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Getting off the fence

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APPENDICES

Appendix I

Teacher questionnaire (Section 2.2.1)

Personal information:

- Age:
- Years of teaching experience:
- Gender:
- Education:

EFL lessons and literature:

- How many EFL lessons do students in year 4/5/6 have per week?
- How many EFL lessons do you spend per year on literature?
- What is the percentage of the literature component for the final English mark?

How much lesson time did you spend on the following elements?

1 = never
2 = rarely
3 = sometimes
4 = regularly
5 = often
6 = always

Literary terminology	1	2	3	4	5	6
Recognising text types	1	2	3	4	5	6
Distinguishing text types	1	2	3	4	5	6
Storyline	1	2	3	4	5	6
Character development	1	2	3	4	5	6
Who, what and where	1	2	3	4	5	6
Literary periods	1	2	3	4	5	6
Literary history	1	2	3	4	5	6
Historical aspects of a literary work	1	2	3	4	5	6
Cultural aspects of a literary work	1	2	3	4	5	6
Social and societal aspects of a literary work	1	2	3	4	5	6
Information about the author	1	2	3	4	5	6
Biographical aspects of a literary work	1	2	3	4	5	6
Reading pleasure	1	2	3	4	5	6
Student's personal reaction	1	2	3	4	5	6
Critically report on reading experiences	1	2	3	4	5	6
Critical thinking skills	1	2	3	4	5	6
English linguistic aspects in a literary text	1	2	3	4	5	6
Making reading miles to improve language skills ³	1	2	3	4	5	6
English vocabulary in a literary text	1	2	3	4	5	6

Appendix II

Student survey level of engagement (Section 5.3.3.1)

	Engagement vs Disaffection (Skinner et al., 2009)	Items in student survey (adapted for EFL literature teaching)
Behavioural engagement	1. I try hard to do well in school.	During the EFL literature lessons I try hard to do well.
	2. In class, I work as hard as I can.	During the EFL literature lessons I work as hard as I can.
	3. When I'm in class, I participate in class discussions.	During the EFL literature lessons I participate in class discussions.
	4. I pay attention in class.	During the EFL literature lessons I pay attention.
	5. When I'm in class, I listen very carefully.	During the EFL literature lessons I listen very carefully.
Behavioural disaffection	1. When I'm in class, I just act like I'm working.	During the EFL literature lessons I just act like I'm working.
	2. I don't try very hard at school.	---
	3. In class, I do just enough to get by.	During the EFL literature lessons I do just enough to get by.
	4. When I'm in class, I think about other things.	During the EFL literature lessons I think about other things.
	5. When I'm in class, my mind wanders.	During the EFL literature lessons my mind wanders.
Emotional engagement	1. When I'm in class, I feel good.	During the EFL literature lessons I feel good.
	2. When we work in something in class, I feel interested.	During the EFL literature lessons I feel interested.
	3. Class is fun.	The EFL literature lessons are fun.
	4. I enjoy learning new things in class.	During the EFL literature lessons I enjoy learning new things.
	5. When we work on something in class, I get involved.	During the EFL literature lessons I get involved.
Emotional disaffection	1. When we work on something in class, I feel bored.	During the EFL literature lessons I feel bored.
	2. When I'm doing work in class, I feel bored.	---
	3. When my teacher explains new material, I feel bored.	When my teachers explains new material during the EFL literature lesson, I feel bored.
	4. When I'm in class, I feel worried.	During the EFL literature lessons I feel worried.
	5. When we start something new in class, I feel nervous.	When we start something new during the EFL literature lessons, I feel nervous.
	6. When I get stuck on a problem, I feel worried.	When I get stuck on a problem during the EFL literature lessons I feel worried.
	7. When we work on something in class, I feel discouraged.	During the EFL literature lessons I feel discouraged.
	8. Class is not all that fun for me.	---
	9. When I'm in class, I feel bad.	---
	10. When I'm working on my classwork, I feel mad.	During the EFL literature lessons I feel mad.
	11. When I get stuck on a problem, it really bothers me.	When I get stuck on a problem during the EFL literature lessons it really bothers me.
	12. When I can't answer a question, I feel frustrated.	During the EFL literature lessons I feel frustrated when I can't answer a question.

Appendix III

Student survey level of importance (Section 5.3.3.1)

Four approaches	Comprehensive approach to foreign language literature teaching and learning	Items in student survey
Text approach	<ol style="list-style-type: none"> 1. Literary terminology 2. Genre 3. Setting 4. Story, plot & theme 5. Characters 	<p>Literary terminology (such as metaphors, personification).</p> <p>Literary text types (such as short stories, or a sonnet).</p> <p>The position of time and place in English literary works.</p> <p>The story, plot and theme(s) of English literary works.</p> <p>Characters in English literary works.</p>
Context approach	<ol style="list-style-type: none"> 1. Biographical information 2. Historical, cultural & social context 3. Literary history 	<p>The life of English literary authors.</p> <p>The context of English literary works (such as historical, cultural, or social).</p> <p>English literary history (such as the Romantic period, the Renaissance, or Modernism)</p>
Reader approach	<ol style="list-style-type: none"> 1. Reading experience 2. Literary taste 3. Personal development 	<p>Reporting on your personal reading experiences with English literary works.</p> <p>Developing a personal literary taste.</p> <p>Personal development (such as developing a critical outlook).</p>
Language approach	<ol style="list-style-type: none"> 1. Grammar & syntax 2. Vocabulary & idioms 3. Language skills 4. Language development & variety 	<p>English grammar and syntax.</p> <p>English vocabulary and idiom.</p> <p>Developing English language skills (reading, speaking, listening, writing).</p> <p>The development of the English language throughout the centuries (such as language use in a certain period, region or within a certain (sub)culture).</p>

Appendix IV

Example of an EFL literature lesson based on the Comprehensive Approach published on the website of Stichting Leerplan Ontwikkeling (Section 7.5.1)

The opening lines of literary texts (HAVO)

Auteur: Jasmijn Bloemert

Essential unit question:

How can you formulate your opinion of a (literary) text through reading extracts?

Intended Learning Objective:

Students can explain in English and with examples from the texts how they experience reading different writing styles and genres in English.

Lesson summary:

Students read several extracts which are all the first few lines of English literary works. By means of guiding questions and assignments they are eventually asked about their reading experience.

CEFR:

Reading (B2)

- Can understand contemporary literary prose. (Council of Europe, 27)¹
- Can read with a large degree of independence, adapting style and speed of reading to different texts and purposes, and using appropriate reference sources selectively. Has a broad active reading vocabulary, but may experience some difficulty with low frequency idioms. (Council of Europe, 69)

Writing (B1)

- Can write accounts of experiences, describing feelings and reactions in simple connected text. (Council of Europe, 62)

Listening (B1)

- Can understand the main points of clear standard speech on familiar matters regularly encountered in work, school, leisure etc., including short narratives. (Council of Europe, 66)

Speaking (B1)

- Can reasonably fluently sustain a straightforward description of one of a variety of subjects within his/her field of interest, presenting it as a linear sequence of points (Council of Europe, 58)
- Can give detailed accounts of experiences, describing feelings and reactions. (Council of Europe, 59)
- Can relate the plot of a book or film and describe his/her reactions. (Council of Europe, 59)
- Can summarise and give his or her opinion about a short story, article, talk, discussion, interview, or documentary and answer further questions of detail. (Council of Europe, 81)

¹ Council of Europe. (2001). Common European framework of reference for languages: Learning, teaching, assessment. Cambridge: Press Syndicate of the University of Cambridge.

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Assignment 1

- a) Read the following two extracts and look up any unknown words. (L)²

Extract A

Excuse me, sir, but may I be of assistance? Ah, I see I have alarmed you. Do not be frightened by my beard: I am a lover of America. I noticed that you were looking for something; more than looking, in fact you seemed to be on a mission, and since I am both a native of this city and a speaker of your language, I thought I might offer you my services. How did I see you were American? No, not by the color of your skin; we have a range of complexions in this country, and yours occurs often among the people of our northwest frontier.

Extract B

All this happened, more or less. The war parts, anyway, are pretty much true. One guy I knew really was shot in Dresden for taking a teapot that wasn't his. Another guy I knew really did threaten to have his personal enemies killed by hired gunmen after the war. And so on. I have changed all the names. I really did go back to Dresden with Guggenheim money (God love it) in 1987. It looked a lot like Dayton, Ohio, more open spaces than Dayton has. There must be tons of human bone meal in the ground.

- b) Where do you think extract A and B take place? Underline those parts of the text that led you to your answer. (T)
- c) Both narrators have put certain words in italics [schuingedrukt]. Why do you think they did this? (T, R, L)
- d) The way both narrators introduce their story to us is quite different if you look at the language they use, such as choice of words or the length of sentences. Based on the language these two narrators use, what kind of people do you think the narrators are? (R, L)
- e) Do you think we can trust both narrators? Explain your answer. (T, R)

Assignment 2

- a) Read the following two extracts and look up any unknown words. (L)

Extract C

The newspaper did not say much. People all over the country must have glanced at the paragraph with its sensational heading and felt a little spurt of anger mingled with what was almost satisfaction, as if some belief had been confirmed, as if something had happened which could only have been expected. When natives steal, murder or rape, that is the feeling white people have. And then they turned the page to something else.

Extract D

Marais Van der Vyver shot one of his farm laborers, dead. An accident, there were accidents with guns every day of the week – children playing a fatal game with a father's revolver in the cities where guns are domestic objects, nowadays, hunting mishaps like this one, in the country – but these won't be reported all over the world. Van der Vyver knows his will be.

The two extracts are taken from the opening of two literary texts that are written by South African authors. Extract C was written in 1950 and is set in Southern Rhodesia (now Zimbabwe). Extract D was written in 1991 and is set in South Africa. In 1948 the National Party gained power in South Africa and the laws of Apartheid remained in effect for the better part of 50 years. (C)

² T (text approach), C (context approach), R (reader approach), L (language approach)

- a) How do the openings of these texts inform you about the social situation? Underline those parts of the text that led you to your answer. (T, C)
- b) In every literary text, authors try to evoke [opropen] certain emotions and feelings in readers. In literature, mood is a literary element that is often referred to as the atmosphere of a literary text. How do you experience the mood of both extract C and D? (T, R)

Assignment 3

- a) Below you will find the titles of the four extracts you have just read. Allocate the titles to the abstracts and explain how you came to your decision. (T, R)
 1. The Grass is Singing, Doris Lessing, 1950. (extract c)
 2. The Reluctant Fundamentalist, Mohsin Hamid, 2007. (extract a)
 3. The Moment before the Gun Went Off, Nadine Gordimer, 1991. (extract d)
 4. Slaughterhouse 5, Kurt Vonnegut, 1969. (extract b)
- b) Select one of the four extracts and continue writing the story. Try to copy the writing style of the extract (consider for example, sentence length and word choice). (L)
- c) Which of the four texts would you like to continue reading? Explain your choice. (R)

Assignment 4

- a) Read the following extract and look up any unknown words. (L)

Extract E

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
"Forward, the Light Brigade!"
Charge for the guns!" he said.
Into the valley of Death
Rode the six hundred.

"Forward, the Light Brigade!"
Was there a man dismayed?
Not though the soldier knew
Someone had blundered.
Their not to make reply,
Their not to reason why,
Their but to do and die,
Into the valley of Death
Rode the six hundred.

These two stanzas are the opening of the poem "The Charge of the Light Brigade" written by Alfred Lord Tennyson in 1854. In this poem, which was published only six weeks after the event, Tennyson describes a charge of the British cavalry against Russian forces in the Crimean War. (C)

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- a) What story is Tennyson trying to tell us with this poem? (T)
- b) What is meant by "Theirs not to make reply, / Theirs not to reason why, / Theirs but o do and die"? (T)
- c) Both stanzas contain short lines and a lot of repetition. How does the way Tennyson wrote these two stanzas have an impact on your understanding of the story he is trying to tell? (T, R, L)
- d) Rewrite these two stanzas in 'newspaper-style'. In other words, stick to the facts and make sure your sentences are grammatically correct. (T, R, L)
- e) Compare the original version with your own rewritten version. Which one do you prefer and why? (R)

Assignment 5

- a) Read the following extract and look up any unknown words. (L)

Extract F

Beloved sweetheart bastard. Not a day since then
I haven't wished him dead. Prayed for it
so hard I've dark green pebbles for eyes,
ropes on the back of my hands I could strangle with.

Spinster. I stink and remember. Whole days
in bed casing Hooooooooo at the wall: the dress
yellowing, trembling if I open the wardrobe;
the slewed mirror, full-length, her, myself, who did this

to me? Puce curses that are sounds not words.

These are the opening lines of the poem 'Havisham' written by Carol Ann Duffy. It tells the story of Miss Havisham, a character from the novel *Great Expectations* by Charles Dickens. In the novel Miss Havisham was left at the altar, never took off her wedding dress, and hates men as a result of having been left. In this poem Duffy gives Miss Havisham a voice and she tells the story in her own words. (C)

- b) Underline all the words in this poem that you think have a negative meaning. Use a different colour and underline all the words that have a positive meaning. (L)
- c) What is the effect of so many contrasting words in this poem with regard to your understanding of how Miss Havisham must feel? (T, R, L)
- d) How do you think the poem should end? Explain your answer. (T, R)

Assignment 6

- a) Which of the six extracts do you find least interesting? Explain why? (R)
- b) Which of the six extracts do you find most interesting? Explain why? (R)



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Appendix V

Example for a French as a foreign Language literature lesson based on the Comprehensive Approach published by ThiemeMeulenhoff, *Libre Service 4ème édition* ⁹ (Section 7.5.1)

<p>La Cigale et la Fourmi</p> <p>La Cigale, ayant chanté Tout l'été, Se trouva fort dépourvue¹ Quand la bise² fut venue :</p>		
<p>15 Pas un seul petit morceau De mouche³ ou de vermisseau. Elle alla crier famine⁴ Chez la Fourmi sa voisine, La priant de lui prêter</p>	<p>¹ helemaal zonder eten ² de noordenwind ³ vlieg, *worm ⁴ haar nood klagen</p>	
<p>20 Quelques grain⁵ pour subsister⁶ Jusqu'à la saison nouvelle. « Je vous paierai, lui dit-elle, Avant l'août, foi d'animal⁷, Intérêt et principal⁸. »</p>	<p>⁵ graankorrel, ⁶ overleven ⁷ op mijn dierenwoord ⁸ rente en hoofdsom</p>	
<p>25 La Fourmi n'est pas prêteuse : C'est là son moindre défaut⁹. Que faisiez-vous au temps chaud ? Dit-elle à cette emprunteuse¹⁰. - Nuit et jour à tout venant</p>	<p>⁹ gebrek ¹⁰ leenster</p>	
<p>30 Je chantais, ne vous déplaîsez¹¹. - Vous chantiez ? J'en suis fort aise¹². Eh bien ! dansez maintenant.</p>	<p>¹¹ met uw weinemen ¹² Daar ben ik erg blij om.</p>	

Bron: Jean de La Fontaine (1621-1695).

- 3 Luister naar La Cigale et la Fourmi en lees de tekst mee (zie pagina 33).

a Wat is er met de krekkel aan de hand als het winter wordt?

b Wat vraagt ze aan de buurvrouw?

c Wat is de reactie van de mier?

d Wat is de moraal van deze fabel?

- 4 Vertel La Cigale et la Fourmi na. Gebruik de présent (= o.t.t.) en gebruik de volgende woorden:
 En été – la fourmi – travailler – la cigale – chanter
 En hiver – la fourmi – beaucoup – la cigale – rien
 La cigale – demander – alder – manger
 La fourmi – répondre – danser

- 5 Schrijf een brief in het Frans aan Louis XIV. Schrijf daarin wat je in hem bewondert. Maar misschien heb je ook kritiek op hem. Schrijf die kritiek ook in je brief, in nette bewoordingen. Betrek in je bewondering en/of kritiek de rol die hij gespeeld heeft in de wereld van kunst en literatuur.

⁹ Permission was granted by ThiemeMeulenhoff to reproduce this example.

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Sarah Saskia Sean Selsela Sem Senna Sergio Sietse Sieuwert Siewert Silke Silver Sim
Simon Simone Sjors Somine Sophie Soraya Stefan Sterre Stijn Suus Susanne Sven
Syb Tess Tessa Tesse Teun Thembi Theo Thijs Thomas Tijn Timo Tineke Tingo
Tirza Tobias Tom Tomas Twan Vera Vincent Vivian Waalko Wander Welmoed
Wiekie Wietse Wilco Willem Willemijn Winke Wout Wouter Wytske Wytze Yael
Yannick Jeremy Ysabelle Yuwai Zwanie

About the author

Jasmijn Bloemert (1980) studied English Language and Literature from 1998 to 2003 at the University of Amsterdam where she graduated on a thesis in which she investigated the epigraphs in Eliot's *Middlemarch*. In this period she received an Erasmus Scholarship to study English Language and Literature at the Universidad Autònoma de Barcelona where she specialized in classical literature. After graduation she spent several years roaming the world working as an English teacher in Japan, as a flight attendant for KLM, and she set up and managed a hotel in South Africa. In 2008 she attended teacher training at the University of Groningen where she graduated cum laude in 2010. After obtaining her teaching degree Jasmijn taught English at an international boarding school in the UK and then became programme coordinator for the Master Teacher Education in English at NHL Stenden University of Applied Sciences during which time she also taught at various secondary schools in Groningen. In 2012 Jasmijn started working as a subject pedagogical expert (vakdidacticus) in English teaching for secondary education at the teacher training department of the University of Groningen and two years later she received a Dudoc Alfa scholarship which resulted in the current thesis. She has presented her work at national and international conferences and educational events (e.g. USA, UK, Germany) and published several chapters in this thesis in international journals (see below). The Comprehensive Approach to foreign language teaching and learning has been adopted by SLO en ThiemeMeulenhoff. Furthermore, Jasmijn is a member of the Ethics Committee at the teacher training department of the University of Groningen and a member of the Exam Committee of the Master Teacher Education at NHL Stenden University of Applied Sciences. Currently, she still works as subject pedagogical expert at the University of Groningen and coordinator of the professional development programme of the teacher education department (EVN).

Publications

Peer reviewed publications

- Bloemert, J., Paran, A., Jansen, E., & van de Grift, W. (2019). Students' perspective on the benefits of EFL literature education. *The Language Learning Journal*, 47(3), 371-384.
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- Wolthuis, F., Bloemert, J., Tammenga-Helmantel, M., & Paran, A. (under review). A curriculum in transition: TL/L1 use in Dutch EFL literature lessons.

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