of this study. The teachers approached students, who were sent one of the three assignments together with a link to the digital feedback form using Google Forms (see Appendix B). Some of the students were given the assignments as their homework for English class while others volunteered to do the assignments. Students also had to sign an informed consent form and all the findings were anonymized (see Appendix A). All of the students first did their assignment, and then filled in the feedback form online.

	Tim Doner	Windrush Child	Listen Mr. Oxford don	TD+OD	TD+WR	Homework or Volunteers	Total / level
4H	4	0	0	0	0	V	4
4V	14	4	3	3	1	H	25
5H	1	0	0	0	0	V	1
5V	0	2	1	0	0	V	3
Total / assignment	19	6	4	3	1	n/a	**33**

Figure 5: Pilot assignments in phase one spread over participants.

Figure 5 displays the participants that took part and materials that were used in the first iterative design phase which took place between 1 and 21 April 2020. Everything was carried out online as at this point COVID-19 had led to the closure of all schools. There were 33 participants spread over four levels: 4 and 5 havo and vwo. 24 of the 25 4V participants were from one school, from two different English classes taught by the teacher that was approached over the phone. The group of 4V students had to choose one of the assignments for their homework. There were 4 students among the 25 4V students who did more than one assignment voluntarily. The students from the other levels were asked by their teachers and they volunteered to take part in the study, and like the 4V group could choose which assignment they wanted to do.

The three assignments were set out to be spread evenly amongst the students, but in the end the first (Tim Doner) and third (Listen Mr. Oxford don) assignment received most feedback. The feedback from Google Forms were gathered, and some teachers sent the students' answers to the exercises on their own initiative. In this form, students were asked about their opinions and understanding of the material, as well as practicalities such as the order of the questions and a time indication (see Appendix B). The form was in Dutch as to set the bar for filling in and completing the form as low as possible. All 33 participants completed a form. These feedback forms and answers were analysed on assignment-specific and general improvements to be made, in order to both redesign the assignments already created and to inform the assignments that were to be designed. This will be further addressed in the evaluation section.

4.2 Second Iteration

As part of the second iteration, four more assignments were constructed. This stage took place from 21 April to 15 May 2020. The assignments were all realigned into a logical

order that allowed for connection between some assignments, while also taking into account the order of difficulty. Keys were also created for the assignments (see Appendix F).

Figure 6 provides an overview of the assignments and keys from the second iterative design phase. This includes the three improved assignments from phase one. All of the (finalised) assignments and keys can be found in appendices E and F.

Order	**Assignment**	**Type**	**Key name**
1	Tim Doner	A video clip and maps	KEY_1_TD
2	Windrush Child	Two poems by John Agard supported by videos and background texts	KEY_2_WC
3	Listen Mr. Oxford don		KEY_3_LMOD
4	Foil Arms and Hog	Two comedy sketches	KEY_4_FAH
5	You Know What I'm Sayin'?	Two poems and a TED Talk by Daniel García Ordaz	KEY_5_YKWIS
6	Securing The Blessings		KEY_6_STB
7	In Colorado My Father Scoured and Stacked Dishes	Poem with supporting video by Eduardo C. Corral	KEY_7_ECC

Figure 6: Assignments in the second iteration, including order of difficulty and logical order. Type indicates what material the assignment is based on. Keys were coded.

To describe the assignments briefly, assignment one regards multilingualism and discusses the stereotype of Americans only speaking English. The second and third assignment are about immigration from the Caribbean to the UK and about Jamaican English. The fourth assignment deals with stereotypes regarding the Irish. The fifth assignment is about spoken word poetry and mimicking people in order to understand them better. The sixth assignment is about voting rights for African Americans and Mexican Americans in the United States. The last assignment is about a Mexican-American immigrant and his identity. Each assignment is basically a set of instructions to analyse the assigned materials. It is recommended to read

through appendix E carefully to gain a more in-depth understanding of the assignments before moving on to read the evaluation.

All the materials for the assignments were available online, except for assignment five and six. For those two assignments the author of the poetry was contacted to make his poems available, to which he consented (for the poems, see appendix H). Assignments 2 and 3 were connected through the use of two poems by the same author on a shared topic: immigration. Assignments 5 and 6 were connected in the same way through the shared topics citizenship and civil rights. While assignment 3 depends partly on 2, assignment 5 and 6 can be done separately.

The assignments, materials, and keys were sent to curriculum.nu. Two collaborators of the development team English-Modern Foreign Languages (EMVT) volunteered to review the assignments. Curriculum.nu was involved as they are on the front of revision in the Dutch curriculum, and in doing that created space for multilingualism and thus the opportunity to put more linguistic and cultural diversity in the English as a foreign language curriculum. They signed a consent form and filled in a feedback form (see appendices C and D) to improve the assignments and were asked how the embedding of the designed assignments could be improved within the curriculum.nu framework and into the National Platform for Languages (Nationaal Platform voor de Talen) initiative. Both collaborators filled in parts of the form to fill in each other. The form consisted of a list of questions in Dutch because that is the language curriculum.nu has written all of their plans in, so that no notions or concepts that are already clear to the collaborators had to be translated or explained into English to avoid confusion. The questions regarded practicalities such as the order of the assignments, as well as implicitly assessing whether constructive alignment and the intended difficulty levels of Blooms' taxonomy were met. They were also asked whether the assignments met the recommendation on which the research question was based and how the assignments could

even better fit with curriculum.nu to ensure it will be taken up in the future. Their findings were anonymized and taken up into the third iteration.

4.3 Third Iteration

All assignments and keys from figure 2 were edited for the third and final iteration and put on a website that had been under construction during the research process. This took place between 15 May and 29 May 2020. The website (Van de Grootevheen, 2020) is to be free for teachers and students to use and it could be taken up by the National Platform for Languages. Taalwijs.nu, part of the platform, was contacted for this. A creative commons license was put on the website to ensure credit to the author, to ensure will not be used for commercial purposes, and to ensure the material will not be changed when distributed. This last part was essential to ensure the poetry that Daniel García Ordaz had provided will not be used by others.

All assignments were designed using CDA as the main tool in each assignment. The higher level of Bloom's taxonomy as outlined by Geerts & Van Kralingen (2016), the curricular spider's web by Van den Akker (2013) and the constructive alignment principle were included in the design process as well. How these theories relate to the design of the assignments will be further discussed in the evaluation section.

5 Evaluation

In this section an evaluation of the design process will be presented in relation to the theoretical background. The order of this section will mirror the methodology in order to evaluate the process presented thus far. All three iterative design phases as explained and laid out in the methodology will be discussed and decisions made regarding the materials will be justified. The evaluation will draw on Critical Discourse Analysis (CDA), Bloom's taxonomy, constructive alignment, and the curricular spider's web as discussed in the theoretical background section. These theories will each have their own section in the first iteration to

mirror the corresponding sections in the theoretical background. Then in the second and third iteration sections, they will only be discussed where applicable because those sections focus on the feedback gained from the questionnaires. The evaluation starts with the way in which the curriculum.nu recommendation was broken down into separate aims to start the design process in order to justify the decisions behind the assignments.

5.1 First Iteration

The objective of this MA thesis was to find a practical implementation of the recommendation set out by curriculum.nu. Therefore, this recommendation has been broken down into several learning objectives to link them to individual assignments. This way, it was more manageable to create the assignments as not every assignment had to be an implementation of the entire recommendation.

For the first iteration, a pilot was set up with three assignments. This first part of this phase consisted of an evaluation of the thinking behind the design process and how the design principles outlined in the theory were carried out in the creation of the assignments. The following quote is taken from a recommendation for upper-secondary school within the building block multilingualism in the EMVT curriculum.

Invite students to analyse the status and use of languages and varieties in different countries and regions in a historical and socio-cultural perspective, in order to explain the values that are associated with them and to recognise stereotypes and prejudices and to ask critical questions about this.[4]

[4] My translation, source: curriculum.nu, EMVT5.1 - Meertaligheid - Aanbevelingen Bovenbouw VO

This is the same quote that was used in section 1. In order to answer the research question it had to be broken down into sections. These were then related to the curricular spider's web (Van den Akker 2013). This was done as outlined below.

The four educational goals that can be recognised in this statement are:

- Analysis
- Explanation
- Recognition
- Asking critical questions

Together, these elements form the connecting thread that undergirds the assignments on the website. They can all be connected to Bloom's taxonomy as well, which will be detailed below. First, they will be related to all aspects of the curricular spider's web in order to address the disconnection stated in the educational theory (Van den Akker 2013). Moreover, this process of relating the parts of the recommendation to the curricular spider's web also serves to specify how the aspects (in bold) of the curricular spider's web as outlined in the theoretical background are reflected in the pilot assignments.

5.1.1 Educational Design Research

The **aims and objectives** that were written out for each assignment are reflected in the recommendation above. Addressing the four elements of analysis, explanation, recognition and asking critical questions formed the core of the assignments. Not all assignments focussed on each element at the same time, but each assignment addressed one or multiple of the goals of the recommendation. In each assignment, the respective aims above were further specified for the student and teacher to make the learning process explicit. This way these macro-level aims were transformed and translated into micro-level aims so that they could be worked towards on an individual level. When the recommendations of curriculum.nu are developed

further developed into building blocks for upper-secondary, these aims can also be translated into meso-level at schools and be taken up in the English syllabus.

The recommendation by curriculum.nu as stated at the start of this section was rephrased into several **aims** that make up the **content** of the assignments. The original recommendation is focused on English and Modern Foreign Languages, but for the purpose of this research the focus is on English as a world language to account for and teach linguistic and cultural diversity within the English speaking world. In order to make sure the content matched the aims, the educational goals of the recommendation were further specified by pulling apart parts of the recommendation and then grouping them around the educational goals. This resulted in the following groupings:

- Analysis
    - Students are able to analyse the status and use of languages and varieties across the spectrum of English as a world language
    - Students are able to put their analyses into historical perspective
    - Students are able to put their analyses into socio-cultural perspective
- Explanation
    - Students are able to explain the values that are associated with the status and use of those languages
    - Students are able to combine social-cultural and historical perspectives to explain those values
- Recognition
    - Students are able to recognise stereotypes
    - Students are able to recognise prejudices
- Critical questions

- Students are able to use their analyses, explanations and recognitions from their learning process to ask critical questions in order to challenge the essentialist trap

For the three pilot assignments some of these aims were taken up in each assignment. These aims were integrated in the pilot assignments as outlined below.[5] These aims were made explicit to the students in the introduction to each assignment.

1) Tim Doner:

Your goals are to:

- recognise and explain the stereotype that Americans speak and are only interested in English
- able to compare American (US) linguistic diversity to Dutch linguistic diversity
- reflect on multilingualism

2) Windrush Child:

Your goals are to:

- apply a historical perspective to "Windrush Child"
- analyse and explain how both Caribbean and British identity are represented in the poem
- explain and criticise stereotypes about people from the Caribbean

3) Listen Mr. Oxford don:

Your goals are to:

- analyse how the language effects the message
- explain the values of Caribbean English
- put the poem into its cultural context
- you can use the poem to reflect on your own identity and on how you adapt to new situations

Most of these aims of these first three assignments rely on the lower-order thinking skills recognition and explanation, since these subjects are new to most students. The

[5] Note that these goals were adjusted later in the design cycle.

materials that were central to each assignment were analysed, and the critical reflections at the end of each assignment directed students towards asking themselves critical questions. Taken together, these tasks let them to meet the explicitly specified aims in each assignment. All of this content in the present paper was designed to be used on a micro-level as indicated in Bronfenbrenner's bioecological model, since identity formation and citizenship are mostly a personal process (Siegler et al. 2017). However, the content was also designed to be adapted to meso-level, meaning to classroom situations in this case, so that students can compare and discuss their answers.

Aside from **content** and **aims**, the curricular spider's web also entails **rationale, learning activities, role of the teacher, materials and resources, grouping, location, time,** and **assessment**. These will be discussed briefly in relation to the three pilot assignments, and will return in the second and third iteration sections, when minor and major changes and adjustments are discussed.

Since the recommendation that has been broken down is the focus of this study and is part of the building block EMVT5.1 Multilingualism, a closer look was needed at the **rationale** behind the block itself, which is newly introduced into the EMVT curriculum by curriculum.nu. The rationale behind the assignments was already provided by curriculum.nu in their decision to incorporate citizenship into the new curriculum and to add a new dimension, multilingualism, to the English/MVT curriculum. Multilingualism is described as a grand task[6] by curriculum.nu as follows:

> Students become aware of the languages around them and in society, of stereotypes and prejudices amongst languages, and about their own multilingual repertoire: what is my first language, and what (words) do I know from other languages? Students expand

[6] Coincidentally the multilingualism grand task and building block overlap here. The quote is taken from the description of multilingualism as a grand task, while multilingualism as a building block describes the specific skills and knowledge needed in more depth. As stated in section 1, this is unfortunately rather confusing for the reader at first sight.

> their own multilingualism and learn how to employ it effectively, for example to acquire a new language or when mediating between speakers from different languages to facilitate communication. (Summary EMVT5.1)[7]

This statement above about multilingualism was taken as the rationale behind the designed assignments because it is the rationale that curriculum.nu provides for incorporating Multilingualism in the EMVT framework. While a recommendation on itself is not a rationale, the recommendation selected above was used to justify the importance of multilingualism and to show the place of the assignments within the larger framework of the building block Multilingualism. Therefore, this rationale was taken up by addressing the recommendation and dividing it into goals.

The **learning activities** that can be identified as each set of questions in the assignments are aligned with the educational goals described above. While they are designed for students who are learning English as a foreign language, these assignments use English as medium of instruction and do not explicitly focus on the acquisition of English. In each activity, parts of or several of the aims are the driving force. In order to accomplish the aims, CDA is employed as a tool. This tool will enable students to meet all of the set goals effectively and in a structured way. How CDA is used exactly is described in a separate section below, which relates to the theory in the theoretical background section as well.

The aims all connect the learning activities to each other by using the variety of English as a world language and multilingualism as a common thread. All students start with assignment 1, and are then directed towards further activities which are connected through links on a website. Although there is a set order on the site, the option is also left open for students to select an assignment themselves.

[7] My translation

The **role of the teacher** is not directly involved in this project. However, teachers can pick the assignments from the website and adopt them into their own classroom practice, choose to facilitate the website with classroom discussions, or adapt it in any way they see fit.

Materials and resources are all on the website. Within assignments there are video fragments, excerpts from texts, pictures and links to relevant websites.

Grouping could be decided upon by the teacher. As indicated above the website is mainly designed for individual use, but options are created to facilitate group discussion and reflection.

For **location**, students and teacher can go the website. It can be used in the classroom, with additional structure provided by the teacher. It can also be done at home, as part of or in addition to the school curriculum. Students could also come together in groups on their own initiative and create space for discussion themselves in the form of a meeting. There are also possibilities to tie the assignments to specific locations as example of or in comparison to the assignments.

The **time** and assignment takes depends on how the assignments are used and incorporated. It could be part of a lesson series, one lesson, or done at home . Students can put in as much time as they want and go on with further research. In order to keep track of time and keeping in mind the current school system in the Netherlands, each assignment is accompanied by a time indication to make it easier to monitor and to implement it at school. So the three pilot examples were thought to take up approximately 40 to 50 minutes each. However, the assignments are not designed to fit in any specific school schedule or time span.

As for **assessment**, each assignment will have reflective questions that 1) test the student's understanding of the materials as designed by the objectives, and 2) promote students to think beyond the scope of the website and allow for further thinking alone or

discussion with their community. These parts of the assignments also directly contribute to the objective of having students ask students critical questions about the subject material.

The pilot design was related to the implementation of the curricular spider's web. Subsequently, the implementation of the other theories was evaluated to discuss how they inform the design of the pilot assignments.

5.1.2 Aligning Teaching and Difficulty Level

In order for the activities to line up, they were presented into order of difficulty and also in a thematic order. Within the assignments, the exercises and the reflection questions were created so that they meet the specified goals. Not all three assignments meet all four general objectives individually. However, taken together, the three assignments do meet all four general objectives. Content wise, discussing multilingualism and a focus on the Caribbean does technically meet the aims that were lined out in section 5.1 because it covers all the aspects that were grouped among them. However, the content within these three assignments was not diverse enough to represent "the status and use of languages and varieties in different countries and regions"[8] (EMVT5.1) at this point as the focus was only on multilingualism in the U.S. and on Caribbean and British English. When the assignments are made correctly, a comparison of answers with peers can also be used to assess whether the specified aims have been set at the beginning of each assignment have been met. However, at this point no keys had been created yet.

As the focus is on the three top levels of Bloom's taxonomy: analysis, evaluation and creation, all assignments minimally require a thorough analysis of the materials presented. The embedding of analysis in all of the assignments covers the analysis goal of the recommendation set out by curriculum.nu as lined out in section 5.1.1. It is omnipresent through the underlying tool that is used: Critical Discourse Analysis (CDA). CDA, as

[8] My translation, source: curriculum.nu, EMVT5.1 - Meertaligheid - Aanbevelingen Bovenbouw VO

explained in the next section, is used to analyse the materials presented in the assignments, especially the poems in assignment 2 and 3. For example, students analyse the legitimization of the use of Jamaican English by the speaker of the poem. Evaluation of the materials central to each assignment is addressed through having students explain the values associated with status and use of languages and varieties in different countries and regions, thereby covering the explanation part of the recommendation. For example, the status of multilingualism is evaluated in assignment 1. In the pilot assignments, the students evaluate the values of Caribbean-English and Standard British English. The creation stage will be reached by having students come up with, discuss, and answer critical questions, thereby covering asking critical questions as stated in the recommendation (see section 5.1). For example, in assignment 1 they have to reflect on what it would mean to native speakers of a foreign language if students would learn that language. In assignment 2 and 3, students investigate and ask critical questions about what the settlement of ethnic communities in a new area means for members of those communities and for those outside of the community. In addition to these three higher-order thinking skills, the recognition of stereotypes and prejudices are addressed in the lower three levels of the taxonomy, thereby covering the recognition part of the recommendation. From assignment 1, students learn to recognise the stereotype about Americans only speaking English and not being open to learning foreign languages. From assignment 2 and 3, students learn to recognise prejudices against immigrants and more specifically against Caribbean-English speakers.

5.1.3 CDA in Practice

CDA was put into practice in the pilot assignments by using objectification, prescription and alignment as outlined in the theoretical background to analyse the materials in the assignments. To cover alignment as intended by Cole & Meadows (2013), lined out in section 2.3.3, in all three assignments students are encouraged to put themselves in someone else's

shoes, someone who often belongs to a minority group. In the first assignment, prescription is also used to represent multilingualism and to show what the values are of speaking multiple languages, thereby also objectifying multilingualism as opposed to monolingualism to show it as a talent that Tim has. In both the second and third assignment, the focus is on immigrant discourse from the perspective of the immigrant. Thereby it is objectified because it is restricted to a specific situation and only contextualized in the sense of the history of immigration from the Caribbean rather than from a Western point of view. Another use of objectification is found in the analysis of values assigned to Caribbean English, in contrast with Standard British English in the third assignment. It is also prescribed as a legitimate language by the author of the poem. Students analyse the legitimacy of Caribbean English in its historical context.

5.2 Second Iteration

The second iteration was based upon the feedback students provided in the questionnaires they completed on the pilot assignments. Also, four additional assignments were created. Feedback was grouped per assignment on assignment-specific questions, and in general on practicalities such as the way the assignments were presented and introduced. The general adjustments based on the feedback will be outlined first.

The assignments were directed at a general 4V level. However, for many students it proved to be rather difficult to carry out the assignments individually. This was mainly because of the level of language and terminology used in the assignments and especially in the questions. Next to that, most of the students were rather unfamiliar with reading poetry, so it was somewhat difficult to analyse the materials in assignment 2 and 3 for most students. This was not because the poems themselves were found to be difficult. The students actually mentioned that the poems were accessible in terms of content, and that they were helped by the videos to understand the poems better. Although the assignments were difficult and

different from what the students were used to, the majority was positive about the challenging nature and content of the assignments. However, because no keys had been created, students could not check their work. Students said the order of the questions were logical and helpful in structuring the assignments. However, they would have liked a more thorough introduction to each assignment and some more links to websites with resources since they had to complete the assignments on their own. Most students took longer than the set times of about 45-50 minutes for the assignments and said that they did manage to accomplish the set goals within a time frame of 60 to 90 minutes, depending on the student's level and motivation. In response to this general feedback, almost all questions in the assignments were rephrased to suit students at upper-secondary school level and to reduce the time it takes to understand the assignment. Introductions to assignments were added and keys were created. More resources were provided to save time and to facilitate completion of the assignments. This improved the constructive alignment within the exercises because the assignments were now supported by extra materials as well as better phrased. This redesign meant that the content aligned better with the goals.

Next to the general feedback that students provided, they also pointed out specific adjustments to be made to each assignment. There were no assignment specific adjustments made to "Windrush Child," as it was quite extensive in terms of providing extra resources to the students. While the Tim Doner assignment was supposed to teach students that not all U.S. citizens only speak English, the stereotype was actually reinforced to some students. A possible explanation could be that Loraine Obler, a professor, comments in the video how extraordinary it is that Tim speaks 20 languages. While Tim actually intends to show in the video that he dismantles the stereotype that Americans only speak English, he could have come across as an exception to the wider American population to students. Therefore, the questions concerning this part of the assignment were rephrased and clarified. Also, the maps

which the students had to compare at the end were unclear, so the U.S. map was explained in more detail and the Dutch map was replaced. The purpose of these maps was to reflect on and compare what languages are spoken in the respective countries aside from the dominant languages English in the U.S. and Dutch in the Netherlands. The maps were also used to reflect on how maps can contribute to stereotypes or serve to dismiss them, for example by showing that languages are not restricted to specific areas and to show that multiple languages and language varieties are spoken. One question that belonged to the former Dutch map was removed from the assignment as it digressed too much and contributed to the amount of time the assignment took up. For "Listen Mr Oxford don," the history note in exercise three was clarified. Additional sources for exercise three were also selected and offered to the students so that they could investigate them and draw on them when formulating their answers.

The editing and improving of the first three assignments informed the design choices for the four new assignments. For the four new assignments, introductions and keys were created immediately. All but one assignment was supported by video material. The more difficult assignments were supported with more questions and information to direct the analysis of the poetry. As assignment numbers ascend both by difficulty and by logical order, the fourth assignment functioned as a bridge and the last three dealt with Mexican-American literature and contained more complex analysis of poetry. Students were also encouraged to critically analyse and evaluate historical contexts in the light of (American) civil rights issues in assignment 5, a topic which could be more difficult for the target group because it is different from the topics that upper-secondary students encounter in their history classes, where they focus on the Dutch Republic (1515-1648), Germany (1871-1945), the Cold War, and for vwo students ideas of the Enlightenment and democratic revolutions (1650-1848) (College voor Toetsen en Examens, 2020). While civil rights is probably taught in one or two lessons in history class, it is not a compulsory subject for everyone at this stage so the large

majority of students will be unfamiliar with this topic. By creating this order of difficulty and introducing more advanced topics, higher levels of Bloom's taxonomy are accounted for and better constructive alignment among exercises was reached. In the four new assignments, CDA was used again as well to objectify, prescribe and align with linguistic and cultural diversity. These four assignments cover the objectification and prescription of Irish and Irish English, and code-switching between English and Spanish, as well as alignment with Irish culture, American culture, Mexican-American culture and Afro-American culture. This is reached through analyzing videos and poetry (see Appendix E). In assignment 4, Irish English vocabulary and Irish sarcasm are objectified. In assignment 5 and 6 students align with American culture and with minorities through aligning with their history and by putting themselves in other people's shoes using spoken word poetry. In assignment 7, the point is made not to privilege one language over another (English over Spanish) so that code-switching is prescribed while students learn to align with Mexican-American (illegal) immigrants.

5.3 Third Iteration

For the third iteration, feedback provided by two developers from curriculum.nu was applied and some more adjustments to the assignments were made. Overall, after reviewing the materials, the developers came to the conclusion that the assignments do answer the recommendation:

"With these assignments you have certainly met the recommendation. Also in the structure of different perspectives, countries and regions. Students are also invited to ask critical questions and to recognise stereotypes and prejudices".[9] However, both reviewers pointed out the assignments were mainly focussed on content and needed to be accompanied by instructions for teachers from a didactic perspective and also touch upon speaking and writing practice.

[9] My translation

While it was not originally included in the aim of this research, a brief set of instructions for teachers were created for each assignment. This will be further addressed in the discussion. Some suggestions were made for assignment 1 and 6, which were taken up into these instructions (see Appendix G). The two reviewers also noted that the goals set in the assignments needed to be further clarified but they did not specify the reason or in what sense. Therefore, the goals that were stated in each assignment were not changed because they are already clear overarching objectives, which teachers may adapt where they see fit. Also, connections between and within EMVT and other subject areas were not explicitly mentioned, so they interpreted the assignments as if the Multilingualism building block was singled out and not connected to any of these. Therefore, in the teacher instructions it was clarified what connections are possible between disciplines. Next to that, the three most relevant building blocks (bouwstenen) in connection to multilingualism (EMVT5.1-Meertaligheid) were presented. In accordance with the feedback received from students, the developers also noted that after the first three assignments, the rest was better suited for 5V than 4V. They said that the order of difficulty in which the assignments are laid out is right. Some assignments were classified as both 4V and 5V because the perceived difficulty of an assignment depends on whether the student has additional teacher support. Moreover, classes in the Netherlands are diversified, meaning that even within one level there are many differences between students. In 4V for example, students can have a background in 3V, 4H, or are repeating 4V. In addition, in some instructions extra resources were provided for the teacher to further differentiate.

6 Discussion and Conclusion

The present study was designed to determine how one recommendation made by curriculum.nu on multilingualism below could be implemented in upper-secondary English class in the Netherlands.

Invite students to analyse the status and use of languages and varieties in different countries and regions in a historical and socio-cultural perspective, in order to explain the values that are associated with them and to recognise stereotypes and prejudices and to ask critical questions about this.[10]

Therefore the following research question was stated in order to have students think about their own identity, and linguistic and cultural diversity in the light of citizenship incorporated in the English curriculum:

What assignments need to be developed to aid adolescents in upper-secondary school to form their identity through English as a foreign language (EFL) education?

In reviewing the literature, it was found that when students focus on "non-standard" and "non-native" varieties students develop flexibility in their language studies in the sense that they are more open to these varieties. Moreover, by using Critical Discourse Analysis (CDA) students can establish a plurilithic view on languages. CDA proved to be a useful tool to equip students with ways to analyse linguistic varieties and cultural diversity. Moreover, this thesis has provided a deeper insight into the combination of psychological, linguistic, cultural and educational research into forming well-rounded products that can be used by teachers and students. The educational design process undertaken in this study amounted in seven assignments with keys and short teacher instructions on a website that together form an answer to this recommendation. After consultation with students and curriculum.nu developers, it was established that the designed materials are able to carry out the recommendation. The assignments were effective because usually the contents of the designed assignments are not or rarely discussed in English class, which motivates students for working with different materials than usual. Also, multilingualism is not in the curriculum

[10] My translation, source: curriculum.nu, EMVT5.1 - Meertaligheid - Aanbevelingen Bovenbouw VO

yet as the curriculum.nu project will be implemented in the years to come. Since multilingualism is a new aspect of foreign language education in the Netherlands, this study stretched the definition of multilingualism that curriculum.nu had from the notion of multiple languages and cultures, to include linguistic varieties of the same language, English, to express different cultures. The assignments that were created successfully reflect this.

However, a major limitation of the study is that since the assignments were created in isolation from the classroom, discussion and interaction on the subject matter was not possible. Especially since individual students found the assignments quite challenging, they would have benefitted from a classroom environment with a teacher to coach them through the assignments, which would also reduce the time it takes to complete each assignment. On the other hand, because of the COVID-19 outbreak it has been difficult or impossible for teachers to aid their students in making these assignments. For that reason, and in general for following classes online all day, students may have been less motivated to put in the extra effort some of these assignments need. That being said, materials that serve as aids were created during the design process, for example longer instructions and keys. Also, more resources were added in individual assignments in order to make it possible complete them independently. In the last iteration, resources for teachers were also added to make it the assignments more adaptable to a classroom environment. In general, therefore, it seems that the design process was influenced by desired guidance by students and desired classroom adaptability by curriculum.nu developers. This resulted in the created assignments to be high in content quality, suited for independent use but also adaptable where teachers' need see fit.

The educational design process in this study has been one of the first attempts to thoroughly examine the implications of curriculum.nu suggestions. This interdisciplinary design approach will prove useful in expanding our understanding of how more linguistically and culturally diverse content can be implemented in the English curriculum in the

Netherlands. A limitation to this design process, however, is that it is rather complex and is more suited for a long-term study that goes through more than just three cycles. Educational design research is also actually supposed to include multiple testing phases in a classroom environment. It is also unfortunate that this study did not include languages other than English, as multilingualism was within English language varieties. Therefore, this study does not entirely do justice to promoting multilingualism as it is restricted to the English language classroom. Also, the generalisability of the results in this study is subject to certain limitations. For instance, the students were in an uncontrolled situation at home. They were not available for follow-up questions. The assignments were also not tested in a classroom situation, so it remains unknown what limitations could come up in that setting. Moreover, the materials offer a great opportunity to discuss identity and diversity and would allow students to share their stories with each other. Another limitation in the regard of the generalisability of the results is that teachers did not provide feedback. If they had, the design process would have reflected their thoughts and ideas on the assignments as well and consequently the assignments might have come out quite differently.

The research process was focussed on finding suitable materials and devising tools to analyse them and use them in assignments. The teacher instructions that were added in the third iteration served to cater to the feedback provided by the curriculum developers. They identified the limitation that they would like to see the assignment in a classroom framework with suitable didactic methods and activities was likely to be mentioned by teachers as well. While the teacher instructions provide indications of level, time, connections to other subject areas, and suggestions for teaching, they are not fully developed lesson plans. There are multiple reasons behind this decision. The idea behind creating the assignments was to take away the burden of seeking out suitable materials for teachers, and to facilitate them with tools to analyse the materials. The assignments also needed to be adaptable to different levels,

students, schedules, school cultures and teachers' own preferences. The website serves as a platform to facilitate teaching and to instigate discussion, not to take away the craftsmanship of the teacher. Since the assignments are fully supported with introductions, questions and keys, motivated and/or excellent students are able to work with the materials by themselves. Thereby the website offers differentiation for teachers as well as new perspectives for students outside of what they normally discuss in class. While it would answer the needs of the proposed curriculum to adapt these assignments into a classroom environment, it would be better to have them ready now for students and teachers to tinker with because waiting until everything is formally implemented would take away opportunities for students to learn about and deal with linguistic and cultural diversity.

Despite these promising results, opportunities that require further investigation remain. For example, there is still a wide stream of resources waiting to be adapted into assignments, resources that similar to the ones in this assignment are seen as "uncommon" in the present school-system. With uncommon is meant anything that strays away from "native-speakerism" British and American English content that is overly present in Dutch classrooms. There are many more resources for students to encounter non-standard varieties and different cultures. In addition, further collaboration could be reached between the languages taught in Dutch secondary schools, mainly Dutch, French, German and Spanish. Moreover, connections could be made to languages that students may speak at home such as Arabic, Turkish, Tamazight (Berber), and Polish. Attempts were already successfully made in the assignments by analysing English-Spanish code-switching and having students reflect on their home languages. Future assignments could be designed in further collaboration with both schools and curriculum.nu to ensure these topics are taken up into school environments. Continued efforts are needed to make linguistic and cultural diversity more visible in the curricula at Dutch schools. A key policy priority should therefore be to plan for the long-term care of

multilingualism at a cross-curricular level. German, French, Spanish and other foreign language students enrolled in teacher training should take up this research and cooperate and contribute to the current website to broaden the platform. They should also collaborate on assignments and teach those to students on a cross-curricular level. The possibilities are endless.

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8 APPENDICES

8.1 Appendix A – informed consent form students

Toestemmingsverklaring

Beste deelnemer,

Graag wil ik je bedanken dat je de tijd hebt genomen om de opdrachten met betrekking tot Engelse taal en cultuur voor mijn scriptie uit te testen. Het doel van deze opdrachten is om Engels als wereldtaal te gebruiken om leerlingen te helpen bij hun identiteitsontwikkeling in het kader van burgerschap. Het idee is dat leerlingen Engels gebruiken om vanuit verschillende perspectieven te kijken naar culturen waarin het Engels gebruikt wordt en door deze te analyseren reflecteren op de eigen identiteit. De opdrachten zullen uiteindelijk online worden gezet zodat het beschikbaar is voor alle leerlingen.

De feedback op de reeds ontwikkelde opdrachten wordt zeer op prijs gesteld. Het draagt bij aan verdere optimalisatie van het ontwerpproces, zodat er in de toekomst betere opdrachten kunnen worden ontwikkeld en meer leerlingen na kunnen denken over hun identiteit, diversiteit en de Engelstalige cultuur. De feedback zal geanonimiseerd worden bijgevoegd in de appendix van mijn scriptie zodat ik kan verantwoorden wat voor aanpassingen ik heb gemaakt in mijn werk.

Deze toestemmingsverklaring vraagt om toestemming voor de verwerking van de feedback op de reeds gepresenteerde opdrachten en ter bevordering van nog te ontwikkelen opdrachten. Deelname aan het onderzoek is volledig vrijwillig, er zijn geen consequenties voor het vroegtijdig afbreken van de feedback. Je kan op ieder moment de vragenlijst sluiten.

Met het indienen van dit formulier geeft je aan op de hoogte te zijn van bovenstaande informatie en geef je toestemming om je feedback anoniem te verwerken in het onderzoek. In de analyse van de data zal er op worden gelet dat het niet tot jou persoonlijk te herleiden is.

Mocht je nog vragen hebben over het onderzoek, mail dan naar b.l.i.vandegrootevheen@uu.nl

Bedankt voor je deelname!

Bridget van de Grootevheen

- Ik ben volledig geïnformeerd over het doel van het onderzoek en de manier waarop mijn gegevens behandeld zullen worden door de onderzoeker.
- Ik weet dat mijn deelname volledig vrijwillig is. Ik weet dat ik op ieder moment de vragenlijst kan stopzetten. Ik weet dat ik hier geen reden voor hoef op te geven.
- Ik heb bovenstaande informatie gelezen. Ik ben op de hoogte van het doel en de aard van deze studie.

- Ik geef toestemming om mijn data geanonimiseerd te vermelden in de appendix van deze studie.

Datum: Handtekening:

8.2 Appendix B – Feedback Questions for Students

Feedback vragen voor het verbeteren van de opdrachten

Jaar/niveau: **Datum:**

Opdracht: ***Tim Doner / Windrush Child / Listen Mr Oxford don*** (markeer wat van toepassing is)

1. Wat was je eerste reactie op de opdracht?
2. Hoeveel tijd kostte het om de opdracht te maken?
3. Wat vind je van de volgorde waarin de vragen zijn gesteld?
4. Wat heb je geleerd van deze opdracht?
5. Heb je de doelen van de opdracht bereikt?
6. Wat droeg er bij aan het behalen van de doelen?
7. Wat remde het behalen van de doelen af?
8. Wat vond je het beste aan de opdracht?
9. Welke delen van de opdracht kunnen verbeterd worden?
10. Hoe ziet die verbetering er in jouw ogen uit? Beschrijf hoe je het zou veranderen.
11. Wat zou je toe willen voegen aan de opdracht?
12. Wat zou je weg willen laten uit de opdracht?
13. In welke mate beschikte je over de benodigde vaardigheden om deze opdracht zelfstandig uit te kunnen voeren?
14. Is er nog iets dat niet in bovenstaande vragen naar voren is gekomen en je hier nog kwijt wilt?

8.3 Appendix C – Informed Consent Form Developers Curriculum.nu
Toestemmingsverklaring

Beste deelnemer,

Graag wil ik je bedanken dat je de tijd hebt genomen om feedback te geven op de opdrachten met betrekking tot Engelse taal en cultuur voor mijn scriptie. Het doel van deze opdrachten is om Engels als wereldtaal te gebruiken om leerlingen te helpen bij hun identiteitsontwikkeling in het kader van burgerschap. Het idee is dat leerlingen Engels gebruiken om vanuit verschillende perspectieven te kijken naar culturen waarin het Engels gebruikt wordt en door deze te analyseren reflecteren op de eigen identiteit. De opdrachten zullen uiteindelijk online worden gezet zodat het beschikbaar is voor alle leerlingen.

De feedback op de reeds ontwikkelde opdrachten wordt zeer op prijs gesteld. Het draagt bij aan verdere optimalisatie van het ontwerpproces. De feedback zal geanonimiseerd worden bijgevoegd in de appendix van mijn scriptie zodat ik kan verantwoorden wat voor aanpassingen ik heb gemaakt in mijn werk.

Deze toestemmingsverklaring vraagt om toestemming voor de verwerking van de feedback op de reeds gepresenteerde opdrachten. Deelname aan het onderzoek is volledig vrijwillig.

Met het indienen van dit formulier geeft je aan op de hoogte te zijn van bovenstaande informatie en geef je toestemming om je feedback anoniem te verwerken in het onderzoek. In de analyse van de data zal er op worden gelet dat het niet tot jou persoonlijk te herleiden is.

Mocht je nog vragen hebben over het onderzoek, mail dan naar b.l.i.vandegrootevheen@uu.nl

Bedankt voor je deelname!

Bridget van de Grootevheen

- Ik ben volledig geïnformeerd over het doel van het onderzoek en de manier waarop mijn gegevens behandeld zullen worden door de onderzoeker.
- Ik weet dat mijn deelname volledig vrijwillig is.
- Ik heb bovenstaande informatie gelezen. Ik ben op de hoogte van het doel en de aard van deze studie.
- Ik geef toestemming om mijn data geanonimiseerd te vermelden in de appendix van deze studie.

Datum: Handtekening:

8.4 Appendix D - Feedback Questions for Developers Curriculum.nu

Feedback vragen voor het verbeteren van de opdrachten

1. Ik heb de opdrachten in een bepaalde volgorde gezet.
    a. Loopt het op in moeilijkheid, zoals bedoelt?
    b. Is het een goede / logische volgorde?
    c. Heb je tips voor hoe ik tussen de verschillende opdrachten meer samenhang kan creëren?
2. Kan je per opdracht aangeven voor welke niveaus het geschikt is en hoe lang leerlingen er over zouden doen?
3. Sluit het niveau van het Engels taalgebruik in de opdrachten goed aan bij bovenbouwleerlingen?
4. Zijn de introducties duidelijk?
5. Specifiek voor opdracht 7: Mijn begeleider gaf aan dat hier de theorie wat lastig is. Ik heb deze ingekort. Is het nu voldoende? Zien jullie een mogelijkheid om het beter te verspreiden over de opdrachten zelf?
6. Sluiten de antwoordmodellen goed aan?
7. De opdrachten zijn gemaakt om de volgende aanbeveling van curriculum.nu (EMVT5.1, bovenbouw) in de praktijk te brengen.

Nodig leerlingen uit om de status en het gebruik van talen en varianten van talen in verschillende landen en regio's in historisch en socio-cultureel perspectief te analyseren om de waarden waarmee ze worden geassocieerd te verklaren, stereotyperingen en vooroordelen te herkennen en daarbij kritische vragen te stellen.

    a. Sluiten de doelen van de opdrachten hierbij aan?
    b. Worden de doelen van de opdrachten ook behaald met de gestelde vragen?
    c. Heb ik met de zeven ontworpen opdrachten voldaan aan de aanbeveling? Zo ja, graag een omschrijving. Zo niet, graag aanbevelingen.
8. Hoe kan ik met mijn opdrachten beter aansluiten bij curriculum.nu, om in de toekomst te zorgen voor meer zichtbaarheid van de opdrachten?
9. Zien jullie dat er in de opdrachten ook indirect wordt voldaan of samenhang is met andere bouwstenen (die ik kan vermelden in mijn scriptie)? Het gaat om bouwstenen buiten BU04.1 – Identiteit; BU05.1 – Diversiteit; BU09.1 – Globalisering; en NL3.1 - Meertaligheid en cultuurbewustzijn.
10. Overige op en aanmerkingen?

8.5 APPENDIX E: THE ASSIGNMENTS

Assignment 1: Tim Doner

Teen Speaks Over 20 Languages

In this assignment you will see an example of a multilingual 16-year-old boy, Tim Doner, who speaks approximately 20 languages. Tim lives in the United States where he grew up speaking English and learning French in school. At the age of thirteen, after successfully having taught himself Hebrew, he started learning multiple foreign languages more actively and has been learning them ever since. In the video that you will watch, Tim will tell his story and talk about why he has been learning languages. Following the video, you will investigate the stereotype that Americans only speak English and think about how languages are represented on maps. In the end, you will reflect on what it means to others when you learn their language.

The assignment will take about 45-60 minutes.

Your goals are to:

- recognise and explain the stereotype that Americans speak and are only interested in English
- be able to compare American (US) linguistic diversity to Dutch linguistic diversity
- reflect on multilingualism

Part 1: Watching

Read through the questions in part 2. Watch the video. Then answer the questions. Please write down the answers in your own words.

Part 2: Exercises

1) Why does Tim act differently in each language he speaks?

2) Loraine Obler thinks Tim's talents are extraordinary.
    a. Explain why she thinks that and include in your explanation where the stereotype that Americans do not speak and like to learn foreign languages comes from.
    b. Have a look at the linguistic map of the U.S. It depicts the most common languages spoken at home after English and Spanish. What does the linguistic landscape look like? Compare it to what Loraine said about Tim.
    c. Browse through the language maps on this website. When having looked at a couple, find the one that covers the Benelux area.
        i. When you look behind standard languages, you find regional varieties. Do you identify yourself with one of these varieties, or perhaps with one not mentioned on the map? Why?
        ii. Regional varieties are not the only types of languages spoken in this area. For the Netherlands, which languages do you think people speak the most on a daily basis after Dutch, Frisian or a local variety? Why?
    d. Compare the maps from b. and c. Describe the similarities and differences.

3) When Tim lists the languages he speaks, you see a map highlighting corresponding countries, except for Ojibwe, where a region is highlighted.
    a. Do you think this is an accurate representation of reality?
    b. What message does this send out?
    c. Consider other places where the languages Tim speaks are spoken. What would the map look like then?
    d. Look at your answer from 3c. In what ways would doing this alter the stereotype described in 2?

4) Tim says he had a breakthrough in studying languages. What is this breakthrough he mentions?

5) Mention three benefits that Tim gives of studying multiple languages and explain.

Part 3: Reflection

At the end of the talk, Tim quotes Nelson Mandela, the former president of South Africa. In South Africa, 35 languages are spoken, of which 11 are recognised as official languages.

The quote is:

"If you talk to a man in a language he understands, that goes to his head. If you talk to him in his own language, that goes to his heart".

Do you agree? Write down your thoughts on this quote. Try to provide personal examples and take into account the languages you speak and/or are learning. Also include in your response what you have learned from the video.

Assignment 2: Windrush Child

By John Agard, taken from Over the Moon and Under the Sea, 2002

In this assignment, you are going to analyse the poem *Windrush Child* on cultural stereotypes. You will first learn about immigration history from the Caribbean, more specifically Jamaica, to the UK. Then you will analyse the poem that is about a child boarding the ship towards the UK. You will look for stereotypes that came about when people immigrated from the Caribbean. In the end, you will reflect on how it would be to immigrate and think about several immigrant groups that have settled in your own area.

This assignment will take about 60-90 minutes.

Your **goals** are to:
- apply a historical perspective to *Windrush Child*
- analyse and explain how both Caribbean and British identity are represented in the poem
- explain and criticise stereotypes about people from the Caribbean

About the writer of the poem, John Agard
John Agard is a poet born in Guyana, South America, in 1949, who moved to England in the 1970s. He uses humour to discuss serious subjects in his poems, such as cultural differences, class differences, and racial stereotypes.

Part 1: The history of *Windrush Child*
Before you read the poem, it is important to gain some background knowledge about the history behind it in order for it to be easier to read and to understand. This will also help you reach the goal of applying a historical perspective on the poem.

1) Watch this video (the one on top of the site).

2) Read this article. Look up any words you may not know.

Part 2: Listening to and reading *Windrush Child*
First you are going to listen to and read the poem. Then you are going to analyse it.

1) First, listen to John Agard introducing and reading his poem.

2) Now, listen again and read along.

Part 3: Analysing the poem

1) What does Windrush child leave behind?

2) What does Windrush child bring to England?

3) The words 'Windrush Child' are repeated four times.
    a. Why do you think this is repeated?
    b. In what way does naming the child Windrush child have to do with both Caribbean and British identity?

4) What does *stepping into history* (line 30) suggest in connection with Grandmother asking *don't forget to write* (line 22)? Relate to the culture of writing, immigrant culture and identity.

5) Think of the last two lines: *in a mind-opening / meeting of snow and sun.*
    a. For who will it be mind-opening, why?
    b. Who or what are represented by snow, and by sun?
    c. What other representations of your answers to b can you find in the poem?
    d. What do you think Windrush child will encounter in England? Use examples from the article you read and the video you watched.

Part 3: Reflection

1) Imagine you are one of the people who travelled to Britain on the *Windrush*. Write a short letter of approximately 150 words to your family back home. Describe what Britain is like compared to home (houses, culture, language etc.) and how people in Britain are treating you. How do you feel about it? Was it what you expected? Alternatively you can also pick two different countries to represent home and the new country.

2) Most of the passengers who came to Britain on the *Windrush* were housed in Clapham, a district of south-west London. After that, most people from the same ethnic group also settled in this area. Similar settlements also happened in other parts of London with different ethnic groups, making it highly multicultural. Find out about the different communities that have settled in near you. How do you relate to them? What stereotypes exist about them? Keeping the poem in mind, align with the community you have chosen and describe from their perspective how their journey could have been to where they have settled now, in about 150 words.

Reflection assignment 2 has been adapted from Multicultural Britain by Cloake & Tudor (2001, p.61)

Assignment 3: Listen Mr Oxford don

By John Agard, taken from Mangoes and Bullets, Serpent's Tail, 1985

In this assignment you are going to analyse a poem on the use of Caribbean English in contrast with Standard British English. This is a follow-up exercise of Windrush Child. First, you will listen to John Agard reading his poem. You will listen to how the Caribbean English variety sounds and how using it in the poem influences the message of the poem. Then you will learn about the historical relationship between some Caribbean islands and the UK, so you can put the poem into context. After that you will think about the advantages and significance of using Caribbean English. You will finish the assignment by reflecting on how your language influences your identity and what you would do when moving to a new environment.

You will need about 60-90 minutes.

Your **goals** are to:
- analyse how the Caribbean English variety affects the message of the poem
- explain the advantages and significance of Caribbean English
- put the poem into its cultural context
- use the poem to reflect on your own identity and on how you adapt to new situations

Part 1: Listening

1) First, listen to John Agard reading his poem.

2) Second, listen one more time and read along.

Part 2: Analsing the poem

Answer the questions below and provide explanations.

1) Mr Oxford don is not entirely made up, 'don' is actually how some people are addressed at Oxford.

   a) Look up what the meaning of *Oxford don* is and write it down.
   b) Who or what do you think *Mr Oxford don* represents in the poem?
   c) What are the ways in which the speaker's use of English can be seen as *dangerous*? Provide a description of the two types of danger in the poem.

d) Why would *Mr Oxford don* see the language as it is used in the poem as dangerous? Explain.

2) Why does the speaker say he is "mugging the Queen's English?". Describe how the expression of this poem could be seen as a rebellion against the representatives of *the Queen's English* (last line). In your description, touch on the following aspects of the poem: spelling (written) and pronunciation (performance).

3) Read the history note.

History Note

The spread of English around the world is part of the history of the Windrush Generation. The Caribbean islands have different settlement histories, due to the several European colonial powers that used to be in charge. English was brought there in the early seventeenth century, which puts the Caribbean varieties of English among the oldest in the world.

People from the Caribbean were British passport holders. These countries were once British colonies and their inhabitants were encouraged to think of Britain as the 'Mother Country'. The colonies are now independent nations, but many continue to use English as their main language or second language. However, this is not the case on all of the islands such as Puerto Rico and Cuba (Spanish).

Adapted from World Englishes by Melchers & Shaw (2011, pp.121-122) and The British Council: The Windrush Generation student worksheet (2013)

a) Regarding the fact that English has been spoken for hundreds of years in the Caribbean, describe how this contradicts the accusation in stanza 6.
b) How is the speaker's retreat to Clapham Common ironic? To answer this question, you can have a look at the information in the Windrush Child assignment and think about the people who live in Clapham Common. You can find information about the population here, and especially on the sixth slide. As Clapham Common is part of Lambeth, you will have to look for Lambeth to find more information on its population.

4) Explain from the perspective of the speaker what the advantages and significance are of Caribbean English.

5) As an immigrant in the UK, the speaker does not belong to the UK and neither to his home country. In expressing this sense of not belonging, language plays an important role in the poem.

a. How would that make the speaker feel, not belonging to either country?

b. What compromise does the speaker offer in the last two stanza's and the last line, in order for the speaker to build a new identity in the UK?

Part 3: Reflection

Write down what you would do if you had to move to a different country or region. You can take a region in your own country, a place where (a variety of) your native language is spoken, or a place abroad where (a variety of) your native language is not spoken. Explain how that would influence your identity and the language you use. Include what is important for you to keep and what things you think are important to adapt in a new environment. In your reflection, refer to the poem in the sense of how it is similar to or different from what you are writing.

This written piece should be about 250 words.

Assignment 4: Foil Arms and Hog

Foil Arms and Hog is an Irish sketch comedy group. In this assignment, you are going to watch and analyse two of their sketches, one on Irish Gaelic (known as Irish) and one on Irish English. First, you are going to read about the history of Irish Gaelic and Irish English to understand the background of the comedy sketches. Then you will watch one sketch in which the ability to speak Irish English is made a joke about. You will try to find a connection between the comedy sketch and the values that are associated with Irish. Then you will watch another sketch in which Irish English vocabulary and sarcasm cause a misunderstanding between two speakers of English (Irish English and Standard English). You will try to solve the misunderstanding. In the end, you will reflect on the value your own language or language variety has in society.

This assignment should take 60 minutes.

Aims

- You are able to explain the values the Irish associate with Irish
- You are able to reflect on the values associated with your own language
- You are able to recognise the stereotype about the Irish weather and explain it
- You are able to explain the differences between the values people attribute to Irish, Irish English and Standard English and think of the positive aspects of each of them
- You are able to analyse a comedy sketch and look at how two different speakers of English, one used to Irish English, and the other to Standard English, can try to better understand each other.

Part 1: Background

Read the following information on Irish Gaelic and Irish English *(Melchers & Shaw, 2011 pp. 73-79).* This will help you understand the background of the comedy sketches you are going to watch.

The Republic of Ireland has two official languages: Irish Gaelic (known as Irish) and English. Although Irish has been around for centuries, the number of native Irish speakers has continued to decline and there are no longer any speakers who speak only Irish. The language is now endangered, and most speakers are condensed to the area known as *Gaeltacht*, along the west coast of Ireland. Despite that, Irish is a compulsory school subject in Ireland and is

also widely available through radio and television. Most Irish people value it as part of their Irish identity and as a symbol to represent cultural distinctiveness.

In Ireland, people also speak the Irish English variant of English. Needless to say, this has historically been influenced by the Irish language. For example, Irish English (IrE hereafter) speakers use many metaphors, idioms and proverbs, and vocabulary in general, from Irish. Just like the IrE phonology (its sounds), the grammar in IrE tends to be conservative, i.e. retain constructions that are out of use in Standard British English. For example, IrE makes a distinction between the singular *you/ye* and the plural *youse* (which is also found in varieties such as Australian English and American English).

Part 2: Sketch 1
Read the questions below before watching. Watch the first sketch *When Irish People Can't Speak Irish* and then answer the questions. The sketch lasts until 2.00.

1) The detective explains the values of the Irish language and culture to the inspector. Apart from what you have read, why do you think people would attach so much worth to it and make an effort to keep it alive?

2) Obviously from the video, the detective does not speak much Irish. How does the Irish he does know reflect that of the larger population? Give a cause.

3) At the end of the interrogation, the suspect says *Póg mo thóin*, which the inspector mistakes for "Lovely to meet you". Here the point is made that most Irish people only know how to curse in Irish, as *Póg mo thóin* actually means *Kiss my arse* in Irish. As the inspector does not even know how to curse in Irish, he is made fun of because he doesn't know any Irish. Consider the use of swear words in a foreign language. Argue why the example above is made with swearwords, and not just regular words. Include why knowing swearwords only might not be a good thing.

4) The suspect is from Connemara, which is part of the Gaeltacht region, where Irish is most prevalent. Imagine you are from Connemara. What do you think of the importance of the Irish language to be represented in official institutions, such as the police or in court?

Part 2: Sketch 2
Read the questions below before watching. Watch the second sketch *Never Take an Irish Person Literally* and then answer the questions. The sketch lasts until 2.03.

1) Provide three examples of how Irish slang is interpreted differently by the administrator from the European office.

2) Provide three examples of how Irish sarcasm is interpreted differently by the administrator from the European office.

3) If you were the administrator from the European office, how would you have prepared for this situation in order to make things run more smoothly?

4) Do the same from the Irish employee's point of view as in question 3.

5) The sketch makes fun of the stereotype that it is always raining in Ireland. However, in the second shot the sun is shining.
    a. Think of your own opinion on Ireland, and look for other stereotypes here. How do these negative stereotypes, such as in the sketch, influence what people think about Ireland? How does this negative stereotype influence outsiders' perceptions of Ireland?
    b. Do some research on the actual rainfall in Ireland over the last couple of years. You can use this site for your research. To what extent can you confirm or dismiss the stereotype? Formulate a nuanced answer.

Part 3: Reflection
Think of your own language, language variety, dialect or accent. What is its position in society and where does that come from? Explain using positive and negative stereotypes to describe the status of it, while highlighting where these stereotypes come from and how they influence the position of your language Write a short paragraph of about 150-200 words.

Assignment 5: "You Know What I'm Sayin'?"

By Daniel García Ordaz

About the author
Daniel García Ordaz is poet and teacher at the University of Texas Rio Grande Valley, which is about 10 minutes from the Mexican border. He is the son of Mexican immigrants. Through mimicry, as a spoken word poet, he encourages people to empathize and understand one another.

Introduction
In this assignment, you are going to learn about how using different accents and languages can highlight people's identity. First, you will look at a talk in which Daniel García Ordaz explains mimicry: imitating someone or something. Then you will listen to his poem in which he imitates different kinds of people. In the second part of the assignment, you will analyse how these imitations function in the poem and what they mean. Finally, you will reflect on how your own identity is influenced by talking in a certain way.

Aims
- You are able to analyse how languages and accents influence identity
- You are able to reflect on how your own language use influences your behaviour and idenity

Part 1: First encounter

1) First you are going to listen to García's Tedx Talk *Mimicry As A Form of Empowerment*. In the second half of the talk, he performs his poem *You Know What I'm Sayin'?*

2) Read the poem out loud yourself.

a. García talks about how he wants to empower people to empathize and understand one another. After having read the poem out loud yourself, do you think his ideas about spoken word poetry that you found in the video will help accomplish this? Explain.
b. What do you now think talking like an American is or can be like?

Part 2: Analysis

1) *You Know What I'm Sayin'?* is all about the spoken word.
    a. Identify the parts that make up the spoken word and provide examples from the poem
    b. How many different kinds of spoken word make up the American society in the poem?

2) *It's, like, … "The way people talk, and / stuff?"/ Like it's part of their walk. / It's who they are. / It's what makes them tick, /.* Relate this part of the poem to what García said in his talk about recognizing different types of Americans by their accents and behavior when he was in the navy. How does he show this in his poem?

3) *You belong – and you're able to share / About the things that you care / About and think. / It's a chain and you're a link.* How does the spoken word, and the way in which you speak help you in belonging?

4) The *"Baby, you lookin'fine.* -part of the poem is an example of a certain kind of speech: How men try to impress women. Identify three other examples from the poem and name and explain how each of them is an example of a certain kind of speech.

5) In the section *And where were you when you heard* the speaker relates to spoken word to several historical events.

    a. There are nine historical events that can be found. Identify them by referring to the lines in the poem that correspond to the event. Explain their meanings (the nine events the lines relate to).
    b. In what way(s) does history influence the spoken word?

6) The last part of the poem relates to a biblical passage on the revelation at Sinai described in Exodus 19 and 20, where God spoke the ten commandments and after which they were written down. The narrator then concludes with *And the Good book says… / Well I don't want to step on toes*,
    a. What does stepping on toes refer to in this case?
    b. Why would it be a problem if the speaker carried on?
    c. What is the difference between the spoken and written word in the poem?

Part 3: Reflection

1) What is the spoken word to you? Describe how the way(s) in which you speak influence your identity. Provide examples from your own life. Include different people or groups you talk to or with or different occasions, and how these shifts in identity are reflected in your language use.

2) As we have seen and heard, English never sounds one certain way. In the United States, over 350 languages are spoken as of 2015 and different kinds and occasions of English are reflected in the poem. The ways in which the spoken word is portrayed in the poem have influenced us in our associations with certain types of people that are mimicked. As an English as a second language learner, reflect on what influenced your decisions on the accent you have chosen and how people might perceive you as a result.

Bonus: Explanatory note on Hispanic last names
In the Hispanic tradition, the mother's last name (maiden name / surname) is used to honor them. This is not on a certificate of birth or any legal document. It is only used to honor and acknowledge your mother, as most Latin Americans do. There is no hyphen between a person's last name and their mother's last name as that would make it one name. Accents are also important in Hispanic names as they relate to pronunciations.

So for example with the author of the poem you have analysed: Daniel is his first name, García is his last name (his father's name) and Ordaz is his mother's name. The name of the mother, if used, is always supposed to be at the end, as in Daniel García Ordaz.

Assignment 6: "Securing The Blessings"
From "You Know What I'm Sayin'?" by Daniel García Ordaz

In this assignment you are going to analyse a poem on civil rights issues in the United States in connection to voting for the presidential elections. You will go through the poem and find out about the history of voting in the US and how it has changed. Finally, you will reflect on citizenship and civil rights.

Aims:
- You are able to look at citizenship in the United States from a historical perspective
- You are able to explain the effects of unfavorable government policy towards ethnic minorities.
- You are able to critically reflect on contemporary civil rights issues.

Questions

1) The title "Securing The Blessings" is an allusion to a part of the Preamble to the U.S. Constitution. The full phrase reads "Securing the blessings of liberty to ourselves and our posterity" (posterity meaning all future generations or all descendants). The Preamble has no legal value and is used to interpret the Constitution, which came into force in 1789.
    a. What picture does the poem paint of past and current interpretations of this phrase regarding who is regarded as *ourselves and our posterity*. Consider which ethnic groups have been left out in the past.
    b. How can people secure their blessings in this poem?
2) The narrator alludes to a difference between a green card and a voter registration card in the second stanza. If you are a green card holder, that means you are an immigrant permanently residing (living) in the U.S. Though green card holders' rights are similar to those of U.S. citizens, they do not have the right to vote (i.e. be eligible to obtain the voter registration card). What does the narrator make of this in the third stanza?

3) Consider the fifth stanza.
    a. Find out by whom and in what context this phrase was expressed. Write down your notes.
    b. What relation does the phrase have to the poem? Describe this relation.
4) In stanza six and seven, the speaker relates how in the past there were other requirements to vote. If needed, do additional research to answer the questions below.
    a. How could poll taxes (having to pay in order to vote) and literacy tests target certain ethnic groups to keep them from voting?
    b. How were white citizens not affected by these requirements?
5) The speaker describes a scene from the 1950s in the U.S. in stanza eight.
    a. Do a google image search on *Jim Crow law*. How are the pictures you get similar to this part of the poem? Provide examples.
    b. How would you feel living all of your life in a country, but being denied full citizen rights, having to deal with similar situations as those portrayed here?
6) *America, the Beautiful* refers to a line from the song with the same title, a patriotic song.
    a. After introducing the beauty of the U.S., why is *maintained* a separate line on the page?
    b. *in perfect rows / by **azadones** and pesticides*. What does the mentioning of this tool in italicized Spanish indicate?
7) First, the narrator describes *Native American Indian roamed / before we became a burden and / they said we couldn't vote* and then lists the other groups of people denied the right to vote.
    a. In what way is preventing certain people from voting effective in getting what you want if you would be in the current political party that is in charge of the country?
    b. Why would these people be considered *a burden*?
8) The poem ends with the repetition of *And I'm tired of you voting for me*.
    a. Who is being addressed here?
    b. Why would the narrator be tired? Consider the economic, social, personal and cultural effects of the inability to vote and the time it has taken for ethnic groups to be eligible to vote in the U.S.

Reflection questions

1) What do you think does it mean to be a citizen? What civil rights are fundamental? Include references to both the poem and the Dutch constitution (De Nederlandse Grondwet).
2) How is your daily life influenced by your civil rights?
3) Think of ways in which civil rights are still challenged today.

Assignment 7: In Colorado My Father Scoured and Stacked Dishes

by Eduardo C. Corral

About the author
Eduardo C. Corral is a Mexican-American poet and teacher of creative writing. He was born in Casa Grande, Arizona. He is known for blending English and Spanish in his poetry.

Introduction

In this assignment you are going to be introduced to Border Studies through the analysis of English-Spanish code-switching. You will learn about Border studies, a field of study that is concerned with borders between people, such as the Mexican-American border for example. You will listen to the author reading his poem, which is mainly in English but also uses some Spanish. That is called code-switching. You will analyse the poem on the significance of code-switching and you will encounter Mexican-American immigrant culture around the Mexican-American border. At the end you will reflect on how code-switching influences identity and you will connect this to Border Studies.

Aims:

- You are able to align with Mexican-American immigrant culture through the analysis of the poem *In Colorado My Father Scoured and Stacked Dishes*
- You are able to identify the use and importance of code-switching between English and Spanish
- You have a basic understanding of Border Studies

This assignment will take about 60-90 minutes.

Part 1: A brief introduction to Border Studies

Border Studies is an interdisciplinary field of study that includes literature, anthropology, sociology, political science, economics, history and cultural studies. As said in the introduction, it focuses on boundaries between people. You can look at this from two sides, which also overlap: geographically and from the perspective of society (culturally, politically, economically etc.). Both of these help us understand transformations in society and how these societies around borders express their differences (class, race, ethnic, etc.) (Donzelli 2013)

The key concepts that you need to know about to analyse the poem are

- Borderlands
- Border culture

Borderlands literally refers to places and their cultures where a border can be found. The concept behind it means the social boundaries on geopolitical borders and how behaviour there involves contradictions, conflict and shifting identities.

- Literally: refers to places (and their cultures) where a border is a feature of the political, social, economic and cultural make-up of the area
- Conceptual: refers to "the social boundaries on the geopolitical border and…on all behaviour in general that involves contradictions, conflict, and the shifting of identity" (Alvarez 1995, p. 449)

Border culture is the actual life on and across borders and is a way of thinking about how people live there and how that creates, enforces and maintains the existence of borders and that there are people who resist or ignore them
Actual life on and across borders, that goes beyond the usual geopolitical understanding of a border, and a way of thinking about the lived experience of practices that create, enforce and maintain borders as well as those which resist or ignore them.

Part 2: First encounter with the poem

Now that you know a bit more about Border Studies, let's have a look at a poem written by Eduardo C. Corral, called *In Colorado My Father Scoured and Stacked Dishes*. This poem is about a father who is an illegal immigrant from Mexico in the United States. The speaker is his son, describing his father's story. Eduardo C. Corral is an American poet from Arizona.

1) First, listen to Eduardo C. Corral reading his poem.

2) Second, listen one more time and read along.

3) Look up the meaning of any of the Spanish words for yourself if necessary.

Part 3: Analysing the poem

Answer the questions below and provide explanations.

1) Before he starts, Corral says that he code-switches between English and Spanish in his work. He remarks: "The Spanish is never italicized, put in context, there's no glossary. You know, if language is one way of viewing the world, I refuse to privilege one way of viewing over another".
   - **a.** How could this be representative of Border culture around the Mexican-American border?
   - **b.** How do you think the poem would come across if the Spanish was italicized, put into context or in a glossary in the back?
     - **i.** What message would this give about the legitimacy of Spanish?
     - **ii.** What dimensions does the Spanish add to the poem? Consider what it would be like if the poem was only in English.

2) Consider the title and the first stanza. How are they ironic?

3) Consider the 6th stanza. The speaker says *He is an illegal. / I'm an Illegal-American.*
   - **a.** Why did you think the speaker chooses these terms over *Mexican, Mexican-American,* or *Latino*?
   - **b.** The narrator is a second generation immigrant. Why has he not been able to put down roots? Provide examples from the poem.

4) In stanza 8 and 9 the narrator explains how his father learned English: *In God We Trust. The Fifth: / Percolate* (preparing coffee). In this case English reflects American culture. Think of three other areas around the world were English is spoken. What English words would you then choose to reflect those areas?

5) In stanza 11 the speaker mentions his father singing corridos.
   - **a.** Look up corridos. How is this different from a song?
   - **b.** Why does the difference matter?

6) In stanza 14 it reads: *His favorite / belt buckle: an águila perched on a nopal.* Look up the coat of arms of Mexico. What does this say about the father's identity? Provide other examples from the poem as well.

7) *Bugs Bunny wants to deport him,* stanza 15 reads. Bugs Bunny is an iconic symbol representing the United States. *César Chávez wants to deport him* as well. César Chávez was an American labor leader and civil rights activist.
   - **a.** Research César Chávez. Why would he want to deport the father?

   b. Describe the paradox of promoting the (civil) rights of Latino citizens versus helping out brothers (but illegal immigrants) from across the border who are suffering to get ahead in the U.S. Why can this be contradictory?

8) The poem ends with *The snake hisses. The snake is torn.* Considering that hissing is a defensive tactic against predators, and that snakes can be torn by eagles, what do you make of this ending?

Part 4: Reflection

Reflect on code-switching. How do you think this influences someone's identity? What can someone who is code-switching establish what others cannot? If possible, relate to your own experiences with code-switching. Also include references to the poem and to Border Studies. Write between 150-250 words.

8.6 APPENDIX F: THE KEYS

KEY_1_TD

These are the answers to the questions from the Tim Doner assignment.

Part 2: Exercises

1. Because each language is an expression of how a society or culture thinks.

2.
   a. She says Americans tend to grow up with one language: English, which becomes so important that they don't learn many other languages. As Americans often only speak English, we believe they do not want to learn any other languages. That is where the stereotype comes from. And as Tim grew up speaking English, she says it is even more special that at his young age he already learned other languages.
   b. This map shows the most spoken languages in the United States after English and Spanish. From this map we can gather that Americans do not only speak English, but that many other languages may be spoken at home as well. This means that Tim may not be so extraordinary, as there are many Americans are growing up with other languages than English, requiring them to be bilingual.
   c. *i.* your personal answer / *ii*. One of the following answers:
      - You could argue people in the Netherlands speak German and French at the borders, however it is not widely spoken in daily life in the rest of the country. In general, German is spoken in some businesses and both French and German in some institutions and in diplomatic situations (although this goes largely unnoticed by the wider public and also does not represent the larger population).
      - You could also name Polish, Bulgarian and Romanian, or Arabic, Tigrinya (Berber), Farsi (Persian), Turkish et cetera. For the first three the reason would be many eastern Europeans work on Dutch construction sites. However, these languages remain spoken in their communities and not by the wider Dutch population. For the latter languages, they are widely spoken among immigrant communities in the Netherlands, but also learned outside. For example, you can take exams in Arabic and Turkish at some Dutch secondary schools. Moreover, the government is interested in acquiring speakers of Arabic, among others.
      - Another answer would be Frisian, which is the language spoken in Friesland on a daily basis.
      - You could say most people speak their local variety, although many might not be aware of it and just call it Dutch.
   d. The Dutch map shows regional languages, while the US map shows languages other than English and Spanish spoken at home. Regional languages and official languages differ in status. Both maps show languages that we would not usually think of when thinking about those countries, because we tend to believe one country equals one language. Both maps show that this is not true.

3.
   a. No, because languages do not have to match one country specifically. Languages can cross country borders, and are often spoken in multiple regions. German, for example, is not only spoken in Germany, but also in a part of Belgium, along the Dutch and Danish border, in Austria, parts of Switzerland, Luxembourg,

Liechtenstein, the province Alto Adige (Süd Tirol) in Italy, Namibia (a former colony) and in other places.

b. The message sent out by the map in the video is that one language matches one country, although it is recognised that Ojibwe is only spoken in a certain region.
c. The map would be coloured in more places, and the colours would flow in and out of each other, crossing (national) borders.
d. It would disprove the stereotype and show that many languages are spoken in the U.S. by many different people.

4. That by studying languages, and looking at their development, you gain a greater appreciation for society's values and its history.

5. The reasons Tim gives are:
   - you open up to foreign cultures and foreign ideas;
   - you have the opportunity to connect with more people;
   - you can understand the history of a certain society better when you speak their language

Reflection: your own answers. Try to share with and compare to one of your peers, or ask your teacher.

Key_2_WC

These are the answers to the questions from the Windrush Child assignment.

Part 3: analysing the poem

1. Windrush child leaves behind his/her home, Jamaica. More specifically from the poem, Windrush child leaves behind: palm trees, mango mornings, storytime yards, Grandmother. You could also say Windrush child leaves behind the seabirds and waters that are native to Jamaica.

2. Windrush child brings his/her Caribbean eye i.e. the Caribbean outlook on life, past experiences, opinions and expectations.

3.
   a. The words Windrush child are repeated to emphasize that the child's is still somewhere in between Jamaica or England.
   b. This has to do with history: the *Windrush* was the ship the Jamaicans came on to Britain. As Jamaicans looked upon the UK as the 'mother country', and being on the *Windrush*, you would belong to both Jamaica and the UK.

4. By writing, you formulate your identity and put yourself on the cultural map. Stepping into history suggests Jamaica doesn't really have a written culture but an oral one. So writing will allow them to be recorded in history and count as well. Needless to say, this is just suggested, it does not mean oral cultures are less valuable than written ones.
5.
   a. For both Windrush child and the society he/she will encounter in Britain, because only one Windrush child arrives, he will know what life there is like, and that it is different

from what he/she is used to. For the Brits, they can see the arriving Windrush child bringing his/her own culture to them.

b. Sun: Jamaica / Windrush child, Snow: Great Britain / the U.K. / England
c. Jamaica can be found in the palm trees and mango mornings the U.K.: another horizon
d. Unfriendliness, cold weather, racism, discrimination, difficulty to acquire homes and make friends with British people, being bullied at school, having to stick together and support the black community, a high cost of living, jobs that did not pay very well and that were hard work so the British people did not want to do those jobs themselves (porter, cleaner, driver, nurse)

Reflection: your own answers. Try to share with and compare to one of your peers, or ask your teacher.

KEY_3_LMOD

These are the answers to the assignment *Listen Mr. Oxford don*

Part 2: Analysing the poem

1.
   a. A "don" at Oxford is what is called a "lecturer" or "tutor" at other UK universities and a "professor" at US universities. It comes from the Latin *dominus*, meaning "lord".
   b. Mr Oxford don represents the standard use of English in England, British English.
   c. One way of danger is metaphorical: physical danger, as shown by the gun, knife, axe, assault, jail time, being armed (with human breath), slashing, bashing, all these things signal physical danger. The other way the language use is dangerous is that the speaker attacks the standard by using a non-standard variety and breaking down the conventions.
   d. Mr Oxford don would see it as dangerous because seen from Mr Oxford don's perspective (that of Standard British English), the speaker uses unconventional spelling, grammar and sounds (the accent of the speaker). By using this variety, British English (symbolizing what is right, proper, good language, official, the standard) is endangered.

2. He is directly opposing the standard (British English). It can be seen as a rebellion because he uses violent language as a metaphor, and because he uses Jamaican English / Caribbean English features. For example referring to Me instead of I, double negation (not no Oxford don), replacing th with d, omission of the verb to be et cetera.

3.
   a. In stanza 6 the speaker is accused of assault on the Oxford dictionary, i.e. using different vocabulary, or using standard vocabulary differently. The Oxford dictionary represents the standard variety of a language, British English. However, as English has been spoken for such a long time in the Caribbean, that it could be considered legitimate language use as well.
   b. He says he is taking it quietly in Clapham Common, or hiding himself there. However, as Clapham Common has as a dense population of many kinds of ethnicities, among whom are Jamaicans, he pretends to be hiding but actually he is living his life with the kind of English he uses.

4. Your own answer. Examples:
   - to show Caribbean heritage in identity
   - being able to communicate more freely with others of Caribbean descent
   - showing that a standard is just a standard set by others, but not necessarily hierarchically better (thus legitimizing own standard by enforcing its use)
5.
   a. Your own answer.
   b. He is legitimizing his own standard by using it (reflected in the last two stanza's) and, if necessary, stretch the boundaries of the conventions for British English a bit to show it (reflected in the last line).

Reflection: your own answers. Try to share with and compare to one of your peers, or ask your teacher.

KEY_4_FAH

These are the answers to the Foil Arms and Hog assignment.

Part 2: Sketch 1

1. Your own answer. Example answers:
   - to connect with and preserve Irish heritage
   - to preserve it because it is an endangered language
   - to be able to access (read/interpret) ancient sources in Irish (as the language is older than English)
   - to learn about the Celts
   - to create a sense of community / belonging.

2. He knows vocabulary that you typically learn at school. As Irish is a compulsory school subject, everyone will encounter it throughout their education. However, as it is not widely spoken anymore, there is not much opportunity to use it except if you seek for it yourself, so many people quickly forget most of what they have learned when they finish school because then they are not into daily contact with the language anymore.

3. Swearwords are the easiest to pick up, but does not do justice to knowing a language truly and you might use them in the wrong context, as the example from the video shows.

4. Your own answer. Reasons you could give:
   - when the language is used in official institutions, it gains more official status and recognition
   - it promotes the use of Irish (which is endangered), and makes sure it is used
   - so that new and advanced vocabulary is developed for these domains of the language

Part 3: Sketch 2

1. Possible answers of how slang is interpreted:
   - "Go away" (you must be joking) → leave my office and come back later
   - "Would you stop" (you must be joking) → Stop leaving the office
   - "I would kill for a cup of tea"→ taken literally
   - "You're a good skin" → taken literally as in what a nice skin you have

- "spanner" → taken literally as a tool (with a double meaning because tool is also another word for calling someone an idiot, what spanner indicates here; however a spanner is also actually a tool as in equipment)
- "don't talk to me" (I know right) → taken literally
- "I'm dying" (I've got a bad cold) → taken literally, worsened by "No use telling the wife, won't get any sympathy there"
- "I was gonna answer for a few days of, but [clicks tongue] you know yourself" (meaning he wanted to go to work anyway / or could not get days off for his cold) → seen as using work as a distraction from a sickness that is deadly
- "the press" (the printing press) → the newspapers
- "I've got a present for them" (he wants to fight) → taken literally

2. Possible answers of how sarcasm is interpreted:
   - "Lovely weather we are having, isn't it" → sarcasm taken literally
   - "Aah listen" (sarcasm: yeah sure) → literally listening to something
   - "fantastic" & "this day just gets better and better" → sarcasm taken literally
   - "Some genius" → (sarcasm) taken literally as in a very smart person

3. Your own answer. Example answers:
   - You could look up Irish English slang and specific vocabulary beforehand
   - You could look up Irish customs (such as certain uses of sarcasm) beforehand

4. You could try to imagine who is visiting, and adapt to a standard that you both understand, leaving out sarcastic remarks and specific vocabulary (such as slang).
5.
   a. They paint a negative picture of the country, so you don't want to go there. Then, when you meet Irish people you might have prejudice against them and could possibly even discriminate them (without knowing) based on your beliefs.

   b. According to the website:
   - it rains heavier in the west of the country and in the mountains
   - the wettest months are December and January
   - April is the driest month, while in the southern parts June generally is the driest
   - "In an oceanic climate at the latitude of Ireland, variability of weather in some of the features referred to above may be completely missing over several months in an individual year."

     ➔ So it does not always rain (though it does often), and when it does it depends on the location and the season. Also, the weather is so variable that longer periods without rain are also possible.

Reflection: your own answers. Try to share with and compare to one of your peers, or ask your teacher.

KEY_5_YKWIS

Answers to *You Know What I'm Sayin'?*

Part 1: First encounter

2.

a. Yes, because by reading it aloud, you will empathize with different kinds of American people. It will make it easier to understand different kinds of people because you have an example of how they speak and what their common history is.
b. Your own answer. Your answer should include that there is no one way to speak like an American / that there are many ways to speak like an American.

Part 2: Analysis

1.

a. Parts that make up the spoken word are the way people speak and behave (*the way people talk, and stuff*), and verbal and non-verbal communication (*Like, it's part of their walk* / the way in which the speaker voices accents and expressions when the poem is read aloud). It is also what drives them (*It's what makes them tick*), and what they share (talking in a certain way in certain citations: all kinds of situations are sketched throughout the poem, such as playing poker, being with friends, approaching someone you like). It also has to do with a common history, as many historical references throughout the poem point out, each voiced differently when read aloud.
b. We can identify: the speaker, a young girl, poker players, the dealer in the poker game, a religious man, a group of friends, men, women, a man trying to impress a woman, honest people, confident people, people going on a night out, broadcast announcers, a sports commentator, Rhett Butler (a character from Gone with the Wind), Neil Armstrong (the first man on the moon), Martin Luther King Jr. (an American Christian minister and civil rights activist), and quotations from the Bible.

2. In the video, he says he recognised he had a bit of a Texas accent when he enlisted in the navy. He mimics people form San Diego, Philadelphia, Brooklyn / Jamaican and from Louisiana in their accent and behaviour. He does a similar thing in the poem, but more focused on behavior of certain people in certain situations (such as the poker players, or the man trying to impress the woman). He also mimics different people throughout history to show important historical events that are shared and recognized by Americans, because these certain kinds of speech activate the collective memory of the events.

3. You can connect to other people's way of talking and express your thoughts freely, connected by your shared language, variety, dialect or accent. You can also create a sense of community by gathering people around the way you talk, behave and the ideas you have.

4. Three examples:
- The historical references: exemplify how the memory of these events can be triggered by the spoken word.
- The poker players: how you talk and behave when playing a game of poker.

- *Excuse my language, Lord / I don't mean to scream and shout*, shows respect in a religious sense.

5.
   a. The historical events and what they refer to are as follows:
   - "In an apparent terrorist attack on our country" / on that day in September → 9/11. The September 11 attacks (known as 9/11) were a series of coordinated terrorist attacks by the Islamic terrorist group Al-Qaeda against the United States.
   - "December seventh, nineteen forty-one, / A date which will live in infamy…"→ the attack on Pearl Harbor (an American navy base) by the Japanese army during World War II.
   - "Down goes Frazier! Down goes Frazier!" → by a sports-commentator during a professional boxing match between Joe Frazier and George Forman in 1973
   - It's "Frankly, My Dear, I don't give a damn!"/ To Miss Whozie-What. → The character Rhett Butler from Gone with the Wind, in response to Scarlett O'Hara who asked "Where shall I go? What shall I do?", when Butler after years of pursuing her love finally gave up after she just admitted that she loved him.
   - "That's one small step for man…" / By an astronaut. → spoken by Neil Armstrong, the first man who landed on the moon, in 1969.
   - "The President was killed today in Dallas…" / By a gunshot → refers to when American president John F. Kennedy was assassinated in 1963.
   - "I have a dream" → evidently from the poem, by Martin Luther King, who spoke these famous words in his speech in 1963 in which he called for civil rights and the end of racism in the United States.
   - Or at an Alabama bus stop → refers to the Montgomery bus boycott and Rosa Parks, in a civil rights protest in 1955-1956 during which African Americans refused to ride city buses in Montgomery, Alabama, to protest segregated seating.
   - Moses at Sinai → receiving the spoken word from God and writing it down.

   b. History influences the spoken word as we use it to quote history, to recount events and tell tales. We mimic people when doing so and play out what was said and done so that we can remember and empathize with what happened.

6.
   a. Interpreting the words of the Bible in a way with which other people might not agree.
   b. Yes, because the interpretation of the Bible is a highly sensitive topic.
   c. The literal meaning is: the spoken word is life as he shows in the poem, and the written Word (emphasized with a capital letter) refers to the Bible. However, the conceptual meaning is up to you.

Reflection: your own answers. Try to share with and compare to one of your peers, or ask your teacher.

KEY_6_STB

These are the answers to the assignment *Securing The Blessings*

1.
   a. In the past, *ourselves and our posterity* left out certain ethnicities such as African Americans, Mexican Americans, and Native Americans. Now, it includes them.

b. Through voting for the elections

2. That when you do not have full civil rights, you remain stuck between full citizenship and immigrant status.

3.
   a. It was expressed by Martin Luther King Jr., in his famous 1963 “I have a dream speech”. It is used to paint a picture of an integrated and unified America in terms of civil rights.
   b. Martin Luther King Jr. fought for civil rights. Voting rights for African Americans came into effect in 1965, two years after the speech. The poem is about these voting rights and the inclusion of all ethnic groups in these rights.
4.
   a. They were targeted because they were poor, so they would not have been able to pay the tax, which only applied to them. As for the literacy test, it would exclude African Americans as they were largely illiterate and did not have the same opportunities for schooling as the white population did.
   b. They were excused from them, using the grandfather clause exempting from the tax any adult male whose father or grandfather had voted. The effect was to exempt whites from the tax blacks had to pay, because no black fathers or grandfathers had been able to vote. As for the literacy test, the white population was literate and had enough opportunities to become so.
5.
   a. The poem recounts how Mexican-Americans were not allowed inside restaurants, but instead had to order through a window at the back. This was part of the implementations of Jim Crow law in the southern states. You will have found examples with *Whites only* or *Colored only* and signs with *No Spanish / Mexicans / Latinos / Negroes or Dogs allowed*. They show that what you found in the poem actually happened.
   b. Your own answer.

6.
   a. To emphasize that having such a beautiful country comes at the price of others, of those who maintain the country.
   b. That the maintaining is done by Mexican-American (illegal) immigrants or others of Spanish-speaking descent.

7.
   a. You or your party could continue to pursue oppressive policies that the suppressed group has no direct influence on as they are cannot vote.
   b. When they proved more effective in business, for example, they started to compete with those in charge. They were also looked down upon and thought of as less in every aspect so in that way they were a burden in societal terms because you still had to deal with them in everyday life.
8.
   a. Those who used to be in charge and the white population in general.
   b. Correct answers include at least one of the following observations
      - After 246 years of slavery (1865), African Americans, and other ethnic groups such as Mexican Americans were discriminated and subject to

oppressive laws, especially in the South. They got their right to vote fairly recent in 1965.
- Economically: they were poor and often forced to do hard manual labour for low wages. It was difficult to acquire property without going into debt and being held to unfair contracts. So it was almost impossible to improve the economic situation among them.
- Social / personal / cultural effects: imagine being scolded, yelled at and assaulted for as long as you, your parents, and grandparents can remember. Some people began to think they actually were of less value.

Reflection: your own answer. Try to share with and compare to one of your peers, or ask your teacher.

KEY_7_ECC *In Colorado My Father Scoured and Stacked Dishes*

Answers to part 3: analysing the poem

1.
   a. It reflects how people actually live on the Mexican-American border. They use both English and Spanish and code-switch and they understand each other. He ignores the sharp geographical border between Mexico and the United States and shows that Spanish lives on with immigrants in the U.S.
   b. *i.* It would imply that Spanish does not have the same status as a language as English. It would create inequality by seeing it as foreign, and could cause people to look down upon it or just not want to pay the effort to acknowledge the Spanish and read it.
   ii. It adds the reality of live along the border and the life of immigrants. It describes things that could not be translated directly into English with one word (such as *corridos*).

2. The father does the dishes in a Tex-Mex restaurant, while he is probably more qualified to do the cooking than the cooks are as he has grown up with the Mexican cuisine.

3.
   a. To emphasize that they do not belong and that they feel lost
   b. Evident from the poem, his father has never come to terms with being illegal in the U.S. He has followed in his father's footsteps, but calls himself Illegal-American because he grew up there, and not Mexican because he does not belong there. This is shown in the poem when he wears his father's shirt. Moreover, he has seen the anguish of his father all his life, which is referred to in the last line (also see the answer to question 8).

4. This is your own answer. We have provided some sample answers for you as well.
- England: tea, chap (male or friend), (to be) gobsmacked (shocked)
- New Zealand: Kiwi (New Zealanders, also a native bird), Kia Ora (meaning Hi, actually not English but Maori), bach (holiday house)
- Canada: moose, loonie (one Canadian dollar), lakes

5.
    a. It is not just a song, it is a narrative song about oppression, history, daily life for peasants and includes other socially relevant topics.
    b. Because it has a different meaning: it is not just for fun but it is how the father shares his history and his feelings with his *cuates.*

6. That he is still very much attached to his Mexican heritage. Other examples include him playing the guitar and singing *corridos*; and his anguish in *The hart can only be broken* / *once, like a window* because he does not feel integrated into American society because he is made out for *Greaser. Beaner.* which are derogatory terms for Mexican-American immigrants or illegals. *Beaner* is also a racist term.

7.
    a. César Chávez wanted to protect the rights of documented Mexican-American immigrants in a labour union for farmers. When it came to undocumented Mexican-American immigrants, he was more controversial because he did want to support him but he also reported them to the authorities when during the strikes he set up, farmers that were members of his union brought in illegal immigrants to break the strike. Also, illegal immigrants sending back their wages to Mexico directly opposed his union's efforts to improve wages and working conditions for the documented immigrants.
    b. It is contradictory and paradoxical in a sense that it is difficult to do justice to both at the same time. If you only help the documented workers, you leave the rest behind. On the other hand, if you also help illegal immigrants, you might undermine your efforts for the legal immigrants of the same group.

8. It is a tragic ending, as the snake represents Mexicans feeling attacked, and the eagle representing the U.S. in succeeding the attack. It indicates Mexican-American (illegal) immigrants still feel pressured and dominated. The father and son are not integrated into society but made victims.

Reflection: your own answer. Try to share with and compare to one of your peers, or ask your teacher.

8.7 APPENDIX G: TEACHER INSTRUCTIONS

Assignment 1 - Tim Doner

Estimated level: 4H-4V

Estimated time: 60 minutes

Content: multilingualism, American stereotypes, linguistic diversity

Curriculum.nu bouwsteen top 3 connections: EMVT5.1 Meertaligheid (Multilingualism); NL3.1 - Meertaligheid en cultuurbewustzijn; BU04.1 – Identiteit

Can be paired with: Dutch

Aims: (You are able to:)

- recognise and explain the stereotype that Americans speak and are only interested in English
- be able to compare American (US) linguistic diversity to Dutch linguistic diversity
- reflect on multilingualism

Suggestions for teaching:

- Start with a debate on what multilingualism is and have students bring in their home languages, when these are used, with whom they speak what language etc.
- After watching the video, you can have students compare their own answers to what Tim said in the video and link this to the questions. You could make a poster or a slide out of this.
- Before consulting the maps, you can let students guess how many languages are spoken in the Benelux area and in the Unites States. Then ask questions depending on what they say (do they mention native languages, migrant languages, dialects etc.) and relate it to history. Note that the U.S. has actually never had an official language, although English is the *de facto* national language.
- The reflection question can be responded to with an essay (homework assignment)

Assignment 2 - Windrush Child

Estimated level: 4V-5V

Estimated time: 90 minutes

Curriculum.nu bouwsteen top 3 connections: BU04.1 – Identiteit; EMVT2.1 - Creatieve vormen van taal; MM02.1 - Tijd en chronologie

Can be paired up with: history, geography, social studies

Content: poetry, Afro-Caribbean and British history, immigration, Caribbean stereotypes, identity

Aims: (You are able to:)

- apply a historical perspective to “Windrush Child”
- analyse and explain how both Caribbean and British identity are represented in the poem
- explain and criticise stereotypes about people from the Caribbean

Suggestions for teaching:

- This lesson can be paired with “Listen Mr Oxford don” and is recommended to be taught in tandem as the materials (poems) are from the same author and cover similar themes.
- A solid introduction / presentation from the teacher is needed
- Students do not need any prior experience with poetry. However, they might need extra resources for this depending on their level

Assignment 3 - Listen Mr. Oxford don

Estimated level: 4V-5V

Estimated time: 60-90

Content: linguistic diversity, poetry, identity

Curriculum.nu bouwsteen top 3 connections: BU04.1 – Identiteit; EMVT2.1 - Creatieve vormen van taal; KC2.1 - Artistieke expressie

Can be paired with: history, geography, arts

Aims: (You are able to:)

- analyse how the Caribbean English variety affects the message of the poem
- explain the advantages and significance of Caribbean English
- put the poem into its cultural context
- use the poem to reflect on your own identity and on how you adapt to new situations

Suggestions for teaching:

- Teachers and students get the most out of this lesson when you pair it with Windrush Child
- After finishing the Windrush Child activities, start the first part of this assignment discussing what students remember. Then use that as a bridge to introduce this assignment.
- This poem is accessible without any knowledge of poetry
- Have a debate at the end about history and the legitimacy of languages / varieties. Tie it to students’ personal experiences

Assignment 4 - Foil Arms and Hog

Estimated level: 4V-5V

Estimated time: 60-90 minutes

Content: stereotyping, Ireland, comedy sketches

Curriculum.nu bouwsteen top 3 connections: MN09.2 - Weer en klimaat; NL4.1 - Experimenteren met taal en vormen van taal; EMVT1.1 - Effectieve grensoverstijgende communicatie

Can be paired with: arts (CKV), theatre , history, geography

Aims:

- You are able to explain the values the Irish associate with Irish
- You are able to reflect on the values associated with your own language
- You are able to recognise the stereotype about the Irish weather and explain it
- You are able to explain the differences between the values people attribute to Irish, Irish English and Standard English and think of the positive aspects of each of them
- You are able to analyse a comedy sketch and look at how two different speakers of English, one used to Irish English, and the other to Standard English, can try to better understand each other.

Suggestions for teaching:

- Start with a discussion on Ireland and Irish stereotypes. What do students already know? Debunk stereotypes together and define what makes them so pervasive. Make a bridge to Irish and Irish English and then direct students to the introduction of the assignment.
- Let students do research in teams: one that focuses on sketch 1, one for sketch 2, and one group that will go deeper into the historical background / the language / the weather and stereotyping. Then let them teach each other or report to each other in a jigsaw / expert activity.
- Round off with a discussion. You could use the reflection question in the assignment to elaborate on positive and negative (linguistic) stereotypes that they encounter.

Assignment 5 - You Know What I'm Sayin'?

Estimated level: 5V

Estimated time: 60-90 minutes

Content: spoken-word poetry, Mexican-American literature, diversity, identity

Curriculum.nu bouwsteen top 3 connections: BU04.1 – Identiteit; EMVT2.1 - Creatieve vormen van taal; KC2.1 - Artistieke expressie

Can be paired with: history, Dutch, theatre, music, arts (CKV), philosophy, Spanish

Aims:

- You are able to analyse how languages and accents influence identity
- You are able to reflect on the way in which your own language use influences your behaviour and identity

Suggestions for teaching:

- This assignment is designed to use on its own and also to connect to assignment 6 since the poems are from the same author, but on different topics.
- No previous knowledge of poetry needed
- Start with a discussion on how the way students act and speak, and the languages / dialects / varieties students use, and with whom affect how you appear
- Perform the poem together with class to better understand it and get a feeling for it. In performing it multiple times, you can address the questions in the assignment.
- Have the students perform / make their own poem reflecting the diversity of the culture / area they are in – this could be carried out together with theatre and Dutch class
- You could use the reflection questions as homework or essay prompts, or use them at the discussion at the beginning of the lesson.

Assignment 6 - Securing The Blessings

Estimated level: 5V

Estimated time: 90 minutes

Content: civil rights, the civil rights movement, citizenship, voting, Black Lives Matter, American history, ethnic minorities, imagery

Curriculum.nu bouwsteen top 3 connections: BU06.1 – Solidariteit; MM05.1 - Waarden en idealen; MM10.2 – Onderzoeken;

Can be paired with: History, geography, philosophy, social studies, arts

Aims:

- You are able to look at citizenship in the United States from a historical perspective
- You are able to explain the effects of unfavorable government policy towards ethnic minorities.
- You are able to critically reflect on contemporary civil rights issues.

Suggestions for teaching:

- This assignment is designed to use on its own and also to connect to assignment 5 since the poems are from the same author, but on different topics.
- It is recommended to pair up with history to give students a basic background in American history (especially basic knowledge of slavery, the period after the civil war, Jim Crow, Black Lives Matter etc.) Students could do research on this and

present a timeline in the form of a (digital) poster so that they have reference materials.
- The contents of this lesson fit in well with group work, focused on research
- Provide an introduction to civil rights
- Students do not need but could use a literary a background in poetry
- Further reading / literature to teach: “The Bluest Eye” by Tony Morrison, “Their Eyes Were Watching God” by Zora Neale Hurston, “The Help” by Kathryn Stockett, “The Color Purple” by Alice Walker.
- For teachers interested in more historical background: follow the *The South after the Civil War* free course on Khan Academy (part of The Gilded Age 1865-1898) as well as *The Civil Rights Movement* (part of The postwar era 1945-1980).

Assignment 7 - In Colorado My Father Scoured And Stacked Dishes

Estimated level: 5V-6V

Estimated time: 60-90 minutes

Content: Mexican-American literature (poetry), code-switching, immigration, identity, Border Studies

Curriculum.nu bouwsteen top 3 connections: BU04.1 – Identiteit; NL1.1 - Rijke teksten als voorwaarde voor taal- en denkontwikkeling; EMVT2.1 - Creatieve vormen van taal;

Can be paired with: Spanish, History, social studies, philosophy, geography, arts

Aims:

- You are able to align with Mexican-American immigrant culture through the analysis of the poem “In Colorado My Father Scoured and Stacked Dishes”
- You are able to identify the use and importance of code-switching between English and Spanish
- You have a basic understanding of Border Studies

Suggestions for teaching:

- This assignment can be tied to 5 and 6 in the overarching “Mexican-American” theme since both authors of the poems are Mexican-American.
- Students need a strong background in poetry
- The teacher needs to provide a solid introduction on Border Studies or could weave it in throughout the lesson to make it more digestible
- You can have a (philosophical) debate on identity
- You can have students experience code-switching before answering the reflection question
- For high-performing and motivated students you could recommend reading / doing a follow-up assignment on (parts of) Gloria Anzaldúa’s “Borderlands / *La Frontera”*

8.8 APPENDIX H: DANIEL GARCÍA'S POEMS FOR ASSIGNMENT 5 AND 6

You Know What I'm Sayin'? (2003)

The spoken word is...
Not like a password
That you type.
It's kind of, well, a little more like hype.

You know what I'm sayin'?
It's like something that you heard
Walking down the street.
It's like something people say
As they pass along the way.

It's, like, ... "The way people talk, and
stuff?"
Like it's part of their walk.
It's who they are.
It's what makes them tick,
Like those people who talk with their pens as
they click, unclick, and click -
And I really hate to pick
But it simply makes me sick!
You can't concentrate like that,
And you really can't attract
As many flies -
Not like you can with words
That flow sweet, like honey.

It's just annoying as heck
Like when people cut the deck
Too many times during a poker game.
Can I get an Amen?
It's just lame!
What the hell is that about?
(*Excuse my language, Lord,*
I don't mean to scream and shout!)

If you really have a doubt
About the dealer, kick him out!
Don't sit around and pout,
Makin' everybody wait,
Makin' everybody late!
The best part of a game of poker
Ain't about finding the Joker:

(continued on next page)

It's about finding the joke
As you sit around and poke
Fun at each one of your friends,
'Cause conversation lends
Itself to laughter and to cheer,
And perhaps you'll share a beer
And a smoke.
It don't matter if you're broke-
You belong - and you're able to share
About the things that you care
About and think.
It's a chain and you're a link.

So you have another drink
And you toast,
And some men like to boast
About the courage that they had
When they thought that they was bad,
Once upon a time in a place far, far away,
And they went up to a pretty girl across the room,
And they made her start to swoon
Just with words.
Using some old tired line:

> "Baby, you lookin' fine.
> I just thought I'd - you know,
> Take a little time
> To drop a little rhyme,
> Ask you out to dine,
> Maybe drink a little wine
> Girl, just let yo'self unwind.
>
> "You know, I gots leather seats.
> I wear size thirteen cleats,
> And, uh, you know what they say about a guy
> Who's got big feets."

<Slap!>

The spoken word is about passion
And silliness and truth.

It's about getting to the root
Of what's inside
It's about showing all the things you hide -
Out loud!-
To a pretty girl in the corner,
To a priest
Or to a crowd.

(continued on next page)

It's about saying what you feel
And not letting people steal
Your thunder.
It's about saying it first and saying it proud
It don't matter if you blunder.

The spoken word is using "Uhm, whatever!"
It's "Pshh" and "Ughh!! This Internet's
taking forever!"

It's "Dude!" "Sweet!"
It's "Damn, that girl's a'-ight!"
And "Oh, Girl!! That boy is tight!"

It's a street jive.
It's a cool vibe.
It's a "Saturday Night Live!"

And where were you when you heard
That famous spoken word:
"In an apparent terrorist attack on our country…"
On that day in September?
And "December seventh, nineteen forty-one,
A date which will live in infamy…"
It's another we'll remember.

And "Down goes Frazier! Down goes Frazier!"
From an uppercut.
It's "Frankly, My Dear, I don't give a damn!"
To Miss Whozie-What.
"That's one small step for man…"
By an astronaut.
And "The President was killed today in Dallas…"
By a gunshot.

And "I have a dream!"
From Martin Luther King
In Washington
Or at an Alabama bus stop
Preaching to the masses not for naught.
It's Moses with the stones out on that
mountaintop.

You see, it was the spoken word
That Moses heard
In the burning bush
That made him push
The pharaoh and the gentry
For freedom elementary,

(continued on next page)

That brought the plagues,
That freed the slaves,
That crossed the waves,
That wandered days,
Through desert ways.
And the Good Book says…

Well, I don't want to step on toes,
And y'all know how the story goes.
Of course, that's what they call "the written
Word,"
But that's another poem, I've heard.

And that, to me, is spoken word.

You know what I'm sayin'?

Securing The Blessings (2004)

I vote in the land of the pilgrim's pride,
land where my father's died
without voting

'cause you can't vote with a green card.
You need a voter registration card,
a "Don't touch me!
I'm an American citizen!" card,

and he was not a citizen,
he was in limbo,
just passing through,
kind of in-between, you know?

But for him, though,
I vote.

I vote in the land of the "Free at last, free at
last!
Thank God Almighty we are free at last!"

to vote
without paying a poll tax
without having to prove our knowledge
of grammar and syntax

I can just stand in line,
stay on my side of the no-campaigning
sign

and just relax.

I just show my I.D. and I vote
in the land of "No Mexicans Allowed"
inside the restaurant,
in the land of "Order your 'chicken-in-a-
basket' and *Coca-Cola*
through the window in the back!"-burner
of 1950s…

Victoria,...

Texas,...

America.
America, the Beautiful
for spacious skies & crowded urban
streets
for amber waves of grain

maintained

in perfect rows
by *azadones* and pesticides,

for purple mountain majesties
of Columbine shootings
in classroom settings

above the fruited plains
where the deer and the buffalo and the
Native American Indian roamed

before we became a burden and
they said we couldn't vote

and before them it was the Irishman
and the Chinaman
and the German
and the Russian
and the Hungarian and the Jew
and the poor men and women who

couldn't vote.

I vote in the name of liberty
in the name of the land of opportunity
in the name of freedom for our posterity
paid by the blood of the volunteer
citizenry.

I vote ‘cause I served in the Navy
to protect all the rights of you and me.

I vote because I am free.
I vote because you are free
to vote in this country.

And I’m tired of you voting for me.

And I’m tired of you voting for me.