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## **Appendix A1: English reading comprehension test (RCT) texts (pictures left out)**

Tekst 1

### ***Fair incentive***

From David Mason Brian Farrington suggests that people who do not want wind power on their doorstep should be offered an incentive to accept it (2 February, p 28). I suggest that for equity those affected by thermal power stations should be offered an incentive, backdated to when the facility was built. While we are at it, how about those affected by overhead power lines? Or we could just accept that we have our part to play as citizens. Swindon, Wiltshire, UK

NewScientist, 2013

Tekst 2

### ***Books and arts***

REVIEW The Rational Optimist: How Prosperity Evolves. By Matt Ridley.

#### **Getting better all the time**

THIRTY years ago, Julian Simon and Paul Ehrlich entered into a famous bet. Mr Simon, a libertarian, was sceptical of the gloomy claims made by Mr Ehrlich, an ecologist best known for his predictions of environmental chaos and human suffering that would result from the supposed "population bomb". Thumbing his nose at such notions as resource scarcity, Mr Simon wagered that the price of any five commodities chosen by Mr Ehrlich would go down over the following decade. The population bomb was defused, and Mr Simon, author of the now famous book "It's Getting Better all the Time" (2000), handily won the bet.

Now, Matt Ridley has **2** bet in mind. A well-known British science writer (and former Economist journalist), Mr Ridley has taken on the mantle of rational optimism from the late Mr Simon. In his new book, he challenges those preachers of negativity who argue that the world cannot possibly feed 9 billion mouths, that Africa is destined to fail and that the planet is heading for a climate disaster. He boldly predicts that in 2110, a much bigger world population could enjoy more and better food produced on less land than is used by farming today – and even return lots of farmland to wilderness.

**3**, mankind cannot hope to achieve this if it turns its back on innovation. Feeding another 2 billion people or more will, of course, mean producing much more food. Genetically modified (GM) agriculture could play an important role, as this technology can greatly increase yields while using smaller inputs of fertiliser, insecticide and water. Many years of field experience in the Americas and Asia have shown GM crops to be safe, but, Mr Ridley rightly complains, the Luddites<sup>1</sup> of the green and organic movements **4**.

The progress (and occasional retardation) of innovation is the central theme of Mr Ridley's sweeping work. He starts by observing that humans are the only species capable of innovation. Other animals use tools, and some ants, for example, do specialise at certain tasks. But these skills are not cumulative, and the animals in question do not improve their technologies from generation to generation. Only man innovates continuously.

Why should that be? Some have suggested that perhaps it is the chemistry of big brains that leads us to tinker. Others that man's mastery of language or his capacity for imitation and social

learning hold the key. Mr Ridley, a zoologist by training, weighs up these arguments but insists, in the end, that the explanation lies not within man's brain but outside: innovation is 5 . Trade, Mr Ridley claims, is the spark that lit the fire of human imagination, as it made possible not only the exchange of goods, but also the exchange of ideas. Trade also encouraged specialisation, since it rewarded individuals and communities who focus on areas of comparative advantage.

It is this culture of continuous improvement, which was only accelerated by the industrial revolution, that explains the astonishing improvements in the human condition over time.

As Mr Simon did in his classic work, Mr Ridley provides ample statistical evidence here to show that life has indeed got better for most people in most places on most measures. Whether one counts air and water pollution in California or vaccination rates in Bangladesh or life expectancy in Japan, his conclusion is indisputable. It does, however, highlight one of the book's minor flaws: an over-anxious cramming in of too many obscure statistics and calculations that should have been relegated to footnotes or an annex. Another is the author's slightly unfair attitude towards government. Mr Ridley makes it abundantly clear that he is a free marketeer, and he provides ample evidence from history that governments are often incompetent and anti-innovation.

He is right that the leaden hand of the state has often suppressed individual freedom and creativity. However, he does not fully acknowledge that some problems do, in fact, 6 – especially because markets themselves can sometimes fail spectacularly.

Mr Ridley is also generally sceptical about global warming, and worries that government policies advocated by greens today will be like treating a nosebleed by putting a tourniquet around one's neck. He argues that the problem, if it 7 , will be solved by bottom-up innovation in energy technologies. But to accomplish that, he wants governments to "enact a heavy carbon tax, and cut payroll taxes."

That is a sensible prescription (often advocated by this newspaper), but surely a "heavy" tax suggests there is a role for government in fixing market failures?

8 , he is on the mark with the big things. "The bottom-up world is to be the great theme of this century," declares Mr Ridley in the closing pages of this sunny book. He is surely right. Thanks to the liberating forces of globalisation and Googlisation, innovation is no longer the preserve of technocratic elites in ivory towers. It is increasingly an open, networked and democratic endeavour.

*The Economist, 2010*

noot 1 Luddites: people who oppose technical or technological change

Tekst 3

### ***Not so black and white***

SIR – Your article about the rising number of black unmarried women in America illustrates society's prevailing double standard regarding race ("Down or out", October 15th). It informs us that "fewer than one in ten black women intermarries" with other races because it is their "greatest taboo". We are told that some black women "find non-black men unattractive" and that others fear the children of such marriages might not be "black enough", but that the most

common reason for not intermarrying is that black women regard it "as tantamount to betraying the race". One black woman explained that if she were to marry a man from another race it would be akin to turning in her "black heart".

If The Economist had reported that racial intermarriage was white women's greatest taboo, that some white women find non-white men unattractive, that others fear their children would not be white enough and that it was common for them to view intermarriage as a betrayal of their race, such views would be utterly condemned. If a white woman said that she would have to turn in her white heart to marry out of her race, she would be called a racist. But isn't this double standard itself racist?

Ken Pedersen Honolulu

economist.com, 2011

Tekst 4

**A Man of His Time** By JONATHAN FREEDLAND

1 The Karl Marx depicted in Jonathan Sperber's absorbing, meticulously researched biography is a man never more passionate than when attacking his own side. He was saddled with perennial money problems, constantly plotting new, world changing ventures yet having trouble with both deadlines and personal hygiene.

2 Still, it comes as a shock to realize that the ultimate leftist, the father of Communism itself, fits a recognizable pattern. So inflated and elevated is the global image of Marx, whether revered as a revolutionary icon or reviled as the wellspring of Soviet totalitarianism, that it's unsettling to encounter a genuine human being, a character one might come across today. If the Marx described by Sperber were around in 2013, he would be a compulsive blogger, and picking Twitter fights.

3 But that's cheating. The express purpose of Karl Marx: A Nineteenth-Century Life is to dispel the dominant notion of a timeless Marx – less man, more ideological canon – and relocate him where he lived and belonged, in his own time, not ours. Standing firm against the avalanche of studies claiming Marx as forever "our contemporary", Sperber sets out to depict instead "a figure of the past", not "a prophet of the present".

4 And he succeeds in the primary task of all biography, recreating a man who leaps off the page. We see his thought develop, but glimpse also the begging letters to his mother, requesting an advance on his inheritance, along with the enduring anxiety over whether he can provide for the wife he has loved since he was a teenager. We see the trips to the pawnbrokers, the pressure to maintain bourgeois living standards, "the show of respectability", as Marx put it to his closest friend and co-conspirator, Friedrich Engels.

5 The picture that emerges is a rounded, humane one. Marx is committed to revolution, without being a monomaniac. He is an intensely loving father, but also suffering what would now be diagnosed as a two-year depression following the death of his 8-year-old son Edgar. He is clearly also an infuriating colleague, stewing on book projects for years, only to fail to deliver. Engels, Sperber writes, therefore spent decades repeating the same message: **13**

6 Besides the long, devoted marriage to Jenny, there is another love story: the partnership with Engels. After the great man's death, it was Engels who waded through Marx's scrawled notes to

assemble, and publish posthumously, the final two volumes of *Das Kapital*. Engels was Aaron to Marx's Moses, able to speak in public and so make up for the deficiencies of his partner, who was burdened by both a strong Rhineland accent and a lisp.

7 All this is fascinating enough as human drama, but it has extra value. For the act of reclaiming Marx as a man, and a man of his time, alters the way we understand his ideas.

8 Plenty of scholars sweated through the 20th century trying to reconcile inconsistencies across the great sweep of Marx's writing, seeking to shape a coherent Marxism out of Marx. Sperber's approach is more pragmatic. He accepts that Marx was not a body of ideas, but a human being responding to events. In this context, it's telling that Marx's prime vocation was not as an academic but as a campaigning journalist: Sperber suggests Marx's two stints at the helm of a radical paper in Cologne represented his greatest periods of professional fulfilment. Accordingly, much of what the scholars have tried to brand as Marxist philosophy was instead contemporary commentary, reactive and therefore full of contradiction.

9 Thus in 1848 Marx could make a speech denouncing as "nonsense" the very idea of a revolutionary dictatorship of the proletariat, even though that notion formed a core plank of Marxist doctrine. The old Communist academicians used to insist the text of that speech must have been a forgery, but Sperber believes in its authenticity. Marx delivered it to a Rhineland audience then demanding the broadest possible front against authoritarian Prussian rule. Pitting one Rhenish class against another made no sense in that place at that time, so "Marx repudiated his own writing." The book makes clear that, determined though Marx was to devise an overarching theory of political economy, he was, even in exile, forever preoccupied with German politics and fueled by a lifelong loathing of Prussian despotism. Whatever he wrote in the abstract was informed by the current and concrete.

10 Sperber forces us to look anew at a man whose influence lives on. And he also offers a useful template for how we might approach other great figures, especially the great thinkers of history – demystifying the words and deeds of those who too often are lazily deemed sacred. For all the books that have been written about America's founding fathers, for example, we still await the historian who will do for them what Jonathan Sperber has done for Karl Marx.

nytimes.com, 2013

Tekst 5

### ***Encrypted fabric***

Your clothes may soon carry a helpful secret. A new type of thread woven into patterns invisible to the naked eye could put an end to fake designer clothes – and dull outfits. Concealed patterns visible only under polarised light are used in some nations' bank notes to deter counterfeiting. To extend the method to other valuables, Christian Müller at Chalmers University of Technology in Gothenburg, Sweden, made a semi-transparent thread from polyethylene and a polymer used in clothes dye. This thread has unique optical properties that allow only certain polarisations to pass through. Weaving the threads together makes a fabric that looks solid purple to the eye but reveals pink and purple patterns when lit with polarised light. Müller says the thread may be used to create unobtrusive logos on designer clothes to thwart knock-offs. He's also looking to make similar threads for use in electronically enhanced textiles that change colour with electric voltage, so you could alter your fashion with the flick of a switch.

NewScientist, 2012

**Appendix A2: English reading comprehension test (RCT) questions (+ P & Rir values)**

**LEESVAARDIGHEIDSTOETS ENGELS VWO-5**

**VRAGEN**

Let op: beantwoord een open vraag altijd in het Nederlands, behalve als het anders is aangegeven. Als je in het Engels antwoordt, levert dat 0 punten op.

VEEL SUCCES!

**Tekst 1 Fair incentive (P 63, Rir 37)**

- 1 Which of the following statements is in line with Mason's opinion?
- A Citizens who suffer from governmental decisions should be compensated.
- B Generating alternative energy is a more economical solution than producing fossil fuels.
- C Inconveniences caused by renewable energy sources should be borne.
- D The negative effects of generating wind power have been underestimated.

**Tekst 2 Getting better all the time**

**A**

*Kies bij iedere open plek in de tekst het juiste antwoord uit de gegeven mogelijkheden.*

- 2 A a highly explosive (P 90 Rir 30)  
B an economically profitable  
C an ethically justifiable  
D a similarly audacious
- 3 A Besides (P 93, Rir 15)  
B However  
C Moreover  
D Therefore
- 4 A are ignorant of technological inventions (P 68 Rir 30)  
B continue to obstruct advances in this field  
C do not care about preventing global famine  
D have demonstrated otherwise
- 5 A a collective phenomenon (P 73 Rir 21)  
B a genetic process  
C an evolutionary precondition  
D a scientific concept
- 6 A call for a global approach (P 85 Rir 26)

- B** cause irreparable damage
  - C** grow beyond a government's potential
  - D** require government intervention
- 7    **A** exists at all **(P 63 Rir 23)**
- B** is dealt with promptly
  - C** is ignored completely
- A** After all **(P 50 Rir 36)**
- B** Indeed
  - C** Still

### Tekst 3

#### Not so black and white

"society's prevailing double standard" (eerste zin) **(P 64 Rir 26)**

- 9    Welk voorbeeld van een dubbele moraal beschrijft Ken Pedersen?  
Leg uit in je eigen woorden.

### Tekst 4

#### A man of his time

- 10   How is Karl Marx presented in paragraphs 1 and 2? **(P 74, Rir 20)**  
As someone who
- A** does not deserve the high status historically accorded to him.
  - B** is quite unlike the historical figure people either admire or despise.
  - C** successfully managed to keep his personal life secret.
  - D** suffered from the discrepancy between his political and private life.
  - E** would have been happier had he lived in the twenty-first century.
- 11   What is said about *Karl Marx: A Nineteenth-Century Life* in paragraph 3? **(P 82 Rir 23)**
- A** It consolidates Marx's reputation.
  - B** It deflates the mythical image created of Marx.
  - C** It demonstrates Marx's attempts to lead a normal life.
  - D** It is supported by a vast body of research.
- 12   What is Sperber praised for in paragraph 4? **(P 83 Rir 26)**
- A** ignoring earlier historical research on Marx
  - B** illustrating the relevance of the concept of poverty to Marxism
  - C** providing a vivid description of Marx's life

- D proving that Marx conformed to middle class conventions  
E refuting the notion of Marx as the fortunate revolutionary
- 13** Which of the following fits the gap in paragraph 5? (**P 72, Rir 32**)  
**A** Defeat the bourgeoisie!  
**B** Get the work done!  
**C** Start a revolution!  
**D** Stop complaining!
- 14** What becomes clear from paragraph 6 about the relationship between (**P 89, Rir 16**) Marx and Engels?  
**A** It contributed to Marx's fame.  
**B** It interfered with Marx's marriage.  
**C** It was complicated by Marx's shortcomings.  
**D** It was inspired by biblical example.
- 15** What is the function of paragraph 9? (**P 59 Rir 26**)  
**A** To emphasise that Marx's thoughts influenced the German political situation.  
**B** To illustrate how Marx explained his view on class relations and social change.  
**C** To prove that Marx's response to local political events has been interpreted wrongly.  
**D** To support the scholars who rightly claim that Marx's 1848 speech was falsified.

### Tekst 5 Encrypted fabric

- "Encrypted fabric" (title)
- 16** Which of the following was the inspiration behind Müller's invention? (**P 54 Rir 16**)  
**A** bonding dye molecules to natural fibres  
**B** creating low-profile company logos  
**C** embedding security elements  
**D** including a signature pattern in garments  
**E** manipulating the colour of textiles

"you could alter your fashion with the flick of a switch" (laatste regel) (**P 49 Rir 37**)

- 17** Voor welk eerder in de tekst genoemd probleem biedt dit een oplossing?

Citeer het tekstfragment.

## **Appendix B1: Literary Response Questionnaire for Dutch and English (LRQ)**



# **ONDERZOEK LEZEN**

Noodzakelijke gegevens:

In welke klas zit je?	Wat is je leeftijd?
-----------------------	---------------------

Wat is je geslacht?

<input type="checkbox"/>	vrouw
<input type="checkbox"/>	man

Naam (anonieme verwerking gegarandeerd: naam wordt gecodeerd):  
.....

- a. Aantal vrijwillig gelezen boeken vorig jaar (buiten school): .....
- b. Schrijf de naam op van één boek dat je het leukst vond om te lezen in het afgelopen schooljaar en geef aan of het voor school was of vrijwillig: .....

voor school  
 Vrijwillig

- c. Heb jij Engelse familie of vrienden met wie je vaak (wekelijks) in het Engels communiceert?

JA      NEE

**Omcirkel het antwoord dat het beste bij je past.**

Antwoordcategorieën:      1= geheel niet van toepassing  
                                  2= niet van toepassing  
                                  3= neutraal  
                                  4= van toepassing  
                                  5= geheel van toepassing

---

---

- d. De Nederlandse boeken (fictie) die ik voor school moet lezen vind ik interessant.

1                  2                  3                  4                  5

- e. De Engelse boeken (fictie) die ik voor school moet lezen vind ik interessant.

1                  2                  3                  4                  5

- f. Ik zou Engelse boeken willen lezen als ze interessant voor me waren.

1                  2                  3                  4                  5

- g. Ik vind het belangrijk om in een andere taal boeken te kunnen lezen.

1	2	3	4	5
h. Ik kijk wel eens Engelstalige TV of Engelstalige films.				
1	2	3	4	5
i. Ik heb belangstelling voor de Engelstalige cultuur (uit het heden/verleden)				
1	2	3	4	5
j. Ik lees wel eens vrijwillig (buiten school) Engelstalige kranten, tijdschriften of boeken.				
1	2	3	4	5

aL2. Ik lees in het Engels boeken van een soortgelijk niveau als ik in het Nederlands kan lezen.

1	2	3	4	5
---	---	---	---	---

bL2. Mijn Engels is goed genoeg om Engelstalige boeken te lezen die mij aanspreken.

1	2	3	4	5
---	---	---	---	---

cL2. Engelse literatuur lees ik net zo graag als Nederlandse literatuur.

1	2	3	4	5
---	---	---	---	---

dL2. Het lezen van Engelse literatuur gaat net zo gemakkelijk als het lezen van zakelijke Engelstalige teksten.

1	2	3	4	5
---	---	---	---	---

Hieronder ga je beschrijvingen van vier **Nederlandse** boeken lezen. Onder elke beschrijving staan antwoordcategorieën van 1 tot 5. Omcirkel het antwoord dat het beste bij je past i.v.m.:

#### **A – “Ik vind het boek zo interessant dat ik het hele boek zou willen lezen.”**

Antwoordcategorieën:      1= geheel niet van toepassing  
                                   2= niet van toepassing  
                                   3= neutraal  
                                   4= van toepassing  
                                   5= geheel van toepassing

#### **B - Taalgebruik**

#### **C - Inhoud**

Antwoordcategorieën:      1= heel makkelijk  
                                   2= makkelijk  
                                   3= neutraal  
                                   4= moeilijk  
                                   5= heel moeilijk

Een week later, op een avond, barstte een onweersbui los. Bijna tegelijk met een donderslag, hoorde hij dat er werd gebeld. Hij ging naar de winkel, maar kon niet zien wie er voor de deur stond. Op goed geluk deed hij open, tegelijkertijd de schakelaar van het licht opdraaiend, die bij de deur zat. Maar het licht weigerde. Daar stond Dorbeck in een lange regenjas, druipend van het water.

- Dorbeck, ik heb de foto's...

Dorbeck zette zijn linkerhand op Osewoudt's borst en duwde hem naar achteren. Zijn mond was stijfgesloten, hij keek Osewoudt nauwelijks aan. Sloot de deur achter zich en liep onmiddellijk verder naar het donkerste deel van de winkel, achterin bij de tussendeuren .

- Waar is je vrouw?

- Ze ligt boven in bed met griep. De foto's...

- Is er verder iemand?

- Nee, maar luister nu...

- Het spijt me dat ik je alle moeite voor niets heb laten doen. De films waren waardeloos. Ze zijn ons in de handen gespeeld door een Duits provocateur. Er stond niks op, natuurlijk. Ik heb je nog laten waarschuwen. Ik heb twee mensen naar je toegestuurd, maar je moeder wilde ze niet binnenlaten. Weet je dat?

- Ja, maar...

- Ik heb weinig tijd. Ik heb je nodig. Je moet zorgen dat je dinsdagmiddag op kwart voor drie in de stationswachtkamer van het station in Haarlem bent. Kijk uit naar mij. Ik zit aan een tafeltje met iemand anders. Hier... (Dorbeck pakte Osewoudt's hand en drukte er een zwaar voorwerp in) hier heb je een pistool. Dat neem je mee.

<b>INTERESSE</b>	1	2	3	4	5
<b>TAAL</b>	1	2	3	4	5
<b>INHOUD</b>	1	2	3	4	5

Plots kwam Peter me voorbij; hij keek niet opzij, maar strak voor zich uit. Hij trapte uit alle macht mee. Ik schat dat hij zeker tachtig ging, de afstand tussen ons tweeën werd snel groter. Ik dacht dat hij als eerste bij Chalet Reynard wilde zijn. Had ik tegen hem moeten schreeuwen dat hij niet zo krankzinnig moest doen en onmiddellijk moest remmen? Had ik achter hem aan moeten duiken om hem tot matiging van zijn snelheid te manen? Misschien, maar ik deed het niet. Ik keek hoe hij voor me uit reed, de dichter. [...] toen maakte zijn fiets een vreemde beweging. Het begon met een kleine slinger, maar de uitslag naar links en rechts werd snel groter. Ik zag dat hij de controle had verloren, dat er iets vreselijk misging. Ik zag Peter al vallen toen hij nog op de fiets zat. [...] ik zag hoe het stuur uit zijn handen sloeg, hoe zijn voorwiel een fractie van een seconde recht op het frame stond, hoe de fiets

van achteren recht op het frame stond, hoe de fiets van achteren omhoog kwam als een bokkend paard en zijn berijder uit het zadel sloeg, hoe hij door de licht vloog, op het asfalt smakte en met grote snelheid doorgleed naar de rand van de berg.

<b>INTERESSE</b>	1	2	3	4	5
<b>TAAL</b>	1	2	3	4	5
<b>INHOUD</b>	1	2	3	4	5

In de afgelopen weken op Hébron had ze veel over alles kunnen nadenken. Ze had zitten dromen over de mogelijkheid, dat alles tot een goede oplossing voor haar zou komen, en dat zou zijn, als Elza in het kraambed stierf. Natuurlijk kon dat, zoveel vrouwen sterven in het kraambed. Was Elza's eigen moeder niet zo overleden? Dan zou Rutger vrij zijn en zou hij met haar trouwen. Eerst had ze bedacht dat het misschien beter was als de baby ook maar dood ging, maar later had ze in haar fantasie gedacht, dat het toch maar beter was als die bleef leven, want met een baby zou het vanzelfsprekend zijn, dat Rutger opnieuw moest trouwen. En men zou het dan nog zo lief van haar vinden, dat zij de moeder werd van het kind van haar stiefzusje. En een baby was geen probleem, slavinnen genoeg om het te verzorgen en te voeden. [...] Nu was de baby geboren, maar in de brief geen spoor van ziekte, integendeel, moeder en kind maakten het uitstekend; nou ja, er kon nog van alles gebeuren.

<b>INTERESSE</b>	1	2	3	4	5
<b>TAAL</b>	1	2	3	4	5
<b>INHOUD</b>	1	2	3	4	5

Een keer eerder had ze op het punt gestaan te trouwen. In het buitenland. Hij had op haar verzoek in allerijl een bruidsjurk gekocht en was net van plan haar die te brengen, maar het huwelijk ging niet door. Hij had het graag gedaan. Iemand anders kon hem toen al niet bedreigen. Nu al iemand anders feitelijk alleen nog de dood kan zijn, verbaast het hem hooguit dat er toch nog andere kandidaten zijn.

'Een Algerijn.'

'Een Algerijn, en waarom?'

'Waarom niet?'

'Waarom geen Turk, of een Rus, of een Duitser? Met Duitsers kun je ook trouwen?'

'Hij is ook een asielzoeker, hij is uitgeprocedeerd, zogenaamd is Algerije een veilig land.'

Maar niet voor hem. Als hij met mij trouwt heeft hij nog een kans. Het meeste is geregeld. Ik vroeg me af of jij getuige kan zijn.'

'Dat vroeg je je af?'

'Ja'.

'Is het niet genoeg dat je doodgaat?'

'Genoeg, hoe bedoel je? Hoe moet dat genoeg zijn?'

'Bij jou is het nooit genoeg,' roept Beck. 'Zelfs doodgaan kun je niet gewoon zoals andere mensen. Er moeten ook nog asielzoekers aan te pas komen. Waarom heb ik dat verdiend?'

'Ik had niet gedacht dat je het zo'n ramp zou vinden.'

'Een ramp, dat is het woord niet. Ik vind het waanzin. Dat is wat ik ervan vind.'

'Hij heeft nog wat aan me. Ik dacht dat je het fijn zou vinden. Dat iemand nog wat aan me heeft. [...] Beck wil iets terugzeggen, maar hij voelt zich te moe, de woede is uit hem gestroomd en met de woede de noodzakelijke schijn van luchthartigheid. Hij gaat voor zijn vrouw op de grond zitten en houdt haar benen vast. 'Ga niet weg,' zegt hij, 'laat mij hier niet alleen'.

<b>INTERESSE</b>	1	2	3	4	5
<b>TAAL</b>	1	2	3	4	5
<b>INHOUD</b>	1	2	3	4	5

Hieronder ga je fragmenten uit vier **Engelse** boeken lezen. Onder elk fragment staan antwoordcategorieën van 1 tot 5. Omcerkel het antwoord dat het beste bij jou past i.v.m.

#### A – "Ik vind het boek zo interessant dat ik het hele boek zou willen lezen."

Antwoordcategorieën:      1= geheel niet van toepassing  
                                  2= niet van toepassing  
                                  3= neutraal  
                                  4= van toepassing  
                                  5= geheel van toepassing

#### B - Taalgebruik

#### C - Inhoud

Antwoordcategorieën:      1= heel makkelijk  
                                  2= makkelijk  
                                  3= neutraal  
                                  4= moeilijk  
                                  5= heel moeilijk

"In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit-hole, and that means comfort.

It had a perfectly round door like a porthole, painted green, with a shiny yellow brass knob in the exact middle. The door opened on to a tube-shaped hall like a tunnel: a very comfortable tunnel without smoke, with panelled walls, and floors tiled and carpeted, provided with polished chairs, and lots and lots of pegs for hats and coats – the hobbit was fond of visitors. The tunnel wound on and on, going fairly but not quite straight into the side of the hill – The Hill, as all the people for many miles round called it – and many little round doors opened out of it, first on one side and then on another. No going upstairs for the hobbit: bedrooms, bathrooms, cellars, pantries (lots of these), wardrobes (he had whole rooms devoted to clothes), kitchens, dining-rooms, all were on the same floor, and indeed on the same passage. The best rooms were all on the left-hand side (going in), for these were the only ones to have windows, deep-set round windows looking over his garden, and meadows beyond, sloping down to the river."

<b>INTERESSE</b>	1	2	3	4	5
<b>TAAL</b>	1	2	3	4	5
<b>INHOUD</b>	1	2	3	4	5

"Not all that Mrs. Bennet, however, with the assistance of her five daughters, could ask on the subject, was sufficient to draw from her husband any satisfactory description of Mr. Bingley. They attacked him in various ways—with barefaced questions, ingenious suppositions, and distant surmises; but he eluded the skill of them all, and they were at last obliged to accept the second-hand intelligence of their neighbour, Lady Lucas. Her report was highly favourable. Sir William had been delighted with him. He was quite young, wonderfully handsome, extremely agreeable, and, to crown the whole, he meant to be at the next assembly with a large party. Nothing could be more delightful! To be fond of dancing was a certain step towards falling in love; and very lively hopes of Mr. Bingley's heart were entertained. "

<b>INTERESSE</b>	1	2	3	4	5
<b>TAAL</b>	1	2	3	4	5
<b>INHOUD</b>	1	2	3	4	5

"Well, Ted," said the weatherman, "I don't know about that, but it's not only the owls that have been acting oddly today. Viewers as far apart as Kent, Yorkshire, and Dundee have been phoning in to tell me that instead of the rain I promised yesterday, they've had a downpour of shooting stars! Perhaps people have been celebrating Bonfire Night early -- it's not until next week, folks! But I can promise a wet night tonight."

Mr. Dursley sat frozen in his armchair. Shooting stars all over Britain? Owls flying by daylight? Mysterious people in cloaks all over the place? And a whisper, a whisper about... Mrs. Dursley came into the living room carrying two cups of tea. It was no good. He'd have to say something to her. He cleared his throat nervously. "Er -- Petunia, dear -- you haven't heard from your sister lately, have you?"

<b>INTERESSE</b>	1	2	3	4	5
<b>TAAL</b>	1	2	3	4	5
<b>INHOUD</b>	1	2	3	4	5

Before it happened, before the world went black about me, I used to read a lot. I've tried Braille, and I am getting better at it all the time, but reading is so slow that way. So now I listen to my audio tapes instead. I've got dozens of them on my shelf. The trouble is I can't tell which is which, so I've put my three favourite ones side by side on my bedside table. That way I can find them more easily.

Left to right, it's 'The Sword in the Stone', 'Sir Gawain and the Green Knight', and 'Arthur, High King of Britain'. I've listened to those three so often I can say bits of them by heart. But it's 'Arthur, High King of Britain' I've listened to most often, not because it's the best -- 'The Sword in the Stone' is probably the best -- but because 'Arthur, High King of Britain' begins

and ends on Bryher, on the Scilly Isles, where I live. I can picture all the places so well inside my head and that helps me to feel part of the story, free to roam inside it somehow, to be whoever I want to be, do whatever I want to do.

And that's my trouble at the moment. There's so much I can't do now that I used to do without even thinking about it – you know, ordinary things like going down to the shop, playing football on the green, watching telly, seeing my friends whenever I felt like it, messing about in boats, diving off the quay with them in the summertime. I can still go swimming, but someone always has to be with me. That's the worst of it, really. I can never go free like I used to.

<b>INTERESSE</b>	1	2	3	4	5
<b>TAAL</b>	1	2	3	4	5
<b>INHOUD</b>	1	2	3	4	5

Hartelijk dank voor je deelname.

Zie laatste bladzijde!

Hieronder volgt uitleg over zes verschillende **leesniveaus** vanaf ca. 15 jaar.

- a. Lees de beschrijvingen goed door en besluit dan op welk niveau jij denkt dat je nu bent.
- b. Plaats een kruisje bij de beschrijving die het beste bij jou past.

1.

Eigenlijk houd je (waarschijnlijk) niet van lezen, maar als het dan toch moet, lees je bij voorkeur niet al te dikke (jeugd)boeken, en het liefst boeken waarin veel gebeurt. De hoofdpersonen moeten van je eigen leeftijd zijn. Je leest dan graag avontuurlijke (oorlogs-)boeken, of juist graag over problemen. Je vindt het niet prettig om lang over een boek te praten.

2.

Je hebt positieve ervaringen met het lezen van fictie. Je vindt het fijn om personages, situaties en gebeurtenissen in een boek te herkennen. Je vindt het leuk om met klasgenoten over een boek te praten. Je wil je vooral met een boek kunnen ontspannen. Het boek moet niet al te verwarrend zijn.

3.

Je vindt lezen niet vervelend. Je interesseert je vooral voor de inhoudelijke kant van de boeken: ze moeten over psychologische of maatschappelijke onderwerpen gaan. Je ontdekt dat boeken iets vertellen over de wereld om je heen, dat ze je aan het denken zetten, je helpen om ideeën te vormen. Je vindt het ook leuk om over boeken te discussiëren.

4.

Je leest 'echte' volwassen boeken en je hebt ook oog voor hoe de schrijver het verhaal vertelt. De stijl en de opbouw mogen best wat ongewoon zijn, want je wilt je wel aanpassen. Je hebt geleerd om zelf een oordeel te vormen over het boek, op grond van allerlei soorten argumenten. Bovendien ben je in staat om op eigen kracht steekhoudende dingen te zeggen over thema en motieven. Wat je nog niet zo goed kunt, is overzien welke plaats het werk inneemt in het oeuvre van een schrijver of in de literatuurgeschiedenis.

5.

Je kunt complexe boeken lezen en verschillende betekenislagen in boeken onderscheiden. Je leest boeken niet meer alleen om de gebeurtenissen die zich erin afspelen, maar ook omdat ze bijvoorbeeld door anderen bijzonder gevonden worden. Je kunt niet alleen moderne, maar ook oudere werken lezen en je kunt ze plaatsen in de cultuurhistorische context, eventueel nadat je zelf onderzoek hebt gedaan met behulp van secundaire literatuur. Je bent goed in staat om met anderen meningen en ideeën uit te wisselen over gelezen boeken.

6. Literatuur is voor jou min of meer dagelijkse kost. Het is je hobby. Je gaat graag je (eigenzinnige) gang. Je legt allerlei verbanden tussen de door jou gelezen boeken en kennis op heel andere gebieden. Je leest ook graag boeken die tussen de regels door naar andere boeken verwijzen. Omdat je veel leest, herken je de dwarsverbanden ook. Als je docent niet haar best doet om je bij te houden, streef je haar voorbij. Maar als jullie elkaar hebben gevonden in jullie gemeenschappelijke interesse, kun je veel van haar leren!

## **Appendix B2: Justification for choice literary fragments LQR (together with Laura Brouwer)**

CEFR levels and Literary Competence levels (N1 - N5) derived from Witte (2008) are indicated

**A2/N2** *The Sleeping Sword* by Michael Morpingo (2002) is a clear example of a relatively easy literary book that matches level N2, the language is far from complex; sentences as well as chapters are relatively short and the story itself has quite a number of tension elements. Readers are able to identify with the characters in the book and the story is told in a chronological order. This fragment is chosen because it illustrates most of these factors.

**B1/N2,N3** *Harry Potter and the Philosopher's Stone* by J.K. Rowling (1997) is a book that could be placed between levels N2 and N3. Though the story is not realistic, readers are able to identify with the characters as well as with events that occur in the book (characteristics of level N2). The story also contains moral and social problems and includes several storylines and could therefore be placed above level two. The chosen fragment features most of the above mentioned issues.

**B2/N3** Although *the Hobbit* (J.R.R. Tolkien) was written in 1937 and therefore includes some difficult language, the story overall is quite vivid and modern. The story lends itself perfectly for readers looking for moral and social questions. Though it does contain some elements that belong to level four, the story requires little pre-knowledge and has a relatively familiar subject, a fairy tale. Moreover, though it could be argued that several other storylines are suggested, the story has one specific storyline. Consequently, this story is an example of a level N3 book. The chosen fragment provides the reader a clear reflection of the way in which this book is written.

**B2/N4** *Pride and Prejudice* (1813) by Jane Austen requires some general and specific knowledge about the time in which the story takes place. The storyline is not always easy to predict and has a relatively complex structure; the story requires a reader that is able to analyse and find various layers in the plot. In terms of language, it has a CEFR level of B2. This book is therefore a typical example of a literary work at level N4. This fragment was chosen because it includes uncommon language and talks about some specific characteristics of the time.

## **Appendix C1: Prose Test (PT)**

Proza fragmenten test 5vwo

Naam:

Datum:

Email adres:

Hieronder vind je een aantal tekstfragmenten uit boeken met daarbij horende vragen. Lees de vragen goed en beantwoord ze zo duidelijk mogelijk in het Engels (als het niet anders kan mag je ook in het Nederlands antwoorden).

Success!

### *1. The chronicles of Narnia: the boy, the witch, and the wardrobe*

*Four children from the same family have to leave their town because WW1 is happening. A women and a professor take the children to their house. While playing a game of hide and seek the youngest member of the family 'Lucy' finds a wardrobe to hide in. She travels back and back into the wardrobe and finds a place named Narnia. After going in twice the four children go in together for the last time. They battle wolves, meet talking animals, encounter an evil white witch and meet a magnificent lion named 'Aslan'. Will this be the end of their journey to Narnia or will they stay?*

Read the fragment from *The chronicles of Narnia: the boy, the witch, and the wardrobe*

Answer the following questions:

1. Which questions come to mind when reading the fragment? Write down three questions that you would like to investigate.

2. "Let's go home," said Susan. And then, though nobody said it out loud, everyone suddenly realized the same fact that Edmund had whispered to Peter at the end of the last chapter. They were lost."

At some point, when the children feel a bit nervous and want to go home, they suddenly realise they will not be able to do so because they are lost; the beaver beckons them to come and the children need to decide what they should do. What would you have done if you were in that situation? Why? (2-3 sentences)

3. When the children get to a dam they realise that Mr Beaver would have made this one. Lucy then said "What a lovely dam!" Do you think this was an honest remark? How do you know? (2-3 sentences).

Fragment from: *The chronicles of Narnia: the boy, the witch, and the wardrobe*

While the two boys were whispering behind, both the girls suddenly cried "Oh!" and stopped. "The robin!" cried Lucy, "the robin. It's flown away." And so it had - right out of sight. "And now what are we to do?" said Edmund, giving Peter a look which was as much as to say "What did I tell you?" "Sh! Look!" said Susan. "What?" said Peter. "There's something moving among the trees over there to the left." They all stared as hard as they could, and no one felt very comfortable. "There it goes again," said Susan presently. "I saw it that time too," said Peter. "It's still there. It's just gone behind that big tree." "What is it?" asked Lucy, trying very hard not to sound nervous. "Whatever it is," said Peter, "it's dodging us. It's something that doesn't want to be seen." "Let's go home," said Susan. And then, though nobody said it out loud, everyone suddenly realized the same fact that Edmund had whispered to Peter at the end of the last chapter. They were lost. "What's it like?" said Lucy. "It's - it's a kind of animal," said Susan; and then, "Look! Look! Quick! There it is." They all saw it this time, a whiskered furry face which had looked out at them from behind a tree. But this time it didn't immediately draw back. Instead, the animal put its paw against its mouth just as humans put their finger on their lips when they are signalling to you to be quiet. Then it disappeared again. The children, all stood holding their breath. A moment later the stranger came out from behind the tree, glanced all round as if it were afraid someone was watching, said "Hush", made signs to them to join it in the thicker bit of wood where it was standing, and then once more disappeared. "I know what it is," said Peter; "it's a beaver. I saw the tail." "It wants us to go to it," said Susan, "and it is warning us not to make a noise." "I know," said Peter. "The question is, are we to go to it or not? What do you think, Lu?" "I think it's a nice beaver," said Lucy. "Yes, but how do we know?" said Edmund. "Shan't we have to risk it?" said Susan. "I mean, it's no good just standing here and I feel I want some dinner." At this moment the Beaver again popped its head out from behind the tree and beckoned earnestly to them. "Come on," said Peter, "let's give it a try. All keep close together. We ought to be a match for one beaver if it turns out to be an enemy." So the children all got close together and walked up to the tree and in behind it, and there, sure enough, they found the Beaver; but it still drew back, saying to them in a hoarse throaty whisper, "Further in, come further in. Right in here. We're not safe in the open!" Only when it had led them into a dark spot where four trees grew so close together that their boughs met and the brown earth and pine needles could be seen underfoot because no snow had been able to fall there, did it begin to talk to them. "Are you the Sons of Adam and the Daughters of Eve?" it said. "We're some of them," said Peter. "S-s-s-sh!" said the Beaver, "not so loud please. We're not safe even here." "Why, who are you afraid of?" said Peter. "There's no one here but ourselves." "There are the trees," said the Beaver. "They're always listening. Most of them are on our side, but there are trees that would betray us to her; you know who I mean," and it nodded its head several times. "If it comes to talking about sides," said Edmund, "how do we know you're a friend?" "Not meaning to be rude, Mr Beaver," added Peter, "but you see, we're strangers." "Quite right, quite right," said the Beaver. "Here is my token." With these words it held up to them a little white object. They all looked at it in surprise, till suddenly Lucy said, "Oh, of course. It's my handkerchief - the one I gave to poor Mr Tumnus." "That's right," said the Beaver. "Poor fellow, he got wind of the arrest before it actually happened and handed this over to me. He said that if anything happened to him I must meet you here and take you on to -" Here the Beaver's voice sank into silence and it gave one or two very mysterious nods. Then signalling to the children to stand as close around it as they possibly could, so that their faces were actually tickled by its whiskers, it added in a low whisper - "They say Aslan is on the move - perhaps has already landed."

(...)

"And what about Mr Tumnus," said Lucy; "where is he?" "S-s-s-sh," said the Beaver, "not here. I must bring you where we can have a real talk and also dinner." No one except Edmund felt any

difficulty about trusting the beaver now, and everyone, including Edmund, was very glad to hear the word "dinner". They therefore all hurried along behind their new friend who led them at a surprisingly quick pace, and always in the thickest parts of the forest, for over an hour. Everyone was feeling very tired and very hungry when suddenly the trees began to get thinner in front of them and the ground to fall steeply downhill. A minute later they came out under the open sky (the sun was still shining) and found themselves looking down on a fine sight. They were standing on the edge of a steep, narrow valley at the bottom of which ran - at least it would have been running if it hadn't been frozen - a fairly large river. Just below them a dam had been built across this river, and when they saw it everyone suddenly remembered that of course beavers are always making dams and felt quite sure that Mr Beaver had made this one. They also noticed that he now had a sort of modest expression on his, face - the sort of look people have when you are visiting a garden they've made or reading a story they've written. So it was only common politeness when Susan said, "What a lovely dam!" And Mr Beaver didn't say "Hush" this time but "Merely a trifle! Merely a trifle! And it isn't really finished!"

## 2. *A Christmas Carol*

*Ebenezer Scrooge is a greedy businessman who thinks only of making money. For him, Christmas is, in his own words, a humbug. It has been seven years since his friend and partner, Jacob Marley, died and on Christmas Eve. Marley's ghost tells him he is to be visited during the night by three spirits. The Ghost of Christmas Past revisits some of the main events in Scrooge's life to date, including the end of his engagement to a pretty young woman due to growing love of money.*

Read the fragment from *A Christmas Carol*

Answer the following questions:

1. Which questions come to mind when reading the fragment? Write down three questions that you would like to investigate.
2. Some writers let their protagonist (hoofdpersoon) go against the common moral (they let them, for instance, use swearwords, drugs or violence) Does this happen in this fragment? Do you think a writer is allowed to do so? Explain your answer. (2-3 sentences)
3. "His face had not the harsh and rigid lines of later years; but it had begun to wear the signs of care and avarice. There was an eager, greedy, restless motion in the eye, which showed the passion that had taken root..." They say that greed is the root of all evil; do you think that people nowadays have learned from the past when it comes to greed and avarice (hebzucht)? Could everyone become greedy or could your origin (afkomst) prevent this from happening? Explain (2-3 sentences)

Fragment from *A Christmas Carol*

When the clock struck eleven, this domestic ball broke up.

(...)

He remembered the Ghost, and became conscious that it was looking full upon him, while the light upon its head burnt very clear. "A small matter," said the Ghost, "to make these silly folks so full of gratitude." "Small!" echoed Scrooge. The Spirit signed to him to listen to the two apprentices, who were pouring out their hearts in praise of Fezziwig: and when he had done so, said, "Why! Is it not? He has spent but a few pounds of your mortal money: three or four perhaps. Is that so much that he deserves this praise?" "It isn't that, Spirit. He has the power to render us happy or unhappy; to make our service light or burdensome; a pleasure or a toil. Say that his power lies in words and looks; in things so slight and insignificant that it is impossible to add and count 'em up: what then? The happiness he gives, is quite as great as if it cost a fortune." again Scrooge saw himself. He was older now; a man in the prime of life. His face had not the harsh and rigid lines of later years; but it had begun to wear the signs of care and avarice (gierigheid). There was an eager, greedy, restless motion in the eye, which showed the passion that had taken root, and where the shadow of the growing tree would fall. He was not alone, but sat by the side of a fair young girl in a mourning-dress: in whose eyes there were tears, which sparkled in the light that shone out of the Ghost of Christmas Past. "It matters little," she said, softly. "To you, very little. Another idol has displaced me; and if it can cheer and comfort you in time to come, as I would have tried to do, I have no just cause to grieve." "What Idol has displaced you?" he rejoined. "A golden one." "This is the even-handed dealing of the world!" he said. "There is nothing on which it is so hard as poverty; and there is nothing it professes to condemn with such severity as the pursuit of wealth!" "You fear the world too much," she answered, gently. "All your other hopes have merged into the hope of being beyond the chance of its sordid (gemeen) reproach. I have seen your nobler aspirations fall off one by one, until the master-passion, Gain, engrosses you. Have I not?" "What then?" he retorted (repliceren). "Even if I have grown so much wiser, what then? I am not changed towards you." She shook her head. "Am I?" "Our contract is an old one. It was made when we were both poor and content to be so, until, in good season, we could improve our worldly fortune by our patient industry. You are changed. When it was made, you were another man."

"I was a boy," he said impatiently. "Your own feeling tells you that you were not what you are," she returned. "I am. That which promised happiness when we were one in heart, is fraught with misery now that we are two. How often and how keenly I have thought of this, I will not say. It is enough that I have thought of it, and can release you." "Have I ever sought release?" "In words. No. Never." "In what, then?" "In a changed nature; in an altered spirit; in another atmosphere of life; another Hope as its great end. In everything that made my love of any worth or value in your sight. If this had never been between us," said the girl, looking mildly, but with steadiness, upon him; "tell me, would you seek me out and try to win me now? Ah, no!" He seemed to yield to the justice of this supposition, in spite of himself. But he said with a struggle, "You think not." "I would gladly think otherwise if I could," she answered, "Heaven knows! When I have learned a Truth like this, I know how strong and irresistible it must be. But if you were free to-day, tomorrow, yesterday, can even I believe that you would choose a dowerless girl—you who, in your very confidence with her, weigh everything by Gain: or, choosing her, if for a moment you were false enough to your one guiding principle to do so, do I not know that your repentance and regret would surely follow? I do; and I release you. With a full heart, for the love of him you once were." He was about to speak; but with her head turned from him, she resumed (opnieuw beginnen). "You may—the memory of what is past half makes me hope you will—have pain in this. A very, very brief time, and you will dismiss (ontslaan) the recollection of it, gladly, as an unprofitable dream, from which it happened well that you awoke. May you be happy in the life you have chosen!" She left him, and they parted.

### 3. The Kite Runner

*The Kite Runner is a heart-breaking story of the unlikely friendship between a wealthy boy and the son of his father's servant. The novel is set in a country that is in the process of being destroyed. It talks about the power of reading, the price of betrayal, and the possibility of redemption; and an exploration of the power of fathers over sons—their love, their sacrifices, their lies. The story of family, love, and friendship is told against the devastating backdrop of the history of Afghanistan over the last thirty years.*

Read the fragment from *The Kite Runner*

Answer the following questions:

1. Which questions come to mind when reading the fragment? Write down three questions that you would like to investigate.
2. Write down two figures of speech that have been used in this fragment and explain their use.
3. Read the following passage and answer the question below:

He'd clear his throat and begin:

*On a high mountain I stood,*

*And cried the name of Ali, Lion of God.*

*O Ali, Lion of God, King of Men,*

*Bring joy to our sorrowful hearts.*

Then he would remind us that there was a brotherhood between people who had fed from the same breast, a kinship that not even time could break.

Hassan and I fed from the same breasts. We took our first steps on the same lawn in the same yard. And, under the same roof, we spoke our first words.

Mine was *Baba*.

His was *Amir*. My name.

Looking back on it now, I think the foundation for what happened in the winter of 1975—and all that followed—was already laid in those first words.

What does this say about the relationship between Amir and Hassan? (2-3 sentences)

Fragment from *The Kite Runner*

Sometimes, up in those trees, I talked Hassan into firing walnuts with his slingshot (katapult) at the neighbor's one-eyed German shepherd (herder). Hassan never wanted to, but if I asked, really asked, he wouldn't deny me. Hassan never denied me anything. And he was deadly with his slingshot. Hassan's father, Ali, used to catch us and get mad, or as mad as someone as gentle as Ali could ever

get. He would wag (zwaaien) his finger and wave us down from the tree. He would take the mirror and tell us what his mother had told him, that the devil shone mirrors too, shone them to distract Muslims during prayer. "And he laughs while he does it," he always added, scowling at his son. "Yes, Father," Hassan would mumble, looking down at his feet. But he never told on me. Never told that the mirror, like shooting walnuts at the neighbor's dog, was always my idea.

(...)

On the south end of the garden, in the shadows of the loquat tree, was the servants' home, a modest little mud hut where Hassan lived with his father. It was there, in that little shack, that Hassan was born in the winter of 1964, just one year after my mother died giving birth to me. In the eighteen years that I had lived in that house, I stepped into Hassan and Ali's quarters only a handful of times. When the sun dropped low behind the hills and we were done playing for the day, Hassan and I parted ways (uit elkaar gaan). I went past the rosebushes to Baba's mansion (villa), Hassan to the mud shack (hut) where he had been born, where he'd lived his entire life. It was in that small shack that Hassan's mother, Sanaubar, gave birth to him one cold winter day in 1964. While my mother hemorrhaged (bloeden) to death during childbirth, Hassan lost his less than a week after he was born. Lost her to a fate most Afghans considered far worse than death: She ran off with a clan of travelling singers and dancers.

(.....)

They called them "flat-nosed" because of Ali and Hassan's characteristic Hazara Mongoloid features. For years, that was all I knew about the Hazaras, that they were Mogul descendants (afstammelingen), and that they looked a little like Chinese people. School textbooks barely mentioned them and referred to their ancestry (afstamming) only in passing. Then one day, I was in Baba's study, looking through his stuff, when I found one of my mother's old history books. It was written by an Iranian named Khorami. I blew the dust off it, sneaked it into bed with me that night, and was stunned (verbaasd) to find an entire chapter on Hazara history. An entire chapter dedicated to Hassan's people! In it, I read that my people, the Pashtuns, had persecuted and oppressed (onderdrukken) the Hazaras. It said the Hazaras had tried to rise against the Pashtuns in the nineteenth century, but the Pashtuns had "quelled (neergeslagen) them with unspeakable violence." The book said that my people had killed the Hazaras, driven them from their lands, burned their homes, and sold their women. The book said part of the reason Pashtuns had oppressed the Hazaras was that Pashtuns were Sunni Muslims, while Hazaras were Shi'a. The book said a lot of things I didn't know, things my teacher hadn't mentioned. Things Baba hadn't mentioned either. It also said some things I did know, like that people called Hazaras mice-eating, flat-nosed, load-carrying donkeys. I had heard some of the kids in the neighborhood yell those names to Hassan. The following week, after class, I showed the book to my teacher and pointed to the chapter on the Hazaras. He skimmed (bladerde) through a couple of pages, snickered (lachte), handed the book back. "That's the one thing Shi'a people do well," he said, picking up his papers, "passing themselves as martyrs (martelaren)." He wrinkled (trok zijn neus op) his nose when he said the word Shi'a, like it was some kind of disease. (....)

Baba hired the same nursing woman who had fed me to nurse Hassan. Ali told us she was a blue-eyed Hazara woman from Bamiyan, the city of the giant Buddha statues. "What a sweet singing voice she had," he used to say to us. What did she sing, Hassan and I always asked, though we already knew — Ali had told us countless times. We just wanted to hear Ali sing. He'd clear his throat and begin:

*On a high mountain I stood,  
And cried the name of Ali, Lion of God.  
  
O Ali, Lion of God, King of Men,  
Bring joy to our sorrowful hearts.*

Then he would remind us that there was a brotherhood between people who had fed from the same breast, a kinship that not even time could break.

Hassan and I fed from the same breasts. We took our first steps on the same lawn in the same yard. And, under the same roof, we spoke our first words.

Mine was *Baba*.

His was *Amir*. My name.

Looking back on it now, I think the foundation for what happened in the winter of 1975—and all that followed—was already laid in those first words.

#### 4. *Lord of the Flies*

*During the second world war, a plane evacuating a group of schoolboys from Britain is shot down over a deserted tropical island. No adults survive the crash. Ralph & Piggy find a conch shell which is used as a horn to summon all the boys. Ralph is chosen as leader who appoints Jack to be in charge of the boys who will hunt food for the entire group. The boys devise ways to be rescued, like a signal fire on the beach, but most are playful and forget about it. Soon it becomes clear that their ‘civilisation’ is not working out and different camps are formed. The smaller boys (littluns) have nightmares and all the boys start fearing ‘the beast’. Whilst on expedition, Simon, one of the biguns, discovers the true nature of ‘the beast’ and returns to camp to tell the other boys.*

Read the fragment from *Lord of the Flies*.

Answer the following questions:

1. Which questions come into your mind when you read this fragment? Write down three questions you would like to investigate.
- 2.. *Lord of the Flies* is an allegorical novel in that it contains characters and objects that directly represent the novel's themes and ideas.
  - a. What do you think is the novel's main theme?
  - b. What do you think are important symbols?
  - c. What do you think the main characters: Simon, Ralph & Piggy, and Jack, represent?

Fragment for *Lord of the Flies*

OVER THE ISLAND the build-up of clouds continued.

(...)

Nothing prospered (het goed doen) but the flies who blackened their lord and made the split guts look like a heap of glistening coal. Even when the vessel (bloedvat) broke in Simon's nose and the blood gushed out they left him alone, preferring the pig's high flavour.

(...)

Simon got to his feet. The light was unearthly. The Lord of the Flies hung on his stick like a black ball.

Simon spoke aloud to the clearing

"What else is there to do?

Nothing replied. Simon turned away from the open space and crawled through the creepers till he was in the dusk of the forest. He walked drearily between the trunks, his face empty of expression, and the blood was dry around his mouth and chin.

(...)

When the wind reached the mountain-top he could see something happen, a flicker of blue stuff against brown clouds. He pushed himself forward and the wind came again, stronger now, cuffing the forest heads till they ducked and roared. Simon saw a humped thing suddenly sit up on the top and look down at him. He hid his face, and toiled on (zwoegde door).

The flies had found the figure too. The life-like movement would scare them off for a moment so that they made a dark cloud round the head. Then as the blue material of the parachute collapsed the corpulent figure would bow forward, sighing, and the flies settle once more.

At last Simon turned away and looked down at the beaches.

(...)

"Where's everybody?" Piggy sat up.

"P'raps they're lying in the shelter."

"Where's Samneric?" "And Bill?" Piggy pointed beyond the platform.

"That's where they've gone. Jack's party."

"Let them go," said Ralph, uneasily, "I don't care."

"Just for some meat—"

"And for hunting," said Ralph, wisely, "and for pretending to be a tribe, and putting on war-paint."

Piggy stirred the sand under water and did not look at Ralph.

"P'raps we ought to go too." Ralph looked at him quickly and Piggy blushed.

"I mean—to make sure nothing happens."

Ralph squirted water again.

Long before Ralph and Piggy came up with Jack's lot, they could hear the party.

(...)

A fire burned on the rock and fat dripped from the roasting pig-meat into the invisible flames. All the boys of the island, except Piggy, Ralph, Simon, and the two tending the pig, were grouped on the turf. (...) Before the party had started a great log had been dragged into the centre of the lawn and

Jack, painted and garlanded, (versiering) sat there like an idol. There were piles of meat on green leaves near him, and fruit, and coconut shells full of drink.

(...)

Lifting his feet high out of the sand, Ralph started to stroll past. Piggy tried to whistle. At this moment the boys who were cooking at the fire suddenly hauled off a great chunk of meat and ran with it toward the grass. They bumped Piggy, who was burnt, and yelled and danced. Immediately, Ralph and the crowd of boys were united and relieved by a storm of laughter. Piggy once more was the centre of social derision (bespotting) so that everyone felt cheerful and normal. Jack stood up and waved his spear. "Take them some meat."

(...)

He looked down from behind his paint at Ralph and Piggy. They moved a little farther off over the sand and Ralph watched the fire as he ate. He noticed, without understanding, how the flames were visible now against the dull light. Evening was come, not with calm beauty but with the threat of violence.

Jack spoke. "Give me a drink."

Henry brought him a shell and he drank, watching Piggy and Ralph over the jagged (gekarteld) rim. Power lay in the brown swell of his forearms: authority sat on his shoulder and chattered in his ear like an ape.

"All sit down."

The boys ranged themselves in rows on the grass before him but Ralph and Piggy stayed a foot lower, standing on the soft sand. Jack ignored them for the moment, turned his mask down to the seated boys and pointed at them with the spear.

"Who's going to join my tribe?"

Ralph made a sudden movement that became a stumble. Some of the boys turned toward him.

"I gave you food," said Jack, "and my hunters will protect you from the beast. Who will join my tribe?"

"I'm chief," said Ralph, "because you chose me. And we were going to keep the fire going. Now you run after food—"

"You ran yourself!" shouted Jack. "Look at that bone in your hands!"

Ralph went crimson (dieprood).

"I said you were hunters. That was your job."

Jack ignored him again.

"Who'll join my tribe and have fun?"

"I'm chief," said Ralph tremulously. "And what about the fire? And I've got the conch (grote schelp)."

"You haven't got it with you," said Jack, sneering. "You left it behind. See, clever? And the conch doesn't count at this end of the island—"

All at once the thunder struck. Instead of the dull boom there was a point of impact in the explosion.

"The conch counts here too," said Ralph, "and all over the island."

"What are you going to do about it then?"

Ralph examined the ranks of boys. There was no help in them and he looked away, confused and sweating. Piggy whispered.

"The fire—rescue."

"Who'll join my tribe?"

"I will."

"Me."

"I will."

"I'll blow the conch," said Ralph breathlessly, "and call an assembly (samenkomst)."

"We shan't hear it."

Piggy touched Ralph's wrist.

"Come away. There's going to be trouble. And we've had our meat."

Jack leapt on to the sand.

"Do our dance! Come on! Dance!"

He ran stumbling through the thick sand to the open space of rock beyond the fire. (...)

The dark sky was shattered by a blue-white scar. An instant later the noise was on them like the blow of a gigantic whip. The chant rose a tone in agony.

"Kill the beast! Cut his throat! Spill his blood!"

"Him! Him!"

The circle became a horseshoe (hoefijzer) A thing was crawling out of the forest. It came darkly, uncertainly. The shrill screaming that rose before the beast was like a pain. The beast stumbled into the horseshoe.

"Kill the beast! Cut his throat! Spill his blood!" The blue-white scar was constant, the noise unendurable (ondraaglijk) Simon was crying out something about a dead man on a hill.

(...)

Towards midnight the rain ceased and the clouds drifted away, so that the sky was scattered once more with the incredible lamps of stars.

(...)

The air was cool, moist, and clear; and presently even the sound of the water was still. The beast lay huddled (op een hoop) on the pale beach and the stains spread, inch by inch.

(...)

Simon's dead body moved out toward the open sea.

## 5. *The Hours*

*The Hours* tells the story of three women: Virginia Woolf, beginning to write *Mrs. Dalloway* as she recuperates (hersteld) in a London suburb with her husband in 1923; Clarissa Vaughan, beloved friend of an acclaimed poet dying from AIDS, who in modern-day New York is planning a party in his honour; and Laura Brown, in a 1949 Los Angeles suburb, who slowly begins to feel the constraints of

a perfect family and home. The chapters alternate with rough regularity between these three main characters. By the end of the novel, these three stories intertwine in remarkable ways, and finally come together in an act of subtle and haunting grace.

Read the fragment from *The Hours*.

Answer the following questions:

1. Which questions come to mind when you read this fragment? Write down three questions which you would like to investigate.

Virginia Woolf is famous for a style of writing called 'stream of consciousness' which Michael Cunningham tries to capture.

2. Do you know what is meant by this literary term? Answer in 2-3 sentences

The prologue gives a vivid description of how Virginia Woolf may have drowned herself one day in 1941. Apparently Mrs. Woolf's ability to perceive the world around her in minute detail made her a great writer but also made her hyper-sensitive.

3. Mark two places in the prologue in which Michael Cunningham shows this characteristic of Virginia Woolf. Explain in 2-3 sentences.

Fragment from *The Hours*

She hurries from the house, wearing a coat too heavy for the weather. It is 1941. Another war has begun. She has left a note for Leonard, and another for Vanessa. She walks purposefully toward the river, certain of what she'll do, but even now she is almost distracted by the sight of the downs, the church, and a scattering of sheep, incandescent (prachtig licht), tinged with a faint hint of sulphur, grazing under a darkening sky. She pauses, watching the sheep and the sky, then walks on. The voices murmur behind her; bombers drone in the sky, though she looks for the planes and can't see them. She walks past one of the farm workers (is his name John?), a robust, small-headed man wearing a potato-coloured vest, cleaning the ditch that runs through the osier (wilgen) bed. He looks up at her, nods, looks down again into the brown water. As she passes him on her way to the river she thinks of how successful he is, how fortunate, to be cleaning a ditch in an osier bed. She herself has failed. She is not a writer at all, really; she is merely a gifted eccentric (zonderling).

Patches of sky shine in puddles left over from last night's rain. Her shoes sink slightly into the soft earth. She has failed, and now the voices are back, muttering indistinctly just beyond the range of her vision, behind her, here, no, turn and they've gone somewhere else. The voices are back and the headache is approaching as surely as rain, the headache that will crush whatever is she and replace her with itself. The headache is approaching and it seems (is she or is she not conjuring (oproepen) them herself?) that the bombers have appeared again in the sky. She reaches the embankment (dijk) climbs over and down again to the river. There's a fisherman upriver, far away, he won't notice her, will he? She begins searching for a stone. She works quickly but methodically, as if she were following a recipe that must be obeyed scrupulously (nauwgezet) if it's to succeed at all. She selects one roughly the size and shape of a pig's skull. Even as she lifts it and forces it into one of the pockets of her coat (the fur collar tickles her neck), she can't help noticing the stone's cold chalkiness

(krijtachtig) and it colour, a milky brown with spots of green. She stands close to the edge of the river,

(...)

She steps forward. She does not remove her shoes. The water is cold, but not unbearably so. She pauses, standing in the cold water up to her knees. She thinks of Leonard.

(...)

She could live on: she could perform that final kindness. Standing knee-deep in the moving water, she decides against it.

(...)

Here, then, is the last moment of true perception, a man fishing in a red jacket and a cloudy sky reflected on opaque water. Almost involuntarily (it feels involuntarily, to her) she steps or stumbles forward and the stone pulls her in. For a moment, still, it seems like nothing; it seems like another failure; just chill water she can easily swim back out of; but then the current (stroming) wraps itself around her and takes her with such sudden, muscular force it feels as if a strong man has risen from the bottom, grabbed her legs and held

them to his chest. It feels personal.

More than an hour later, her husband returns form the garden. "Madame went out," the maid says, plumbing a shabby pillow that releases a miniature storm of down (dons). "She said she'd be back soon."

Leonard goes upstairs to the sitting room to listen to the news. He finds a blue envelope, addressed to him, on the table. Inside is a letter.

*Dearest*

*I feel certain that I am going  
mad again: I feel we can't go  
through another of these terrible times.  
And I shant (shall not) recover this time. I begin  
to hear voices, and cant concentrate.  
So I am doing what seems the best thing to do. You have  
given me  
the greatest possible happiness. You  
have been in every way all that anyone  
could be. I dont think two  
people could have been happier (...)*

V.

(...)

Here they are, on a day early in the Second World War: the boy and his mother on the bridge, the stick floating over the water's surface, and Virginia's body at the river's bottom, as if she is dreaming of the surface, the stick, the boy and his mother, the sky and the rooks.

**Fragment 1: The Chronicles of Narnia**

**I read this book: yes/no**

Questions 1:

Write down three question that you would like to investigate / wonder about?

1. ....

2. ....

3. ....

Question 2:

.....

.....

Question 3:

.....

.....

**Fragment 2: A Christmas Carol**

**I read this book: yes/no**

Questions 1:

Write down three question that you would like to investigate / wonder about?

1. ....

2. ....

3. ....

Question 2:

.....

.....

Question 3:

.....

.....

**Fragment: The Kite Runner**

**I read this book: yes/no**

Write down three question that you would like to investigate / wonder about?

1. ....
2. ....
3. ....

Question 2:

.....  
.....

Question 3:

.....  
.....

Fragment: *Lord of the Flies*

I read this book: yes/no

Write down three question that you would like to investigate / wonder about?

1. ....
2. ....
3. ....

Question 2:

.....  
.....

Question 3 :

.....

Fragment: *The Hours*

I read this book: yes/no

Write down three question that you would like to investigate / wonder about?

1. ....
2. ....
3. ....

Question 2:

.....  
.....

Question 3:

.....  
.....

## **Appendix C2: Justification for choice literary fragments Prose Test (PT)**

*The chronicles of Narnia; the lion, the witch, and the wardrobe* (1950) by C.S. Lewis

CEFR level: B1 / Literary Level: 2

Although this story is an old fashioned children's book with sometimes dated language and dealing with (Christian) themes of good and bad this book is also an exciting fairy-tale. The language is not difficult and the book has only one important story line with a message. A story considered literary competence level 2.

*A Christmas Carol* (1843) by Charles Dickens

CEFR level: B2 / Literary level: 3

The author uses some difficult words and outdated language but also gives vivid descriptions of characters and uses lots of dialogues to tell the story. There is one major storyline: will Scrooge ever become a good person, to which other storylines are connected. It is a short fairy-tale that ends well and it is rated at level 3.

*The Kite Runner* (2003) by Khaled Hosseini.

CEFR level: B2 / Literary level: 4

A book about friendship and betrayal during a historical time in Afghanistan. The book's language is not difficult and the country's characteristics are explained clearly. Although the novel contains some poetic language its vocabulary is not too difficult. There are two parallel storylines about two families but the story is told from one (unreliable) perspective. Together making it a level 4 novel.

*Lord of the Flies* (1954) by William Golding

CEFR level: B2 / Literary level: 4

The language is not difficult and the story has many dialogues but the pace of the novel is a bit slow. The story is told chronological and has only one storyline. This book can be read as an exciting boys adventure story although connections can be made to character forming and WWII. There is some ambivalence, the story is surrounded by mystery and the action is told from three changing perspectives therefore this book is rated at level 4.

*The Hours* (1999) by Michael Cunningham

CEFR level B2 / Literary level: 5

Although its vocabulary is not difficult, this book is a more complicated story with three independent storylines which later on appear to be connected. The story is not chronological and is told from changing perspectives. The pace of the story is good and contains many dialogues but it refers quite often to literature and poetry. And because of this intertextuality and the perspective changes the book is considered level 5.

### **Appendix C3: Results Prose fragment questions PT / Assessed levels**

#### **Prose Test fragment questions asked by pupils (by number)**

##### **Pupil 107 / gender 1 / CITO 9 / LC 2/ RegE class**

The type of questions asked by this pupil are mostly who, why, what questions. They are simple experiencing/recognizing type of questions belonging to level 1 or level 2. All questions asked by the pupil show poorer comprehension compared to earlier self-assigned levels. When taking the factor time in consideration the test was far from complete. In combinations with results PT answered questions which were also incomplete: **Assessed LC lower**

##### **Fragment 1 questions asked:**

1 *Why has Edmund difficulty with trusting the beaver?*

2 *How did they get lost?*

3 0

##### **Fragment 2 questions asked:**

1 *What kind of ghost is it?*

2 *What does the ghost try to accomplish?*

3 *Why is he not nice to the ghost?*

##### **Fragment 3 questions asked:**

1 *Is Hassan the real brother?*

2 *Who is Baba?*

3 *What is so special about the Hazaras?*

##### **Fragment 4 questions asked: 0**

##### **Fragment 5 questions asked: 0**

##### **Pupil 113 / gender 1 / CITO 6 / LC 4/ RegE class**

The type of questions asked by this pupil are mostly how, why and who questions. Although formulated simply, they seem to be motivated by curiosity and reflection. Most questions asked by the pupil show comprehension. However, when taking the time factor into consideration (test was not completed) in combinations with results PT answered questions showed no knowledge of style figures: **Assessed LC lower**

##### **Fragment 1 questions asked:**

1 *How can they travel in a wardrobe?*

2 *Why is it called Narnia?*

3 *Why do they have to leave the town?*

##### **Fragment 2 questions asked:**

1 *Why is the ghost coming?*

2 *Why is the ghost coming three times?*

3 *Why did she leave him?*

##### **Fragment 3 questions asked:**

1 *In which year is the story written?*

2 *Who are the Hazaras?*

3 *And who are the Pasthuns?*

##### **Fragment 4 questions asked:**

1 *Where are they?*

2 *Why are they there?*

3 Why is Jack bossy?

Fragment 5 questions asked:

1 Where is Virginia going?

2 Why is she going to the river?

3 Why would she kill herself

**Pupil 116 / gender 1 / CITO 6 / LC 4/ RegE class**

The pupils asks a number of why, who and how type of questions and others, which show that the pupil is interpreting the texts and trying to find connection within. The questions are well formulated and show good comprehension. Taking the factor time into consideration the test was completed before time. In combinations with results PT answered questions (missing stream of consciousness only): **Assessed LC same**

Fragment 1 questions asked:

1 Is the beaver their real friend?

2 Why is Aslan mad at the children?

3 Why do they have to battle against so many animals?

Fragment 2 questions asked:

1 Why doesn't Scrooge spend his money?

2 Who is the young women from the engagement?

3 Does Scrooge learn a lesson from the visit?

Fragment 3 questions asked:

1 Where is the friendship based on?

2 Are they still friends?

3 Is God important in their friendship?

Fragment 4 questions asked:

1 How do the boys survive?

2 Will they ever be rescued?

3 How long have they lived on the island?

Fragment 5 questions asked:

1 What is the relation between these women?

2 Why is Mrs. Woolf so alert?

3 Does Clarissa have troubles with her friend because of his aids?

**Pupil 117 / gender 2 / CITO 10 / LC 1/ RegE class**

The type of questions asked by this pupil are formulated completely in Dutch and are wh-questions. Some show he did not read/understand the introduction to the fragments. They are simple experiencing/recognizing type of question belonging to level 1 or 2. All questions asked by the pupil show poorer comprehension. Taking the factor time into consideration the test was almost complete but in Dutch. In combinations with results PT answered questions also almost complete but poorly:

**Assessed LC same**

Fragment 1 questions asked:

1 Wat voor land is Narnia?

2 Waarom is er 'oorlog' in Narnia?

3 Waarom zijn ze niet veilig?

Fragment 2 questions asked:

- 1 Hoe komt het dat Scrooge is zoals hij is?
- 2 Wat houdt het contract in wat wordt genoemd?
- 3 Waarom kiest Scrooge nu niet meer voor het meisje?

Fragment 3 questions asked:

- 1 Waarom vertrok Hassan's moeder?
- 2 In welk land speelt dit verhaal?
- 3 In welk jaartal speelt dit verhaal?

Fragment 4 questions asked:

- 1 Waar zijn ze?
- 2 Hoe komen ze waar ze nu zijn?
- 3 Hoe oud zijn ze?

Fragment 5 questions asked:

- 1 Waar speelt dit zich af?
- 2 Hoelang duurt 't verhaal?
- 3 0

**Pupil 122 / gender 2 / CITO 7 / LC 1/ RegE class**

The pupils asked all wh-type of questions, which show that the pupil is interpreting the texts and trying to find connections within. The questions are well formulated and show good comprehension. Taking the factor time into consideration the test was completed before time. In combinations with results of PT answered questions correctly (missing stream of consciousness only): **Assessed LC higher**

Fragment 1 questions asked:

- 1 Where did they live before WW1 started?
- 2 Why are they coming to Narnia for the last time when they go the second time?
- 3 Will they stay there?

Fragment 2 questions asked:

- 1 How does he feel when he sees himself back in time?
- 2 Who was the girl in his former life?
- 3 Is he going to learn from his mistakes?

Fragment 3 questions asked:

- 1 Why have the boys become friends?
- 2 Why do Hassan and his father live there under the horrible circumstances?
- 3 Why did Hassan's mother leave?

Fragment 4 questions asked:

- 1 How did they find some food? (meat)
- 2 Where did they get the drinks from?
- 3 What is the beast?

Fragment 5 questions asked:

- 1 Why does the first woman hear voices?
- 2 Why is she standing in the water?
- 3 Why has she left?

**Pupil 123 / gender 1 / CITO 5 / LC 1/ RegE class**

The type of questions asked by this pupil are partly in Dutch and partly in English. Most are why, what and how questions. They are simple experiencing/recognizing type of questions belonging to

level 1. All questions asked by the pupil show poorer comprehension and also when taking the factor time into consideration the test was far from complete, in combinations with results of PT answered questions, also not complete: Assessed LC same

Fragment 1 questions asked:

- 1 *How will they survive in Narnia?*
- 2 *Aren't the woman and the professor looking for them?*
- 3 *Which world would they like the most?*

Fragment 2 questions asked:

- 1 *What happened in the past?*
- 2 0
- 3 0

Fragment 3 questions asked:

- 1 *Why does Hassan do what he says?*
- 2 *Hoe gaan ze om met het feit dat ze beide geen moeder meer hebben?*
- 3 *Why do they hate Hazaras?*

Fragment 4 questions asked:

- 1 *What is the beast?*
- 2 *Why is Jack the leader*
- 3 0

Fragment 5 questions asked: 0

**Pupil 131 / gender 2 / CITO15 / LC 3/ CamE class**

The pupil asks wh-questions and questions using modal verbs, which show that the pupil is interpreting the texts and trying to find connection within and outside the story. The questions are well formulated and show strong comprehension. Taking the factor time into consideration the test was completed before time. In combinations with results of PT answered questions good (incl. stream of consciousness): Assessed LC higher

Fragment 1 questions asked:

- 1 *Does WW1 have any significance in the story?*
- 2 *Are the Professor and the evil white witch connected?*
- 3 *Why does a wardrobe lead to Narnia?*

Fragment 2 questions asked:

- 1 *Why does the ghost help Ebenezer Scrooge?*
- 2 *Why did Scrooge change?*
- 3 *Is future Scrooge only seeing the past or interacting with it?*

Fragment 3 questions asked:

- 1 *What does the title mean?*
- 2 *Why does the teacher say: passing themselves off as martyrs?*
- 3 *Does Amir's father allow the friendship between Amir and Hassan?*

Fragment 4 questions asked:

- 1 *Why do people always go crazy in these type of situations?*
- 2 *What is the beast and why are they scared of it?*
- 3 *Will they make it off the island?*

Fragment 5 questions asked:

- 1 *Why did Virginia drown herself?*

2 Why does she Michael care about this?

3 Is Virginia a crazy person?

#### **Pupil 133 / gender 2 / CITO 7 / LC 2/ CamE class**

The type of questions asked by this pupil are mostly how, why and who questions and some others. They are formulated mainly in Dutch but seem to be motivated by curiosity. However the questions asked by the pupil show no real comprehension. Taking the time factor into consideration the test was not complete and in combinations with results of PT answered questions also not complete and poorly: **Assessed LC same (lower)**

##### **Fragment 1 questions asked:**

1 In what kind of magical world did they end up?

2 Who is the woman beaver is afraid of?

3 How will this story end?

##### **Fragment 2 questions asked:**

1 Hoe verschillend was Scrooge in zijn verleden?

2 Wat voor leven zou de jonge vrouw nu hebben?

3 Waarom komen de geesten perse naar hem?

##### **Fragment 3 questions asked:**

1 Wat gebeurde er precies tussen de Pasthuns en de Hazaras?

2 Hoe ziet Hassan zijn toekomst eruit?

3 Zal deze vriendschap voor eeuwig zijn?

##### **Fragment 4 questions asked:**

1 Zullen de jongens ooit nog van het eiland afkomen?

2 Wie is nou precies 'the beast'?

3 Wie gaat de leiding nemen?

##### **Fragment 5 questions asked: 0**

#### **Pupil 136 / gender 1 / CITO 14 / LC 4/ CamE class**

The pupil asked mostly wh-type of questions, which show that the pupil is interpreting the texts and trying to find connection within and outside the story. The questions are well formulated and show strong comprehension. Taking the factor time into consideration question 5 was left unanswered. In combinations with results PT answered questions correctly: **Assessed LC same**

##### **Fragment 1 questions asked:**

1 Why do they trust the beaver so quickly?

2 Why did Lucy give her handkerchief to Mr. Tumnus?

3 How are the trees listening?

##### **Fragment 2 questions asked:**

1 Who is Fezziwig?

2 Why is the girl wearing a mourning dress?

3 What contract is the girl talking about?

##### **Fragment 3 questions asked:**

1 What happened in the winter of 1975?

2 Why is the history of the Hazara never taught at school?

3 Why don't Shi'a people and Sunni people get along?

##### **Fragment 4 questions asked:**

1 Why is the conch so important?

2 What is the Lord of the flies?

3 What is the beast?

Fragment 5 questions asked: 0

**Pupil 137 / gender 2 / CITO 15 / LC 5 / CamE class**

The type of questions asked by this pupil are both wh-questions and others. Although formulated correctly, the pupil seems to have difficulty relating to (the characters in) the texts. Most questions asked by the pupil show comprehension but taking the time factor in consideration, the pupil only asked 10 of 15 questions. In combinations with results of PT answered questions, complete but no knowledge of style figures and stream of consciousness: Assessed LC lower

Fragment 1 questions asked:

1 *How can a lion speak?*

2 *What was so special about the wardrobe?*

3 *Didn't their parents get worried?*

Fragment 2 questions asked:

1 *How did Scrooge get so grumpy?*

2 *Could these spirits exist in real life?*

3 0

Fragment 3 questions asked:

1 *Do these kids want to be friends?*

2 *What is the future of these kids if they are set against each other?*

3 0

Fragment 4 questions asked:

1 *Will the boys ever get off the island?*

2 *Is there enough food for all the boys?*

3 0

Fragment 5 questions asked:

1 *What do these women have in common?*

2 0

3 0

**Pupil 141 / gender 2 / CITO 12 / LC 5 / CamE class**

The pupil asked all wh-type of questions and questions using modals, which show that the pupil is interpreting the texts and trying to find connection within. The questions are well formulated and show good comprehension. Taking the factor time into consideration, the test was completed before time. In combinations with results PT answered questions correctly: Assessed LC same

Fragment 1 questions asked:

1 *Does Narnia actually exist?*

2 *What happened the first time they went in?*

3 *Did they tell the woman and the professor about Narnia?*

Fragment 2 questions asked:

1 *Who are the three spirits, where they alive once?*

2 *Did Scrooge imagine it all?*

3 *How did he become such a rude man?*

Fragment 3 questions asked:

- 1 Why did Ali have to live in a shack?
- 2 Why did they not learn about the Moguls?
- 3 Did anyone help Hassan when he was being bullied?

Fragment 4 questions asked:

- 1 Who is 'the beast'?
- 2 Where did they get shot down?
- 3 Why do the 'littluns' have nightmares?

Fragment 5 questions asked:

- 1 In what way do the stories intertwine?
- 2 What is Virginia recuperating from?
- 3 Why does Laura Brown feel constrained in a perfect family?

**Pupil 143/ gender 1 / CITO 6 / LC 1/ CamE class**

The type of questions asked by this pupil are mostly why, what, how questions. They are simple experiencing/recognizing type of question belonging to level 1 or 2. All questions asked by the pupil show poor comprehension. When taking the factor time into consideration the test was completed and the PT questions were all answered however not always correctly: Assessed LC same

Fragment 1 questions asked:

- 1 Why is the place named Narnia?
- 2 What is going on there?
- 3 Will they go back or stay there?

Fragment 2 questions asked:

- 1 How did Jacob Marley die?
- 2 What is the Ghost of Christmas past doing in Scrooge's life?
- 3 How would the story end?

Fragment 3 questions asked:

- 1 What is the history of Afghanistan?
- 2 Why is the country in the process of being destroyed?
- 3 How do the boy and the son of the servant know each other?

Fragment 4 questions asked:

- 1 Who/what is 'the beast'?
- 2 Why is the civilisation not working out?
- 3 Why do they already know about 'the beast'?

Fragment 5 questions asked:

- 1 How do these stories come together?
- 2 Why these 3 women?
- 3 Why is the title: The Hours?

## Appendix P: PTA VWO-5 participating school

### **Programma van toetsing en afsluiting**

**Studie:VWO 5**

**Vak:Engels**

#### **Inleiding**

Engels werkt in de bovenbouw met de methode Stepping Stones, een multimediale leergang. Er wordt gewerkt met een jaarcijfer, waarbij alle deelvaardigheden aan bod komen, evenals de onderliggende basisvaardigheden als grammatica en woordkennis. Tevens wordt de literatuurgeschiedenis bestudeerd aan de hand van een bloemlezing uit de Engelse en Amerikaanse literatuur.

#### **Schoolexamens**

Er is dit jaar 1 schoolexamen literatuur, en een schoolexamen leesvaardigheid, die beide schriftelijk worden afgenoem.

#### **Handelingsdelen**

Deadlines voor handelingsdelen worden met de sectie en eigen docent vastgelegd. Deze deadlines zijn bindend. De verschillende onderdelen die als handelingsdeel worden beschouwd, worden gedurende het leerjaar verder toegelicht.

#### **Toetsen**

<b>PTA</b>	<b>T1</b>	<b>Weegfactor:</b>	<b>2</b>
Moment:	V5 Periode 4	Leerstof:	Behandelde (fragmenten van) werken uit de Engelse en Amerikaanse literatuur en de literatuurgeschiedenis, zoals die in de les is uitgelegd.
Tijdsduur:	75		
Wijze van toetsing:	Schriftelijk		
Type toets:	Toets		
Herkansing:	Ja		

<b>PTA</b>	<b>T2</b>	<b>Weegfactor:</b>	<b>1</b>
Moment:	V5 Periode 4	Leerstof:	Leesvaardigheid.
Tijdsduur:	150 minuten		
Wijze van toetsing:	Schriftelijk		
Type toets:	Toets		
Herkansing:	Ja		

## APPENDIX S - SPSS output master thesis research / JO/ 9059830

N=43 Class 1= n26 (RegE) / Class 2= n17 (CamE) - Gender 1 = n22 girls / Gender 2 = n21 boys

### 1. All pupils together Reading Comprehension Test

#### 1a Frequencies + statistics for total score proficiency (=Reading Comprehension Test /RCT)

FREQUENCIES VARIABLES=totalscoreproficiency  
 /STATISTICS=STDDEV RANGE MEAN MEDIAN MODE  
 /ORDER=ANALYSIS.

##### Statistics

###### Reading Comprehension Test

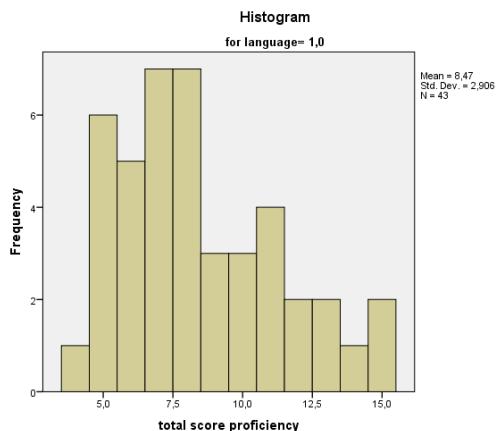
N	Valid	43
	Missing	0
Mean		8,465
Median		8,000
Mode		7,0 <sup>a</sup>
Std. Deviation		2,9061
Range		11,0

a. Multiple modes exist. The smallest value is shown

##### Reading comprehension Test max. 17

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 4,0	1	2,3	2,3	2,3
5,0	6	14,0	14,0	16,3
6,0	5	11,6	11,6	27,9
7,0	7	16,3	16,3	44,2
8,0	7	16,3	16,3	60,5
9,0	3	7,0	7,0	67,4
10,0	3	7,0	7,0	74,4
11,0	4	9,3	9,3	83,7
12,0	2	4,7	4,7	88,4
13,0	2	4,7	4,7	93,0
14,0	1	2,3	2,3	95,3
15,0	2	4,7	4,7	100,0
Total	43	100,0	100,0	

### Histogram for the scores of the Reading Comprehension Test (total score proficiency) n = 43



### All pupils together LRQ /Literary Competence Level

#### 1b Frequencies + statistics for literary competence level (LCL)

FREQUENCIES VARIABLES=literarycompetencelevel  
 /STATISTICS=STDDEV RANGE MEAN MEDIAN MODE  
 /ORDER=ANALYSIS.

#### Statistics

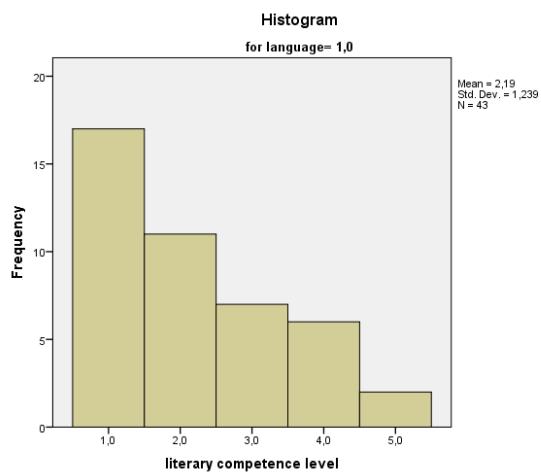
##### literary competence level

N	Valid	43
	Missing	0
Mean		2,186
Median		2,000
Mode		1,0
Std. Deviation		1,2394
Range		4,0

##### literary competence level

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	17	39,5	39,5	39,5
	2,0	11	25,6	25,6	65,1
	3,0	7	16,3	16,3	81,4
	4,0	6	14,0	14,0	95,3
	5,0	2	4,7	4,7	100,0
	Total	43	100,0	100,0	

### **Histogram Literary Comtence level all students**



#### **2. Classes 1 + 2 separately**

##### **2a. Frequencies + statistics per class code total score proficiency = RCT)**

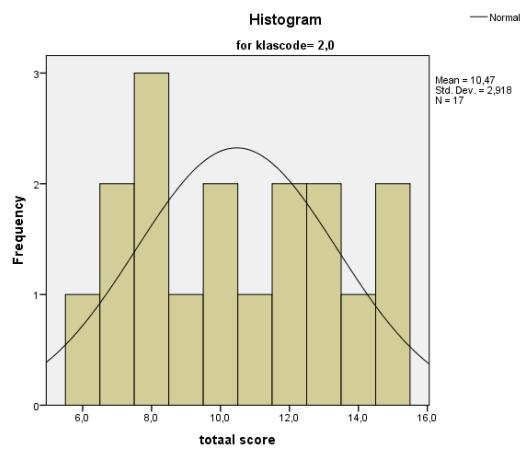
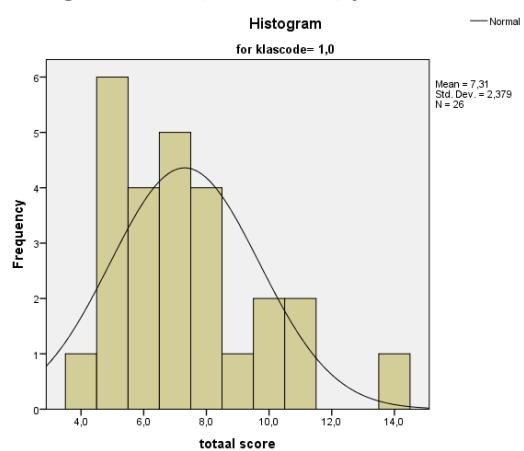
**Case Processing Summary**

class code	Cases						
	Valid		Missing		Total		
	N	Percent	N	Percent	N	Percent	
Reading comprehension Test	1,0	26	100,0%	0	0,0%	26	100,0%
	2,0	17	100,0%	0	0,0%	17	100,0%

	class code	Statistic	Std. Error
Reading comprehension Test	1,0	Mean	,4027
		95% Confidence Interval	
		Lower Bound	6,325
		for Mean	7,983
		Upper Bound	
		5% Trimmed Mean	7,103
		Median	7,000
		Variance	4,215
		Std. Deviation	2,0531
		Minimum	4,0
		Maximum	11,0
		Range	7,0
		Interquartile Range	3,3
		Skewness	,456
		Kurtosis	-,887

Reading comprehension Test	Mean	10,471	,7077
	95% Confidence Interval for Mean	8,970	
	Lower Bound	11,971	
	Upper Bound		
	5% Trimmed Mean	10,467	
	Median	10,000	
	Variance	8,515	
	Std. Deviation	2,9180	
	Minimum	6,0	
	Maximum	15,0	
	Range	9,0	
	Interquartile Range	5,0	
	Skewness	,137	,550
	Kurtosis	-1,275	1,063

### Histograms RCT (total score) per classcode 1+2



### Tests of Normality

	class code	Kolmogorov-Smirnov <sup>a</sup>			Shapiro-Wilk		
		Statistic	df	Sig.	Statistic	df	Sig.
RCT (total score proficiency)	1,0	.145	26	,167	,920	26	,044
	2,0	.154	17	,200*	,941	17	,326

\*. This is a lower bound of the true significance.

a. Lilliefors Significance Correction

### Test of Homogeneity of Variance

		Levene Statistic	df1	df2	Sig.
RCT (total score proficiency)	Based on Mean	4,680	1	41	,036
	Based on Median	4,143	1	41	,048
	Based on Median and with adjusted df	4,143	1	39,445	,049
	Based on trimmed mean	4,730	1	41	,035

T-TEST GROUPS=classcode(1 2)

/MISSING=ANALYSIS

/VARIABLES=totalscoreproficiency = RCT reading comprehension test

/CRITERIA=CI(.95).

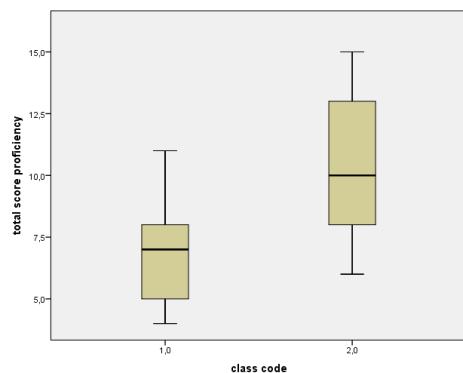
### Group Statistics

	class code	N	Mean	Std. Deviation	Std. Error Mean
RCT (total score proficiency)	1,0	26	7,154	2,0531	,4027
	2,0	17	10,471	2,9180	,7077

### Independent Samples Test

	total score proficiency	Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Equal variances assumed	Equal variances not assumed	4,680	,036	-4,380	41	,000	-3,3167	,7572	-4,8459	-1,7876
				-4,073	26,273	,000	-3,3167	,8142	-4,9896	-1,6439

Boxplot section 2a total score proficiency = RCT scores per class code 1 = RegE, class 2 = CamE



## 2b. Frequencies + statistics per class code Literary Competence Level

	class code		Statistic	Std. Error
literary competence level 1,0	Mean		1,769	,2024
	95% Confidence Interval	Lower Bound	1,352	
	for Mean	Upper Bound	2,186	
	5% Trimmed Mean		1,688	
	Median		1,000	
	Variance		1,065	
	Std. Deviation		1,0318	
	Minimum		1,0	
	Maximum		4,0	
	Range		3,0	
	Interquartile Range		1,0	
	Skewness		1,213	,456
	Kurtosis		,364	,887
2,0	Mean		2,824	,3120
	95% Confidence Interval	Lower Bound	2,162	
	for Mean	Upper Bound	3,485	
	5% Trimmed Mean		2,804	
	Median		3,000	
	Variance		1,654	
	Std. Deviation		1,2862	
	Minimum		1,0	
	Maximum		5,0	
	Range		4,0	
	Interquartile Range		2,0	
	Skewness		,170	,550
	Kurtosis		-,808	1,063

### Tests of Normality

	class code	Kolmogorov-Smirnov <sup>a</sup>			Shapiro-Wilk		
		Statistic	df	Sig.	Statistic	df	Sig.
literary competence level 1,0		,310	26	,000	,736	26	,000
	2,0	,151	17	,200*	,923	17	,169

\*. This is a lower bound of the true significance.

### a. Lilliefors Significance Correction

```
T-TEST GROUPS=classcode(1 2)
/MISSING=ANALYSIS
/VARIABLES=literarycompetencelevel
/CRITERIA=CI(.95).
```

**Group Statistics**

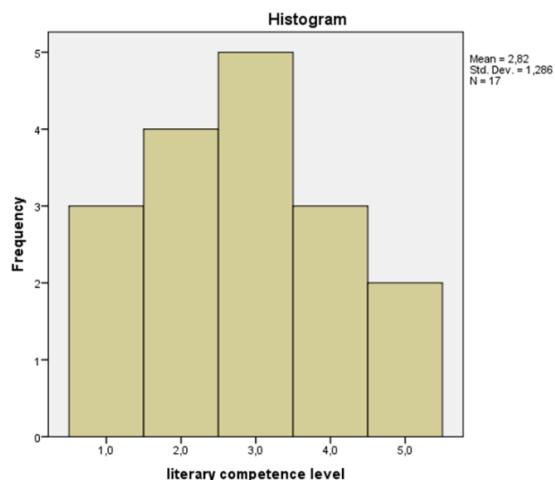
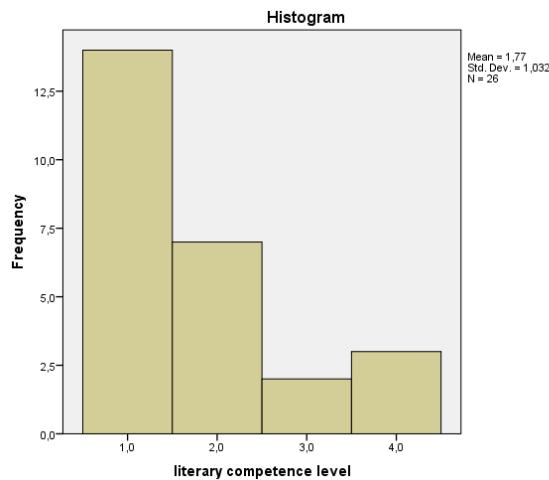
	class code	N	Mean	Std. Deviation	Std. Error Mean
literary competence level	1,0	26	1,769	1,0318	,2024
	2,0	17	2,824	1,2862	,3120

**Independent Samples Test**

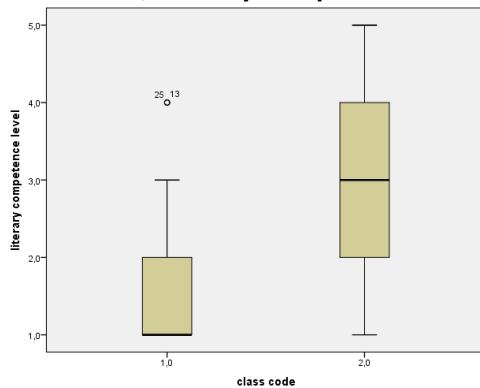
	Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper	
literary competence level	1,009	,321	-2,971	41	,005	-1,0543	,3549	-1,7711	-,3375	Equal variances assumed
			-2,835	29,010	,008	-1,0543	,3718	-1,8148	-,2938	Equal variances not assumed

Levene's test shows homogeneity of variance for literary competence levels.

### Histograms section 2b Literary Competence Level per class code 1 =RegE, code 2 = CamE



### Boxplot section 2b / Literary Competence levels per class code



### 3. Girls and Boys separately, gender 1 Girls n = 22, gender 2 Boys n = 21

#### 3a Frequencies + statistics per gender code RCT / total score proficiency

EXAMINE VARIABLES=totalscoreproficiency (= RCT) BY gender

Case Processing Summary

gender		Cases					
		Valid		Missing		Total	
		N	Percent	N	Percent	N	Percent
Reading comprehension	1,0	22	100,0%	0	0,0%	22	100,0%
	2,0	21	100,0%	0	0,0%	21	100,0%

		gender	Statistic	Std. Error	
Reading comprehension	1,0	Mean	8,000	,5922	
		95% Confidence Interval for Mean	6,769		
		Lower Bound	9,231		
		Upper Bound			
		5% Trimmed Mean	7,889		
		Median	7,500		
		Variance	7,714		
		Std. Deviation	2,7775		
		Minimum	4,0		
		Maximum	14,0		
		Range	10,0		
		Interquartile Range	4,3		
		Skewness	,704	,491	
		Kurtosis	-,368	,953	

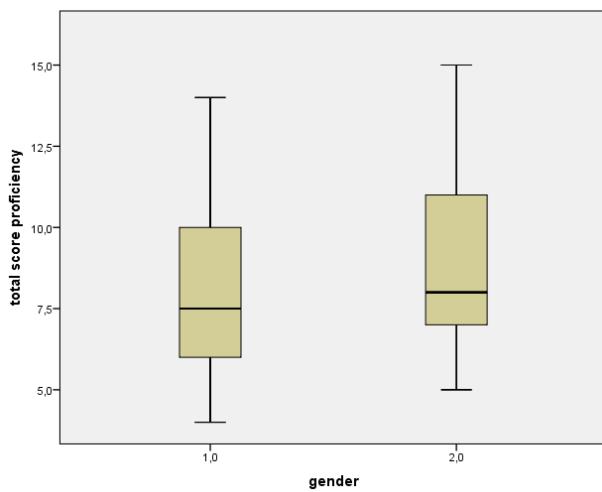
2,0	Mean	8,952	,6600
	95% Confidence Interval for Mean	7,576 Upper Bound	10,329
	5% Trimmed Mean	8,836	
	Median	8,000	
	Variance	9,148	
	Std. Deviation	3,0245	
	Minimum	5,0	
	Maximum	15,0	
	Range	10,0	
	Interquartile Range	4,0	
	Skewness	,625	,501
	Kurtosis	-,332	,972

Tests of Normality

	gender	Kolmogorov-Smirnov <sup>a</sup>			Shapiro-Wilk		
		Statistic	df	Sig.	Statistic	df	Sig.
total score proficiency	1,0	,182	22	,057	,931	22	,128
	2,0	,147	21	,200*	,932	21	,151

\*. This is a lower bound of the true significance.

a. Lilliefors Significance Correction



**3b Frequencies + statistics per gender code literary competence levels. 1 = girls, 2 = boys.**

**Case Processing Summary**

gender	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
literary competence level 1,0	22	100,0%	0	0,0%	22	100,0%
2,0	21	100,0%	0	0,0%	21	100,0%

gender	Statistic	Std. Error
literary competence level 1,0	Mean	,2318
	95% Confidence Interval	
	for Mean	
	Lower Bound	1,837
	Upper Bound	2,800
	5% Trimmed Mean	2,298
	Median	2,000
	Variance	1,180
	Std. Deviation	1,0861
	Minimum	1,0
	Maximum	4,0
	Range	3,0
	Interquartile Range	2,0
	Skewness	,272
	Kurtosis	,491
2,0	Mean	-1,145
	95% Confidence Interval	,953
	for Mean	2,048
	Lower Bound	,3045
	Upper Bound	1,412
	5% Trimmed Mean	2,683
	Median	1,942
	Variance	1,000
	Std. Deviation	1,948
	Minimum	1,3956
	Maximum	1,0
	Range	5,0
	Interquartile Range	4,0
	Skewness	2,0
	Kurtosis	,127
		,501
		-,020
		,972

## Comparison gender: do girls score better for reading comprehension than boys?

### T-Test

T-TEST GROUPS=classcode(1 2)  
 /MISSING=ANALYSIS  
 /VARIABLES=totalscoreproficiency = RCT  
 /CRITERIA=CI(.95).

**Group Statistics**

gender	class code	N	Mean	Std. Deviation	Std. Error Mean
1,0	RCT ( total score proficiency)	1,0	13	6,692	1,9315 ,5357
		2,0	9	9,889	2,8038 ,9346
2,0	RCT (total score proficiency)	1,0	13	7,615	2,1424 ,5942
		2,0	8	11,125	3,0909 1,0928

**Independent Samples Test**

gender		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
1,0	total score proficiency	2,594	,123	-3,177	20	,005	-3,1966	1,0061	-5,2952	-1,0980
				-2,967	13,173	,011	-3,1966	1,0772	-5,5207	-,8724
2,0	total score proficiency	2,684	,118	-3,083	19	,006	-3,5096	1,1384	-5,8924	-1,1268
				-2,821	11,181	,016	-3,5096	1,2439	-6,2420	-,7772

SORT CASES BY classcode.

SPLIT FILE LAYERED BY classcode.

SPLIT FILE LAYERED BY classcode.

T-TEST GROUPS=gender(1 2)

/MISSING=ANALYSIS

/VARIABLES=literacycompetencelevel

/CRITERIA=CI(.95).

**Group Statistics**

class code	gender	N	Mean	Std. Deviation	Std. Error Mean
1,0	literary competence level 1,0	13	2,077	1,1152	,3093
	2,0	13	1,462	,8771	,2433
2,0	literary competence level 1,0	9	2,667	1,0000	,3333
	2,0	8	3,000	1,6036	,5669

In class 1 = RegE, the girls estimated their LCL on average higher than the boys. In class 2 = CamE it was the opposite. The difference are not significant for gender.

### **Extra comparison gender: Differences with regard to books read voluntarily**

FREQUENCIES VARIABLES=literarycompetencelevel readvoluntarily

/STATISTICS=STDDEV RANGE MEAN

/ORDER=ANALYSIS.

**Statistics**

gender		literary competence level	read voluntarily
1,0	N	Valid	22
		Missing	0
		Mean	2,318
		Std. Deviation	1,0861
		Range	3,0
2,0	N	Valid	21
		Missing	0
		Mean	2,048
		Std. Deviation	1,3956
		Range	4,0
			10,0
			2,7414

**read voluntarily**

gender		Frequency	Percent
1,0	Valid	,0	2
		1,0	5
		2,0	4
		3,0	5
		4,0	1
		5,0	2
		6,0	1
		10,0	2
		Total	22
			100,0
2,0	Valid	,0	10
		1,0	2
		2,0	4
		3,0	1
		5,0	1
		6,0	1
		7,0	1
		9,0	1
		Total	21
			100,0

#### 4. Correlation

##### 4a Correlation between RCT and LCL for all pupils n=43

Correlations			
		literary competence level	RCT/ total score proficiency
Spearman's rho	literary competence level	Correlation Coefficient	1,000
		Sig. (2-tailed)	,301*
		N	43
	total score proficiency	Correlation Coefficient	,301*
		Sig. (2-tailed)	,050
		N	43

\*. Correlation is significant at the 0.05 level (2-tailed).

##### 4b Correlation between RCT and LCL per class code/ class 1 = RegE, class 2 = CamE

Correlations			
		literary competence level	RCT/ total score proficiency
	class code		
Spearman's rho	1,0	literary competence level	Correlation Coefficient
			1,000
		Sig. (2-tailed)	,164
		N	26
		total score proficiency	Correlation Coefficient
			-,281
		Sig. (2-tailed)	,164
		N	26
	2,0	literary competence level	Correlation Coefficient
			1,000
		Sig. (2-tailed)	,000
		N	17
		total score proficiency	Correlation Coefficient
			,780**
		Sig. (2-tailed)	,000
		N	17

\*\*. Correlation is significant at the 0.01 level (2-tailed).

**Does a correlation exist between books read voluntarily and literary competence level?**

```
NONPAR CORR
/VARIABLES=literarycompetencelevel readvoluntarily
/PRINT=SPEARMAN TWOTAIL NOSIG
/MISSING=PAIRWISE.
```

**4c Correlation between RCT and LCL per gender code / gender 1 = girls, gender 2 = boys**

		Correlations		literary competence level	read voluntarily
gender		literary competence level	Correlation Coefficient		
Spearman's rho	1,0	literary competence level	Correlation Coefficient	1,000	,777**
			Sig. (2-tailed)	.	,000
			N	22	22
	read voluntarily		Correlation Coefficient	,777**	1,000
			Sig. (2-tailed)	,000	.
			N	22	22
2,0	literary competence level	Correlation Coefficient	1,000	,701**	
		Sig. (2-tailed)	.	,000	
		N	21	21	
	read voluntarily		Correlation Coefficient	,701**	1,000
			Sig. (2-tailed)	,000	.
			N	21	21

\*\*. Correlation is significant at the 0.01 level (2-tailed).

The number of books read voluntarily seem to correlate strongly with level of literary competence for both girls and boys.