

When the Lit hits the Fan

Shaping skilled literary readers in the English as a foreign language classroom through the use of fanfiction.

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Every reader is shaped by the stories they encounter. This thesis is, in many ways, the story of how stories shaped me.

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Samenvatting

Deze masterproef onderzoekt hoe fanfiction kan functioneren als een motiverende toegangspoort tot literair vaardig lezen binnen de EFL-klas in de derde graad van het Vlaams secundair onderwijs. Vanuit de vaststelling dat internationale onderzoeken, zoals PISA en PIRLS, wijzen op een dalende leesmotivatie en leesvaardigheid bij adolescenten, vertrekt dit onderzoek vanuit een nood aan krachtige en activerende vormen van literatuuronderwijs.

Het theoretische kader combineert inzichten uit de literatuurdidactiek, leesonderzoek en de motivatiepsychologie. Literair vaardig lezen wordt daarbij benaderd als een combinatie van beleving, interpretatie, evaluatie en analyse. Daarnaast wordt aandacht besteed aan de factoren die de lezer en de leesontwikkeling beïnvloeden, zoals de leesdriehoek en de bredere leescontext. Vanuit motivatietheorieën zoals de Self-Determination Theory en de Expectancy-Value Theory worden D’hoker’s vier pijlers van leesbevordering centraal geplaatst: competentie, autonomie, relevantie en interactie. Fanfiction wordt vervolgens onderzocht als een praktijk die deze vier pijlers mogelijk ondersteunt.

Het empirische luik van deze thesis vertrekt vanuit een action research-benadering waarin een concrete onderwijsinterventie werd ontwikkeld, uitgevoerd en geëvalueerd. Een testgroep werkte gedurende drie lessen met fanfiction-gebaseerde EFL-lessen, terwijl een controlegroep werkte met meer algemeen gangbare praktijken in het literatuuronderwijs. De studie combineerde hierbij kwantitatieve dataverzameling met kwalitatieve dataverzameling via leesprofielen, de Intrinsic Motivation Inventory (IMI), interviews en klasobservaties.

De resultaten suggereren dat fanfiction potentieel heeft om leerlingen sterker te betrekken bij literaire activiteiten en om de intrinsieke leesmotivatie te ondersteunen. Vooral de herkenbaarheid van narratieve werelden, de ruimte voor persoonlijke interpretatie en de interactieve aard van de fanfiction praktijk werden door leerlingen als motiverend ervaren. Tegelijkertijd tonen de resultaten aan dat leesmotivatie sterk afhankelijk blijft van de individuele leesprofielen en eerdere leeservaringen, en dat het inherente karakter van fanfiction als autonoom en interactief ook als een valkuil kan worden ervaren.

Hoewel deze studie geen verregaande uitspraken kan toelaten over langetermijneffecten op leesvaardigheid of literaire competentie, benadrukt ze wel het belang van activerend en participatief literatuuronderwijs dat aansluit bij de leefwereld van leerlingen.

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List of abbreviations

Abbreviation	Definition
AO3	Archive of Our Own
CEFR	Common European Framework of Reference for Languages
EFL	English as a foreign language
EVT	Expectancy-value theory
FFN	Fanfiction.net
IMI	Intrinsic Motivation Inventory
IRE	Initiation – Response – Evaluation
L1/2	Teacher 1/2 (pseudonymized)
PIRLS	Progress in International Reading Literacy Study
PISA	Programme for International Student Assessment
POV	Point of View
SDT	Self-determination theory
Y/N	Your Name (self-insert fanfiction)

1. Introduction

Recent international large-scale assessments such as Programme for International Student Assessment (PISA) and Progress in International Reading Literacy Study (PIRLS) have revealed a persistent decline in adolescents' reading motivation and reading proficiency. Increasing numbers of students report that they read only when required to do so (D'hoker 110), while many struggle to achieve the required basic level of reading comprehension (Iedereenleest.be 2023). This decline has raised broader societal concerns, as advanced reading skills are increasingly recognized not only as educational objectives, but also as essential conditions for cultural participation, critical thinking, and democratic citizenship. Initiatives such as the Ljubljana Reading Manifesto (2022) therefore frame the current reading crisis as a structural societal challenge that demands urgent educational responses.

Within this context, literature education occupies a particularly important position. Literary reading invites students to engage with texts in reflective, interpretative, and affective ways, thereby fostering deeper forms of comprehension and critical engagement. At the same time, literature education in secondary schools often struggles to connect with adolescents' interests, identities, and everyday life. Many students perceive literary texts as distant, inaccessible, or irrelevant to their own experiences, which may further reinforce declining reading motivation and disengagement from reading altogether.

This thesis explores whether fanfiction can function as an alternative and motivating pathway toward skilled literary reading in the English as a foreign language (EFL) classroom. Fanfiction refers to transformative narratives created by fans that build upon existing fictional worlds, characters, and storylines. As a participatory and digitally embedded literary practice, fanfiction aligns closely with contemporary adolescents' media environments and narrative interests. Because fanfiction invites personal interpretation, creativity, interaction, and emotional investment, it may offer opportunities to reconnect students with literary reading in meaningful ways.

The title of this work, *When the Lit hits the Fan*, is inspired by Christopher Shamburg's discussion in *School Library Journal* (2012), in which he highlights how fanfiction can disrupt traditional notions of literature and open up new, participatory ways of engaging with texts.

The central aim of this thesis is therefore to investigate how fanfiction-based literature lessons may contribute to students' intrinsic reading motivation and engagement with literary texts in the third grade of Flemish secondary education. This study also examines how students' reading habits, literary experiences, and self-perceived reading competence shape their engagement with fanfiction-based EFL lessons.

This thesis adopts an action research approach conducted in the EFL classroom in the third grade of Flemish secondary education. The overall structure of the work then follows this approach: chapter 2 presents the theoretical framework concerning skilled literary reading (2.2.), reading motivation (2.3.), and fanfiction as a pedagogical practice (2.4.). Chapter 3 discusses the methodological design and the pedagogical intervention. Chapter 4 presents the quantitative and qualitative findings, while chapter 5 interprets these findings in relation to the theoretical framework and reflects on the methodological considerations and practical implications. Finally, chapter 6 concludes the thesis by revisiting the central research questions and reflecting on the broader role of fanfiction and activating literature education within the EFL classroom.

2. Theoretical framework

2.1. Introduction

The following literature review explores how powerful literature education can be shaped: it proceeds from the assumption that literary reading is neither innate nor static, but a skill that can be taught, practiced, and refined. The review is structured around two interrelated focal points: the educational framework and the learner. First, it examines the overarching goal of literature education, conceptualized as *skilled literary reading* (2.2.), with attention to both the specificity (2.2.1.) of literary reading as well as the development (2.2.2.) of literary reading skills. Second, the theoretical framework turns to the learner themselves (2.3.), analyzing the internal (D'hoker's reading triangle, section 2.3.2.) and external (D'hoker's reading context, section 2.3.3.) factors that influence reading and reading motivation (2.3.4.). Here, the review identifies key parameters for effective reading promotion (2.3.5). Finally, this literature review investigates the potential of *fanfiction* as a pathway into skilled literary reading (2.4.). By focusing on reading motivation, participation, and affinity with narrative worlds, fanfiction is examined as a practice that may bridge the gap between adolescents' existing interests and the aims of literary education.

2.2. Skilled literary reading

2.2.1. Conceptualization

2.2.1.1. *Aesthetic versus efferent reading*

Louise M. Rosenblatt was an influential scholar in the field of literature education. In her work *Literature as Exploration* (1938), Rosenblatt conceptualizes literature as a transaction between reader and text: meaning does not reside in the text alone, but rather emerges through the reader's engagement with the text. Readers draw on their linguistic background, memories, emotions, needs, and momentary state, making each reading experience inherently personal and unique. To articulate this experiential dimension, Rosenblatt distinguishes *aesthetic reading* from *efferent reading*. Aesthetic reading involves an open, exploratory stance that attends to feelings, images, and the multiplicity of meanings that a text can evoke, and is therefore central to the literary understanding. Efferent reading, by contrast, is task-oriented and focuses on extracting information for use beyond the reading situation (D'hoker 82).

2.2.1.2. *The literary envisionment*

Judith Langer sheds light on her concept of literary reading in her work *Envisioning Literature. Literary Understanding and Literature Instruction* (1995). Langer conceptualizes literary reading as a dynamic process of *envisionment-building*, in which readers continually construct and revise their understanding of a text. Based on think-aloud research, she identifies four recurring dimensions of literary reading that capture this evolving engagement.

Readers first step *into* an envisionment by drawing on textual cues and prior knowledge to orient themselves in the emerging world of the text. As they move *through* the envisionment, they actively explore that world, generating and adjusting hypotheses about characters, motives, and events. In the third dimension, *stepping out and rethinking what one knows*, readers momentarily distance themselves from the text to relate its meaning to their own experiences and perspectives. Finally, in the final envisionment, the reader *objectifies* the reading experience: they reflect on the reading process itself and the relationship between the textual world and the real world.

Like Rosenblatt, Langer emphasizes that literary understanding is not only shaped by individual experience, but also by the social context: interactions with others, cultural backgrounds, and group affiliations influence how readers negotiate and articulate meaning in a text.

2.2.1.3. The author's intent

Peter Rabinowitz, in his work *Authorizing readers. Resistance and Respect in the Teaching of Literature* (1998) extends on Rosenblatt's and Langer's transaction between reader and text by foregrounding the roles of both teacher and author in literary reading. He argues that readers must be simultaneously empowered to develop their own interpretations and equipped with the conventional knowledge needed to engage responsibly with an author's aesthetic intentions: this interplay he describes as learning to *respect* authors in order to ultimately *resist* them in the personal experience.

Literary movement, here, thus becomes a movement between three roles: the *actual* audience, the real reader with their own expectations and background; the *authorial* audience which centers an idealized reader imagined by the author, who understands all cues, allusions, and context within the work; and finally the *narrative* audience, the role in which readers temporarily inhabit the fictional world and respond to characters and events as if they were real within that world.

Skilled reading, for Rabinowitz, thus consists of continually shifting among these positions, balancing respect for the author's design (authorial audience) with the reader's interpretative agency (the actual audience). Here, Rabinowitz furthermore underscores the pedagogical role of the literature teacher: they guide students, still inexperienced in navigating these roles, without imposing their own interpretation on them. This way, the teacher becomes an important tool in supporting students' development as autonomous literary readers, as will also be discussed in section 2.3.3.3.

2.2.1.4. Summary: Cornelissen's four dimensions of literary reading

Gertrud Cornelissen, in her work *Als je er over nadenkt... een jaar literatuuronderwijs in groepen 7 en 8 van de basisschool* (2016) formulates a summarizing framework to skilled literary reading. Cornelissen bases herself on the theoretical framework proposed by Rosenblatt and others, as well as phase theories that consider skilled literary reading as a process of development from childhood to adulthood. Elke D'hoker, in *Leerlingen en Literatuur* (2022), defines the framework as follows:

We moeten op zoek naar een model dat verschillende niveaus van literaire leesvaardigheid helpt te onderscheiden, maar (a) recht doet aan het tweedelige karakter van literair lezen als beleving én reflectie, emotie én cognitie, betrokkenheid én afstand; (b) zo veel mogelijk wegblijft van ongefundeerde waardeoordelen over literatuur; en (c) toelaat om de verschillende vaardigheden en sociale praktijken van literair lezen apart te beoordelen (98).

Cornelissen's model distinguishes the following four dimensions:

1. *Experience* ('beleving')

The experiencing dimension focusses on the personal transaction between reader and text: the text is connected to the reader's feelings, experiences, and background. This dimension requires an affective involvement, as well as imagination. This dimension is closely related to terms such as *reading pleasure* and *willingness to try*, essentially creating a basis for the literary reading skill. This dimension is also inherently subjective: reading experience, as stressed by Rosenblatt and Langer, is a personal experience. It can be objectified when the reading experience is made more explicit.

2. *Interpretation* ('interpretatie')

The interpretative dimension of Cornelissen's model refers to the comprehension of the text *during* and *after* reading: the interpretation is the result of an intense exploration and transaction between text and reader. The process is cognitive and constructive: the reader makes assumptions and fills in gaps, all the while distancing themselves and searching for global patterns in the text. Similar to the experiencing dimension, the interpretation of a text is subjective: the reader's background knowledge, experiences,

and worldview are completely personal. Cornelissen furthermore stresses the importance of the text: the complexity of the interpretation is closely related to the text's difficulty.

3. *Evaluation* ('beoordeling')

Based on the experience and interpretation, the reader comes to an evaluation of the text: this dimension can range in complexity, based on the reader's argumentation. The evaluation is, to a large extent, subjective, but can be objectified by making the evaluation criteria more explicit and by connecting them to the text's properties.

4. *Analysis* ('analyse')

In Cornelissen's analytic dimension, the reader connects their textual interpretation with (con)textual cues. On a textual level, the reader analyses the poetical, rhetorical and narrative techniques used within the text. On a contextual level, the reader studies the text within a larger historical or social context. This dimension, contrary to the former, is more objective: while personal response and interpretation remain important, this dimension asks for a certain level of literary knowledge in the shape of literary concepts and literary history. Here, Rabinowitz' attention for the author's intent can also be considered: his authorial audience belongs to the broader context that students study in order to fully grasp the literary work.

2.2.2. Developing and assessing literary competence

2.2.2.1. Common European Framework for Languages (CEFR)

The CEFR provides a pedagogical and assessment-oriented framework that describes what students can demonstrably *do* at various proficiency levels, ranging from level A1 (beginner) to level C2 (proficient). In its 2020 Companion Volume, the Council of Europe adopts terminology that partly overlaps with Cornelissen's dimensions (engagement, interpretation, analysis, evaluation), yet these categories function here as *operational descriptors* of learner performance in the EFL classroom, not as a conceptualization of skilled literary reading itself. The CEFR thus translates the aspects of literary engagement into observable classroom practice, which enables teachers to monitor development and assess learners' ability to articulate personal responses, interpretations, and evaluations in the target language (106). The following table (see: Table 1) therefore presents the CEFR's *can-do statements* aimed at 'expressing a personal response to creative texts': these concrete findings can be implemented and assessed in classroom practice.

Table 1

CEFR descriptors for skilled literary reading

Level	Descriptors
C2	<i>No descriptors available</i>
C1	Can describe in detail a personal interpretation of a work, outlining their reactions to certain features and explaining their significance. Can outline a personal interpretation of a character in a work: their psychological/emotional state, the motives for their actions and the consequences of these actions.
B2	Can give a clear presentation of their reactions to a work, developing their ideas and supporting them with examples and arguments.

	Can give a personal interpretation of the development of a plot, the characters and themes in a story, novel, film or play. Can describe their emotional response to a work and elaborate on the way in which it has evoked this response. Can express in some detail their reactions to the form of expression, style and content of a work, explaining what they appreciated and why.
B1	Can explain why certain parts or aspects of a work especially interested them. Can explain in some detail which character they most identified with and why. Can relate events in a story, film or play to similar events they have experienced or heard about. Can relate the emotions experienced by a character to emotions they have experienced. Can describe the emotions they experienced at a certain point in a story, e.g. the point(s) in a story when they became anxious for a character, and explain why. Can explain briefly the feelings and opinions that a work provoked in them. Can describe the personality of a character. Can describe a character's feelings and explain the reasons for them.
A2	Can express their reactions to a work, reporting their feelings and ideas in simple language. Can state in simple language which aspects of a work especially interested them. Can state whether they liked a work or not and explain why in simple language.
A1	Can use simple words/signs to state how a work made them feel.
Pre-A1	<i>No descriptors available</i>

The CEFR's pedagogical descriptors outline both the core dimensions of skilled literary reading and the observable behaviours through which these can manifest in the EFL classroom. To understand how these dimensions can be meaningfully fostered in learners, the following sections delve deeper into supporting parameters (2.2.2.2) and prerequisites (2.2.2.3) proposed by D'hoker. These elements further condition the development and assessment of skilled literary reading.

2.2.2.2. Parameters for skilled literary reading

Cornelissen's four dimensions, as a model of skilled literary reading, can be mastered on different levels, depending on different factors: textual difficulty is important, as well as the level of independence, and others. Elke D'hoker (2022), to further specify Cornelissen's model, regroups these factors in four parameters to map the literary competence more precisely. In what follows, D'hoker's four parameters will be presented. It is however important to note that D'hoker stresses that these four parameters are sufficient to assess a student's literary competence, but that four other prerequisites can influence the literary competence and thus should also be considered. These prerequisites will be considered in 2.2.2.3.

1. Text level ('tekstniveau')

Obviously, the textual level correlates to the student's literary competence. This textual level is, however, not objective: the individual reader's or the group's characteristics are extremely important and should be considered when determining the text and text level.

2. *Level of independence* ('zelfstandigheid')

A second parameter of literary competence consists in the reader's level of independence. As Langer also stressed, a beginner might need more help entering the textual world, but could also use some help when determining an interpretation or evaluation of the text. This help could be provided by a more skilled reader, but also be a literary expert such as the teacher. In this context *scaffolding* can be considered: within education, scaffolding refers to the provision of temporary, tailored support to raise the student just above their current level, enabling them to learn new skills independently (Zydney 2012).

3. *Explicitation* ('explicitering')

The literary reading comprehension continues to improve as Cornelissen's four dimensions are more explicitly implemented and articulated. As D'hoker states: "Het leren verwoorden van leeservaring, interpretatie en evaluatie is een belangrijk onderdeel van het verwerven van een literaire leesvaardigheid" (104-5).

4. *Argumentation* ('argumentatie')

Finally, the argumentation is extremely important and is in line with the previous parameters: interpretation and evaluation gain strength when the reader can better argue their cause. Both dimensions should be argued based on characteristics from both text and reader: both are equally important in the creation of textual interpretation and evaluation.

D'hoker, when considering how parameters and dimensions influence each other, concludes that a competence scale would fail to accurately capture the level of literary competence, due to the fact that not all parameters and dimensions need to be developed at the same speed. Her solution entails the following:

Zinvoller lijkt het om bij de beoordeling van een literaire respons een inschatting te maken van de beheersing van de vier literaire vaardigheden, op het vlak van zelfstandigheid, explicitering en argumentatie; steeds in functie van de moeilijkheidsgraad van de tekst (105).

2.2.2.3. Prerequisites for skilled literary reading

As mentioned above, D'hoker considers the four dimensions and parameters as sufficient to capture a student's literary competence. She however also stresses that other factors may also influence the ability to read with literary skill. These four student-related skills contribute to a successful literary development and are further elaborated below.

1. *Reading pleasure* ('leesplezier')

First and foremost, reading pleasure is deemed extremely important for the literary development. Someone who likes to read has a head start on their peers. Reading pleasure, for D'hoker, is a determining factor in a student's reading behaviour (see: 2.3.2. The reading triangle), but also positively influences all other literary skills. Although reading pleasure is often associated with, or even used interchangeably with *reading motivation*, the two concepts are not fully synonymous. Reading motivation has been defined as "the individual's personal goals, values and beliefs with regard to topics, processes, and outcomes of reading" (Guthrie & Wigfield in Education standards research team 2012), emphasising the cognitive and affective drivers that shape a learner's willingness to engage with texts. In contrast, reading for pleasure refers more specifically to the "reading that we do of our own free will, anticipating the satisfaction that we will get from the act of reading" (Clark and Rumbold in Education standards research team 2012), as point out its derivatives *voluntary* reading (Krashen 2004) or *leisure* reading (Greaney 1980). As ledereenleest.be (2020) notes, reading for pleasure functions as one of the key motivational drivers that

encourages young people to read more frequently and to choose reading autonomously. In this sense, reading pleasure can be understood as a component of reading motivation: a positive emotional experience that reinforces students' broader motivational orientations toward reading (Iedereenleest.be 2020)

2. *Willingness to try* ('inspanningsbereidheid')

To further strengthen the literary development, the student needs to be willing to try. In this sense, the student will need to step out of their comfort zone and read texts that are just above their level of skill. When a student *likes* to read, but continues to read the same genre or text level, their competence will not be further developed.

3. *Literary knowledge* ('litteraire kennis')

As mentioned above, it is necessary to have a certain sense of the literary apparatus to make the interpretation and evaluation more explicit: it is thus logical that as literary knowledge increases, readers will also be better able to express their experiences, interpretations, and evaluations, and will acquire higher reading skills.

4. *Literary experience* ('litteraire ervaring')

Finally, D'hoker stresses that experience is just as valuable as literary knowledge: D'hoker speaks of *erudition* or 'belezenheid' in Dutch: the number of books and genres a reader has read. Literary reading is thus a strong cumulative process: previous experiences in the four dimensions continue to influence the reading of newer texts. D'hoker however stresses that a student's knowledge is inevitably limited, which only further reinforces the call for a proper literary education.

Cornelissen's model and Elke D'hoker's additions make clear that literary, aesthetic reading is an incredibly complex skill. This can only be deepened and strengthened by laying a solid foundation, namely in language and literature education. If this literature education succeeds in its aim, it can turn students into powerful and constant readers for life. It can also enhance their lifelong learning, as critical reading is an important skill in all areas of society.

While the abovementioned section has outlined both the conceptualization of skilled literary reading and the ways in which this competence can be developed and assessed, such proficiency never emerges independently of the learner. Students' motivation, reading behaviour, and broader contextual influences largely determine whether they can meaningfully engage in skilled literary reading. The following section therefore examines the internal and external processes that enable, or hinder, the development of skilled literary reading.

2.3. The reader: internal and external processes

2.3.1. Introduction

Section 2.2 established what skilled literary reading entails and how it can be developed and assessed within educational contexts. It is furthermore essential to recognize that these competences emerge only within the learner's broader psychological and social ecology. Literary reading is shaped not only by instructional design or textual characteristics, but by a dynamic interplay of internal processes (motivation, reading behaviour, and reading skills) and external influences (peers, parents, school, and societal expectations).

This section therefore examines the factors that condition whether students can meaningfully engage in skilled literary reading. It begins with the reading triangle (section 2.3.2.), which conceptualizes the interdependence of motivation, behaviour, and skills. It then expands to the wider reading context (section 2.3.3.) that surrounds adolescents, before drawing on key insights from the psychology of

motivation (section 2.3.4.) to explain how these processes operate. Together, these perspectives converge in the four pillars of reading promotion (section 2.3.5.), which forms the conceptual foundation for the pedagogical approach developed in this thesis.

2.3.2. The reading triangle

Elke D’hoker’s reading triangle offers a conceptual framework for understanding reading as a dynamic and multifaceted process centered on the reader. Rather than viewing reading as a linear activity, the model emphasizes the continuous interaction between three core components: *reading motivation*, *reading behaviour*, and *reading skills* (see: Figure 1: the reading triangle). These elements are mutually interdependent and influence one another in both directions, meaning that changes in one dimension inevitably affect the others. By placing the reader at the center of this triangle, D’hoker highlights the active role of individual readers and acknowledges that reading development is shaped not only by cognitive abilities, but also by affective factors and actual reading practices. The reading triangle thus provides a valuable lens for analysing differences in reading engagement and for identifying entry points for effective reading promotion. In what follows, the individual components of the reading triangle will be analyzed, as well as the *reading context* that continuously influences the reading triangle (2.3.3.).

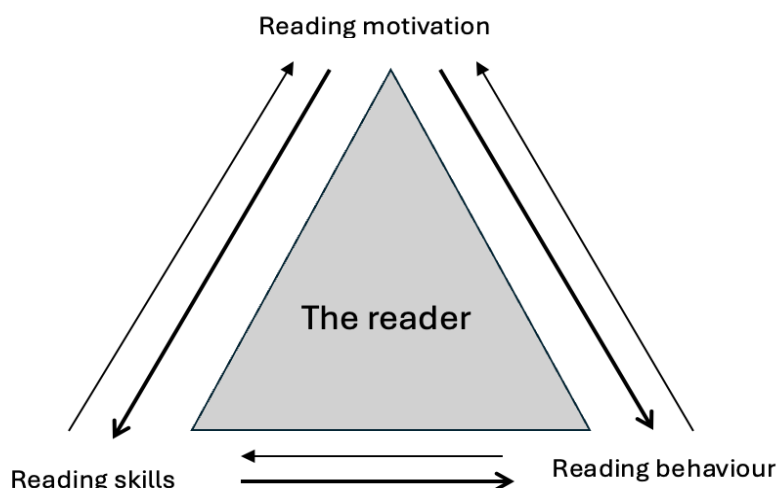


Figure 1: The reading triangle

2.3.2.1. Reading motivation

Reading motivation occupies a central place in D’hoker’s reading triangle. She deliberately uses the term *reading motivation* rather than *reading attitude* because motivation is inherently dynamic: it can increase or decrease depending on situations, contexts, and experiences. Unlike attitudes, which are often seen as relatively stable, reading motivation fluctuates over time and can be influenced by both internal and external factors. Moreover, it is essential to distinguish between different types of motivation, particularly intrinsic and extrinsic motivation. Intrinsically motivated students read because they genuinely want to; reading itself is experienced as meaningful or enjoyable. Extrinsic motivation, by contrast, arises when reading is stimulated by external incentives or pressures, such as grades, rewards, or expectations from others.

Research consistently shows that reading motivation is the most important predictor of reading behaviour. Students who are truly motivated tend to read more frequently and more persistently, even when the reading climate is unfavorable, for example when time is limited or competing demands are present. Studies also indicate that reading fiction is generally more motivating than reading non-fiction, as it more readily supports immersion, identification, and enjoyment. While D’hoker acknowledges that extrinsic motivation is less beneficial than intrinsic motivation for fostering sustained reading engagement, she emphasizes that the relationship is not straightforward. Although some researchers point to potential negative effects of extrinsic motivation, in the context of reading it can still play a meaningful role as a supportive or transitional mechanism in the promotion of reading, particularly when it is used carefully and in combination with strategies that aim to strengthen intrinsic motivation.

2.3.2.2. Reading behaviour

Reading behaviour forms the second component of D'hoker's reading triangle and is closely intertwined with reading motivation. As discussed above, motivation strongly influences whether and how often students read. At the same time, reading behaviour also feeds back into reading motivation. D'hoker refers in this context to so-called *positive key experiences* ('positieve sleutelervaringen' in Dutch): when a student has a genuinely positive reading experience, this increases the likelihood that they will pick up another book and become more motivated to read again. In this way, reading behaviour can initiate a virtuous cycle in which motivation and practice mutually reinforce one another.

This interaction also helps explain why reading experiences that originate from an external impulse, such as an assignment or recommendation, can still be highly valuable. Even when reading is initially triggered by extrinsic motivation, a positive key experience can strengthen intrinsic reading motivation. A crucial condition, however, is that the reading experience itself is inherently enjoyable and meaningful. External motivators should not obstruct reading pleasure through excessive tasks, obligations, or evaluative pressure, as this may undermine the potential motivational gains.

Reading behaviour furthermore has a direct impact on reading comprehension and reading skills. Large-scale studies such as PISA consistently show that students who read more frequently achieve higher scores in reading comprehension. Strongly motivated readers are more willing to invest effort, persevere when texts are challenging, and engage more deeply with what they read, which in turn leads to higher levels of reading proficiency. These students are also more inclined towards *deep reading*, characterized by sustained attention, reflection, and interpretation, which is widely regarded as the most effective way to develop advanced reading comprehension skills.

2.3.2.3. Reading skills

Reading comprehension and reading skills constitute the third component of D'hoker's reading triangle and, like motivation and behaviour, are involved in a reciprocal relationship with the other elements. D'hoker emphasizes that reading comprehension not only results from reading behaviour, but can also inversely influence both reading motivation and reading behaviour. Students who experience themselves as competent readers generally derive more enjoyment from reading, encounter fewer obstacles, and are therefore more inclined to continue reading. In this sense, reading skills can contribute to a positive reading cycle in which competence fosters pleasure and sustained engagement.

According to D'hoker, this reciprocal effect is particularly strong for younger readers. For them, reading proficiency functions as an important predictive factor: children who read fluently and with good comprehension are more likely to enjoy reading and to develop a lasting motivation to read. However, this relationship weakens as students grow older. Adolescents often perceive themselves as sufficiently skilled readers, regardless of their actual reading behaviour or proficiency level, and tend not to see a clear connection between their reading skills and their willingness to read. As a result, interventions that primarily focus on reading strategies or skill training are less effective in increasing reading motivation among this age group.

Consequently, D'hoker argues that in secondary education it is more efficient to prioritize reading motivation rather than reading skills as the main lever for change. While reading comprehension remains an essential outcome of reading education, its influence on motivation is significantly weaker than the influence of motivation on reading behaviour and, ultimately, on reading proficiency itself. Fostering students' desire to read therefore constitutes a more powerful and sustainable approach to improving both reading engagement and reading skills.

The continuous interaction between the three components of D'hoker's reading triangle (reading motivation, reading behaviour, and reading skills) can give rise to what is known as a *reading spiral*. Because these components mutually influence and reinforce one another, their effects may intensify over time in either a positive or a negative direction. When children and adolescents enjoy reading, read frequently, and experience themselves as competent readers, they are likely to continue doing so. Their positive reading experiences strengthen motivation, encourage sustained reading behaviour, and further enhance reading skills, creating a self-reinforcing positive spiral.

On the other hand, a negative reading spiral may emerge when students struggle with reading. Difficulties in comprehension can lead to negative key experiences, which in turn reduce reading

motivation. As motivation declines, students tend to read less or avoid reading altogether, limiting opportunities to improve their reading skills. In extreme cases, this process may result in a fear of reading (Dutch: 'leesangst'). Such avoidance behaviour further hinders the development of reading comprehension and deepens the negative spiral. D'hoker's concept of reading spirals thus highlights the importance of early and sustained positive reading experiences in preventing disengagement and fostering long-term reading development.

2.3.3. The reading context

D'hoker emphasizes that reading development cannot be fully understood by focusing solely on the three psychological components of her reading triangle. The educational and societal context in which students live and learn plays a crucial role in shaping reading motivation, behaviour, and skills. To account for these external influences, the reading triangle can be expanded into a *reading square* (see: Figure 2: The reading context), in which the triangle is situated within a larger framework representing the reading context:

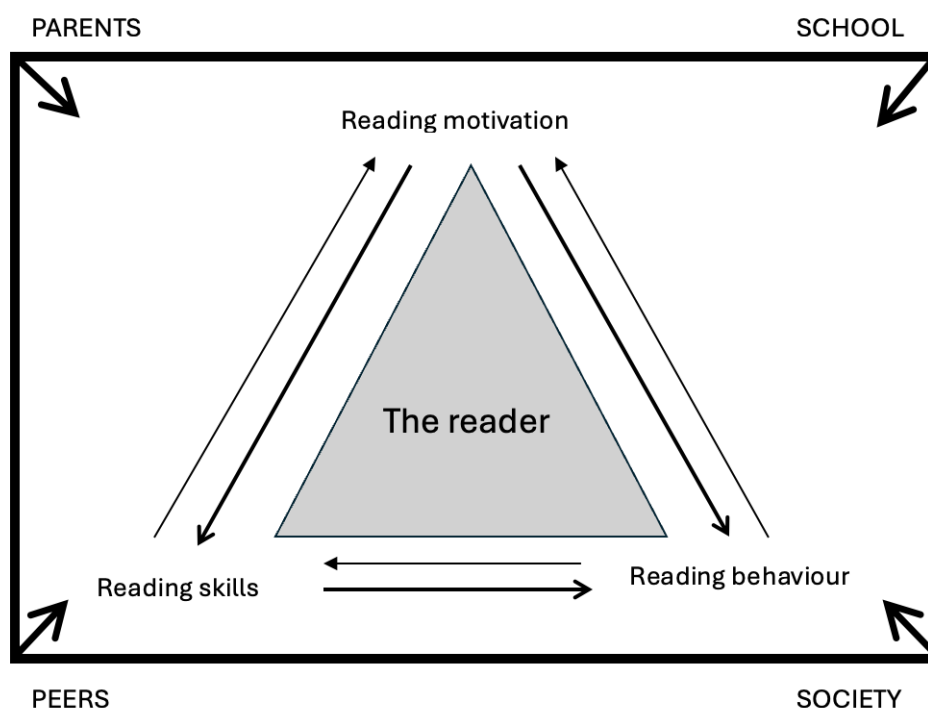


Figure 2: The reading context

She identifies four key societal groups that exert a significant influence on the reading triangle and on reading in general: *parents* (2.3.3.1.), *peers* (2.3.3.2.), *school* (2.3.3.3.), and *society* at large (2.3.3.4.). Each of these groups contributes differently to students' reading experiences and opportunities, providing both direct and indirect support, encouragement, or pressure that can enhance or inhibit reading development. In the sections that follow, these four influences will be discussed in detail, highlighting the ways in which they interact with the reader and the three core components of the reading triangle. Ultimately, a summary (2.3.3.5.) will illustrate how these contextual factors can shape, reinforce, or hinder the dynamic relationships within the reading triangle, demonstrating the importance of considering both psychological and environmental elements in reading promotion.

2.3.3.1. Parents

First and foremost, parents play a crucial role in their children's reading development. Children who are read bedtime stories from an early age gain a significant head start compared with their peers, and those who observe their parents reading are more likely to adopt reading as part of their own identity, thereby becoming readers themselves. Frank Huysmans, a Dutch didactic, highlights in his work *Van woordjes*

naar wereldliteratuur: de leeswereld van kinderen van 7–15 jaar (2013) that parental influence on children's reading habits tends to diminish toward the end of elementary school. He suggests the following:

Ouders zouden ook aan het begin van de puberteit nog het lezen van hun kinderen moeten stimuleren. Door zelf het voorbeeld te geven, door met het kind over boeken te praten, door boeken cadeau te doen en door samen naar de bibliotheek en boekenwinkel te gaan (57).

Despite these efforts, however, adolescence marks a shift in influence: parents become less central, while peers emerge as the primary social factor shaping reading behaviour and motivation for teenagers.

2.3.3.2. Peers

With the increasing influence of peers, books often lose their centrality in adolescents' lives. Unlike other pastimes, reading has acquired a poor reputation among many teens, frequently being perceived as “nerdy” or “too female.” While teenagers readily discuss games, films, series, and other media, books rarely, if ever, feature in their conversations. The Dutch *Qrius-rapport* (2021), which examined the reading culture of Dutch adolescents, reports:

Veel jongeren [vertelden] dat ze met hun vrienden zelden tot nooit over lezen praten. dat was het geval bij jongeren met een lage leesmotivatie, maar ook bij jongeren met een hoge leesmotivatie. Vrienden moedigen 4% van de jongeren regelmatig aan om boeken te lezen; bij nog eens 18% gebeurt dat af en toe. Bij 78% vindt dit dus nooit plaats (30).

The report's main recommendation is to make books more visible in teens' environments (41). Recently, books have started to gain more visibility on social media platforms such as Instagram and TikTok, where trends like *BookTok* and *InstaPoetry* have emerged, bringing literature into the spaces that teens actively inhabit and helping to reintegrate books into their cultural conversations.

2.3.3.3. School

School represents another crucial influence on the reading triangle of adolescents. Cedric Stalpers, in his work *De leeswereld van jongeren en jongvolwassenen* (2020), concludes that the reading climate at school strongly shapes students' reading experiences both at home and during their free time. Consequently, school type and approach to literature have a major impact on reading development, raising questions about the current official objectives, which often treat literature and literary education primarily as a task for the academic track (Dutch: ‘doorstroomfinaliteit’) and marginalize it in the more practical tracks, such as the ‘arbeidsmarktfinaliteit’ or ‘dubbele finaliteit’.

While the institutional climate of the school is vital, the role of individual teachers cannot be underestimated. Teachers who are passionate about literature are able to share this enthusiasm with their students, fostering a positive reading environment. Conversely, teachers who do not read or enjoy literature themselves are unlikely to cultivate reading pleasure in their students. Supporting this, a recent study by T'sas (2019) examined the reading motivation of Flemish pre-service teachers and found a concerning literacy gap (Dutch: ‘leesarmoede’) within teacher education programs, with the notable exception of university-level programs. This trend poses a serious risk of creating a negative spiral: adolescents who are unmotivated readers but pursue teaching careers may enter the profession without the necessary skills or motivation to nurture the next generation's reading competence and engagement, thereby perpetuating cycles of low reading motivation and proficiency.

2.3.3.4. Society

Finally, D'hoker considers society as a whole to be an influential factor in the reading triangle. When society attaches high prestige and value to reading, literature, and the national literary tradition, this can positively shape reading behaviour across all segments of the population. D'hoker acknowledges that

measuring such societal effects is extremely challenging, yet she argues that national differences in reading culture can often be traced back to differing societal approaches to literature.

In Flanders, concerns over children's and adolescents' reading behaviour, particularly following the declining scores in PISA 2018 and 2020, led to the launch of *Het Vlaamse Leesoffensief* (2021). This campaign frames declining literacy rates as a societal issue and aims to stimulate a culture of reading across the region. Its slogan, "Zien lezen doet lezen", seeks to mobilise all Flemish citizens, encouraging frequent readers to continue reading while actively engaging non-readers. The initiative is carried out in collaboration with the Netherlands, which faces similar challenges but benefits from a longer tradition of research in literary education. The campaign is modeled on a comparable project in Ireland, which has demonstrated measurable success in improving reading engagement, illustrating the potential of coordinated, society-wide efforts to strengthen the reading triangle.

2.3.3.5. Influence on the reading triangle

Effective reading promotion requires a comprehensive approach that addresses the interplay between reading behaviour, reading skills, and reading motivation, while simultaneously considering the broader reading context in which students operate. Regarding reading behaviour, it is essential to provide a diverse and accessible selection of books and to support children and adolescents in selecting titles that are likely to generate positive key experiences. Creating dedicated time and space for reading, both at home and at school, and fostering discussions about books further reinforce sustained engagement. In terms of reading skills, schools play a central role by helping students to develop technical reading abilities, offering explicit reading strategies, providing literary knowledge, and creating opportunities to practice literary reading in meaningful contexts. Reading motivation, while being the most effective way to foster reading skills and reading behaviour, is often the most challenging component to influence directly. Elke D'hoker raises the important question: can extrinsic factors even influence the intrinsic reading motivation? Insights into the psychology of motivation, such as the *self-determination theory* (2.3.4.1.) and the *expectancy-value theory* (2.3.4.2.) can offer insights into a deeper understanding of the concept of motivation.

2.3.4. Insights from the psychology of motivation

2.3.4.1. Self-determination theory

The self-determination theory (SDT), developed by Edward Deci and Richard Ryan, represents a foundational framework in contemporary motivation research, offering a deeper understanding of *why* people engage in behaviours beyond simple reward or punishment models. Originally emerging from Deci's work on intrinsic motivation and later formally articulated by Ryan (2000), the theory aims to critique behaviourist perspectives that treated motivation as something externally created. SDT, instead, positions motivation as fundamentally shaped by both internal processes and social contexts.

The theory proposes a continuum of motivation, from non-self-determined to highly self-determined forms of motivation. This way, the model bridges the gap between the traditional distinction of extrinsic and intrinsic motivation. At the one end of the spectrum is *amotivation*, which reflects the absence of motivation or intent to act. Moving towards greater self-regulation, different forms of *extrinsic* motivation are distinguished. First and foremost, Deci and Ryan include *external regulation*: here, the individual is purely driven by external rewards or pressures to complete a task or to perform certain behaviour. *Introjection*, then, demonstrates the ability of the individual to partially internalize external demands and self-administer rewards or punishments. Finally, there is also *identification*. Here, the reasons for acting are fully internalized and aligned with the individual's personal values. At the far end of the spectrum lies *intrinsic* motivation, characterized by engagement in activities and behaviour for their inherent enjoyment and interest. It is also referred to as *autonomous* motivation, highlighting the integration of the behaviour into one's self.

Central to SDT is that the *quality* of the motivation matters as much as the *quantity*. Deci and Ryan argue that motivation is deeply influenced by the satisfaction of three innate basic psychological needs: *autonomy*, *competence*, and *relatedness*. Autonomy refers to the experience of acting with volition and choice, while competence captures the feeling of effectiveness and mastery in one's actions.

Relatedness, finally, denotes the sense of belonging and connection with others. When these needs are met, autonomous motivation and deeper engagement can be fostered.

Overall, SDT highlights that motivation is not purely a response to external impulses and incentives, but arises from the dynamic between individuals' psychological needs and their social environment. This makes SDT extremely valuable to understand reading motivation: fostering these three psychological needs can support students' movement towards more self-determined, sustained reading behaviour.

2.3.4.2. Expectancy-value theory

The expectancy-value theory (EVT), developed by Jacquelynne Eccles and Allan Wigfield, provides an in-depth analysis of why individuals choose to engage in specific tasks and why they persevere in them over time. The framework presents motivation as not a single force, but rather the product of two beliefs: the *expectancy* of success and the *subjective value* attributed to a task. Expectancy refers to the individual's belief about how *likely* they are to succeed in a particular activity or task, while value encompasses different dimensions. First and foremost, there is the *intrinsic value* which encompasses the personal value and motivation connected to a task. This may involve the pleasure of becoming absorbed in a narrative world, or the sense of relatability with characters or storylines. Secondly, the *attainment value* is important: this value includes the personal importance of performing well. For reading, this can be related to the importance of being well-read or being a skilled reader. Finally, the expectancy-value theory considers the *utility value* of a task: this value focusses on the perceived usefulness of the task. When considering literary reading, this may include recognising that reading improves language proficiency, supports academic success or contributes to broader cultural skills.

Value and expectancy interact multiplicatively: this means that high motivation can only be achieved when an individual expects to succeed in the task as well as values the task meaningful. If either of these components is low, motivation is diminished. Here, the *cost* of engaging in the activity needs to be considered as well: this includes the time and effort that must be forfeited for other activities. While the value and expectancy are considered, EVT also considers an individual's personal characteristics and social context as extremely important: together, they will shape personal motivation and choices. In the context of literature and literary education; teachers, peers, parents, school and society play a crucial role, as they support, shape and encourage a student's reading trajectory.

EVT differs from SDT in the sense that the former does not conceptualize competence as a basic psychological need, but rather embeds it within the broader calculation students make: it becomes part of their expectancy of success and influences how valuable they judge a task to be. Both theories do however highlight the importance of social interaction. In EVT, this social dimension becomes visible in the way value is constructed: the importance, usefulness, and meaning of a task are shaped by social norms, expectations, and interactions. Consequently, increasing reading motivation involves explicitly emphasising the value of reading and clarifying the specific relevance of a given reading task for students. When the perceived cumulative value of a task is sufficiently high, students are more willing to invest effort and accept the associated costs, such as time, cognitive effort, or reduced engagement in competing activities. This perspective complements Deci and Ryan's SDT by highlighting how socially mediated task values can foster sustained engagement, even when tasks are demanding.

2.3.5. Summary: the four pillars of reading promotion

Insights derived from both the reading triangle and its broader contextual framework, as well as from motivational psychology, have been synthesised into the four pillars of reading promotion (D'hoker 126-133). These pillars have been widely adopted in research on reading motivation and literacy development. Empirical studies consistently demonstrate that reading motivation is the most influential factor in enhancing both reading behaviour and reading comprehension among students. From the perspective of literature education, increased reading motivation encourages deep reading practices, which in turn lead to improved reading comprehension and more frequent reading. Sustained engagement with texts subsequently contributes to the development of higher levels of literacy. As discussed above, these processes form the essential foundation for the continued development of literary reading proficiency. It

is therefore crucial to prioritize the fostering of students' reading motivation. The four pillars of reading promotion provide an integrative framework that consolidates key theoretical and empirical insights into how reading motivation can be effectively fostered. In the following, each of these four pillars will be briefly discussed.

1. *Competence*

Competence constitutes a central component in motivational models such as SDT and plays a crucial role in understanding students' engagement with learning tasks. Students who perceive themselves as competent tend to achieve higher results and display stronger motivation than those who assess their own abilities more negatively. Self-confidence is therefore a key factor, as positive self-perceptions can enhance both performance and the willingness to initiate and persist in tasks. This dynamic also extends to the role of the teacher: students who are perceived and evaluated more positively by their teachers generally demonstrate higher achievement and greater motivation than those who receive consistently low evaluations.

These insights underscore the importance of offering students tasks that are sufficiently challenging and intellectually stimulating. Appropriately complex tasks can support students' sense of competence by allowing them to experience mastery and growth. At the same time, this approach requires careful calibration, as the boundary between productive challenge and discouraging frustration is often thin. When tasks become overly demanding, the perceived cost may outweigh the anticipated benefits, leading to a decline in motivation. Effective instruction therefore seeks to balance challenge and support, ensuring that students are stretched without becoming demotivated, thereby fostering both competence and sustained engagement.

2. *Autonomy*

Autonomy represents a particularly salient motivational factor for adolescents, for whom a sense of control and self-direction is essential. Providing students with opportunities to make meaningful choices, such as selecting their own texts or tasks, can significantly enhance their engagement and motivation. Instruments such as reading lists and reading portfolios align well with this need for autonomy, as they allow students to tailor their reading experiences to their personal interests. At the same time, these forms of assessment may complicate the social interaction that is also crucial for motivation, as reading often becomes an individual rather than a shared experience.

D'hoker demonstrates in *Leerlingen en literatuur* (2022) that even structured classroom practices, such as class discussions, can foster a sense of autonomy. By organizing discussions in groups based on shared interests or passions, students are given agency within a guided framework. Even in highly diverse classroom settings, it is often possible to identify themes or topics that resonate broadly; locating this "greatest common divisor" can support collective engagement without undermining individual choice. Nevertheless, autonomy should not be equated with complete freedom. Adolescents still require guidance when selecting books or tasks, as unguided choice frequently leads to minimal-effort decisions, such as opting for the shortest or least demanding texts, which are unlikely to result in positive key experiences. The challenge, therefore, lies in offering a curated selection of texts that align with students' interests while maintaining sufficient literary quality and complexity. When content connects to students' interests, even less proficient readers are more likely to experience engagement and develop positive reading experiences (128-29).

3. *Relevance*

Relevance constitutes another key motivational factor in D'hoker's model and is closely connected to the perceived value of reading and literature. Drawing on the work of Witte and Janssen (2016), D'hoker emphasizes that students' motivation to read increases when they recognize the broader significance of advanced reading skills for their future lives. As she states:

Als leerlingen doordrongen zijn van het belang van een complexe leesvaardigheid voor hun latere leven, zijn ze gemotiveerder om door veel te lezen deze vaardigheid te ontwikkelen (130).

This insight aligns with motivational theories that stress the importance of perceived utility and meaning in sustaining engagement with demanding tasks.

D'hoker further notes that the perceived value of literature tends to increase with age, which underscores the importance of positioning reading as an integral and indispensable component of secondary education rather than as an optional or purely recreational activity. In this process, the language teacher plays a pivotal role, but responsibility does not rest with this teacher alone. Schools and society as a whole contribute to shaping students' understanding of the relevance of reading. School-wide reading campaigns, for instance, can make the value of reading visible when teachers from a wide range of disciplines, such as biology, science, or mathematics, share their favorite books. Such initiatives communicate that reading comprehension is a fundamental skill for all subjects, generations, and professional domains, and not solely the concern of language education.

Relevance can be further enhanced by allowing students a degree of choice between texts and genres, thereby acknowledging their interests and identities - an approach that will be explored further in Section 2.4. in relation to fanfiction in literary education. Identification with characters remains a crucial condition for positive reading experiences, yet class discussions and interactive assignments can also broaden students' horizons by fostering interest in texts that may initially seem less accessible or appealing. Through these strategies, relevance becomes a powerful lever for strengthening reading motivation and sustained engagement with literature.

4. *Interaction*

Interaction constitutes a final, yet essential, component in fostering reading motivation and engagement. Even during adolescence, a period often characterized by increasing independence, students continue to benefit from feeling supported, valued, and encouraged in their reading behaviour. As discussed earlier, Huysmans (2013) observes that many parents withdraw their active support for their children's reading too early. A similar risk exists within the school context if teachers limit their involvement to formal instruction alone. Demonstrating genuine interest in students' reading habits, preferences, and experiences can therefore play a decisive role in sustaining reading motivation (Huysmans in D'hoker 132).

Research conducted at Ghent University by De Naeghel et al. (2014) on the role of teachers in motivating readers indicates that personal interaction has the strongest impact on students' intrinsic reading motivation. Teachers who actively share book recommendations, invite students to reflect on their reading experiences, and engage with the personal meanings students derive from texts are particularly effective in fostering motivation. Such interactions signal recognition and appreciation, reinforcing students' identities as readers.

Despite its importance, this interactive dimension often receives insufficient attention in Flemish literature education, either because it is perceived as secondary to curricular demands or because of time constraints. D'hoker explicitly challenges this marginalization by emphasising that the social dimension of reading, interaction among students and between students and teachers, lies at the very heart of literature education and the development of reading skills. Meaningful interaction not only supports motivation, but also deepens interpretation, encourages reflection, and affirms reading as a shared cultural practice rather than an isolated academic task. It is thus also the core of her own didactic literature theory, *dialogic literature education* (133).

In sum, the models discussed above demonstrate that reading promotion can only be sustainable when students feel competent, experience autonomy, perceive reading as relevant, and are able to interact with others. Together, these conditions form a necessary framework for strengthening reading motivation and preventing negative reading spirals. This raises the question of *which* reading practices in secondary education effectively meet these criteria and succeed in engaging students over time. The following

chapter therefore examines the extent to which the use of fanfiction, as a didactic practice, aligns with these four pillars of reading promotion and how it may contribute to students' reading motivation and reading pleasure within literature education.

2.4. Fanfiction as a pathway to skilled literary reading

2.4.1. Conceptualization

2.4.1.1. Definition

Fanfiction, often abbreviated as *fanfic*, refers to fictional narratives created by fans that draw on characters, settings, or plot elements from pre-existing source texts such as novels, films, television series, or video games. Anne Jamison, in *Fic: Why Fanfiction Is Taking Over the World* (2013), defines fanfiction as “writing that continues, interrupts, reimagines, or just riffs on stories and characters other people have already written about” (Jamison in Sauro 415). Similarly, Bronwen Thomas describes fanfiction as stories “produced by fans based on plot lines and characters from either a single source text or else a ‘canon’ of works,” which often take the original storyworld in new or unexpected directions (Thomas 2).

The term fanfiction has been in use since at least 1938, particularly within science fiction fandoms. In Bristol's *Fancyclopedia* (1944), fanfiction is described as “fiction about fans, or sometimes about pros, and occasionally bringing in some famous characters from [science fiction] stories”, highlighting its early association with fan communities and speculative media.

Fanfiction is widely regarded as a form of transformative writing, as it does not merely reproduce the source material but actively reshapes it. Such transformations may involve extending the original narrative, correcting perceived shortcomings, exploring untold perspectives, or relocating characters to alternative settings or realities. Within this context, the term *fanon* is commonly used to distinguish fan-created interpretations and developments from the original, authoritative storyline, referred to as *canon*. These days, fanfiction is typically written and shared within fan communities on dedicated online platforms (see Section 2.4.1.3.). These works are rarely commissioned or authorized by the original creators, which has historically led to debates surrounding their legal status. In some cases, fanfiction has been subject to legal challenges, particularly concerning issues of copyright and fair use.

2.4.1.2. History and emergence

Although fanfiction is often associated with contemporary digital culture, scholars emphasize that its origins predate the internet, describing a practice that has existed for centuries under different practices and conditions (Chamberlain 2020). From classical antiquity onward, artistic creation has been closely tied to imitation and reworking of existing material. In ancient Greek philosophy, the concept of *mimesis* was central to understandings about art and literature: Aristotle, in his *Poetics*, revisited the concept originally proposed by Plato and fundamentally changed its meaning for literature and art. For Aristotle, the artist does not merely reproduce reality but actively selects elements from it and organizes them into a coherent structure, thereby shaping and modelling experience into an intelligible form through which universal truths can be revealed. Artistic mimesis, in this sense, does not aim at photographic realism but rather at representing what is probable or plausible. The tension between imitation as mere copying and imitation as creative reconfiguration would come to shape interpretations of mimesis for centuries. Within this tradition, authors regularly re-used, adapted, and reinterpreted existing characters and narratives. Especially early literature was characterized by a fluid understanding of authorship and originality, in which such practices were both common and culturally accepted. Mimesis is here then coupled to the idea of *imitatio*, copying the classics, by which the artist could prove its mastery. In the 18th century, with the rise of romanticism, mimesis becomes less prominent. With a focus on individualism, the author's *genie* is recognized and protected. With this, questions about the moral rights of the author also emerged, giving rise to the concept of *copyright*, extremely important within the context of fanfiction (Digitale Bibliotheek voor de Nederlandse letteren n.d.).

Famous early works can be considered fanfiction according to the aforementioned conceptualization, including Shakespeare's plays since they were based on works by authors of his time. Another famous example of early 'fanfiction' is Alonso Fernández de Avellaneda's sequel to Miguel de Cervantes' *Don Quixote*, published in 1614. Published under a pseudonym, the author wrote and published a sequel before Cervantes himself published a second volume. Cervantes himself was highly critical of the work in his own sequel, although researchers acknowledge that it could have provided the necessary willpower to publish an official sequel. Dante's *Inferno*, the first part of his lifework *La Divina Commedia* (1321) can even be considered as *self-insert fanfiction*, as the main character is Dante himself and the story draws most of its inspiration from Virgil's *The Aeneid*. In *The Aeneid*, Virgil wrote about the fall of Troy and the creation of Rome that laid in its wake. Dante, then, re-imagined this into an epic through hell and purgatory and eventually paradise (Martin 2020). This however remains food for debate amongst both fanfiction and Dante purists. 19th century, thus already covered by early versions of a copyright law, examples of fanfiction include *Powers of Darkness* (1899), an anonymous Swedish version of Bram Stoker's *Dracula* (1897) or *Wide Sargasso Sea* (1966), based on the famous English classic *Jane Eyre* (1847) by Charlotte Brontë.

The modern notion of fanfiction, an expression of fandom and fan interaction, was popularized and defined by the *Star Trek* fandom. In the 1960s, this fandom was the first to organize conventions and to publish fanzines. These fanzines, small publications centered around one specific topic that passionately interested the author(s), were then sent off to other fans or sold at conventions. *Spockanalia*, named after famous *Star Trek* character Spock, was the first to publish fanfiction in the modern sense of the term in 1967. Many fanzines followed in their wake, popularizing the concept which grew exponentially with the introduction of the World Wide Web in 1993 (Mumal 2021).

With the creation of specific platforms and blogs, fanfiction became booming business. Intended to archive and promote fanfiction, interactivity also became an extremely important factor. Via these platforms, readers and writers could connect and interact: providing comments and feedback, readers could interact in ways that had not existed before. With the rise of the concept's popularity, some specific fanfics went viral as well, to the point that these were adapted and published as original stories. The most notable example of this popularity would be the *Fifty Shades of Grey*-trilogy, originally published to Fanfiction.net under the name *Master of the Universe* as *Twilight* fanfiction. Similarly, Anna Todd's *After* books and movies were inspired by a 2013 fanfiction about Harry Styles on the platform Wattpad (Mumal 2021).

2.4.1.3. Digital platforms and communities

As mentioned before, fanfiction today is primarily shared on digital platforms especially designed to host fan-created works. These platforms have played a decisive role in the expansion, visibility and normalization of *Fanfiction* as a global practice. Amongst the many blogs and platforms that host fan writing today, three platforms stand out for their scale, influence and distinct communities: Fanfiction.net, Wattpad, and Archive of Our Own.

1. *Fanfiction.net*

Fanfiction.net, oftentimes abbreviated as FF.net or FFN, was founded in 1998 by Xing Li, a Californian software designer. It is widely regarded as the first large-scale online archive dedicated exclusively to fanfiction. Originally made as a school project, the platform's creation marked a significant shift in the distribution of fanfiction: it moved the practice from fragmented, small spaces to a single, easily accessible platform. As such, it played an extremely important role in mainstreaming fanfiction.

Functionally, the platform is organized around fandom categories, such as literature, film, television, anime, and video games. Stories can be found through different tags, marking the genre, rating, language, or characters that are used in the story. The platform, contrary to other big players, focusses on writing over social interaction: while readers can leave comments and feedback for the reader, community engagement is relatively limited (Sab 2024).

2. *Wattpad*

Wattpad was founded in 2006 by Allen Lau and Ivan Yuen. The platform differs from Fanfiction.net in that sense that it was originally developed as a general storytelling platform, rather than a platform exclusively for fanfiction. Although it hosts a large amount of original works, fanfiction has played a major factor in the platform's growth and popularity.

In terms of functionality, Wattpad places strong emphasis on social interaction and reader engagement. Readers can comment on individual paragraphs, 'like' stories and follow specific authors. This creates an experience that closely resembles a social media platform. Stories on the platform are often serialized, with authors constantly writing and adapting their work based on readers' feedback. Supporting the social media claim, Wattpad also employs algorithmic recommendation systems, promoting trending or popular stories. On the platform, the lines between amateur and professional writings are actively blurred, with successful stories being adapted for publication. This commercialization of the phenomenon has encouraged longer narratives and more reader-driven storytelling (Lau & Yuen 2015).

3. *Archive of Our Own*

Archive of Our Own, often also referred to as AO3, was launched in 2009 by the Organization for Transformative Works (OTW). AO3 was created in response to growing concerns about censorship, ownership and the instability of commercial platforms. The platform profiles itself as non-profit and fan-run, designed to preserve fan works and protect fanfiction as a legitimate form of culture.

The functionality of the platform reflects these goals. The platform offers a high-detailed tagging system, allowing authors to tag their content with extreme precision. This includes relationships, themes, tropes, and even content warnings. This facilitates advanced search and filtering, making it easier for readers to curate their own reading experiences. AO3 allows an extremely wide range of content, including explicit material that is banned on other platforms. Provided that the content is appropriately tagged, readers and writers can indulge in creative freedom. Community interaction on the platform takes place through comments and kudos, a form of appreciation given by readers to the author of a work. AO3 distinguishes itself from Wattpad's system however by steering clear of algorithmic promotion and rankings, which again reflects their ethos and commitment to long-term accessibility over popularity (Archive of Our Own, n.d.).

Together, these three platforms illustrate how technological affordances shape fanfiction practices and community building. While Fanfiction.net emphasizes archival organization and early fandom structures, Wattpad foregrounds social interaction and commercial potential. Archive of Our Own finally prioritizes fan control, inclusivity, and preservation. As such, the platforms do not merely *host* fanfiction, but actively influence how it is written, shared, and valued within fan communities. This influence, spreading beyond questions of access and community, can also be observed at the level of the narrative form: systems of tagging, categorization, and circulation reveal recurring narrative patterns. These recurrent conventions, commonly referred to as tropes, function as a shared narrative vocabulary that shapes reader expectations and guides creative practices. Examining these tropes then helps to clarify how communal norms and platform structures influence fanfiction storytelling.

2.4.1.4. Tropes

A central characteristic of fanfiction is the use of recognizable tropes: recurring narrative patterns that are widely understood within fan communities. They function as a form of shared narrative vocabulary, allowing authors to produce stories that resonate with community expectations while encouraging creative variation. Tropes can encompass a wide range of story features, from relationship arcs (e.g. friends-to-lovers) or structural alterations to the source text (e.g. canon-divergent alternate universes, also called AU) to emotional tones such as fluff or hurt/comfort (Fansplaining.com 2016).

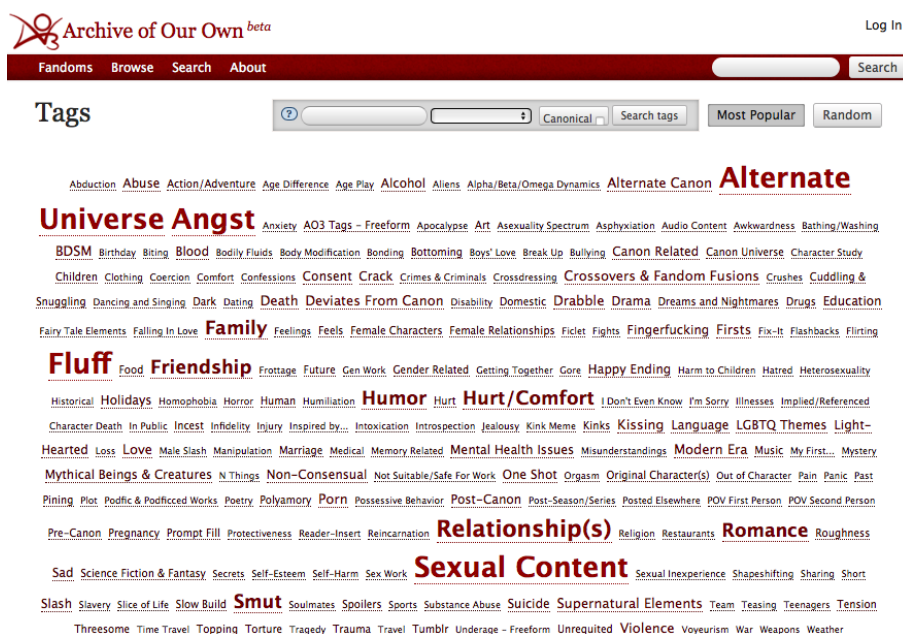


Figure 1: Tropes in Archive of Our Own

Empirical data from a large survey of fanfiction readers, conducted by website Fansplaining, illustrates how certain tropes have become particularly salient within fanfiction culture. The survey, based on responses from over 7.500 participants, shows that among the most widely loved tropes are those that center on relationship development or emotional engagement, such as the enemies-to-lovers or slow burn (a gradual romantic buildup) trope. These tropes reflect a fan preference for narratives that foreground interpersonal dynamics and character growth. In contrast, overly traumatic content, such as the tropes involving major character death or non-consensual scenarios, were considered to be the most hated, suggesting boundaries around what fans consider ethically acceptable within fan spaces (Fansplaining.com, 2016). Beyond the most loved and most hated, the platform also reveals controversial tropes: narratives that elicit strongly polarized reactions. Some tropes might be beloved for their imaginative possibilities, yet at the same time be dismissed by others for departing too far from the source material's tone. The presence of such controversial and divisive tropes highlights the diversity of tastes that is present within fanfiction and its archiving platforms.

Tropes also play a functional role in how fanfiction is produced and consumed: on platforms like Archive of Our Own, detailed tagging systems allow authors to label stories with specific tropes, which helps readers to filter and discover texts that match their preferences. Moreover, tropes serve as sites of negotiation within fan communities: writers often riff off tropes creatively, by subverting and combining them to produce new variations that push against normative patterns. For example, a friends-to-lovers fanfiction can be mixed with the slow burn structure and a college AU setting, producing a narrative that feels distinct but still anchored in recognizable expectations. Such interplay is central to fanfiction's continued vitality.

The tropes, in general, thus serve as more than just repetitive clichés, but are active *cultural tools*: they facilitate participation, communication, and creativity within fanfiction communities. They reflect collective preferences, making them an important key lens for understanding how fanfiction operates as a social and narrative space.

2.4.1.5. Summary

In summary, the concept of fanfiction can be understood as a transformative and participatory narrative practice that extends far beyond its digital manifestations. Historically anchored in the broader western literary tradition of reworking and reinterpreting, fanfiction engages fans in active storytelling that reimagines, extends, or reconfigures existing materials. The platforms on which fanfiction is shared, such as Fanfiction.net, Wattpad, and Archive of Our Own, are more than just mere hosts to the genre: they

shape how stories are discovered and valued, influencing the norms and conventions that develop fan communities. This influence is evident in the different tropes that are central to the genre, serving as shared conventions that guide creative practice and reader expectation. Together, these elements show how fanfiction functions as a cultural practice and narrative form.

2.4.2. Fanfiction as motivational reading practice in literature education

In educational contexts, fanfiction has most commonly been employed as a tool for creative writing. Numerous classroom projects, such as the FanTALES project (2020), highlight its value in encouraging students to write extended texts, experiment with narrative voice, and engage creatively with literary source material. However, despite its widespread use as a writing-oriented activity, fanfiction has received comparatively little attention as a resource for developing literary reading skills. A recent study by Cornillie et al. (2021) highlights the potential of multilingual interactive fanfiction in eliciting a positive orientation toward intrinsic motivation among secondary-school EFL learners, largely due to the creative, playful, and multilingual context of the fanfiction tasks. The open-endedness of the tasks was often perceived as a negative factor, impacting the students' sense of perceived autonomy. Students here indicate a lack of clear purpose and too much freedom.

Fanfiction closely aligns with several key characteristics of skilled literary reading as described by D'hoker (see: 2.2. Developing skilled literary readers), particularly in relation to reading motivation. When examined through the lens of the established pillars of reading promotion (see: 2.3.5. Summary: the four pillars of reading promotion), fanfiction emerges as a highly promising and inspiring concept for fostering motivated and engaged literary readers. In what follows, fanfiction will be considered in comparison to autonomy (2.4.2.1.), competence (2.4.2.2.), relevance (2.4.2.3.) and finally interaction (2.4.2.4.).

2.4.2.1. Fanfiction and autonomy

Fanfiction inherently supports autonomy by allowing students to select texts, characters, or scenarios based on their personal interests and preferred fandoms, as well as through a mixture of both canon and fanon (fan canon). In contrast to literature instruction where reading material is often predetermined, fanfiction enables a flexible approach in which students can work with different fandoms while still engaging in shared deep reading. This reduces resistance and enhances intrinsic motivation, as students perceive reading as a self-directed activity aligned with their interests, instead of an imposed requirement by the school's curriculum. From an SDT perspective, such autonomy-supportive environments encourage learners to internalize their reading goals and create more engagement over time.

In terms of classroom practice, autonomy can be operationalized by allowing students to choose a fandom based on their diverse interests. The FanTALES project (2020) offers concrete teaching materials that illustrate how such autonomy-supportive practices can be implemented in a structured way. By providing classroom modules, the students are invited to work with fandoms of their own choosing while still engaging with narrative structures, character development, and interpretation. The modules position the students as active participants rather than passive recipients of the literary content (Sauro et al. 2020), aligning perfectly with Elke D'hoker's vision that skilled literary reading encompasses reader involvement and personal investment.

2.4.2.2. Fanfiction and competence

Fanfiction contributes to a strong sense of competence because students typically approach fandom-texts with substantial prior knowledge and emotional investment. By comparing characters and character arcs from literary texts that are usually read in the classroom with characters and arcs from their fandoms, the cognitive demands that are associated with basic reading comprehension are reduced. As a result, students can spend more time on interpretation and analysis, because they have already formed a bond with the text and its characters. Rather than struggling, they can focus on the construction of meaning within the text and how narratives can be critically examined.

This shift is particularly important in the context of D'hoker's skilled literary reading, which focusses on active meaning-making, interpretation, and critical reflection. Fanfiction thus creates conditions in which students are more likely to experience positive key experiences, as their existing

expertise enables them to engage confidently with the complex material. These successful experiences will further shape students' belief in their own abilities, and will contribute to a cycle of continues, motivated reading.

In classroom practice, fanfiction will not simplify texts or lower interpretative demands, but it will rather add students' already existing cultural and narrative expertise into the equation. Fanfiction, oftentimes introducing new narrative perspectives or deviations from the canon, will challenge students to apply their literary skills in a critical and nuanced way. By making students' fandom knowledge a legitimate resource for literary analysis, they will be more likely to perceive themselves as capable literary readers.

2.4.2.3. Fanfiction and relevance

Relevance refers to the degree to which reading material is perceived as meaningful and connected to the students' lives and interests, supported by EVT (see: 2.3.4.2. The expectancy-value theory). As the perceived distance between canonical works and students' everyday life is often considered as the biggest challenge of literary education, fanfiction can help bridge this gap by situating reading practices within contemporary popular culture that students already inhabit. D'hoker, here, refers to *relatability* rather than *starting points* (in Dutch: 'aanknopingspunten'), because students can be equally drawn to the familiarity of a character's identity or context, as to the unfamiliarity of their situation. This strangeness or oddity can be similarly interesting.

This notion of relatability can be further understood through the concept of *identification* with media characters. According to Cohen (2011), identification is an imaginative process in which readers temporarily adopt the perspective, emotions and goals of a character, experiencing the narrative form from the inside rather than as an external observer (250-51). Importantly, this process is not dependent solely on similarity, but rather on the reader's ability to understand and share the character's perspective and motivations (251-52). As such, both familiarity and difference can facilitate identification, since readers engage with characters not only by recognizing themselves in them, but also by imaginatively entering perspectives that differ from their own. In this way, identification helps explain why both recognizable and unfamiliar elements can contribute to a text's perceived relevance.

These processes are further intensified in the context of *self-insert fanfiction*, particularly in so-called Y/N (your name) narratives. Such texts are typically written in the second person and are structured to position the reader directly as the protagonist, effectively collapsing the boundary between reader and character. This allows the reader to momentarily inhabit the story as themselves, thereby strengthening emotional engagement and narrative immersion. Identification here extends to a form of narrative self-insertion, in which the reader's own identity, desires, and experiences are actively integrated into the story world (Gitanjali 2026).

Finally, D'hoker also refers to the importance of making the *reading act* itself explicit: fanfiction is embedded in contemporary participatory media cultures, in which students are not merely consumers but also active interpreters and contributors. By engaging with fanfiction, students encounter the literary reading act as an activity that expands beyond the classroom context and connects to practices that they may already engage in, such as online reading and discussions on community platforms. This continuity between school-based and everyday reading enhances the relevance of the reading act, demonstrating that literature is more than an assignment for school.

2.4.2.4. Fanfiction and interaction

Interaction plays a central role in both reading motivation and literary interpretation. Fanfiction culture is fundamentally interactive, as readers and writers engage in dialogue through comments, recommendations, and shared interpretations. These practices transform reading from a solitary activity into a social experience, characterized by exchange and collaboration. Scholar Henry Jenkins, author of *Textual poachers* (1992), argues that fan communities, such as fanfiction platforms, are inherently participatory: fans do not passively consume, but rather pick and choose characters, moments, and themes that resonate in order to shape them into fanfiction or fan art (Jenkins in Psychlens 2026). Fanfiction embodies this participatory culture through practices such as rewriting canon, creating alternate universes (AU) and shipping culture (focusing on specific relationships between non-related

Platforms such as Archive of Our Own furthermore support participatory culture and interaction by democratizing fanfiction and fan culture to all. Anyone with a laptop is able to read and write stories, receive feedback on their works, and build an audience. These platforms firmly remove the boundaries set by traditional publishers. On the platform, readers are given the chance to leave bookmarks, kudos, or comments (see: Figure 4). Writers directly interact with these responses and can further shape their interpretations and storylines based on this feedback. Importantly, this interaction is not merely conversational but also developmental: experienced readers can provide scaffolding, which enables readers to gradually perform more independently (see section 2.2.2.2.). In fanfiction communities, such support frequently emerges through peer interaction, recommendations, comments, and shared interpretations of texts and characters. Novice fanfiction readers and writers are therefore able to rely on more experienced community members, while gradually developing greater confidence and interpretative independence. Research by Evans et al. (2017) therefore describes fanfiction communities as sites of “distributed mentoring,” in which large numbers of readers provide cumulative, asynchronous feedback that helps authors improve their writing over time. This mentoring is characterized by the aggregation of many small comments, ongoing dialogue between participants, and the emotional support embedded in reader responses, illustrating how interaction in fanfiction spaces actively contributes to learning and literary development (Evans et al. 259-61).

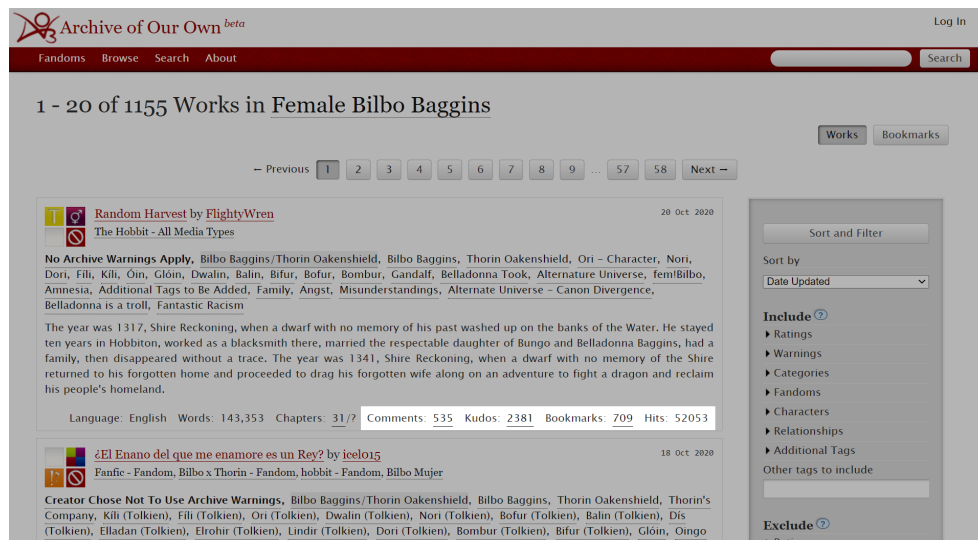


Figure 2: interaction on the AO3 platform (screenshot by FanTALES)

When incorporated into the classroom, fanfiction can encourage similar forms of interaction. Students may be more willing to share reading experiences when they are connected to fandoms that they know and love, and peer discussions may extend across different fandoms, fostering curiosity and comparative reflection. Such interaction supports D'hoker's concept of skilled literary reading as a dialogic process: here, meaning is negotiated rather than fixed within a text (D'hoker 145). By encouraging discussion and shared interpretation, fanfiction promotes deeper engagement and helps students articulate and deepen their literary insights.

2.5. Summary

The theoretical framework developed in this study highlights the complexity of skilled literary reading as both a cognitive and affective process, rooted in the dynamic interaction between reader, text and context. Drawing on the foundational insights of Rosenblatt, Langer and Rabinowitz, literary reading emerges as a transactional and socially situated practice, in which meaning is actively constructed through a dialogue between reader and literary work. This perspective is further operationalized through Cornelissen's model, which conceptualizes literary competence as a multidimensional construction.

encompassing experience, interpretation, evaluation and analysis, shaped by factors such as independence, explicitation, and argumentation.

At the same time, the framework makes clear that the development of literary competence cannot be understood in isolation from the reader. The reading triangle and its broader contextual embedding demonstrate that reading motivation, behaviour, and skills are deeply interconnected and strongly influenced by social environments, and that reading motivation is the basis for a positive reading spiral, in which increased motivation leads to more frequent reading behaviour and, ultimately, to higher levels of reading proficiency.

Insights from the psychology of motivation, particularly SDT and EVT, further underline that fostering reading motivation requires attention to students' need for autonomy and competence, as well as relevance and interaction. These four pillars of reading promotion provide a coherent and research-based foundation for designing effective literature education.

Within this context, the use of fanfiction practices in literary education emerges as a particularly promising approach for fostering reading motivation. As a participatory and transformative form of storytelling, it aligns closely with the conditions identified as essential for fostering reading motivation. By offering students choice and agency, building on existing knowledge and interests, connecting to their lived experiences, and encouraging social interaction, fanfiction has the potential to create positive reading experiences and to counteract negative reading spirals. Moreover, its emphasis on reinterpretation and engagement with existing narratives resonates strongly with the core principles of skilled literary reading as outlined in the theoretical models.

However, while the theoretical potential of fanfiction is substantial, its actual effectiveness in fostering literary reading skills and motivation within the EFL classroom remains an empirical question. The present study therefore moves beyond theoretical exploration to empirically examine how fanfiction functions in the EFL classroom. By analysing students' reading profiles, measuring their motivation through a validated questionnaire, and triangulating these findings with interviews and classroom observations, the study investigates how students engage with fanfiction-based lessons and whether such practices support the development of skilled literary reading. These aims are brought together in the following research questions:

How can the use of fanfiction in EFL lessons enhance students' intrinsic reading motivation when engaging with literary texts in the third grade of Flemish secondary education?

How do students' reading habits, prior experiences with narrative texts, and self-perceived literary competence shape their engagement with fanfiction-based EFL lessons?

3. Methodology

3.1. Introductory project: High5 in Norway

In February 2026, an introductory project was conducted in Oslo as part of the international High5 project. This project served as an exploratory phase for the broader research on the use of fanfiction in EFL literature education. The Norwegian experience provided an inspiring and enriching experience that contributed to shaping the subsequent intervention in Belgium. The project aimed to examine how fanfiction-based activities could stimulate engagement, creativity and literary thinking among lower secondary students.

The project took place in four Norwegian classes (group 8 and group 9), whose ages range corresponds to the final years of Flemish lower secondary education. The students were very fluent in English, due to their early exposure to the language in school: English is a mandatory subject starting in group 1 of Norwegian education. The lesson sequence consisted of two core components: an introduction to fanfiction, and an interactive board-game activity designed to support the creation of short fanfiction texts.

During the introductory phase, students were familiarized with the concept of fanfiction through the use of *fandom cards* that the students completed. Students were allowed to select or create characters, settings, objects, and quotations from their preferred narrative universes. These cards functioned as narrative scaffolds for the subsequent task.

The central activity of the project was an interactive fanfiction board-game. Working collaboratively, students used their completed fandom cards to fill in missing elements of a short text through a gap-fill exercise. The board-game format encouraged movement, discussion, and collective decision-making, requiring students to negotiate narrative choices and justify their interpretations. The playful structure lowered the threshold for participation and fostered a high level of engagement. Moreover, the activity highlighted the interpretative dimension of fanfiction: students were not merely inserting isolated elements, but were actively shaping meaning by integrating familiar narrative components into a new, textual context.

The insights gained from the Norwegian project shaped the design of the intervention implemented in Belgium. Due to time constraints and the need to meet specific curricular objectives, the board-game component was not replicated in the Flemish context. Instead, a simplified version of the activity was used. The Belgian intervention retained two essential elements from the project: the use of fandom cards and the gap-fill exercise in which students completed a short text using their selected narrative components. By omitting the board-game structure, the activity became more time-efficient while preserving the creative and motivational aspect that had proven effect in Oslo.

Overall, the project functioned as a valuable testing ground, demonstrating the pedagogical potential of integrating fanfiction into the EFL literature classroom. The experience contributed to refining the methodological approach and informed the balance between creativity, student engagement, and curricular alignment in the main study.

3.2. Design

This study employed a *between-subjects* experimental design with two conditions: a fanfiction-based instructional condition and a traditional literature lesson condition. The design relied primarily on quantitative post-test measurements, including the Intrinsic Motivation Inventory (IMI). To contextualize and deepen the interpretation of these survey results, the study incorporated qualitative data through semi-structured interviews and classroom observations. This mixed-methods approach made it possible to examine not only the measurable effects of the intervention on students' motivation, but also the ways in which students engaged with the lessons and experienced fanfiction as part of their literary learning.

The broader research process was constructed on the principles of action research. The methodology originated from a concrete problem identified in classroom practice: declining reading motivation for literature among adolescents, and followed the core logic of action research: diagnosing a pedagogical issue, designing an intervention, implementing it in an authentic classroom setting, and systematically evaluating its effects. Due to practical constraints, only one cycle could be carried out

within the scope of this thesis. However, the findings of this first cycle can provide a foundation for a subsequent cycle in which the intervention can be refined and re-evaluated.

3.3. Participants

The study involved two groups of upper-secondary students, aged 16-18: an experimental group and a control group. The experimental, fanfiction-based group consisted of a total of 29 students enrolled in three different programmes: 'Taal- en Communicatie' (n = 8), 'Sportbegeleiding B' (n = 15), and 'Sportwetenschappen B' (n = 6). The control, regular literature instruction group, comprised 27 students from 'Economie – Moderne Talen' (n = 7) and 'Opvoeding en Begeleiding' (n = 20). Intact class groups were used in order to facilitate the practical implementation of the intervention and to preserve the validity of the classroom setting. When allocating classes to the experimental and control group, particular attention was paid to the distribution 'dubbele finaliteit' – 'doorstroomfinaliteit' and to the linguistic profile: both 'Economie – Moderne Talen' and 'Taal- en communicatie' have a strong emphasis on language learning and have thus been distributed across both groups, mitigating a potential bias towards literary proficiency. The 'dubbele finaliteit' classes in the experiment furthermore represent different institutional reading climates, as addressed in 2.3.3.3. by Stalpers (2020). These students often receive fewer opportunities for sustained literary engagement, which may fundamentally influence their baseline motivation and reading behaviour.

3.4. Pedagogical intervention

The pedagogical intervention and its associated data collection took place between 26 February and 16 March at Instituut Mariaburcht Stevoort, during the participants' regular English lessons. The students' regular teachers, L1 ('Economie – Moderne Talen' and 'Taal en Communicatie') and L2 ('Sportbegeleiding', 'Opvoeding en Begeleiding' and 'Sportwetenschappen') took charge of instruction and were provided with a PowerPoint, worksheets, and a complete lesson plan. The courses were embedded within the regular instruction, ensuring minimal disruption to the school schedule and an authentic classroom condition.

All data was pseudonymized during the analysis. Participants were asked to provide a limited set of background information, including name, year of birth, gender, study program, and migration background. In line with large-scale international literacy assessments such as PISA and PIRLS, gender and migration background were included as variables due to their well-documented relevance in research on reading proficiency. These international assessments consistently report performance differences related to both gender (e.g. differences between boys and girls) and migration background (e.g. differences between students with and without a migration background).

Ethical approval for the study was obtained from the KU Leuven SMEC ethics committee (Social and Societal Ethics Committee) with approval number G-2026-10822. Participation in both surveys was completely voluntary. Both students and their parents were informed about the purpose and procedures of the study through an information letter distributed via e-mail and in print. This communication included an informed consent form, which had to be signed and returned to the researcher prior to participation. A total of 52 students received parental consent and participated in the study. Incomplete datasets, resulting from student absence, were excluded from the analysis, resulting in a final sample of 49 participants across the five classes, with 23 students in the control condition and 26 students in the experimental condition.

The researcher was present throughout the data collection process to provide procedural support and to ensure consistency across the different classes. Prior to administering the questionnaires, the researcher explained the informed consent procedure to the students and addressed any questions they might have had.

The instructional sequence was embedded within the regular English curriculum and aligned with the learning objectives for literary education, formulated by Katholiek Onderwijs Vlaanderen. For programs within the 'doorstroomfinaliteit' and 'dubbele finaliteit':

03.09 De leerlingen verwoorden de eigen beleving en interpretatie van literaire teksten in de doeltaal (onderwijsdoelen.be 2023).

For students within the 'Moderne Talen' field of study, literature is considered in the following supplementary official objectives:

02.20.01 De leerlingen analyseren literaire teksten met ondersteuning van literaire concepten.

02.20.02 De leerlingen gaan in de doeltaal in interactie over de relevantie van literaire teksten voor de samenleving waarin ze leven (onderwijsdoelen.be 2023).

Finally, for the students within the 'Taal en Communicatie' field of study, literature is considered in the following supplementary official objective:

02.21.01 De leerlingen gaan in de doeltaal in interactie over de relevantie van literaire teksten voor de samenleving waarin ze leven (onderwijsdoelen.be 2023).

The lesson objectives were explicitly formulated and communicated to the students prior to the intervention, in accordance with established principles of effective didactics. These objectives were identical for both the experimental and control group to ensure comparability.

The core of the study consisted of a three-lesson instructional sequence on literature implemented within the regular English curriculum. The first two lessons of the sequence differed didactically between the experimental and control groups, while pursuing similar overarching objectives. The third and final lesson centered on the analysis and discussion of a single short story by Ernest Hemingway and was identical in both groups with the exception of the final processing task. A schematic overview of these lessons can be consulted in Appendix 8.5.

The short story used in the intervention was *Hills like White Elephants* (1927) by Hemingway. The text was selected from the Kortverhalendatabank developed at KU Leuven as part of research conducted by Elke D'hoker on dialogic approaches in literary education. D'hoker's pedagogical framework (the 'vijfstappenplan') also served as the methodological foundation for both lesson sequences in this study. The chosen text is relatively brief, making it suitable for in-depth analysis within the limited time frame of a standard 50-minute lesson. Its short length also allowed students to read the text independently during the second lesson, corresponding to the first step in D'hoker's dialogic reading model. Within the database, the story is assigned a B-score, indicating a text of moderate difficulty. This level was considered appropriate for the reading background of the participating students, which included both learners with relatively strong literary experience and learners with more limited exposure to literary texts. The story is particularly well known for its extensive use of narrative gaps or *empty space*, a concept associated with the reader-response theory. These textual ambiguities leave crucial elements of the narrative implicit, inviting readers to actively construct meaning and develop their own interpretations. Such characteristics make the story especially suitable for a dialogic teaching approach, as students' interpretations may diverge widely and stimulate discussion. Because the author's intentions remain largely unspoken, students are encouraged to imagine possible motivations, interpretations, or alternative developments of the story. All of this fits in nicely with the fanfiction premise of the research: fanfiction naturally aligns with texts that contain these types of narrative gaps because students can actively use their own imagination and personal interpretation to fill in missing elements, while the open structure of such stories offer many opportunities to create sequels, alternative scenes, or character-driven expansions.

1. Control group: literature-focused approach

In the control group, the preparatory lessons focused on literature in a broader sense before students engaged directly with the short story in the final lesson. These lessons were designed through the lens of

dialogic education. Lesson three, and part of lesson two, were structurally identical to the experimental lesson sequence.

The first lesson began with a class discussion about reading habits and attitudes toward reading, drawing on the responses collected in the previously completed reading profiles. The teacher recorded students' ideas and contrasting viewpoints on the board. The discussion aimed to lead students toward the conclusion that texts can broadly be divided into informational (Rosenblatt's *effereent* reading) and literary texts (Rosenblatt's *aesthetic* reading), each requiring different reading approaches. Students then completed a comparative exercise using two texts on the same topic: a fragment from *Romeo and Juliet* by William Shakespeare and an informational text about the same play. Through guided questions, students identified the purpose and required reading strategies associated with each text type. The activity concluded with a synthesis of the defining characters of both informational and literary texts. Finally, students applied their knowledge of informational texts by reading a new, informational text using two common reading strategies: skimming and scanning. At each stage, students answered questions related to the information they had retrieved.

The second lesson began with a brief recap of the previous session. The focus then shifted to the concept of the literary canon. Students first participated in a class discussion in which they shared their initial interpretations of the concept, supported by an interactive polling activity via Mentimeter. Students subsequently watched an instructional video explaining the literary canon, paying particular attention to its defining characteristics, the individuals involved in shaping it, and the controversies surrounding it. Here, a video was chosen over a text to diversify in the teaching methods, but both contained the same nuances and important information. Next, students collaboratively constructed their own classroom canon using a *placemat* expert activity. Students first wrote down their individual choices for two minutes. Afterwards, they discussed their selections in small groups and produced a collective group canon. In this activity, the term canon was however only considered in the sense of "a sanctioned or accepted group or body of related works" (Merriam-Webster 2026). The experimental group, on the contrary, considered a supplementary, second definition: "the authentic works of an author" (Merriam-Webster 2026). The activity concluded with the creation of a class canon compiled on the board. As in the experimental group, this discussion then led to the introduction of Ernest Hemingway as a canonical author. Students completed an author profile and subsequently read *Hills like White Elephants* (1927). Without extensive pre-teaching or interpretation, students first read the story individually and formulated two questions they had about the text. They then reread the story in pairs, compared their questions, and selected one question they considered crucial. This *crucial question* would form the basis of the class discussion held in lesson three.

Before the third lesson, students reread the short story at home. At the beginning of the lesson, their selected questions were collected in a *question jar*, which served as the starting point for a class discussion. The discussion initially focused on students' personal experiences and responses to the text before gradually moving toward interpretative questions based on the students' own inquiries. Once the discussion reached a natural conclusion, students proceeded to a final processing task. In contrast to the fanfiction-oriented assignments of the experimental group, students in the control group completed more traditional, analytical literary tasks. These included writing a character analysis of the protagonists' relationship, composing a critical review of the story, or drafting a letter to the author discussing their interpretation and remaining questions about the narrative.

2. Experimental group: fanfiction-based approach

In the experimental group, the lessons preceding the short story focused on the transformative practice of fanfiction. The primary intention of integrating fanfiction was to use it as a mediating and motivating tool to facilitate literary engagement rather than as a purely playful classroom activity. Throughout the lessons, a strong and explicit focus on literature was therefore safeguarded.

During the first lesson, students were introduced to the concept of fanfiction and the potential creative practices associated with it. As an introductory activity, teachers were asked to present a collage representing their own fandom interests. This authentic example aimed to make the concept more

concrete and relatable for students all the while also creating a safe environment for students to share their own passions and interests. Cornillie et al. (2025), in their own practice, referred to similar benefits:

At this point, the teacher can also tell the students which fandom they like. For students of age 17, it can sometimes be a little difficult to admit to being fond of something that maybe is not that ‘cool’ in the peer group. The enthusiasm of the teacher in this stage is quite important (308).

Subsequently, students engaged in an activity inspired by the classroom practice developed by FanTALES (‘A taste of fanfiction’ by Van der Veken & Cornillie). Based on their own fandom knowledge, students completed a set of cards belonging to four categories: characters, locations, quotes, and objects. The cards were completed using an expert-group or *jigsaw* approach. Each group was initially responsible for filling in one category of cards. Afterwards, groups were reorganized so that each new group contained representatives from all card categories, allowing students to combine the different narrative elements. In smaller classes, students instead completed cards for each category individually. Next, students watched a short video explaining fanfiction and addressing common misconceptions about the practice. The listening activity was accompanied by comprehension questions, in order to contextualize and clarify the concept. Once the idea of fanfiction had been introduced, students returned to their cards and used these to fill in the gaps in a fragment of *Romeo and Juliet*, again following the fanTALES concept. Before filling in the gaps, students were asked to skim through the text and focus on elements such as the title, structure, and author. This served as an activity to activate prior knowledge. Students then used the cards within their expert groups to creatively complete the text. In smaller classes, this activity was conducted collectively. In the final phase of this lesson, the students were asked to compare their created fanfiction text to the original text. This comparison helped students recognize that they had effectively produced fanfiction, and reflect on the differences between source and adapted text. This activity also served as a smooth transition toward the concept of fanon and canon in the following lesson.

The second lesson focused on exploring the relationship between the literary canon and fanon. Students first revisited the cards they had created during the previous lesson, before continuing with teacher-led instruction and discussion. Here, they discovered how these collectively produced elements could be understood as examples of fanon. Students were then introduced to the platform Archive Of Our Own. Using screenshots of the platform, they explored some of its most prominent features: the possibilities for reader interaction as well as the tagging and classification system used to organize fandoms and texts. This was then followed by a reading exercise about the literary canon: students read an adapted, informational text and extracted key information about the characteristics and criteria associated with canonical literature. By comparing these criteria with the mechanics of fanon communities, students were encouraged to recognize that both systems derive authority and value from specific communities of readers, highlighting the subjective nature of literary recognition that characterizes both fanon and canon. The lesson then connected the concept of the canon to canonical authors, introducing Ernest Hemingway. From this point onward, both the experimental and control lesson sequences followed the same structure. Students read a short informational text about Hemingway and used online sources to compile an author profile. Particular attention was given to the fact that Hemingway is widely considered part of the literary canon, in part due to his receiving the Nobel Prize in Literature. Students then were asked to read *Hills like White Elephants* (1927) for the first time, following the same procedure as in the control group: individual reading, question generation, and collaborative selection of one central question.

The final lesson followed the same dialogic structure as the control group. Students returned to the text after rereading it at home, and their questions formed the basis for a class discussion that moved from personal response toward interpretative analysis. The lesson concluded with a written, processing task. In the experimental group, these tasks were framed within a fanfiction perspective. Students could choose between several creative writing assignments, such as writing a missing scene or a sequel to the story using the previously filled in fandom cards, composing an encounter between one of Hemingway’s

characters and a character from their fandom cards, or rewriting a scene from an alternative perspective using elements from the previously used cards.

3.5. Instruments

3.5.1. Reading profiles

In lesson one, prior to the start of the lesson sequence, a reading profile-test was conducted (see Appendix 8.2.). The purpose of this reading profile was threefold. First and foremost, the reading profiles aimed at providing insight into students' reading habits and the extent to which reading is integrated into their everyday lives. Second, it sought to explore students' prior experiences with both literature and fanfiction, thereby offering a broader perspective on their engagement with different forms of narrative texts. Third, the instrument invited students to reflect on and assess their own level of literary competence.

The results of this reading profile can subsequently be compared with the findings of the PISA 2018 reading assessment, which specifically examined reading habits and literacy performance of Flemish adolescents. This comparison allows for reflection on how their reading practices relate to previously documented trends.

The reading profile was preceded by a short set of demographic questions (see Appendix 8.1.). The inclusion of these personal data allowed the responses from the reading profile to be linked to the result of the Intrinsic Motivation Inventory (IMI) during later stages of data analysis, as well as to the qualitative data gathered through interviews. Following this introductory section, students completed a series of questions consisting of both multiple-choice items and open-ended prompts about their reading behaviour and habits.

3.5.2. Intrinsic Motivation Inventory (IMI)

At the end of the instructional sequence and within the third lesson, students completed the Intrinsic Motivation Inventory (IMI). This instrument, developed by Edward L. Deci and Richard M. Ryan, is a widely validated questionnaire used in research on intrinsic motivation and is grounded in the principles of the Self-Determination Theory (SDT).

In addition to a limited set of demographic questions, the IMI administered in this study focused on five key dimensions of intrinsic motivation: interest/enjoyment, perceived competence, value, relatedness, and autonomy. These dimensions were selected in alignment with the constructs identified in the literature review and were considered particularly relevant for examining students' engagement with literary texts in an educational context. The statements in the questionnaire were adapted slightly in order to measure the intrinsic motivation specifically for Hemingway's text, not the lesson sequence as a whole.

Students responded to a series of statements using a seven-point Likert scale, ranging from *not true at all* to *very true*. This scaling allowed for a nuanced measurement of students' subjective experiences during the reading and discussion of *Hills like White Elephants* by Ernest Hemingway. In what follows, an overview of these scales, as well as the number of questions and an example question for each subscale is presented:

Table 2

IMI subscales

Subscale	N	Exemplary question
Enjoyment	7	While in class, I was thinking about how much I enjoyed reading Hemingway's text.
Perceived competence	5	I'm satisfied with my performance on Hemingway's text.

Value	6	I think that reading Hemingway's text is useful.
Relatedness	6	I felt like I could really trust my classmates while reading Hemingway's text.
Perceived autonomy	6	While reading Hemingway's story, I felt in charge of my own interpretation.

The IMI functioned as the primary quantitative instrument in the study. By comparing the responses of students in the experimental (fanfiction-based) group with those in the control (literature-focused) group, the study aimed to determine whether the integration of fanfiction as a pedagogical tool had a measurable impact on students' intrinsic motivation. More specifically, the analysis sought to identify potential differences in how students experienced enjoyment, competence, value, social connectedness, and autonomy during their engagement with the literary text.

To assess the internal consistency of the IMI questionnaire, Cronbach's alpha was calculated for each subscale as well as for the total of all scales. This reliability analysis was conducted to evaluate to the extent to which the items within each construct measure the same underlying dimension. The resulting alpha coefficients, presented in table 7, are discussed in detail in section 4.3.1.

3.5.3. Interviews

In addition to the quantitative data obtained through the IMI, qualitative data were collected through semi-structured interviews. Two students of each class group were randomly selected for an interview, with a primary aim to further support and enrich the interpretation of the IMI data.

Each interview followed a structured format. After a brief introductory *warm-up* question designed to put students at ease, one central question was posed for each of the five components of intrinsic motivation measured in the IMI (interest/enjoyment, perceived competence, value, relatedness, and autonomy). For each of these components, an additional follow-up question was prepared and used when further clarification or elaboration was required. From each class, two students were randomly selected to participate in the interviews, ensuring a degree of representativeness while remaining feasible within the scope of the study. The following main questions were asked:

1. Warming up: *How did you experience the lesson series about Hemingway's "Hills like White Elephants"? What stayed with you the most?*
2. Enjoyment: *To what extent did you enjoy working with the short story? What did you like most about it, if anything?*
3. Perceived Competence: *How confident did you feel while reading and interpreting the story? Did you feel like you understood it well enough to share in the discussion/assignment?*
4. Value: *Did you feel like reading this story was meaningful or useful for you? Why (not)?*
5. Relatedness: *How did you experience discussing the story with your classmates? Did you feel comfortable sharing your ideas?*
6. Perceived Autonomy: *Did you feel free to form and share your own ideas and interpretations of the story?*

Beside the main question, each component was supplemented with a follow-up question:

1. Enjoyment: *Was there a moment when you felt really engaged with the story?*
2. Perceived Competence: *what made you feel confident? Was there something that made it more difficult?*
3. Value: *did you feel like this story could be useful for other subjects or courses, or even outside of school?*
4. Relatedness: *would you like to have more of these discussions in English class?*

5. Perceived Autonomy: *can you give an example of a moment when you felt free to share your own experiences or ideas?*

In contrast to the IMI, which was administered in English, the interviews were conducted in Dutch. This methodological choice was made to avoid limiting the depth and nuance of students' responses due to language constraints and to provide them with the opportunity to express their thoughts in a more elaborate and precise manner.

The qualitative data obtained from the interviews were subsequently linked to the corresponding data from both the reading profiles and the IMI. The interviews were audio-recorded and transcribed verbatim. During transcription, non-essential elements such as filler words and irrelevant digressions were removed in order to facilitate analysis while preserving the substantive content of the responses.

3.5.4. Observations

In addition to the interviews and questionnaire data, the researcher was present throughout the entire instructional sequence. This presence served three purposes. First, the researcher was available to provide clarification regarding the questionnaires and to explain the procedures related to informed consent. Second, the researcher functioned as a constant factor within the study, which was particularly relevant given that the lessons were taught by two different teachers. Variations in teaching style, classroom management, or instructional delivery could potentially influence the outcomes of the intervention; therefore the researcher's continuous presence contributed to maintaining procedural consistency and monitoring potential discrepancies. In the end, the teacher did not have to intervene during both lesson sequences.

Third, throughout the implementation of the lessons, the researcher also engaged in systematic observation. Field notes were taken concerning the instructional methods employed, as well as the students' reactions, level of engagement, and participation patterns. These observational data constitute a valuable supplementary data source, providing contextual insights that complement both the quantitative findings from the Intrinsic Motivation Inventory (IMI) and the qualitative data obtained through interviews. As such, they contribute to a more comprehensive understanding of the classroom dynamics and the potential impact of the intervention.

4. Results

This chapter presents the empirical results of the study, based on three complementary data sources. First and foremost, the demographic characteristics of the participating students are outlined to provide an overview of the composition of both the control and experimental groups (4.1.). Second, the students' reading profiles are summarized to contextualise their initial attitudes, habits, and perceptions related to reading (4.2.). These profiles offer important background information for interpreting the motivational outcomes. Third, the quantitative findings from the Intrinsic Motivation Inventory (IMI) are reported (4.3.). The IMI results are analyzed per subscale and compared across groups to examine the impact of the fanfiction-based intervention on students' intrinsic motivation for reading. Together, these data provide a comprehensive foundation for the subsequent discussion and interpretation of the findings.

4.1. Respondents' demographic data

Table 3

Control group's demographics

Demographic information	Number	Percentage (%)
Gender		
Male	5	21.7
Female	18	78.3
Other	-	-
Year of birth		
2007	-	-
2008	5	21.7
2009	18	78.3
2010	-	-
2011	-	-
Field of study		
Doorstroomfinaliteit	6	26.1
Sportwetenschappen	-	-
Economie – Moderne Talen	6	26.1
Dubbele finaliteit	17	73.9
Taal- en Communicatie	-	-
Opvoeding en Begeleiding	17	73.9
Sportbegeleiding	-	-
Migration background		
No Belgian nationality	-	-
One parent	2	8.7
Two parents	21	91.3
None of the above	-	-
Total	23	100

According to Table 3, the control group consisted of 23 participants. The majority identified as female (78.3%), while a smaller portion identified as male (21.7%); no students selected the category “other”. Most participants were born in 2009 (78.3%), with the remaining students born in 2008 (21.7%).

With regard to educational pathways, the majority of students (73.9%) were enrolled in programmes within the ‘dubbele finaliteit’, all of whom followed the ‘Opvoeding en Begeleiding’ field of study. The remaining 26.1% were enrolled in a ‘doorstroomfinaliteit’ programme, specifically ‘Economie – Moderne Talen’.

In terms of migration background, most participants reported that both parents held Belgian nationality at birth (91.3%). Two students indicated that at least one parent had Belgian nationality at birth (8.7%).

Table 4

Experimental group's demographics

Demographic information	Number	Percentage (%)
Gender		
Male	19	73.1
Female	7	26.9
Other	-	-
Year of birth		
2007	-	-
2008	8	30.8
2009	18	69.2
2010	-	-
2011	-	-
Field of study		
Doorstroomfinaliteit	6	23.1
Sportwetenschappen	6	23.1
Economie – Moderne Talen	-	-
Dubbele finaliteit	20	76.9
Taal- en Communicatie	7	26.9
Opvoeding en Begeleiding	-	-
Sportbegeleiding	13	50.0
Migration background		
No Belgian nationality	-	-
One parent	2	7.7
Two parents	22	84.6
None of the above	2	7.7
Total	26	100

Table 4 presents the demographic characteristics of the participants in the experimental group, which consisted of 26 students. The majority of participants identified as male (73.1%), while a smaller portion

identified as female (26.9%); no students selected the category “other”. As in the control group, most participants were born in 2009 (69.2%), with the remaining students born in 2008 (30.8%).

Regarding educational pathways, most students in the experimental group were enrolled in programmes within the ‘dubbele finaliteit’ (76.9%), specifically ‘Taal- en Communicatie’ (26.9%) and ‘Sportbegeleiding’ (50.0%). The remaining participants followed a ‘doorstroomfinaliteit’ programme, namely ‘Sportwetenschappen’ (23.1%).

In terms of migration background, the largest portion of students reported that both parents held Belgian nationality at birth (84.6%). A smaller group indicated that one parent had Belgian nationality at birth (7.7%), while two students selected “None of the above” (7.7%).

Across both groups, the demographic data show a high degree of comparability but also some notable differences. The groups are closely aligned in terms of age distribution and educational pathways, with both cohorts consisting primarily of students born in 2008 and 2009 and a clear majority enrolled in the more practical tracks (Dutch: ‘dubbele finaliteit’). Migration background is likewise similar, with most students in both groups reporting that both parents held Belgian nationality at birth. The main divergence concerns gender distribution, as the control group is predominantly female whereas the experimental group is predominantly male. Aside from this imbalance, however, the groups are sufficiently comparable for meaningful analysis.

Taken together, the demographic characteristics of the respondents provide essential context for interpreting their reading behaviour and motivational outcomes. Building on this background, the next section examines the students’ reading profiles (see: 3.3.2. Data from the respondents’ reading profiles), offering insight into their attitudes, habits, and preferences related to reading in English. These findings form an important foundation for understanding the motivational patterns that emerge in the subsequent analysis of the IMI data (see: 3.2.3. Intrinsic Motivation Inventory (IMI) data).

4.2. Data from the respondents’ reading profiles

The data regarding the students’ reading experiences and habits in both groups is represented in table 5 and 6.

Table 5

Control group’s reading profiles

Questions	Number	Percentage (%)
General feeling about reading in English		
I enjoy it	4	17.4
It’s okay	8	34.8
I find it difficult	-	-
I don’t like it	11	47.8
Reading outside of school		
Almost never	6	26.1
Sometimes	9	39.1
Often	5	21.7
Very often	3	13.0
Kinds of English texts (multiple answers possible)		
Books	5	21.7
Short stories	4	17.4
Fanfiction	1	4.4
Subtitles (films, series)	11	47.8

Social media	21	91.3
I hardly read English at all	3	13.0
What matters most when reading		
Interesting characters	1	4.4
A good story or plot	10	43.5
Recognizable themes	3	13.0
Easy language	4	17.4
Being able to imagine the story	1	4.4
The number of pages	3	13.0
Other	1	4.4
Confidence when reading in English		
Yes	3	13.0
Mostly	8	34.8
Not really	11	47.8
Not at all	1	4.4
Changes in the plot		
Yes	3	13.0
No	20	87.0
Importance of relevance in stories		
Very important	1	4.4
Somewhat important	7	30.4
Neutral	10	43.5
Not very important	2	8.7
Not important at all	3	13.0
Who chooses stories		
Myself	12	52.2
Teacher	11	47.8
Both	-	-
Total	23	100

Table 5 summarizes the reading profile data from the control group. With regard to students' general attitude towards reading in English, nearly half indicated that they do not enjoy it (47.8%). A substantial proportion of students expressed a neutral attitude (34.8%), while only four of the 23 students reported liking reading in English (17.4%).

When asked whether they read in English outside of school, the largest share stated that they "sometimes" do so (39.1%). A quarter of the group reported "never" reading in English outside the classroom (26.1%), while a smaller proportion indicated that they "often" read in English (21.7%). Only three students (13.0%) reported reading in English "very often".

Students could select multiple options regarding the types of English texts they read. Almost all participants reported reading English content on social media (91.3%). Only one student indicated reading fanfiction (4.4%). Half of the students reported reading English subtitles in series or films (50.0%). Smaller portions mentioned reading books (21.7%) or short stories (17.4%). When selecting what they consider important when choosing a book, nearly half prioritised a compelling plot or storyline (43.5%). Other factors, such as recognizable themes (13.0%), accessible language (17.4%), and the number of

pages (13.0%) were also mentioned. Interesting characters (4.4%) and the ability to imagine the story (4.4%) were considered least important.

In terms of reading confidence, almost half of the students reported feeling “not very confident” when reading in English (47.8%). A smaller group felt “mostly confident” (34.8%), and only 13.0% indicated feeling “very confident”. Students were also asked whether they had ever wanted to change something in the plot of a story. A small minority responded affirmatively (13.0%), typically referring to disagreement with the author’s or creator’s choices or a desire to make the story more exciting. The majority had never experienced this (87.0%).

Students were further asked to consider the importance of relevance in a story for their own lives. Most students expressed a neutral stance (43.5%), while 30.4% considered relevance somewhat important. Three students regarded it as not important at all (13.0%), and one student found it very important (4.4%). Finally, when asked who should determine the texts they read, responses were nearly evenly divided between choosing texts themselves (52.2%) and having the teacher select them (47.8%).

Table 6

Experimental group’s reading profiles

Questions	Number	Percentage (%)
General feeling about reading in English		
I enjoy it	-	-
It’s okay	16	61.5
I find it difficult	3	11.5
I don’t like it	7	26.9
Reading outside of school		
Almost never	6	23.1
Sometimes	14	53.8
Often	4	15.4
Very often	2	7.7
Kinds of English texts (multiple answers possible)		
Books	3	11.5
Short stories	7	26.9
Fanfiction	1	3.8
Subtitles (films, series)	16	61.5
Social media	23	88.5
I hardly read English at all	1	3.8
What matters most when reading		
Interesting characters	3	11.5
A good story or plot	9	34.6
Recognizable themes	1	3.8
Easy language	7	26.9
Being able to imagine the story	4	15.4
The number of pages	2	7.7
Other	-	-
Confidence when reading in English		
Yes	8	30.8

Mostly	6	23.1
Not really	11	42.3
Not at all	1	3.8
Changes in the plot		
Yes	8	30.8
No	18	69.2
Importance of relevance in stories		
Very important	2	7.7
Somewhat important	3	11.5
Neutral	13	50.0
Not very important	3	11.5
Not important at all	5	19.2
Who chooses stories		
Myself	10	38.5
Teacher	3	11.5
Both	13	50.0
Total	23	100

Table 6 summarizes the reading profile data from the experimental group. The majority of students expressed a neutral attitude toward reading in English (61.5%), while a smaller proportion indicated that they do not enjoy it (26.9%). In contrast to the control group, no students reported liking reading in English. When asked whether they read in English outside of school, over half of the students stated that they “sometimes” do so (53.8%). A smaller group reported “almost never” reading in English outside the classroom (23.1%), and two students indicated that they read in English “very often” (7.7%).

Regarding the types of English texts they read, most students reported engaging with English content on social media (88.5%). Only one student indicated reading fanfiction (3.8%). In this group, short stories were preferred more frequently than books (26.9% compared to 11.5%). Additionally, more than half of the students reported reading English subtitles when watching films or series (61.5%).

When selecting a text, a compelling plot or storyline was again the most frequently cited factor (34.6%). Easy language was also considered important by a notable proportion of students (26.9%). Other factors, such as the number of pages (7.7%) and interesting characters (11.5%), were mentioned less frequently. Only one student indicated that recognizable themes played a role in their choice of reading material (3.8%).

In terms of reading confidence, most students reported not feeling entirely at ease when reading in English (42.3%). A smaller group indicated feeling completely at ease (30.8%), followed by six students who felt mostly at ease (23.1%).

When asked whether they had ever wanted to change the plot of a story, the majority responded negatively (69.2%). Eight students (30.8%) indicated that they had experienced this, often referring to dissatisfaction with the ending of a book or series, or a desire to reverse character deaths.

Regarding relevance of the story for their own lives, half of the group expressed a neutral stance (50.0%). “Somewhat important” and “not very important” were each selected by 11.5% of students. Two students considered relevance to be very important (7.7%).

Finally, when asked who should select the texts or stories studied in class, half of the students preferred a combination of teacher and student choice (50.0%). A smaller proportion indicated that they would prefer to choose the texts themselves (38.5%).

When comparing the reading profiles from both groups, it is noticeable that students showed generally low enthusiasm for reading in English, though this was more pronounced in the control group,

where nearly half reported not enjoying it (47.8%), compared to only a quarter in the experimental group (26.9%). Neutral attitudes dominated in the experimental group, and no students there reported liking reading in English. Both groups primarily read social media content and subtitles, though the experimental group reported slightly higher engagement with short stories (26.9% versus 17.4%). Reading confidence was similarly modest across groups, but the experimental group showed a more even distribution across confidence levels. Finally, while both groups expressed mostly neutral views on the personal relevance of stories, the experimental group showed a slightly higher tendency to want to change story plots (30.8% versus 13.0%), suggesting more active engagement with narrative content.

4.3. Intrinsic Motivation Inventory (IMI)

4.3.1. Reliability (Cronbach's alfa)

Table 7

Cronbach's alfa

Subcategories	Alfa (α)
Enjoyment	0.93
Perceived competence	0.89
Value	0.93
Relatedness	0.67
Perceived autonomy	0.79
Total	0.93

The reliability analysis shows that most IMI subscales demonstrated high internal consistency, with enjoyment ($\alpha = 0.93$), value ($\alpha = 0.93$), and perceived competence ($\alpha = 0.89$) all reaching excellent levels of reliability. Perceived autonomy also shows acceptable internal consistency ($\alpha = 0.79$). In contrast, the relatedness subscale yields a lower reliability ($\alpha = 0.67$), which falls slightly below the commonly cited 0.7 threshold. Removing the fifth item from this subscale ("If we interacted a lot while reading Hemingway's text or similar, my classmates and I could become close friends") slightly increased the reliability ($\alpha = 0.69$). Further analyses showed that the reliability of the subscale could be increased to the commonly accepted threshold ($\alpha = 0.70$) if reduced to items three ("I'd like to interact with my classmates more often when reading Hemingway's text or similar") and four ("I'd really prefer not to interact with my classmates in the future while reading Hemingway's text or similar"). However, since this subscale comprised only two items, it was decided to use the subscale that excludes the fifth item with a reliability of $\alpha = 0.69$, considering the construct coverage of those items and the fact that the total IMI scale demonstrates excellent internal consistency ($\alpha = 0.93$).

4.3.2. Intrinsic Motivation Inventory (IMI) data

To assess students' intrinsic motivation during the intervention, the Intrinsic Motivation Inventory (IMI) was administered to both groups. The following section presents the mean scores for each subscale and compares the motivational profiles of the control and experimental groups.

Table 8

Comparison between the control and experimental groups' IMI results

Subcategories	Control			Experimental		
	Mean	Standard deviation	Range	Mean	Standard deviation	Range
Enjoyment	3.98	1.37	1.00 – 6.43	3.20	1.16	1.43 – 5.29
Perceived competence	3.79	1.25	1.80 – 6.60	3.85	1.23	1.40 – 6.40
Value	3.51	1.28	1.50 – 6.33	3	1.25	1.00 – 5.33
Relatedness	4.50	0.83	2.60 – 5.60	4.60	0.96	2.60 – 6.40
Perceived autonomy	5.25	0.83	3.50 – 6.50	4.51	0.88	3.00 – 6.00

Table 8 presents a comparison of the IMI results for the control and experimental groups. The subcategories correspond to the motivational framework outlined in section 2.3.5., and all scores are based on a 7-point Likert scale.

For enjoyment, the control group reported a mean score of 3.98, whereas the experimental group evaluated the activity lower, with an average of 3.2. Regarding perceived competence, the control group assigned a mean score of 3.79, while the experimental group scored marginally higher at 3.85.

In terms of value, students in the control group reported an average of 3.51, compared to 3.00 in the experimental group. For relatedness, the experimental group scored slightly higher (4.60) than the control group (4.50).

Finally, another notable difference between groups was observed in perceived autonomy. Here, the control group reported a substantially higher mean score of 5.25, compared to 4.51 in the experimental group.

Independent two-sample t-tests were conducted to determine which differences between the two groups were statistically significant. The Welch two-sample t-test testing the difference of enjoyment by group suggests that the effect of the intervention is negative, statistically significant, and medium (difference = 0.77, 95% confidence interval (CI) [0.04, 1.51], $t(43.32) = 2.11$, $p = 0.040$; Cohen's $d = 0.64$, 95% CI [0.03, 1.25]). The same test for autonomy indicated that the effect of the intervention is negative, statistically significant, and large (difference = 0.73, 95% CI [0.24, 1.22], $t(46.79) = 3.01$, $p = 0.004$; Cohen's $d = 0.88$, 95% CI [0.28, 1.47]). The differences between the groups for the other factors were not statistically significant. Collectively, the IMI results offer a nuanced view of how both groups experienced the reading activities across the five motivational dimensions. While these quantitative findings reveal interesting differences in students' enjoyment and perceived autonomy and less significant differences in competence, value, and relatedness, they require further interpretation in relation to the theoretical framework, the intervention itself and the qualitative insights from the interviews. In the following section (5. Discussion), these results will be further explored and understood, revealing suggestions about the potential of fanfiction in the EFL classroom, and which limitations (5.3.) and practical implications (5.4.) emerge from this study.

5. Discussion

The aim of this study was to investigate whether the use of fanfiction in the EFL classroom could influence students' intrinsic motivation for reading, and how this motivational response relates to their existing reading attitudes and behaviours. The discussion below integrates the quantitative IMI results with the reading profile data, interview insights, and classroom observations, and interprets these results in light of the theoretical framework and intervention presented earlier (see: 2. Theoretical framework).

5.1. Interpretation of the IMI results

The Intrinsic Motivation Inventory results reveal a complex and non-uniform impact of the fanfiction-based intervention on students' reading motivation. Rather than demonstrating a straightforward difference in intrinsic motivation, the data show a differentiated pattern across the five motivational dimensions. Most strikingly, the control group scored higher on both enjoyment and value. Enjoyment reached an average mean score of 3.98 (59.9%) in the control group compared to 3.20 (45.7%) in the experimental group, while value reached a mean score of 3.51 (50.1%) versus 3.00 (42.9%) respectively. These findings challenge the theoretical assumption that fanfiction, as a participatory and interest-driven practice, would naturally foster students' enjoyment of reading.

The lower enjoyment and value scores in the fanfiction group can be explained by the novelty and unfamiliarity of the genre. As shown in the results of the reading profiles, almost none of the students in this group read fanfiction in their free time, and many expressed a neutral or negative attitude towards reading in English in general. The introduction of a new genre, combined with the cognitive demands of the intervention and the tasks, may have increased the cognitive load and reduced immediate enjoyment and value of the final literature-based activity. This aligns with the central ideas of EVT as well as SDT. As demonstrated in Eccles & Wigfield's theory (2002), the *perceived cost* of the task could have outweighed its perceived value, even when the task could be assumed to be relevant to students' lifeworlds.

A further explanation for the higher enjoyment and value scores in the control group lies in the differences in initial reading profiles. While both groups included a majority of reluctant readers, the control group contained several students who genuinely enjoyed reading, whereas this was not the case in the experimental group. This imbalance may have influenced the overall results. Students who already have a positive disposition towards reading are more likely to report higher enjoyment and value, regardless of the specific instructional approach. In contrast, the experimental group consisted almost entirely of neutral or reluctant readers, which may have resulted in average scores on these dimensions.

It is furthermore noteworthy to consider the uneven gender distribution when considering the lower score for enjoyment in the experimental group. While the control group consisted mainly of girls, the experimental group included mostly boys. This pattern aligns with findings from the PISA 2018 study, which shows that Flemish girls generally achieve higher reading proficiency scores and report greater enjoyment and appreciation of reading than boys (De Meyer et al. 2019). It is therefore plausible that part of the observed variation is not solely attributable to the intervention itself, but may also partially reflect these gender-related differences in reading attitudes. At the same time, this interpretation requires caution, as the difference in reading profiles indicates that many students, including the girls in the control group, still predominantly identify as non-readers.

The slightly higher perceived competence in the experimental group could suggest that the recognizable narrative worlds and characters inherent to fanfiction may have supported students in navigating their tasks. Given the minimal difference in the data (3.85 versus 3.79, it is challenging to draw a definite conclusion. It is nonetheless important to note that both groups reported relatively low competence overall, which corresponds with the reading profile data: many students indicated feeling "not very competent" when reading in English. Notably, the proportion of students who did feel confident was higher in the fanfiction group.

The higher relatedness score in the fanfiction group (4.45 versus 4.28) could further support this interpretation. Fanfiction is inherently social: it emerges from participatory cultures where readers and writers engage with shared interests, characters, and storylines. Even though students in this study were only briefly introduced to online fan communities and did not actively participate in them, the familiarity

of certain fandoms and the collaborative classroom environment may have fostered a greater sense of connection. This finding aligns with D'hoker's emphasis on interaction and dialogic engagement as essential components of literary development. This will be further explored in section 5.2., where the interview data are discussed. Another plausible explanation for the higher relatedness scores in the experimental group is that, despite efforts to keep both interventions as equivalent as possible, the experimental lessons may have been inherently more interactive and socially engaging. The communal and participatory nature of fanfiction practices, which often invite collaboration, shared interpretation, and co-construction of meaning, may have created a classroom atmosphere that naturally fostered more interpersonal connection than the control lessons, where the focus lay primarily on canonical stories. Preliminary indications from the interviews (discussed in section 5.2.) reinforce this interpretation: several students described the first fill-the-gap fanfiction activity as the most enjoyable and socially engaging moment of the lessons. This suggests that the observed difference in relatedness may not stem solely from the fanfiction genre itself, but also from the structural affordances of the activity itself, which may have unintentionally increased opportunities for interaction and shared engagement that did not arise in the control group. It remains however important to stress that the differences for value, competence, and relatedness were considered statistically insignificant. The proposed, potential interpretations can therefore not be definitive explanations and should be approached with caution.

The most striking result concerns the difference in perceived autonomy. The control group scored substantially higher, with a mean score of 5.25 compared to 4.51 in the fanfiction group. At first glance, this seems counterintuitive, given that fanfiction is often associated with creative freedom. However, autonomy in SDT does not equate to freedom: it refers to clarity, predictability and a sense of control. The traditional tasks, which were more familiar and aligned with students' expectations of schoolwork, may therefore have felt more manageable. Although the fanfiction activities were open-ended and perceived as enjoyable (see 5.2.), this did not translate into higher autonomy during the literature-focus activity in the third lesson. This highlights the distinction between *offered autonomy* and *perceived autonomy*: open-ended tasks do not automatically translate in a greater sense of autonomy for students. This can be further interpreted in light of the cognitive load associated with engaging in a novel task, as mentioned above: although the intervention initially offered substantial freedom, students may not have perceived this freedom as such, precisely because the task was unfamiliar and therefore less predictable to the students. The students' sense of self-direction could have been limited because they were still orienting themselves: figuring out expectations, procedures, and possible evaluation criteria.

This finding also resonates with D'hoker's critique of the dominant IRE (Initiation – Response – Evaluation) discourse pattern in Flemish classrooms. Open-ended, dialogic practices, such as fanfiction, can disrupt this traditional pattern, potentially causing both teachers and students to feel less secure (163). D'hoker argues for a *dare to let go* attitude, supported by strong familiarity with the literary text and confidence in the teacher's role as literary expert (171). In the context of this study, the unfamiliarity of fanfiction as a set of practices for both students and teachers may have made this balance more difficult to achieve. Class *discourse*, and managing unexpected and unwanted behaviour, can equally disrupt the *offered autonomy* of a task.

5.2. Triangulation with reading profiles and qualitative data

The reading profiles and qualitative data provide essential context for interpreting the Intrinsic Motivation Inventory results. Both groups showed limited enthusiasm for reading in English, with many students indicating that they rarely read outside of school. Social media emerged as the dominant reading medium, while books and short stories were mentioned far less frequently. This pattern helps explain the relatively modest enjoyment scores across both groups: students who do not habitually engage with longer English texts may struggle to experience immediate pleasure from school-based reading tasks.

The fact that only one student in each group reported reading fanfiction further clarifies why the fanfiction intervention did not automatically lead to higher enjoyment or value. The interview data showed that, although six out of eight interviewed students described the lessons as enjoyable, their enthusiasm was primarily directed at the introductory activities rather than the final literature-based task (three out of eight interviewed students).

The contrast between students' enthusiasm for the introductory fanfiction task and their later reluctance in the IMI results can also be explained by the shift in task structure and social dynamics connected to the task. During the first lesson, fanfiction was explored in a highly social, collective, and teacher-guided manner, which students described as enjoyable and motivating (see: interview 4, appendix 8.4.4.). In another class, students noted that they had never heard of fanfiction before but found the concept quite interesting and informative: "Ik vond het heel interessant. Veel te weten gekomen over fanfiction. Ik wist zelf nog niet zo goed wat het was" (S8, Interview 3, Appendix 8.4.3.).

In contrast, the final fanfiction-based writing task required students to work individually, confronted them with substantial creative freedom, and demanded narrative decision-making that many could have perceived as cognitively taxing. This mirrors the findings from the aforementioned research by Cornillie et al. (2021), where learners similarly reported that the open-ended nature of fanfiction tasks provided "too much freedom" and insufficient direction, which in turn reduced their perceived autonomy and competence. In both contexts, the gap between *offered* autonomy (a highly open-ended task) and *perceived* autonomy (feeling capable and in control) appears to increase the cognitive load, making creative writing feel overwhelming rather than empowering for some students.

Students also reported enjoying the literary discussions that accompanied the final reading activity. They appreciated the safe classroom atmosphere and the teachers' facilitative stance. In three out of four interviews, students indicated that the literary discussion was the most remarkable part of the three-lesson sequence. However, they did not attribute this positive experience to the fanfiction component specifically. This suggests that, while students enjoyed the fanfiction lessons, they did not perceive them as influencing their overall enjoyment of the final reading activity.

While both groups scored relatively low on perceived competence, the fanfiction group scored slightly higher (although the difference is marginal). Observation data support this finding: during the final reading activity, several students in class 5SPB linked the text back to fanfiction, noting that its ambiguity offered "food for thought" and even expressing interest in writing a sequel. Across all interviews, students consistently pointed to their peers as the primary source of confidence. Even when they felt lost or found the text difficult, their confidence increased through peer support and the collaborative atmosphere.

[00:05:57] (S4) Ja, ik vond het ook tijdens het lezen had ik niet echt veel, allee, vertrouwen erin dat ik zo die vragen kon bedenken om, maar om dan, allee, toen mijn vragen dan in de groep werden gegooid, zo bij dat klasgesprek en dan te horen van dat mijn vraag anderen deed nadenken, dat was wel, allee, toen-

[00:06:09] (Researcher) Oké.

[00:06:10] (S4) Dacht ik wel van: ja, dit kan ik wel. (Interview 1, Appendix 8.4.1.).

This is particularly noteworthy given that many students indicated in their reading profiles that they felt "not very competent" when reading in English. Their confidence during the discussion thus stemmed not from their individual competence while engaging with the text or task itself, but from their sense of competence in relation with their sense of relatedness: this aligns perfectly with the self-determination theory, which identifies relatedness in relation to competence as a core component of motivation.

In terms of value, students from both 'Taal en Communicatie' (experimental group) as well as 'Economie – Moderne Talen' (control group) described the text as interesting and meaningful. They referred specifically to the taboo topic of abortion at the center of the story:

[00:08:18] (S4) Ja, bij mij, ja, toen ik nog niet wist, toen het, uh, over abortus ging, toen had ik zoiets van: dit lijkt mij niet zo heel nuttig. Maar toen ik wist van over abortus ging, toen dacht ik wel van: allee, als ge zelf ooit in zo'n situatie zou staan. Of ge zou in uw omgeving iemand hebben die in situatie staat, dat ge op zijn minst een beetje al weet hoe dat zou kunnen gaan (Interview 1, Appendix 8.4.1.).

In the traditional group, one student also linked the text to the earlier lessons on the literary canon, which may help explain the higher value score in this group:

[00:07:57] (S2) Ja, ik denk wel dat het belangrijk is om die tekst gelezen te hebben, omdat, uhm, we ook hebben geleerd over die literaire canon en toch wel invloed heeft op de, ja, op de society zeg maar. En dan vind ik het ook wel belangrijk dat ik dat ook eens gelezen heb (Interview 1, see appendix 8.4.1.).

The most surprising quantitative finding was the significantly higher autonomy score in the control group. The interviews shed light on this pattern by revealing how unfamiliar students were with the dialogic approach used in both groups during the literary discussion. Students expressed uncertainty about formulating their own questions and needed scaffolding to initiate and sustain the discussion. Several students in the experimental group described feeling unsure whether their questions were appropriate: “Is dat dom als ik dat als vraag stel?” (S3, Interview 1, appendix 8.4.1.). Another student from the experimental group emphasized the need for reassurance and guidance from the teacher:

[00:06:54] (S7) Jazeker. Allee, ik, ik had dan daarvoor ook gevraagd of er een antwoord was op het verhaal. En toen had L2 ook gewoon gezegd van: dat we daar seffens over gingen hebben. En ik denk dat zij wel niet echt stuurde in een richting en heel open was voor al onze antwoorden (Interview 3, see appendix 8.4.3.).

These observations align with D’hoker’s critique of the dominant IRE (Initiation – Response – Evaluation) pattern in Flemish classrooms. Students are accustomed to teacher-led structures and fixed interpretations, and several explicitly stated that generating their own questions felt quite unfamiliar and challenging:

[00:12:01] (S4) Ja, bij mij. Het was toen dat we zo hoorden van: ja, ge moet dan zelf vragen gaan bedenken. Dat was even wennen, omdat, ja, ik ben gewend, niet alleen bij Engels, maar ook bij andere vakken, dat het echt, ja, dat er echt staat wat ge moet doen. En dan, ja, het is, het was gewoon wennen en dan, ja, het was vooral gewoon wennen eigenlijk (Interview 1, Appendix 8.4.1.).

One student even noted that personal interpretations are often not encouraged in typical literature lessons:

[00:05:57] (Researcher) Want dat is wat de leerkracht vooral doet? Haar interpretatie, haar idee? En dat is wat jullie opschrijven? En jullie hebben niet echt jullie eigen interpretatie?

[00:06:05] (S6) Ja, die heb je wel, maar die mogen niet echt. Mogen wel uiten, maar als het antwoord.

[00:06:09] (Researcher) Dus dat was wel fijn nu dat dat wel kon nu. (Interview 2, Appendix 8.4.2.).

This unfamiliarity likely accounts for the lower score in students’ perceived autonomy during the final activity. For the fanfiction group in particular, the combination of a new overarching theme, and unfamiliar genre, and a challenging text may have further contributed to a lower sense of autonomy.

In summary, the triangulated findings reveal that the fanfiction intervention produced a nuanced motivational profile: it resulted in a slightly higher sense of competence and relatedness in comparison with the control group, yet did not translate into higher enjoyment, value or perceived autonomy during the final reading activity in comparison with the control group. These outcomes appear closely tied to the students’ initial reading attitudes, their unfamiliarity with both fanfiction and dialogic literature practices,

and the broader classroom culture in which they are embedded. This complexity highlights the need to interpret the results with caution and to consider the methodological and contextual factors that shaped the intervention. The following section therefore outlines the key restrictions of this study, followed by practical implications for integrating fanfiction and dialogic approaches as a whole into the EFL classroom.

5.3. Methodological considerations and further research

Several methodological considerations must be considered when interpreting the findings of this study. First, the research relied on convenience sampling. While this approach is common and often unavoidable in action research, it limits the representativeness of the sample. The study did furthermore not include a pre-test on intrinsic motivation: while the reading profiles offer some insight, they do not offer a direct baseline measurement of students' motivation prior to the intervention. As a result, any differences between the scores of the groups on the post-test may thus partly reflect the already pre-existing motivational differences rather than the effects of the instructional approach alone.

Second, the participating students were drawn from specific fields of study within one school, which means that the results cannot be generalized: variations in school culture, teacher expertise, and curricular expectations may lead to different responses to both the traditional and fanfiction-based reading activities.

Third, the duration of the intervention was relatively short. The fanfiction-based lessons were implemented over a limited number of sessions, which may not have been sufficient for students to fully familiarize themselves with the genre or to experience the potential motivational benefits associated with participatory reading practices, such as fanfiction. Motivation, and in particular *intrinsic* motivation, tends to develop gradually, and short-term interventions may initially produce confusion, uncertainty, or resistance before actual positive effects emerge. A longer intervention might have allowed students to build confidence, develop genre awareness, and experience the social dimensions of fanfiction more fully.

Further, the study relied heavily on self-report instruments, including the Intrinsic Motivation Inventory and the reading profiles. While these tools provided valuable insight into students' perceptions, they are inherently subjective and may be influenced by social desirability, moods or students' interpretations of questions. Some students may also have lacked the metacognitive awareness needed to accurately assess their own competence or motivation. This would not have been strange, since these students are still fully developing their own self-awareness. Including behavioural measures could strengthen future research.

Fifth, the fanfiction assignment introduced a new genre that was unfamiliar to almost all students. This novelty effect may have influenced the IMI scores, particularly for Enjoyment and Autonomy. Students often require time, modelling (scaffolding), and repeated exposure to feel comfortable with creative or open-ended tasks. The unfamiliarity of fanfiction may have temporarily suppressed motivation, not because the genre lacks potential, but because students had not yet fully developed the skills or confidence needed to engage with it in a meaningful manner. This is particularly relevant in light of the reading profiles, which showed that many students already felt insecure about reading in English.

Moreover, the teacher effect must be acknowledged. Although the same researcher designed the intervention and was present during all classes, the lessons were delivered by different teachers in different classes. Variations in teacher enthusiasm, familiarity with fanfiction, classroom management, and instructional style may have influenced how students perceived the activities. As considered in the theoretical framework, teacher behaviour plays a crucial role in shaping students' sense of autonomy, competence, and relatedness (see 2.3.3.3.). Closely related here may be the constraints of typical classroom structure in Flanders, which is often characterized by an IRE (Initiation – Response – Evaluation) discourse pattern. This structure may have limited the extent to which the participatory and dialogic practices central to fanfiction culture could be fully realized. As a result, the intervention may not have fully captured the full potential of fanfiction as a socially embedded practice.

A final methodological consideration concerns a potential unintended intervention effect: although both groups were deliberately offered high comparable lesson structures to ensure that fanfiction was

the only differencing variable, subtle differences in classroom dynamics may still have influenced the outcomes. Part of this variation may stem from the aforementioned teacher effect: teacher held their own professional autonomy during the lesson sequence to avoid overly scripted lessons, which would undermine dialogic interaction. However, this flexibility may also have resulted in the fanfiction lessons being more socially engaging, particularly because fanfiction is inherently a community-driven, collaborative practice, as highlighted in the theoretical framework. Consequently, the experimental lessons may have elicited higher engagement, independent of the intervention's intended effect. In line with the principles of action research, this suggests the need for a second cycle in which these contextual differences are further minimized to strengthen the internal validity of the design.

5.4. Practical implications

The findings of this study offer several practical implications for EFL classes and teachers. While this thesis cannot provide definitive evidence that fanfiction directly improves literary competence or long-term reading proficiency, the results primarily highlight how fanfiction-based practices may support student's engagement, participation, and intrinsic motivation within the EFL classroom.

First, the interview data show that creative and interactive tasks, such as the introductory fanfiction task in lesson one, can significantly lower the threshold for students to engage with literary texts. The interviewed participants responded positively to the familiarity and accessibility of these fanfiction-based tasks, because they invited personal interpretation through familiar fictional universes. By allowing students to enter a story world through familiar characters or settings, fanfiction supports autonomy, emotional involvement, and personal meaning-making, all of which are embedded in the Flemish curriculum objectives. For teachers, this suggests that integrating students' passions and interests can make literature more approachable, especially for students who do not identify as confident or experienced readers.

Second, the findings of the reading profiles in combination with the IMI results highlight that students are not a homogeneous group of readers: reading habits, prior literary experiences, and self-perceived competence strongly shaped students' classroom engagement and responses to the intervention. This finding highlights the importance of more differentiated literary instruction, which acknowledges varying reading needs. Fanfiction-based activities can be useful for some students, while others still feel more engaged through more commonly used literature practices. Literature education may therefore benefit from maintaining diversity in both teaching practices.

The intervention and interviews afterward furthermore highlight the importance of accessibility and scaffolding in literature education. Several students who initially identified as weak or unmotivated appeared more at ease during the final task, because they felt strongly connected to their peers and felt safe enough to express their thoughts and opinions. This suggests that participatory practices, such as fanfiction, may offer a lower entry point into literary discussions and interpretations due to their higher sense of relatedness. Here, teachers could use these literary reading practices as a strategic scaffolding tool as well as a tool to strengthen the bond between classmates.

Finally, the study demonstrates the value of dialogue within all forms of literature education. Students across both groups appeared to engage most actively when lessons encouraged discussion, interpretation, and collaborative meaning-making rather than solely focusing on analytical correctness. This aligns with the theoretical perspective that conceptualizes skilled literary reading as a social and transactional process. It is therefore most beneficial for teachers to create a classroom environment in which students are encouraged to articulate their personal interpretations and formulate their own questions. This way, students can actively exchange their perspectives and negotiate meaning within the text together.

6. Conclusion

This thesis set out to explore whether fanfiction can function as a motivational pathway toward skilled literary reading in the EFL classroom in the third grade of Flemish secondary education. Starting from broader societal concerns regarding declining reading motivation and reading proficiency among adolescents, the study examined how literature education might benefit from a fanfiction-based approach to dealing with canonical texts.

The theoretical framework demonstrated that skilled literary reading is a complex and multidimensional process involving experience, interpretation, evaluation, and analysis. Literary competence does not emerge independently from the learner, but is rather shaped by reading motivation, reading behaviour, self-perception and broader social contexts. Insights from motivational psychology further highlighted the importance of competence, autonomy, relevance, and interaction in fostering sustained reading engagement. Within this framework, fanfiction emerged as a potentially valuable pedagogical tool because of its participatory nature, emotional accessibility, and close connection to adolescents' contemporary narrative and digital environments.

To investigate this potential, the study adopted an action research approach and implemented a small-scale classroom intervention comparing fanfiction-based EFL lessons with more commonly practiced literary activities. Through a combination of reading profiles, questionnaire data from a widely validated scale on intrinsic motivation, interviews, and classroom observations, the study aimed to develop a nuanced understanding of students' experiences and engagement.

The findings suggest that fanfiction-based activities may contribute positively to students' intrinsic reading motivation and classroom engagement. In particular, the familiarity of existing story worlds, opportunities for personal interpretation, and interactive character of the lessons appeared to support participation and accessibility for students. Especially the participatory character of fanfiction lowered the threshold into literary discussions for students who do not naturally identify as strong or motivated readers.

At the same time, the study also demonstrated that students' responses to literature are highly individual and shaped by prior reading experiences, reading habits, and self-perceived competence. Importantly, the quantitative results revealed lower scores for both enjoyment and perceived autonomy in the experimental group in comparison to the results of the control group. These findings indicate that fanfiction did not automatically translate into higher motivational outcomes. Instead, the open-ended nature and unfamiliarity of the tasks may have reduced students' perceived autonomy and made the activities feel more cognitively demanding rather than empowering, highlighting the importance of careful scaffolding and prior classroom experience.

The study therefore cannot formulate a conclusion as to the effectiveness of fanfiction as a solution for declining reading motivation. Instead, the study highlights the importance of literature education that is flexible, motivating, and responsive to these diverse reading profiles. It demonstrates how fanfiction can function as an activating and participatory educational practice within literature education, while also underscoring the need for intentional design with purposeful scaffolding in order to ensure meaningful support to students' autonomy and enjoyment.

Ultimately, this thesis argues that the current reading crisis cannot be addressed solely through increased emphasis on technical reading skills or compulsory reading practices. It rather addresses that students require a literature education that acknowledges them as active readers, whose motivations, interests, and individual identities matter. By connecting literary reading to adolescents' existing life worlds and reading practices, fanfiction may offer one meaningful pathway toward more engaging and motivating literature education.

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8. Appendix

8.1. Appendix 1: questions concerning personal information

What is your name? [open question]

I was born in:

- ☐ 2007
- ☐ 2008
- ☐ 2009
- ☐ 2010
- ☐ 2011

I identify as the following:

- ☐ Male
- ☐ Female
- ☐ X

I am currently studying:

- ☐ Sportwetenschappen
- ☐ Economie – Moderne Talen
- ☐ Taal- en Communicatie
- ☐ Sportbegeleiding
- ☐ Opvoeding en Begeleiding

What is your migration background?

- ☐ I do not have Belgian nationality.
- ☐ At least one of my parents had Belgian nationality at birth.
- ☐ At least two of my parents had Belgian nationality at birth.
- ☐ None of the above apply to me.

8.2. Appendix 2: questions concerning the reading profile

How do you generally feel about reading in English?

- ☐ I enjoy it.
- ☐ It's okay.
- ☐ I find it difficult.
- ☐ I don't like it.

How often do you read English texts outside of school?

- ☐ Almost never.
- ☐ Sometimes.
- ☐ Often.
- ☐ Very often.

What kind of English texts do you usually read?

- ☐ Books
- ☐ Short stories
- ☐ Fanfiction
- ☐ Subtitles (series & films)
- ☐ Social media & other online posts
- ☐ I hardly read English at all.

When reading a story, what matters most to you?

- ☐ Interesting characters

- A good story or plot
- Recognizable themes or situations
- Easy language
- Being able to imagine the story
- The amount of pages
- Other:

Do you feel confident when reading longer texts in English?

- Yes
- Mostly
- Not really
- Not at all

Think of a story (book, series, game, film) that stayed with you. What made it memorable? [open question]

Have you ever wanted to change something in a story you read or watched? If yes, please explain.

- Yes
- No

How important is it for you that a story feels relevant to your own life or interests?

- Very important
- Somewhat important
- Neutral
- Not very important
- Not important at all

In English class, I prefer working with stories that are:

- Chosen by the teacher
- Chosen by myself
- A mix of both

In one sentence: how would you describe yourself as a reader? [open question]

8.3. Appendix 3: questions concerning the Intrinsic Motivation Inventory (IMI)

Interest/Enjoyment: for each of the following statements, please indicate how true it is for you, using the following scale.

While in class, I was thinking about how much I enjoyed reading Hemingway's text.

- Not true at all
- Not true
- Slightly not true
- Neutral
- Slightly true
- True
- Very true

I found Hemingway's text very interesting.

- Not true at all
- Not true
- Slightly not true

- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

Working with Hemingway's text was fun.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I enjoyed working with Hemingway's text.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I thought Hemingway's text was very boring.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I thought Hemingway's text was very interesting.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I would describe Hemingway's text as enjoyable.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True

- ☐ Very true

Perceived competence: for each of the following statements, please indicate how true it is for you, using the following scale.

I think I'm pretty good at reading Hemingway's text.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I think I did pretty well with Hemingway's text, in comparison to other students.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I'm satisfied with my performance on Hemingway's text.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I felt pretty skilled working with Hemingway's text.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

After working on Hemingway's text for a while, I felt pretty competent.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True

- ☐ Very true

Value: for each of the following statements, please indicate how true it is for you, using the following scale.

I believe that reading Hemingway's text could be of value to me.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I think that reading Hemingway's text is useful.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I think that reading Hemingway's text is important.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I would be willing to read Hemingway's text again, because it has some value to me.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I think that reading Hemingway's text is beneficial for me.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True

- ☐ Very true

I think that reading Hemingway's text is an important activity.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

Relatedness: for each of the following statements, please indicate how true it is for you, using the following scale.

I felt really distant to my classmates while reading Hemingway's text.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I felt like I could really trust my classmates while reading Hemingway's text.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I'd like to interact with my classmates more often when reading Hemingway's text or similar.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I'd really prefer not to interact with my classmates in the future while reading Hemingway's text or similar.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true

- ☐ True
- ☐ Very true

If we interacted a lot while reading Hemingway's text or similar, my classmates and I could become close friends.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I felt close to my classmates while reading Hemingway's text.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

Perceived autonomy: for each of the following statements, please indicate how true it is for you, using the following scale.

While reading Hemingway's text, I felt free to have my own ideas about the text's interpretation.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I felt like I had choices in how I understood Hemingway's text.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

While reading Hemingway's story, I felt in charge of my own interpretation.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true

- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I felt pressured to follow someone else's interpretation of Hemingway's story instead of following my own.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I felt like my personal opinion to Hemingway's text mattered.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

I felt free to connect Hemingway's text to my own interests and experiences.

- ☐ Not true at all
- ☐ Not true
- ☐ Slightly not true
- ☐ Neutral
- ☐ Slightly true
- ☐ True
- ☐ Very true

8.4. Interview transcriptions

8.4.1. Transcription 1: class 5EMT and 5TC

[00:00:00] **(Researcher)** Is het bezig? Ik denk het wel. Oké, dus wat het precies inhoudt zijn eigenlijk: we hebben vijf keer, jullie hebben vijf keer bolletjes moeten aanduiden. Dus vijf keer een soort van cluster. En ik ga ook vijf vragen stellen, over elke cluster één. Goed. Dus de eerste vraag is eigenlijk een hele algemene vraag en dat is de vraag: wat waren jullie ervaringen met de lessenreeks over het kortverhaal? Wat is jullie daar het meeste uit bijgebleven? En we zullen zo gaan. Dat is het makkelijkste.

[00:00:26] **(S1)** Uhm. Het meeste bijgebleven. Ja, ik, ik heb sowieso wel moeite met lezen en dan begrijpend lezen. Maar ik vond het wel heel fijn dat die, bijvoorbeeld dat laatste tekstje was heel groot lettertype. Dat vond ik wel heel fijn en ik vond het wel interessant over hoe dat wij dan de laatste les die vragen daarover konden invullen, omdat we dan konden nadenken van: hoe denken wij dat, dat, dat is geëindigd of hoe dat daar op die vraag beantwoord kan worden.

[00:00:53] **(Researcher)** Oké, dus je vond het fijn dat eigenlijk de interpretatie van jullie zelf kwam.

[00:00:55] **(S1)** Ja.

[00:00:56] **(Researcher)** Dat je zelf vragen kon bedenken.

[00:00:57] **(S1)** Ja.

[00:00:57] **(Researcher)** Oké, heel fijn.

[00:01:00] **(S2)** Uhm. Ik vond het ook wel, uh, leuk dat we eens konden stilstaan bij ons, ja, onze, ja, leeservaring en, uhm, ja, ook konden, meer konden nadenken bij teksten. Vooral zo ook bij die laatste. Dat je zo zelf een interpretatie kon vormen over een tekst. Uhm, ja, dat heeft er ook wel voor gezorgd dat ik wel, ja, meer een aanzet heb gekregen om zelf ook meer terug te beginnen lezen.

[00:01:19] **(Researcher)** Oké, heel fijn. S3?

[00:01:21] **(S3)** Ja, ik vond het vooral fijn omdat het waren niet zo wetenschappelijke teksten met zo die typische vragen van: het hoofdonderwerp en zo. Waar dat we, zeker die laatste tekst ook vond ik interessant om te lezen, omdat dat ging over iets interessant en je kon zelf eigenlijk je, uh, aanvulling daaraan doen.

[00:01:34] **(Researcher)** Oké, S4.

[00:01:36] **(S4)** Uhm, ja, ik vond het wel leuk om ook zo zelf te kunnen nadenken van: ja, dus, uh, ja, uw eigen interpretatie van de tekst te geven.

[00:01:44] **(Researcher)** Oké, dus jullie vonden echt het heel fijn dat jullie zelf vragen mochten stellen, dat niet de vragen op het blad stonden en dat jullie gewoon moesten invullen. Ja, wie heeft het geschreven? Wanneer? Dat jullie eigenlijk zelf eigenlijk het, het in handen hadden. Oké, heel goed. Dan. De eerste vraag die ik ga stellen gaat eigenlijk over hoe dat jullie, of jullie het leuk vonden. Dus het gaat over jullie plezier. Vonden jullie, in welke mate vonden jullie het leuk om met het verhaal te werken? En als je iets leuk vond, of als je al iets leuk vond, wat vond je dan het leukst over het verhaal?

[00:02:14] **(Researcher)** Het laatste verhaal. Wat vond je het, vond je het leuk om met het verhaal te werken? Dat is één. En wat vond je het leukst?

[00:02:22] **(S1)** Uh, ik vond het wel. Ik vond het wel. Ik vond het een interessant verhaal.

[00:02:26] **(Researcher)** Een interessant verhaal.

[00:02:27] **(S1)** Omdat het niet zo, ja, zoals S3 net zei, niet over technologie en zo ging.

[00:02:32] **(Researcher)** Oké.

[00:02:32] **(S1)** Het was echt zo'n beetje een roman of zo.

[00:02:34] **(Researcher)** Maar is interessant voor jou hetzelfde als plezant?

[00:02:36] **(S1)** Ja.

[00:02:36] **(Researcher)** Is het fijn? Oké, dus het, het onderwerp was tof.

[00:02:39] **(S1)** Ja.

[00:02:39] **(Researcher)** Oké. En wat vond je het leukste aan het onderwerp?

[00:02:43] **(S1)** Over dat laatste verhaal?

[00:02:45] **(Researcher)** Ja.

[00:02:46] **(S1)** Uhm. Ja, gewoon, omdat die man en vrouw opeens op een trein zaten en daar allemaal dingen waren aan het bespreken.

[00:02:54] **(Researcher)** Uhu.

[00:02:55] **(S1)** En dat het zo echt een interactief verhaal was.

[00:02:58] **(Researcher)** Oké, inderdaad heel goed.

[00:03:00] **(S2)** Uh, ik vond het een, ja, een heel leuk verhaal. En, uhm, ja, het onderwerp ook omdat je verschillende interpretaties kon hebben aan het verhaal. Dus dat zet je wel aan het denken. Het was ook, ja, ja, in principe een beetje vaag, maar dan kon je zelf wel invulling geven en dat vond ik wel heel leuk.

[00:03:14] **(Researcher)** Oké.

[00:03:15] **(S3)** Ik vond het verhaal ook interessant, omdat dat zo, gelijk dat S1 zei, niet wetenschappelijk, maar dat echt een, dat was een verhaal en daar waren zo plot twists en er gebeurde van alles en dat was zo niet saai en eentonig. En ook dat het echt aan groter stond, vond ik ook wel aangenamer om te lezen.

[00:03:28] **(Researcher)** Oké, goed. S4.

[00:03:29] **(S4)** Ik vond het ook leuk, uh, om met die laatste tekst te werken. Vooral omdat, ja, het is niet dat we bij, bij teksten lezen zoveel zelf moeten nadenken over vragen en dat vond ik dan leuk om dan te doen, aangezien dat we dat eigenlijk zo goed als nooit doen.

[00:03:41] **(Researcher)** Oké, dus jullie zijn het eigenlijk gewend dat L1 bijvoorbeeld-

[00:03:44] **(S2)** De vragen stelt.

[00:03:45] **(Researcher)** De vragen stelt en eigenlijk ook zegt van: zo is het verhaal en dit is wat jullie ervan moeten onthouden. En nu hadden jullie zo iets van: ja, nu mogen wij zeggen wat wij willen eigenlijk-

[00:03:54] **(S2)** Ja.

[00:03:54] **(Researcher)** Zeggen erover. Oké, interessant. Dan, uhm, is er een moment geweest in de les dat jullie zeggen: want nu voelde ik mij heel verbonden met het verhaal. Nu voelde ik echt van: dit vind ik echt leuk. Een momentje, niet per se in het verhaal zelf, maar een moment dat je met het verhaal aan het werken was, want we hebben dat in drie stappen gedaan. Eerst alleen, dan per twee en dan in groep. Een van die drie momenten zeg je van: ik voelde mij toen echt, ik vond dat echt een fijn, ik had het goed, het idee dat ik echt verbonden was met de tekst. Dat ik echt engaged was met de tekst.

[00:04:25] **(Researcher)** Als je dat niet had, dat kan ook. Dan zeg je gewoon: nee.

[00:04:28] **(S1)** Niet per se, denk ik.

[00:04:29] **(Researcher)** Niet per se. Geen verbonden gevoel met de tekst. Oké.

[00:04:32] **(S2)** Ik had toen met L1 zo met de klas een beetje over het verhaal gingen bespreken toen en daar ook meer een, ja, een interpretatie van konden vormen. Dan, ja, voelde ik me wel verbonden met het verhaal.

[00:04:41] **(Researcher)** Oké.

[00:04:42] **(S3)** Ja, ik ook. Zo, toen we in de cirkels gingen staan en zo echt samen daarover nadenken.

[00:04:46] **(Researcher)** Ja.

[00:04:46] (S3) Maar niet dat je gewoon alleen dat ook bestudeerd.

[00:04:49] (Researcher) Oké, dus alleen was het nog wat abstract.

[00:04:51] (S3) Ja.

[00:04:51] (Researcher) Oké. S4.

[00:04:52] (S4) Ja, alleen was het zo'n beetje je eigen weg vinden.

[00:04:54] (Researcher) Ja.

[00:04:55] (S4) En dan om dan per tweeën in de klas te horen van wat de anderen denken. Dat vond ik wel, allee, interessant.

[00:05:00] (Researcher) Oké, goed. Fijn. Uhm. De tweede vraag gaat over jullie, uhm, het gevoel dat jullie vertrouwen hadden in jezelf. Dat je voelde van: ik ben competent. Ik ben capabel om dit te doen. Dus hadden jullie tijdens het lezen en tijdens het interpreteren van het laatste verhaal opnieuw, hadden jullie het gevoel van: ik kan dit.

[00:05:20] (S1) Ja.

[00:05:21] (Researcher) Ik, ik heb alles begrepen en ik heb alles-- ik, ik versta het verhaal waardoor ik kan deelnemen aan de discussie.

[00:05:28] (S1) Ja, ik had dat wel.

[00:05:29] (Researcher) Ja?

[00:05:29] (S1) Omdat ik de tekst begreep. En ik, ik had vragen in mijn hoofd en ik kon er dan wel over discussiëren en ik kon daar wel mijn standpunt van maken.

[00:05:37] (Researcher) Heel goed.

[00:05:38] (S2) Ik had tijdens het lezen eerst wel nog zo onzekerheid, uhm, maar toen we dat dan gingen bespreken, ja, voelde ik wel dat, ja, beter liep om daar, ja, een beeld over te krijgen.

[00:05:47] (Researcher) Oké.

[00:05:48] (S3) Ja, ik vond tijdens het lezen wel moeilijk om mij te concentreren, maar ik heb dat altijd wel zo bij teksten. Maar dan zo uiteindelijk kwam, kwam dat wel zo.

[00:05:55] (Researcher) Oké.

[00:05:55] (S3) Een beetje van dat lezen.

[00:05:56] (Researcher) Oké.

[00:05:57] (S4) Ja, ik vond het ook tijdens het lezen had ik niet echt veel, allee, vertrouwen erin dat ik zo die vragen kon bedenken om, maar om dan, allee, toen mijn vragen dan in de groep werden gegooid, zo bij dat klasgesprek en dan te horen van dat mijn vraag anderen deed nadenken, dat was wel, allee, toen-

[00:06:09] (Researcher) Oké.

[00:06:10] (S4) Dacht ik wel van: ja, dit kan ik wel.

[00:06:12] (Researcher) Dus in eerste instantie niet per se zelfvertrouwen, maar daarna dan door bevestiging was het wel. Had je zoiets van: kijk, ik heb wel een goeie vraag gesteld. Oké, en wat had, wa-waardoor voelden jullie je dan goed in, allee, die, dat vertrouwen? Door wat werd dat opgebouwd?

Was dat door het klasgesprek vooral? Of was dat door het feit dat jullie, uhm, al wel wat ervaring hadden opgebouwd doorheen de lessenreeks met, met lezen of, of wa-waardoor voelden jullie dat vertrouwen?

[00:06:39] (S1) Ik denk vooral toen ik mijn vraag stelde van: ja, hoe hebben die dan ontmoet? En toen zei L1 van: "Ja, dat is echt een goeie vraag." Dat ik wel iets had van: ja, oké, ik heb wel iets goed geformuleerd.

[00:06:49] (Researcher) Oké.

[00:06:50] (S2) Ja, ik had dat ook toen L1 ook zo, ja, zo een beetje bevestigde wat ik zei. Daar vond ik, ja, daar ook wel meer vertrouwen.

[00:06:56] (Researcher) Oké.

[00:06:56] (S3) Ik had dat tijdens zo, dat ge in groepjes moesten spreken. Dat ik zo dacht van: ah, oké, we hebben wel een beetje dezelfde vragen.

[00:07:02] (Researcher) Oké, ja.

[00:07:03] (S3) Dat we dat hadden opgemerkt.

[00:07:04] (Researcher) Goed.

[00:07:05] (S4) Ja, bij mij was het ook echt, ja, de bevestiging van anderen die dan.

[00:07:08] (Researcher) Oké.

[00:07:09] (S4) Ja, mijn vertrouwen een beetje.

[00:07:11] (Researcher) Heel goed. Uhm, dan. De derde vraag gaat eigenlijk over hoe, ja, meaningful het verhaal was voor jullie. Of jullie vinden van: ja, daar heb ik nu echt iets bij geleerd. Dit heeft iets betekenis gehad. Vinden jullie dat het verhaal of dat het lezen van het verhaal echt heeft bijgedragen aan jullie leven? Dat jullie vinden van: het kan nuttig zijn in mijn leven. Het is, het is nuttig, het is handig om dit verhaal gelezen te hebben.

[00:07:36] (S1) Nee, dat niet per se. Maar ik denk wel dat het over de abortus, dat dat wel een beetje de aanleiding was van nadenken van hoe mannen daar eigenlijk over gaan denken.

[00:07:44] (Researcher) Da's waar. Een heel goeie opmerking inderdaad. Dus het is niet per se nuttig om te, om het verhaal te lezen, maar het heeft wel gesprek-

[00:07:52] (S1) Ja.

[00:07:52] (Researcher) -geleverd. Of wel, allee, tot, doen nadenken. Ja, oké.

[00:07:57] (S2) Ja, ik denk wel dat het belangrijk is om die tekst gelezen te hebben, omdat, uhm, we ook hebben geleerd over die literaire canon en toch wel invloed heeft op de, ja, op de society zeg maar. En dan vind ik het ook wel belangrijk dat ik dat ook eens gelezen heb.

[00:08:08] (Researcher) Oké, da's waar.

[00:08:09] (S3) Ik denk wel zoals S1 zei dat dat zo, die tekst is niet per se nuttig, maar die is wel nuttig als ge over iets over wil discussiëren of dat bespreken en zo.

[00:08:17] (Researcher) Oké.

[00:08:17] (S3) Denk ik wel, inderdaad.

[00:08:18] (S4) Ja, bij mij, ja, toen ik nog niet wist, toen het, uh, over abortus ging, toen had ik zoiets van: dit lijkt mij niet zo heel nuttig. Maar toen ik wist van over abortus ging, toen dacht ik wel van: allee,

als ge zelf ooit in zo'n situatie zou staan. Of ge zou in uw omgeving iemand hebben die in situatie staat, dat ge op zijn minst een beetje al weet hoe dat zou kunnen gaan.

[00:08:36] **(Researcher)** Oké, dus als ik het een beetje kan samenvatten dan was het op het begin wel moeilijk. Maar eigenlijk het onderwerp heeft jullie wel stof tot nadenken gegeven.

[00:08:44] **(S4)** Ja.

[00:08:44] **(Researcher)** Heeft jullie wel kunnen doen reflecteren. En dan ook over de canon. Dat heeft u wel ook weer stof tot nadenken gegeven. Oké, heel interessant. En dan, uhm, de v-, de vierde vraag is: hebben jullie, want jullie hebben het samen gedaan, hè, in groep. De tweede fase en de derde fase was ook in groepjes, was in de grote groep. Hoe voelde dat voor jullie toen, dat jullie dat moesten bespreken met jullie groepsleden eerst en dan met de klas? Hadden jullie het gevoel dat jullie veilig waren met jullie ideeën?

[00:09:14] **(Researcher)** Dat jullie veilig konden zeggen wat jullie interpretatie was?

[00:09:17] **(S1)** Ja.

[00:09:17] **(Researcher)** Ja, een veilig gevoel.

[00:09:19] **(S1)** Ja.

[00:09:19] **(Researcher)** En wat maakte het veilig?

[00:09:20] **(S1)** Ik denk vooral omdat mijn vriendinnen waren bij wie ik dan in de groep zat en mijn klas niet zo groot is. Dus ik weet dat die niet echt daarover gaan oordelen wat ik dan eigenlijk zeg.

[00:09:30] **(Researcher)** Oké, goed.

[00:09:31] **(S2)** Ja, ik heb dat ook. Heb ook wel een redelijk kleine klas en, ja, daar wordt ook nooit geoordeeld over wat er gezegd wordt of zo. Dus ik was, ja, ik durfde wel mijn mening te delen.

[00:09:38] **(Researcher)** Oké.

[00:09:39] **(S3)** Ja, ik sluit me daar ook bij aan zo. Ja, we hebben wel een fijne klas. Veel ook een klas waar dat ge uzelf kunt zijn en zo. Dus die niet slecht zullen oordelen.

[00:09:48] **(Researcher)** Oké.

[00:09:48] **(S4)** Ik sluit me daar ook bij aan. Bij onze klas kunt ge ook uzelf zijn, dus.

[00:09:52] **(Researcher)** Oké. En zouden jullie meer van die discussies in de klas willen hebben over literaire teksten? Want jullie werken wel wat met literaire teksten. Jullie zijn talenrichtingen, uh, dus jullie hebben al wel wat teksten gelezen, maar zouden jullie meer zo discussie willen hebben? Of over andere dingen ook dan literatuur? Zouden jullie meer zo groepsgevoel willen hebben en meer discussie in groep willen hebben?

[00:10:11] **(S3)** Ja, ik denk dat dat ook gewoon meer als ge zo een les moet leren dat dat meer blijft hangen, denk ik.

[00:10:15] **(Researcher)** Oké.

[00:10:15] **(S3)** Als dat interactief gebeurt.

[00:10:17] **(Researcher)** Oké.

[00:10:18] **(S2)** Ja, ik denk ook dat dat, ja, goed is om in groep te bespreken, omdat ge ook meerdere inzichten en perspectieven kunt, ja, horen dan van andere mensen.

[00:10:25] **(Researcher)** Oké.

[00:10:25] **(S1)** Ik denk wel dat dat ook interessanter zou zijn als dat zo interactief. En dat ge ook hoort wat de anderen zeggen. En daar waarschijnlijk S1 zei ook veel bij blijft.

[00:10:32] **(Researcher)** Ja, oké.

[00:10:33] **(S4)** Ja, ik denk als ge dat in groep bespreekt, dan leert ge ook wat anderen denken. En dan, ja, dan kunt ge eigenlijk de ander een beetje beter leren kennen, waardoor dat ge als klasgroep eigenlijk wel meer hecht wordt.

[00:10:42] **(Researcher)** Oké. Ja. En dan de laatste vraag gaat eigenlijk over jullie autonomie. Dus over uzelf. Voelden jullie jullie vrij om jullie eigen ideeën en interpretaties te vormen over het verhaal? Dat jullie met jullie eigen dingen konden komen? Dat niemand zei tegen u: "Zo is het en zo moet het zijn. En dit idee moet jij hebben." Hadden jullie dat gevoel wel of niet? En, en wanneer, wanneer voelden jullie het meest da-dat effect? Wanneer hadden jullie het gevoel van: nu kan ik echt mijn eigen ideeën aanbrengen.

[00:11:13] **(Researcher)** Bij welke fase bij het lezen van het literatuur verhaal, welke fase hadden jullie dat het meest?

[00:11:19] **(S1)** Ja, ik vond wel dat ik, ik had, ik voelde me wel vrij om mijn mening te delen. Zeker in de klasgroep. Toen we op het einde daarover gingen discussiëren en de vragen gingen oplossen die we dan hadden geformuleerd.

[00:11:30] **(Researcher)** Oké.

[00:11:31] **(S2)** Uh, ja, L1 had ook voor het lezen ook al aangegeven dat we, ja, zelf moesten nadenken over, ja, wat het zou gaan. Dus ja, dat gaf ook al een beetje aan dat ge zelf, ja, de vrijheid kon hebben om zelf na te denken. Dus ik had dat tijdens het lezen ook wel een beetje door dat dat kon.

[00:11:44] **(Researcher)** Oké.

[00:11:45] **(S3)** Ja, ik had dat vooral toen dat we zo, dat ze hadden aangegeven van: "Je moogt zelf vragen stellen." Dat ik vroeg: "Is dat dom als ik dat als vraag stel?" Maar dat dat eigenlijk helemaal niet was, want ja, sommige Engelse woorden begrijp ik niet en dat ik dan dacht: ah, oké, da's niet erg nu.

[00:11:57] **(Researcher)** Uhu.

[00:11:57] **(S3)** Ik hoef dat niet per se te weten. Ik mag dat ook als vraag.

[00:12:00] **(Researcher)** Oké.

[00:12:01] **(S4)** Ja, bij mij. Het was toen dat we zo hoorden van: ja, ge moet dan zelf vragen gaan bedenken. Dat was even wennen, omdat, ja, ik ben gewend, niet alleen bij Engels, maar ook bij andere vakken, dat het echt, ja, dat er echt staat wat ge moet doen. En dan, ja, het is, het was gewoon wennen en dan, ja, het was vooral gewoon wennen eigenlijk.

[00:12:17] **(Researcher)** Oké.

[00:12:18] **(S4)** En een beetje experimenteren.

[00:12:19] **(Researcher)** Maar ge voelde u wel veilig genoeg en vrij genoeg om, om het zelf te doen.

[00:12:23] **(S4)** Ja.

[00:12:23] **(Researcher)** Dus het was niet dat iemand tegen u zei: "Nee, dat is niet oké, je moet dit zeggen."

[00:12:28] (S4) Nee, ik voelde mij wel gewoon vrij om mijn eigen mening te zeggen.

[00:12:31] (Researcher) Heel goed. Dat was het.

8.4.2. Transcription 2: class 5OPB

[00:00:01] (Researcher) We zijn bezig. Oké, dus de eerste vraag is: wat waren jullie ervaringen met de lessenreeks over het kort verhaal?

[00:00:08] (S5) Ik vond dat wel interessant.

[00:00:09] (S6) Ik vond het ook wel leuk dat we daarover konden praten en zo een mening hebben.

[00:00:12] (S5) Zeker ook die laatste tekst.

[00:00:14] (S6) Ja, dat vond ik echt wel leuk.

[00:00:15] (S5) Eigen interpretaties wel leuk.

[00:00:17] (Researcher) Oké, goed. En wat is jullie het meeste bijgebleven? Welk deel van de lessenreeks is jullie het meeste bijgebleven?

[00:00:24] (S5) Deze les?

[00:00:24] (S6) Ja, ik denk het wel.

[00:00:25] (Researcher) De laatste les. En, en waarom specifiek?

[00:00:28] (S6) Omdat iedereen zo'n andere perceptie heeft van zo die tekst en zo. Dat is wel leuk om zo te zien wat andere mensen daarvan kunnen maken en zo.

[00:00:35] (Researcher) Oké.

[00:00:36] (S5) Ja, hetzelfde eigenlijk gewoon. Je kunt je eigen interpretatie geven zonder dat er eigenlijk een goed of kwaad aan is of een goed of fout aan is.

[00:00:42] (Researcher) Dat is waar.

[00:00:43] (S5) Dat is wel het fijne van zo'n les.

[00:00:44] (Researcher) Oké. De eerste vraag gaat over jullie plezier, dus je gaat zien. Dat zijn dezelfde categorieën als in de vragenlijst. In welke mate vonden jullie het leuk om met het verhaal te werken? Dus dan gaat het specifiek over het laatste, over het verhaal analyseren. Hoe leuk vonden jullie het om daar mee te werken? En wat vonden jullie dan het leukst? Als jullie al iets leuk vond, want het is ook oké om te zeggen dat je het niet leuk vond.

[00:01:08] (S6) Maar ik vond dat wel leuk. Dat we in de klas zo'n gesprek hadden daarover.

[00:01:11] (Researcher) Oké, dus je vond het wel leuk om het klasgesprek te houden. Oké.

[00:01:14] (S5) Ik vond het ook wel heel leuk door de eigen interpretatie, wel vooral hoe men dat kon delen.

[00:01:19] (Researcher) Oké.

[00:01:19] (S6) Ik vind die tekst wel heel verwarrend in het begin. Ik had nog niet door dat ik daar. Ik had nog echt het gevoel dat ik het moest begrijpen, dus ik had die echt opnieuw te lezen. En ik dacht zo huh. Dus ja.

[00:01:27] **(Researcher)** Oké, dus je vond de tekst best moeilijk, maar op zich, het klasgesprek was wel fijn en je had ook het gevoel dat je het dan daarna beter begreep.

[00:01:34] **(S6)** Ja.

[00:01:34] **(Researcher)** Ja.

[00:01:35] **(S5)** Ja. Eenmaal zo uitgelegd was wat we er precies mee gingen doen, was het wel makkelijker om er een draai aan te geven.

[00:01:41] **(S6)** En als mensen zo iets dingen zei, dan kon je daar ook zo verder lezen. En dan zag ik ineens van die dingen die me ook zo opvallen of zo. Wat ook zo iemand anders zijn mening kon-

[00:01:49] **(Researcher)** Oké.

[00:01:50] **(S6)** meehelpen.

[00:01:50] **(Researcher)** En was er een moment in het verhaal of bij het, bij het, bij het bespreken van het verhaal dat je echt het gevoel had van: nu ben ik verbonden met het verhaal. Nu ben ik engaged met het verhaal. Dat kan hè, dat dat niet was.

[00:02:03] **(S6)** Ja, wel door, door het zo hard te begrijpen uiteindelijk. Alleen door, door er een verhaal van te maken. Door eigen interpretaties. Het is precies alsof je zo halfs ook deels mee in dat verhaal bent. Precies.

[00:02:13] **(Researcher)** Oké. Voor u hetzelfde? Oké, dus als ik het een beetje kan samenvatten. Dus door het feit dat we het zo goed met de klas hebben geïnterpreteerd, hebben we eigenlijk een beetje verbondenheid gecreëerd. En voelt het alsof je er zelf in zat.

[00:02:24] **(S6)** Ja.

[00:02:24] **(Researcher)** Alsof je erbij was, eigenlijk bij die twee mensen. Oké, goed. Dan. De tweede cluster is over jullie gevoel van competentie. Dus als je het gevoel had van: ik kan dit, ik ben goed hierin. Hadden jullie heel veel vertrouwen in jullie eigen kunnen tijdens het lezen en het interpreteren van het verhaal?

[00:02:43] **(S6)** Tijdens het lezen vond ik het wel moeilijk, want ik had niet verwacht dat dat zo'n, zo'n, een tekst ging zijn met zo verschillende dingen en zo'n beetje zo vaag en zo. Dus dan was ik wel zo aan het denken van: Dat was zo wel een beetje raar om te beseffen. Maar als iedereen, iedereen had dat en daarna was ik wel zo aan het denken van: oké, als iedereen dat heeft, ligt dat niet aan mij of zo, dat die tekst raar is of zo.

[00:03:01] **(Researcher)** Oké.

[00:03:01] **(S5)** Inderdaad hetzelfde wel.

[00:03:04] **(Researcher)** Oké. En hadden jullie de indruk dat jullie alles begrepen hadden, waardoor dat de discussie en de opdracht. Alleen, de opdracht hebben we niet gedaan, maar de discussie waardoor dat die vlot genoeg ging.

[00:03:18] **(S6)** Ja. Op zich wel. Gewoon. Misschien gewoon vragen. Er waren heel veel vragen die je kon stellen over die tekst.

[00:03:23] **(Researcher)** Oké. Dus het was niet per se begrip, maar er waren wel genoeg open stukken waardoor dat er vragen konden komen en de discussie op gang kwam.

[00:03:30] **(S6)** Ja.

[00:03:30] **(Researcher)** Oké, goed. Wat heeft er jullie, want jullie voelden zich dan tijdens de tekst, tijdens het klasgesprek wel gewoon capabel en zelfverzekerd.

[00:03:42] **(S6)** Ja.

[00:03:43] **(Researcher)** En welk specifiek, wat, wat specifiek zorgde ervoor dat jullie jullie capabel en, en zelfverzekerd voelen?

[00:03:49] **(S5)** Ik denk dat we een klas hebben met een sterke mening. Dat iedereen wel een vrij sterke mening heeft en die wel durft uit in de klas.

[00:03:55] **(S6)** Sommigen niet, maar sommigen dan wel.

[00:03:56] **(S5)** Sommigen niet, maar ik denk de, de grote meerderheid van de groep wel. En dat die zoiets hebben van: ja, mijn mening wordt hier gedeeld. Het is maar een tekst in principe, dus op zich.

[00:04:05] **(Researcher)** Oké, daar komen we seffens nog op terug. De derde vraag gaat over hoe dat jullie, of jullie vonden dat het verhaal eigenlijk belang had voor jullie. Dus vonden jullie dat het verhaal meaningful was in de zin van dat het, dat het zin had voor jullie om het te lezen. Dat het ge-, dat het nog kon gebruikt worden voor iets. Dat jullie zoiets hadden van: ja, ik heb hier wel iets aan, aan het lezen van deze tekst.

[00:04:29] **(S6)** Ja, want dan leer je ook zo omgaan dat niet iedereen, dat het niet een tekst is dat echt één mening heeft, maar dat ook meerdere meningen kan hebben. Dat dat wel ook kan en zo dus.

[00:04:37] **(Researcher)** Ja.

[00:04:37] **(S5)** Ik vond dat wel fijn om mee te werken.

[00:04:39] **(S6)** Ja.

[00:04:39] **(S5)** Ja, je kunt daar van alles mee doen denk ik, dus dat is wel fijn.

[00:04:42] **(Researcher)** Oké, goed. De vierde vraag gaat over jullie, over jullie. Dus dan komen we terug bij die, bij dat klasgesprek en bij het, het gevoel van de groep. Hadden jullie het gevoel dat jullie vrij jullie idee konden delen? Dat jullie echt gewoon dat, dat open konden doen? Wat was jullie ervaring met het delen van die ideeën met de klas?

[00:05:04] **(S6)** Ja, ik denk dat de meesten gingen daar wel zo in mee of zo. Er zijn ook sommigen die andere ideeën hadden, maar dat werd ook gewoon zo gerespecteerd en zo. Dan, dan was dat gewoon wel, ja, geapprecieerd dat je zo je idee zegt en zo. Dan waren andere mensen volgens mij ook er wel over aan het nadenken en zo.

[00:05:18] **(Researcher)** Oké.

[00:05:18] **(S6)** En hadden die ook wel zo door van: Ja, dat kan ook wel. Dan, dan vinden die dat zo meer logischer of zo.

[00:05:23] **(Researcher)** Oké. Dus het was wel veilig.

[00:05:26] **(S6)** Ja.

[00:05:26] **(Researcher)** Oké.

[00:05:27] **(S5)** Ik denk dat er, dat, dat de grote meerderheid zich wel veilig voelt om zoiets te delen in de klas. Er zullen er waarschijnlijk wel zijn die wat terughoudend zijn.

[00:05:35] **(S6)** Ja, maar ik denk dat dat meestal gewoon is omdat die niet durven Engels te praten. Ik denk dat dat daarom echt is.

[00:05:40] **(Researcher)** Denk je dat dat een drempel was?

[00:05:41] **(S6)** Ja.

[00:05:41] **(Researcher)** Het Engels spreken in een discussie?

[00:05:43] **(S6)** Ja.

[00:05:43] **(Researcher)** Oké. En zouden jullie meer van die discussies willen doen in de les Engels?

[00:05:48] **(S6)** Ja, want dat, dat verbetert uw Engels ook wel.

[00:05:51] **(Researcher)** Dat is waar. Dat is waar.

[00:05:52] **(S5)** Ik vind dat wel fijn. Het is, het is toch iets anders als constant strict uw lessen volgen.

[00:05:55] **(S6)** Ja, ja, dat is wel.

[00:05:57] **(Researcher)** Want dat is wat de leerkracht vooral doet? Haar interpretatie, haar idee? En dat is wat jullie opschrijven? En jullie hebben niet echt jullie eigen interpretatie?

[00:06:05] **(S6)** Ja, die heb je wel, maar die mogen niet echt. Mogen wel uiten, maar als het antwoord.

[00:06:09] **(Researcher)** Dus dat was wel fijn nu dat dat wel kon nu.

[00:06:11] **(S6)** Ja.

[00:06:11] **(Researcher)** Oké, goed. En dan is de laatste vraag eigenlijk sluit daar eigenlijk een beetje bij aan. Voelden jullie zich vrij genoeg, autonoom genoeg om eigenlijk jullie eigen ideeën en interpretaties te kunnen vormen? Hadden jullie niet het idee van: mevrouw is eigenlijk mij aan het sturen in mijn interpretatie van het verhaal?

[00:06:29] **(S6)** Nee, want die zei wel telkens zo van van ja, dat is wel eigenlijk een goed idee of zo. En dan was die ook wel zo het meedenken.

[00:06:35] **(S5)** En dan zei ook de nadruk dat er geen goed of geen fout was.

[00:06:37] **(S6)** Dat was ook wel. Dat was wel duidelijk van dat er echt geen juist of fout was. En daarom was ik ook wel van: ja oké, dat ga ik gewoon delen. Want dan zei die wel eens een keer van: Ja, dat is ook wel een goed idee. Dan waren er anderen ook zo mee het ingaan.

[00:06:48] **(S5)** Inderdaad.

[00:06:49] **(Researcher)** Oké, dat was het. Dank je wel.

8.4.3. Transcription 3: class 5SWB

[00:00:00] **(Researcher)** Oké, dus de eerste vraag is een hele algemene vraag: Wat waren jullie ervaringen met de lessenreeks over het verhaal?

[00:00:09] **(S7)** Ja, ik vond het eigenlijk ja, nog wel fijn. Het was eens iets anders dan gewoon theorie leren of zo, dus ik denk dat dat wel, allee, veel doet. Ja, ik ben zelf niet zo heel goed in lezen of zo, dus dat was wel moeilijk voor mij eerst. Maar ik denk zo doorheen de lessen dat je wel, allee, geleerd hebt dat de interpretatie vatbaar is. En allee, dat doet wel veel. Dus dan heb je niet zo'n regel van: je moet het kunnen begrijpen, want.

[00:00:36] **(Researcher)** Oké, heel goed.

[00:00:39] **(S8)** Ik vond het heel interessant. Veel te weten gekomen over fanfiction. Ik wist zelf nog niet zo goed wat het was.

[00:00:45] **(Researcher)** Uhu.

[00:00:46] **(S8)** En de teksten lezen. Het was wel leuk dat je zelf het kon aanvullen en erover kon nadenken. Dat was wel interessant.

[00:00:56] **(Researcher)** Oké. En welk aspect van van alle lessen is jullie het meest bijgebleven?

[00:01:02] **(S7)** Ja, ik denk vooral dat literatuur echt gewoon ter interpretatie vatbaar is-

[00:01:05] **(Researcher)** Oké.

[00:01:05] **(S7)** -en dat er geen regels op zijn.

[00:01:07] **(Researcher)** Oké.

[00:01:08] **(S8)** Ja, ik denk dat ook.

[00:01:09] **(Researcher)** Oké. De eerste vraag gaat over jullie plezier tijdens het lezen. Dus tijdens het lezen van het kort verhaal. Wat we net gedaan hebben vandaag. Dus in welke mate vond je het leuk om met het verhaal te werken?

[00:01:22] **(S7)** In het begin vond ik het niet zo tof omdat ik het echt gewoon niet begreep. En da-, ja, dat was wel, dat wringde wel zo wat.

[00:01:29] **(Researcher)** Oké.

[00:01:30] **(S7)** Maar ja, zoals ik zei: naar het einde toe begrijp je het wel meer. En ook als je daar over praat, dan kunt ge gewoon ideeën van andere personen oppikken en dan is dat wel fijner.

[00:01:41] **(Researcher)** Oké.

[00:01:43] **(S8)** Ja, bij mij is dat hetzelfde. In het begin was het zo van: waarom is het niet duidelijk waarover dit gaat? Maar om daar dan nadien over te brainstormen, dat was wel, ja, cool om zo daarover na te denken.

[00:01:55] **(Researcher)** Dus jullie vonden allebei de brainstorm of, ja, de, het klasgesprek eigenlijk het leukst?

[00:01:59] **(S7)** Ja.

[00:01:59] **(S8)** Ja.

[00:02:00] **(Researcher)** Oké. Dan. De tweede vraag gaat over jullie. Nee, sorry. Eerst nog even terugkomen. Hoe verbonden voelden jullie zich met het verhaal? Dus hadden jullie op een bepaald moment het gevoel van: nu ben ik echt verbonden met het verhaal. Nu voel ik mij heel engaged met het verhaal. Nu lijkt het alsof ik er zelf in zit. Of is het toch nog, ja, het is toch nog een heel moeilijk verhaal en ik heb toch nog heel veel afstand.

[00:02:24] **(S7)** Ik denk eerder nog wel dat ik afstand met het verhaal heb.

[00:02:27] **(Researcher)** Oké.

[00:02:29] **(S8)** In het begin had ik er heel veel afstand van, maar tijdens het klasgesprek w-w-word je wel meer zo betrokken in het verhaal.

[00:02:35] **(Researcher)** Uhu.

[00:02:36] **(S8)** Omdat je ook uitzoekt wat er allemaal aan de hand is.

[00:02:38] **(Researcher)** Oké, dus het is toegenomen voor jou en bij jou is het een beetje abstract gebleven.

[00:02:42] **(S7)** Ja.

[00:02:43] **(Researcher)** Oké, dat kan. Dus de tweede vraag gaat over jullie gevoel van competentie. Dus die competence waar we het net over gehad hebben. Dus in welke mate heb jij het gevoel dat je iets, dat je het kon, dat je, dat je, dat je zelfvertrouwen had en dat je het gevoel had van: ik kan dit. Dus hoeveel vertrouwen hadden jullie in jullie eigen kunnen tijdens het lezen en het interpreteren van het verhaal?

[00:03:04] **(S7)** Ik denk tijdens het lezen, pff, niet zo superveel, maar erna wel. Allee, zeker omdat {andere leerling} en ik hadden dan hetzelfde idee wel. En allee, het hoofdidee was dan blijkbaar ook, allee, ongeveer hetzelfde als het idee wat wij hadden. Dus dan is dat wel zo van: oké, ik denk wel dat ik het begrijp, begrepen heb.

[00:03:23] **(Researcher)** Oké.

[00:03:24] **(S8)** Ja, tijdens het lezen van de tekst had ik ook zoiets van: dit, dit kan ik niet, dit is te ingewikkeld. Maar dan tijdens het gesprek om door ideeën me-met elkaar te delen, had ik wel het gevoel dat ik het beter kon. En dat ik nadacht over wat het dan wel zou kunnen zijn.

[00:03:41] **(Researcher)** Oké. En hadden jullie de indruk dat jullie het verhaal goed genoeg begrepen zodat jullie konden jullie interpretatie delen? Dat jullie zoiets hadden van: ik heb het begrepen. Ik heb een idee in mijn hoofd en ik kan dat delen met de groep.

[00:03:54] **(S7)** Ja, dat denk ik wel. Ik denk dat het er wel zo'n hoofdidee was, maar dat er gewoon zo kleine details waren weggelaten.

[00:04:00] **(Researcher)** Oké.

[00:04:02] **(S8)** In het begin had ik echt geen idee waarover het ging, maar uiteindelijk werd dat wel duidelijker omdat ik ook mijn vragen neerschreef. En dan dacht ik daar ook wel over na en dan werd het wel duidelijker.

[00:04:10] **(Researcher)** Oké. Hadden jullie het gevoel dat het verhaal nuttig was voor jullie? Dat het een betekenis had? Dat het, dat het iets kon bijdragen aan jullie leven?

[00:04:21] **(S7)** Ik denk niet per se dat het veel kon bijdragen of zo, de inhoud van het verhaal. Maar ik denk wel dat, dat beter is dat ge nu wel zo leert, allee, leert, zo van die moeilijkere verhalen lezen. Dat ge weet dat dat nog gaat terugkomen en dat het ter interpretatie vatbaar is.

[00:04:35] **(Researcher)** Oké.

[00:04:35] **(S8)** Ja, voor mij exact hetzelfde. Het verhaal zelf, de boodschap, heeft voor sommige mensen misschien wel iets, voor mij nu niet direct, maar ja, hetzelfde.

[00:04:45] **(Researcher)** Oké. Kan het nuttig zijn voor andere vakken of voor buiten school?

[00:04:54] **(S7)** Ja, ik denk dat wel. Allee, zeker voor Nederlands. Daar komen ook veel verhalen en veel teksten uit. Dus ik denk dat dat beter is om gewoon alle teksten te begrijpen.

[00:05:02] **(Researcher)** Oké.

[00:05:02] **(S7)** En ook als ge verder gaat studeren.

[00:05:04] **(Researcher)** Jazeker.

[00:05:05] **(S8)** Ja, en je kunt ook creatief zijn met hoe ge het interpreteert en ik denk dat dat zeker een must is.

[00:05:12] **(Researcher)** Oké. Dan de laa- de voorlaatste vraag gaat eigenlijk over hoe het ging in de klas zelf met de ervaring, met het delen van de klasgenoten. Dus hoe hebben jullie dat ervaren, die klasdiscussie? Was dat iets wat jullie-- hadden jullie het gevoel dat jullie comfortabel jullie ideeën konden delen met iedereen?

[00:05:27] **(S7)** Jazeker. Allee, we zijn nogal een kleine klas, dus ik denk dat iedereen wel open kan praten over zijn mening en dat niemand daar echt commentaar op gaat geven van: nee, dat is niet waar of: dat kan niet. Dus ik denk dat het klasgevoel wel gewoon goed zit.

[00:05:37] **(Researcher)** Oké.

[00:05:38] **(S8)** Jazeker. Ja, ge kon zeggen wat je dacht en iedereen dacht dan ook wel na over wat je gezegd had en of dat dan kon. En dan, ja, ontstaat er ook gewoon een gesprek en iedereen kon zeggen wat hij wou en iedereen luisterde ook. Dus ja.

[00:05:51] **(Researcher)** Zouden jullie meer van dit willen doen tijdens de les Engels?

[00:05:55] **(S7)** Ja, eigenlijk wel, want ik denk dat uw klasgevoel ook wel, één, ook nog beter wordt omdat ge gewoon allemaal over uw mening kan praten. En ik vind het ook wel leuker en denk nuttiger dan gewoon pure Engelse theorie leren.

[00:06:08] **(Researcher)** Oké.

[00:06:08] **(S7)** Ik denk dat er meer blijft van dit.

[00:06:10] **(Researcher)** Ja?

[00:06:10] **(S8)** Ja, dat denk ik ook. Omdat ge er echt mee bezig zijt.

[00:06:14] **(Researcher)** Uhu.

[00:06:14] **(S8)** In een gesprek ook. Wacht effe, tot de bel gedaan is. (bel gaat)

[00:06:26] **(Researcher)** Oké. Ja, zeg maar.

[00:06:27] **(S8)** In het gesprekje da-dat, ja, dan zit ge zo meer aanwezig in de les.

[00:06:34] **(Researcher)** Uhu.

[00:06:34] **(S8)** Meer betrokken. En ik denk dat dat ook wel inderdaad leuker is dan gewoon de hele dag stilzitten en luisteren.

[00:06:41] **(Researcher)** Oké, en dan mijn laatste vraag is eigenlijk: voelden jullie zich heel vrij en niet gestuurd door de leerkracht in jullie interpretatie, in jullie ideeën? Hadden jullie het idee van: ik kon helemaal m'n eigen ideeën zeggen zonder dat L2 zei: "Het was juist of fout."

[00:06:54] **(S7)** Jazeker. Allee, ik, ik had dan daarvoor ook gevraagd of er een antwoord was op het verhaal. En toen had L2 ook gewoon gezegd van: dat we daar seffens over gingen hebben. En ik denk dat zij wel niet echt stuurde-

[00:07:05] **(Researcher)** Uhu.

[00:07:05] **(S7)** -in een richting en heel open was voor al onze antwoorden.

[00:07:07] **(Researcher)** Oké.

[00:07:08] (S8) Jazeker heel open. Altijd zo van: Ja, dat zou wel kunnen. En: dat is een goede theorie en dat zou misschien wel iets van waarheid in kunnen zitten. En ja, we konden heel vrij kiezen.

[00:07:20] (Researcher) Oké, dat was het.

8.4.4. Transcription 4: class 5SPB

[00:00:00] (Researcher) Dus eerste vraag is: wat waren jullie ervaringen over de volledige lessenreeks?

[00:00:06] (S9) Het was best rustig. Ik weet niet. Het ging best vlot.

[00:00:10] (Researcher) Oké.

[00:00:12] (S9) Lezen was een beetje saai.

[00:00:14] (Researcher) Oké.

[00:00:15] (S9) Ja.

[00:00:15] (Researcher) Goed.

[00:00:16] (S10) Voor mij ongeveer hetzelfde. Ik vond het ook best neutraal eigenlijk. Het lezen vind ik ook wat moeilijk omdat ik dyslexie heb.

[00:00:22] (Researcher) Oké.

[00:00:23] (S10) Voor de rest vond ik het wel gewoon goed gaan.

[00:00:25] (Researcher) En welke les is jullie het meest bijgebleven?

[00:00:31] (S9) Het eerste met de uitleg van fan-fanfiction.

[00:00:34] (Researcher) Van fanfiction. Oké.

[00:00:36] (S10) Voor mij was het de les dat ge die woorden zo moest invullen in die tekst.

[00:00:39] (Researcher) Ook fanfiction dan de tekst invullen. Oké, goed. De eerste vraag gaat over dus hoeveel plezier dat jullie beleefd hebben aan het verhaal. Dus vonden jullie het leuk om met het verhaal te werken vandaag?

[00:00:51] (S9) Het lezen niet.

[00:00:53] (Researcher) Oké.

[00:00:53] (S9) De-- op het laatste de vraagjes vond ik niet zo leuk, maar het was leuker dan normale, normale les.

[00:01:00] (Researcher) Oké.

[00:01:01] (S10) Ik vond het ook wel beter, beter als een andere les, want hier kunt ge zo een beetje ja, hoe noemt dat, uw verbeelding gebruiken.

[00:01:10] (Researcher) Uhu.

[00:01:10] (S10) En dat vond ik wel tof.

[00:01:11] (Researcher) Oké. En dus als je wat het leukste moment moest aanduiden, dan was het het gesprekje met de klas.

[00:01:17] (S9) Uhu.

[00:01:17] **(Researcher)** Oké, voor jou ook?

[00:01:18] **(S10)** Ja, voor mij ook.

[00:01:19] **(Researcher)** Oké, allebei. Goed dan. Nu gaat de vraag over jullie, dus jullie gevoel van competentie. Dus of ge het gevoel had dat ge het kon, dat ge het snapte en dat ge meewaart met het verhaal. Dus hadden jullie veel vertrouwen in jullie eigen kunnen tijdens het lezen en tijdens de discussie met de klas? Hadden jullie het gevoel van dat jullie alles begrepen hadden waardoor jullie konden deelnemen aan de discussie?

[00:01:42] **(S9)** Ik begreep grotendeels wel, maar er waren nog steeds wel een paar vragen omdat de tekst niet echt duidelijk was.

[00:01:48] **(Researcher)** Oké.

[00:01:48] **(S9)** Maar ik heb het wel kunnen invullen.

[00:01:50] **(Researcher)** Oké.

[00:01:51] **(S10)** Voor mij was de eerste keer lezen het moeilijkste. En dan, als ik dat, dan heb ik dat thuis nog eens gelezen en toen snapte ik het wel.

[00:01:58] **(Researcher)** Oké, goed. Dus het lezen was duidelijk, waardoor het wel lukte, de discussie. Oké. En waardoor voelden jullie jullie competent? Enig idee wat jullie dat gevoel van competentie gaf?

[00:02:13] **(S10)** Iedereen die z'n eigen mening uitte.

[00:02:15] **(Researcher)** Oké.

[00:02:16] **(S9)** Voor mij was het omdat ik het nog een tweede keer had gelezen.

[00:02:18] **(Researcher)** Nog een tweede keer. Oké, goed. Dan: denken jullie dat dit verhaal belangrijk is voor jullie? Dat het nuttig is voor jullie om dat te lezen? Dat het nut heeft gehad, die oefening?

[00:02:29] **(S9)** Nee.

[00:02:30] **(Researcher)** Nee.

[00:02:30] **(S9)** Nee.

[00:02:30] **(Researcher)** Dat mag.

[00:02:31] **(S9)** Ja.

[00:02:31] **(S10)** Voor mij ook niet.

[00:02:32] **(Researcher)** Nee? Oké, goed. En denken jullie dat het misschien nuttig kan zijn in andere lessen?

[00:02:38] **(S9)** Uhu.

[00:02:39] **(Researcher)** Het verhaal-

[00:02:39] **(S9)** Voor de leerstof aan te leren. En als het gaat over literatuur en je moet zo iets bijleren over de canon.

[00:02:44] **(Researcher)** Uhu.

[00:02:44] **(S9)** Wel, maar echt het lezen en bestuderen niet.

[00:02:47] **(Researcher)** Oké, dus het verhaal heeft eigenlijk geen nut gehad buiten nu deze les.

[00:02:51] **(S9)** Ja.

[00:02:52] **(Researcher)** Oké, dus dat kan. Toen dat we het verhaal aan het bespreken waren. Hadden jullie toen het idee dat jullie dat comfortabel konden doen met de klas, dat jullie jullie goed voelden en dat jullie daar veilig waren om al jullie interpretaties te bespreken?

[00:03:09] **(S9)** Ja, dat wel.

[00:03:09] **(Researcher)** Oké.

[00:03:10] **(S10)** Mij ook.

[00:03:11] **(Researcher)** En hoe hebben jullie dat klasgesprek ervaren?

[00:03:15] **(S9)** Vlotjes.

[00:03:16] **(Researcher)** Vlotjes.

[00:03:17] **(S10)** Goed.

[00:03:18] **(Researcher)** Goed. Oké. Zouden jullie meer van die gesprekken willen hebben tijdens de les Engels?

[00:03:22] **(S9)** Ja, maar over andere onderwerpen.

[00:03:24] **(Researcher)** Over andere onderwerpen.

[00:03:25] **(S10)** Voor mij hetzelfde.

[00:03:25] **(Researcher)** Oké. En dan de laatste vraag is over autonomie. Dus voelden jullie zich vrij en, en veilig genoeg om jullie eigen interpretatie te zeggen? Dus bijvoorbeeld niet dat L2 eigenlijk haar interpretatie op jullie duwde en dat je, dat het zo was en niet anders.

[00:03:42] **(S9)** Ja, ik voelde me wel. Of ja, ik kon mijn mening uiten.

[00:03:46] **(Researcher)** Ge kon uw eigen idee vormen.

[00:03:47] **(S9)** Ja.

[00:03:48] **(Researcher)** Oké.

[00:03:48] **(S10)** Ja, voor mij ook.

[00:03:50] **(Researcher)** Voor u ook, eigen idee.

[00:03:51] **(S10)** Ja.

[00:03:51] **(Researcher)** En wanneer was dat het felst dat je dat eigen idee kon vormen? Wanneer? Bij welk moment was dat het felst?

[00:03:56] **(S9)** Op het einde.

[00:03:57] **(Researcher)** Op het einde.

[00:03:59] **(S9)** Ja.

[00:03:59] **(Researcher)** Bij het verhaal bespreken.

[00:04:00] **(S9)** Uhu.

[00:04:00] **(Researcher)** Oké.

[00:04:01] **(S10)** Bij net, bij, bij de tekst.

[00:04:02] **(Researcher)** Oké, dat was het. Dank je wel.

8.5. Pedagogical intervention: lesson overview

GROEP 1: FANFICTION	GROEP 2: ZONDER FANFICTION
Indeling: • Doorstroomfinaliteit: ○ 5 sportwetenschappen (6 leerlingen) • Dubbele finaliteit: ○ 5 taal- en communicatie (8 leerlingen) ○ 5 sportbegeleiding B (15 leerlingen) Totaal: 29 leerlingen.	Indeling: • Doorstroomfinaliteit: ○ Economie – Moderne Talen (7 leerlingen) • Dubbele finaliteit: ○ Opvoeding en Begeleiding (20 leerlingen) Totaal: 27 leerlingen.
LES 1: INTRODUCTION	LES 1: INTRODUCTION
Opstellen lezersprofiel (+/- 15 min) - Enquête voorzien via Limesurvey - Onderzoeker komt kort het onderzoek toelichten en beantwoordt eventuele vragen (informed consent) Introductie: wat is fanfiction? (+/- 35 min) - Beginnen met ‘expertenwerk’: 3 verschillende groepen. ○ Groep 1: noteert personages uit fandoms. ○ Groep 2: noteert locaties uit fandoms. ○ Groep 3: noteert quotes. - Klassikale instructie: leerlingen bewust maken van het concept ‘fanfiction’ ○ Wat gebeurt er als een lezer het verhaal niet gewoon accepteert, maar actief gaat veranderen? ○ Video: fanfiction. ○ Bevragen: wie kent het concept, wie heeft al gelezen of geschreven? - Groepwerk → aan de slag met dit concept.	Opstellen lezersprofiel (+/- 15 min) - Enquête voorzien via Limesurvey - Onderzoeker komt kort het onderzoek toelichten en beantwoordt eventuele vragen (informed consent) Introductie: literair lezen versus zakelijk lezen → de leeshouding. (+/- 35 min) - Beginnen met klasgesprek op basis van leesprofiel: ○ Wie leest er graag? ○ Wat lezen ze? ○ Wanneer lezen ze? - Leerkracht noteert tegenstellingen die naar boven komen. ○ School – thuis ○ Fijn – moeilijk ○ Verplicht – vrijwillig ○ Informeren – voor plezier ○ ... - Opbouwen naar het verschil tussen zakelijk en literair lezen: wat maakt een tekst nu eigenlijk literair?



- Expertengroepen worden opnieuw gemixt, zodat alle elementen nu aan bod komen: personages, locaties, handelingen.
- Leerlingen vullen adhv. meegebrachte informatie nu een tekst in met lege gaten (Romeo & Juliet)
 - Elke groep gaat een andere tekst hebben
 - Vergelijken met de originele tekst: alternative reality introduceren.

- Visueel maken: een voorbeeld van een zakelijke tekst en een literaire tekst.
- In kleine groepjes/per twee: vragen beantwoorden.
 - Wat is het doel van beide teksten?
 - Wat voor vaardigheden heb je nodig om beide teksten te lezen? → Zijn deze hetzelfde of verschillend?
 - Welke tekst zou je liever lezen? Waarom?
- Ook focus op het verschil non-fictie en fictie en dat dit een andere leeshouding vraagt.

LES 2: CANON VERSUS FANON

- Lesdoel: kennismaken met de 'canon' via concept 'fanon':
- Wat is dit fenomeen?
 - Criteria?
 - Wie zit er in de Engelse canon? → brug naar auteur Ernest Hemingway
 - Lezen kortverhaal: *Hills like White elephants*
 - Stap 1 & 2 van vijfstappenplan: individuele en lectuur per 2
- 1) Fanon en canon
- Het platform "Archive of Our Own": een platform waar alle fanfiction verzameld wordt van een bepaalde auteur/personage/...
 - Focus op de interactie hier: lezers en auteur gaan in gesprek met elkaar over verschillende werken.
 - Van 'fanon' naar 'canon' → werken zijn gebaseerd op andere werken.
 - Waarom wil iemand fanfiction schrijven over iets?
 - Welke criteria zijn hier aan te koppelen?

LES 2: THE CANON

- Lesdoel: kennismaken met de 'canon':
- Wat is dit fenomeen?
 - Criteria?
 - Wie zit er in de Engelse canon? → Brug naar auteur Ernest Hemingway
 - Lezen kortverhaal: *Hills like White elephants*
 - Stap 1 & 2 van vijfstappenplan: individuele en lectuur per 2
- 1) Introductie van het concept 'canon'
- Video: wat is de canon?
 - Groepsopdracht: leerlingen construeren hun eigen literaire canon.
 - Adhv. placemat: leerlingen schrijven elk in hun vak hun eigen 'canon' op → dingen die voor hen in de canon moeten van Engels.
 - Hierna: discussie in groep → wat moet in het 'middenvak': hun 'groeps canon'?
 - Laatste stap: grote canon van de klas: klassikale discussie waarbij elke groep hun canon kort voorstelt.



- → iemand heeft **belangstelling** voor een literair werk en wil hier **autoriteit** aan toekennen.
- Gelijkaardig proces bij selectie canonwerken!
- Brug naar canon: tonen van verschillende canonlijsten en canonwerken.
 - Wie zit er allemaal in deze Engelse canon?
 - Welke auteurs kennen de leerlingen? (connectie met het feit dat deze auteurs de tand des tijds hebben doorstaan, dus *canoniek* zijn)

2) Lectuur van Hemingway

- We zetten 1 canonauteur in de verf: Ernest Hemingway
 - Introduceren van de auteur, leerlingen kunnen hier in groep opzoekwerk doen en een kleine 'infofiche' over hem invullen
 - Vooral nadruk op het feit dat hij de nobelprijs gewonnen heeft → gigantische **prestige**.
- Lectuur van zijn tekst *Hills like white elephants*
 - Eerst individueel
 - Indien nog tijd over: leerlingen gaan per 2 over hun bedenkingen/vragen bij de tekst → steken 1 vraag in de 'vragenpot' voor volgende les.

Stap 1: individuele lectuur

- Leerling leest individueel (thuis) en formuleert 2 cruciale vragen die hij/zij heeft bij het lezen.

Stap 2: lectuur per twee

- Leerlingen leggen per 2 hun cruciale vragen bij elkaar. Sommige vragen zullen ze kunnen beantwoorden, andere niet. Ze kiezen 1 cruciale vraag, deze wordt in een 'vragenpot' gestoken bij de leerkracht.

De klas maakt dan op het bord samen een canon van wat ze allemaal erin willen zetten.

- Bekijken van de Engelse canon:
 - Wie zit erin?
 - Hoe zijn zij hierin beland? → Welke criteria?
 - Inzoomen op één specifieke auteur: Hemingway.
- 2) Lectuur van Hemingway
 - We zetten 1 canonauteur in de verf: Ernest Hemingway
 - Introduceren van de auteur, leerlingen kunnen hier in groep opzoekwerk doen en een kleine 'infofiche' over hem invullen
 - Vooral nadruk op het feit dat hij de nobelprijs gewonnen heeft → gigantische **prestige**.
 - Lectuur van zijn tekst *Hills like white elephants*
 - Eerst individueel
 - Indien nog tijd over: leerlingen gaan per 2 over hun bedenkingen/vragen bij de tekst → steken 1 vraag in de 'vragenpot' voor volgende les.

Stap 1: individuele lectuur

- Leerling leest individueel (thuis) en formuleert 2 cruciale vragen die hij/zij heeft bij het lezen.

Stap 2: lectuur per twee

- Leerlingen leggen per 2 hun cruciale vragen bij elkaar. Sommige vragen zullen ze kunnen beantwoorden, andere niet. Ze kiezen 1 cruciale vraag, deze wordt in een 'vragenpot' gestoken bij de leerkracht.

→ Vertrekpunt volgende les zou moeten zijn: klasdiscussie over het kortverhaal.

- Oproepen van leesbelevingen
- Nadenken over interpretaties



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LES 3: DEEP READING	LES 3: DEEP READING
Te lezen kortverhaal: <i>Hills like white elephants</i>, Ernest Hemingway - Leerlingen kunnen het verhaal thuis nog eens lezen, om alles nog eens op te frissen (huiswerk) Stap 3: klassikale lectuur - Leraar trekt uit de pot 2 of 3 vragen die beantwoord zullen worden in een klasgesprek over het verhaal. Stap 4: individuele/groepsopdracht: leerlingen hebben 3 keuzes: - Missing scene: Write a missing scene or a sequel to Hemingway's story, incorporating three different fandom cards (choose between scenes, characters, locations, or quotes). - Y/N meets Hemingway: Write about an encounter between one of Hemingway's characters and a character from the fandom cards. Discuss the events of the story with this character and let him/her respond. - POV shift: Rewrite a scene from Hemingway's story from a different perspective. Use the characters, locations, quotes, or objects from the fandom cards. → Doel: canonieke tekst lezen, met een fanfiction verwerking: leerlingen schrijven impliciet 'fanfiction' tijdens de verwerkingsopdracht.	Te lezen kortverhaal: <i>Hills like white elephants</i>, Ernest Hemingway - Leerlingen kunnen het verhaal thuis nog eens lezen, om alles nog eens op te frissen (huiswerk) Stap 3: klassikale lectuur - Leraar trekt uit de pot 2 of 3 vragen die beantwoord zullen worden in een klasgesprek over het verhaal. Stap 4: individueel/groepsopdracht: - Character analysis → leerlingen beschrijven de relatie tussen de twee personages doorheen het verhaal. Zijn er breuken in hun relatie, blijft alles gelijk, ... - Recensie → leerlingen schrijven een recensie over het verhaal. Waar zitten de sterke en zwakke punten? (Terugkoppeling naar de 'zakelijke' tekst) - Letter to the author → leerlingen schrijven een brief aan de auteur waarin ze reageren op het verhaal: lege plekken in vraag stellen, onduidelijkheden bevragen en ook hun interpretatie en mening over het verhaal blootleggen. Einde: invullen van IMI (+/- 15 min) - Focus op 4 componenten: - o Interest/enjoyment - o Perceived competence - o Relatedness



Einde: invullen van IMI (+/- 15 min)

- Focus op 4 componenten:

- Interest/enjoyment
- Perceived competence
- Relatedness
- Relevance
- Perceived Autonomy

- => 4 onderdelen uit de literatuurstudie worden hier bevraagd:
 onderzoeker kan hier ook toelichten indien nodig (informed consent).

- Relevance
- Perceived Autonomy

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