

The Sound of Silence:

The Bystander Effect in Student Participation

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August 2016

English Language and Culture

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Title of document: **“The Sound of Silence: The Bystander Effect in  
Student Participation”**

Name of course: **Bachelor Thesis English Linguistics**

Date of submission: **15-08-2016**

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## Abstract

This research discusses the responsiveness of students in two courses taught at the Department of English Language and Culture of Radboud University. The aim is to expose the possible causes for their limited or non-participation, which has been reported to be a source of discontent by both lecturers and students. The central theory that shall be used is that of the Bystander Effect, supported by a chapter investigating the importance of sufficient preparation.

## Key Words

Participation, Bystander Effect, preparation, seminar proceedings, non-response, self-awareness, interrogative style, didactics, academic education, classroom dynamics, attendance.

## **Note of Thanks**

I'd like to offer a massive thanks to Dr. De Vries for her enthusiasm and guidance, Dr. Corporaal and Dr. Bak for their incredibly warm cooperation, Marjolein for being a wonderful sounding board and her motivational speeches, Sophie and René for explaining the dragon that is SPSS to me, Lara for her help with the nitty gritty, Tim for giving me some pointers on my questionnaires, my fifty-five participants, all members of staff that took the time to share some of their experiences, and especially my parents and grandmother for their unrelenting support and thoughtful postcards.

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## 1) Introduction

Over the past few years, both staff members and students have reported structurally low student participation on numerous occasions in seminars of English Language and Culture at Radboud University. This development is worrisome, since active participation allows students to gain feedback on their thought patterns which ultimately helps them adopt the critical attitude which belongs to academia. Classroom criticism is also likely to help lecturers remain sharp and in touch with their subject. Clearly, then, limited student participation is an undesirable development for both students and lecturers alike. In this light it is valuable to delve into the mental processes behind participation and investigate the problem empirically.

The various course evaluations as gathered by the curriculum committee would prove an excellent starting point, but given their confidential nature these are not considered appropriate for publication. Instead, a separate survey was distributed among all members of staff to first gain a better understanding of the problem in terms of scale. These surveys reported a fair amount of variation and differences were noted between courses, course level, and their relative placement in a period. Estimations of average participation levels varied between 10% and 100%, with the mean number of frequent participants being about 38,5%. Reasons students were presumed to have for limited participation included insufficient preparation, shyness, experiencing difficulty in formulating answers and their degree of motivation for the subject.

This gives cause for a closer examination of the factors that affect a student's level of activity in a given seminar. Some of these had already been raised by the lecturers and others could be derived from available literature on the subject. Specifically of interest is knowing which of these are most common in our student population, which will hopefully result in concrete pointers that can be reckoned with in the design of courses that are now faced with unsatisfactory participation levels. This research therefore aims to meticulously describe the participation patterns in two courses taught in the department and attempts to analyse these with a specific focus on instances of limited or non-participation. To this effect I will introduce a concept borrowed from social psychology; namely the 'Bystander Effect'. The main question that will be addressed here is: which factors determine a student's participation in a given seminar, and to what extent are the factors belonging to the Bystander Effect among these?

Given the complexity of group dynamics and the potential covariates involved, I shall first give an overview of the relevant literature on educational settings and participation, including a more detailed analysis of the Bystander Effect. In the next section, participatory

behaviour from the two selected courses shall be discussed and compared to the observations from staff members, and in section four the importance of preparation for participation shall be analysed with the help of data gathered via weekly questionnaires. Then, in section five a second questionnaire attempts to illustrate the impact which several other factors, including those belonging to the Bystander Effect, might have on participation levels. In the subsequent general discussion the combined results of section three, four, and five shall clarify what is the case for our students specifically and indicate suitable proceedings. In the conclusion a summary of the main results will be given together with a few recommendations.



## 2) Theory

The importance of encouraging active participation can easily be deduced from its correlations with academic achievement (e.g. Kerr, Zigmond, Schaeffer, & Brown, 1986, as cited in Caspi, 2006), but creating a dynamic environment remains a challenge many instructors struggle with. Much is still unclear about the intricate manner in which factors such as group behaviour, interrogative style, and classroom layout interact, but several studies have provided useful insights.

Basic factors such as group size have been noted to affect student engagement negatively as the class becomes larger and generates a feeling of anonymity (Smith, Kopfman & Ahyun, 1996, as cited in Sidelinger & Booth-Butterfield, p. 166). As verbal and non-verbal immediacy to the instructor decreases, so does willingness to participate (Menzel & Carrell, 1999) up to a point where there is risk of non-involvement if the college classroom is too much like a lecture (Fyrenius, Bergdahl & Silén, 2005). Moreover, Chatman (1997) and Gibbs and Lucas (1996) have reported an inverse correlation for group size and performance.

The reverse is also true, and learning gain has been noted for students who are more involved with their instructor, which is something that is established more easily in smaller groups (Astin. 1993; Endo & Harpel, 1982). Instructors who employ confirming communication, as is possible when responding to questions and showing an interest in student's learning, allow students to feel acknowledged (Cissna & Sieburg, 1981, as cited in Sidelinger & Booth-Butterfield, 2010, p. 169) and such behaviour also promotes motivation (Ellis, 2000).

There is one factor that is perhaps equally, if not more, important; and that is a student's peers. Fear of peer-disapproval is demonstrated to be a source of inhibition for students (Weaver & Qi, 2005) and, as a predictor for class-involvement perceiving peers to be friendly appears more successful than strategies instructors employ to involve them (Fassinger, 1995, 1997). Sidelinger and Booth-Butterfield (2010) found that student connectedness was even more important than group size. Therefore, following Marzano (1992) and his "Dimensions of Learning", the two note that it would perhaps be wise to focus first on connectedness and later move on to attempts to engage the class, but they do not offer further concrete ideas on how to do so.

Explanations for why individual students demonstrate such different participatory behaviour are generally sought in degrees of preparation (Sidelinger & Booth-Butterfield, 2010) and personality. Furnham and Medhurst (1995) for instance argues that a student's level of participation correlates with extraversion, but more recent research adds to this the observation

that students show different types of behaviour in different contexts. Hudson and Bruckman (2004) found that shy students tend to participate more in online educational settings than in classroom conversations and sought to explain this phenomenon with the help of the “Bystander Effect.”

This is a concept that was borrowed from social psychology and helps us understand why, in an emergency situation, bystanders tend to be less helpful if others are present. The term, coined by Latané and Darley in their seminal study (1970), covers four mechanisms; self-awareness, social cues, blocking mechanisms, and diffuse responsibility. They found that as the number of bystanders increases, the chances of a victim receiving help decreases, which, they argue, is the result of various processes operating simultaneously. In short, onlookers tend to look for social cues from others. In doing so, each appears deceptively calm in trying to obtain guidance and thus inspires inaction. Furthermore, the onlookers all share the responsibility for undertaking action and, by the same token, also share potential blame. This diffuse responsibility effectively lowers the incentive of each to act.

Hudson and Bruckman (2004) was the first to apply this Effect to educational environments believing that it would aid the analysis of observed participation patterns and prove insightful for the construction of new systems. More specifically, they conducted two case-studies that sought to explain the difference in behaviour between classroom settings and an online conversational environment. In their research they compared behaviour of the students with the lowest and largest share of classroom conversation, respectively, and analyse changes in their behaviour when expected to take part in a series of additional online conversations for the same course, led by the same instructor. The observed patterns were then explained with the help of the four “Bystander Effect mechanisms”.

Whereas the ‘highly active’ student remained a frequent player, the most ‘quiet’ student in the classroom setting took a far more active stance in the online environment because her level of self-awareness was lower and, as she admitted herself, her self-confidence grew via the chat room. Hudson and Bruckman argued that this can be explained through the absence of certain social cues and the fact that chat room technology effectively rules out blocking behaviour since students can respond simultaneously.

Moreover, unlike Weisband’s (1992) suggestion that the benefit of the chatroom over a classroom is due to the lack of spotting disapproving looks, they find that students are mostly worried about cues they give away themselves that draw attention to the mistake. However, it is worth noting that the course’s objective was learning French, meaning that language was not simply a means for discussion but actually, in itself, the aim of the whole exercise and thus the

primary source of self-awareness. This is something that has to be taken into account when attempting to translate the data to a broader context. Nevertheless, the expectation is that the Bystander Effect will not be wholly absent in the average college classroom.

### 3) Seminar Observations

This section shall be dedicated to both observed as well as reported data on seminar proceedings within the faculty. The observed data was passively observed by the researcher and conclusions will be drawn upon a few basic calculations. The reported data came from both students (source to be indicated where relevant) and lecturers (see Appendices A and B; Staff Survey).

#### 3.1) Methodology

For this research an empirical study was considered most suitable since the area of interest is our particular student population and not students in general. It was decided that following two courses for three consecutive weeks would yield sufficient data from which to draw a variety of conclusions. In selecting the courses there were a number of issues that had to be reckoned with. For instance, courses that are offered in the second year or higher were judged more suitable. At this point students can be expected to have become adjusted to the university seminar proceedings and to have benefitted enough from oral communication skills courses to have overcome any major speech anxieties. Provided they have passed their second year fluency exams this should also guarantee a certain degree of oral proficiency.

Next, it also seemed wise to select courses that allow for a fair degree of discussion so that once a certain student has answered the question posed by the instructor there would still be room for others to have their say. To speak in the words of Latané and Darley (1970); to 'limit the effect of blocking'. An answer that has already been provided therefore does not per definition make any following answers superfluous, though it might of course still inhibit certain students as we will see in section five. After careful consideration the courses *Beyond Britishness* and *Canadian Literature* were selected, with the advantage that both are taught by senior members of staff who are well versed in the organization of seminars. The data presented in this research were gathered in weeks 8, 9, and 10 of period 4 so as to avoid any introductory seminars and analyse group behaviour conform a more or less established status quo.

*Beyond Britishness* and *Canadian Literature* are exclusively available through the so-called 'elective' programme, the Erasmus programme, as well as the general minor programme of English Language and Culture. This means that the students had to make a relatively conscious choice to enrol in either of these courses and may lead one to expect them to have a certain

degree of motivation for the particular subject which hopefully increases the effort they are willing to make for these courses both in terms of preparation and participation.

### *3.1.1 Procedure*

All students were asked to fill out their name on a pre-numbered list. Each was then given a numbered post-it that corresponded to the number adjacent to their name, and was asked to attach it to their clothing in a place where it would be visible for the researcher. This researcher was strategically seated at the back of the class, in order to attract as little attention as possible. Seating plans were drawn up to further facilitate speaker identification as well as discovering possible patterns later on (see Appendix G). Three devices were used simultaneously to record the seminars; a TasCam DR-05 portable digital recorder was placed at the front of the room facing the students, a Philips Voice Tracer 3500 was placed somewhere halfway, and a Samsung standard mobile phone Voice Recorder application was used to catch any utterances from the back of the room that might not be fully audible on the other two devices.

The researcher would then take careful note of the seminar proceedings and mark the numbers of the students that participated down on a sheet, provided with a time stamp. Participation has, for the purpose of this research, been defined as any verbal form of interaction with the lecturer or a fellow student, regardless of the length of the utterance, which is related to the course material. Non-verbal interactions such as nods are better expressed by the more general term 'engagement'. That said, instances where students raised their hand but refrained from answering once other students are given the floor, however sporadic, were included in the calculations and are specified in the coded transcripts (see Appendix F) since it does indicate a wish for active participation. Instances of sustained lecturer-student discussion where the student's response is solely judged to be the result of the direct questions posed by the lecturer are counted as 'one' in terms of frequency. Should the student however actively contribute more ideas to the discussion, then each utterance counts towards their total participation frequency for that seminar.

Afterwards, the collected data were checked for any missed responses using the audio files and for each student it was calculated how often they had contributed to the weekly seminar discussions. Further analysis of the audio material included marking down the number of rephrases and encouragements the lecturers used to engage the students and the time left in between in which there was no response. The section below will compare the two courses in terms of participation frequencies, classroom layout, interrogative structures and answering styles, and will be supplemented by experiences from lecturers in the section on the Staff Survey.

### 3.1.2 Participants

The Canadian Literature group was quite large (n=37) compared to the Beyond Britishness group (n=18), and knew many more different first languages. Canadian Literature consisted of 19 speakers of Dutch, 11 native speakers of English, 3 of Greek, 1 of German, 1 of Danish, 1 of Persian, and 1 unknown. Beyond Britishness was attended by 15 speakers of Dutch, and 3 native speakers of English.

## 3.2) Results

### 3.2.1 Seminar Data

The table below gives an overview of the different event types that were observed during the three weeks of data collection. The codes used are the same as in the coded transcripts to facilitate reference, but require some initial explaining. ‘Q’ is used to indicate general questions posed by the lecturer, DQ is for direct questions aimed at one specific student and SQ or student Q for those by any of the students. RP is used for rephrases in case of NP, or non-response, on behalf of the students. Furthermore, EN is used for encouragements such as “Does anyone have an idea what this might mean?,” RQ for rhetorical questions, and AOQ for instances where the lecturer answered his or her own question. The latter two are not included in the total amount of requests since they do not indicate a wish for response.

|                 | 1                                                                          |                                             | 2                                                                      |                                             | 3                                                                     |                              |
|-----------------|----------------------------------------------------------------------------|---------------------------------------------|------------------------------------------------------------------------|---------------------------------------------|-----------------------------------------------------------------------|------------------------------|
| <b>Bey Brit</b> | <u>49 requests:</u><br>29 Q’s (1DQ)<br>14 RP<br>6 EN                       | 38 responses<br>17 non-resp.<br>1 student Q | <u>48 requests</u><br>25 Q’s (2DQ)<br>17 RP<br>8 EN                    | 23 responses<br>27 non-resp.                | <u>56 requests</u><br>31 (5DQ)<br>16 RP<br>4 EN<br>+3 RQ              | 47 responses<br>21 non-resp. |
| <b>Can Lit</b>  | <u>119 requests:</u><br>63 Q’s (6DQ)<br>30 RP<br>21 EN<br>+6 RQ<br>+10 AOQ | 61 responses<br>56 non-resp.                | <u>72 requests</u><br>40 Q’s (7DQ)<br>16 RP<br>8 EN<br>+6 RP<br>+6 AOQ | 39 responses<br>31 non-resp.<br>2 student Q | <u>103 requests</u><br>67 (2DQ)<br>18 RP<br>13 EN<br>+6 RQ<br>+12 AOQ | 61 responses<br>45 non-resp. |

Table 1. Question and Answering Patterns

At first glance, Beyond Britishness and Canadian Literature seem difficult to compare because of the immense difference in absolute number of base questions the lecturers pose. The mean

number of questions for Beyond Britishness was 28, whereas for Canadian Literature this was 57. When taking into account all calls for participation including rephrases and encouragements this difference is maintained, Bey Brit ending up with a mean of 51 and Can Lit with 98.

If we look at the structure of both courses, Beyond Britishness featured student presentations and each class concluded with a period of 'group work'. Elimination of the parts dedicated to group work in Beyond Britishness was necessary because although after discussing with their peers students indeed respond to questions, including these in determining their participation frequencies might bias their data since their answers have been shaped by the others and were elicited by the context of group work instead of stemming from a voluntary decision to participate. This effectively removes about thirty minutes of material per seminar. Canadian Literature did not employ such strategies but did incorporate longer periods of time where the lecturer provided context to the texts at hand in which there was also no participation and the seminars lacked the last half hour to begin with resulting in a good two hours' worth of material for each seminar of both courses.

Differences in participatory behaviour are thus to be sought elsewhere starting with question-response ratio, or how many responses a lecturer gathered against the number of locutions on his/her part. Here, Beyond Britishness enjoyed a higher responsiveness than Canadian Literature with a score of 70% versus 55%. Of course, should a single question receive more than one answer this might skew the data, which has happened incidentally.

Overall, the percentage of students that contributed to class discussions was higher for Beyond Britishness than for Canadian Literature. The mean percentage of students making at least one contribution to a seminar of Beyond Britishness was 62,5% of the students against 35,2% who made more than two contributions, whereas for Canadian Literature this was 43,8% and 21%, respectively

Instances of the kind demonstrated below occurred frequently and equally often for both courses. The lecturer would ask a question, wait a few seconds, rephrase it, and encourage people by asking them if anyone might have a few ideas until someone would speak up. First is the time-stamp, next the speaker (L indicating the speaker is a lecturer and S for students), followed by the utterance and concluding with a time-stamp marking the end of the utterance to facilitate interpretation of the silences.

0:12:32 L1; But how have they've come to sort of come to look now upon this whole idea of Diaspora? What are important changes they have made to the concept? (>0:12:40)

0:12:45 L1; Who has an idea about that? (>0:12:47)

0:12:56 L1; What makes it different now? What has expanded it? (>0:13:00)

0:13:12 L1; In what ways have we moved beyond the idea of forced exile? (>0:13:15)

0:13:27 L1; Now you all look very puzzled. (>0:13:29)

0:13:41 L1; Who of you would have an idea about this? (>0:13:42)

0:13:45 S50; I'm sorry, I'm not sure if you mean this but... (continues)

(Beyond Britishness, Seminar 1, Question 3)

Students seemed to notice this lack of active participation too. Students commented on the general state of affairs in *Beyond Britishness* as follows: “Interesting seminar, but there sometimes were long silences and a lack of varied voices” (S45). A similar picture is painted for Canadian Literature: “Interesting seminar, although student participation seemed strained” (S10). When it comes to their personal level of participation explanations varied from being tired: “Late afternoon – not my best part of the day to concentrate for 3 hours” (S17), to simply not knowing what causes them to remain silent: “I can’t put my depression of the current state in words: despite full preparation and knowledge of the text you keep silence. It depresses me very much” (S5). One student admitted that the silence made her participate more than she would otherwise have done: “I was made deeply uncomfortable by the high number of silences – this causes me to answer more questions than I probably should in so large a class” (S1).

### *3.2.2 Staff Survey*

A special Staff Survey was distributed among all staff members of the Department of English Language and Culture in which they were asked about their estimates of average participation frequencies in the courses they teach, the various strategies they employ in seminars, and some of their ideas on student participation. The lecturers who have contributed have been semi-anonymized by using their initials. (see Appendix A for the survey and B for the results). When comparing the received reports (n = 5) to the observed behaviour in these specific two groups, it becomes clear that there are vast differences to observe between courses and that they cannot be taken to be universal to the Bachelor of English Language and Culture, though it remains hard to determine the scale of the issue.

Estimated participation levels fluctuated between 10 and 100% with the mean being 43,6% and the median 30%. When asked about their estimations of the percentage of students who frequently contributed to seminar discussions the mean was 38,5% and the median 21,5%, excluding the data of one lecturer who estimated the number of students who paid attention regardless of preparation to be 70%, which is rather a different question but interesting



nonetheless. As we can see, these too report rather low figures of student participation, the 100% only explained through the fact that the lecturer who submitted it, Dr PH, is a persistent turn-giver and the course involves basic proficiency skills.

Reasons lecturers presumed students to have for limited participation included insufficient preparation, shyness, fear of standing out, experiencing difficulty in formulating answers and their degree of motivation for the subject. These shall be discussed in further detail in section 5. As for strategies lecturers employ to engage students, most favour using names though one lecturer, Dr MC, fears that leads to insecurity. Instead she recommends group work and having them do presentations. Dr DK makes use of various strategies to engage students such as having them pick a number, making them write questions on post-it's and eavesdropping on their conversations to later call them out on them. Dr AK is a tad more drastic in her approach; in her elective she explicitly asks students about their preparation and shames them. In some cases this proved effective. The lecturers do not typically favour new voices over frequent participants as they are pleased with all the responses they can gather, but sometimes they deem it wise to encourage those who are less active a little more to speak up.

Satisfaction on the state of affairs in their average seminar is low. Too many students are unprepared and abstain from engaging in discussions. Dr MR even notes cases of students who do not prepare but do take part in discussions. She also remarks that preparation becomes worse towards the end of term, and Dr MC notices an increase in participation in weeks with smaller reading loads. It frustrates Dr MR that students believe it her responsibility to draw them in and do not in general see it as a chance to act upon their interest in the subject. Dr AK fears some students do not grasp the nature of studying, which leads them to regard some teachers as being not inspiring enough instead.

### 3.3) Discussion

Comparing the observed behaviour to the experiences of our staff tells us then that the participation levels in *Beyond Britishness* and *Canadian Literature* are no exception to the study. Supplemented by the commentary supplied by lecturers on the attitude some students have towards seminar discussion, the situation indeed seems worrisome. The great number of rephrases and encouragements it takes to obtain satisfactory answers will certainly strain some lecturers and make the atmosphere in class oppressing, as some students have indeed indicated. Student 5 wrote in her comment that despite being thoroughly prepared, she abstained from participation without exactly knowing why. It is these types of students we are most interested in

since this might be the doing of the Bystander Effect.

Prof. Dr. HB, who taught Canadian Literature and is referred to as L2 in the transcripts, in the face of non-response often resorts to calling people out on the personal responses students could submit to Blackboard prior to class. This usually proved to be an effective method of gaining responses. An effective way of engaging all students, including the ones who have not optimally prepared, was deployed by both lecturers and involved the inclusion of a few questions that require no preparation. Dr. MC, referred to as L1 in the transcripts, did not have the luxury of being able to draw on responses submitted via Blackboard in her course, and in her Survey declares herself against addressing students directly. The smaller size of her group together with the quadrangle formation supposedly creates a setting in which eye-contact has a similar illocution, though this would be interesting to look into.

The large number of students that did not attend all three of the seminars ( $n = 23$ ) causes missing data and makes it difficult to discover patterns in their behaviour. But it does present us with an interesting case. A solitary absence we can choose to explain by such a thing as coincidence. Perhaps the student was ill, had a dentist appointment, or fell victim to one of the delays of the Nederlandse Spoorwegen. Yet, the percentage of 10,1% of the students that was absent for two out of the three recorded seminars seems to call for a different explanation. In chapter four we shall therefore look at possible correlations with their Mean Participation Frequency to see whether students who attend fewer classes also participate less. This could point to their overall attitude towards seminars and the required participation, or perhaps suggest a possible relation with Preparation. Absence might then be the result of a deliberate choice made by the student after failing to prepare, which would mean they can be expected to participate fairly often in weeks they are present. Though the problem with the design of this research is that we would not have their preparation scores in case of absence, and hence would not be able to draw such conclusions. Furthermore, three consecutive weeks with 55 participants is too limited a sample for such research.

Six students were enrolled in both courses, therefore it was believed interesting to monitor any differences in their participation pattern for the two courses as that could hopefully provide us with clues that might establish a certain hierarchy in factors presumed to influence participation. What was striking that their participation was (far) above average for both. Having a closer look at the participants revealed that this group consisted of three foreign students with English as their native tongue who took these courses as part of the Erasmus programme. While increased fluency might account for these differences, it is important to bear in mind the educational system of their home universities. As we saw earlier, one of them claimed on her

form to have been surprised about the “lack of varied voices” she encountered in the seminars, suggesting her being used to higher levels of participation. Extra research comparing the observed patterns to the behaviour Dutch students demonstrate in Dutch-taught courses might hopefully tell us whether it is in fact a difference in educational climate or the limiting factor of conversing in a second language at work.

The immense difference in participation between the two courses can partly, if not entirely, be explained by means of group size and the resulting limitations on classroom layout. As can be observed in the weekly seating plans in Appendix G, *Beyond Britishness* was set up in a quadrangle formation with several additional rows to the back of the class, whereas the tables in *Canadian Literature* were placed exclusively in rows. This allowed for more students to fit in the classroom, but also created more distance between the students and the lecturer. Latané and Darley (1970) predicted a negative correlation between group size and the chances of a victim receiving help. Though perhaps in this case it may be a bit too ambitious to draw a parallel with educational settings, increased group size is likely to result in a greater feeling of anonymity and, arguably, responsibility.

As can be seen when comparing the seating plans in Appendix G to the participation frequencies of the individual students, the relative location of a student is a fairly reliable predictor for participation frequency. The students who were most responsive generally were seated in the front half of the room but it would be out of turn to conclude that sitting in the front makes one more responsive. Rather, it seems more likely that students make a semi-conscious choice with regard to their seating based on their participatory expectations for that week. Though this remains guesswork.

#### 4) The Importance of Preparation for Participation

In order to better understand the impact of the Bystander Effect on student participation, it is important to first measure the effect of other factors that might inhibit students. In this section we will therefore look at preparation, since that is the one lecturers believed to play an important part. When students have not read the assigned texts in advance, the expectation is that chances for a proper discussion will diminish. That said, there are cases known where students do engage frequently without prior knowledge on the subject. These students for example do take part in general ‘warm-up questions’ and remain silent for the rest of the seminar, or skim through the texts during the seminar and draw from that. Hence, there will be four possible types of students in various degrees to observe for each week, as illustrated by the table below. The first being the ones that do prepare and do participate, second the ones that do not prepare and do not participate, thirdly the ones that prepare but do not participate, and lastly the ones that do not prepare but do participate.

|                               | Students who participate | Students who do not participate |
|-------------------------------|--------------------------|---------------------------------|
| Students who are prepared     | Type 1                   | Type 3                          |
| Students who are not prepared | Type 2                   | Type 4                          |

Table 2. Types of Students

##### 4.1) Methodology

At the end of each seminar, all students present that particular week were presented with a questionnaire which was used to measure their level of preparation for each week. Statistical tests will then look for a relation with their participation frequency.

##### *4.1.1 Participants*

The tested population is essentially the same as discussed in section three, but it proved impossible to obtain data from all 55 participants for three consecutive weeks due to absences (total amount of absences:  $n = 29$ ). Next, the dataset also had to suffer some exclusions for the sake of statistics. Among these were the six students who were enrolled in both Beyond Britishness and Canadian Literature to avoid biased data due to between-subject differences. The group was split in two and it was randomly decided which three students would be excluded in the analysis for the first course and which three for the second. Two questionnaires had to be

excluded in their entirety. One student in a personal conversation explained that she consciously chose not to participate because she wanted to give other students a chance and consequently filled out her questionnaire in a different manner than she would normally have done. A second student, presumably pressed for time, scored all her answers 'average'. Moreover, for students who forgot to hand in their questionnaires no Preparation score could be registered and consequently could not be used to calculate the effect on their Participation scores. This resulted in missing data for those respective weeks ( $n = 10$ ). One student who failed to return her questionnaire only attended the one seminar and thus had to be excluded completely. The Beyond Britishness group therefore now counts 14 students and Canadian Literature 34, making up a total of 48.

#### *4.1.2 Materials*

The questionnaire consisted of seven questions in which they were asked to indicate their preparation, estimated participation, and attitude towards the course work on a five point scale (see Appendix C). A five point scale was favoured over a seven point scale since it was deemed to best reflect the various answering possibilities. To facilitate matching the questionnaires to the individual behaviour of the students, they were asked to write down their name on a numbered list beforehand and to use that same number on the questionnaire. They were thoroughly reassured that both the data from the questionnaires as their behaviour in class would be processed anonymously in order to limit any inhibitions a student might feel to behave as they would normally.

#### *4.1.3 Procedure*

The students' self-reported preparation scores were entered into SPSS and the mean score of the three weeks was taken to represent one's overall preparation level. In case of absences, the mean was taken for the weeks the student was present. Tests were then conducted to determine the relation between one's indicated preparation and that person's mean participation frequency, as had been calculated for each individual student in section three.

For each student it was then calculated how often he or she had attended the seminars during the three weeks of the experiment. Absences in this present research might be quite telling as it could be the result of insufficient preparation. One of the objectives of the recent abolishment of attendance had been to create more efficient seminars by giving underprepared students leave to stay away. In this light it would be interesting to see if such goals have been met.

## 4.2) Results

First, in order to check for any group differences, a 3 x 2 MANOVA (Mean Preparation, Mean Participation Frequency and Total Attendance x Beyond Britishness, Canadian Literature) was conducted in which Mean Preparation was scaled 1 to 5, Mean Participation Frequency was measured quantitatively, and Total Attendance was indicated on a scale of 1 to 3. There were no significant interactions: multivariate  $F(3,44) = 1.44, p > .05$ . This means that for testing our hypotheses there is no need to test the two groups separately and they shall be treated as one group unless indicated otherwise.

Next we wish to find out what the possible correlation is between Mean Preparation and Mean Participation Frequency. Exploring the data with a scatter plot gave reason to believe that the data is not linear but in fact quadratic. For this reason, a log-transformation of the data was executed to prepare the data for testing. A one-tailed Pearson correlation was then performed to analyse if there is a relationship between Mean Participation Frequency and Mean Preparation. No such relationship was found:  $p > .05$ . Instead, as the scatter plot below demonstrates with the help of a quadratic reference line, all sorts of relations appear possible (Fig. D.I.1; meaning Appendix D, Part I, Figure 1). Self-reported low Preparation scores found a complement in low as well as average Mean Participation frequencies, and high Preparation scores yielded both high and low Participation frequencies as well. Preparation in general was low, with 41,7% of the students indicating their level of preparation with a score 'three' or below.

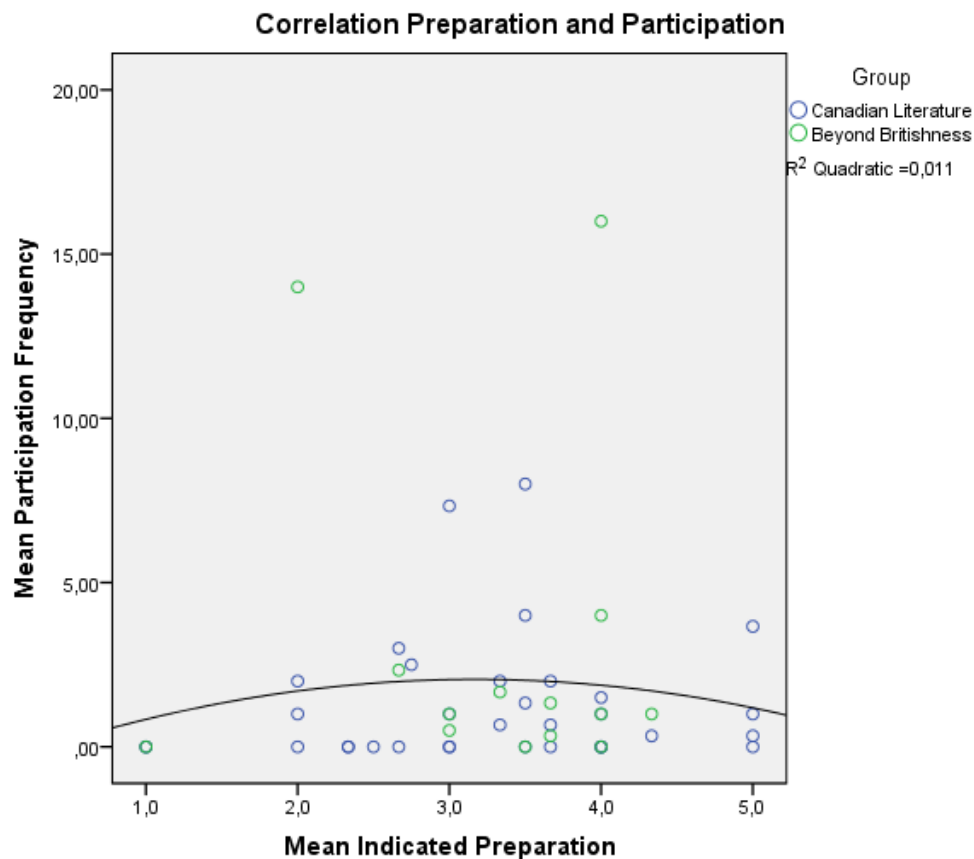


Fig. D.I.1 Correlation Preparation and Participation

Concluding we wish to know whether Attendance is connected to Preparation. A Mann Whitney U test was conducted with Total Attendance as the dependent variable and the grouping variable being high or low Mean Preparation based on the group median ( $Mdn = 3,5$ ). There was no significant interaction:  $U = 272$  and  $p > .05$ .

#### 4.3) Discussion

##### Preparation

The absence of a significant correlation between Preparation and Participation does not allow for any legitimate conclusions, but does leave room for a few speculations. It might for instance be taken to mean that once students consider themselves sufficiently prepared, they no longer feel the need to prove themselves or to test their understanding of the text(s) through verbalization. Another possibility is that participation might indeed be subject to the Bystander Effect and inhibits otherwise prepared students.

On the other hand, as the graph also implies through the degree of variation between scores for Preparation and corresponding Mean Participation Frequencies, preparation also

appears to be no requirement for participation. The best example is the student who scored a 'two' on Preparation, yet participated a staggering fourteen times. This, then, somewhat deviates from Sidelinger and Booth-Butterfield (2010) who believed that sufficient preparation served as an absolute prerequisite for participation. It must be noted, however, that self-reported preparation might not adequately resemble actual preparation levels, or that it is not properly to be expressed on a scale of 1 to 5. Moreover, the fact that we have taken the mean for three weeks of data might have obscured some effects. Another point of criticism is that the low percentage of 58,2% of students that maintained a full attendance record causes difficulty in interpreting the data, since this means that for a large part of the participants their mean participation frequency is based on one or two seminars.. In this case, a larger more careful study might give us a more definitive picture.

### Attendance

The non-significant result for the relationship between Attendance and Preparation again does not legitimize any sustained conclusions. It does mean that the degree of Preparation is not likely to be decisive in a student's decision to attend a seminar. Should this indeed be the case, the recent abolishment of attendance seems not to have had the desired effect of increasing relative preparation levels in seminars by giving underprepared students leave to stay away.

A follow-up questionnaire created with Google Forms was distributed via the respective course Blackboard pages in the hope to shed more light on the various reasons and motivations behind the individual absences (see Appendices H and I). Unfortunately the limited number of responses (n = 18) make it difficult to draw any legitimate conclusions, especially since they only accounted for 4 actual absences and included 5 students who could not remember whether they had been in class that week. Reasons for non-attendance were; wanting to study because of exam week, having to be somewhere else, not feeling like going, and being ill. On the question of having prepared for all of the three weeks 14 instances of not preparing were confessed. Reasons for not preparing were not having time (n= 5), not feeling like it (n = 3), the course load being too much (n = 2), going to miss the class anyway (n = 2), having forgotten (n = 1) and being ill (n = 1).

All in all, drawing from this questionnaire the main reason why students would not prepare would be lacking time to do the assigned reading, not further specifying whether the reading is too large, their week too busy, or if their planning skills require some more effort. In just one case this led to the student being absent and two students who complained about lacking time could not remember if they had attended class. This supports the belief that not having



prepared is not generally a reason to miss class, though this might be adjusted upon receiving a higher number of responses.

## 5) The Bystander Effect in Participation

This section shall discuss the several factors that might play a role in student participation other than preparation, such as those belonging to the Bystander Effect, and in this manner hopes to, at least partially, offer an alternative explanation for the seemingly non-significant relation between Preparation and Participation that was found in the previous chapter.

### 5.1) Methodology

Hudson and Bruckman (2004) has shown that self-awareness can be cause of inhibition in 'quiet' students, while at the same time motivate 'active' students to speak up. A second questionnaire was created that consisted of factors indicative of the Bystander Effect as well as those pertaining to difficulty of formulating answers and was drawn up on the basis of available literature and a brief preliminary oral enquiry among students, as well as digital Staff Survey among several lecturers in the Department. The blank Staff Survey can be found in Appendix A and the results in Appendix B.

#### *5.1.1 Participants*

The same exclusions apply that were necessary for the previous tests, which brings the total number of participants to 48.

#### *5.1.2 Materials*

The supplementary Part II questionnaire was distributed among all students towards the end of the first seminar a participant attended. This questionnaire was designed to measure the self-reported influence of a wide range of factors including those pertaining to the Bystander Effect such as self-awareness (“I usually mind what fellow students/the lecturer might think of me”), blocking mechanisms (“I usually feel inhibited to answer once others already have”), social cues (“I usually feel less inclined to answer if others are mute”), and diffuse responsibility (“I usually think someone else will answer the question”). The students were asked to indicate on a five point Likert scale to what extent they felt these factors generally influenced them (see Appendix C). This data shall be tested for correlations with the students’ Mean Participation Frequency through SPSS and in subsequent qualitative analysis we shall give a more detailed overview of the dynamics at work in our student population.

## 5.2) Results

All factors from Part II of the questionnaire were checked for a relation to Mean Participation Frequency using separate two-tailed Pearson correlations. This was done in an explorative fashion and since all correlations were calculated using the same dataset, we will have to reckon with a greater error probability and therefore have to take great care in interpreting the data. Significant interactions were found for “I usually worry fellow students might think me a know-it-all”:  $r = .455, p = .001$  (Fig. D.II.o), “I usually think someone else will answer the question”:  $r = -.383, p = .007$  (Fig. D.II.i), and “I usually find myself without ideas on the text”:  $r = -.320, p = .027$  (Fig. D.II.f). However, when controlling for the increased error probability the ‘significance’ of this last interaction becomes negligible. No significant interactions were found for the other factors.

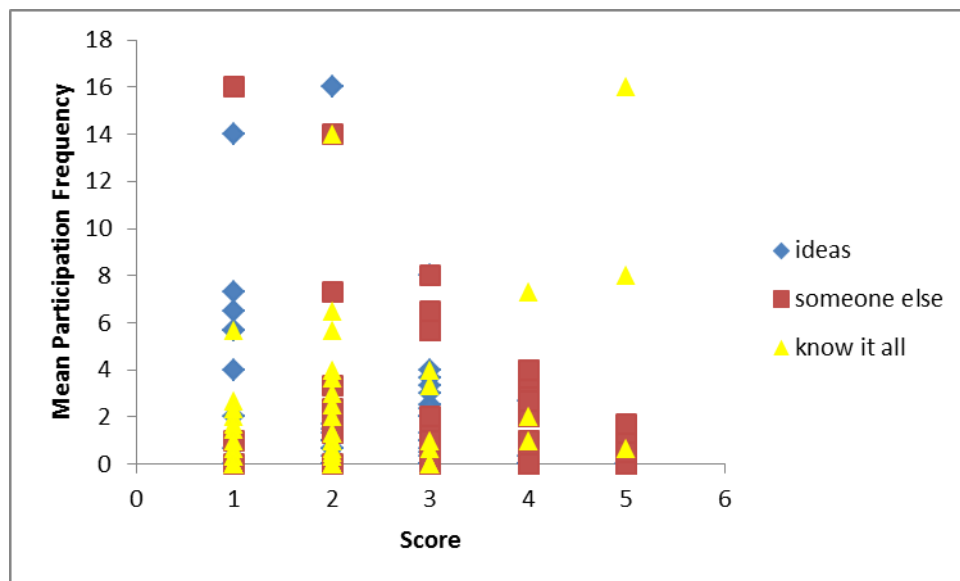


Fig. D.II.1 Correlations Mean Participation Frequency and factors f, i, o

Factors for which the majority of the group scored one of the extremes, here explained as either scoring 1 and 2, or 4 and 5, shall be presented in decreasing order. First inhibitory factors that scored high shall be discussed, then the ones that yielded average results, and later the ones that seemed to affect only a limited amount of students. Starting off, 32 students reported being suspicious of (seemingly) simple questions versus 8 who were not (Fig. D.II.j), 28 students usually only answer questions after careful thought versus 4 who do not (Fig. D.II.k), 27 students usually think someone else is more capable of answering versus 9 who do not (Fig. D.II.m) and 26 students usually remain silent when the answer seems obvious (Fig. D.II.d).

Next are factors that yielded more average results. 23 students usually think someone else will answer the question versus 9 who do not (Fig. D.II.i), 22 students usually feel inhibited once others have already answered versus 12 who do not (Fig. D.II.n), 22 students are usually less inclined to answer if others are mute versus 15 who are not (Fig. D.II.l), 20 students reported usually having trouble putting their thoughts into words versus 16 who do not (Fig. D.II.a), 18 students usually mind what fellow students think of them versus 18 who do not (Fig. D.II.b), 16 students usually mind what the lecturer thinks of them versus 14 who do not (Fig. D.II.g),

As for the factors which scored relatively low in this particular population; 38 students reported having little trouble expressing themselves in English versus 3 who did (Fig. D.II.p), 37 students usually worried little about being considered a know-it-all versus 5 who did (Fig. D.II.o), 32 students usually worried little about fellow students doubting their intelligence versus 6 who did (Fig. D.II.e), 29 students usually felt no desire to impress fellow students with their answers versus 7 who did (Fig. D.II.c) and 24 students did not usually find themselves without ideas on the text(s) versus 8 who did (Fig. D.II.f).

### 5.3) Discussion

First the validity of this questionnaire shall be assessed. Since the vast majority of the students appears to have felt comfortable enough to score the extremes, and none of them expressed uncertainty regarding the formulation of the questions, the instrument validity of the questionnaire seems secure enough for this research. A note of criticism is in place, however, since the term ‘usually’ is not that specific. If this research were to be repeated, asking the participants to score a percentage for each factor would be a better option.

Before we discuss the “bystander factors”, we shall first have a look at the more basic answering skills so we can properly distinguish the effects of the two. Having trouble putting their thoughts into words was indicated to be a problem by twenty students who scored it with ‘four’ or ‘five’, and twelve students with a ‘three’. This means that a total of thirty-two, or 67%, encounter trouble formulating their answers on a regular basis. Next, prior to formulating an answer, it is important that students have an opinion. Eight students admitted to usually finding themselves without ideas on the text, together with sixteen students scoring it a ‘three’. Having trouble expressing themselves in English scored relatively low in this questionnaire, with three students who scored it above average, but there were still seven students who scored it ‘three’. When 21% of the students enrolled in English-taught courses are not comfortable in the language this is likely to find its way to their answering behaviour.

The fact that “I usually think someone else will answer the question” showed a significant

interaction with Mean Participation Frequency, even though we have to take this outcome with a pinch of salt, hints at the workings of the Bystander Effect and the feeling of diffuse responsibility. When all students think someone else will respond and wait for that event to happen this causes a perpetual silence. But since it did not score all that high with the majority of the class we cannot be certain to what degree it operates.

In fact, all 'bystander factors' were experienced strongly on a regular basis by only a minority of the students, but were nevertheless a strong presence. Feeling inhibited once an answer has already been provided, which is a blocking mechanism, was scored greater than or equal to three by thirty-two students. Being less inclined to answer if no one else does, which can be interpreted as a search for social cues, by thirty-three. Self-awareness regarding the lecturer was more or less equal to that towards fellow students, yet only nineteen students generally wish to impress their fellow students and none scored it a 'five'. What is remarkable is that thirty-nine students often think someone else to be more capable, scoring it a 'three' or higher, but only six students usually worry that fellow students doubt their intelligence. Of course, if one abstains from answering, peers have nothing to judge one by. But this belief of someone else being better equipped might also reflect the answer's form and not its content. In short, these are certainly issues for concern, but without significant correlations to the students' participation frequency it is difficult to say whether these have concrete repercussions in their answering behaviour.

This leaves us with some points for speculation. Perhaps there are students who are more susceptible to the Bystander Effect than others or maybe it only occurs under special conditions. Originating from emergency situations, it is plausible that for the Effect to occur a classroom situation must first resemble an emergency situation to a degree due to a certain amount of pressure or shock. Following that line of reasoning, it might for instance be the case that factors such as insufficient preparation and general insecurity reinforce it. A larger sample and more elaborate questioning of the participants will help us gain a better understanding of the manner in which it operates.

## 6) General Discussion

Both seminars from *Beyond Britishness* and *Canadian Literature* generally face frequent and long silences, as was observed in section three, and lecturers go to great lengths in their attempts to gather responses. Section four and five sought to clarify what caused students to behave as they did by analysing the importance of preparation for participation and by creating an overview of other possible factors that might affect a student's likelihood to answer.

We have seen in section four that preparation is certainly part of the problem, with 41,7% (after all necessary exclusions) scoring a three or below on Mean Preparation, but there is also a part of the students that are sufficiently prepared yet remain low-key. To illustrate this point, 12 students maintained a Mean Preparation score of above four, yet only participated a mean of below two times. Various underlying reasons can be thought of, one being that students who are sufficiently prepared lack the desire for confirmation of what they already know, but this phenomenon might also have root in the Bystander Effect.

Factors other than preparation that might explain the high number of non-responses noted in section three were investigated in section five. Students frequently reported valuing careful thought before speaking up, remaining silent when answer seems obvious, and believing someone else to be more capable of providing the answer. Students seem to be highly conscious of their participation levels and the factors that affect it and in some cases experience vast amounts of guilt. Nevertheless, they encounter trouble in trying to overcome this. Perhaps if more attention was paid to this dynamic of seminar discussions and students and lecturers became increasingly aware of the vicious circle it entails, we may find the means to break it.

The "bystander factors" of looking for social cues, self-awareness, blocking, and diffuse responsibility were experienced by a substantial part of the students, though not the majority. It is likely that for the Bystander Effect to happen, certain conditions need to be met, be it in the mind of the student, in the composition of the group, or in the layout of the classroom. Due to the size and setup of this particular experiment, however, we cannot construct a clearer image of the exact premises.

Overall, participation and preparation seemed to increase when course work included shorter texts instead of novels, as was also indicated by Dr. MC on her Staff Survey, but no real value may be attributed to this as this factor was not controlled for and though some texts may indeed be shorter, this does not guarantee increased readability as this is subject to interpersonal variation as well as textual variation. However, perceived workload may of course be less and for

this reason appear less daunting, causing more students to commence the reading. Next, with assigned shorter texts it is also possible to only read part of the work load and enter the discussion exclusively for those one has read. Rough participation frequencies do not provide the details required for testing this and neither does the design of this experiment allow for these kinds of conclusions because of the limited amount of data.

Combining sections three, four, and five, we can briefly summarize that there is immense variation in preparation and participation between students, and that the one does not automatically follow from the other. Students who prepare poorly find their way to the discussion just like students who prepare more thoroughly, and students with spotless preparation records can remain silent just the same. To answer the main question of this research, which was finding out what factors to what extent influence student participation, and whether those belonging to The Bystander Effect are among these, we can conclude that most students struggle with insecurity regarding the timing and structuring of their answers and experience social inhibition. However, the exact influence of the Bystander Effect remains difficult to determine at present.

## 7) Conclusion and Recommendations

Broader generalizations are impossible due to the limited amount of participants and only marginally significant statistics, but for this particular population we can conclude a number of things. First, participation levels are indeed low, and so is the mean preparation of students. Interestingly enough, these do not seem to correlate directly. Students who are prepared refrain from answering just as often as those who have not, and students who have only prepared in a limited fashion may participate as well.

Even though this experiment could not confirm the Bystander Effect being operational in our college classrooms, the experiment could not account for all silences with factors such as preparation and having trouble in formulating answers either. This void therefore remains worthwhile to investigate, and The Bystander Effect should prove a useful 'lens' in doing so (cf. Hudson and Bruckman, 2004). The findings here do give an extensive overview of the behaviour and internal struggles of our students and pose a potentially fruitful base for further research. It would for instance be interesting to conduct a larger study with more participants ranging from the first year of the Bachelor to the Master and experiment with various degrees of group size and classroom set-ups. Next, the scales may be adjusted so they are less ambiguous and questions on personality may be included to further determine the influence of a person's characteristics so they can be controlled for.

A few recommendations we can distil from the present research is that smaller groups facilitate interaction, especially since they allow for a classroom set up with a higher level of immediacy to the lecturer such as a quadrangle. Next, creating a mix of questions that require preparation and questions that do not, ensures that even students who have failed to do the mandatory reading are engaged, though this suggestion may of course be disregarded because of didactic reasons. Since a great many students admitted to having trouble formulating answers, it may be wise to not make the pauses in between the initial question and a rephrase too short. Some students need a little more time to process what is being said, and premature rephrases may confuse them. Offering timely encouragements may certainly be advisable, as these help setting the bar a bit lower and reassure insecure students to speak up. They may also motivate students who have only prepared a little to try and share their understanding of the text.



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## Appendix A – Blank Survey Among Staff Members

### Student Participation Research - Survey Among Staff Members

In case you teach several courses, please note any differences.

#### Participation Levels

1. What is your estimation of the percentage of students that makes at least one contribution in an average seminar you teach?
2. What is your estimation of the percentage of students that participates frequently in an average seminar?
3. Are you satisfied with the level of participation in an average seminar?
4. Do you observe much fluctuation in participation levels per week? Is there a general pattern to be observed over the course of a period?

#### The Usual Suspects

5. Do you actively attempt to involve as many different students as possible or do you leave it to the students to respond?
6. Which strategies do you employ to engage students? Do you use their names, for instance?
7. Do you favour new voices over frequent participants? If so, do you sometimes wait in giving them the floor or perhaps choose ignore them?

#### In the Mind of the Student

8. Which factors might influence a student's participation?
9. What is, in your opinion, the supposed objective of a student when responding? Do they do so to test their argumentative skills? To please the lecturer? To appear smart to their fellow students?
10. What are reasons you presume your students to have for remaining silent?

## Appendix B – Results Survey

### Student Participation Research - Survey Among Staff Members

**Lecturer: MC**

In case you teach several courses, please note any differences.

#### Participation Levels

1. What is your estimation of the percentage of students that makes at least one contribution in an average seminar you teach?

*45 %*

2. What is your estimation of the percentage of students that participates frequently in an average seminar?

*20%*

3. Are you satisfied with the level of participation in an average seminar?

*No, I would like to see more overall participation and more dynamic discussions.*

4. Do you observe much fluctuation in participation levels per week? Is there a general pattern to be observed over the course of a period?

*There is more participation during weeks with smaller reading loads.*

#### The Usual Suspects

5. Do you actively attempt to involve as many different students as possible or do you leave it to the students to respond?

*I do both.*

6. Which strategies do you employ to engage students? Do you use their names, for instance?

*No, for that can make the people that are rather shy more insecure. I let students work in groups and present their group results that have ensued from their discussion on a smaller scale.*

7. Do you favour new voices over frequent participants? If so, do you sometimes wait in giving them the floor or perhaps choose ignore them?

*Yes*

#### In the Mind of the Student

8. Which factors might influence a student's participation?

*Shyness, fear of standing out among the group, lack of confidence in their own interpretation skills, inadequate preparation.*

9. What is, in your opinion, the supposed objective of a student when responding? Do they do so to test their argumentative skills? To please the lecturer? To appear smart to their fellow students?

*I hope (and presume) the first.*

10. What are reasons you presume your students to have for remaining silent?

*See question 8.*

## Student Participation Research - Survey Among Staff Members

**Lecturer: PH**

In case you teach several courses, please note any differences.

### Participation Levels

*I presume that you are referring to students who attend seminars, and are not asking about attendance*

1. What is your estimation of the percentage of students that makes at least one contribution in an average seminar you teach?

*100*

2. What is your estimation of the percentage of students that participates frequently in an average seminar?

*100*

3. Are you satisfied with the level of participation in an average seminar?

*Yes*

4. Do you observe much fluctuation in participation levels per week? Is there a general pattern to be observed over the course of a period?

*No – I always actively invite students to participate by good old turn-giving*

### The Usual Suspects

5. Do you actively attempt to involve as many different students as possible or do you leave it to the students to respond?

*Yes, see above*

6. Which strategies do you employ to engage students? Do you use their names, for instance?

*I use names, and I encourage them to provide answers. Mind you, in many cases we are talking about (basic) proficiency skills, such as translation, and syntactic analysis skills.*

7. Do you favour new voices over frequent participants? If so, do you sometimes wait in giving them the floor or perhaps choose ignore them?

*It is sometimes hard to ignore the ones who are “eager” to reply, especially once they have proved to be on top of the material, but yes, I will occasionally deliberately pass them over in favour of a more reticent student.*

### In the Mind of the Student

8. Which factors might influence a student's participation?

*(in)security about their grasp of the seminar content / achievement of the necessary skill*

9. What is, in your opinion, the supposed objective of a student when responding? Do they do so to test their argumentative skills? To please the lecturer? To appear smart to their fellow students?

*In general I would say all of these. to a greater or lesser degree.*

*Again, mind you, I could imagine that in my type of seminars the prime objective would be to*

*check whether they have understood the course reading and/or whether they have mastered the specific (analytic) skill*

10. What are reasons you presume your students to have for remaining silent?

*See 8. Some students are clearly not on top of the course material...*

## Student Participation Research - Survey Among Staff Members

**Lecturer: AK**

In case you teach several courses, please note any differences.

### Participation Levels

1. What is your estimation of the percentage of students that makes at least one contribution in an average seminar you teach?

*Between 10 and 30%*

2. What is your estimation of the percentage of students that participates frequently in an average seminar?

*At Ba level: max. 10% in a major course; about 25% in an elective*

3. Are you satisfied with the level of participation in an average seminar?

*No*

4. Do you observe much fluctuation in participation levels per week? Is there a general pattern to be observed over the course of a period?

*Not in the average major course. I did in my recent elective course – continuing to ask them explicitly for info from the prep reading, and resisting the temptation to fill in the answers myself, + (after two sessions) a firm sermon on class prep (naming and shaming), made a number of students pick up the hint.*

### The Usual Suspects

5. Do you actively attempt to involve as many different students as possible or do you leave it to the students to respond?.

*Depends on the size of the group and how well I know the names. In principle, I give turns to everyone, by name.*

6. Which strategies do you employ to engage students? Do you use their names, for instance?

*I use their names; I don't just check the prep but ask them what they think the "issue" might be, let them guess how it might work*

7. Do you favour new voices over frequent participants? If so, do you sometimes wait in giving them the floor or perhaps choose ignore them?

*I don't favour anyone, I hope.*

### In the Mind of the Student

8. Which factors might influence a student's participation?

*Many factors, the most important ones being: 1) insecurity (too timid to take the floor, or afraid of not being able to formulate an answer to the question); 2) lack of preparation (no prep or skimming through it rather than studying it); 3) lack of interest (this happens even in electives); 4) failing to realize that studying is a two-way investment of teachers and students. This is my answer to 5): 5) suppose some students would say that some teachers are not inspiring (enough).*

9. What is, in your opinion, the supposed objective of a student when responding? Do they do so to test their argumentative skills? To please the lecturer? To appear smart to their fellow students?



*I assume that most students do this to engage themselves.*

10. What are reasons you presume your students to have for remaining silent?

*Same question as 8?*

## Student Participation Research - Survey Among Staff Members

Lecturer: DK

In case you teach several courses, please note any differences.

### Participation Levels

1. What is your estimation of the percentage of students that makes at least one contribution in an average seminar you teach?

*20 to 25%?*

2. What is your estimation of the percentage of students that participates frequently in an average seminar?

*I would almost say 20 to 25% again. Often, the students who make contributions at least once, respond more often. But then, "contribution" here is defined by making an intervention/ answering questions/ speaking etc. Some students are perhaps more shy, but they are clearly engaged. At the same time, talkative students may also be more easily distracted (i.e. they respond whenever a question is asked, but they go on Facebook two minutes later, while the less talkative students are focussed on the class content 100%). So, it is a complex dynamics and it is sometimes too easy to judge both the actively talking as well as the more quiet, "brooding" ones.*

3. Are you satisfied with the level of participation in an average seminar?

*It depends on the type of discussion we are having, but, generally, no. In more open/ improvised discussions, in which students can freely respond to a more general topic, there is more participation. But I am always struck by the lack of response when I would like to discuss a text students have read in preparation.*

4. Do you observe much fluctuation in participation levels per week? Is there a general pattern to be observed over the course of a period?

*No, I do not see that much development in this sense. The actively engaged students tend to say more, and this remains the same throughout the course, as if everybody settles into a standard role after week 1 or 2. This may also be a result of a group dynamics that has evolved over the years.*

### The Usual Suspects

5. Do you actively attempt to involve as many different students as possible or do you leave it to the students to respond?

*This also depends on the nature of the discussion we are having. In a discussion about a text everybody should have read in preparation, I will directly ask students to join in and participate. In more open discussion, I will be more inclined to leave it to the group to take initiative.*

6. Which strategies do you employ to engage students? Do you use their names, for instance?

*Yes, there are various ways. I use names, or I may add numbers to the attendance list, ask someone to pick a number and then ask the person with that number a couple of questions about texts we have read. I use other strategies as well: giving everybody a post-it paper at the start of a class, asking them to write one or two questions about the prepared texts on it, organising the class discussion on the basis of what they hand in (the post-it's are collected on the whiteboard, with names etc.) Doing group exercises, eavesdropping on conversations and then referring to those in plenary discussions after the group rounds always works as well. Also, I talk to the students a lot, for example in breaks between classes. You then learn things you may refer to in class ("Peter, as you were telling me yesterday...), you get to know students better (and learn their names), plus, most importantly, they will feel recognised and, hopefully, that will also make it easier to talk in class.*

7. Do you favour new voices over frequent participants? If so, do you sometimes wait in giving them the floor or perhaps choose ignore them?

*Yes, sometimes I deliberately wait for new voices even if the “usual suspects” have already raised their hands. Sometimes, I let a usual suspect answer a question and then ask another, less talkative student to respond to that answer.*

### **In the Mind of the Student**

8. Which factors might influence a student's participation?

*Preparation, the subject of the class and the topic of the discussion, the way in which they discussion is organised (plenary without first having “practised” with peers is always less effective), personal characteristics (shyness, or the opposite, of course), the realisation that the discussion is (not) relevant and will (not) contribute to the learning process, general motivation, not feeling safe, self-consciousness about using a language you are learning... In other words, a whole spectrum of factors.*

9. What is, in your opinion, the supposed objective of a student when responding? Do they do so to test their argumentative skills? To please the lecturer? To appear smart to their fellow students?

*I do not see too many cases of the latter, or the latter two – which is positive, of course. I think most respond because they are genuinely interested. I do think that most respond to the lecturer, though. What I mean is that I hardly ever see examples of students who, on the basis of having read a text, bring a question or opinion to class to test it on their peers. As in: “I have read the text, I think it means this or that, but what were your experiences? I have come to class to enter into a dialogue with my classmates and, so, further develop my ideas (and argumentative skills).” Perhaps I should facilitate this more myself as well, especially in ETC courses (even if I do consciously do this in MA courses, which often have smaller groups).*

10. What are reasons you presume your students to have for remaining silent?

*See question 8.*

## Student Participation Research - Survey Among Staff Members

**Lecturer: MR**

In case you teach several courses, please note any differences.

### Participation Levels

5. What is your estimation of the percentage of students that makes at least one contribution in an average seminar you teach?

30%

6. What is your estimation of the percentage of students that participates frequently in an average seminar?

*70%, and that includes people who do pay attention but have not actually prepared.*

7. Are you satisfied with the level of participation in an average seminar?

*No; many questions go unanswered and there is rarely any real discussion. Also, far too many students come unprepared. Students seem to think it quite natural not to prepare, come to class or participate actively.*

8. Do you observe much fluctuation in participation levels per week? Is there a general pattern to be observed over the course of a period?

*Preparation rates become tragically low towards the end of term, and also drop off towards the end of a period.*

### The Usual Suspects

9. Do you actively attempt to involve as many different students as possible or do you leave it to the students to respond?

*I do continue to ask questions to the class but feel very awkward. I am frustrated that students consider it my responsibility that they participate.*

10. Which strategies do you employ to engage students? Do you use their names, for instance?

*Knowing the names certainly helps. Also, working in groups can stimulate debate, but then the problem remains that often, students either did not bring the text or did not do the reading.... This has a strong effect on both the instructor as well as the general mood.*

11. Do you favour new voices over frequent participants? If so, do you sometimes wait in giving them the floor or perhaps choose ignore them?

*I never ignore anyone; I am happy with everyone speaking up!*

### In the Mind of the Student

12. Which factors might influence a student's participation?

1. Shyness
2. Peer pressure: not wanting to stand out, not wanting to be seen as "involved"; not wanting to seem "clever" or "stupid"
3. A lack of commitment to their studies
4. A lack of preparation.
5. A lack of understanding.

13. What is, in your opinion, the supposed objective of a student when responding? Do they do so to test their argumentative skills? To please the lecturer? To appear smart to their fellow students?

*Actually, I was hoping that students would enjoy their studies and would simply want to know things, think about things, talk about things, learn, grow, become professional, mature, etc.!! And, more than anything else, I hope that students are committed and enthusiastic. Those are things that should make them want to join in, speak up, and participate.*

14. What are reasons you presume your students to have for remaining silent?

*See questions 8 and 9.*

Appendix C – Blank Questionnaire Students Part I+II

NUMBER:

Student Participation Research

Dear student,

For my BA Thesis I am investigating student participation in seminars. Please take a moment to fill out this form. All data will be processed anonymously so try to answer as honestly as you can. If you have any questions, please contact me afterwards.

Kind regards,

Barbara Dauwerse

**Part I**

Course: .....

Date: .....

This course is part of my major: yes / no

Native language: .....

I hereby give the researcher permission to use the answers below: yes / no

1.) Please rate your preparation for this week's seminar:

|                  |   |   |   |                    |
|------------------|---|---|---|--------------------|
| 1                | 2 | 3 | 4 | 5                  |
| (no preparation) |   |   |   | (full preparation) |

2.) Please rate your *sense* of preparation:

|                      |   |   |   |                  |
|----------------------|---|---|---|------------------|
| 1                    | 2 | 3 | 4 | 5                |
| (totally unprepared) |   |   |   | (fully prepared) |

3.) Please rate your comprehension of this week's text(s):

|                  |   |   |   |             |
|------------------|---|---|---|-------------|
| 1                | 2 | 3 | 4 | 5           |
| (very difficult) |   |   |   | (very easy) |

4.) Please rate your attitude towards this week's text(s):

|                   |   |   |   |                    |
|-------------------|---|---|---|--------------------|
| 1                 | 2 | 3 | 4 | 5                  |
| (not interesting) |   |   |   | (very interesting) |

5.) Please rate your participation in this week's seminar:

|                    |   |   |   |                                 |
|--------------------|---|---|---|---------------------------------|
| 1                  | 2 | 3 | 4 | 5                               |
| (no participation) |   |   |   | (highly frequent participation) |

6.) Please rate your satisfaction with your participation in this week's seminar:

|                    |   |   |   |                  |
|--------------------|---|---|---|------------------|
| 1                  | 2 | 3 | 4 | 5                |
| (very unsatisfied) |   |   |   | (very satisfied) |

7.) I think this seminar helped me gain a better understanding of the text(s)

|                     |   |   |   |                  |
|---------------------|---|---|---|------------------|
| 1                   | 2 | 3 | 4 | 5                |
| (strongly disagree) |   |   |   | (strongly agree) |

If you have any comments you can leave them here:

.....

.....

**Part II**

The following questions concern possible factors that play a role in seminar participation.

Please rate the extent to which these apply to you on a scale from 1 to 5:

| I usually:                                              | (strongly disagree) |   | (strongly agree) |   |   |
|---------------------------------------------------------|---------------------|---|------------------|---|---|
| a. have trouble putting my thoughts into words          | 1                   | 2 | 3                | 4 | 5 |
| b. mind what fellow students might think of me          | 1                   | 2 | 3                | 4 | 5 |
| c. want to impress fellow students with my answers      | 1                   | 2 | 3                | 4 | 5 |
| d. remain silent when the answer seems obvious          | 1                   | 2 | 3                | 4 | 5 |
| e. worry fellow students might doubt my intelligence    | 1                   | 2 | 3                | 4 | 5 |
| f. find myself without ideas or opinions on the text(s) | 1                   | 2 | 3                | 4 | 5 |
| g. mind what the instructor might think of me           | 1                   | 2 | 3                | 4 | 5 |
| h. find seminars useful for my argumentative skills     | 1                   | 2 | 3                | 4 | 5 |
| i. think someone else will answer the question          | 1                   | 2 | 3                | 4 | 5 |
| j. feel suspicious of seemingly simple questions        | 1                   | 2 | 3                | 4 | 5 |
| k. only answer questions after careful thought          | 1                   | 2 | 3                | 4 | 5 |
| l. feel less inclined to answer if others are mute      | 1                   | 2 | 3                | 4 | 5 |
| m. think someone else is more capable of answering      | 1                   | 2 | 3                | 4 | 5 |
| n. feel inhibited to answer once others already have    | 1                   | 2 | 3                | 4 | 5 |
| o. worry fellow students might think me a know-it-all   | 1                   | 2 | 3                | 4 | 5 |
| p. have trouble expressing myself in English            | 1                   | 2 | 3                | 4 | 5 |

If you have any comments you can leave them here:

.....

.....

Thank you for your time!



## Appendix D - Results Questionnaires

## Part I

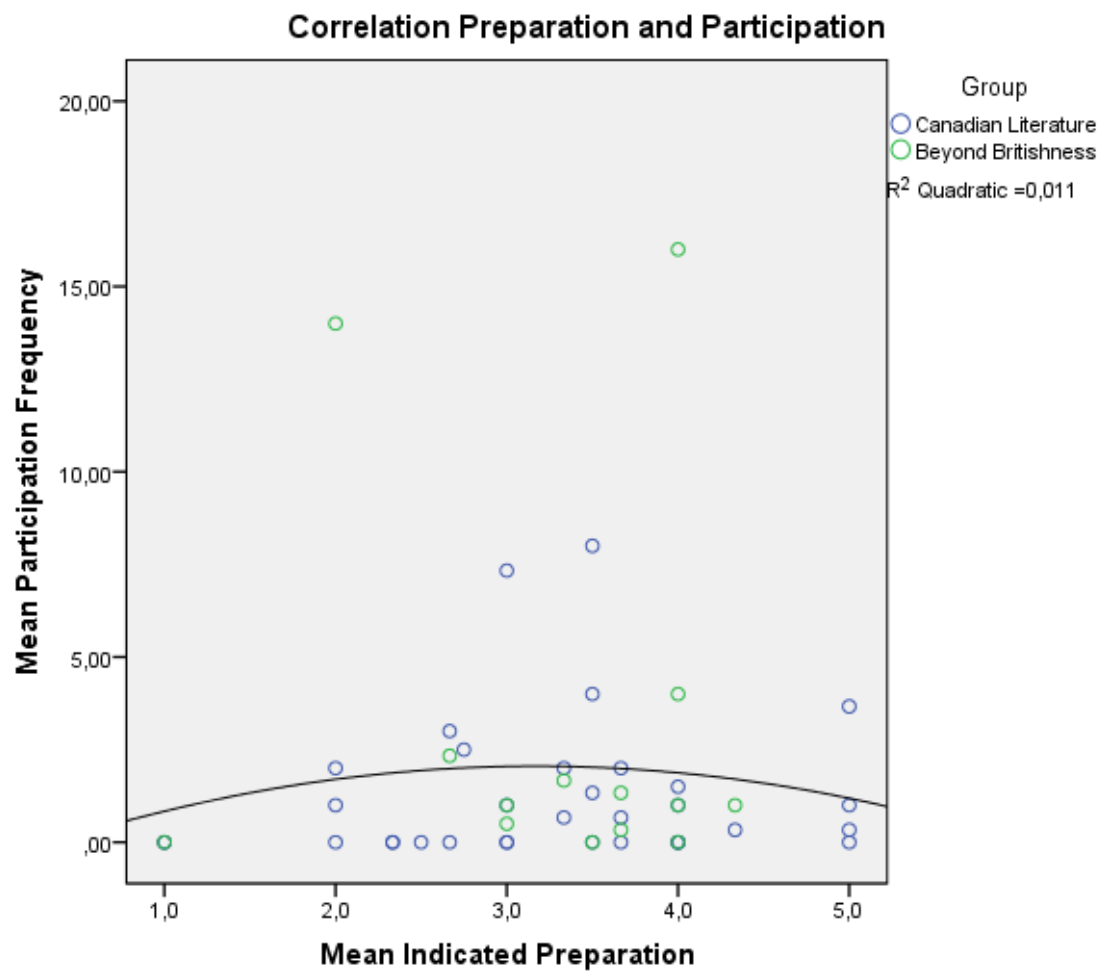


Fig. D.I.1 Correlation Preparation and Participation

Part II

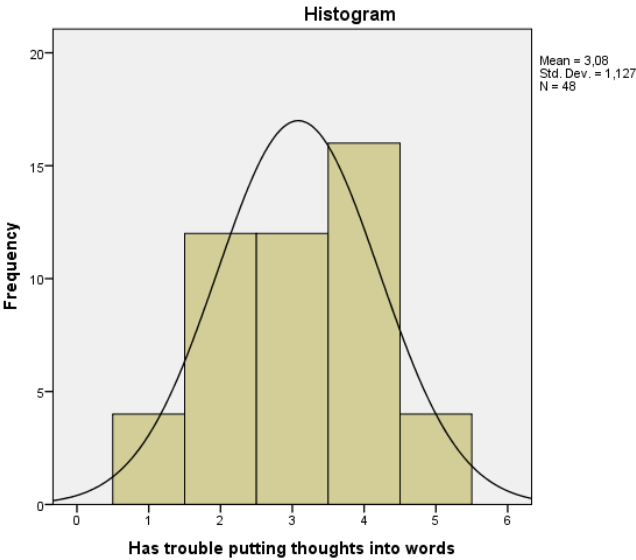


Fig. D.II.a

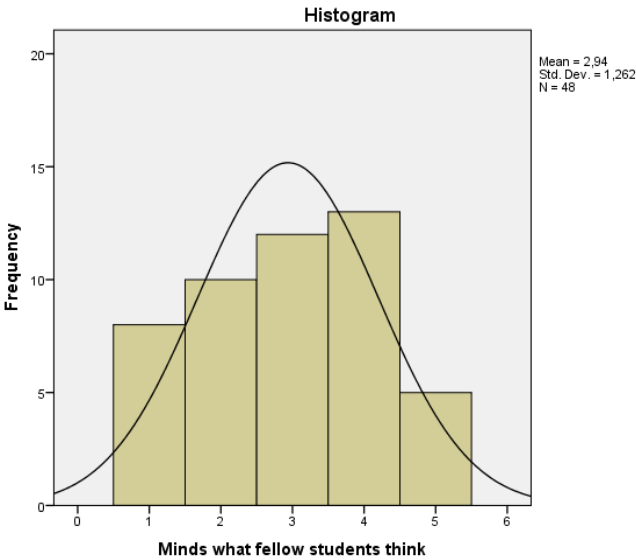


Fig. D.II.b

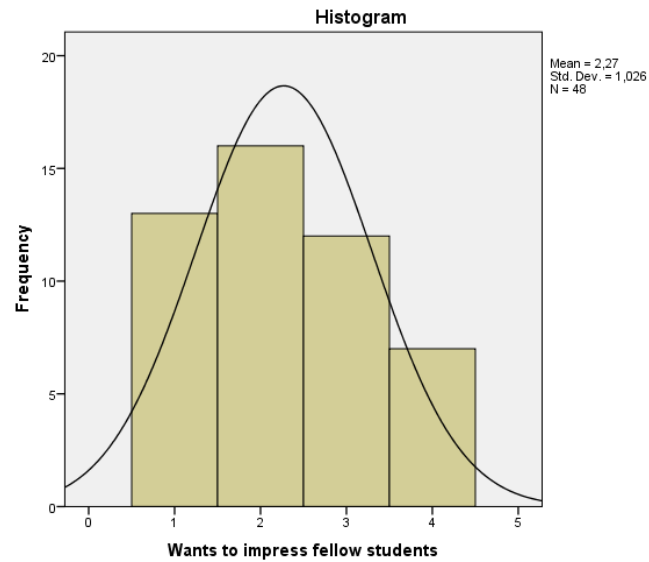


Fig. D.II.c

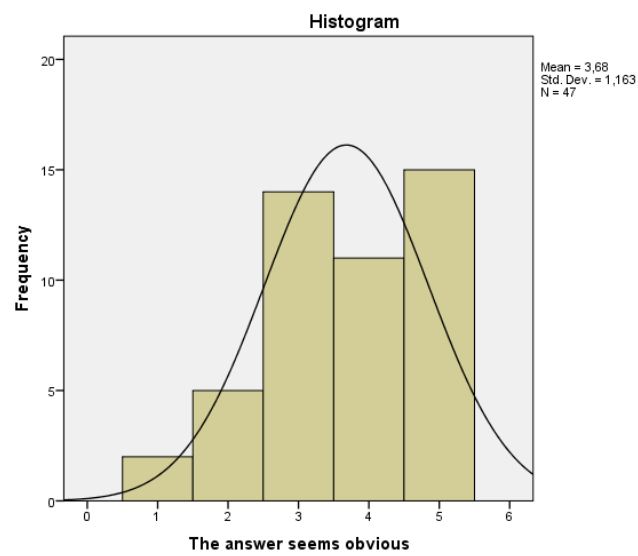


Fig. D.II.d

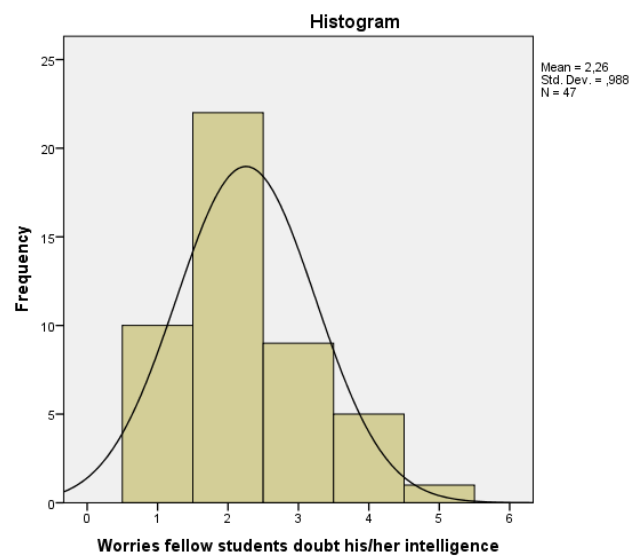


Fig. D.II.e

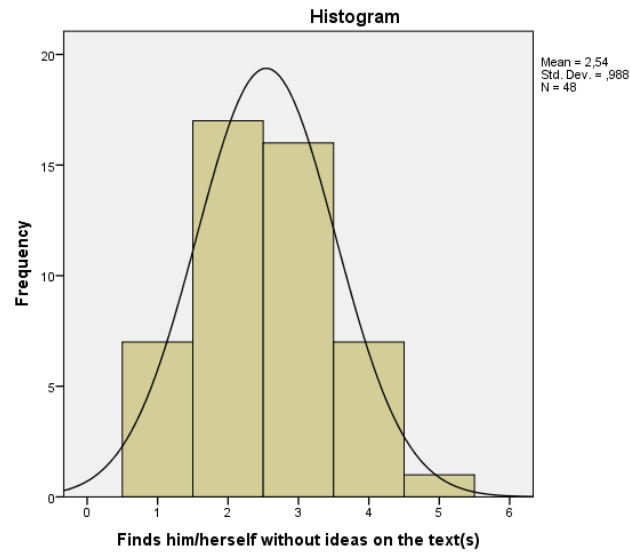


Fig. DII.f

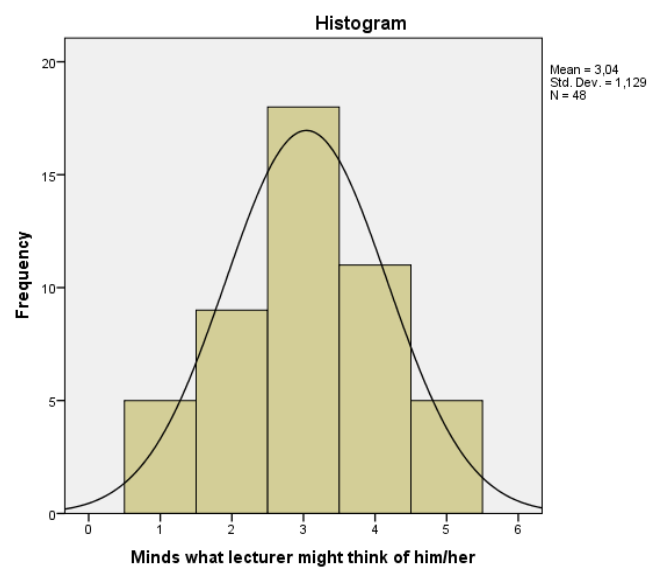


Fig. D.II.g

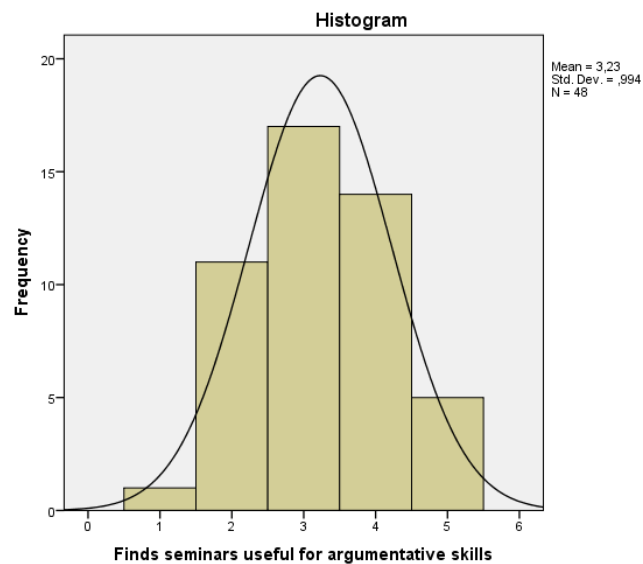


Fig. D.II.h

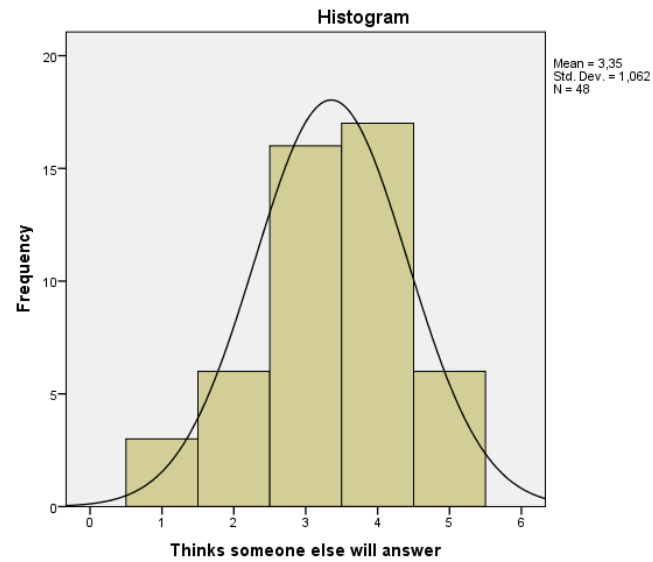


Fig. D.II.i

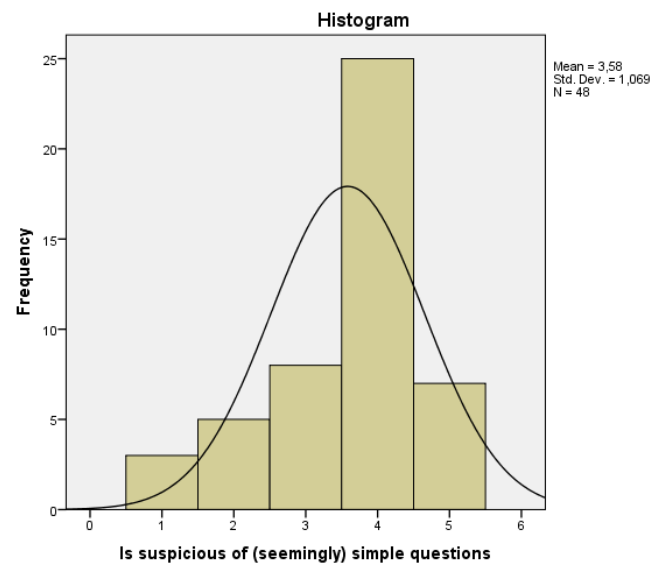


Fig. D.II.j

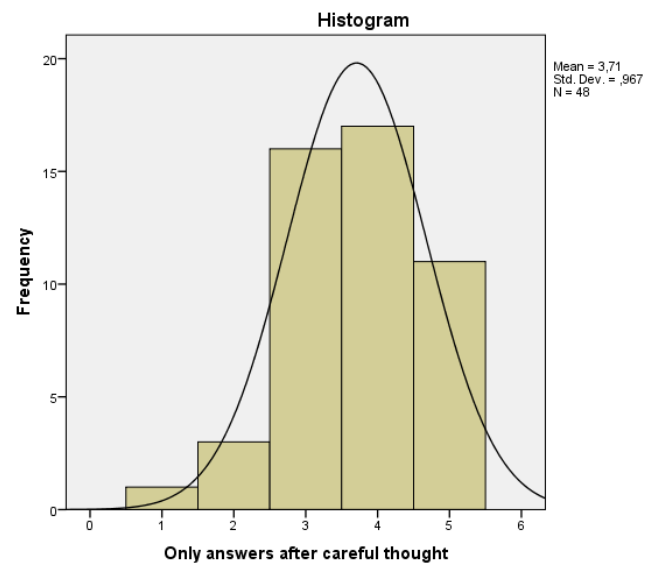


Fig. D.II.k



Fig. D.II.l

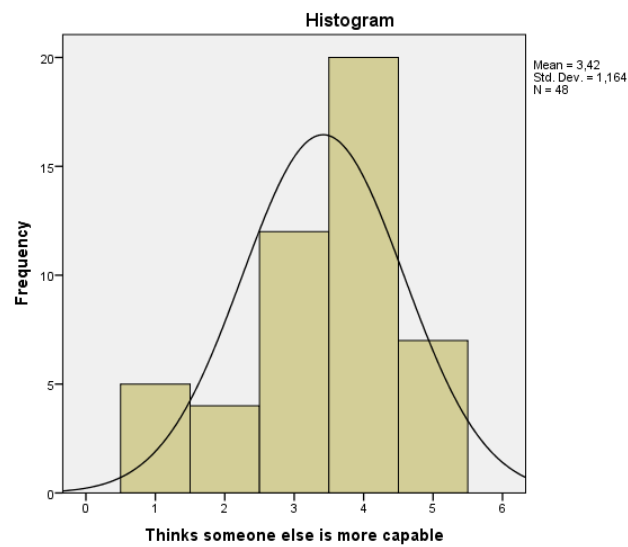


Fig. D.II.m

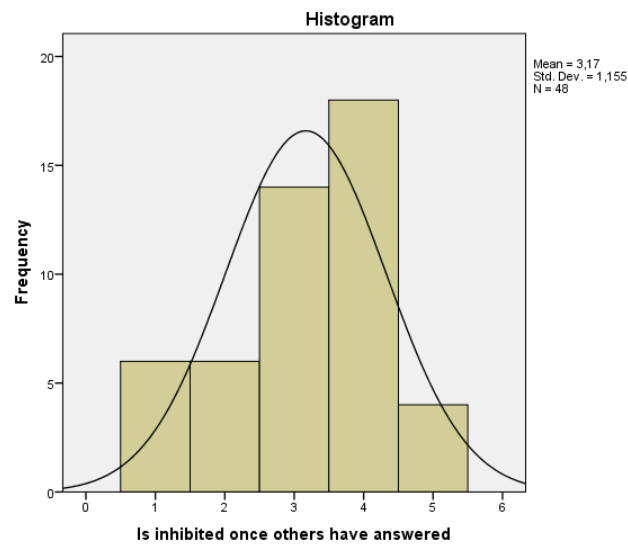


Fig. D.II.n

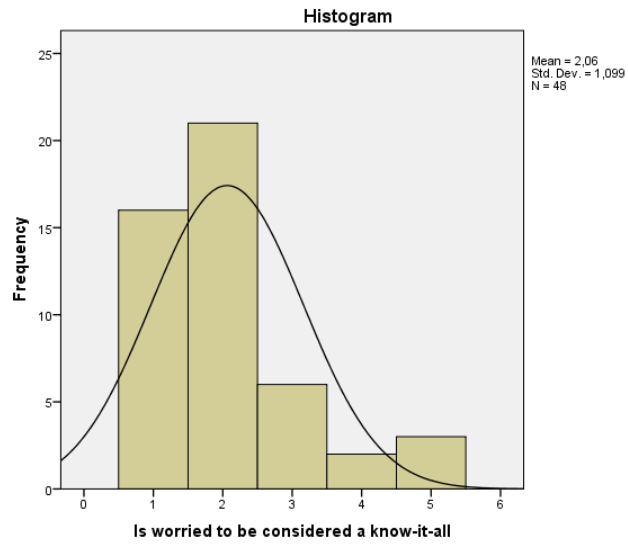


Fig. D.II.o

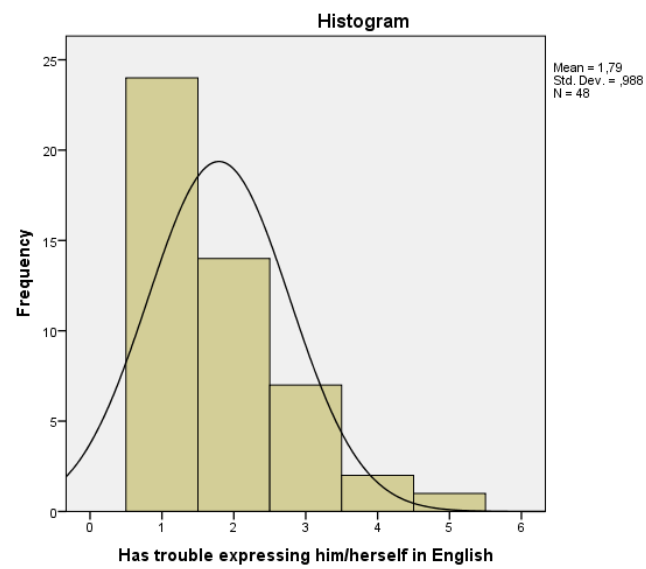


Fig. D.II.p

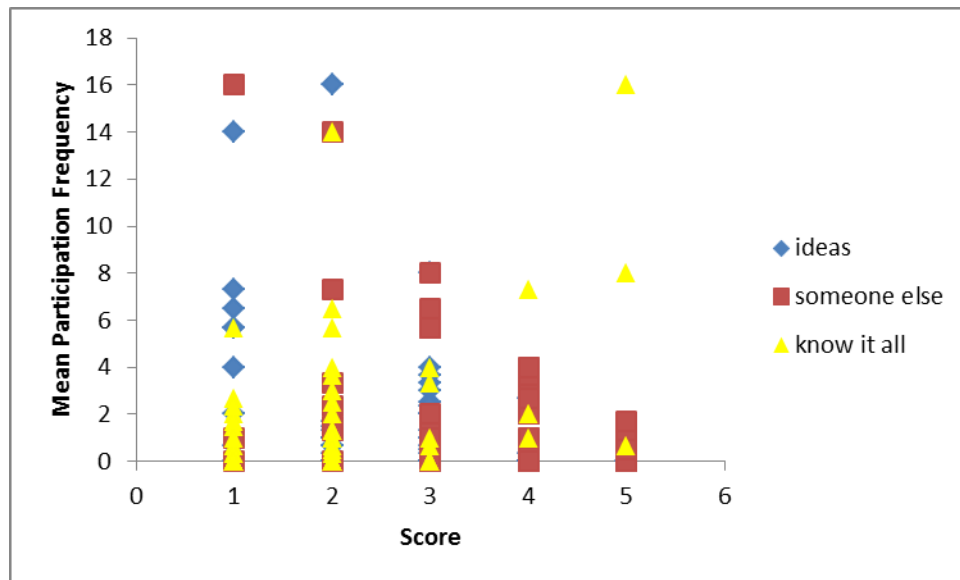


Fig. D.II.1 Correlations Mean Participation Frequency and factors f, i, o



## Appendix E – Transcripts Beyond Britishness and Canadian Literature

Student Participation Research - Beyond Britishness - Seminar 1

Date: April 7th, 2016

Time: 15:45-18:30

Room: E1.05, Radboud University

Audio File: Recording\_BeyBrit\_Seminar 1 (TasCam)

Speakers: L1, S41, S42, S43, S45, S46, S47, S48, S50

Others present: S38, S39, S40, S44, S49

\*\*\*Start\*\*\*

1.)

0:07:59 L1; So what can we say about how this has developed, I mean, I think they trace a development. But where did it start, this concept of Diaspora?

How was it originally defined? Yes? [nods at S48 with raised hand] (>0:08:07)

0:08:10 S48; It came from the Greeks and it meant ehm spreading seeds over the field.

L1; Yes, very good. Yeah. So that's a sort of initial thing, means sort of dissemination.

2.)

0:08:25 L1; Ehm then there was sort of a follow up on that, what did it come to mean in the context of emigration? If that's a very good point to start with. (.) How would it have been defined initially? And which specific

Diaspora would be important, may I start with you S45? [raised hand] (>08:44)

0:08:45 S45; Yeah, well ehm it kind of came to mean the forced displacement of people, so ehm, # the particular example of african people being ehm transported to the americas for slavery so the forced upheaval of a community from one particular place so it meant ehm (.) a kind, a way of trying to return to the homeland with that return being impossible because of the forced displacement. (>0:09:17)

0:09:17 L1; Exactly, very good. And S48, what did you want to say?

0:09:20 S48; Oh I wanted to say that it ehm became first used eh for the expulsion of the Jews.

0:09:27 L1; Yes! Yeah, very good! I think you've traced a very important moment, a very important diaspora that is always associated with the term. And still they are, in many ways. And you're right in saying that, S45, it's like forced emigration, expulsion. (continues)

3.)

0:12:32 L1; But how have they've come to sort of come to look now upon this whole idea of diaspora? What are important changes they have made to the concept? (>0:12:40)

0:12:45 L1; Who has an idea about that? (>0:12:47)

0:12:56 L1; What makes it different now? What has expanded it? (>0:13:00)

0:13:12 L1; In what ways have we moved beyond the idea of forced exile? (>0:13:15)

0:13:27 L1; Now you all look very puzzled. (>0:13:29)

0:13:41 L1; Who of you would have an idea about this? (>0:13:42)

0:13:45 S50; I'm sorry, I'm not sure if you mean this but <L1; yeah> ehm is it that the term diaspora would be a better term to be used instead of immigration or emigration because it's sort of ehm gives a wider range of implications than just <L1; yeah> immigration or emigration.

0:14:02 L1; Absolutely, that's a very good thing in itself, yeah. (continues)

4.)

0:14:14 L1; Because what was the main reason why a lot of the italians, especially from Sicily, went to the United States in the nineteenth century?

(.) What was one of the main motivations, does anyone of you know that?

(>0:14:26)

0:14:38 L1; Has anyone of you any idea about this? (.) And why did many people for instance from also eastern Europe go on the Transatlantic passage?

(>0:14:46)

0:14:50 L1; It's not in the textbook. S48? [hand raised]

0:14:54 S48; I always imagined it was because they had no house, or yeah they had a house but they had no chance to grow any further in their social status <L1; yeah> where they lived and then they just went to America to seek the American ehm dreams?

0:15:13 L1; Absolutely. Yeah. So they were looking for better opportunities. (continues)

5.)

0:17:10 L1; S48 What do you want to say?

0:17:16 S48; But could it also mean, because that's what I thought when I was reading the text, that ehm for instance native americans who didn't migrate but were in some way, they lost their land just the same, <L1; yah, yeah> could that also be diaspora? I mean, they live in the same manner still so that would mean...

0:17:35 L1; Ooh that's a good, a very good question, ehm I'm not sure that, no I don't think that people in scholarship would use the term, they would mainly talk of, think about a sort of colonialism, I think. And usually people think of moving from one specific geografy to another, so there's really like a passage in a way. But I think we could open up the debate, I think this is maybe what we should be doing. Because it's a very relevant issue. Because it still means dispossession and it still means a movement out of a region that you identify with.

0:18:08 S48; And a connection still, right?

0:18:09 L1; And a connection still, so ehm...

0:18:11 S50; I think there would be a lot of arguments pro <L1; yeah> that.

0:18:15 L1; Yeah, I agree on that. Yeah.

0:18:18 S50; Especially because it's, these people are very region-bound. <L1; yeah> A change of region would be the same as a change of country.

0:18:26 L1; Absolutely, yeah. I think you make a really good point here S48 that actually we should bring on the table if there's another diaspora studies conference because people don't always think that way. But it makes sense I think, absolutely.

6.)

0:20:37 L1; The chapter also talks a lot about problems that occur. When we speak about diaspora communities ehm in relation to their new location. What are problems that may happen? What are complexities that have to be faced?

(>0:20:57)

0:21:10 L1; Who has an idea? (>0:21:11)

0:21:18 L1; Yeah, S45? [hand raised]

0:21:19 S45; I suppose that he tries to create criteria for what a diaspora must be defined as, then you'll (.) I suppose it reduces an entire, ehm, experience of loads of different people to kind of one specific shared experience? And I suppose it almost racialises the people as <L1; yeah> all the same as having the exact same features and in that way it doesn't really acknowledge or consider people who, like in the article said may not have a homeland <L1; yeah> or may not actually feel any attachment to where they're from. <L1; exactly> People who find somewhere to belong I think that diaspora always assumes that there is a home and there is somewhere to move to.

0:22:08 L1; Very good. And as the article also says: therefore the home is a very unstable notion in the first place. You make an excellent point there.

(continues)

7.)

0:25:04 L1; Ehm, any other problematic # if we think in terms of the diaspora communities? S48?

0:25:10 S48; Ehm, well it goes over generations? So even if you're born somewhere you can still have that connection # within a community can be very different. <L1; yeah> So that's very interesting.

0:25:52 L1; Yeah, I totally agree with you. (continues)

8.)

0:27:57 L1; Do you have any further comments, do you have any further questions about this? Things you would like to bring up, and things like oh well this is something that's struck me, that I have been thinking about? (>0:28:05)

0:28:14 L1; Maybe let that sink in a little bit? (.) Yeah S48?

0:28:19 S48; Yeah it's just like what I just said about the native americans I couldn't think of a lot of examples of similar situations that don't include a migration or, or a # <L1; yeah> And if you think about the second world war when whole cities were destroyed <L1; yeah> people also felt disconnected from also the same place after the war <L1; yeah> because everything they knew had been destroyed. <L1; yeah> And when, if I think about I think that it's actually kind of similar <L1; yeah> especially the feeling you have, disconnection. <L1; yes> But even if you have, for instance, you're parents are divorced and your parents are going to live in separate houses, you, eh on a very small scale <L1; yeah> you also have this same disconnection from when your parents weren't divorced.

0:29:09 L1; Yeah, exactly. And you feel sort of disseminated over various <S48; yeah> locations.

0:29:17 S50; It's a disruption.

0:29:18 L1; Yeah, absolutely. Totally agree. When you mention that of the war I think that it's interesting because (continues)

9.)

0:30:14 L1; yeah what do you wanna say? [S47 hand raised]

0:30:15 S47; Could it also exist over multiple places? So that for example when you've moved at a young age and you've built a new home for yourself there and you're connected to where you came from but when you move away from that new place again that you still feel connected to that new place I suppose?

0:30:22 L1; Yeah, sure. You basically forms loads of new connections to places where you've been living and where you've been going... (continues) I think that's a good point S47.

10.)

0:54:09 L1; But what do we have here? We also have...? The Irishman. And if you look at him what do you see? (.) What does he look like? (>0:54:19)

0:54:23 L1; How would you describe...?

0:54:27 S50; Ape-like.

0:54:29 L1; Sorry? Ape-like, yes. Simian features, very well expressed. Yeah. (continues)

11.)

1:06:14 L1; Around the same time 1866, 1868 they planned so-called fenian invasions both in Ireland but also in North America in order to free Ireland from British rule. And why would they choose North America and why would they choose Canada especially? Can any of you guess why they did that? (<1:06:33)

1:06:38 S48; Ehm, Canada still is part of the Commonwealth?

1:06:44 L1; Yeah! Exactly. (continues)

12.)

1:09:21 L1; Do you have any questions about this? (>1:09:23)

1:09:30 L1; Things you wonder about that you would like to know more about, or? (>1:09:34)

13.)

1:30:38 L1; You have three generations in this text right? Ehm, if we would have to identify the three generations, how would you describe them? (>1:30:47)

1:30:49 L1; Let's first start with the older generation. (>1:30:51)

1:30:55 S42; The grandmother? <L1; yes> Well she's very happy that she's in the United States because, ehm, when she was #, she moved from Ireland because at one point she said that she would have starved if she hadn't done it. <L1; yeah> So I think she's happy that she's # adjusted to the American life.

1:31:15 L1; Yeah, very good. (continues)

14.)

1:31:31 L1; What I find fascinating, is that it's probably what she has been talking about if you also look at the date of publication and you sort of take into consideration the age of the grandmother, very likely would have been the great Irish famine, right, that she's talking about. Ehm, because how did it affect life in Ireland, apart from the fact that she felt she was starving. What was happening as well? (>1:31:54)

1:31:59 L1; What does she - how does she sketch life in Ireland? (>1:32:01)

1:32:15 L1; How does she look back upon that life? (>1:32:16)

1:32:29 L1; She makes a point about Ireland, right? She compares her to a specific kind of female figure. (.) Does anyone of you remember that from the story? (>1:32:39)

1:32:56 S45; She compares Ireland to, ehm, a kind of frail old woman. <L1; yeah> So it's that the figure of Ireland reminds her of her own mother, kind of sitting by the fire and all the children, so the Irish people, lean on her and kind of sitting by the fire mourning for the loss of these people. <L1;

yes> I suppose also in that way understanding why the children needed to leave.

1:33:20 L1; Yeah, yeah, very good point. And I like the fact that she used the image of the old frail woman (continues) Good point S45.

15.)

1:34:29 L1; America was for her was, as S42 also mentioned, a very positive experience. In what ways does she regard America as positive? What is she emphasizing in her picture of America? (>1:34:39)

1:35:01 L1; Yeah S48?

1:35:02 S48; Ehm well it's a short list actually because she says that it's the land that has given work, hope, and freedom.

1:35:09 L1; Yes, that sums it up really well. (continues)

1:35:17 L1; Freedom from whom or from what? Because she mentions that in the story, doesn't she? (>1:35:22)

1:35:23 S48; # the empire.

1:35:26 L1; Yeah, that's not exactly what she mentions, but, yeah. She talks about a specific class actually. (.) That is related to empire though, but, yeah. (>1:35:39)

1:35:39 S43; The landlords?

1:35:40 L1; The landlords, very good! (continues)

16.)

1:35:53 L1; In what ways could she rise on the social scale when she was in America? What were these specific opportunities that she was given? (>1:36:02)

1:36:10 S48; Er, if you think about when the husband died, she had to work a lot, and then she eventually got the work in laundry <L1; yes!> so she - which is typically the American thing of growing in your social status.

1:36:28 L1; Exactly. You start your own business. <S48; yeah> (continues)

17.)

1:36:44 L1; So we come to the second class of people, so to speak the erm, the second generation. We have her son John and his wife, erm, how do they relate to Ireland and how do they relate to America?

1:37:02 L1; First of all, what is their position in America? (>1:37:04)

1:37:12 S50; He has a shop, doesn't he? <L1; yeah> # A shop #

1:37:16 L1; Yeah that's right, he has a shop, so he's a shop owner. Again, a business of his own. (continues)

18.)

1:37:51 L1; How does John relate to Ireland then? (>1:37:54)

1:38:09 L1; Yeah S46?

1:38:10 S46; I think he has a kind of idyllic view and that it's almost # nostalgia of # said about Ireland even though he's never actually been there so he says "Oh I wish I was born in Ireland". He doesn't really see the struggles, I think especially since he's sort of stable. <L1; yeah> He kind of just chooses to sort of fantasize about Ireland and #.

1:38:31 L1; Yeah, exactly. (continues)

19.)

1:38:48 L1; Plus, what does he also do? (>1:38:50)

1:38:59 L1; Yeah, anyone?

1:39:03 L1; Yeah S42?

1:39:04 S42; Doesn't he like # board, free Ireland or something #?  
1:39:11 L1; Yes, so he's very much an Irish nationalist, he's ardent in it.  
(>1:39:17)

20.)

1:39:31 L1; Now which country is going to liberate Ireland? (>1:39:33)  
1:39:34 S50; Germany.  
1:39:35 L1; Germany, right. That's what he believes. He is meeting up with some other people with emigrant roots.  
1:39:45 L1; If you look at the names, where are they likely to come from?  
(>1:39:47)  
1:39:52 S50; Germany.  
1:39:53 L1; Germany, yeah. (continues)

21.)

1:40:17 L1; But why isn't that a good thing, according to the grandmother?  
(>1:40:19)  
1:40:23 S45; Erm she, can't quite understand why # has this position because if he sides with the Germans, then that automatically makes them against America. <L1; yeah> And # so he rejects the adopted homeland of his, of his family. <L1; yeah> And it, he, it's a bad thing because America to the grandmother is, is her new home, it's the place that gave her all the opportunities <L1; yeah> and chances that Ireland could never do, so although Ireland remains a part of her past, she is very much linked to America. <L1; yeah> And so, because of that she doesn't want her own son to fight against the country that made them, really.  
1:41:08 L1; Yeah, exactly, very good. You've really described the core of it S45. Very good.

22.)

1:41:55 L1; And then we have a little boy in the story as well, by the name of 'Seoinín'. No, actually he's also called John but his grandmother calls him in an Irish way 'little Seoin', little John, Seoinín.  
1:42:07 L1; What is his role in the story? (>1:42:09)  
1:42:14 L1; Where would you place him? And how does he relate to America, Ireland, the whole conflict in the family about this? (>1:42:21)  
1:42:30 L1; Yeah S48? [hand raised]  
1:42:31 S48; I guess he is sort of the person who is in between at first but there is like the ark where he goes to support his father, to support his # grandmother, eh, so there's this moment of insight. <L1; yeah> Even though at first he doesn't really understand what's happening but he blindly follows his father so I can imagine that if this story, had it happened maybe the boy would also have followed his father into those anti-American...  
1:43:08 L1; Hmm yeah, at least a strong anti-British and hence as a consequence, yeah. But you're right. And I think you're right and I think this blindness that you mention is crucial too because the grandmother is a blind character in the story (continues)

23.)

1:43:46 L1; Do you also remember this scene on the skating pond where all the boys, little boys are as well and they are sort of, well, enacting parts of the war? (.) Ehm, it's also with the other boys. What is that making clear?  
(>1:43:59)

1:43:04 L1; Yeah S48? [hand raised]

1:44:05 S48; Well, I imagined it that, that's probably also happened to his father, only his father did play a role, and he doesn't. <L1; yeah> So that's, I guess it changed what happens to the grandson and what happened to the son. <L1; yeah> The son didn't choose to be in those, er, types of #.

1:44:35 L1; Well at least the European divisions, he still identifies with that, for sure. And the son doesn't and I think that's interesting because the boys urge him, he has to choose sides, right? (continues)

24.)

1:45:46 L1; What can be seen in the distance? Who remembers that? (>1:45:49)

1:45:51 L1; In the story, maybe from a visit to New York even. (>1:45:54)

1:45:55 S48; The light of the city.

1:45:59 L1; Yeah, the light of the city. Plus, they also see a glimpse of the statue of liberty, right? <S48; Oh right, yeah> Yeah, that's very important.

25.)

1:47:00 L1; So, what does the story then also do with this concept of ethnicity, by, well including this specific scene? Can anyone of you see what this story is actually trying to effect? (>1:47:11)

1:47:13 L1; What kind of a message does it give? (>1:47:15)

1:47:26 L1; Is there anyone of you who has an idea? (>1:47:27)

1:47:36 L1; Why would it be important to mention all these other immigrant groups in the first place? (>1:47:40)

1:47:54 S50; Yeah, is it perhaps that, er, by mentioning them as a all now being part of America that all these cultural differences no longer matter?

1:48:10 L1; Yeah, yeah, exactly. Everybody's coming, everybody has the same start somewhere. Whether it's Castle Garden or Alice Island, and they all come and they all arrive and they all start this dream in America. (continues)

26.)

1:48:35 L1; Now, the grandmother, I'd like to return to her because she's of course crucial to the story. Ehm, because she's very much in favour of adopting, embracing America as the country of your loyalty.

1:48:49 L1; But has she completely lost Irishness? I think that's another question I think we have to ask ourselves. Or would you still call her recognizably Irish in some ways as well, what do you think? (>1:49:00)

1:49:04 L1; Yeah? [S48 hand raised]

1:49:05 S48; Well the fact that she calls her grandson Seoinín, for John, is already an indication that she is still in some ways Irish.

1:49:14 L1; Yeah, yeah. Very good.

27.)

1:49:16 L1; Any other things you notice that make her very Irish? This is a good one. (>1:49:19)

1:49:20 S41; She's a Catholic, so she has still the same faith as # in her homeland.

1:49:27 L1; Yeah, very good. She has her own rosaries and she's counting her beads while praying, and the family also goes to a Jesuit church (continues)

28.)

1:50:34 L1; And if we talk about the women in the story, I think that's the

last point I want to make before we move to another woman emigrant in another text.

1:50:43 L1; But how about the grandmother as a female character in this story, what did you think of that? (>1:50:48)

1:50:51 S42; Well she's very, ehm, I mean # she goes out in the middle of the night which # even though she's blind, to basically barge into a house full of men who fought in the war and # it shows that she's really, not really afraid and she's #.

1:51:12 L1; Exactly, yeah. So she may be old, she may be frail in body, and bent, but she's not afraid, right? She's going to make her point. (continues)

1:51:28 L1; Yeah? [S46 hand raised]

1:51:29 S46; I guess in a way it's like, that, she's almost like a new, the new generation's # <L1; yeah!> Because she # reminds me of a # old woman, but the way that, almost, she goes to the men # don't fight for Ireland but fight for your new country <L1; exactly> in the way that America is a new Ireland and she's now the figure trying to defend that country.

1:51:46 L1; Very good, yeah. Exactly, I think this is what the story does. And it works actually with an Irish tradition, with an Irish mythological figure. (continues)

29.)

1:54:03 L1; Do you want to say something? [S48 raised hand]

1:54:05 S48; Yeah, I have one last question about the text, <L1; yeah sure, please> because it says August 1916 so I wondered if this was # to the Easter Rising perhaps, or is that too...?

1:54:18 L1; Ooh, it is an interesting point, yeah but you're right because that was on the twenty-fifth of April, if I remember? Twenty-fourth of April 1916? You would almost suspect it.

1:54:29 S48; Especially because it's like this warning from, of 'don't do this', <L1; yeah> almost a propaganda piece against the Irish uprising.

1:54:38 L1; I think it's a very interesting point because I was also thinking of the dates when all the people were executed in Kilmainham Gaol, that was in May 1916 basically until July. So it seems to respond to it too. I think it's a very good point, yeah. Yeah.

\*\*\*Group Work\*\*\*

30.)

1:31:56 L1; In other words, if you would conclude, how would the novel describe emigration? What kind of a process is it, if you would describe it in a few words? How would you sort of define it? (>2:32:06)

1:32:09 L1; yeah S47?

1:32:10 S47; It's a sort of being homesick at the beginning and then slowly integrating into your new home?

1:32:18 L1; Yeah, yeah. But also I think of a sort of transition phase in some ways, and a sort of split of identity. Yeah. (continues)

\*\*\*End\*\*\*



Student Participation Research - Beyond Britishness - Seminar 2

Date: April 14th, 2016

Time: 15:45-18:30

Room: E 1.05, Radboud University

Audio File: Recording\_BeyBrit\_Seminar 2 (TasCam)

Speakers: L1, S38, S39, S40, S41, S45, S46, S54, S55

Others present: S43, S44, S47, S51, S53

\*\*\*Start\*\*\*

1.)

0:05:11 L1; But first of all: How does Stuart Hall actually look upon identity, or cultural identity? What kind of a view does he have, on that topic? Who would, who of you would like to, to start up and say well, I think it's this or that? (>0:05:25)

0:05:27 S55; I think one important thing we can establish is, is to look at it in a non-linear way. It's kind of it's not as simple as looking at cultural identities as: this is where we come from, this is where we are <L1; yeah> uhm but there's one of these # that come accross like a kind of, how where you're from has developed or changed, and how all of the different interactions between different cultures influence, uhm, in a kind of reciprocal way, rather than just, having a kind of, <L1; yeah> uhm, # culture took place <L1; yeah> ...'cause that always kinda transforms in the process of...

0:06:08 L1; Exactly, it's continuous flocks and dynamics, that's the way to characterise it.

2.)

0:07:22 L1; Uhm, what else does he say about cultural identity, because it's complex right? And he writes from a specific context himself. (>0:07:28)

0:07:32 S41; uhm, culture is seen, err, as a thing from a group, but within that group there are other identities as well, so it's not just a share of things <L1; yeah> in itself.

0:07:44 L1; yeah, yeah, and he talks basically about the Caribbean in a way, right? And he says well, if you look very closely, nothing is the same.  
(continues)

3.)

0:08:35 L1; And which is the shared kind of root, which is the shared kind of identity that they all have, what the shared experience that they all come from. According to Hall, what is he saying about that? (>0:08:47)

0:08:53 L1; What is it they all share? Even if they're so different, as you rightly point out? (>0:08:58)

0:09:01 L1; But what is the past they all have? The black people living in the Caribbean (>0:09:05)

0:09:09 S45; The history of being in a diaspora, like the transportation during slavery.

0:09:13 L1; Yeah. yeah exactly, being an exile from Africa you could actually say. Being an diaspora from the African continent, many centuries ago, and being descended from, basically from the slaves. They were placed on a ship, they were taken there, by European colonizers basically, uhm, were placed there, and had to start anew in different kind of settings, uhm working on plantations and things like that. (>0:09:42)

4.)

0:10:41 L1; Ehm, but realizing that, what are the different aspects that we, we have? Who can say a little bit about that? (>0:10:48)

0:10:52 L1; So what are the different aspects of that society, if you think in terms of, multiculturalism? (>0:10:59)

0:11:03 L1; Some people are like, looking a bit dazed and confused or, but I think you probably have good ideas about this, so who would like to venture forth? (>0:11:11)

0:11:17 L1; 'Cause basically he mentions three aspects, right, of that society? (>0:11:22)

0:11:25 L1; Anyone? (>0:11:26)

0:11:30 L1; Who are the cultural groups living in Jamaica, where do they come from? Where do they have their roots? Maybe that makes it easier in formulating a #? (>0:11:38)

0:11:43 S45; The African people, the Europeans and uhm, the Americans? <L1; yeah> so all, so they all make up, the i-, the identity which then shows the struggle of actually finding a coherent identity in Jamaica.

0:11:59 L1; Yeah very good. # on the island you have all these ethnicities actually coming together, people are actually coming, descending from, roots, because you can, I don't think you can really speak very purely about the ethnicities anymore in a contemporary situation because they are all blended and mixed, many hybrids in many ways but we have people identifying with, you can actually say: three important bases of identity. (continues).

5.)

0:12:40 L1; And, uhm, what does Stuart Hall actually say about, that kind of population? In what way have they become more visible? And why? (>0:12:50)

0:13:05 L1; Who has an idea about that? (>0:13:06)

0:13:12 L1; What kind of movement made an important change? (>0:13:13)

0:13:28 L1; What kind of move-, movements did we have in the nineteen sixties? You probably know I think. (>0:13:32)

0:13:33 S55; Of civil rights, I think.

0:13:34 L1; Civil rights movements, yes very good. And very important civil rights movements that also include (continues)

6.)

0:14:40 L1; So you have that group, and then we have indeed the people who identify with the European roots. Ehm, which is an interesting thing because there's one big problem with that if they identify with hybrids.

0:14:51 L1; What is the the the sort of the complexity, of, doing that? (>0:14:56)

0:15:03 L1; Why is it really hard to speak about sort of "pure, European, roots" in a way? (>0:15:07)

0:15:17 L1; Who has an idea? (>0:15:18)

0:15:29 L1; Maybe even if you don't look at the text I think you can guess the answer, right? The Europeans came a really long time ago. So if that be the case, what would have happened in the interval? (>0:15:39)

0:15:45 S38; Probably a lot of mixed race people, maybe?

0:15:49 L1; Yeah, yeah that's right, yeah indeed. So intermarriage relationships, people of mixed races. So it becomes even more complex and difficult to say these people are really-, well they may have identified with

the European past but it's never really purely European anymore. It's completely changed. (continues)

7.)

0:16:11 L1; And then, we shouldn't forget a sort of indigenous, American population. Ehm, how about that? (>0:16:19)

0:16:23 L1; How did you read that? (>0:16:24)

0:16:27 L1; Where do they come into, this, triangle? (>0:16:30)

0:16:33 L1; Yeah?

0:16:34 S55; Well I don't remember the specifics of it, but #, does it refer to a crest, or kind of national emblem that, ehm relates to, the, the Native, to the Native American population <L1; yeah, that's right> people who have no connection to a modern Jamaican identity.

0:16:52 L1; Yes, yeah absolutely. So they go back, you did say to the legacies, again cultural legacies, to heritage, memories right? (continues)

8.)

0:20:32 L1; Do you have questions about this, or do you have things you would like to remark, maybe, some people living in Britain from their own experience would like to comment, or things they've seen, or witnessed or whatever? I, I give you, the floor to you, right? (>0:20:43)

0:20:47 L1; Questions you may have about the article? (>20:48)

0:20:56 L1; Do you have the feeling you understand it a bit better, than you did previously? I do hope so actually, while looking at all the faces here. Not entirely convinced if I'm looking at everybody but I hope, something has landed, right? (>21:08)

9.)

0:24:28 L1; Ehm, and why would you find many people like that in the bigger cities? Can you think of the reason, why migrants from India or Pakistan or other places would go the cities? What could be the main reason, for them not going to the countryside? (>0:24:42)

0:24:43 L1; Yeah?

0:24:43 S46; Employment?

0:24:45 L1; Employment, obviously, yeah. So employment would be an important factor, there's more work to be had in the cities, in the urban centres, ehm, and, very importantly a thing called social cohesion in the sense they already have a network somewhere. So they have already people who've migrated before. And they do sort of a family reunification, it means you go back to where these people are already living, and you get the sense of community building. (continues)

10.)

0:29:26 L1; So, if you reflected on an image like that, what is it revealing about the cultural identity to you, if you look at the painting. Which, you say, is being expressed here? (>29:36)

0:29:42 L1; Who has an idea? (>29:43)

0:29:53 L1; Yes, S39

0:29:53 S39; Perhaps that even though she has, ehm, she was second generation? <L1, yes> even though that she has, ehm, sort of normal, English roots, she still wants to sort of be one of them although # quite literally.

0:30:09 Yeah, yeah so she has the roots, you could almost say, it is also like supporting your family in a way, so you have to care for your family, or you hold it up, the image of the family, that's true. (continues)

11.)

0:30:30 L1; So what does that make clear? (>0:30:33)

0:30:40 L1; Yeah?

0:30:41 S45; I suppose in that way, it subverts the traditional, ideals of whiteness and beauty. And this, and showing how, well showing how the definition of British identity can change with multiculturalism.

0:30:55 L1, yeah, very good. So the English rose could be somebody with black Caribbean roots, right.

12.)

0:33:01 L1; what does that sort of suggest to you, if they're on a boat?

What's the association you make with the painting? (>0:33:08)

0:33:18 L1; yeah?

0:33:18 S46; # migration, so sort of, probably depicting that bit of, sort of the middle brown, not being from the homeland, not yet sort of fully <L1, yeah> #

0:33:30 L1, Exactly, being in between. Sort of, in transition <S46; Yeah, that's it> Very good, so that's migration. (continues)

13.)

0:40:00 L1; Ehm, what are your feelings, when you're watching this. What sort of ideas do you get? About that exhibition, how she's made it. On the basis of what you've just been seeing? (>0:40:09)

0:40:17 L1; what, what do you think the artist is doing? (>0:40:19)

0:40:37 L1; yeah, S46?

0:40:37 S46; Ehm, I guess, well, sort of, the, way I interpret it is that she trying to give voice to the sort of, previously unheard voices and trying to show how, in this collective matter, people who migrated, they all have lots of different, stories and identities.

0:40:51 L1; Yeah, very good, yeah. It's also an interesting thing if you have the group, grouping of people, with the cardboard figures. It's almost like they're sort of multidimensional. (continues)

14.)

0:46:24 L1; He was going back to the dancehall music as they call it in Jamaica and creating what we call "Dub poetry", does that ring a bell with you? Can you describe what dub poetry is? How would you describe it?

(>0:46:36)

0:46:37 L1; Yeah?

0:46:37 S45; Uhm, well it's, it's usually just ehm, poetry, set to a beat, <L1; yeah> so it's, it's kind of a bit like spoken word, but with a beat as well as just, as just speaking it. <L1, yeah> uhm and I heard of it because, uhm of, Linton Kwesi Johnson, <L1, yeah> had a lot of this stuff before <L1, yeah>, uhm, and his poems, about uhm the Brixton Riots and those kinds of stuff and he's, he's a big dub poet. <L1, yeah he is> and yeah and he used to reggae as well and that kind of stuff.

0:47:10 L1; Yeah, absolutely. I think he's the biggest name for sure.... <S45; yeah, yeah> yeah. And the interesting thing is, (continues)

15.)

0:56:43 L1; Do you, do you all remember, because it's ten years ago, right? But do you remember anything of it, of that time or...? From the news or anything, or...? (>0:56:51)

0:56:52 S55; Kind of more as, being aware that it was going on but, again it's, as you say it is ten years ago but <L1; yeah, it's a long time ago> it's more like background noise <L1, yeah> you can remember when #

0:57:01 L1; Yeah, yeah. Because more recently there was the thing in 2011, I think we will, you will remember that a bit better. (continues)

16.)

0:58:17 L1; Uhm, what do you remember from, from it, being on the news, when you were, were at home, do you remember anything that stood out when you were watching it on the news, at all? (>0:58:24)

0:58:25 S45; Yeah well my ehm, grandparents live in Hackney <L1, yeah>, so uhm, and well I'm from London, anyway, so it was very much going on. But I think, uhm, what is significant with the riots, is that, at first it seems like it was, just a reaction to the Mark Duggan case, so I think, the reason why it spread so much was because, people used death, well people who were doing it for other intentions, but it was, it was more about uhm racial tensions, <L1, yeah> and how once the first kind of march happened, there was suddenly a massive outlet for all these, tensions that had been building up between, the police and black communities and how, for years and years they had, felt like they were unfairly treated and stuff in search policies, and all these kinds of things, and now suddenly there was an <L1, yeah>, a mass outlet <L1, yeah> for them to <L1, yeah> to like show these kind of...

0:59:21 L1; Yeah, as often happens on some of these occasions <S45; yeah, yeah> right, yeah. Yeah I find it fascinating and I, I think it's interesting to, well interesting, it's sad of course (continues)

17.)

1:03:48 L1; Uhm, but what actually are the main points that he makes? What stands out for you? (>1:03:52)

1:03:56 L1; If you would have to sum it up, what does he say? (>1:03:59)

1:04:01 S54; uhm that they've tolerated, uhm, families and their own very respect within their own culture in a way, and leave, leave them segregated, segregated from, normal British society, <L1, hmhm> and that they have tolerated that for too long and that has had a bad effect on society?

1:04:19 L1; Yeah. That is interesting, isn't it, because it really makes a sort of a white-black opposition... (continues)

18.)

1:08:33 L1; Do you want to comment on this, do you have any questions? (>1:08:36)

1:08:39 L1; Because I can, I see it's a controversial topic, perhaps for some of you as well. (>1:08:44)

1:08:47 L1; And feel free to disagree with anything I say as well. Right? That's why we are in academia. (>1:08:53)

1:08:59 L1; Maybe you're speechless because you crave coffee, I suppose. Right? (continues)

\*\*\*Break\*\*\*

19.)

1:46:09 L1; Are there any questions, or comments you have? Yeah S46!

1:46:12 S46; Yeah, uhm, on the topic of the clothes I like the point about designing clothes and how that's quite significant because, to me, that kind of mirrors the point where Chanu is designing the house, when they're in bed, and he says: "Oh, what do you think of the house", and she says: "I don't know anything about houses, why should I matter"? There is almost, that is as if uhm, her designing clothes is her, almost reaching that similar stage of independence, where she's thinking for herself and becoming creative and almost becoming equal to Chanu in that way.

1:46:40 L1; Yeah, that's an interesting point, because it also reminds me of the the, the scene in which she stands up to Mrs. Islam for the first time, and then her sons actually destroy quite a lot of the furniture in the house. And it's actually the structure that's been created by Chanu, and interesting enough it's the moment that she steps out of her role of sort of basically the very typical feminine domestic wife and mother. And then the furniture that she never designed herself is also smashed and shattered. And that's an interesting kind of thing. Yeah, good point!

20.)

1:47:08 L1; Anything else? (>1:47:10)

1:47:12 L1; Any other questions? Points? (>01:47:14)

01:47:16 S55; Yeah I thought the uhm, the section he raised about uhm, the pregnancy and sort of special dispensation for praying in the chair and how that's the first point where she starts to challenge, sort of ideas of the community she's living in, in England. Is, is really interesting in terms of how it then moves onto her children, being kind of a way in for Western values coming into their <L1, yeah> domestic setting and I thought that's really nice, kind of pinpointing <L1, yeah> how the actual transition starts to happen.

21.)

01:47:49 L1; That's a good point actually, because can we think of more examples where this is happening? Because I think you raise a really good, good point there S55. Uhm, about how her children actually make it possible for her to bec-, adapt more, or to accept more of the western values and to move away from the # constrictive roles of her indigenous culture. Can can, can we think of other examples of that? (>01:48:08)

01:48:11 L1; Yeah, S40? (>01:48:12)

01:48:12 S40; Well with the language, as Chinu wants them to speak, Bangladeshi or what's it called? <L1; yeah> yeah at home and Shahana doesn't really want to, she wants to speak English <L1; yeah> when he's not at home she'll help them to do so.

1:48:26 L1; Yeah, so you have a sort of codeswitching of English <S40 Yeah> and Bengali all the time, good point! Yeah, so I think that's an important moment.

22.)

01:48:35 L1; Can we think of another moment maybe, because this is a really good example, but maybe there's another good one, if you could... (>1:48:40)

01:48:42 S38; I also think of the fact that they watch so much television, the children, Chanu makes a really big point of-, about them always watching

television and in a way that's also a really big way of uhm British Culture coming in to their lives.

01:48:54 L1; Yeah, good point. S55?

01:48:58 S55; Yeah I was gonna say about their school uniform as well and how uhm Chanu kind of dictates how they, and whether they should wear a skirt or their trousers and it all seems to be based on how he's reacting to, uhm the, what was it, the Bengali Tigers, and the uhm Lion, Lion Hearts, <L1, yeah exactly, yes> and the school uniform he makes the girls wear is always, uhm influenced by, the kind of particular tensions or the threats #.

01:49:26 L1; Yeah, that's interesting isn't it? <S55; yeah it's fascinating> it's again dynamic, <S55; yeah yeah dynamic> yeah, yeah, true. Absolute good point!

23.)

01:50:13 L1; Uhm, are there any other questions or points, that anybody would like to raise, because these were two really good things! But in relation to what S38 and S39 talked about. (>01:50:21)

01:50:27 L1; Can I ask a question about Karim, if you don't mind? 'Cause he's of course also changing his outfit. So, what did you think of that?

(>01:50:35)

01:50:40 Do you remember, what kind of changes he brings about in his appearance? (>01:50:44)

01:50:45 S39; Yeah he, he hasn't ever been to Bangladesh I think <L1, yes> and she's starting # but he starts to dress, more overly traditional <L1, yeah> uhm, and I predict it mostly had to do with the whole Bengal Tigers sort of, who were being established and, because # he saw two girls who, as # sees, when they come to the next meeting, they all of a sudden they wear a Burka <L1, yeah> and so they uhm, and also Kareem and also they # the case, to uhm, they want to through their appearance, to establish, and stress their cultural heritage.

1:51:34 ;L1; Yeah, but it's interesting because the text actually says they had been promoted from, forget the word promote, maybe progressed from, Hijab to a Burka I think, that's the way it's described, and it, it's really like, let's say a more radical Muslim outfit in a way, and and he starts off in jeans and a shirt and a gold chain, which to me as a very westernized uhm appearance. Basically of the golden boy, almost, you could say, and then he starts wearing this more traditional suits and the skull cap as well, and I find it fascinating, that all of a sudden he tailors himself, literally, into a different kind of person that seems to have a more, well stronger ties to, as you could say to the Bangladeshi roots of his family. And tries to make himself more Islamic in a way, while he has never been to Bangladesh himself, he was born in England, so that's an interesting thing.

01:52:29 S39; Maybe also he just wants to, uhm the Muslim people whom he sort of speaks to uhm, he needs them to take him more seriously, <L1, yeah> then I could, could imagine, then everyone listens to him more than this boy wearing his jeans and T-shirt <L1, exactly> and perhaps because everyone sort of had a job to do, within the organization, so maybe if other men would wear more traditional clothing, he would sort of be too separate it?

01:53:03 L1; Yeah I think you're right. Yeah that's an interesting thing we see throughout the novel... (continues)

24.)

01:54:02 L1; Any other questions or comments for S38 or S39? (>01:54:06)

\*\*\*Group Work\*\*\*

\*\*\*End\*\*\*



Student Participation Research - Beyond British Literature - Seminar 3

Date: April 21st, 2016

Time: 15:45-18:30

Room: E 1.05, Radboud University

Audio File: Recording\_BeyBrit\_Seminar 3 (VoiceTracer)

Speakers: L1, S38, S41, S42, S43, S44, S45, S46, S50, S55

Others present: S39, S40, S49, S54

\*\*\*Start\*\*\*

1.)

0:05:52 L1; So what's the, what is the conclusion that this article is actually sort of making? If we think in terms of ehm, religion and identity. Because it's very much about, or partly about the past, but a lot about the present day, the recent present day. And what does religion mean in a person's identity? What could it mean? (>0:06:12)

0:06:23 S55; In the text he talks about er, the broader social purpose of it, you know dictating how people live their lives to a certain extent and people pick and choose certain aspects of different denominations in Christianity. So, at a personal level it's how people ehm kind of perform responses almost like they'll cross themselves # a praying or something, and it's these kind of, it's almost like affectations that you have as well. # religious identity.

0:06:53 L1; Yeah, yeah, that's a good point you make. (continues)

2.)

0:08:04 L1; It's an interesting thing isn't it? Is it something that you all recognize yourselves, at all? I mean, The Netherlands and maybe also the UK it's not maybe that overly religious as Ireland would be, I think. Just speaking of, someone among you who would recognize this or not at all I mean that's possible too? (>0:08:23)

0:08:28 L1; It's a personal question, I realize that. (>0:08:30)

0:08:32 S41; I recognize this a bit because, well, I live in Limburg and that is a very Catholic region. So eh, well, most of my family are Catholic as well, but I've, I've had, I've been baptized and all that stuff and I'm not that religious but it has a lot of influence on your whole background #.

0:08:56 L1; Yah, I think we can all understand that. It's also part, I think, of a social network that you grew up in (continues)

3.)

0:09:39 L1; And, uhm, What do you think about the figures he came up with, in this article, because he talks about a number of, uhm, believers and especially also, well, the people who are identifying with the faith in the Twenty Eleven Census in Ireland for instance. What did you think when you saw those figures? What was your first initial response? (>0:09:59)

0:10:03 S55; I... <L1; S50 starts #>

0:10:07 S50; # it's just that he is still very Catholic <L1, yeah>, and and and # as well.

0:10:12 L1; Yeah, and S55? (>0:10:13)

0:10:13 S55; Yeah I was just quite surprised how it's, he was kind of saying it's become way more of a more or less political thing to rely on yourself as either Catholic or Protestant so religiously, it's like it's become at all empty... sign. # that's based on Religion or politics but...

0:10:34 L1; Yeah, that's right, and Julie? (>0:10:35)

0:10:36 S44; Yeah a friend of mine is now studying in Ireland for the year and she also noticed that they are much more religious than we are.

4.)

0:10:47 L1; Yes, And where is she located, is she based in Dublin? (>0:10:49)

0:10:49 S44; In Cork

0:10:49 L1; In Cork, yeah, it's even more religious than Dublin I would say. Yeah, it it's a good point you make, I think. (continues)

5.)

0:11:13 L1; Ehm, can you understand why this is the case? (.) Why is it so political? (>0:11:17)

0:11:23 L1; Why is it so important, you think? S50? (>0:11:25)

0:11:27 S50; I think that it's pretty historical. Because of eh (.) and that same colonial past with England, in England, being protestant and that's also ruling class so it's, I think it's also, ehm, very # and ehm very independent struggle really, so it's really not surprising that it's very #.

0:11:58 L1; Yeah, yeah.

6.)

0:13:59 L1; What does he say about that? What do you remember from the article with the examples he mentioned about, how social life and religion are sort of, ehm locked up together? (>0:14:09)

0:14:30 L1; What kinds of # could be wrapped up with religion? (.) Who has an idea about this? (>0:14:36)

0:14:44 S45; I suppose, it has an effect, ehm, on the day to day decisions, and on even bigger life decisions so, ehm, parents would decide where to send their children to school, maybe based on religion and, in Ireland it's quite frowned upon for a Catholic to marry a Protestant, that kind of thing.

0:15:01 L1; Yeah, absolutely. So intermarriage is a problem, or at least is an issue, could be an issue. Education, absolutely. I totally agree. (continues)

7.)

0:18:13 L1; And now looking at my British students as well, do you think in the UK there are certain aspects of life where you feel that it matters, which background you are from? (>0:18:22)

0:18:26 S55; In a Religious, in terms of religious background? <L1; yeah> Err, not, not so much part-, in terms of Christianity I really don't think that it has, much bearing at all.

0:18:39 L1; It's probably similar to the Netherlands, I suppose?

0:18:42 S45; I, I think in the UK people find it intimidating for overly religious, they don't really like, ehm, like loud declarations of religion, really.

0:18:56 S46; Yeah I think, yeah I agree like it sort of, even just within like a University setting, sort of, it make you, well if someone is overtly Christian it kind of makes people grow uncomfortable sometimes. Especially when they try and force it upon you, but I would say that's changed a lot since the before it would be something, good.

0:19:14 S45; Like my ehm, my grandmother is from Ireland, and she's, she's Catholic. Ehm, she always seems kind of, the weird one in the family, to talking about religion, and yeah, but she sees that as like settin' herself

apart from being English, so I say that religion is linked to ethnic identity as well I suppose.

0:19:33 L1; Yeah, that is an interesting point so, it becomes also mark of ethnicity and nationality in a way. Yeah, yeah.

8.)

0:19:40 L1; Yeah what do you want to say S50? (>0:19:40)

0:19:41 S50; Yeah we had in the screening course, we ehm read Brighton Rock, ehm from Graham Greene and he, ehm, made it very, yeah, very big distinction between like this Catholic protagonists, and uhm Church of England for the rest. <L1; Right, yeah> So he used it a lot in his writing.

<L1; Yeah>

9.)

0:21:32 L1; So, what are the distinctions between them, if you would have to phrase it on your own words? What could you see as the important distinction between all those kind of things, because capital of course expresses a sense of value, right? A sort of currency, in society. (>0:21:46)

0:21:48 L1; How would it work? (>0:21:49)

0:21:54 S50; So that's from Bourdieu's theory isn't it? <L1; yeah it's very close-linked to Bourdieu, yeah> 'cause what I recall it's that you have the different fields and within the, you have the cultural field, religious field, and within the field you have certain powers. And eh, the powers determine what has a high capital and what does not. <L1; Exactly.> And then there's also, between the fields there's also exchange of capital, so there's also a hierarchy in fields.

0:22:31 L1; Yes, absolutely. (continues)

10.)

0:26:22 L1; What was so surprising about this? (>0:26:24)

0:26:36 L1; What was so remarkable about the results of the Census? (>0:26:39)

0:26:44 L1; Apart from the fact that such a great number of Catholics were-, S50? (>0:26:47)

0:26:48 S50; They say here that, they just had an opportunity # between 1861 and in 2002 # of just one percent. <L1; Yes. Yeah absolutely, it's very static, yeah.> Yeah.

11.)

0:27:12 L1; Ehm, what could be the reason why the Census shows these kinds of results? (>0:27:14)

0:27:25 S50; 'Cause, because of the pervasiveness of Catholic religion # in Irish # life (.) as a whole.

0:27:33 L1; Yes, as a whole.

0:27:34 L1; So when people for instance, have been baptized a Catholic and still identify with that, or feel the pressure, social pressure to identify as religious instead of non-religious. That's a possibility, right, S38?

(>0:27:46)

0:27:47 S38; I wonder if, if they asked "do you believe in God", that the Census would be very different, because I think that it has more to do with identity than with religious belief.

0:27:55 L1; absolutely, yeah. But it is interpreted in that way, and that's the funny thing about it, but you're right.

12.)

0:28:42 L1; Ehm, what does he mean by "habitus", how should we interpret that in relation to identity? (>0:28:50)

0:29:00 S50; # Bourdieu? <L1; yeah> so that's then, that's either "milieu", how do you say that, the environment in which you, ehm grow up. <L1; yeah> so err the, the specific field, in which you grow up, or the kind of class, general education <L1; yeah> or a combination <L1; yeah a combination> social, yeah a #.

0:29:30 L1; Yeah that's right, that's what habitus is, it's basically the sum up of your environment # many, aspects of your identity.

\*\*\*Presentation\*\*\*

13.)

1:04:25 L1; Do you, do you have any questions about this? (>1:04:26)

1:04:31 L1; Other things you would like to say in response? (>1:04:34)

1:04:38 L1; It feels like a different doesn't it? Something that we totally can't imagine. (>1:04:43)

1:04:45 S50; It always surprised me when I read stuff from Ireland, I feel that it's, that I am reading something that's way back into history and then I find out that it's, you know in last century or, a few decades ago <L1; yeah> I am surprised by that, and <L1; yeah> # the, the circumstances in which people are living #

1:05:19 L1; But also the whole, # way that they look at sexuality and gender and class, and basically everything is always # to religion and that's still the case today and makes us feel it's almost archaic in a sense. We feel that's not so important in our society, I mean. Yeah.

\*\*\*Break\*\*\*

14.)

1:29:16 L1; Alright, but never mind, I just want to show it to you because it's a very interesting one, called "Philomena", and I am not sure if anyone of you saw it, it's from 2013. Anyone? (.) <Multiple students> Yeah, and what do you remember of the film? (>1:29:28)

1:29:30 S38; Well err, it was purely damage <L1; yeah> Uhm, I think she was one of the, err women who had to work, err that we just talked about, <L1; yeah> and she was pregnant and she had a child and had to give away her baby and they were promising her all the time that she was going to see her baby, but in the end they, put the child up for adoption I think?

1:29:55 L1; Yes, very sadly I know.

15.)

1:37:28 L1; Uhm (.) What are some feelings that you saw in this video clip that also reminded you of the antiwar? I think I would love to start with that. What are some of the things that you could recognize that from our theme? (>1:37:44)

1:37:57 L1; yeah, S50? [hand raised]

1:37:58 S50; Yeah, well perhaps the, err the rigidness, or the doctrine of how, you know, the way, the way of existing, so s..., so sex, and needs #, and she doesn't, yeah just has no understanding about anything outside her own brain.

1:38:24 L1; Yeah, that's true. So she is very much a doctrinal kind of person #. She basically thinks that sexuality is a symbol of the flesh and that's it, right?

1:38:35 L1; Did you wanna say something now S55? (>1:38:36)

1:38:36 S55; Yeah, I was just gonna, so that's the, there is that conflict between the, how rigid that Catholic doctrine is, and the kind of nuances of individual lives that come into collision with that. # it's how individuals interact with an overarching belief system. <L1; yeah> When it's challenged.

1:38:56 L1; Yeah, absolutely.

16.)

1:39:46 L1; But if we talk about religion, I think it is the main theme in the novel, and uhm, What role does it play, and how do we present it, what do you all think? (>1:39:57)

1:40:16 L1; I think it's probably good to pose another question, that brings it closer to you, right. Ehm, what was your feeling with the, the world for you, with the characters, and, and uhm, the kind of lives they lived, how did you sort of feel about that, while reading that novel? (>1:40:31)

1:40:32 S38; Actually, everything that is said, or everything that is done turns around religion, because relig-, religion is really everywhere in the novel, <L1; yeah>, <S?; coughing>

1:40:46 L1; yeah, it's true. So it # you could say everything, it also pervades the lives of the characters (continues)

17.)

1:41:01 L1; But in what way, what is the function of religion in the heart? (>1:41:06)

1:41:08 S44; Maybe they feel like, if they pray, they can make their problems go away. I, the, Agnes just goes to confession she says, well I'm in love with a married man, how do I get, how do I lose these feelings? And then there's another quote where she says: well, you have to pray more, and that's it. <L1; yeah> and it's really all those things as well, praying to God , that will give me some more time before I die, and she believes that.

1:41:40 L1; yeah, yeah, that's right. (>1:41:41)

1:41:43 L1; I think S45 also wants to say something, or...?

1:41:43 S45; No

1:41:44 L1; No? So this is exactly the point (continues)

18.)

1:43:30 L1; Ehm, what is the irony actually behind, uhm Teresa's prayers to God? (>1:43:36)

1:43:38 L1; What makes them so ironic, in a way? (>1:43:41)

1:43:55 L1; Because what happens, in the end? (>1:43:57)

1:44:01 S41; Reggie marries the nurse?

1:44:03 L1; Yeah, Reggie marries nurse Cunningham, yeah. So she feels that her prayers have been answered.

19.)

1:44:26 L1; Interesting thing is that it's not an act of love, but is in fact? (>01:44:28)

1:44:29 S55; I guess that reflects, because the nurse is more interested in Reggie about the money than, love to that extent so, so I suppose if you extend that out and reflect on how Catholic power in Ireland is very much

linked to, economic power, and blend I think as you say <L1; yeah, yes> # institutions there's the veil of religion which behind that is, # marked well from now on.

1:44:52 L1; yeah, absolutely true. (>01:44:54)

20.)

1:46:23 L1; So what do you think that the novel overall is making clear in that way, what is it showing? (>1:46:29)

1:46:30 L1; Yeah?

1:46:31 S43; I thought it was kind of, uhm saying that religion wasn't all that useful, because, Agnes, well she goes to confession but in the end she does succumb to the influence of God again, so it fails her and it fails her mother #, the nurse, just ended up to # although they believe in it very strongly, it just didn't work?

1:47:02 L1; Yeah. It's exposed by # right? It is almost sort of something people believe in something that is not, not real, I think that's what the novel shows us, for sure, yeah.

21.)

1:47:34 L1; Ehm, how about the rest of the household, we've, we've been talking about Agnes and been talking about Teresa right and they, they sort of cling to this. Uhm, how do the other characters in the household deal with life in, in general, also with the suffering of the mother, and the harsh reality that she's dying? How did they sort of uhm, basically try to, to uhm, work through that process? (>1:48:01)

1:48:10 S50; Yeah, I thought that everything sort of translated to religious terms, like uhm, er Teresa had a good night then thank God she had a good night, and if she had a bad night, and uhm God also had a purpose with her, so it's, like everything, sort of like, uhm, yeah nobody has any influence at all about, the way life goes. <L1; That's right.> So pre-, predestined.

<L1; predestined, yeah. That's what they think.>

22.)

1:50:34 L1; So what does it actually tell us about, about life, if you read it? (>1:50:37)

1:50:42 L1; And also maybe what religion does to these people? (>1:50:46)

1:50:51 L1; What does it reveal about religion, and what does it also reveal about the condition of life in general, maybe? (>1:50:55)

1:51:05 S55; I suppose there's both, there's the idea of Reggie burying himself in music, is this idea of distraction, and so, and again you can think about, Catholicism, criticism, #-cism, being so decorative, extravagance in churches and that sort of thing. The idea that there is as much illusion in front of the belief system as at the exit, so you have these elaborate <L1; hmhm>...processes <L1; yeah> # that ma-, manifest themselves in a way that family members try to live out of their lives.

1:51:44 L1; yeah, they bury themselves in a way, in beauty, in music, things like that (continues)

23.)

1:52:20 L1; Ehm, in what, what ways, I mean this is something, the role religion plays in one sense in, in the lives of the characters. Can we also think of other ways in which their lives are governed by, by religion?

(>1:52:31)

1:52:51 L1; Are there any other ways in which we see this? What other effect does religion have on the life of Agnes and the other characters? (>1:52:57)

1:53:02 L1; Yeah S50?

1:53:03 S50; Yeah, eh, it really sets the boundaries of, err what's possible in #, sort of, uhm, yeah the terms and playing field every person has <L1; yeah> to uhm, yeah to, to ehm use, the good examples <L1; yeah> and that's different per person, for men, for women <L1; yeah> for instance s for the nurse who has her own possibilities # as discussed in the beginning of the book actually, under circumstances, she err, also talked about, being a governess, and she didn't have an education, and that all that was left for her was being a nurse, <L1; yeah> so, so yeah, forced religion, so uhm forces everybody in a certain path. <L1; yeah>

24.)

1:54:04 L1; C-, can we think of examples, that illustrate that? Because I agree with you. Where do we see it, can we think of some examples, all together, that make this clear? (>1:54:13)

1:54:16 S50; Well I, I read something on internet, some, goes about err books also uhm, that uhm, for women there were three roles uhm, available of eh, old maid, nurse and nun. <L1; yeah, if they weren't married, at least> or married and nun, yeah <L1; yeah> so that's err, and, and that they had to choose between these roles.

1:54:43 L1; Yeah, because there's nothing to think of, at least if you want to be decent, right? (continues)

25.)

1:55:38 L1; Ehm, anymore examples that you can all, can all think about? two is a very good one I think. (>1:55:41)

1:55:45 L1; In what ways is religion also suffocating, restricting, confining? (>1:55:50)

1:55:54 L1; S44?

1:55:55 S44; I suppose Vincent and Mary-Rose? They are married, they're both not happy, with each other but they can't, have a divorce.

1:56:06 L1; Exactly, yeah.

26.)

1:56:47 L1; How about Agnes? (<1:56:59)

1:57:03 L1; Because apparently she is also torn by different options? (>1:57:10)

1:57:11 S50; Well I thought she's mostly motivated by her feelings, uhm responsibilities for her family <L1; yeah> so she's stepped into her mothers' shoes <L1; yeah>

27.)

1:57:24 L1; Can you think of an example that shows that? (>1:57:25)

1:57:31 S50; # I read it-, some specific example # <L1; hmhm>

1:58:14 L1; And anyone else can also help out, or step in? (>1:58:16)

1:58:24 L1; Because I think you're right in saying that. A lot-, everybody seems to lean her in a way, because who's leaning on Agnes, very strongly? (>1:58:35)

1:58:39 S50; her father does <L1; her father, yeah> and her sister <L1; and her sister, yeah>

28.)

1:59:03 L1; Because what does Mary-Rose really do? If we would analyse her character, what is she doing? (>1:59:07)

1:59:15 L1; How do the sisters relate to her mother, S42? (>1:59:16)

1:59:17 S42; Yeah, I thought she was kind of reflecting her mother's role, <L1; yeah> while she's, she's, she's not, what, she don't really talk about this.

1:59:28 L1; Yeah, yeah so she's having problems (continues)

29.)

2:00:23 L1; Because if you look at the women in the novel, what kind of gender roles do they sort of fit in to? How would you describe that? (>2:00:30)

2:00:39 L1; What kind of women are they? (>2:00:40)

2:01:05 L1; Has anyone an idea? (>2:01:07)

2:01:09 L1; If you were to describe Mary-Rose for instance, - (>2:01:11)

2:01:15 L1; Is she a traditional woman or is she an untraditional woman, what do you think? (>2:01:19)

2:01:21 S50; I realize our sense of the kind of women, who... <L1; yeah>

2:01:30 L1; yeah, S44?

2:01:32 S44; she's very traditional, because, 'cause she's a housewife, she's got no job.

2:01: L1; yeah, very traditional, I agree, yeah, more things, things that you can think of?

2:01:47 S43; I kind of also think she's not traditional in the way that Mary-Rose actually seeks to, uhm, like argue with her husband <L1; yeah> and that's not really allowed for # wives.

2:01:58 L1; yeah, she criticizes him, yeah that's true.

30.)

2:03:16 L1; And Teresa, what kind of a woman is she then? Is she traditional? (>2:03:23)

2:03:28 S50; She's #, very traditional. <L1; yeah, yeah>

2:03:34 L1; And how do we know that? (>2:03:35)

2:03:42 S50; By the fact that she puts all the people in her life first, all the time, and that she, she's almost serving people.

2:04:01 L1; yeah, I can see your point there. (continues)

31.)

2:04:45 L1; And now Agnes then. I think she's a fascinating character and she's # the main point of focalization in the novel, through which we see the events. Is she traditional, or not? (>2:04:56)

2:05:05 S55; I suppose if you look to her as torn between, uhm she rejects Curran's #, she doesn't want to-, she's in love with Vincent and doesn't want to just marry someone for the sake of marrying, so I suppose that represents her kind of being torn between traditional values and untraditional values, she's kind of caught between two poles.

2:05:27 L1; Yes, I agree. Yeah, so she's really oscillating on one pole to another (continues)

32.)

2:05:47 L1; And then of course there's that big dilemma, she's in love with Vincent, and what's next? So, she eventually makes a choice, and what is that



rooted in, what is it based on? Is it a traditional choice to make, or not.  
(.) How did you look upon this? (>2:06:05)

2:06:33 L1; 'Cause what does she decide? Now, S44, let's start with that, what does she decide? (>2:06:37)

2:06:38 S44; That she can't marry Vincent, or that they can't be together.

2:06:42 L1; Yeah, that's right. And that seems the traditional choice right?

33.)

2:06:51 L1; What is the interesting thing about her making that choice?

(>2:06:53)

2:06:56 S43; I kinda thought she did want do it but then out of loyalty for her sister she #.

2:07:05 L1; And what does Vincent think, is the main reason? (>2:07:09)

2:07:10 S44; # doesn't #.

2:07:27 L1; And that's an interesting point right? So she-, I think you could say her Catholicism could have confined her here right? (continues)

34.)

2:08:14 L1; So what's the # that the novel gives on sin and conscience basically, what kind of kind of a representation are we given? If we bear this all in mind? (>2:08:23)

2:08:30 L1; Yeah S50?

2:08:31 S50; I thought that err, family relations are more important than religious doctrine in the end <L1; yeah> and uhm, and they err, yeah err, are the most important for making choices, you can make.

2:08:52 L1; Yeah.

\*\*\*Group Work\*\*\*

\*\*\*End\*\*\*

Student Participation Research - Beyond British Literature - Seminar 3

Date: April 21st, 2016

Time: 15:45-18:30

Room: E 1.05, Radboud University

Audio File: Recording\_BeyBrit\_Seminar 3 (VoiceTracer)

Speakers: L1, S38, S41, S42, S43, S44, S45, S46, S50, S55

Others present: S39, S40, S49, S54

\*\*\*Start\*\*\*

1.)

0:05:52 L1; So what's the, what is the conclusion that this article is actually sort of making? If we think in terms of ehm, religion and identity. Because it's very much about, or partly about the past, but a lot about the present day, the recent present day. And what does religion mean in a person's identity? What could it mean? (>0:06:12)

0:06:23 S55; In the text he talks about er, the broader social purpose of it, you know dictating how people live their lives to a certain extent and people pick and choose certain aspects of different denominations in Christianity. So, at a personal level it's how people ehm kind of perform responses almost like they'll cross themselves # a praying or something, and it's these kind of, it's almost like affectations that you have as well. # religious identity.

0:06:53 L1; Yeah, yeah, that's a good point you make. (continues)

2.)

0:08:04 L1; It's an interesting thing isn't it? Is it something that you all recognize yourselves, at all? I mean, The Netherlands and maybe also the UK it's not maybe that overly religious as Ireland would be, I think. Just speaking of, someone among you who would recognize this or not at all I mean that's possible too? (>0:08:23)

0:08:28 L1; It's a personal question, I realize that. (>0:08:30)

0:08:32 S41; I recognize this a bit because, well, I live in Limburg and that is a very Catholic region. So eh, well, most of my family are Catholic as well, but I've, I've had, I've been baptized and all that stuff and I'm not that religious but it has a lot of influence on your whole background #.

0:08:56 L1; Yah, I think we can all understand that. It's also part, I think, of a social network that you grew up in (continues)

3.)

0:09:39 L1; And, uhm, What do you think about the figures he came up with, in this article, because he talks about a number of, uhm, believers and especially also, well, the people who are identifying with the faith in the Twenty Eleven Census in Ireland for instance. What did you think when you saw those figures? What was your first initial response? (>0:09:59)

0:10:03 S55; I... <L1; S50 starts #>

0:10:07 S50; # it's just that he is still very Catholic <L1, yeah>, and and and # as well.

0:10:12 L1; Yeah, and S55? (>0:10:13)

0:10:13 S55; Yeah I was just quite surprised how it's, he was kind of saying it's become way more of a more or less political thing to rely on yourself as either Catholic or Protestant so religiously, it's like it's become at all empty... sign. # that's based on Religion or politics but...

0:10:34 L1; Yeah, that's right, and S44? (>0:10:35)

0:10:36 S44; Yeah a friend of mine is now studying in Ireland for the year and she also noticed that they are much more religious than we are.

4.)

0:10:47 L1; Yes, And where is she located, is she based in Dublin? (>0:10:49)

0:10:49 S44; In Cork.

0:10:49 L1; In Cork, yeah, it's even more religious than Dublin I would say. Yeah, it it's a good point you make, I think. (continues)

5.)

0:11:13 L1; Ehm, can you understand why this is the case? (.) Why is it so political? (>0:11:17)

0:11:23 L1; Why is it so important, you think? S50? (>0:11:25)

0:11:27 S50; I think that it's pretty historical. Because of eh (.) and that same colonial past with England, in England, being protestant and that's also ruling class so it's, I think it's also, ehm, very # and ehm very independent struggle really, so it's really not surprising that it's very #.

0:11:58 L1; Yeah, yeah.

6.)

0:13:59 L1; What does he say about that? What do you remember from the article with the examples he mentioned about, how social life and religion are sort of, ehm locked up together? (>0:14:09)

0:14:30 L1; What kinds of things could be wrapped up with religion? (>0:14:33)

0:14:35 L1; Who has an idea about this? (>0:14:36)

0:14:44 S45; I suppose, it has an effect, ehm, on the day to day decisions, and on even bigger life decisions so, ehm, parents would decide where to send their children to school, maybe based on religion and, in Ireland it's quite frowned upon for a Catholic to marry a Protestant, that kind of thing.

0:15:01 L1; Yeah, absolutely. So intermarriage is a problem, or at least is an issue, could be an issue. Education, absolutely. I totally agree. (continues)

7.)

0:18:13 L1; And now looking at my British students as well, do you think in the UK there are certain aspects of life where you feel that it matters, which background you are from? (>0:18:22)

0:18:26 S55; In a Religious, in terms of religious background? <L1; yeah> Err, not, not so much part-, in terms of Christianity I really don't think that it has, much bearing at all.

0:18:39 L1; It's probably similar to the Netherlands, I suppose?

0:18:42 S45; I, I think in the UK people find it intimidating for overly religious, they don't really like, ehm, like loud declarations of religion, really.

0:18:56 S46; Yeah I think, yeah I agree like it sort of, even just within like a University setting, sort of, it make you, well if someone is overtly Christian it kind of makes people grow uncomfortable sometimes. Especially when they try and force it upon you, but I would say that's changed a lot since the before it would be something, good.

0:19:14 S45; Like my ehm, my grandmother is from Ireland, and she's, she's Catholic. Ehm, she always seems kind of, the weird one in the family, to talking about religion, and yeah, but she sees that as like settin' herself

apart from being English, so I say that religion is linked to ethnic identity as well I suppose.

0:19:33 L1; Yeah, that is an interesting point so, it becomes also mark of ethnicity and nationality in a way. Yeah, yeah.

8.)

0:19:40 L1; Yeah what do you want to say S50? (>0:19:40)

0:19:41 S50; Yeah we had in the screening course, we ehm read Brighton Rock, ehm from Graham Greene and he, ehm, made it very, yeah, very big distinction between like this Catholic protagonists, and uhm Church of England for the rest. <L1; Right, yeah>, So he used it a lot in his writing.

0:19:03 L1; Yeah. And this actually goes back (continues)

9.)

0:21:32 L1; So, what are the distinctions between them, if you would have to phrase it on your own words? What could you see as the important distinction between all those kind of things, because capital of course expresses a sense of value, right? A sort of currency, in society. (>0:21:46)

0:21:48 L1; How would it work? (>0:21:49)

0:21:54 S50; So that's from Bourdieu's theory isn't it? <L1; yeah it's very close-linked to Bourdieu, yeah> 'cause what I recall it's that you have the different fields and within the, you have the cultural field, religious field, and within the field you have certain powers. And eh, the powers determine what has a high capital and what does not. <L1; Exactly.> And then there's also, between the fields there's also exchange of capital, so there's also a hierarchy in fields.

0:22:31 L1; Yes, absolutely. (continues)

10.)

0:26:22 L1; What was so surprising about this? (>0:26:24)

0:26:36 L1; What was so remarkable about the results of the Census? (>0:26:39)

0:26:44 L1; Apart from the fact that such a great number of Catholics were-, S50?(>0:26:47)

0:26:48 S50; They say here that, they just had an opportunity # between 1861 and in 2002 # of just one percent. <L1; Yes. Yeah absolutely, it's very static, yeah.> Yeah.

11.)

0:27:12 L1; Ehm, what could be the reason why the Census shows these kinds of results? (>0:27:14)

0:27:25 S50; 'Cause, because of the pervasiveness of Catholic religion # in Irish # life (.) as a whole.

0:27:33 L1; Yes, as a whole.

0:27:34 L1; So when people for instance, have been baptized a Catholic and still identify with that, or feel the pressure, social pressure to identify as religious instead of non-religious. That's a possibility, right, S38?

(>0:27:46)

0:27:47 S38; I wonder if, if they asked "do you believe in God", that the Census would be very different, because I think that it has more to do with identity than with religious belief.

0:27:55 L1; Absolutely, yeah. But it is interpreted in that way, and that's the funny thing about it, but you're right.

12.)

0:28:42 L1; Ehm, what does he mean by "habitus", how should we interpret that in relation to identity? (>0:28:50)

0:29:00 S50; # Bourdieu? <L1; yeah> so that's then, that's either "milieu", how do you say that, the environment in which you, ehm grow up. <L1; yeah> so err the, the specific field, in which you grow up, or the kind of class, general education <L1; yeah> or a combination <L1; yeah a combination> social, yeah a #.

0:29:30 L1; Yeah that's right, that's what habitus is, it's basically the sum up of your environment # many, aspects of your identity.

\*\*\*Presentation\*\*\*

13.)

1:04:25 L1; Do you, do you have any questions about this? (>1:04:26)

1:04:31 L1; Other things you would like to say in response? (>1:04:34)

1:04:38 L1; It feels like a different doesn't it? Something that we totally can't imagine. (>1:04:43)

1:04:45 S50; It always surprised me when I read stuff from Ireland, I feel that it's, that I am reading something that's way back into history and then I find out that it's, you know in last century or, a few decades ago <L1; yeah> I am surprised by that, and <L1; yeah> # the, the circumstances in which people are living #

1:05:19 L1; But also the whole, # way that they look at sexuality and gender and class, and basically everything is always # to religion and that's still the case today and makes us feel it's almost archaic in a sense. We feel that's not so important in our society, I mean. yeah.

\*\*\*Break\*\*\*

14.)

1:29:16 L1; Alright, but never mind, I just want to show it to you because it's a very interesting one, called "Philomena", and I am not sure if anyone of you saw it, it's from 2013. Anyone? (.) <Multiple students> Yeah, and what do you remember of the film? (>1:29:28)

1:29:30 S38; Well err, it was purely damage <L1; yeah> Uhm, I think she was one of the, err women who had to work, err that we just talked about, <L1; yeah> and she was pregnant and she had a child and had to give away her baby and they were promising her all the time that she was going to see her baby , but in the end they, put the child up for adoption I think?

1:29:55 L1; Yes, very sadly I know.

15.)

1:37:28 L1; Uhm (.) What are some feelings that you saw in this video clip that also reminded you of the antiwar? I think I would love to start with that. What are some of the things that you could recognize that from our theme? (>1:37:44)

1:37:57 L1; yeah, S50? [hand raised]

1:37:58 S50; Yeah, well perhaps the, err the rigidness, or the doctrine of how, you know, the way, the way of existing, so s..., so sex, and needs #, and she doesn't, yeah just has no understanding about anything outside her own brain.

1:38:24 L1; Yeah, that's true. So she is very much a doctrinal kind of person #. She basically thinks that sexuality is a symbol of the flesh and that's it, right?

1:38:35 L1; Did you wanna say something now S55? (>1:38:36)

1:38:36 S55; Yeah, I was just gonna, so that's the, there is that conflict between the, how rigid that Catholic doctrine is, and the kind of nuances of individual lives that come into collision with that. # it's how individuals interact with an overarching belief system. <L1; yeah> When it's challenged.

1:38:56 L1; Yeah, absolutely.

16.)

1:39:46 L1; But if we talk about religion, I think it is the main theme in the novel, and uhm, What role does it play, and how do we present it, what do you all think? (>1:39:57)

1:40:16 L1; I think it's probably good to pose another question, that brings it closer to you, right. Ehm, what was your feeling with the, the world for you, with the characters, and, and uhm, the kind of lives they lived, how did you sort of feel about that, while reading that novel? (>1:40:31)

1:40:32 S38; Actually, everything that is said, or everything that is done turns around religion, because relig-, religion is really everywhere in the novel, <L1; yeah>, <S?; coughing>

1:40:46 L1; yeah, it's true. So it # you could say everything, it also pervades the lives of the characters (continues)

17.)

1:41:01 L1; But in what way, what is the function of religion in the heart? (>1:41:06)

1:41:08 S44; Maybe they feel like, if they pray, they can make their problems go away. I, the, Agnes just goes to confession she says, well I'm in love with a married man, how do I get, how do I lose these feelings? And then there's another quote where she says: well, you have to pray more, and that's it. <L1; yeah> and it's really all those things as well, praying to God , that will give me some more time before I die, and she believes that.

1:41:40 L1; yeah, yeah, that's right. (>1:41:41)

1:41:43 L1; I think S45 also wants to say something, or...?

1:41:43 S45; No.

1:41:44 L1; No? So this is exactly the point (continues)

18.)

1:43:30 L1; Ehm, what is the irony actually behind, uhm Teresa's prayers to God? (>1:43:36)

1:43:38 L1; What makes them so ironic, in a way? (>1:43:41)

1:43:55 L1; Because what happens, in the end? (>1:43:57)

1:44:01 S41; Reggie marries the nurse?

1:44:03 L1; Yeah, Reggie marries nurse Cunningham, yeah. So she feels that her prayers have been answered.

19.)

1:44:26 L1; Interesting thing is that it's not an act of love, but is in fact? (>01:44:28)

1:44:29 S55; I guess that reflects, because the nurse is more interested in Reggie about the money than, love to that extent so, so I suppose if you extend that out and reflect on how Catholic power in Ireland is very much

linked to, economic power, and blend I think as you say <L1; yeah, yes> # institutions there's the veil of religion which behind that is, # marked well from now on.

1:44:52 L1; yeah, absolutely true. (>01:44:54)

20.)

1:46:23 L1; So what do you think that the novel overall is making clear in that way, what is it showing? (>1:46:29)

1:46:30 L1; Yeah?

1:46:31 S43; I thought it was kind of, uhm saying that religion wasn't all that useful, because, Agnes, well she goes to confession but in the end she does succumb to the influence of God again, so it fails her and it fails her mother #, the nurse, just ended up to # although they believe in it very strongly, it just didn't work?

1:47:02 L1; Yeah. It's exposed by # right? It is almost sort of something people believe in something that is not, not real, I think that's what the novel shows us, for sure, yeah.

21.)

1:47:34 L1; Ehm, how about the rest of the household, we've, we've been talking about Agnes and been talking about Teresa right and they, they sort of cling to this. Uhm, how do the other characters in the household deal with life in, in general, also with the suffering of the mother, and the harsh reality that she's dying? How did they sort of uhm, basically try to, to uhm, work through that process? (>1:48:01).

1:48:10 S50; Yeah, I thought that everything sort of translated to religious terms, like uhm, er Teresa had a good night then thank God she had a good night, and if she had a bad night, then uhm God also had a purpose with her, so it's, like everything, sort of like, uhm, yeah nobody has any influence at all about, the way life goes. <L1; That's right.> So pre-, predestined.

1:48:44 L1; Predestined, yeah. That's what they think. (continues)

22.)

1:50:34 L1; So what does it actually tell us about, about life, if you read it? (>1:50:37)

1:50:42 L1; And also maybe what religion does to these people? (>1:50:46)

1:50:51 L1; What does it reveal about religion, and what does it also reveal about the condition of life in general, maybe?(>1:50:55)

1:51:05 S55; I suppose there's both, there's the idea of Reggie burying himself in music, is this idea of distraction, and so, and again you can think about, Catholicism, criticism, #-cism, being so decorative, extravagance in churches and that sort of thing. The idea that there is as much illusion in front of the belief system as at the exit, so you have these elaborate <L1; hmhm>...processes <L1; yeah> # that ma-, manifest themselves in a way that family members try to live out of their lives.

1:51:44 L1; yeah, they bury themselves in a way, in beauty, in music, things like that (continues)

23.)

1:52:20 L1; Ehm, in what, what ways, I mean this is something, the role religion plays in one sense in, in the lives of the characters. Can we also think of other ways in which their lives are governed by, by religion?

(>1:52:31)

1:52:51 L1; Are there any other ways in which we see this? What other effect does religion have on the life of Agnes and the other characters? (>1:52:57)

1:53:02 L1; Yeah S50?

1:53:03 S50; Yeah, eh, it really sets the boundaries of, err what's possible in #, sort of, uhm, yeah the terms and playing field every person has <L1; yeah> to uhm, yeah to, to ehm use, the good examples <L1; yeah> and that's different per person, for men, for women <L1; yeah> for instance s for the nurse who has her own possibilities # as discussed in the beginning of the book actually, under circumstances, she err, also thought about, being a governess, and she didn't have an education, and that all that was left for her was being a nurse, <L1; yeah> so, so yeah, forced religion, so uhm forces everybody in a certain path.

1:54:02 L1; Yeah. (continues)

24.)

1:54:04 L1; C-, can we think of examples, that illustrate that? Because I agree with you. Where do we see it, can we think of some examples, all together, that make this clear? (>1:54:13)

1:54:16 S50; Well I, I read something on internet, some, goes about err books also uhm, that uhm, for women there were three roles uhm, available of eh, old maid, nurse and nun. <L1; yeah, if they weren't married, at least> or married and nun, yeah <L1; yeah> so that's err, and, and that they had to choose between these roles.

1:54:43 L1; Yeah, because there's nothing to think of, at least if you want to be decent, right? (continues)

25.)

1:55:38 L1; Ehm, anymore examples that you can all, can all think about? Two is a very good one I think. (>1:55:41)

1:55:45 L1; In what ways is religion also suffocating, restricting, confining? (>1:55:50)

1:55:54 L1; S44?

1:55:55 S44; I suppose Vincent and Mary-Rose? They are married, they're both not happy, with each other but they can't, have a divorce.

1:56:06 L1; Exactly, yeah.

26.)

1:56:47 L1; How about Agnes? (<1:56:59)

1:57:03 L1; Because apparently she is also torn by different options? (>1:57:10)

1:57:11 S50; Well I thought she's mostly motivated by her feelings, uhm responsibilities for her family <L1; yeah> so she's stepped into her mothers' shoes.

1:57:21 L1; Yeah.

27.)

1:57:24 L1; Can you think of an example that shows that? (>1:57:25)

1:57:31 S50; # I read it-, some specific example # <L1; hmhm>

1:58:14 L1; And anyone else can also help out, or step in? (>1:58:16)

1:58:24 L1; Because I think you're right in saying that. A lot-, everybody seems to lean her in a way, because who's leaning on Agnes, very strongly? (>1:58:35)

1:58:39 S50; Her father does <L1; her father, yeah> , and her sister.



1:58:41 L1; And her sister, yeah. Interesting enough (continues)

28.)

1:59:03 L1; Because what does Mary-Rose really do? If we would analyse her character, what is she doing? (>1:59:07)

1:59:15 L1; How do the sisters relate to her mother, S42? (>1:59:16)

1:59:17 S42; Yeah, I thought she was kind of reflecting her mother's role, <L1; yeah> while she's, she's, she's not, what, she don't really talk about this.

1:59:28 L1; Yeah, yeah so she's having problems (continues)

29.)

2:00:23 L1; Because if you look at the women in the novel, what kind of gender roles do they sort of fit in to? How would you describe that? (>2:00:30)

2:00:39 L1; What kind of women are they? (>2:00:40)

2:01:05 L1; Has anyone an idea? (>2:01:07)

2:01:09 L1; If you were to describe Mary-Rose for instance,- (>2:01:11)

2:01:15 L1; Is she a traditional woman or is she an untraditional woman, what do you think? (>2:01:19)

2:01:21 S50; I realize our sense of the kind of women, who... <L1; yeah>

2:01:30 L1; Yeah, S44?

2:01:32 S44; She's very traditional, because, 'cause she's a housewife, she's got no job.

2:01: L1; Yeah, very traditional, I agree, yeah, more things, things that you can think of?

2:01:47 S43; I kind of also think she's not traditional in the way that Mary-Rose actually seeks to, uhm, like argue with her husband <L1; yeah> and that's not really allowed for # wives.

2:01:58 L1; yeah, she criticizes him, yeah that's true.

30.)

2:03:16 L1; And Teresa, what kind of a woman is she then? Is she traditional? (>2:03:23)

2:03:28 S50; She's #, very traditional. <L1; yeah, yeah>

2:03:34 L1; And how do we know that? (>2:03:35)

2:03:42 S50; By the fact that she puts all the people in her life first, all the time, and that she, she's almost serving people.

2:04:01 L1; Yeah, I can see your point there. (continues)

31.)

2:04:45 L1; And now Agnes then. I think she's a fascinating character and she's # the main point of focalization in the novel, through which we see the events. Is she traditional, or not? (>2:04:56)

2:05:05 S55; I suppose if you look to her as torn between, uhm she rejects Curran's #, she doesn't want to-, she's in love with Vincent and doesn't want to just marry someone for the sake of marrying, so I suppose that represents her kind of being torn between traditional values and untraditional values, she's kind of caught between two poles.

2:05:27 L1; Yes, I agree. Yeah, so she's really oscillating on one pole to another (continues)

32.)

2:05:47 L1; And then of course there's that big dilemma, she's in love with

Vincent, and what's next? So, she eventually makes a choice, and what is that rooted in, what is it based on? Is it a traditional choice to make, or not.

(.) How did you look upon this? (>2:06:05)

2:06:33 L1; 'Cause what does she decide? Now, S44, let's start with that, what does she decide? (>2:06:37)

2:06:38 S44; That she can't marry Vincent, or that they can't be together.

2:06:42 L1; Yeah, that's right. And that seems the traditional choice right?

33.)

2:06:51 L1; What is the interesting thing about her making that choice?

(>2:06:53)

2:06:56 S43; I kinda thought she did want do it but then out of loyalty for her sister she #.

2:07:05 L1; And what does Vincent think, is the main reason? (>2:07:09)

2:07:10 S44; # doesn't #.

2:07:27 L1; And that's an interesting point right? So she-, I think you could say her Catholicism could have confined her here right? (continues)

34.)

2:08:14 L1; So what's the # that the novel gives on sin and conscience basically, what kind of kind of a representation are we given? If we bear this all in mind? (>2:08:23)

2:08:30 L1; Yeah S50?

2:08:31 S50; I thought that err, family relations are more important than religious doctrine in the end <L1; yeah> and uhm, and they err, yeah err, are the most important for making choices, you can make.

2:08:52 L1; Yeah.

\*\*\*Group Work\*\*\*

\*\*\*End\*\*\*

Student Participation Research - Canadian Literature - Seminar 1

Date: April 6th, 2016

Time: 15:45-18:30

Room: SP A 1.09, Radboud University

Audio File: Recording\_CanLit\_Seminar 1 (TasCam)

Speakers: L2, S1, S2, S3, S5, S8, S10, S11, S12, S13, S14, S16, S20, S22, S23, S26, S27

Others present: S4, S6, S7, S9, S15, S17, S18, S19, S21, S24, S25, S28, S29, S30, S31, S32, S33

\*\*\*Start\*\*\*

1.)

0:09:47 L2; How old is Vanessa in the story? (>0:09:51)

0:09:52 S12; Ten.

0:09:53 L2; Ten, ten and a half, right. So very much in early puberty let's say, sort of on the brink. (continues)

2.)

0:10:17 L2; She comes up with this image of her grandfather as the great bear.

0:10:27 L2; Where exactly does that image come from? (>0:10:28)

0:10:30 S11; His coat?

0:10:31 L2; His coat, where does his coat come from? (>0:10:33)

0:10:34 S11; Ehm, it's from a bear.

0:10:37 L2; Yah, it's a pelt of a bear. In her imagination it was a huge magical mysterious animal roaming the sinister woods of the north, (continues)

3.)

0:11:17 L2; So, the fact that the grandfather is associated with the pelt of the bear, he wears this heavy coat. Right, a coat that is so heavy that she cannot even lift it when she's still a young girl. So heavy is it.

0:11:31 L2; What does that tell you about the character of the grandfather? (>0:11:33)

0:11:39 L2; What qualities of personality are associated with the fact that he wears this bear coat (>0:11:47)

0:11:53 L2; S1? [raised hand]

0:11:53 S1; He's strong and doesn't like change, he ehm, he likes sameness and tradition and he likes to do what he's always done and he's, like, the powerful one.

0:12:10 L2; Aha so I hear power, I hear strength, I hear rootedness in tradition.

4.)

0:12:16 L2; Any other words that come to mind when you think of this?

(>0:12:19)

0:12:19 L2; Yes? [to S27, raised hand]

0:12:19 S27; He uses it as a shield, to shield himself from the world around him, he # criticizes, doesn't let anyone in and he doesn't show any feelings.

0:12:26 L2; very good, very good indeed, yes.

5.)

0:12:55 L2; Ehm, what does he typically do when something happens in the house that is not particularly to his liking? (>0:13:01)

0:13:07 L2; What do we see him do occasionally in the story? (>0:13:10)

0:13:12 S13; I think he hides himself away in the cellar or something, <L2; right> like it is his own personal cave in a way.

0:13:17 L2; Yah, right, very good. Eh, so hides in the basement, he withdraws into the basement I should perhaps say. Erm, which is referred to both as a cage and as a cave. Right, the word that you're using.

6.)

0:13:30 L2; And what does he do when he withdraws into the basement? He...? (>0:13:33)

0:13:35 S?; stays in the rocking chair.

0:13:36 L2; He sits in the rocking chair. (continues)

7.)

0:14:20 L2; Let's first zoom in a little bit further on our main protagonist and the main narrator, Vanessa.

0:14:29 L2; What is the ehm, perspective of the story in terms of time? (.) First of all, Where is the story set? (>0:14:37)

0:14:45 L2; It's always important sort of to note the historical and social temporal context of what we read. And, most stories always give you some kind of indication as to when it is taking place. And I wonder if you picked it up from this particular tale. (>0:14:59)

0:15:03 L2; If it was included in a volume published in 1970, it's probably not taking place after 1970, right? (>0:15:10)

0:15:10 L2; When before 1970 is this taking place? What are the kind of societal social-economic conditions that we learn about in the story that will give us an indication as to most likely it's taking place in this decade. (>0:15:25)

0:15:29 L2; Think of aunt Edna, and why she is in the story. Why she is in the household. A young woman, twenty-eight, still stuck (.) in that household working for her grandparents, like a bird in the house (>0:15:50)

0:15:51 L2; S1? [hand raised]

0:15:52 S1; In the thirties then? During the Depression?

0:15:54 L2; During the nineteen thirties, in the Great Depression. 'Cause we do find out that the reason she's in the house is because she cannot find employment. Right? She's stuck there.

8.)

0:16:05 L2; Did you note what other image referring to animals there is in the story? Beside the bear and the bear coat? (>0:16:13)

0:16:14 L2; Yes S8? [hand raised]

0:16:14 S8; Yes, well, the bird that grandma has right?

0:16:16 L2; The bird that grandma has, right? It is a...? (>0:16:19)

0:16:20 S?; Parrot? No I don't know.

0:16:21 L2; Not a parrot, a canary. Right, a canary in a gilt cage.

9.)

0:16:27 L2; So, the bird in the house is also sort of you know literally imaged in the story, there is a canary in a gilt cage which obviously has symbolic resonance, right? (>0:16:37)

0:16:40 L2; What resonance does it have, what does it refer to? (>0:16:42)  
0:16:43 L2; Who does it refer to do you think? In your perception? (>0:16:47)  
0:16:50 L2; It is grandma's bird, and the grandfather associates it very much with grandmother and he says, you know, after her death she liked that bird so much we're going to keep it, he says. (continues)

10.)

0:17:20 L2; But does it also refer to the other women? (>0:17:22)  
0:17:23 S3; I think it's related to the grandpa too, because the cage is like his cage and then the canary is like # speech and he doesn't want his emotions # so...  
0:17:35 L2; But also, the cage links up with the idea of the mask and the shield we've just been mentioning also, so maybe all of these characters are encaged in their own limitations you might say.

11.)

0:18:12 L2; So the question that then sort of begins to come up in the reader's mind, I think, I hope in your case also, is: "What then will happen to little Vanessa?" Will she find a way of avoiding becoming imprisoned like a canary in such a gilt cage? Right? Ehm, what is her way out? What is the ambition, the aspiration that she has to sort of prevent that from happening? (>0:18:35)  
0:18:45 S8; Writing?  
0:18:47 L2; Writing? Yes. She is an aspiring, ambitious, young apprentice, right? (continues)

12.)

0:19:15 L2; So what does she base most of her stories on? (>0:19:17)  
0:19:28 L2; S8? [hand raised]  
0:19:29 S8; Other books, like ehm, for the love she used the Bible.  
0:19:33 L2; Right. So, if you look at page... (continues)

13.)

0:21:06 L2; And what of course then will happen in the course of this particular story? (>0:21:09)  
0:21:11 L2; Note what kind of adult experiences she is exposed to. (>0:21:15)  
0:21:19 L2; Has...? (>0:21:21)  
0:21:23 L2; It's actually named just not very explicitly. She tells us "so far I was preoccupied by love and death but all my knowledge was from books." What do we see happen in the story? She learns about the real meaning of love in adult life and she learns about the real meaning of death in adult life. (continues)

14.)

0:22:20 L2; So just very briefly, I mean, what is the role of aunt Edna in little Vanessa's life? How do you sort of image ahem, how do you understand that relationship? (>0:22:30)  
0:22:34 L2; Little Vanessa is about ten and a half years old, aunt Edna is a young mature woman of 28 (.) and aunt Edna lets her do what? (>0:22:47)  
0:22:51 L2; Why is she so fond of aunt Edna? Why does she have a kind of special rapport with aunt Edna? (>0:22:57)  
0:23:02 L2; Because aunt Edna lets her do what her mother will not allow her to do, namely...? Hey! You have all been young girls, haven't you? <multiple

students; laughter> ...Put on lipstick! <multiple students; laughter> Do the dangerous things! Do the things you were not allowed to do when you were ten and a half. Right? Dream and have fantasies about boys and all sorts of, you know, things that adult people supposedly do that you don't know about yet. (continues)

15.)

0:24:33 L2; Let's for a moment turn to the the moment in the book where she finds out (.) about the real nature of love. How does she find out about the real nature of love and what it might mean in adult life? (>0:24:46)

0:24:57 L2; Yes? [S23 hand raised]

0:24:58 S23; Well, at some point when she listens in to, ehm, this conversation that ehm, aunt Edna has with Jimmy, ehm back in the kitchen. <L2; hmhm> from the # and it's not # let's run away together and get married and stuff like that # realistic #

0:25:19 L2; Yes, very good.

16.)

0:25:20 L2; You have any sense why aunt Edna does not follow up on the invitation? What holds her back? (>0:25:29)

0:25:30 S23; Ehm, she doesn't believe that he will actually marry her, and she has to take care of the family after all ehm, she's #

0:25:42 L2; There's something in Jimmy himself that makes her distrustful, right? He was a womanizer, he was always sort of, you know, chasing other women, why would he now all of a sudden have changed and be willing to commit himself to her?

17.)

0:25:54 L2; There's also grandfather blocking her way. How does he block her way? How does grandfather behave at that dinner party? (.) With Jimmy Lorimer, and aunt Edna, and grandpa Connor. (>0:26:07)

0:26:13 L2; S1? [hand raised]

0:26:14 S1; He basically hates anything that Jimmy is or does, so, ehm, like... Jimmy lives I think in like a larger town, so grandfather rails against it and that's all # Jimmy # himself.

0:26:35 L2; Where is Jimmy from? D'you remember?

0:26:37 S1; He's from a smaller...

0:26:39 L2; He's from a city.

0:26:41 S1; Well, he lives there now but he said he was from a smaller town.

18.)

0:26:47 L2; Uhu, but grandfather very much associates him with one particular town. Namely?

0:26:52 S8; Winnipeg.

0:26:53 L2; Winnipeg. Why is that important? (>0:26:55)

0:26:58 L2; Why is grandfather so peeved that this man, who he immediately thinks of a loose and morally suspicious kind of creature not to be trusted, should be from Winnipeg? (>0:27:10)

0:27:11 L2; Probably a loose living guy without much prospects although our impression as readers of Jimmy is very different, hm? The impression we get from Jimmy is as an enterprising dynamic young guy, who really has serious intentions in life. And comes to seriously court Edna this time. Whatever he

may have done in the past. What is it about Winnipeg that rubs grandfather the wrong way? (>0:27:35)

0:27:39 L2; It is pretty important. We find out about this at the end of the story. (>0:27:43)

0:27:46 S26; His mistress lived in Winnipeg?

0:27:49 L2; Right! Very good! So in the early stages of his marriage he himself had an affair with a woman in Winnipeg. (continues)

19.)

0:28:05 L2; Interestingly enough, if you think of Vanessa as, let's say, representing the writer, right? It is she who withdraws to an observing, witnessing position of a very peculiar kind, which is almost like a symbol for the writer's position. Remember what she does? (>0:28:24)

0:28:26 L2; At a certain point she's banned from adult conversation and she withdraws upstairs. And how does she overhear, how does she overlisten the conversation between Jimmy and Aunt Edna? (>0:28:35)

0:28:41 L2; The significance always is in the details. The devil may be in the details but the beauty of the stuff is also in the details, right? (>0:28:49)

0:28:51 L2; So how does she overhear the conversation? From what position? (>0:28:54)

0:28:54 S3; She's like upstairs listening through like a hole, like an old stove pipe?

0:28:59 L2; Yeah, there was an old stove pipe which sort of went through the ceiling and they've covered it up with an iron plate but with holes in the cover. (continues)

20.)

0:31:15 L2; And here I think we need to sort of ponder for just a moment, ehm, what it is then that grandma Connor's dying reveals. Not only to Vanessa but also to all of the other characters in the story. Could somebody comment on that? (>0:31:36)

0:31:40 L2; So what's the effect of the death of grandma on grandpa? (>0:31:44)

0:31:45 S8; He reveals his soft side, he calls her an angel, everyone is shocked by that.

0:31:53 L2; Okay. (continues)

21.)

0:32:40 L2; What happens to that image of the grandmother as angel in the story? (>0:32:45)

0:32:51 L2; Is that a real image? Is that an imagined image? Is that an inflated image? How do you, how do you read that? (>0:31:57)

0:33:04 L2; Grandmother Connor is very closely associated with what? In the story. What is the foundation of her behaviour? (>0:33:14)

0:33:15 S2; Christianity

0:33:16 L2; Christianity. The Bible. (continues)

22.)

0:33:46 L2; So when Jimmy Lorimer comes to visit, first thing she asks Aunt Edna? What does she ask her? (>0:33:52)

0:33:54 S11; If he's a good man.

0:33:56 L2; Is he a good man? Is he a good man. Is he to be trusted. Will he be good to you. That's important. (continues)

23.)

0:34:33 L2; What role did that play in the early marriage? Between grandfather and grandmother? (>0:34:37)

0:34:39 L2; That makes us as readers revise our image of the grandmother as angelic. As an angel in the house. (>0:34:49)

0:34:53 S11; She may have divorced him, I've read, which kind of goes against these religious ideals of I suppose no divorce and that kind of thing. But she does not quite seem to fit the ideal of an angel anymore.

0:35:10 L2; Yeah, but it's a little bit more complex even than that. <S11; yah, yah> Eh, because she does reveal to a good friend that she is seriously playing with the idea of not going through with this marriage and divorcing grandfather, but she does never ever tell grandfather anything about this. (continues)

24.)

0:35:51 L2; What does that do to grandfather? What does that do to the marriage? (>0:35:55)

0:35:59 L2; And here the role of uncle Terence comes in. Uncle Terence is the black sheep of the family, but he comes to the funeral. And he habitually drinks way too much, but he also speaks the truth. So he reveals these things about grandmother. And at a certain point he actually asks these people present: "Can you try to think what it means to sleep every single night with an angel?"

0:36:28 L2; What does that do to grandfather? In other words was there ever in their relationship a place for real, honest, emotional, communication? Or was this always by definition a relationship between two people who each in their own way were masked? And didn't show themselves to each other what they really were like? (>0:36:55) (continues)

0:37:14 L2; And then we go on if you look at the very last page of the story... (>0:37:18)

0:37:19 L2; Yes! [to 22, hand raised]

0:37:19 S22; Is that a holiness that forces him # ashamed for # his wife #

0:37:29 L2; It's her projection of this, disguise of incorruptible morality, of holiness or whatever you want to call it. Righteousness #, which forces him to be ashamed about himself and hence not reveal his real nature. (continues)

25.)

0:38:15 L2; Remember what aunt Edna's mask is? (>0:38:17)

0:38:23 L2; She likes to make (..) jokes. Wisecracks. (continues)

26.)

0:38:52 L2; Does she think he's right? (>0:38:54)

0:38:56 L2; And if so, how do we know? (>0:38:58)

0:39:04 L2; As I've said the devil is in the detail, is in the nuance, right? Remember after ehm, the funeral they come home, the grandfather sort of gruffly withdraws into the basement again and one of the characters says to aunt Edna: "Why don't you bring him a cup of tea?" She says "No way. I never ever want to see this man again." (continues)

\*\*\*Break\*\*\*



27.)

0:54:48 L2; What can we say on the basis simply of analysing the choice of words and the emphasis the words put on certain meanings in these opening passages? (>0:54:59)

0:55:02 L2; Through whose eyes are we looking? (>0:55:03)

0:55:08 S1; The campers? The, the campers?

0:55:11 L2; The campers, the boys, right? The boys, especially. (continues)

28.)

0:55:27 L2; And what can we say characterizes the male gaze? From the way the women are described here? (>0:55:33)

0:55:43 L2; Hey guys, this is your chance to appear on tape. <Multiple students; giggling> So, talk. (>0:55:48)

0:55:51 S10; Well, it's, sort of, it doesn't really, eh, it sort of grouped them together and describes their physicality more than anything else. So you just get an idea of really their bodies and that sort of the contrast between sort of the water and the coolness and they're sort of uncomfortable, which is kind of significant I guess <L2; Hmhm> Cause it's kind of (.) I don't know it's sort of a typical objectification of these women.

0:56:17 L2; Yes, yeah, definitely, yeah. It's a typical objectification through the male gaze which reduces these women to shining, oily, erotic bodies. (continues)

29.)

0:56:54 L2; How do they look at the girls? (>0:56:56)

0:56:58 S22; Like animals.

0:57:00 L2; Like animals, yes. That's what I implying, by what I've said.

0:57:05 L2; But what instrument of seeing do they use to look at the women? (>0:57:09)

0:57:10 S22; Binoculars

30.)

0:57:11 L2; Binoculars, okay. And what do they do with the binoculars? (>0:57:15)

0:57:17 S11; They take it in turn.

0:57:19 L2; They take it in turns, so it's a shared collective, right S11? But also, Monty, who's the owner of the binoculars...?

0:57:29 S11; Charges money.

0:57:30 L2; Charges money. (continues)

31.)

0:57:55 L2; Who is (.) the most desirable object of the boys' attention? In the story. (>0:58:03)

0:58:09 L2; This is a boys' camp, right? We are very much aware that the boys' camp, the summer camp, is a site for identity formation, gender formation, masculinity formation for the boys, right? And their rite of passage experience, right? (continues)

0:58:56 L2; But who rouses the most desire in the boys? Or rather, Donny feels she should be arousing the most desire in the boys. (>0:58:08)

0:59:09 S11; Ronette

0:59:10 L2; Ronette. Okay.

32.)

0:59:11 L2; How is Ronette different from the other waitresses? (>0:59:16)

0:59:25 L2; Fifth paragraph [reads from novel].

33.)

1:01:03 L2; So let's let's ask uhm another question here also. Is the exploitative gaze in this story limited to men? (>1:01:13)

1:01:18 L2; Or do the girls, the waitresses, have their own way of gazing? (>1:01:23)

1:01:27 L2; # which also you might say well, is this really all that much different? Did you pick that up from the story? (>1:01:34)

1:01:37 L2; Well # I think Margaret Atwood is trying to sort of you know avoid saying: it's men who always objectify and reduce women. Only (.) if you look at how the women talk about (.) the leaders, what were they called again? (>1:01:56)

1:02:07 L2; Page tw-, two fifty four. [reads from novel]

1:02:59 L2; So how much difference is there really between the female gaze and the male gaze? That is at least a question that arises, right, if you compare these two passages.

34.)

1:03:15 L2; Okay, so if gender, and if how we understand masculinity and femininity, how we fantasize about masculinity and femininity is indeed a cultural construction,

1:03:26 L2; Where does that cultural construction come from? (.) In the story. (>1:03:32)

1:03:34 S14; Probably the story they're reading, the girls, ehm, but we see in the beginning, the story they're reading 'True Trash', a story about a girl and how she how to decide between marrying ehm the good guy or the bad guy, who's caught her.

1:03:52 L2; Yeah, yeah. Okay, very good. (continues)

35.)

1:05:11 L2; Though maybe we should sort of you know ponder for a moment what the girls' response, relation, feeling about these types of fictions is. How do the girls look at what they read? (>1:05:26)

1:05:29 L2; What is their attitude to what they read? (>1:05:31)

1:05:38 L2; S1.

1:05:39 S1; Ehm most of the girls understand that it's silly and not realistic, but Ronette, who is, seems to be the less educated of the group doesn't understand why they think it's funny. She seems to be the one taking it seriously and she's the one who # for the gender constructs #

1:06:00 L2; Okay, good point, good point. (continues)

36.)

1:06:37 L2; "This is no country for old men" for example. And there's another quote in italics, which is from? Did any of the British students recognize this? (>1:06:44)

1:06:45 S11; Yeats.

1:06:47 L2; Yeats, very good, "Sailing to Byzantium." (continues)

37.)

1:08:32 L2; Are there other moments where, ehm, the way Margaret Atwood constructs the story (.) positions let's say, Ronette in contrast with Joanne?

Am I right to sort of single out these two as the two girls that are presented in the story comparatively. Contrastively. (>1:08:59)

1:09:01 L2; How then does Joanne feel about Ronette? They have a number of meetings, right? Also in the eh (.) in the story. (>1:09:11)

1:09:14 L2; Would anybody care to speak up? On this. (>1:09:16)

1:09:35 L2; Could take a minute or two, to sort of think about this and to sort of come up with an answer (>1:09:38)

1:09:42 L2; Talk to your neighbor. (>1:09:44)

\*\*\*hushed discussion\*\*\*

1:10:15 L2; So what confrontations or comparisons between Ronette and Joanne do we get that are revealing? Significant. About what Margaret Atwood's point in the story really is. And I realise I've lost my first page (laughs) (>1:10:27)

1:11:11 L2; So before the recording batteries run out, let's try to get an answer here. <Multiple students; laughing> So how is Ronette different and how, what is the relationship between Joanne and Ronette? (>1:11:22)

1:11:23 S10; Ehm, it seems as if Joanne kind of lacks empathy with Ronette and she can't really understand her. Ehm, and I, I think it's because sort of (.) I don't know exactly why but it seems almost as if she can't understand Ronette because they're not from the same background, and almost she doesn't want to, in a way, I think, maybe?

1:11:43 L2; yeah, that's certainly part of the story, I think, yes. S8?

1:11:47 S8; You have this part where it says, ehm, that she wants what Ronette has, the power to give herself up without reservation and without commentary. <L2; okay> She's jealous of that.

1:11:57 L2; Okay, so you have both the sense of scepticism about what Ronette is and what she and at the same time the kind of desire to have what Ronette has and she doesn't have, right? (continues)

38.)

1:14:15 L2; ...so thinks Joanne, who has a habit of novelizing. Joanne has a bad habit of novelizing. Novelizing here, I take to be..? (>1:14:25)

1:14:26 L2; How do you understand that phrase? What does novelizing mean here? (>1:14:32)

1:14:33 L2; Why is it a bad habit? To be novelizing. (>1:14:37)

1:14:50 L2; Novelizing I-, I would take to be the equivalent of spinning intellectual fantasies, which prevent you from tapping directly and immediately into something that is close to the bone, something that's essential. (continues)

39.)

1:15:45 L2; If she begins by presenting Ronette as a true trash harlot-like girl, (.) is that the way we also look at Ronette at the very end of the story? Or has something happened in our perception and our estimate and our evaluation of Ronette? Is there any way in which we might say well, maybe she has transformed. From a harlot into a heroin at the end of the story. In what sense might that be the case? (>1:16:23)

1:16:37 L2; Think about what happens when Ronette falls victim to precisely the plot that was predicted by the true trash romance. (>1:16:48)

1:16:50 L2; She gets knocked up. She becomes pregnant.

40.)

1:16:58 L2; But how does she become pregnant and what does she do with that? And what does that tell you about Ronette? (>1:17:03)

1:17:06 L2; What thoughts do you have about this? (>1:17:07)

1:17:09 L2; The story does not invite us to simply dismiss Ronette as a wrong character, as a character who falls victim precisely to the true trash fantasies that spell disaster # in women's lives. Instead, the story I think invites us to think differently and more complicatedly about Ronette. She may have been having sex all during the summer camp with Darce, but ultimately she thinks he's just a jerk. She rejects him. So how does she get pregnant? (>1:17:48)

1:17:50 S?; Through Donny

1:17:51 L2; Through Donny. How does she get pregnant through Donny? (>1:17:55)

1:17:58 L2; I don't want you to explain to me the <Multiple students; laughing> ways about the birds and the bees, I know that. (>1:18:05)

1:18:16 S11; She sees Donny after he's just been ehm expelled from the camp and he tells her all these # all these horrible things that Darce has been saying about her basically, ehm, objectifying her and portraying her as some kind of fallen woman, and he just kind of si- insinuates that she knew that he was doing that all along, and then, I mean, yeah.

1:18:48 L2; Okay, yeah. I think you're on the right track but wanna pursue that a little bit further.

41.)

1:18:53 L2; What does Donny do which ha- which makes him be evicted from the camp? (>1:18:57)

1:18:58 S1; He throws away the binoculars.

1:19:00 L2; He throws away the binoculars. Binoculars are associated with a particular kind of male gaze which is (continues)

42.)

1:19:25 L2; How then do we read or understand the seduction of Donnie by Ronette? (>1:19:32)

1:19:35 L2; You're looking very painfully...

1:19:37 S22; Yeah, because Donny's like thirteen, fourteen, and Ronette is like seventeen, eighteen, so it's not seduction so much as it is statutory rape. <L2; Okay> So, that would be # if the age of consent is sixteen then it is statutory rape.

1:19:54 L2; So who rapes who?

[Discussion between s1 and s22 about statutory rape and age of consent]

1:20:11 L2; Okay but I think you have a good point there though, right? I mean, it is, slightly more neutrally it is Ronette who takes the initiative in having sex with Donny (continues)

43.)

1:21:05 L2; What does Ronette do? She confesses that she was knocked up to Joanne, and Joanne's suggestion is to do what? (>1:21:13)

1:21:14 S8; Have an abortion?

1:21:15 L2; Have an abortion. You can always have an abortion. "No," says Ronette, "I don't want to do that, I will keep the child." As a wise philosopher of Dutch descent has said; "every disadvantage has its advantage", so it has the advantage, is that she will not have to go to school anymore. (continues)

44.)

1:21:49 L2; Ronette, who so far has been typed as the victim of a trashy romance plot, shows that she's perfectly capable of taking life into her own hands, taking charge of her destiny, keeping the child and she manifests agency. In a way that, you might argue, transforms her from a harlot into a feminist heroine. (>1:22:14)

1:22:19 L2; Agree or disagree, but do respond! (>1:22:24)

45.)

1:23:19 L2; When is the story set? At what moment in time? When does it take place? Roughly. What decade, what years? (>1:23:27)

1:23:32 L2; We can tell, again, by the references to popular culture and popular music in the story. (>1:23:36)

1:23:54 L2; So what are the references to what popular music in the story? Did you pick that up? (>1:23:58)

1:24:02 S8; There's ehm that song 'How much is that doggy in the window.' #

1:24:08 L2; Yah, that's referred to as old-fashioned music by the time. <S8; oh, yeah> So, the singers that are really popular at that moment are the Everly Brothers. (continues)

46.)

1:27:15 S1 [raised hand]; Ehm regarding the statutory rape ehm well I'm still rather uncomfortable with her having sex with Donny because she was in a position of like power basically, or like, not really like power but ehm like the age of consent at that point was fourteen.

1:27:33 L2; Hm, okay, yeah. # I didn't realize, did you just look it up? <S1; yeah> So that means this would qualify on the law as a case of rape indeed. (continues)

1:28:34 S1; No, he is fourteen. <L2; so it's not...?> I would say legally it's not rape so. <L2; okay, I thought you were making the other...> No, I'm saying, yeah, I don't, I'm still rather uncomfortable with it, but, legally...

1:28:50 L2; it is legally not rape, okay, but even so it is a question of power <S1; yes> imposing itself upon-, right? (continues)

47.)

1:29:08 L2; I'm still trying to get some response from you to my statement, you know, this story transforms Ronette from a harlot into a heroine. As long as you're not responding I have no way of knowing whether I'm talking bullshit or whether I'm actually sort of making sense. (>1:29:28)

1:29:32 L2; The worst mistake to make as students is to not subvert the authority of your teachers. <Multiple students; laughter> I'm a kid from the sixties, right? (continues)

48.)

1:32:23 L2; What's Betty's situation in the present? Who would want to you know sort of briefly (.) tell us about that? (>1:32:31)

1:32:33 S13; I think she got pregnant and then, ehm, now she's in a home for wayward girls or something? I don't know what the # was in the story again but ehm... And, basically her family put her there to sort of you know wait for the moment when she has her child and then maybe take her back again? I don't know. But it doesn't really seem like she has much of a future. Because she's

kind of you know, ehm, I don't know. I guess they're maybe scared of being tainted by association because of her sin, even though to me personally it didn't feel like she was planning on getting pregnant and she's way too young anyway, so.. <L2; Hmhm, hmhm> that's kind of a # story I guess.

1:33:21 L2; Okay, how and why she became pregnant we will talk about, but first let's sort of you know look at indeed the social verdict (continues)

49.)

1:33:54 L2; Let me, sort of you know, remind you of the structure of the story, right? We have three scenes basically, that we can interpret.

1:34:02 L2; First scene is which one? (>1:34:04)

1:34:07 S1; In the classroom?

1:34:08 L2; Is the scene in the classroom. Right? (continues)

50.)

1:34:20 L2; The second scene is the scene...? (>1:34:22)

1:34:26 L2; ...that we were just referring to, <S13; yah> namely? The interview... (>1:34:30)

1:34:31 S13; With the social worker?

1:34:33 L2; With the social worker, right, where we get an insight into how society, social institutions, respond. How the parents deal with this problem (continues)

51.)

1:35:10 L2; It's kind of interesting it seems to me and maybe somewhat symbolic that the interview with the social worker takes place where? in what room? (>1:35:18)

1:35:45 S14; It's in a basement room #?

1:35:47 L2; Indeed, it's in a basement room, yes indeed. Almost out of sight. <S14; yeah> In the nether regions of the building. (continues)

52.)

1:36:13 L2; And then the third scene is the scene, ehm...? (>1:36:19)

1:36:23 L2; Also in the home for wayward girls still? (>1:36:25)

1:36:26 L2; Where the girls are? (>1:36:28)

1:36:33 S1; Arguing about how they lost their virginity?

1:36:37 L2; Right. Telling each other their "how I lost my virginity" stories. Right? Okay. (continues)

53.)

1:36:59 L2; Here is Betty, who is wilfully sort of keeping up her stance of rebelliousness versus the figure of male authority that she's confronted with... (>1:37:07)

1:37:08 L2; Mr. Malcolm, what's his name now? Malcolm, something?

1:37:11 S?; Jackson.

1:37:12 L2; Jackson! From Jamaica. Right? (continues)

54.)

1:38:39 L2; The reference books in the classroom are "The Book of Knowledge" and "Weeds, Trees, and Wild Flowers in Canada". (.) You read that as in any way not a coincidental choice of detail. (>1:38:56)

1:38:58 L2; Why is it heavily ironic that the two reference books in this classroom where she's writing her essay would be "The Book of Knowledge" and "Weeds, Trees, and Wild Flowers in Canada?" (>1:39:10)

1:39:16 L2; If you know the answer to that question that presumes you understand what we read and all of the implications in the story. (>1:39:22)

1:39:32 L2; Betty has lost her virginity, let me put it in relatively neutral terms for now. She has gained what in the Bible is called 'sexual knowledge' in "The Book of Knowledge" in the midst of wild Canadian nature. Wild "Weeds, Trees, and Wild Flowers in Canada." Right? That's where it has taken place. The deflowering or whatever you want to call it.

55.)

1:41:10 L2; ...heavily symbolic passage obviously.

1:41:12 L2; Telling us what about Betty's present state of mind? How does she feel? (>1:41:17)

1:41:30 L2; If you haven't read the story, just reading this paragraph and analyzing it, and thinking about it will tell you how she feels. (>1:41:37)

1:41:38 S10; I guess in a way she feels sort of despair, in her situation but then maybe also she feels abandoned because I guess when someone dies and they're left in a graveyard they're left alone and sort of they are in a way abandoned ehm so maybe she feels very isolated from the rest of society and the real world as well.

1:41:56 L2; Yah, yah. Definitely. They are all trying to bury and repress their pasts right? (continues)

56.)

1:42:38 L2; Now what d'you make of that statue of a praying virgin with blind eyes? Which lies there with hands in frozen supplication on one side. The statue of the virgin Mary. The source of consolation for women throughout history. If you are a believing person. (>1:43:01)

1:43:05 S10; I was gonna say that could surely foreshadow the end. Ehm and what's described in her own experience.

1:43:10 L2; Very good, very good. (continues)

57.)

1:44:12 L2; So, could anybody, in general terms, tell me how the story, the essay in the story, functions? What does it do? What is the essential feature that it contributes to our understanding of what has happened to Betty? (>1:44:29)

1:44:32 L2; And what her present situation is? (>1:44:34)

1:44:37 L2; It's kind of a cryptic essay, right? (>1:44:39)

1:44:40 L2; If you read it may be hard to make sense of it. Why is that? (>1:44:44)

1:44:51 L2; Okay, think! Let the wheels grind here, right? (>1:44:54)

1:44:56 L2; Let's begin reading the story [proceeds by reading passages from the story]

1:45:33 L2; What is Betty trying to do in writing the essay? (>1:45:36)

1:45:48 L2; Even those first few lines, although I suspect that upon a first reading they will have not made any sense to you at all, are very suggestive in word choice, in connotation, in what they sort of, you know, begin to establish. Would anybody venture (.) a few remarks? (>1:46:08)

1:46:13 S16; I maybe think that it's in some way, kind of a description of herself? In a way? <L2; yeah, in what sense?> Ehm, well, her, ehm, well being

the young woman that she is that maybe she is in some ways kind of misunderstood?

1:46:36 L2; Uhuh, also if we for a moment assume that Betty's pregnancy, ehm, has come into being through at least a degree of sexual violence, these images radiate with the suggestions of sexual violation. (continues)

58.)

1:47:10 L2; Why is Betty unable to write the essay? At first. (>1:47:14)

1:47:17 S1; She's overwhelmed by her past?

1:47:19 L2; She's overwhelmed by her past. She's a deeply traumatized girl. And she seeks a kind of healing, she seeks desperately to put order into a world that has exploded into chaos. (continues)

59.)

1:55:54 L2; What can we tell about the family history? Because we do get a pretty full sense of what kind of a family, what kind of a story of the family is behind her life. (>1:56:04)

1:56:15 L2; Can you read the second paragraph there for the moment? (>1:56:18)

1:56:25 L2; Or maybe let me ask you just for a moment to reread 383 and 384, that section of the essay. And sort of you know pick out what you learn about Emily and what's happening to her when she grows older, she's now about twelve years old. (>1:56:41)

1:56:42 S8; You mean Betty right? Emily is the other girl.

1:56:47 L2; Emily's her friend, it's the other girl. Yeah, yeah. Did I say Emily? <S8; yeah> Okay I meant Betty.

1:57:36 L2; Anybody feels ready to talk? Please do so. So what do we find out about the family history of Betty? Where did her family come from? (>1:57:45)

1:57:53 L2; She gets these religious instructions from her grandfather. He talks about how God let his people out of the land of Egypt. Did she too belong to a family then who's trying to escape bondage somehow? (>1:58:10)

1:58:13 s22; They escaped the Bolshevik revolution in Russia right?

1:58:17 L2; Maybe the pogroms, # Russian revolution # <S22; yah they're talking about...> # hundreds of people gathering around twenty-eight train cars in Russia.

1:58:28 S22; And then later # Bolshevik murderers.

1:58:31 L2; Good point, yes. So it was not the pogroms so much as the Bolshevik revolution, yes. (continues)

60.)

1:59:20 L2; And then what does Emily do in this in this fragment? Why is she here? What is her situation vis-à-vis Betty? (>1:59:28)

1:59:46 S1; She's a person that has everything that Betty doesn't. She has (.) her father is rich so she has everything she wants and in addition to that she gets Lawrence.

1:59:59 L2; Right. So first Emily has all the social privileges of being, you know, of an elitist family, her father is a doctor they live in the fanciest house in the neighborhood et cetera. (continues)

61.)

2:02:49 L2; What is the real thing that traumatizes her? At this point. Maybe not so much the sexual violation as what? Read on for a moment. (>02:03:01)

2:03:09 S16; I think he's calling out Emily's name instead of hers?



2:03:12 L2; Right. So this is the deepest hurt and humiliation that she can be subjected to, right? (continues)

62.)

2:04:02 L2; I'd like you to read the last paragraph and see how the story then ends. Does the story end on a positive note, on a negative note, is there a future, is there prospect, is there hope? How do you read this?

[reads fragment from story] so it's a pretty grim and bleak sad story about a girl struggling to come to terms with a very traumatizing experience but does it how does it end? What is the implication of the last paragraph, would you say? (>2:05:01)

2:05:05 S22; Earlier you kind of mentioned that the essay pulls from ### which is also what you do with trauma theory, that you form a coherent narrative, <L2; Hmhm> so it's almost like she's finally warped through or at least understood what happened to her and then able to give it a place because earlier in the story she was also like I just want to, you know ehm what does she say? Ehm.. She wants to (.) be alone so that she can understand the information that she has. So she can zodat ze het kan verwerken. And it seems like she's finally did that and now she's just kind of moved ahead.

2:05:45 L2; Okay, so midway through the essay good point, very good point. Midway through the essay she has said "I can see no good in tomorrow" the very last line of the story "now she watches and waits for tomorrow." We cannot be sure that she's reached the state of healing yet, but certainly there is a positive upswing.

\*\*\*End\*\*\*

Student Participation Research - Canadian Literature - Seminar 2

Date: April 13th, 2016

Time: 15:45-18:30

Room: SP A 1.09, Radboud University

Audio File: Recording\_CanLit\_Seminar 2 (TasCam)

Speakers: L2, S1, S8, S9, S10, S11, S13, S14, S16, S19, S22, S23, S25, S35, S36

Others Present: S3, S4, S5, S7, S12, S15, S17, S18, S20, S24, S26, S27, S29, S30, S31, S32, S33, S34

\*\*\*Start\*\*\*

1.)

0:20:05 L2; So, If you would have to think aloud, what to you were the most intriguing or pleasurable aspects, or irritating aspects in reading this book, what kind of things would you come up with.(>0:20:20)

0:20:33 L2; I've read your personal responses so I know you have some thoughts on this. (>0:20:36)

0:20:41 L2; If you would, if you were asked by a good friend of yours, "Hey I see you are reading "The Stone Diaries", should I read that book?" What would you say. And then the next question would of course be: "Why on earth should I read that book?" What would you say? (>0:20:59)

0:21:10 L2; Or would you say: "My God I would never have read this novel, if it hadn't been for just Dr Bak's requirement that I do." (>0:21:16)

0:21:27 S22; I thought it was a very easy novel to read, I think I read it in about three hours, it's just ehm, I mean it's a writerly text, I'm not, I forgot what that means.

0:21:38 L2; I'll explain that later on, that's for later on, that's for later.

0:21:40 S22; I thought that it was really simple to read, I could read it quite clearly, I didn't have to re-read any sentences and # like some of the novels we have to read for other courses. I wouldn't call it, it was entertaining, the same way a blockbuster action movie is, it's kind of like you read it and have fun and then put it away and never think about it again...

0:22:00 L2; Okay, interesting response and I'll come back to that later on because I think there's more to the novel than you know, the deceptive appearance the book might suggest. But we'll see how that works. (>0:22:11)

2.)

0:22:11 L2; Any other first impressions, that you would like to share with us? S13? [hand raised] (>0:22:15)

0:22:16 S13; I personally thought it was more depressing than fun, to read maybe, but maybe I was comparing it too much to life in general, or like, people, it was kind of universal to me that people are struggling to find happiness and create their lives. And to me, ultimately the book didn't offer a happy ending so in that sense it's very realistic. But I am not sure it makes me want to recommend it to other people.

0:22:46 L2; Certainly if you sort of you know think that this might be a novel not just about one specific individual who happens to be named Daisy Goodwill, but that maybe Carol Shields is also intending Daisy Goodwill to be a kind of representative type of twentieth century woman, as she sees it. Then I think 'fun' is not the word that would come to my mind either but rather I would

feel deeply disturbed and depressed by even entertaining the thought that this might be an average representative womanly life in the twentieth century. But we'll talk about that later, right. (>0:23:21)

3.)

0:23:22 L2; I saw some other hands. Anybody else would like to...? S1?

(>0:23:26)

0:23:27 S1; I can see how the, uhm, the way of writing could easily feel writerly or very artistic. However the switching point of view, I found rather irritating and kind of hard to follow. I know, I know that there is meaning behind it, and that it contributes to the text but as a reader it was, I found that kind of obnoxious.

0:23:52 L2; Okay, okay. There's another kind of intriguing, or at least puzzling, or maybe irritating aspect to the book, right? The fact that the narrative voice here is very elusive (continues)

4.)

0:24:39 L2; S16? (>0:24:39)

0:24:39 S16; Uhm, yeah I just thought that it was really annoying especially in the first chapter and in other points where it seems to be Daisy speaking and sometimes whereas it doesn't match up with the part that she is telling because she can't be telling you because she wasn't there and she wasn't consciously able to know what was happening so it's like you are hovering above the situation which seems really realistic but at the same time it is not realistic because the person who is telling you, cannot be narrating.

0:25:09 L2; Okay, so that means if you're a merciless, realist reader, you would have to say "There's no way that somebody can give us an eye-witness account of his or her own birth." (continues)

0:25:33 L2; S9?

0:25:34 S9; No.

0:25:35 L2; Oh, I thought you were, eh, waving there. Okay, okay.

5.)

0:32:34 L2; What ultimately is the value, is the meaning, is the significance of the life like that, led by Daisy Goodwill? How do we weigh it, how do we estimate it by this book? We'll ehm, we're going to talk about that later on.

6.)

0:34:11 L2; 'The Stone Diaries'; What kind of expectation does the title raise about the book? If you sort of just follow the title, what kind of a book do you expect you are going to read? (>0:34:21)

0:34:30 L2; What kind of echoes does that have? (>00:34:34)

0:34:35 S9; Well, obviously a diary. And I think especia -, like mine edit.. my edition, they have the family tree in front, so you expect it to be a diary <L2; yeah, yeah> about the family, life, or uhm, her life.

0:34:49 L2; Certainly, certainly. (continues)

6.)

0:34:50 L2; So you have, I think we all have an edition of the family tree, with the genealogical chart in there.

0:34:55 L2; Why is that emphasized at the beginning? What does that tell you? (>0:34:59)

0:34:01 L2; What does that tell you about how the novel as it were, wants you to think about how identity is formed? How identity is shaped. (>00:35:11)  
0:35:21 L2; So on the one hand we have the expectation of a diary, right? That we are going to read the diary, the personal account, of somebody, right? Ehm, probably in the context of a larger chronically, chronical of family life. (.) But that of course makes you wonder why then do we have "diaries" in the plural. Are these the diaries of more than one person, or just a single voice? Or is there a kind of multiplicity to the "self"? so that it makes, more diaries possible? About one life. Okay, just entertaining some thoughts here. (>00:35:58)

7.)

0:36:01 L2; So, then we have the family tree, suggesting what? That ultimately, a person's identity, is crucially shaped by? (>00:36:08)  
0:36:11 S?; The past? [hushed]  
0:36:12 S9; Inheritance.  
0:36:13 L2; By the past, by the position you have in the family lines, in the connections with your ancestors. With your parents, grandparents et cetera, with the bloodlines (continues)

8.)

0:36:29 L2; One phrase Carol Shields uses in the book is "Mercy Stone was deprived of what most of us have, namely: the consolation of bloodlines."  
0:36:46 L2; Anybody ever watches the programme 'Sporloos'? (.) Okay, if you do, you'll realize how important the consolation of bloodlines can be.

9.)

0:38:04 L2; Did you note anything peculiar about, the photographs on the one hand, and what we find in the text of the novel on the other hand? (>0:38:13)  
0:38:23 L2; We don't really have the time here to sort of explore that here, but let me invite you to sort of look at passages, for example, that describe the parents of Daisy Goodwill. And then look at the opening photographs. And whether you feel that the description matches the image. Or rather whether there are all of the subtle or maybe not so subtle discrepancies, and disjunctures between what we learn in the text about these people, and what we see in the photographs. And what then, does that mean? (>0:38:59)  
0:39:08 L2; Maybe also ask you to think about the chapter titles. What's peculiar about the chapter titles? (<0:39:12)  
0:39:27 L2; Birth, childhood, marriage, love, motherhood, work, sorrow, ease, illness and decline, death. With dates to match. What does that suggest? what does that evoke? (>0:39:46)  
0:39:49 L2; Just look at the chapter titles, what kind of expectation over the book will you get? (>0:39:54)  
0:40:00 S10; That we're gonna meet different stages of someone's life. There's almost like the coming of age, that you reach these certain points, and the fact that it has the dates. Even with that work, that it has two different dates, it shows us two different periods # of someone's life.  
0:40:13 L2; Yeah, yeah, yeah. Someone's life, or..? (>0:40:18)  
0:40:21 L2; Anybody's life. (continues)

10.)

0:44:44 L2; One way it came out was also noticed, ehm, by S16, in her personal response.

0:44:52 L2; Could you perhaps, share that with us, S16? (>00:44:55)

0:44:56 S16; I am sorry, I was too caught up in the text to..

0:45:00 L2; So, one way in which the feminist aspects of the novel manifest itself, comes out in the way that you describe it in your personal response. When you talked about mercy. (>0:45:11)

00:45:12 S16; Right, uhm, I just found it really, erm, astonishing the way that she was described in the first, especially in the first chapter because they speak of all kinds of, uhm ways, for instance where her, uhm, or later when she sits on the table and they would make a reference to the flesh of a chicken, or raw flesh of pork or something like that. That for me was kind of, uhm I wouldn't say "upsetting", but ehm, I don't know "offensive" maybe in a way, but at the same time, er she was also described as a strong woman who, who always wants to cook and be in the kitchen and even though she is in pain, in labour pains, she possibly just # I just need to do my work and move on, just presented as a strong woman I think.

0:46:12 L2; Okay, okay. (continues)

11.)

00:48:28 L2; How is the obesity given meaning in the, in the first chapter? Did you think about that? What does she like to do? What does she like to eat, especially? And what is the function of eating, in Mercy's life here? Can you think about that? (>0:48:49)

0:49:00 L2; Can you think about sort of you know, what kind of woman she is, the kind of background she has, where she comes from etcetera? And the life she leads? Ahem, you would sort of think that she has reason enough to have all sorts of, you know, anxieties, to suffer from. One way she sort of, you know, seeks to maybe diffuse these anxieties, is by eating her favourite kind of food. Rich, white slabs of bread, freshly baked from the oven. And it's that first chapter in which we eh, see how she gives very messy and bloody and violent birth. To the girl who has earned her later protagonist. Apparently must began her life's story with the report of the most traumatic experience to suffer in # quite a way. The fact that her own mother died in giving birth to her. (>00:50:07)

12.)

00:52:20 L2; An Amphibian book, which, does that word make sense to you? Amphibia, what does it mean? What is an Amphibian, what do we use, we use it for? (>00:52:30)

00:52:35 S14; I'm not sure, about the word but eh, but don't we call the animals living both in the water and on the ground 'Amphibians'? They can like survive both in different environments?

0:52:45 L2; Yeah, very good. It's used for animals that (continues)

\*\*\*Break\*\*\*

13.)

1:09:59 L2; Does anyone here has ever written a biography, or an autobiography? (>1:10:03)

1:10:07 L2; I'm going to ask you to sort of imagine yourselves in the role of a biographer, so that's going to be a challenge.

14.)

1:11:59 L2; Here, as we saw in the beginning, the expectation is raised that

we are going to have a chronological account of a life, but is that actually what we get? What happens to the chronology here in the book, as we follow the life story? Did anybody pick that up? (>01:12:17)

01:12:19 L2; Some of you have actually wrote about this in your personal responses also? (>01:12:22)

01:12:24 L2; One of you argued that: "We see at a certain point that Daisy embarks on a train and goes to the man who will become her husband, Barker, and we see how they begin falling in love or at least they # with each other", and then what happens? (>01:12:44)

01:12:49 S19; Jumps to, when he's married to me.

01:12:55 L2; Right, so we have that huge gap and we move eleven years on into the marriage and all of a sudden they have three children. (continues)

15.)

01:14:15 L2; And as we saw or think of the last chapter, Death, how is that organised, what do we get in the last chapter Death? (>01:14:25)

01:14:31 L2; Just look at the pages, you can #. How is it organised? How is it presented? (>01:14:38)

01:14:47 L2; I'm not asking about sort of you know how Death is represented, but how the chapter is organised? (>01:14:52)

01:14:58 L2; S36? [hand raised]

01:14:59 S36; It's a collection of sort of odds and ends from, how Daisy # life, things that you find in a drawer.

01:15:08 L2; It's a connection of odds and ends, of bits and pieces or fragments of facts, of arbitrary sort of data, erm, that you find, let's say, after somebody has died and you move into the house, right, and you find all of these listings and drawers full of stuff. It's not even the beginning of a narrative. The narrative has to still begin to take shape.

01:15:35 L2; And who is supposed to give it shape? (.) The biographer, right? Who will somehow have to make sense, introduce patterns of meaning (continues)

16.)

01:16:56 L2; So, ahem, are there other chapters, in which the novel asks us to fill that function of the writer? Where it becomes a writerly text, rather than a readerly text? A couple of other ones that I think you can more think of. (>01:17:16)

01:17:17 S23; Well, there's this one chapter where you get all response letters to her, or that got sent to Daisy, but her actual letters are missing, so you sometimes have to fill in the gaps to what the question that is being discussed actually is or, so you really have to be active as a reader.

01:17:32 L2; Yeah, yeah, very good, very good. So this is what, what is this chapter about, remember? What phase in her life is this? (>01:17:38)

01:17:38 S23; This is mostly about her rising phase, as Mrs. Greenfarm, so after the death...

01:17:43 L2; When she has that column on gardening in the Ottawa newspaper, right? (continues)

01:18:28 L2; Isn't it ironic rather then, that the form in which that chapter is presented, acts out, as you were saying, her absence rather than her presence. We have none of the letters by Daisy herself, we only have the letters that other people sent to her. (>01:18:45)

17.)

01:19:05 L2; Where are Malcolm Cowley's letters? (>01:19:06)

01:19:09 S22; By them, by the people -

01:19:12 L2; They're in the collections of the other people that he sent them out to. So it's a very typical problem for a biographer to face, that you have to reconstruct a personality, a self, from how other people view that particular person.

01:19:30 L2; If you look at that as a dynamics, as a pattern, do you see that in other places in the book also? (>01:19:36)

01:19:57 L2; S1?

01:19:58 S1: Don't we see that also in the communications between her father and Mrs Flett? Flett, is that right? When she was a young girl, and eh, so we feel like they're, they're organising her wellbeing, I guess, like and then we, we don't actually hear about the significance of Mrs Flett, is that correct? We don't hear it, we are a, that's, that's the first time we hear about her dad. It's a, her son right?

01:20:30 L2; Okay I, I see your point, and then, then I am thinking now particularly about chapters that, inform, act out this same principle: where the reader is put in the position of somebody who has to organise meaning. (>01:20:42)

01:20:42 S8; Uhm, after she's laid off from the column writing, you get this chapter where everybody's theory about how she's feeling right now is presented, but not her own.

01:20:53 L2; Okay, okay. So after she's dismissed from her job as a columnist, in what I think the novel posits as a, a, a blatant act of patriarchal victimization, right? She's pushed out by a man who wants her job (continues)

18.)

01:22:50 L2; Maybe the problem is illustrated most vividly when we think about the photographs in the book. (>01:22:58)

01:23:04 L2; Some of you wrote about this, so you have sort of picked-up on this. (.) One of our brick stones, S14 is she here? <S14; yeah> Oh, there you are, yes. You wrote about this. (>01:23:15)

01:23:17 S14; I was, it was very interesting because, uhm, when # when you see Daisy, even before actually reading the book, you go through the, of course the photos, like: "Where is Daisy." That really struck me as interesting, and ehm, then again # I think you understand # they both disappear when you look at it, boy I don't know. In the beginning she was, again, because we are looking here from other points of view, from other people's point of view, so ....

01:23:48 L2; Yeah. So, who's photograph is conspicuously absent, in the family album? Daisy's own, right? (>01:23:55)

19.)

01:24:24 L2; We almost have a diary with a vanishing subject. We have an autobiography with a floating centre. We have a biography with a vacuum, an absence, at the core. (.) Now, what does that mean? Is, is, is that a postmodern trick? Er, is Shields saying: You know, well, no, there is no abs-, no absolute authority to any kind of narrative voice anyway? (.) Or is this also a reflection? Not only of Daisy's function as a narrator in her own text. But also as the kind of person that she is. (.) What do you think? What do you say? (>01:25:21)

01:25:22 L2; S22? [hand raised]

01:25:23 S22; Where it comes to "me" or storytelling, like novels, what's said is just im-, as important as what's not said. So the fact that she is absent I

think is more of a commentary on the fact that she defines herself by her context but never, she never, does something for herself. Even when she, right before she marries, er Barker, she says something is gonna happen to me and so I'm gonna let it happen. Like she doesn't seek anything out, she doesn't own her own agency, she kind of defines herself by other people. And I think that's probably why her al-, her photo is missing.

01:25:57 L2; okay, okay, you've got a good point, very good point. (continues)

20.)

01:29:11 L2; So, is this a reflection then of a kind of "weakness of self", in Daisy? And then, if so, where does that come from? Does the novel give us an answer to that? (>01:29:26)

01:29:39 L2; Would you suggest that, a weak sense of "self" may have something to do, with the moment of her birth also? May have something to do with what we just talked about, and Mercy Goodwill, hmm? Mercy Stone-Goodwill, hmm, is herself an orphan? (>01:30:04) (continues)

21.)

01:30:36 L2; And she is then afloat if you wish, in a sort of existential vacuum, as an orphan, right? Deeply lonely, and one, one of you wrote about loneliness, S35? <S35; yes> Yes, can you briefly comment about the loneliness of Mercy and... Daisy (>01:30:59)

01:30:59 S35; Yeah I just thought # loneliness was coming from a lack of like, parents and even Daisy as well, she's is also abandoned by her mother's accidental. Then her father # loss of childhood. Ehm, and I say that's why Daisy reaches out to ehm, Magnus Flatt as well, 'cause she senses that loneliness in him. When that comes # later in life. 'Cause that's why he seeks her...

01:31:28 L2; Hmhm, hmhm, so just as the mother Mercy is a deeply lonely person from the moment of her birth let's say, (continues)

22.)

01:37:16 L2; So what, do we now understand about the nature of the book that we're reading? (.) If she was going to hold on to her life at all, she was have to, she would have to rescue it by a primary active imagination. (>1:37:35)

1:37:39 L2; It's the giveaway passage. It's the programme for the novel, in a way, you might say, huh? (>01:37:43)

01:37:47 S36; Yes, I was gonna say it kinda seems like she uses fiction to join the dots. So you've got all of these fragments, and then fiction joins them all together.

01:37:57 L2; Uhuh, but here also in this passage we have the explanation as to why she takes the imaginative liberty to present us with her birth and her death, it is an act of wilful imaginative reconstruction. (continues)

23.)

01:43:51 L2; So, am I right that we have perhaps a much clearer sense of Daisy's context, than of her core? That the network of contexts around her are much more clearly visible, and that she remains kind of the blank space in the middle? Like the photograph that's absent, of Daisy? (>01:44:15)



24.)

01:44:38 L2; I find it hard to find the blockbuster fun in this book, S22, to be honest.

01:44:42 S22; No I didn't mean blockbuster fun as in I imagine, because, as she said, I don't have fun reading this book, as it can be very depressing, but the act of reading can still be enjoyable just like the act of watching a film is enjoyable even if you hate the film, does that make sense?

01:44:57 L2; Yes, it makes sense yes, and I can think of lots of examples.  
(continues)

25.)

01:47:46 L2; So why does Daisy get married, at the age of 22? (>01:47:50)

01:48:00 L2; Do we get a clear sense of that? (>01:48:03)

01:48:05 S25; She mentions that it's the right, right age for her to get married.

01:48:12 L2; In other words: she marries because... <S25; it's expected of her> it's expected of her, right? Ok, yeah. (continues)

26.)

01:49:16 L2; Could anybody sort of briefly recapitulate what happens on their honeymoon? And maybe give us an interpretation of it? (>01:49:24)

01:49:36 L2; What happens on the honeymoon? Okay S22? (01:49:37)

01:49:38 S22; He constantly gets drunk and never consummates the marriage and then he dies as he falls out of a window.

01:49:44 L2; Okay, that's, that's the shortcut version. Right? (continues)

27.)

01:50:00 L2; Erm, What causes him to topple out of the window? (>01:50:03)

01:50:04 S23; Because she sneezes, Daisy sneezes.

01:50:09 L2; She sneezes. Okay. How do we read the sneeze? (>01:50:12)

01:50:16 L2; Did you think about that? She sneezes, he falls out of the window, there's another shortcut version, right. And then she does what? (>01:50:24)

01:50:25 S22; She lies in bed for a couple of minutes.

01:50:28 L2; She doesn't do anything, right? She maybe is absolutely puzzled, flabbergasted, shocked, who knows, but she lies there still, for at least a minute before she undertakes action, and goes even to sort of see what's happened. Okay.

28.)

01:50:49 L2; What is a sneeze? (.) Is a sneeze an act of willpower, is it intentional, or is it entirely unintentional and it just happens to you? It's kind of something that comes out of, God knows what kind of impulse? (.) There is a kind of ambivalence here, right, isn't there? Is this something that Daisy really wanted to happen? And that she was maybe, even without intending to, instrumental in having hurt him? Or how should she be sort of interpreted to understand this? Was this just an, a sheer unfortunate accident? Damn it, the poor woman had to sneeze and the guy fell to the pavement. Dead. S11, what do you think? (>01:51:44)

01:51:44 S11; I suppose, yeah 'cause I did read it as quite ambivalent, and I suppose if you are to read ambivalence into that, you almost suggests that Daisy does have some degree of control over the narration. Because she's able, if, if she perchance did cause the death, she is able to construct an

narration to make sure that it's not clear, that she's done that and so provides a quite skewed portrayal, of the reality of the death.

01:52:18 L2; Very good point, very good point. (continues)

29.)

01:54:20 L2; Can you think of other "telling silences"? Where women sort of take secrets with them without the husband's understanding. Being left behind completely in puzzlement? S8? (>01:54:34)

01:54:35 S8; Yeah the father of Daisy is completely puzzled 'cause he didn't know she was pregnant of the Mercy, mother person. <L2; Okay, yeah> This is a question he will struggle with his whole life.

30.)

01:54:46 L2; Why did his wife never tell him she was expecting a baby, that she was pregnant? What do you make of that? (>01:54:50)

01:54:56 S11; I didn't think she knew.

01:54:59 L2; She didn't know, huh? Do you find that is acceptable, or realistic, convincing? Is it possible for a woman to be pregnant and actually to deliver a baby without having realized she was about to sort of do this? (>01:55:15)

01:55:16 S8; Yes.

01:55:17 S11; Definitely.

01:55:22 L2; Once upon a time (continues)

31.)

01:57:47 L2; But there was a question just now, sorry (>01:57:49)

01:57:49 S22; Yeah, eh no it's a medical phenomenon named 'cryptic pregnancy' when a woman doesn't know she's pregnant.

01:57:55 L2; It's called 'cryptic pregnancy'?

01:57:56 S22; 'Cryptic pregnancy', yeah it's a medical phenomenon.

01:58:03 L2; I have another word for it but I won't mention it. \*laughs\* Thanks, that's good, that's good to know. (continues)

32.)

01:58:56 L2; So what does Daisy do, with er (.) her capacity for passion? (>01:59:04)

01:59:07 L2; If she cannot walk it off or work it out through love and sex? What does she do? (>01:59:12)

01:59:15 L2; What in a way did her mother do? (>01:59:17)

01:59:19 L2; It's kind of a pattern there I think. (>01:59:21)

01:59:24 L2; Just as her mother finds compensation for her inability to love, can turn into the artistry of home-keeping, baking, and all these kinds of things, so what does Daisy do, she transfers her capacity for passion and sensuality to, from the sphere of love and sex to the sphere of...? (>01:59:46)

01:59:48 L2; You know this...? (>01:59:48)

01:59:49 L2; Gardening. (>01:59:50)

33.)

02:01:09 L2; So what do erm, what do "stones" stand for? (>02:01:15)

02:01:24 L2; You've, you have written about this, S22 you've written about this. I've made a note here. Stones and flowers(>02:01:31)

02:01:31 S22; Well you say yourself it's ambivalent because on the one hand that stones you think are here forever, but kind of, # has a lot of speeches

where he talks about stones being, are shaped by water and by geological positions in the earth and stuff, and his tower, he keeps taking stones with them, and he eventually even forgets his wife's name, so I think stone is very constant and eternal but it's not. And on the other hand you've got flowers which you think have a life expectancy and they wither away, but that isn't true in the story either Daisy with herself and the flowers # at home and stuff.

02:02:09 L2; Yeah, so it's a lot less clear cut, than a black and white opposition, would sort of you know make you assume that by and large, let's say, I mean stones are associated with? (>02:02:19)

02:02:21 L2; Endurance, things that last, things that are solid, and fixed, even though water could shape stones. There's a lot of references also to things that have lasted for ages and ages and centuries and centuries. It's not by chance I think that, ehm the professions like paleo-botanist, right, and fossil seekers and all those kinds of things, are very heavily emphasized in erm, in the novel. (continues)

34.)

02:03:53 L2; And one of the more intriguing and also maybe puzzling and maybe disturbing associations is in the life and the profession of Barker Flett. And his peculiar passion for a certain type of orchid. (>02:04:10)

02:04:11 S8; Lady's slippers.

02:04:12 L2; Lady's slippers, yes, some of you've written about this also, so what do you make of that? Was it you also who has written about this, or maybe not, maybe somebody else. You have not made that, I am sorry.

35.)

02:04:29 L2; There was somebody who was very disturbed about the fact that Barker Flett seems to have a peculiar kind of passionate interest in eleven year old girls. Was it, was it you? Yes (>02:04:37)

02:04:37 S23; No I thought that he, I'm not entirely sure that the lady's slipper # kind of insects that were attracted to it and kind of captured by in a way almost, even though there was no point for them to be there, and it kind of felt that he was also kind of putting Daisy in that position. And uhm, being like attracted to her as an eleven year old, and like having no real reason for it. But I kind of felt like, because of that, he was not taking responsibility for what was happening to him, not really looking at was happening or what he was feeling.

<L2; hmhm> But, you know, he was still a paedophile, but he was completely like, putting it on Daisy, like that she was the source and she was the beauty and he was not responsible for it.

02:05:16 L2; Yeah, yeah, good p-, good point. (continues)

36.)

02:07:27 L2; Point is, however, she doesn't find it, right?. Instead what does she find, on her expedition to the Orkney Islands? (>02:07:37)

02:07:41 L2; Hint, hint, she doesn't go there by herself, she goes with somebody. (.) I forget his name, to be honest, but it's, she goes with a mentor, or a teacher or a colleague. S22? (>02:07:59)

2:07:59 S22; She finds Magnus Flett right?

02:08:01 L2; Er, well no I was thinking in less literal terms actually, she is not so much finding a real person or a rock chip imprinted with a flower, what she is finding, on that expedition to the Orkney Islands is, "the rapture of

love". With this guy, whose name I forget. So, eh, yeah? So, er, if there's any kind of hope in the novel, it seems to sort of lie there. Very tinily.  
(continues)

\*\*\*End\*\*\*

Student Participation Research - Canadian Literature - Seminar 3

Date: April 20th, 2016

Time: 15:45-18:30

Room: SP A 1.09, Radboud University

Audio File: Recording\_CanLit\_Seminar 3 (TasCam)

Speakers: L2, S2, S7, S8, S9, S10, S11, S12, S14, S16, S19, S21, S22, S23, S24, S36

Others present: S3, S5, S6, S13, S15, S18, S25, S26, S27, S28, S29, S30, S31, S32, S33, S34, S37

\*\*\*Start\*\*\*

1.)

0:04:07 L2; A story of an aging man's battle, uhm, a battle against what would you say? What is Dieter Bethge, German immigrant into Canada, what is he battling against, what is he struggling against mostly? Yes? (>0:04:18)

0:04:19 S19; Well, the fact that he is eh trapped in his own body? Is that it?

0:04:26 L2; He is trapped in his own body you said? Yes indeed, yes. Ehm, so he is struggling against what you might say, loss of control, of his bodily functions, eh?

2.)

0:04:40 L2; But also obviously of his? (>0:04:42)

0:04:45 L2; What else is he losing control over? (>0:04:47)

0:04:48 S24; His memories? It's not clearly mentioned that he has dementia or Alzheimer's but he definitely can't remember certain things.

0:04:54 L2; Right, right, definitely, so that part of the aging process (continues)

3.)

0:06:05 L2; What does that image in itself suggest? (>0:06:07)

0:06:10 L2; The red rubber sheet is a reference to...? (>0:06:12)

0:06:20 L2; Why is he in bed in a red rubber sheet? (>0:06:23)

0:06:24 S?; Because he pees, or he #

0:06:27 L2; Yah, yeah, okay we're talking about loss of control over bodily functions. Right, this is incontinence that is obviously plaguing him, right? Ehm, and it feels as if he were some specimen mounted and pinned there to dry.

4.)

0:06:40 What does that suggest? What kind of image does it... (>0:06:42)

0:06:43 S10; It's kind of foreshadowing the way he describes the bear later on when he sees the skin being taken away? It's sort of a parallel being drawn?

5.)

0:06:50 L2; Yes, yes, but concretely the image here is of what? What do you, what do you see, what do you imagine?(>0:06:57)

0:06:59 L2; A specimen? What kind of a specimen? (>0:07:01)

0:07:03 L2; Mounted and pinned to dry.. (>0:07:05)

0:07:06 S14; An animal?

0:07:07 L2; An animal?

0:07:08 S14; A sort of, like a loss of humanity? Of his humanity? Because he's laying [sic] there.

6.)

0:07:13 L2; Yeah, yeah, yeah. So I think of a ...? (>0:07:16)

0:07:17 S24; Like a mountain or like taxidermia kinda? Not even an alive animal but one that...

0:07:23 L2; Yeah, but like an insect, or a butterfly or so that is pinned up against a sheet with a needle left there to dry. Right? (continues)

7.)

0:07:47 L2; What does that image suggest about Mrs. Hax? (>0:07:50)

0:07:53 L2; S21? <S21 No, eh> Oh sorry. \*laughter\* (>0:07:55)

0:07:56 S?; She is aggressive and doesn't, yeah uncaring basically.

0:08:01 L2; Uncaring, inconsiderate, very ruthless in the way she manifests her power, let's say. (continues)

8.)

0:09:24 L2; But it's not only repulsion that is suggested here, what else? (>09:27)

0:09:29 S36; A kind of almost a scientific curiosity. It's, I think looking at the world # is that's he's kind of exploring minute details of this natural object rather than #.

0:09:40 L2; Aha, a kind of scientific intensity of looking at least, right, of examination. So he looks at this flake of skin that's dried and that he picks up from his old body.

9.)

0:09:54 L2; But he looks at it, as if it is a...? (>0:09:56)

0:09:58 S22; A jewel.

0:10:00 L2; A piece of jewellery, right. Okay. So here we have two things sort of you know, almost violently joined together. Yoked together, as Eliot would have it, that seem to be irreconcilable.

10.)

0:10:13 L2; So what seems to be at first glance ugly and repulsive, is maybe when you look closer, a piece of jewellery, a piece of beauty, right? Is that pertinent to the story in any way? Does that tell you something about...?(>0:10:29)

0:10:29 S24; I feel it's like he battles humiliation, right? So, looking at yourself like you're a jewel, that battles that.

0:10:38 L2; Yah, yah, yah, so we have a discrepancy between appearance and reality. Between, let's say, what seems to be something on the outside, but is something different on the inside.

11.)

0:10:53 L2; If I put it in those terms, does that ring a bell with what else we see happen in the story? (>0:10:56)

0:11:00 Where else do we have an instance of something that seems to be something on the outside, but on the inside turns out to be something very different? Yes, in the back, yes, yes you.

0:11:10 S19; When they kill a bear and take off the, eh, skin and eh #.

0:11:20 L2; Okay, yah, it also foreshadows you might say, the first memory of the first bear, right? Because we have memories about two bears, right? Where...

12.)

0:11:29 L2; what is the memory of the first bear? (>0:11:31)

0:11:33 L2; He thinks back to his youth when he witnessed his father (.) skinning a bear. (continues)

13.)

0:12:01 L2; At the end of that scene once the bear has been stripped off the skin, it turns out that what is inside of that seemingly murderous bear is actually...? (>0:12:11)

0:12:12 S21; A man.

0:12:13 L2 A human being, right? 'A bear is a man in masquerade', as it says later in the story (continues)

14.)

0:12:57 L2; Where else do we find animal images in the story? Did you pick upon that? (>0:13:02)

0:12:04 L2; 'Cause they occur throughout. You pay close attention to, eh, again, the nuance and the detail. S9? (>0:12:10)

0:13:11 S9; Well there is some point, like he's pawing through his food and he's flapping and # referring to him as an animal.

0:13:22 L2; Right, right, very good. So the correspondence and the similarities between human behaviour and gestures, and animal-like behaviour and gestures, is continuously made, actually. (continues)

15.)

0:13:54 L2; And of course Mrs Hax' power manifests itself in her attitude towards Dieter Bethge as if he is a...? (>0:14:02)

0:14:05 L2; Recalcitrant, naughty child, right?

16.)

0:16:13 L2; And then comes the memory of the bear. And I wonder if you've noticed what happens in the story to the use of tense? (>0:16:20)

0:16:27 L2; S16?

0:16:28 S16; I feel like present tense and past tense kinda get mixed up, <L2; uhuh> so it is not really clear anymore as to whether he is thinking in the present or is acting in the present or it's a memory, and it kinda overlaps to a point where I thought at some point it came to reference the bear because it became so intertwined with the story.

0:16:50 L2; Yeah, yeah, yeah, very good, so does this... S9, do you want to say something? (0:16:56)

0:16:58 S9; Yeah, it's just very specific that in the present tense he uses past tense and in the past tense he uses present tense.

0:17:10 L2; Okay, yes, very good. So here in the opening paragraph of the story we are in the past tense as we are in the present, right, and as we move into the memory of the first bear in the scene of the father killing the bear, that is narrated indeed the present tense, very good.

17.)

0:17:20 What does that tell you, why does he do that, you think? (>0:17:23)

0:17:34 S7; It is more active, like he # He hasn't lost his bodily functions here yet, so it's more active and the present tense contributes to that sense of activity.

0:17:53 L2; Hmhm, Hmhm.

18.)

0:17:54 L2; Also, I mean, if we draw on what we know about how memory works and how memory changes as you grow older, if you think of your grandparents for example, they will have the most vivid, and full, and concrete, and detailed memories of...? (>0:18:10)

0:18:12 S?; The past. [hushed]

0:18:13 L2; Episodes that took place in their very early years, right? In their girlhood or boyhood years. (continues)

19.)

0:19:46 L2; The breakfast scene between Mrs. Hax and Dieter Bethge. What is at stake there? (>0:19:56)

0:20:00 L2; It is another scene of battle you might say. He wants a different kind of breakfast than he is allowed to have from Mrs. Hax, obviously. She is the one in control, but she is also the one (continues)

20.)

0:20:42 L2; Do you remember what he does? I mean, he wants what she has on her plate. (>0:20:47)

0:20:48 L2; S16?

0:20:49 S16; That part where he, where he, takes a couple of pieces of bacon from her and he # puts it in his mouth and # all these grease stains, which kind of gives it away that he took the bacon. <L2;yah> It just felt really, it's almost like you're reading about a child sitting at the table <L2; uhuh> and having breakfast rather than an old man.

0:21:09 L2; Okay, very good. The image there, by the way, is also again of animals (continues)

21.)

0:21:56 L2; Are there other moments where we begin to feel that our appreciation of Mrs. Hax changes a little over the course of the story? (>0:22:07) (continues)

0:22:17 L2; Maybe there is some justice to the way she behaves? (.) After all, Dieter may be actually, perfectly capable of doing serious harm to himself, he needs to be protected to a degree, right? And who is the one who really has taken away his autonomy? Was it Mrs. Hax? She is only acting on the command of...? (>0:22:53)

0:22:54 S9; The son.

0:22:55 L2; The son. The son has instructed her. Okay, so it's the son who really has taken away the autonomy over the father you might say. (continues)

0:23:32 S9; It was just, a little back, because in the incident where he wants to call the son too, I think he kind of realizes that she's not in control, it is the son, that's why he wants to get to the son and talk with him but he just can't.

0:23:53 L2; Only to realize that he cannot think of the telephone number, right?

0:23:57 S9; So I think that he knows as well that it is not her, not her choice but it's the son's actually.

0:24:04 L2; Yah, yah, yah, and he feels sad, helpless, humiliated, as a result of that also. Okay. Uhm, (.) so the second memory of the second bear is being triggered and I think that memory is perhaps more clear and apparent or self-evident in its meanings.



22.)

0:24:32 L2; How do we interpret the scene with the second bear? (>0:24:34)

0:24:36 He thinks back of a marketplace in Romania, here he saw this "dompteur" we would say in Dutch, I'm not even sure what the English word, a guy who sort of trains the bear, he comes on to the scene, has the bear perform..(>0:24:53)

0:24:54 S10; I think the memories are kinda sparked by his own feel, feeling of being trapped # as he is being forced doing things unwillingly. It is the way he describes the bear in the way that it, he sort of. At first his amazement, he sees that the bear is in pain the way he is treated it almost reflects his own feelings of helplessness? And sort of # he's now being controlled by someone.

0:25:14 L2; Yah, yah, absolutely. So the emotional pattern you might say (continues)

23.)

0:27:20 L2; What, what do you think is being intimated here, in this paragraph. The secret, what's the secret? How do you read that? (>0:27:30)

0:27:43 L2; Appearances deceive, it's what we saw with the flake of skin at the very beginning of the..., right? So what seems to be repulsive is, can actually be beautiful, it turns out. Uhm, a bear can be a man in masquerade. But then perhaps even a judge but at the very least a brother.

0:28:01 L2; How would you put that in your own words? (>0:28:03)

0:28:14 L2; Those of you who are aware of Dutch politics, I'm absolutely sure that this is a passage, that "Marianne Thieme van de Dierenpartij", would really love. Why? Because it seems to suggest what? (>0:28:28)

0:28:28 S10; Even though the bear isn't a human being, it's a person, and it has feelings and emotions. It understands what's happening to it in a way, it's affected by it.

24.)

0:28:38 L2; Yah, yah. To what extent, or how can a bear, an animal be a judge of our humanity? How would you read that? Maybe I'm putting too much meaning into this, I'm not sure. (>0:28:54)

0:29:07 S24; I guess how we treat animals reflects back on our own humanity? Like # that's the judge.

0:29:13 L2; Yah, yah, yah, yah, I guess there is that subtext to the story which comes out most clearly here, that we measure the degree of our humanity by the way we deal with either the weakest, most vulnerable creatures, either animals eh, okay, yes? (continues)

25.)

0:30:14 L2; And then what happens at the very end? How do you read that? (>0:30:16)

0:30:18 S16; #

0:30:22 L2; Which also proves that he perhaps does not realize the seriousness of his own condition. As the rain keeps falling and falling, the sound of the rain is being compared as an image to the rising blood pressure inside of him. (continues)

0:31:18 L2; S10?

0:31:18 S10; I just thought that was a very strange situation because in the pages beforehand it kind of, Dieter had so many similarities to the bear himself that for me, he kind of became intertwined with the bear and then all

of a sudden the, well, image of the bear becomes reflected on the person, on somebody else than the person who he at first had no affection towards or whatsoever. So that, to me, that was kind of a weird <L2; hm> shift to...

0:31:50 L2; Hm, yeah, I see your point. It is a kind of, yeah, it shifts from...

0:32:56 S10; Yeah, well, I felt that shift kinda had like two, could be possibly two ways in #. The first could be that maybe showing that memory from Mrs. Hax's perspective in the way that she also feels like a bear that's being trapped in a situation that she feels helpless that she sort of feels powerless because this, eh, the way the man acts, ehm but then also maybe it's suggesting she is the person inside the bear. So like he sees her as a bear because there's an actual human inside her but he is not treating her as if she is a brother or a sister necessarily?

0:32:28 L2; He is also misreading her. Okay, yah, yah, I think that's a good point. (continues)

26.)

0:32:43 L2; Do you think that last sentence is necessary, or if the story would have ended ;"He felt himself fall but the bear reached out and caught him in the warm embrace he desired above all". If the story would have ended there, would we also have implicitly understood that he was falling into the arms of Mrs. Hax? Or does it have to be spelled out? And so Dieter Bethge, dead of a stroke, fell gently, gently like a leaf into the waiting arms of Mrs. Hax. What do you think? (>0:33:18)

0:33:19 L2; S22?

0:33:19 S22; I think the last sentence makes it clear that it's Mrs. Hax, and that # there's a human element to the death, and that she's, you know, she's there with him in the apartment but if that sentence hadn't been there I would feel like the bear was much more a metaphor for death, so you're falling into death's hands? Which means he could've fallen onto the floor or anything else.

0:33:39 L2; Yeah, so we need that last sentence to make sure (continues)

27.)

0:35:23 L2; Ehm, how is (.) character revealed to us, in the story here? (>0:35:29)

0:35:32 L2; How do we know what type of person Mr. # is? (>0:35:38)

0:35:47 L2; Because we're mostly in his perspective, right? In his mind, we hear him talk, what he says to the woman, we hear him think about the woman. Right? That answers my own question I guess. (continues)

28.)

0:36:20 L2; So, what kind of a man is this and how do we know? How does he look at life? What are the things he values most in life? What are his criteria for judging people? (>0:36:34)

0:36:35 L2; S2?

0:36:36 S2; I think he is very close-minded because he's really, at least that's what I got from <L2; Uhuh>, <S?; close-minded? No!>, close-, er, <L2; Go on, go on, yes> I don't know what that means in Dutch, eh close-minded...

0:36:52 L2; Close-minded that's fine, we all understand what that means.

0:36:55 S2; Oh, okay. Like he just, he looks at her in a certain way even though she's trying to, like, offer him something.

0:37:03 L2; Uhuh, uhuh, yeah, okay.

29.)

0:37:03 L2; Any other character features that we could, sort of signal?  
(>0:37:09)

0:37:09 L2; S16?

0:37:10 S16; He is also very much concerned with business, and money and winning, and his horse racing, and something like that.

30.)

0:37:22 L2; Yah. Why does he, why does he get the woman to come to talk to his horses in the first place? (>0:37:27)

0:37:27 S21; Because his wife #

0:37:28 L2; It wasn't even his own idea, S21? It was his wife's idea, right? And he is not particular happy with that, right? I mean, for once in his life maybe he has listened to something his wife suggested, right? But ultimately his eye is on the prize so to speak. (continues)

31.)

0:38:10 L2; So, could we think of the story as also contrasting two types of temperament, two types of attitudes to life? We have on the one hand, the literalist, the utilitarian, materialist, business-like type of person. A male, right? Typically. And on the other hand the woman who talked to horses.

0:38:30 L2; What would she then represent? As a different attitude, a different stance to life? (>0:38:37)

0:38:42 L2; Okay, we could reverse it, let's say the non-materialistic, right, the non-business-like, the non-utilitarian? But she's much attuned in other words to...? (.) Finer, (.) spiritual (.) resonances? The kind of dynamics between human beings and animals, right? # materialistically inclined, no-nonsense thinking type of person or is it complete bullshit? Excuse me. She has no sensitivity to this at all? (>0:39:18)

0:39:19 L2; Okay, I see hands, S8?

0:39:20 S8; But is she though? Because she seems to be very focussed on getting a lot of money for doing the whole "talking-to-the-horses-thing" so <L2;yeah, okay> is she non-materialistic?

0:39:33 L2; Yah, good point, good point. She too, sort of, you know (continues).

32.)

0:39:49 L2; Other..?

0:39:50 S24; Oh, kind of the same thing

0:39:52 L2; Kind of the same thing, yah, yah (continues)

33.)

0:41:00 L2; Is there a way in which the story establishes, a kind of affinity between the woman and the horses? And if so, how does it do so? (>0:41:14)

0:41:21 L2; Think back to the bear story that we just looked at. (>0:41:24)

0:41:24 L2; Yeah?

0:41:25 S23; There was this one moment where they walked up to her and as soon as the man comes in they go away again, kind of #.

0:41:36 L2; Very good. The horses respond very differently to her than to him, right? (continues) (>42:46)

34.)

0:42:46 L2; Were there other moments where you can feel, that the way the

woman who can talk to horses, uses her body? Resembles the way animals move, the way horses move. Did you pick up upon that? (>0:42:59)

0:43:00 S23; On the first page it says like she pawed the ground again and her hands again # together that # very #.

0:43:07 L2; Very good, very good. There is something about the woman (continues)

35.)

0:43:30 L2; What do you make of a passage as the following "I stared at her hand (continues) (>0:44:28)

0:44:29 L2; What can we say about the male gaze? And about this man's peculiar fascination with the female body as it goes on into the story? Anything you picked up there? (>0:44:40)

0:44:50 L2; There is a passage, I think quite revealing, on page 266 (continues)

36.)

0:45:54 L2; What do you make of that? What does this tell you about this man's (.) attitude to or appreciation of women? (>0:46:04)

0:46:07 L2; S22?

0:46:08 S22; It is almost entitlement you know, she -, I can see her breasts, obviously she must have wanted me to see her breasts, she's coming on the me.

0:46:16 L2; Right, yah, yah, okay, that is one thing, very good. Another thing that's kind of peculiar about this passage is his urge to want to step on that hand.

37.)

0:46:30 L2; What do you make of that? S10? (>0:46:33)

0:46:34 S10; It is almost as if through that he can assert his dominance over her and show her that he's more powerful than her. That even though she has this power that he can't, sort of, it's not tangible to him. He has a physical power which he can exert over her and make her weaker.

0:46:47 L2; Yah, yah, but something though in the physique of the woman (continues)

38.)

0:47:06 L2; Is that a motif that grows stronger in the story as we go along? (>0:47:10)

0:47:14 L2; One of you, but I think only one of you wrote about this in your, uh, in your personal responses. (>0:47:21)

0:47:28 L2; On page 269 towards the end of the story (continues) Tiny little mutant details that you easily read over, but they are very revealing, I think. What does that tell you? (>0:48:22)

0:48:23 S24; I thought it was quite funny that he thought first of the other woman that was like, coming on to him, but then he doesn't notice that his wife was jealous. And that's why she puts on the make-up, and the pumps, to seem more attractive to him? And he doesn't notice that.

0:48:42 L2; Okay, okay, yah, I think you're on to something, but I would formulate it differently. S9, you were gonna say something? <S9; No, not really-> Oh, sorry, I thought you...

0:48:52 S9; -But when I was reading this line with the subscription [sic] of her forehead I was majorly thinking about "big liar" # was smiling towards her? <L2; okay, yeah>

0:49:10 L2; That was, that was my uh, feeling too. He has been abusing her (continues)

39.)

0:51:32 L2; So what do we see Sarah do in the course of the story? We had these glimpses occasionally, right? So he's talking with the woman and then we look back and see Sarah do something. What does she do? And her gestures are quite revealing. (>0:51:48)

0:52:05 L2; S11?

0:52:06 S11; She finally throws the pots that she's been holding and then the woman makes a remark, like 'Oh, she must really not like that pot' and almost in that movement she immediately draws attention to her <L2; uhu> and then quickly she goes away.

40.)

0:52:23 L2; Good, and then there's another moment, she throws out other things, namely...? The next thing she throws out is a ...? (>0:52:30)

0:52:31 Several students; A pillow.

0:52:32 L2; A pillow. And the last thing she throws, in the scene that we've looked at, out is a blanket. (continues)

41.)

0:53:06 L2; Anything else we need to talk about in the story, you have been intrigued by, puzzled by, want to talk about? (>0:53:13)

0:53:18 S9; When I did the response paper I did it on this one too <L2; okay> and I kinda felt that he, since he ends, since story ends with him saying that he knows he's a bad person, he has some sort of intelligence and he's like, he can learn but I don't think he does though.

0:53:41 L2; Well, that's left open in the story, right? (continues)

\*\*\*Break \*\*\*

42.)

1:07:39 L2; I'm not sure if your memories, which are obviously much better and much more alert than Dieter Bethge's, I should hope, allow you to still discuss "The Man from Mars" now or whether we should simply sort of, you know, take that in stride, do we want to do that? Just briefly look at The Man from Mars and briefly highlight a number of...? Yeah, yah, okay. Let's, let's do that. (continues)

43.)

1:09:22 L2; If I formulate it like that, does that makes sense to you, with regard to the story? Do you remember what happens in the story? (>1:09:29)

1:09:33 L2; Christine, at a certain point (continues)

44.)

1:11:46 L2; Who would like to comment on these things? What is the point then that Margaret Atwood is making in the story? If we look at, what happens to Christine, how she deals with encountering this this other presence from a vaguely Asian country? (>1:12:03)

1:12:08 L2; What does the story critique let's say? (>1:12:11)

1:12:16 L2; I don't wanna say it all so I'm giving the floor to you, right? (>1:12:19)

1:12:24 L2; S7? [hand raised]

1:12:25 S7; Well, there's a sense of internalized misogyny in the sense that she prides herself on being less of a woman than, or not being a woman, and somewhere between a man and a woman because she is treated differently than other women by her male friends, like they tell her things such as their problems with women <L2;okay, yah, yah> I think it focuses on that as well.

1:12:52 L2; Yah, she is treated differently by her friends, she is also treated differently by her mother, from the other two daughters that the mother has.

45.)

1:13:02 L2; Do you remember this? What makes Christine different or what makes Christine feel less esteem about herself as a woman? (>1:13:14)

1:13:26 L2; I see all these blank gazes.(>1:13:28)

1:13:29 S9; She is fat.

1:13:32 L2; S12?

1:13:33 S12; I would say that she is very fat and she's not attractive.

1:13:35 L2; Well, it's phrased differently in the story (continues)

46.)

1:14:42 L2; Is that the strategy the mother also uses towards people from a different culture? She will not speak directly what she really feels and thinks, or wants to say but she will sort of you know swaddle it, right? And mute it and subdue it and use euphemistic terms, right? (continues)

47.)

1:15:18 L2; What about Christine herself? She apparently has internalized this approach to people from a "different culture", in quotation marks, and how does this come out in her behaviour when she first meets this guy, what does she do? (>1:15:31)

1:15:35 L2; On the face of it she responds with patience and tolerance, right? (.) Note by the way, once we get into the details, that's where the trickiness, you know, begins, because then we lose time, right? But just a couple of things I would like to point out to you. (continues)

48.)

1:21:47 L2; But where and how obviously, does the actual prejudice that she feels about this other person, begin to surface and begin to come up more and more as the story evolves? How do you see it come to the surface? (>1:22:05)

1:22:18 L2; More and more he begins to stalk her, she cannot shake him, she cannot get rid of him (continues)

49.)

1:23:15 L2; The second effect however, is also that there's another side to that, namely, that she is beginning to be haunted more and more, by visions of...? (>1:23:24)

1:23:29 L2; The memory is not all that sharp anymore of the story... As we move into winter, and the days grow shorter, and darkness falls earlier she's beginning to be more and more afraid and visions of terror and possible violence and dread begin to haunt her imagination also (continues)

50.)

1:24:08 L2; At the very end of the story, it is somebody else who acts upon these inbred or ingrained prejudices towards the other, namely...? Who sets the resolution of the story going? (>1:24:20)

1:24:21 L2; Yeah, remember? Who finally calls the police? (>1:24:25)

1:24:27 S11; The housekeeper.

1:24:28 L2; The servant girl, right? Who is also an Other. Very ironic that it is an Other who calls the police

to warn against another, so to speak. (continues)

51.)

1:27:33 L2; Why, do you think, the story ends with that, that detail? (.) She has lost touch with him, she has lost sight of him... and she wonders, you know, well, maybe he has survived, maybe he has become an interpreter. It is quite a telling detail. (>1:27:57)

1:28:04 L2; S11?

1:28:05 S11; I think it just actually links back to her selfishness and almost thinking oh well, maybe he has made something of his life and then she doesn't need to keep feeling bad about what's happened because all her feelings about all of his behaviour throughout were always based on her own selfishness. She liked him being there because he made her feel better about herself and she never wanted to live up to the reality of actually embracing another culture beyond the formalities of giving her dutiful smile <L2; very good> and everything like that. So it's almost like again she's flattering her own ego and her own thoughts and thinking no I', sure it's fine, it's fine.

1:28:41 L2; Yah, yah, all we have seen her through the story is wonder about the effects of this person on herself and how she perceives herself, how other people perceive her, is what you say. (continues)

52.)

1:30:30 L2; So, what you make of Yeshim Ternar's story? (>1:30:34)

1:30:37 L2; If the Atwood story entails a critique of the false tolerance, let's say, of the dominant Canadian culture (.) What about Yeshim Ternir's story? Ternar's story, sorry. (>1:30:54)

1:31:01 S11; It presents the kind of, very ordinary day-to-day life of one of the, one of the people who themselves is part of the Other, that people like Christine never truly understand and the experiences of silly # quite mundane, and normal, 'cause she's livin' quite an average life <L2; hmhm> trying to fully embrace being a normal Canadian citizen.

1:31:25 L2; Yup. So, here we do get an interior glimpse into the life of the Other, Saliha here.

53.)

1:31:30 L2; Who is the Christine in this story? (>1:31:33)

1:31:34 S21; Mrs. Rives...?

1:31:39 L2; Mrs. Rivest, yes. I mean, where does the overt tolerant, but covert prejudice of Mrs. Rivest come out? (>1:31:47)

1:31:48 S21; When she talks to Saliha. She uses gestures with her hands because she thinks Saliha won't understand.

1:31:58 L2; In other words: she talks down <S21; yeah> to Saliha, right? Saliha is perfectly capable of speaking in eloquent French sentences, she's a student at college learning French among other subjects (continues)

54.)

1:33:34 L2; What is peculiar about that sentence? What is revealing about that sentence? How Saliha thinks. (.) We come here to speak like them, she thinks, but it will be a long time before they let us practice. (>1:33:48)

1:33:56 L2; Saliha thinks very much in terms of...? Us versus them. In terms of a binary opposition. We at the periphery, we are coming from down to up, out to in, periphery to centre to them who are # the dominant culture. (continues)

55.)

1:34:20 L2; Is there any-, what is the dominant (.) tone, the attitude on the part of Saliha towards the dominant culture? (>1:34:29)

1:34:33 L2; Is it a stance of anger, aggressiveness, rebellion, a stance of injustice? (>1:34:40)

1:34:42 L2; What is it, how do you feel this? (>1:34:44)

1:34:50 L2; She is a college student who is working as a cleaning person on the sly as it says in the story. (.) How does she relate to the other people in the building that she works at? (>1:35:07)

1:35:18 L2; We begin in the story with a glimpse of Saliha... where? (>1:35:22)

1:35:25 S9; Istanbul.

1:35:29 L2; Sorry?

1:35:29 S9; Turkey, Istanbul.

1:35:32 L2; No, no in the very opening of the story. We see her where, physically? In the building.

1:35:36 S9; The basement.

1:35:37 L2; In the basement, down below. Not sure you want to insist on the symbolism of everything, but she's in the basement. (continues)

56.)

1:35:50 L2; She is not particularly eager to meet other people in the building. How do we know? (>1:35:53)

1:35:54 \*mumbling\*

1:35:58 L2; She avoids them in the elevator, right? She is kind of embarrassed, to be seen in her working clothes. (continues)

57.)

1:36:33 L2; How do we find out about the kind of family, the kind of people that the Rivests are? (>1:36:37)

1:36:46 L2; We get to know these people, first of all because Saliha talks about their generosity and considerateness of Mrs. Rivest, who gives her the food, etcetera, blueberry yoghurt or whatever she is fond of, right, but... (>1:36:57)

1:36:58 S14; There is some photos that she looks at and we see that they travel a little. So # suggests that through the photos, through the exhibitions that they have there in their house # that you can look at and #. 1:37:14 L2; She reads the living room, <S14; yeah> as it were. All the objects, the photographs, so an entire lifestyle comes into the picture also, as a result of that. (continues)

58.)

1:38:10 L2; Before we go on, let me ask one further question. What do we find



out about her Turkish background? How does that function in the story?  
(>1:38:23)

1:38:27 There is a flashback to when she is a kid in school, remember, in Turkey. What do we find out there? S11? [hand raised]

1:38:34 S11; When she was in school, it was instilled in them by the head teacher and one of the teachers, that Turkish children are not like American children. That they're too boisterous and unobservant and she thinks to herself well I'm more like Americans because after that she starts to notice all the little parts of her surroundings. So there's that want to identify more with the American children, or well the Americans #.

1:39:03 L2; Yah, yah, because although she ends up in Canada, right, <S11; yeah> it's America that in her youth is being held up as the ideal almost, right. Of course, we readers realize that where the teacher may think that American kids are different from Turkish kids, but ultimately we are supposed to understand that really at heart all kids are the same. (continues)

59.)

1:40:39 L2; What is her attitude towards the dominant culture? Uh, and I think we have established just recently it is not one of aggressiveness, it's not one of anger, it's not one of rebellion, but... Why, when she knows that Mrs. Rivest is talking down to her, what is her response? (>1:40:57)

1:41:08 L2; "She chases away her regrets with a slight shrug and admits the reality". There is something in her attitude that says what...? (>1:41:24)

1:41:28 L2; The reality of the dominant culture may be one of covert tolerance-, but overt tolerance but covert prejudice. But, all I can do is accept the reality of that, resign myself to it and make the best of it. Isn't that ultimately the sense you get from the story? (continues)

60.)

1:42:25 L2; What did you make of the, eh, the interview? Did you have a chance to read that? That also following the story # (>1:42:33)

1:42:44 L2; She talks for example, on page 328, about her name. That she came into Canada first (.) and she is asked, you know, "what nationality is it" and "I answered in French; "it is Canadian". That's the problem I find being an immigrant in Canada, she says, that you are never accepted totally if your name isn't an identifiably Christian, French or English name". That was a difficult moment, she said. What do you think? How does that compare to Dutch society? (>1:43:34)

1:43:26 L2; It's the same? Yeah? If your name sounds different, you're in trouble, even if you have been born and raised in the Netherlands? Yah, okay. (>1:43:37)

61.)

1:44:40 L2; She answers: "Every crisis is an opportunity for innovation, for change, for growth." Is that actually however what the story articulates? I don't think so, or does it? Maybe I'm reading it too blackish whitish. (>1:45:04)

1:45:10 L2; I'm hoping and waiting for responses. (>1:45:12)

1:45:12 S22; Why wouldn't the story say that? Because she doesn't argue when she's-, she doesn't condescend #.

1:45:22 L2; Well, as the story ends she chases away her regrets with a light shrug. And admits the reality. "Sorry, that's how things are," is what she

seems to be saying. And in the interview the author says "every crisis is an opportunity for innovation, change, and growth". (>1:45:40)

1:45:41 S22; But why is that her responsibility rather than...

1:45:46 S21 to S22 No, 'cause she says that her character reflects the change and growth #.

1:45:59 S23; I just want to say that it might not both have to do with the fact that she is cleaning for her because she's also ashamed of her working clothes, it's more like she's also ashamed of kind of like not wanting others to see she's having that stereotypical job of like the immigrant doing cleaning and maybe she just doesn't wanna fight that off because she knows it's kind of useless maybe? So she kinda maybe feels maybe change will happen in the future when she's kinda done <L2; okay> with college and then can move on and...

1:46:26 L2; Yah, so there is a temporary, necessary intermediate phase she is willing to resign herself to the fact that it may be temporarily, necessary to don these working clothes to be a cleaning woman on the sly she says.

(continues)

62.)

1:52:39 L2; What, do you think, would be the underlying agenda of Thomas King, who is obviously a first nations writer, right, who is also very well known in the U.S. As often as not he is also taken to be part of native American literature, let's say, but... S9, do you want to say something? (>1:53:04)

[hand raised]

1:53:03 S9; The first one, the Coyote Columbus story, I found that one very interesting and it reminded me of a book I've read, of an American writer, what's his name? Saunders? Frightening rain of # something like that <L2; don't think I've ever...> it's like a children's book about genocide so it's eh, and I kind of, kind of felt the same, had the same feeling about this one, a very simple story about ehm, a traumatic story and I found, I find that really interesting.

63.)

1:53:47 L2; Okay, yeah. Anybody would like to add to that? In terms of what is Thomas King trying to do in both of these stories, but in very different ways. S8?

1:53:56 S8; He's # attacking the dominant historical narrative of the white man, I guess, the whole Columbus celebrating thing.

1:54:04 L2; Yah, yah, the mythical discovery by Columbus of America and the Indians.

64.)

1:54:10 L2; And how does he, how does he subvert that, ironically, so to speak? You follow me? <S8; Yeah> What kind of twist he gives to this. Instead of saying here comes Columbus, historical actual personage, invading the islands in his way, on his way searching for China or whatever he's searching for. How is this presented in this particular story? Where does Columbus come from? (>1:54:41)

1:54:42 S8; From her imagination. It's from her imagination, right?

1:54:46 L2; Right! So he reverses the tables you might say, and imagines this native person from whose imagination Columbus as a mythical reality has sprouted. (continues)

65.)

1:55:23 L2; I don't know much about first nations literature, but the figure of Coyote represents what? (>1:55:25)

1:55:28 L1; In much of mythical, native first nations storytelling, Coyote is the...? (>1:55:35)

1:55:36 S23; The trickster.

1:55:37 L2; The trickster. What does the trickster figure represent? What does he or she stand for? Often the trickster figure is a gender neutral presence in native legend. (>1:55:46)

1:55:58 L2; The trickster figure, in a way, you might say, represents everything in life or in the universe, which is unexplainable, which is irrational, which eludes human control, which is unpredictable, which is arbitrary, you name it. All of these forces in life that you cannot really get a grip on. (continues)

66.)

1:57:00 L2; How is that an ironic subversion? (>1:57:03)

1:57:06 L2; If the Columbus story is an ironic subversion of a cherished, western, imperialistic myth, you might say. Sort of, to give new legitimacy, agency to the Indians. How does the ironic reversal, the ironic subversion work in the other story? (>1:57:24)

1:57:24 S22; Well you have people with tape recorders saying "do you have a good story for us, do you have a good story?" And he basically just tells Adam and Eve's story, but in a really...

1:57:34 S8; But he ridicules it...

1:57:35 S22; Yeah, he ridicules it and he gets thrown out by God who is probably a white man because who else does that?

1:57:42 L2; A white man, with white teeth! Okay, yeah. (continues)

67.)

2:00:32 L2; How does Coyote then figure into this story? Did you pick that up? (>2:00:36)

2:00:39 L2; Coyote is there a signal that what we are actually being exposed to, is, is trickery. As soon as Coyote makes his appearance into the story, we have these traces in the sand, that Coyote makes. And the very last line in the story says something like "he wipes them out". (continues)

\*\*\* End \*\*\*

## Appendix F – Coded Transcripts

| Student Participation Research - Participation BeyBrit - Seminar 1 |          |           |         |          |
|--------------------------------------------------------------------|----------|-----------|---------|----------|
| Time Stamp                                                         | End Time | Lecturer  | Student | Comments |
| 0:07:59                                                            | 0:08:07  | Q         |         |          |
| 0:08:10                                                            |          |           | 48      |          |
| 0:08:25                                                            | 0:08:30  | Q         |         |          |
| 0:08:38                                                            | 0:08:44  | RP        |         |          |
| 0:08:45                                                            |          |           | 45      |          |
| 0:09:20                                                            |          |           |         |          |
| 0:09:20                                                            |          |           | 48 (SQ) |          |
| 0:12:32                                                            | 0:12:40  | Q+RP      | NR      |          |
| 0:12:45                                                            | 0:12:47  | EN        | NR      |          |
| 0:12:56                                                            | 0:13:00  | RP        | NR      |          |
| 0:13:12                                                            | 0:13:15  | RP        | NR      |          |
| 0:13:27                                                            | 0:13:29  |           |         |          |
| 0:13:41                                                            | 0:13:42  | EN        |         |          |
| 0:13:45                                                            |          |           | 50      |          |
| 0:14:14                                                            | 0:14:26  | Q + RP    | NR      |          |
| 0:14:38                                                            | 0:14:46  | RP        |         |          |
| 0:14:54                                                            |          |           | 48      |          |
| 0:17:16                                                            |          |           |         |          |
| 0:17:17                                                            |          |           | 48      |          |
| 0:18:08                                                            |          |           | 48      |          |
| 0:18:11                                                            |          |           | 50      |          |
| 0:20:37                                                            | 0:20:57  | Q         | NR      |          |
| 0:21:10                                                            |          | EN        |         |          |
| 0:21:19                                                            |          |           | 45      |          |
| 0:25:04                                                            | 0:25:09  | Q         |         |          |
| 0:25:10                                                            |          |           | 48      |          |
| 0:27:56                                                            | 0:28:05  | Q         | NR      |          |
| 0:28:14                                                            | 0:28:15  | EN        |         |          |
| 0:28:19                                                            |          |           | 48      |          |
| 0:29:18                                                            |          |           | 50      |          |
| 0:30:15                                                            |          |           |         |          |
| 0:30:15                                                            |          |           | 47 (SQ) | NP       |
| 0:54:09                                                            | 0:54:19  | Q         |         |          |
| 0:54:27                                                            |          |           | 50      | NP       |
| 1:06:14                                                            | 1:06:33  | Q         |         |          |
| 1:06:38                                                            |          |           | 48      | NP       |
| 1:09:21                                                            | 1:09:23  | Q         | NR      |          |
| 1:09:30                                                            | 1:09:34  | RP        | NR      |          |
| 1:09:53                                                            |          | BREAK     |         |          |
| 1:28:47                                                            |          | END BREAK |         |          |
| 1:30:38                                                            | 1:30:47  | Q         |         |          |
| 1:30:49                                                            | 1:30:51  | RP        |         |          |

| Legend: |                     |
|---------|---------------------|
| HR      | Hand Raised         |
| RP      | Rephrase            |
| EN      | Encouragement       |
| NR      | No Response         |
| Q       | Question            |
| NP      | No prep required    |
| DQ      | Direct Question     |
| AOQ     | Answers own Q       |
| SQ      | Student Question    |
| RQ      | Rhetorical Question |

| Student Participation Research - Participation BeyBrit - Seminar 1 |          |          |         |          |
|--------------------------------------------------------------------|----------|----------|---------|----------|
| Time Stamp                                                         | End Time | Lecturer | Student | Comments |
| 1:30:55                                                            |          |          | 42      |          |
| 1:31:31                                                            | 1:31:54  | Q        | NR      |          |
| 1:31:59                                                            | 1:32:01  | RP       | NR      |          |
| 1:32:15                                                            | 1:32:16  | RP       | NR      |          |
| 1:32:29                                                            | 1:32:39  | RP       |         |          |
| 1:32:56                                                            |          |          | 45      |          |
| 1:34:29                                                            | 1:34:39  | Q        |         |          |
| 1:35:02                                                            |          |          | 48      |          |
| 1:35:17                                                            | 1:35:22  | DQ       |         |          |
| 1:35:23                                                            |          |          | 48      |          |
| 1:35:39                                                            |          |          | 43      |          |
| 1:35:53                                                            | 1:36:02  | Q        |         |          |
| 1:36:10                                                            |          |          | 48      |          |
| 1:36:51                                                            | 1:36:59  | Q        | NR      |          |
| 1:37:02                                                            | 1:37:04  | RP       |         |          |
| 1:37:12                                                            |          |          | 50      |          |
| 1:37:51                                                            | 1:37:54  | Q        |         |          |
| 1:38:10                                                            |          |          | 46      |          |
| 1:38:48                                                            | 1:38:50  | Q        |         |          |
| 1:38:59                                                            |          | EN       |         |          |
| 1:39:04                                                            |          |          | 42      | NP       |
| 1:39:31                                                            | 1:39:33  | Q        |         |          |
| 1:39:34                                                            |          |          | 50      |          |
| 1:39:43                                                            | 1:39:47  | Q        |         |          |
| 1:39:52                                                            |          |          | 50      |          |
| 1:40:17                                                            | 1:40:19  | Q        |         |          |
| 1:40:23                                                            |          |          | 45      |          |
| 1:42:07                                                            | 1:42:09  | Q        | NR      |          |
| 1:42:14                                                            | 1:42:21  | RP       |         |          |
| 1:42:31                                                            |          |          | 48      |          |
| 1:43:46                                                            | 1:43:59  | Q        |         |          |
| 1:44:05                                                            |          |          | 48      |          |
| 1:45:46                                                            | 1:45:49  | Q        |         |          |
| 1:45:51                                                            | 1:45:54  | RP       |         |          |
| 1:45:55                                                            |          |          | 48      |          |
| 1:47:02                                                            | 1:47:11  | Q+RP     |         |          |
| 1:47:14                                                            |          | RP       | NR      |          |
| 1:47:26                                                            | 1:47:27  | EN       | NR      |          |
| 1:47:36                                                            | 1:47:40  | RP       | NR      |          |
| 1:47:54                                                            |          |          | 50      |          |
| 1:48:49                                                            | 1:49:00  | Q        |         |          |
| 1:49:05                                                            |          |          | 48      |          |
| 1:49:16                                                            | 1:49:19  | Q        |         |          |
| 1:49:20                                                            |          |          | 41      |          |
| 1:50:43                                                            | 1:50:48  | Q        |         |          |
| 1:50:51                                                            |          |          | 42      |          |

| Student Participation Research - Participation BeyBrit - Seminar 1 |                 |                 |                |                 |
|--------------------------------------------------------------------|-----------------|-----------------|----------------|-----------------|
| <i>Time Stamp</i>                                                  | <i>End Time</i> | <i>Lecturer</i> | <i>Student</i> | <i>Comments</i> |
| 1:51:29                                                            |                 |                 | 46             |                 |
| 1:54:05                                                            |                 |                 | 48 (SQ)        |                 |
| 1:54:59                                                            |                 | Group Work      |                |                 |
| 2:32:10                                                            |                 |                 | 47             |                 |
|                                                                    |                 | End             |                |                 |

| Overview BeyBrit Seminar 1 |           |                                  |
|----------------------------|-----------|----------------------------------|
| Questions                  | Responses | Participation                    |
| 49 total:                  | 38 resp   | 13 present, 8 active             |
| 29 Q's                     | 17 NR     | 8 > 0 = 61,5%                    |
| 14 RP's                    |           | 4 > 2 = 30,8%                    |
| 6 EN                       |           | 61,5% participated at least once |

**Student Participation Research - Participation BeyBrit - Seminar 2**

| <b>Time Stamp</b> | <b>End Time</b> | <b>Teacher</b> | <b>Student</b> | <b>Comments</b> |
|-------------------|-----------------|----------------|----------------|-----------------|
| 0:05:11           | 0:05:25         | Q              |                |                 |
| 0:05:27           |                 |                | 55             |                 |
| 0:07:22           | 0:07:28         | Q              |                |                 |
| 0:07:32           |                 |                | 41             |                 |
| 0:08:35           | 0:08:47         | Q              | NR             |                 |
| 0:08:53           | 0:08:57         | RP             | NR             |                 |
| 0:09:01           | 0:09:05         | RP             |                |                 |
| 0:09:09           |                 |                | 45             |                 |
| 0:10:41           | 0:10:48         | Q              | NR             |                 |
| 0:10:52           | 0:10:59         | RP             | NR             |                 |
| 0:11:03           | 0:11:11         | EN             | NR             |                 |
| 0:11:18           | 0:11:22         | RP             | NR             |                 |
| 0:11:31           | 0:11:38         | RP             |                |                 |
| 0:11:43           |                 |                | 45             |                 |
| 0:12:40           | 0:12:50         | Q / CQ         | NR             |                 |
| 0:13:05           | 0:13:06         | EN             | NR             |                 |
| 0:13:12           | 0:13:14         | RP             | NR             |                 |
| 0:13:28           | 0:13:32         | RP             |                |                 |
| 0:13:33           |                 |                | 55             |                 |
| 0:14:51           | 0:14:56         | Q              | NR             |                 |
| 0:15:03           | 0:15:07         | RP             | NR             |                 |
| 0:15:17           | 0:15:18         | EN             | NR             |                 |
| 0:15:29           | 0:15:39         | EN+RP          |                |                 |
| 0:15:45           |                 |                | 38             |                 |
| 0:16:11           | 0:16:19         | Q              | NR             |                 |
| 0:16:23           | 0:16:24         | EN             | NR             |                 |
| 0:16:27           | 0:16:30         | RP             |                |                 |
| 0:16:34           |                 |                | 55             |                 |
| 0:20:32           | 0:20:43         | Q              | NR             |                 |
| 0:20:47           | 0:20:48         | RP             | NR             |                 |
| 0:20:56           | 0:21:08         | EN             | NR             |                 |
| 0:24:28           | 0:24:42         | Q+RP           |                |                 |
| 0:24:43           |                 |                | 46             |                 |
| 0:29:26           | 0:29:36         | Q              | NR             |                 |
| 0:29:42           | 0:29:43         | EN             |                |                 |
| 0:29:53           |                 |                | 39             |                 |
| 0:30:30           | 0:30:33         | Q              |                |                 |
| 0:30:42           |                 |                | 45             |                 |
| 0:33:01           | 0:33:08         | Q              |                |                 |
| 0:33:18           |                 |                | 46             |                 |
| 0:36:40           | 0:39:48         |                |                |                 |
| 0:40:00           | 0:40:09         | Q              | NR             |                 |
| 0:40:17           | 0:40:19         | RP             |                |                 |
| 0:40:37           |                 |                | 46             |                 |
| 0:46:30           | 0:46:35         | Q              |                |                 |
| 0:46:37           |                 |                | 45             |                 |
| 0:56:43           | 0:56:51         | DQ             |                |                 |

| <u>Legend:</u> |                     |
|----------------|---------------------|
| HR             | Hand Raised         |
| RP             | Rephrase            |
| EN             | Encouragement       |
| NR             | No Response         |
| Q              | Question            |
| NP             | No prep required    |
| DQ             | Direct Question     |
| AOQ            | Answers own Q       |
| SQ             | Student Question    |
| RQ             | Rhetorical Question |

| Student Participation Research - Participation BeyBrit - Seminar 2 |          |            |              |          |
|--------------------------------------------------------------------|----------|------------|--------------|----------|
| Time Stamp                                                         | End Time | Teacher    | Student      | Comments |
| 0:56:52                                                            |          |            | 55           | NP       |
| 0:58:17                                                            | 0:58:24  | DQ         |              |          |
| 0:58:25                                                            |          |            | 45           | NP       |
| 1:00:47                                                            | 1:03:37  |            |              |          |
| 1:03:48                                                            | 1:03:52  | Q          | NR           |          |
| 1:03:56                                                            | 1:03:58  | RP         |              |          |
| 1:04:01                                                            |          |            | 54           |          |
| 1:08:33                                                            | 1:08:36  | Q          | NR           |          |
| 1:08:39                                                            | 1:08:43  | RP         | NR           |          |
| 1:08:47                                                            | 1:08:53  | EN         | NR           |          |
|                                                                    |          | BREAK      |              |          |
| 1:31:26                                                            | 1:45:50  |            | presentation |          |
| 1:46:04                                                            | 1:46:09  | Q          |              |          |
| 1:46:12                                                            |          |            | 46           |          |
| 1:47:08                                                            | 1:47:10  | Q          | NR           |          |
| 1:47:12                                                            | 1:47:14  | RP         |              |          |
| 1:47:16                                                            |          |            | 55           |          |
| 1:47:49                                                            | 1:48:08  | Q          |              |          |
| 1:48:12                                                            |          |            | 40           |          |
| 1:48:35                                                            | 1:48:40  | Q + EN     |              |          |
| 1:48:42                                                            |          |            | 38           |          |
| 1:48:58                                                            |          |            | 55           |          |
| 1:50:13                                                            | 1:50:21  | Q          | NR           |          |
| 1:50:27                                                            | 1:50:35  | Q          | NR           |          |
| 1:50:40                                                            | 1:50:44  | RP         |              |          |
| 1:50:45                                                            |          |            | 39           |          |
| 1:52:29                                                            |          |            | 39           |          |
| 1:54:02                                                            | 1:54:06  | Q          | NR           |          |
| 1:54:25                                                            |          | Group Work |              |          |
| 2:43:40                                                            |          | End        |              |          |

| Overview BeyBrit Seminar 2 |           |                                  |
|----------------------------|-----------|----------------------------------|
| Questions                  | Responses | Participation                    |
| 48 total:                  | 23 resp   | 14 present, 8 active             |
| 25 Q's                     | 27 NR     | 8 > 0 = 57,1%                    |
| 17 RP's                    |           | 4 > 2 = 28,6%                    |
| 8 EN                       |           | 57,1% participated at least once |



**Student Participation Research - Participation BeyBrit - Seminar 3**

| <b>Time Stamp</b> | <b>End Time</b> | <b>Teacher</b> | <b>Student</b> | <b>Comments</b> |
|-------------------|-----------------|----------------|----------------|-----------------|
| 0:05:52           | 0:06:12         | Q              |                |                 |
| 0:06:23           |                 |                | 55             |                 |
| 0:08:04           | 0:08:08         | RQ             |                |                 |
| 0:08:09           | 0:08:23         | Q              | NR             |                 |
| 0:08:28           | 0:08:30         | EN             |                |                 |
| 0:08:32           |                 |                | 41             |                 |
| 0:09:39           | 0:09:59         | Q + RP         |                |                 |
| 0:10:03           | 0:10:04         |                | 55             | HR              |
| 0:10:04           | 0:10:13         |                | 50             | 55 also HR      |
| 0:10:14           | 0:10:34         |                | 55             |                 |
| 0:10:35           | 0:10:45         |                | 44             |                 |
| 0:10:46           | 0:10:49         | DQ             |                |                 |
| 0:10:49           | 0:10:50         |                | 44             |                 |
| 0:11:13           | 0:11:17         | Q + RP         | NR             |                 |
| 0:11:23           | 0:11:25         | RP             |                |                 |
| 0:11:27           | 0:11:57         |                | 50             |                 |
| 0:13:59           | 0:14:08         | Q              | NR             |                 |
| 0:14:30           | 0:14:34         | RP             | NR             |                 |
| 0:14:35           | 0:14:36         | EN             |                |                 |
| 0:14:44           | 0:15:01         |                | 45             |                 |
| 0:18:14           | 0:18:22         | DQ             |                |                 |
| 0:18:26           |                 |                | 55             |                 |
| 0:18:39           |                 | RQ             |                |                 |
| 0:18:42           |                 |                | 45             |                 |
| 0:18:55           |                 |                | 46             |                 |
| 0:19:14           |                 |                | 45             |                 |
| 0:19:40           |                 |                | 50             |                 |
| 0:21:32           | 0:21:45         | Q              |                |                 |
| 0:21:54           |                 |                | 50             |                 |
| 0:26:22           | 0:26:24         | Q              | NR             |                 |
| 0:26:36           | 0:26:39         | RP             |                |                 |
| 0:26:48           |                 |                | 50             |                 |
| 0:27:12           | 0:27:15         | Q              |                |                 |
| 0:27:25           | 0:27:33         |                | 50             |                 |
| 0:27:47           |                 |                | 38             | SQ              |
| 0:28:42           | 0:28:50         | Q              |                |                 |
| 0:29:00           |                 |                | 50             |                 |
| 1:04:25           | 1:04:26         | Q              | NR             |                 |
| 1:04:31           | 1:04:34         | RP             | NR             |                 |
| 1:04:38           | 1:04:43         | RQ             |                |                 |
| 1:04:45           |                 |                | 50             |                 |
| 1:06:12           | 1:27:00         | BREAK          |                |                 |
| 1:29:16           | 1:29:27         | Q              |                |                 |
| 1:29:30           |                 |                | 38             |                 |
| 1:37:30           |                 | Q              |                |                 |
| 1:37:58           |                 |                | 50             |                 |
| 1:38:36           |                 |                | 55             |                 |

| <b>Legend:</b> |                     |
|----------------|---------------------|
| HR             | Hand Raised         |
| RP             | Rephrase            |
| EN             | Encouragement       |
| NR             | No Response         |
| Q              | Question            |
| NP             | No prep required    |
| DQ             | Direct Question     |
| AOQ            | Answers own Q       |
| SQ             | Student Question    |
| RQ             | Rhetorical Question |

| Student Participation Research - Participation BeyBrit - Seminar 3 |          |         |         |          |
|--------------------------------------------------------------------|----------|---------|---------|----------|
| Time Stamp                                                         | End Time | Teacher | Student | Comments |
| 1:39:50                                                            | 1:39:57  | Q       | NR      |          |
| 1:40:16                                                            | 1:40:31  | Q       |         |          |
| 1:40:32                                                            |          |         | 38      |          |
| 1:41:01                                                            | 1:41:04  | Q       |         |          |
| 1:41:09                                                            |          |         | 44      |          |
| 1:43:30                                                            | 1:43:59  | Q       | NR      |          |
| 1:43:38                                                            | 1:43:41  | RP      | NR      |          |
| 1:43:55                                                            | 1:43:57  | RP      |         |          |
| 1:44:01                                                            |          |         | 41      |          |
| 1:44:26                                                            | 1:44:28  | Q       |         |          |
| 1:44:29                                                            |          |         | 55      |          |
| 1:46:23                                                            | 1:46:30  | Q       |         |          |
| 1:46:31                                                            |          |         | 43      |          |
| 1:47:36                                                            | 1:48:02  | Q       |         |          |
| 1:48:10                                                            |          |         | 50      |          |
| 1:50:34                                                            | 1:50:37  | Q       | NR      |          |
| 1:50:42                                                            | 1:50:46  | RP      | NR      |          |
| 1:50:51                                                            | 1:50:56  | RP      |         |          |
| 1:51:05                                                            |          |         | 55      |          |
| 1:52:23                                                            | 1:52:31  | Q       | NR      |          |
| 1:52:51                                                            | 1:52:57  | RP      |         |          |
| 1:53:03                                                            |          |         | 50      |          |
| 1:54:04                                                            | 1:54:12  | Q       |         |          |
| 1:54:15                                                            |          |         | 50      |          |
| 1:55:38                                                            | 1:55:41  | Q       | NR      |          |
| 1:55:45                                                            | 1:55:49  | RP      |         |          |
| 1:55:55                                                            |          |         | 44      |          |
| 1:56:46                                                            | 1:56:59  | Q       | NR      |          |
| 1:57:03                                                            | 1:57:10  | RP      |         |          |
| 1:57:11                                                            |          |         | 50      |          |
| 1:57:24                                                            | 1:57:25  | DQ      |         |          |
| 1:57:31                                                            |          |         | 50      |          |
| 1:58:14                                                            | 1:58:16  | Q       | NR      |          |
| 1:58:24                                                            | 1:58:35  | DQ      |         |          |
| 1:58:39                                                            |          |         | 50      |          |
| 1:59:03                                                            | 1:59:07  | Q       | NR      |          |
| 1:59:15                                                            | 1:59:16  | RP      |         |          |
| 1:59:17                                                            |          |         | 42      |          |
| 2:00:23                                                            | 2:00:30  | Q       | NR      |          |
| 2:00:39                                                            | 2:00:40  | RP      | NR      |          |
| 2:01:05                                                            | 2:01:07  | EN      | NR      |          |
| 2:01:09                                                            | 2:01:20  | EN      |         |          |
| 2:01:21                                                            |          |         | 50      |          |
| 2:01:30                                                            |          |         | 44      |          |
| 2:01:47                                                            |          |         | 43      |          |
| 2:03:16                                                            | 2:03:24  | Q       |         |          |
| 2:03:28                                                            |          |         | 50      |          |
| 2:03:34                                                            | 2:03:35  | DQ      |         |          |

| Student Participation Research - Participation BeyBrit - Seminar 3 |                 |                |                |                 |
|--------------------------------------------------------------------|-----------------|----------------|----------------|-----------------|
| <i>Time Stamp</i>                                                  | <i>End Time</i> | <i>Teacher</i> | <i>Student</i> | <i>Comments</i> |
| 2:03:42                                                            |                 |                | 50             |                 |
| 2:04:45                                                            | 2:04:56         | Q              |                |                 |
| 2:05:05                                                            |                 |                | 55             |                 |
| 2:05:57                                                            | 2:06:05         | Q              | NR             |                 |
| 2:06:33                                                            | 2:06:36         | RP             |                |                 |
| 2:06:38                                                            |                 |                | 44             |                 |
| 2:06:51                                                            | 2:06:53         | Q              |                |                 |
| 2:06:56                                                            |                 |                | 43             |                 |
| 2:07:05                                                            | 2:07:09         | Q              |                |                 |
| 2:07:10                                                            |                 |                | 44             |                 |
| 2:08:14                                                            | 2:08:23         | Q              |                |                 |
| 2:08:31                                                            |                 |                | 50             |                 |
|                                                                    | Group Work      |                |                |                 |
| 2:38:37                                                            |                 | End            |                |                 |

| Overview BeyBrit Seminar 3 |           |                                  |
|----------------------------|-----------|----------------------------------|
| Questions                  | Responses | Participation                    |
| 56 total<br>(ex 3 RQ)      | 47 resp   | 13 present, 9 active             |
| 31 Q's                     | 21 NR     | $9 > 0 = 69,2\%$                 |
| 16 RP's                    |           | $6 > 2 = 46,2\%$                 |
| 4 EN                       |           | 69,2% participated at least once |

**Student Participation Research - Participation CanLit - Seminar 1**

| <b>Time Stamp</b> | <b>End Time</b> | <b>Teacher</b> | <b>Student</b> | <b>Comments</b> |
|-------------------|-----------------|----------------|----------------|-----------------|
| 5:08              |                 |                |                | start class     |
| 9:47              | 0:09:51         | Q              |                |                 |
| 9:52              |                 |                | 12             |                 |
| 10:27             | 0:10:28         | Q              |                |                 |
| 10:30             |                 |                | 11             |                 |
| 10:31             | 0:10:33         | DQ             |                |                 |
| 10:34             |                 |                | 11             |                 |
| 0:11:31           | 0:11:33         | Q              | NR             |                 |
| 11:39             | 11:47:00        | RP             |                |                 |
| 11:53             |                 |                | 1              |                 |
| 0:12:16           | 12:19:00        | Q              |                |                 |
| 0:12:19           |                 |                | 27             |                 |
| 0:12:55           | 0:13:01         | Q              |                |                 |
| 0:13:07           | 0:13:10         | RP             |                |                 |
| 0:13:12           |                 |                | 13             |                 |
| 0:13:30           | 0:13:33         | Q              |                |                 |
| 0:13:35           |                 |                | ?              |                 |
| 0:14:29           | 0:14:37         | Q              | NR             |                 |
| 0:14:45           | 14:59:00        | EN             | NR             |                 |
| 0:15:03           | 0:15:25         | RP             | NR             |                 |
| 0:15:29           | 0:15:50         | EN             |                |                 |
| 0:15:52           |                 |                | 1              | HR              |
| 0:16:05           | 0:16:13         | Q              |                |                 |
| 0:16:14           |                 |                | 8              | HR              |
| 0:16:16           | 0:16:19         | Q              |                |                 |
| 0:16:20           |                 |                | ?              |                 |
| 0:16:27           | 0:16:37         | RQ             |                |                 |
| 0:16:40           | 0:16:42         | Q              | NR             |                 |
| 0:16:43           | 0:16:47         | RP             | NR             |                 |
| 0:16:50           |                 | AOQ            |                |                 |
| 0:17:20           | 0:17:22         | Q              |                |                 |
| 0:17:23           |                 |                | 3              |                 |
| 0:17:35           |                 |                |                |                 |
| 0:18:12           | 0:18:35         | Q              |                |                 |
| 0:18:45           |                 |                | 8              |                 |
| 0:19:15           | 0:19:17         | Q              |                |                 |
| 0:19:29           |                 |                | 8              | HR              |
| 0:21:06           | 0:21:09         | Q              | NR             |                 |
| 0:21:11           | 0:21:15         | EN             | NR             |                 |
| 0:21:23           |                 | AOQ            |                |                 |
| 0:22:20           | 0:22:30         | Q              | NR             |                 |
| 0:22:34           | 0:22:47         | RP             | NR             |                 |
| 0:22:51           | 0:22:57         | RP             | NR             |                 |

| <u>Legend:</u> |                     |
|----------------|---------------------|
| HR             | Hand Raised         |
| RP             | Rephrase            |
| EN             | Encouragement       |
| NR             | No Response         |
| Q              | Question            |
| NP             | No prep required    |
| DQ             | Direct Question     |
| AOQ            | Answers own Q       |
| SQ             | Student Question    |
| RQ             | Rhetorical Question |

| Student Participation Research - Participation CanLit - Seminar 1 |          |         |         |          |
|-------------------------------------------------------------------|----------|---------|---------|----------|
| Time Stamp                                                        | End Time | Teacher | Student | Comments |
| 0:23:02                                                           |          | AOQ     |         |          |
| 0:24:33                                                           | 0:24:46  | Q       |         |          |
| 0:24:58                                                           |          |         | 23      |          |
| 0:25:20                                                           | 0:25:29  | DQ      |         |          |
| 0:25:30                                                           |          |         | 23      |          |
| 0:25:54                                                           | 0:26:07  | Q       |         |          |
| 0:26:14                                                           |          |         | 1       |          |
| 0:26:35                                                           | 0:26:36  | DQ      |         |          |
| 0:26:37                                                           |          |         | 1       |          |
| 0:26:39                                                           |          |         |         |          |
| 0:26:41                                                           |          |         | 1       |          |
| 0:26:47                                                           | 0:26:51  | Q       |         |          |
| 0:26:52                                                           |          |         | 8       |          |
| 0:26:53                                                           | 0:26:55  | Q       | NR      |          |
| 0:26:58                                                           | 0:27:35  | RP      |         |          |
| 0:27:39                                                           | 0:27:43  | EN      |         |          |
| 0:27:46                                                           |          |         | 26      |          |
| 0:28:05                                                           | 0:28:24  | Q       | NR      |          |
| 0:28:26                                                           | 0:28:35  | RP      | NR      |          |
| 0:28:41                                                           | 0:28:49  | RQ      | NR      |          |
| 0:28:51                                                           | 0:28:53  | RP      |         |          |
| 0:28:54                                                           |          |         | 3       |          |
| 0:31:15                                                           | 0:31:36  | Q       | NR      |          |
| 0:31:40                                                           | 0:31:44  | RP      |         |          |
| 0:31:45                                                           |          |         | 8       |          |
| 0:32:40                                                           | 0:32:45  | Q       | NR      |          |
| 0:32:51                                                           | 0:31:57  | RP      | NR      |          |
| 0:33:04                                                           | 0:33:14  | RP      |         |          |
| 0:33:15                                                           |          |         | 2       |          |
| 0:33:46                                                           | 0:33:52  | Q       |         |          |
| 0:33:54                                                           |          |         | 11      |          |
| 0:34:33                                                           | 0:34:37  | Q       | NR      |          |
| 0:34:39                                                           | 0:34:49  | RP      |         |          |
| 0:34:53                                                           |          |         | 11      |          |
| 0:35:51                                                           | 0:35:55  | Q       | NR      |          |
| 0:35:59                                                           | 0:36:28  |         |         |          |
| 0:36:28                                                           | 0:36:55  | RQ      |         |          |
| 0:37:19                                                           |          |         | 22      |          |
| 0:38:15                                                           | 0:38:17  | Q       | NR      |          |
| 0:38:23                                                           |          | AOQ     |         |          |
| 0:38:52                                                           | 0:38:54  | Q       | NR      |          |
| 0:38:56                                                           | 0:38:58  | RP      | NR      |          |
| 0:39:04                                                           |          | AOQ     |         |          |
| 0:40:55                                                           |          | BREAK   |         |          |

| Student Participation Research - Participation CanLit - Seminar 1 |                 |                |                |                 |
|-------------------------------------------------------------------|-----------------|----------------|----------------|-----------------|
| <i>Time Stamp</i>                                                 | <i>End Time</i> | <i>Teacher</i> | <i>Student</i> | <i>Comments</i> |
| 0:48:45                                                           |                 | RESUME         |                |                 |
| 0:54:48                                                           | 0:54:59         | Q              | NR             |                 |
| 0:55:02                                                           | 0:55:03         | Q              |                |                 |
| 0:55:08                                                           |                 |                | 1              |                 |
| 0:55:27                                                           | 0:55:33         | Q              | NR             |                 |
| 0:55:43                                                           | 0:55:48         | EN             |                |                 |
| 0:55:51                                                           |                 |                | 10             |                 |
| 0:56:54                                                           | 0:56:56         | Q              |                |                 |
| 0:56:58                                                           |                 |                | 22             |                 |
| 0:57:05                                                           | 0:57:09         | DQ             |                |                 |
| 0:57:10                                                           |                 |                | 22             |                 |
| 0:57:11                                                           | 0:57:15         | Q              |                |                 |
| 0:57:17                                                           |                 |                | 11             |                 |
| 0:57:19                                                           |                 | DQ             |                |                 |
| 0:57:29                                                           |                 |                | 11             |                 |
| 0:57:55                                                           | 0:58:03         | Q              | NR             |                 |
| 0:58:09                                                           |                 | RQ             |                |                 |
| 0:58:56                                                           | 0:58:08         | RP             | NR             |                 |
| 0:59:09                                                           |                 |                | 11             |                 |
| 0:59:10                                                           | 0:59:16         | Q              | NR             |                 |
| 0:59:25                                                           |                 | AOQ            |                |                 |
| 1:01:03                                                           | 1:01:13         | Q              | NR             |                 |
| 1:01:18                                                           | 1:01:23         | RP             | NR             |                 |
| 1:01:27                                                           | 1:01:34         | RP             | NR             |                 |
| 1:01:37                                                           | 1:01:56         | EN             | NR             |                 |
| 1:02:59                                                           |                 | AOQ            |                |                 |
| 1:03:26                                                           |                 | Q              |                |                 |
| 1:03:34                                                           |                 |                | 14             |                 |
| 1:05:11                                                           | 1:05:26         | Q              |                |                 |
| 1:05:29                                                           | 1:05:31         | RP             |                |                 |
| 1:05:39                                                           |                 |                | 1              |                 |
| 1:06:43                                                           | 1:06:44         | DQ             |                |                 |
| 1:06:45                                                           |                 |                | 11             |                 |
| 1:08:32                                                           | 1:08:59         | Q              | NR             |                 |
| 1:09:01                                                           | 1:09:11         | RP             | NR             |                 |
| 1:09:14                                                           | 1:09:16         | EN             | NR             |                 |
| 1:09:35                                                           | 1:09:38         | EN             | NR             |                 |
| 1:09:42                                                           | 1:09:44         | EN             | NR             |                 |
| 1:10:15                                                           | 1:10:27         | RP             | NR             |                 |
| 1:11:11                                                           | 1:11:22         | EN/RP          |                |                 |
| 1:11:23                                                           |                 |                | 10             |                 |
| 1:11:47                                                           |                 |                | 8              |                 |
| 1:14:26                                                           | 1:14:32         | Q              | NR             |                 |
| 1:14:33                                                           | 1:14:37         | RP             | NR             |                 |

| Student Participation Research - Participation CanLit - Seminar 1 |                 |                |                |                 |
|-------------------------------------------------------------------|-----------------|----------------|----------------|-----------------|
| <i>Time Stamp</i>                                                 | <i>End Time</i> | <i>Teacher</i> | <i>Student</i> | <i>Comments</i> |
| 1:14:50                                                           |                 | AOQ            |                |                 |
| 1:15:45                                                           | 1:16:23         | Q              | NR             |                 |
| 1:16:37                                                           | 1:16:48         | EN             | NR             |                 |
| 1:16:50                                                           |                 | AOQ            |                |                 |
| 1:16:58                                                           | 1:17:03         | Q              | NR             |                 |
| 1:17:06                                                           | 1:17:07         | EN             | NR             |                 |
| 1:17:09                                                           | 1:17:48         | RP             |                |                 |
| 1:17:50                                                           |                 |                | ?              |                 |
| 1:17:51                                                           | 1:17:55         | Q              |                |                 |
| 1:17:58                                                           | 1:18:05         | ?              |                |                 |
| 1:18:16                                                           |                 |                | 11             |                 |
| 1:18:53                                                           | 1:18:57         | Q              |                |                 |
| 1:18:58                                                           |                 |                | 1              |                 |
| 1:19:25                                                           | 1:19:32         | Q              |                |                 |
| 1:19:37                                                           |                 |                | 22             |                 |
| 1:21:05                                                           | 1:21:13         | Q              |                |                 |
| 1:21:14                                                           |                 |                | 8              |                 |
| 1:22:18                                                           |                 | EN             |                |                 |
| 1:23:19                                                           | 1:23:27         | Q              | NR             |                 |
| 1:23:32                                                           | 1:23:36         | RP             | NR             |                 |
| 1:23:54                                                           | 1:23:58         | RP             |                |                 |
| 1:24:02                                                           |                 |                | 8              |                 |
| 1:27:15                                                           |                 |                | 1              |                 |
| 1:28:34                                                           |                 |                | 1              |                 |
| 1:29:08                                                           | 1:29:28         | EN             | NR             |                 |
| 1:32:23                                                           | 1:32:31         | Q              |                |                 |
| 1:32:33                                                           |                 |                | 13             |                 |
| 1:34:02                                                           | 1:34:04         | Q              |                |                 |
| 1:34:07                                                           |                 |                | 1              |                 |
| 1:34:20                                                           | 1:34:22         | Q              | NR             |                 |
| 1:34:26                                                           | 1:34:30         | EN             |                |                 |
| 1:34:31                                                           |                 |                | 13             |                 |
| 1:35:10                                                           | 1:35:18         | Q              |                |                 |
| 1:35:45                                                           |                 |                | 14             |                 |
| 1:36:13                                                           | 1:36:19         | Q              | NR             |                 |
| 1:36:23                                                           | 1:36:25         | EN             | NR             |                 |
| 1:36:26                                                           | 1:36:28         | RP             |                |                 |
| 1:36:33                                                           |                 |                | 1              |                 |
| 1:37:08                                                           |                 | Q              |                |                 |
| 1:37:11                                                           |                 |                | ?              |                 |
| 1:38:39                                                           | 1:38:56         | RQ             |                |                 |
| 1:38:58                                                           | 1:39:10         | Q              |                |                 |
| 1:39:16                                                           | 1:39:22         | EN             |                |                 |
| 1:39:32                                                           |                 | AOQ            |                |                 |

| Student Participation Research - Participation CanLit - Seminar 1 |                 |                |                |                 |
|-------------------------------------------------------------------|-----------------|----------------|----------------|-----------------|
| <i>Time Stamp</i>                                                 | <i>End Time</i> | <i>Teacher</i> | <i>Student</i> | <i>Comments</i> |
| 1:41:12                                                           | 1:41:17         | Q              |                |                 |
| 1:41:29                                                           | 1:41:37         | EN             |                |                 |
| 1:41:38                                                           |                 |                | 10             |                 |
| 1:42:38                                                           | 1:43:03         | Q              |                |                 |
| 1:43:05                                                           |                 |                | 10             |                 |
| 1:44:12                                                           | 1:44:29         | Q              | NR             |                 |
| 1:44:32                                                           | 1:44:34         | RP             | NR             |                 |
| 1:44:37                                                           | 1:44:39         | RQ             |                |                 |
| 1:44:40                                                           | 1:44:44         | Q              | NR             |                 |
| 1:44:51                                                           | 1:44:54         | EN             |                |                 |
| 1:44:56                                                           |                 |                |                |                 |
| 1:45:33                                                           | 1:45:36         | Repeat Q       | NR             |                 |
| 1:45:48                                                           | 1:46:08         | RP/EN          |                |                 |
| 1:46:12                                                           |                 |                | 16             |                 |
| 1:47:10                                                           | 1:47:14         | Q              |                |                 |
| 1:47:17                                                           |                 |                | 1              |                 |
| 1:55:54                                                           | 1:56:04         | Q              | NR             |                 |
| 1:56:15                                                           | 1:56:18         | RP/Hint        |                |                 |
| 1:56:25                                                           | 1:56:41         | RP/Hint        |                |                 |
| 1:56:42                                                           |                 |                | 8              |                 |
| 1:57:36                                                           | 1:57:45         | EN + RP        | NR             |                 |
| 1:57:53                                                           | 1:58:10         | RP             |                |                 |
| 1:58:13                                                           |                 |                | 22             |                 |
| 1:59:20                                                           | 1:59:28         | Q              |                |                 |
| 1:59:46                                                           |                 |                | 1              |                 |
| 2:02:49                                                           | 2:03:01         | Q              |                |                 |
| 2:03:09                                                           |                 |                | 16             |                 |
| 2:04:02                                                           | 2:05:01         | Q              |                |                 |
| 2:05:05                                                           |                 |                | 22             |                 |

| Overview CanLit Seminar 1 |           |                                  |
|---------------------------|-----------|----------------------------------|
| Questions                 | Responses | Participation                    |
| 119 total                 | 61 resp   | 33 present, 14 active            |
| 63 Q's<br>(6 DQ's)        | 56 NR     | 14 > 0 = 42,4%                   |
| 30 RP's                   |           | 6 > 2 = 18,2%                    |
| 21 EN                     |           | 42,4% participated at least once |



**Student Participation Research - Participation CanLit - Seminar 2**

| <b>Time Stamp</b> | <b>End Time</b> | <b>Teacher</b> | <b>Student</b> | <b>Comments</b> |
|-------------------|-----------------|----------------|----------------|-----------------|
| 0:20:05           | 0:20:20         | Q              | NR             |                 |
| 0:20:33           | 0:20:36         | EN             | NR             |                 |
| 0:20:41           | 0:20:59         | RP             | NR             |                 |
| 0:21:10           | 0:21:16         | RP             |                |                 |
| 0:21:27           |                 |                | 22             |                 |
| 0:22:11           | 0:22:14         | Q              |                |                 |
| 0:22:15           |                 |                | 13             |                 |
| 0:23:24           | 0:23:25         | Q              |                |                 |
| 0:23:27           |                 |                | 1              |                 |
| 0:24:39           |                 | SQ             | 16             |                 |
| 0:32:34           |                 | RQ             |                |                 |
| 0:34:11           | 0:34:20         | Q              | NR             |                 |
| 0:34:30           | 0:34:34         | RP             |                |                 |
| 0:34:35           |                 |                | 9              |                 |
| 0:34:56           | 0:34:59         | Q              | NR             |                 |
| 0:34:01           | 0:35:11         | RP             | NR             |                 |
| 0:35:21           | 0:36:00         | AOQ            |                |                 |
| 0:36:01           | 0:36:08         | Q              |                |                 |
| 0:36:11           |                 |                | ?              |                 |
| 0:36:12           |                 |                | 9              |                 |
| 0:36:46           |                 | RQ             |                |                 |
| 0:38:04           | 0:38:13         | Q              | NR             |                 |
| 0:38:23           | 0:39:00         | RP             | NR             |                 |
| 0:39:08           | 0:39:12         | Q              | NR             |                 |
| 0:39:44           | 0:39:46         | RP             | NR             |                 |
| 0:39:49           | 0:39:56         | EN             |                |                 |
| 0:40:00           |                 |                | 10             |                 |
| 0:40:13           | 0:40:18         | DQ             | NR             |                 |
| 0:40:21           |                 | AOQ            |                |                 |
| 0:44:52           | 0:44:55         | DQ             |                |                 |
| 0:44:56           |                 |                | 16             |                 |
| 0:45:01           | 0:45:11         | RP             |                |                 |
| 0:45:12           |                 |                | 16             |                 |
| 0:48:28           | 0:48:49         | CQ             | NR             |                 |
| 0:49:00           | 0:50:07         | RP + AOQ       |                |                 |
| 0:52:20           | 0:52:30         | Q              |                |                 |
| 0:52:35           |                 |                | 14             | 23 also HR      |
| 0:54:39           | 1:09:22         | BREAK          |                |                 |
| 1:09:59           | 1:10:02         | Q              | NR             |                 |
| 1:11:59           | 1:12:17         | Q              | NR             |                 |
| 1:12:19           | 1:12:22         | EN             | NR             |                 |
| 1:12:24           | 1:12:44         | RP             |                |                 |
| 1:12:49           |                 |                | 19             |                 |
| 1:14:15           | 1:14:25         | Q              | NR             |                 |

| <b>Legend:</b> |                     |
|----------------|---------------------|
| HR             | Hand Raised         |
| RP             | Rephrase            |
| EN             | Encouragement       |
| NR             | No Response         |
| Q              | Question            |
| NP             | No prep required    |
| DQ             | Direct Question     |
| AOQ            | Answers own Q       |
| SQ             | Student Question    |
| RQ             | Rhetorical Question |

| Student Participation Research - Participation CanLit - Seminar 2 |                 |                |                |                 |
|-------------------------------------------------------------------|-----------------|----------------|----------------|-----------------|
| <i>Time Stamp</i>                                                 | <i>End Time</i> | <i>Teacher</i> | <i>Student</i> | <i>Comments</i> |
| 1:14:31                                                           | 1:14:38         | RP             | NR             |                 |
| 1:14:47                                                           | 1:14:53         | RP             |                |                 |
| 1:14:59                                                           |                 |                | 36             |                 |
| 1:15:35                                                           |                 | RQ             |                |                 |
| 1:16:59                                                           | 1:17:15         | Q              |                |                 |
| 1:17:17                                                           |                 |                | 23             |                 |
| 1:17:36                                                           | 1:17:36         | DQ             |                |                 |
| 1:17:38                                                           |                 |                | 23             |                 |
| 1:18:28                                                           |                 | RQ             |                |                 |
| 1:19:05                                                           | 1:19:07         | Q              |                |                 |
| 1:19:09                                                           |                 |                | 22             | NP              |
| 1:19:30                                                           | 1:19:36         | Q              |                |                 |
| 1:19:58                                                           |                 |                | 1              |                 |
| 1:20:30                                                           | 1:20:41         | RP             |                |                 |
| 1:20:42                                                           |                 |                | 8              | HR + 1 other    |
| 1:23:14                                                           | 1:23:15         | Q              |                |                 |
| 1:23:16                                                           |                 |                | 14             |                 |
| 1:23:48                                                           |                 | RQ             |                |                 |
| 1:25:03                                                           | 1:25:21         | CQ             |                |                 |
| 1:25:23                                                           |                 |                | 22             |                 |
| 1:29:11                                                           | 1:29:26         | Q              | NR             |                 |
| 1:29:39                                                           | 1:30:04         | RP+AOQ         |                |                 |
| 1:30:51                                                           | 1:30:54         | DQ             |                |                 |
| 1:30:56                                                           |                 |                | 35             | EN              |
| 1:37:16                                                           | 1:37:35         | Q + RP         | NR             |                 |
| 1:37:39                                                           | 1:37:43         | EN             |                |                 |
| 1:37:48                                                           |                 |                | 36             |                 |
| 1:43:54                                                           | 1:44:14         | RQ             |                |                 |
| 1:44:42                                                           |                 |                | 22             |                 |
| 1:47:46                                                           | 1:47:49         | Q              | NR             |                 |
| 1:48:00                                                           | 1:48:03         | RP             |                |                 |
| 1:48:05                                                           |                 |                | 25             |                 |
| 1:48:12                                                           |                 | DQ             |                |                 |
| 1:48:14                                                           |                 |                | 25             |                 |
| 1:49:16                                                           | 1:49:24         | Q              | NR             |                 |
| 1:49:36                                                           | 1:49:37         | EN             |                |                 |
| 1:49:38                                                           |                 |                | 22             |                 |
| 1:50:00                                                           | 1:50:03         | Q              |                |                 |
| 1:50:04                                                           |                 |                | 23             |                 |
| 1:50:10                                                           | 1:50:12         | Q              | NR             |                 |
| 1:50:16                                                           | 1:50:24         | RP             |                |                 |
| 1:50:25                                                           |                 |                | 22             | 11 also HR      |
| 1:50:49                                                           | 1:51:44         | RQ+Q           |                |                 |
| 1:51:44                                                           |                 |                | 11             |                 |
| 1:54:20                                                           | 1:54:34         | Q              |                |                 |

| Student Participation Research - Participation CanLit - Seminar 2 |                 |                |                |                 |
|-------------------------------------------------------------------|-----------------|----------------|----------------|-----------------|
| <i>Time Stamp</i>                                                 | <i>End Time</i> | <i>Teacher</i> | <i>Student</i> | <i>Comments</i> |
| 1:54:35                                                           |                 |                | 8              |                 |
| 1:54:47                                                           | 1:54:50         | Q              |                |                 |
| 1:54:57                                                           |                 |                | 11             |                 |
| 1:54:59                                                           | 1:55:15         | DQ             |                |                 |
| 1:55:16                                                           |                 |                | 8              |                 |
| 1:55:15                                                           |                 |                | 11             |                 |
| 1:57:47                                                           |                 | SQ             | 22             |                 |
| 1:58:56                                                           | 1:59:04         | Q              | NR             |                 |
| 1:59:07                                                           | 1:59:12         | RP             | NR             |                 |
| 1:59:15                                                           | 1:59:17         | RP             | NR             |                 |
| 1:59:19                                                           | 1:59:21         | EN             | NR             |                 |
| 1:59:24                                                           | 1:59:46         | RP             | NR             |                 |
| 1:59:48                                                           | 1:59:48         | EN             | NR             |                 |
| 1:59:49                                                           | 1:59:50         | AOQ            |                |                 |
|                                                                   |                 |                | 22 (RH)        |                 |
| 2:01:09                                                           | 2:01:15         | Q              | NR             |                 |
| 2:01:24                                                           | 2:01:31         | DQ             |                |                 |
| 2:01:32                                                           |                 |                | 22             | EN              |
| 2:02:15                                                           | 2:02:19         | Q              | NR             |                 |
| 2:02:21                                                           |                 | AOQ            |                |                 |
| 2:04:09                                                           | 2:04:10         | Q              |                |                 |
| 2:04:11                                                           |                 |                | 8              | EN              |
| 2:04:35                                                           | 2:04:37         | Q              |                |                 |
| 2:04:38                                                           |                 |                | 23             | HR              |
| 2:07:33                                                           | 2:07:37         | Q              | NR             |                 |
| 2:07:41                                                           | 2:07:59         | EN             |                |                 |
| 2:08:00                                                           |                 |                | 22             |                 |
| 2:13:49                                                           |                 | End            |                |                 |

| Overview CanLit Seminar 2 |                 |                                  |
|---------------------------|-----------------|----------------------------------|
| Questions                 | Responses       | Participation                    |
| 72 total                  | 39 resp (2SQ's) | 32 present, 13 active            |
| 40 Q's (7DQ's)            | 45 NR           | 13 > 0 = 40,6%                   |
| 16 RP's                   |                 | 5 > 2 = 15,6%                    |
| 8 EN                      |                 | 40,6% participated at least once |

**Student Participation Research - Participation CanLit - Seminar 3**

| <b>Time Stamp</b> | <b>End Time</b> | <b>Teacher</b> | <b>Student</b> | <b>Comments</b> |
|-------------------|-----------------|----------------|----------------|-----------------|
| 0:04:07           | 0:04:18         | Q              |                |                 |
| 0:04:19           |                 |                | 19             |                 |
| 0:04:40           | 0:04:42         | Q              | NR             |                 |
| 0:04:45           | 0:04:47         | RP             |                |                 |
| 0:04:48           |                 |                | 24             |                 |
| 0:06:05           | 0:06:07         | Q              | NR             |                 |
| 0:06:10           | 0:06:12         | RP             | NR             |                 |
| 0:06:20           | 0:06:23         | RP             |                |                 |
| 0:06:24           |                 |                | ?              |                 |
| 0:06:40           | 0:06:42         | Q              |                |                 |
| 0:06:43           |                 |                | 10             |                 |
| 0:06:54           | 0:06:57         | Q+RP           | NR             |                 |
| 0:06:59           | 0:07:01         | RP             | NR             |                 |
| 0:07:03           | 0:07:05         | EN             |                |                 |
| 0:07:06           |                 |                | 14             |                 |
| 0:07:13           | 0:07:16         | Q              |                |                 |
| 0:07:17           |                 |                | 24             |                 |
| 0:07:47           | 0:07:50         | Q              |                |                 |
| 0:07:56           |                 |                | ?              |                 |
| 0:09:26           | 0:09:27         | Q              |                |                 |
| 0:09:29           |                 |                | 36             |                 |
| 0:09:54           | 0:09:56         | Q              |                |                 |
| 0:09:58           |                 |                | 22             |                 |
| 0:10:24           | 0:10:29         | Q              |                |                 |
| 0:10:30           |                 |                | 24             |                 |
| 0:10:53           | 0:10:56         | Q              | NR             |                 |
| 0:11:00           | 0:11:08         | RP             |                |                 |
| 0:11:10           |                 |                | 19             |                 |
| 0:11:29           | 0:11:31         | RQ             |                |                 |
| 0:12:01           | 0:12:11         | Q              |                |                 |
| 0:12:12           |                 |                | 21             |                 |
| 0:12:57           | 0:13:02         | Q              | NR             |                 |
| 0:12:04           | 0:13:10         | RP             |                |                 |
| 0:13:11           |                 |                | 9              |                 |
| 0:13:54           | 0:14:02         | Q              | NR             |                 |
| 0:14:05           |                 | AOQ            |                |                 |
| 0:16:15           | 0:16:20         | Q              |                |                 |
| 0:16:28           |                 |                | 16             |                 |
| 0:16:58           |                 |                | 9              |                 |
| 0:17:20           | 0:17:23         | Q              | NR             |                 |
| 0:17:35           |                 |                | 7              |                 |
| 0:17:54           | 0:18:10         | Q              |                |                 |
| 0:18:13           |                 | AOQ            |                |                 |
| 0:19:54           | 0:19:56         | Q              | NR             |                 |

| <b>Legend:</b> |                     |
|----------------|---------------------|
| HR             | Hand Raised         |
| RP             | Rephrase            |
| EN             | Encouragement       |
| NR             | No Response         |
| Q              | Question            |
| NP             | No prep required    |
| DQ             | Direct Question     |
| AOQ            | Answers own Q       |
| SQ             | Student Question    |
| RQ             | Rethorical Question |

| Student Participation Research - Participation CanLit - Seminar 3 |                 |                |                |                 |
|-------------------------------------------------------------------|-----------------|----------------|----------------|-----------------|
| <i>Time Stamp</i>                                                 | <i>End Time</i> | <i>Teacher</i> | <i>Student</i> | <i>Comments</i> |
| 0:20:00                                                           | 0:20:40         | AOQ            |                |                 |
| 0:20:42                                                           | 0:20:48         | Q              |                |                 |
| 0:20:49                                                           |                 |                | 16             |                 |
| 0:21:56                                                           | 0:22:07         | RQ             |                |                 |
| 0:22:17                                                           | 0:22:53         | RQ+Q           |                |                 |
| 0:22:55                                                           |                 |                | 9              |                 |
| 0:23:33                                                           |                 |                | 9              |                 |
| 0:24:32                                                           | 0:24:34         | Q              | NR             |                 |
| 0:24:36                                                           | 0:24:53         | RP             |                |                 |
| 0:24:54                                                           |                 |                | 10             |                 |
| 0:27:21                                                           | 0:27:30         | Q              | NR             |                 |
| 0:27:43                                                           | 0:28:03         | EN             | NR             |                 |
| 0:28:14                                                           | 0:28:28         | RP             |                |                 |
| 0:28:28                                                           |                 |                | 10             |                 |
| 0:28:38                                                           | 0:28:48         | Q              |                |                 |
| 0:29:07                                                           |                 |                | 24             |                 |
| 0:30:14                                                           | 0:30:16         | Q              |                |                 |
| 0:30:18                                                           |                 |                | 16             |                 |
| 0:31:56                                                           |                 |                | 10             |                 |
| 0:32:42                                                           | 0:33:17         | Q              |                |                 |
| 0:33:19                                                           |                 |                | 22             |                 |
| 0:35:23                                                           | 0:35:29         | Q              | NR             |                 |
| 0:35:32                                                           | 0:35:38         | RP             | NR             |                 |
| 0:35:47                                                           | 0:36:09         | AOQ            |                |                 |
| 0:36:22                                                           | 0:36:34         | Q              |                |                 |
| 0:36:36                                                           |                 |                | 2              |                 |
| 0:37:03                                                           | 0:37:09         | Q              |                |                 |
| 0:37:10                                                           |                 |                | 16             | 24 also HR      |
| 0:37:22                                                           | 0:37:26         | Q              |                |                 |
| 0:37:27                                                           |                 |                | 21             |                 |
| 0:38:10                                                           | 0:38:18         | RQ             |                |                 |
| 0:38:30                                                           | 0:38:37         | Q              | NR             |                 |
| 0:38:42                                                           | 0:39:18         | RP             |                |                 |
| 0:39:20                                                           |                 |                | 8              | 24+21 also HR   |
| 0:39:50                                                           |                 |                | 24             |                 |
| 0:41:00                                                           | 0:41:14         | Q              | NR             |                 |
| 0:41:21                                                           | 0:41:24         | EN             |                |                 |
| 0:41:25                                                           |                 |                | 23             |                 |
| 0:42:46                                                           | 0:42:59         | Q              |                |                 |
| 0:43:00                                                           |                 |                | 23             |                 |
| 0:43:30                                                           | 0:44:28         | RQ             |                |                 |
| 0:44:29                                                           | 0:44:40         | Q              | NR             |                 |
| 0:45:54                                                           | 0:46:04         | Q              |                |                 |
| 0:46:08                                                           |                 |                | 22             |                 |
| 0:46:30                                                           | 0:46:33         | Q              |                |                 |

| Student Participation Research - Participation CanLit - Seminar 3 |                 |                |                |                 |
|-------------------------------------------------------------------|-----------------|----------------|----------------|-----------------|
| <i>Time Stamp</i>                                                 | <i>End Time</i> | <i>Teacher</i> | <i>Student</i> | <i>Comments</i> |
| 0:46:34                                                           |                 |                | 10             |                 |
| 0:47:06                                                           | 0:47:10         | Q              | NR             |                 |
| 0:47:14                                                           | 0:47:21         | EN             | NR             |                 |
| 0:47:00                                                           | 0:48:22         | EN             |                |                 |
| 0:48:23                                                           |                 |                | 24             |                 |
| 0:48:52                                                           |                 |                | 9              |                 |
| 0:51:33                                                           | 0:51:48         | Q              |                |                 |
| 0:52:06                                                           |                 |                | 11             |                 |
| 0:52:23                                                           | 0:52:30         | Q              |                |                 |
| 0:52:31                                                           |                 |                | several        |                 |
| 0:53:06                                                           | 0:53:13         | Q              |                |                 |
| 0:53:18                                                           |                 |                | 9              |                 |
| 0:54:17                                                           | 1:06:24         | BREAK          |                |                 |
| 1:07:39                                                           |                 | RQ             |                |                 |
| 1:09:22                                                           | 1:09:29         | Q              | NR             |                 |
| 1:09:33                                                           |                 | AOQ            |                |                 |
| 1:11:45                                                           | 1:12:03         | Q              | NR             |                 |
| 1:12:08                                                           | 1:12:11         | EN             | NR             |                 |
| 1:12:16                                                           | 1:12:19         | EN             |                |                 |
| 1:12:25                                                           |                 |                | 7              |                 |
| 1:13:02                                                           | 1:13:14         | Q              | NR             |                 |
| 1:13:26                                                           | 1:13:28         |                |                |                 |
| 1:13:29                                                           |                 |                | 9              |                 |
| 1:13:33                                                           |                 |                | 12             |                 |
| 1:14:42                                                           | 1:15:17         | RQ             |                |                 |
| 1:15:18                                                           | 1:15:31         | Q              | NR             |                 |
| 1:15:35                                                           |                 | AOQ            |                |                 |
| 1:21:47                                                           | 1:22:05         | Q              | NR             |                 |
| 1:22:18                                                           |                 | AOQ            |                |                 |
| 1:23:15                                                           | 1:23:24         | Q              | NR             |                 |
| 1:23:29                                                           |                 | AOQ            |                |                 |
| 1:24:16                                                           | 1:24:20         | Q              | NR             |                 |
| 1:24:21                                                           | 1:24:26         | RP             |                |                 |
| 1:24:27                                                           |                 |                | 11             |                 |
| 1:27:33                                                           | 1:27:55         | Q              |                |                 |
| 1:28:05                                                           |                 |                | 11             |                 |
| 1:30:30                                                           | 1:30:34         | Q              | NR             |                 |
| 1:30:37                                                           | 1:30:54         | RP             |                |                 |
| 1:31:01                                                           |                 |                | 11             |                 |
| 1:31:30                                                           | 1:31:31         | Q              |                |                 |
| 1:31:34                                                           |                 |                | 21             |                 |
| 1:31:44                                                           | 1:31:47         | DQ             |                |                 |
| 1:31:48                                                           |                 |                | 21             |                 |
| 1:33:34                                                           | 1:33:48         | Q              | NR             |                 |
| 1:33:56                                                           |                 | AOQ            |                |                 |

| Student Participation Research - Participation CanLit - Seminar 3 |                 |                |                |                 |
|-------------------------------------------------------------------|-----------------|----------------|----------------|-----------------|
| <i>Time Stamp</i>                                                 | <i>End Time</i> | <i>Teacher</i> | <i>Student</i> | <i>Comments</i> |
| 1:34:20                                                           | 1:34:28         | Q              | NR             |                 |
| 1:34:33                                                           | 1:34:40         | RP             | NR             |                 |
| 1:34:42                                                           | 1:34:44         | EN             | NR             |                 |
| 1:34:50                                                           | 1:35:07         | RP             | NR             |                 |
| 1:35:18                                                           | 1:35:22         | EN             |                |                 |
| 1:35:02                                                           | 1:35:08         | Q+RP           | NR             |                 |
| 1:35:25                                                           |                 |                | 9              |                 |
| 1:35:32                                                           |                 | DQ             |                |                 |
| 1:35:36                                                           | 1:35:37         |                | 9              |                 |
| 1:35:52                                                           | 1:35:53         | Q              |                |                 |
| 1:35:59                                                           |                 |                |                |                 |
| 1:36:33                                                           | 1:36:37         | Q              | NR             |                 |
| 1:36:46                                                           | 1:36:57         | RP             |                |                 |
| 1:36:58                                                           |                 |                | 14             |                 |
| 1:38:16                                                           | 1:38:23         | Q              | NR             |                 |
| 1:38:27                                                           | 1:38:33         | RP             |                |                 |
| 1:38:34                                                           |                 |                | 11             |                 |
| 1:40:39                                                           | 1:40:57         | Q              | NR             |                 |
| 1:41:08                                                           | 1:41:24         | EN             | NR             |                 |
| 1:41:28                                                           |                 | AOQ            |                |                 |
| 1:42:25                                                           | 1:42:33         | Q              | NR             |                 |
| 1:42:44                                                           | 1:43:34         | EN             | NR             |                 |
| 1:43:26                                                           |                 | AOQ            |                |                 |
| 1:44:52                                                           | 1:45:04         | Q              | NR             |                 |
| 1:45:10                                                           | 1:45:12         | EN             |                |                 |
| 1:45:12                                                           |                 |                | 22             |                 |
| 1:45:41                                                           |                 |                | 22             |                 |
| 1:45:46                                                           |                 |                | 21 to 22       |                 |
| 1:45:59                                                           |                 |                | 23             |                 |
| 1:52:39                                                           | 1:53:04         | Q              |                |                 |
| 1:53:03                                                           |                 |                | 9              |                 |
| 1:53:49                                                           | 1:53:56         | Q+EN           |                |                 |
| 1:53:56                                                           |                 |                | 8              |                 |
| 1:54:10                                                           | 1:54:41         | Q+RP           |                |                 |
| 1:54:42                                                           |                 |                | 8              |                 |
| 1:55:23                                                           | 1:55:25         | Q              | NP             |                 |
| 1:55:28                                                           | 1:55:35         | RP             |                |                 |
| 1:55:36                                                           |                 |                | 23             |                 |
| 1:55:38                                                           | 1:55:46         | Q              | NR             |                 |
| 1:55:37                                                           |                 | AOQ            |                |                 |
| 1:57:00                                                           | 1:57:03         | Q              | NR             |                 |
| 1:57:06                                                           | 1:57:23         | RP             |                |                 |
| 1:57:24                                                           |                 |                | 22             |                 |
| 1:57:24                                                           |                 |                | 8              |                 |
| 2:00:32                                                           | 2:00:36         | Q              | NR             |                 |

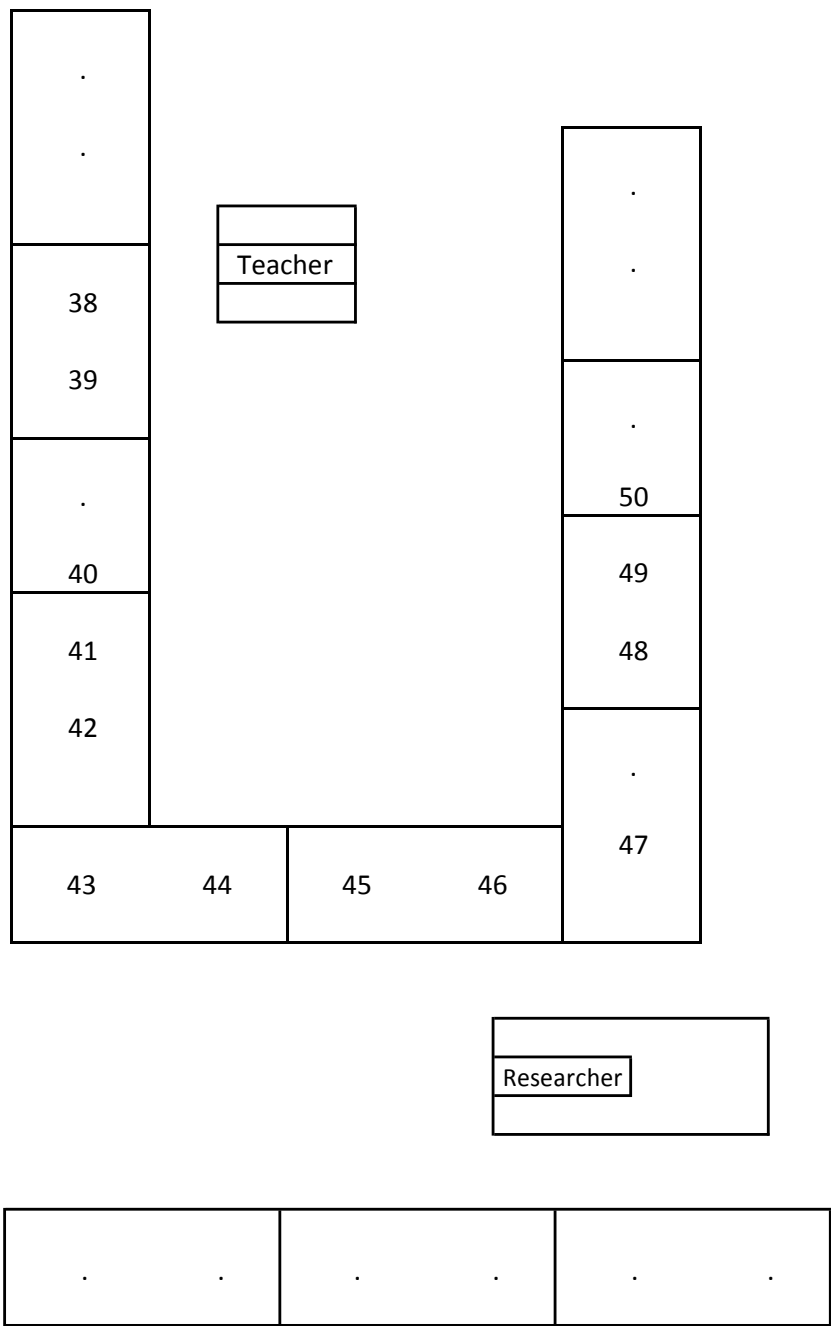
| Student Participation Research - Participation CanLit - Seminar 3 |                 |                |                |                 |
|-------------------------------------------------------------------|-----------------|----------------|----------------|-----------------|
| <i>Time Stamp</i>                                                 | <i>End Time</i> | <i>Teacher</i> | <i>Student</i> | <i>Comments</i> |
| 2:00:39                                                           |                 | AOQ            |                |                 |
| 2:02:28                                                           |                 | END            |                |                 |

| Overview CanLit Seminar 3 |           |                                  |
|---------------------------|-----------|----------------------------------|
| Questions                 | Responses | Participation                    |
| 103 total                 | 61 resp   | 31 present, 15 active            |
| 67 Q's<br>(2DQ's)         | 45 NR     | 15 > 0 = 48,4%                   |
| 18 RP's                   |           | 9 > 2 = 29,0%                    |
| 13 EN                     |           | 48,4% participated at least once |



Appendix G – Seating Plans Beyond Britishness and Canadian Literature

**Beyond Britishness - Seating Plan - Seminar 1**



Beyond Britishness - Seating Plan - Seminar 2

|         |    |                                                    |    |            |    |         |   |   |   |
|---------|----|----------------------------------------------------|----|------------|----|---------|---|---|---|
| .       | .  | <table><tr><td>Teacher</td><td>.</td></tr></table> |    |            |    | Teacher | . | . | . |
| Teacher | .  |                                                    |    |            |    |         |   |   |   |
| 38      |    | <table><tr><td>.</td><td>.</td></tr></table>       |    |            |    | .       | . | . | . |
| .       | .  |                                                    |    |            |    |         |   |   |   |
| 39      |    |                                                    |    |            |    | .       | . |   |   |
| .       | .  |                                                    |    |            |    | .       | . |   |   |
| 55      | 46 | 45                                                 | 52 | 53         | 54 |         |   |   |   |
|         |    |                                                    |    |            |    |         |   |   |   |
| .       |    | 40                                                 | 41 | 51         | 47 |         |   |   |   |
|         |    |                                                    |    |            |    |         |   |   |   |
| 43      | 44 | .                                                  | .  | Researcher | .  |         |   |   |   |

Beyond Britishness - Seating Plan - Seminar 3

|    |    |         |    |    |            |
|----|----|---------|----|----|------------|
| .  | .  |         |    |    |            |
| .  | .  |         |    | .  | .          |
| .  | .  | Teacher |    | .  | .          |
| .  | .  |         |    | .  | 49         |
| 43 | 44 | .       | .  |    | 50         |
|    |    |         |    |    | 41         |
| 38 | 39 | .       | 40 | 54 | 42         |
| .  | 55 | 45      | 46 | .  | Researcher |

Canadian Literature - Seating Plan - Seminar 1

|   |   |   |         |
|---|---|---|---------|
| 7 | . | . | Teacher |
|---|---|---|---------|

|   |   |   |   |
|---|---|---|---|
| 8 | 9 | . | . |
|---|---|---|---|

|   |   |    |    |
|---|---|----|----|
| . | . | 11 | 10 |
|---|---|----|----|

|    |    |    |    |
|----|----|----|----|
| 20 | 19 | 18 | 17 |
|----|----|----|----|

|    |    |    |    |
|----|----|----|----|
| 24 | 23 | 22 | 21 |
|----|----|----|----|

|    |   |   |            |
|----|---|---|------------|
| 29 | . | . | Researcher |
|----|---|---|------------|

|   |   |    |    |
|---|---|----|----|
| . | . | 32 | 31 |
|---|---|----|----|

|   |   |   |   |
|---|---|---|---|
| 1 | . | 2 | 3 |
|---|---|---|---|

|   |   |   |   |
|---|---|---|---|
| . | 6 | 5 | 4 |
|---|---|---|---|

|   |    |    |   |
|---|----|----|---|
| . | 12 | 13 | . |
|---|----|----|---|

|    |    |    |    |
|----|----|----|----|
| 14 | 15 | 33 | 16 |
|----|----|----|----|

|    |    |    |    |
|----|----|----|----|
| 25 | 26 | 27 | 28 |
|----|----|----|----|

|   |   |   |    |
|---|---|---|----|
| . | . | . | 30 |
|---|---|---|----|

|    |    |    |   |
|----|----|----|---|
| 33 | 34 | 35 | . |
|----|----|----|---|

Canadian Literature - Seating Plan - Seminar 2

|    |      |            |
|----|------|------------|
| 7  | .    | Teacher    |
| 8  | 9    | .          |
| 5  | .    | 13 12      |
| 24 | 22   | 23 .       |
| 18 | 19   | . 35       |
| 20 | 17 . | Researcher |
| 29 | .    | .          |

|    |    |       |
|----|----|-------|
| .  | .  | .     |
| 1  | .  | . 3   |
| 10 | 11 | 36 .  |
| .  | 34 | 14 4  |
| .  | 16 | 25 26 |
| 32 | 31 | 27 30 |
| 33 | 15 | .     |

Canadian Literature - Seating Plan - Seminar 3

|    |    |    |            |
|----|----|----|------------|
| 7  | .  | .  | Teacher    |
| 8  | 9  | .  | .          |
| 37 | .  | 12 | 13         |
| 22 | 24 | 21 | 23         |
| .  | .  | .  | .          |
| 18 | 19 | .  | .          |
| 29 | .  | .  | Researcher |
|    |    |    |            |

|    |    |    |    |
|----|----|----|----|
| .  | .  | 2  | .  |
| .  | 15 | 33 | 3  |
| 11 | 10 | 36 | 14 |
| .  | 16 | 5  | 6  |
|    | 34 | 25 | 26 |
| .  | 30 | 27 | 28 |
| .  | 32 | .  | .  |
|    |    |    |    |

## Appendix H – Blank Follow-up Questionnaire Attendance

Dear student,

In this follow-up questionnaire, I would like to ask you some questions regarding your attendance for weeks 8, 9, and 10. (These were the weeks in which I observed your participation levels). Your answers really mean a lot to me!

Students enrolled in both Canadian Literature and Beyond Britishness are kindly asked to fill out the form twice!

Kind regards,

Barbara Dauwerse

1.) Number:

2.) Course:

3.) I was present in week 8:

Yes: move on to 5

No:

I can't remember: move on to 5

4.) Why were you absent?

- I wanted to but I missed it due to (e.g. traffic, accident)
- I had to be somewhere else (e.g. dentist, course overlap)
- I forgot
- I did not feel like going
- Other: fill in

5.) Did you prepare for this class?

Yes: move on to 7

No:

Other: fill in, move on to 7

6.) Why didn't you prepare?

- I didn't have time
- It was too much
- I forgot
- I did not feel like it
- Other: fill in

7.) I was present in week 9:

Yes: move on to 9

No:

I can't remember: move on to 9

8.) Why were you absent?

- I wanted to but I missed it due to (e.g. traffic, accident)
- I had to be somewhere else (e.g. dentist, course overlap)
- I forgot
- I did not feel like going
- Other: fill in

9.) Did you prepare for this class?

Yes: move on to 11

No:

Other: fill in, move on to 11

10.) Why didn't you prepare?

- I didn't have time
- It was too much
- I forgot
- I did not feel like it



- Other: fill in

11.) I was present in week 10:

Yes: move on to 13

No:

I can't remember: move on to 13

12.) Did you prepare for this class?

Yes: move on to end

No:

Other: fill in, move on to end

13.) Why didn't you prepare?

- I didn't have time
- It was too much
- I forgot
- I did not feel like it
- Other: fill in

Thank you very much for your time!

Kind regards,

Barbara

## Appendix I - Results Follow-up Questionnaire

**Week 1**

| Number | Course      | I was present in week 8: | Why were you absent?                                 | Did you prepare for this class? | Why didn't    |
|--------|-------------|--------------------------|------------------------------------------------------|---------------------------------|---------------|
| 1      | Can Lit     | Yes                      |                                                      | yes                             |               |
| 3      | Can Lit     | Yes                      |                                                      | yes                             |               |
| 4      | Can Lit     | Yes                      |                                                      | yes                             |               |
| 6      | Can Lit     | Yes                      |                                                      | yes                             |               |
| 7      | Can Lit     | Yes                      |                                                      | no                              | I did not fee |
| 9      | Can Lit     | Yes                      |                                                      | yes                             |               |
| 10     | Can Lit     | Yes                      |                                                      | yes                             |               |
| 17     | Can Lit     | I can't remember         |                                                      | no                              | It was too m  |
| 18     | Can Lit     | Yes                      |                                                      | yes                             |               |
| 26     | Can Lit     | Yes                      |                                                      | yes                             |               |
| 28     | Can Lit     | Yes                      |                                                      | yes                             |               |
| 33     | Can Lit     | Yes                      |                                                      | no                              | I didn't hav  |
| 38     | Beyond Brit | Yes                      |                                                      | yes                             |               |
| 41     | Beyond Brit | Yes                      |                                                      | yes                             |               |
| 43     | Beyond Brit | I can't remember         |                                                      | yes                             |               |
| 46     | Beyond Brit | Yes                      |                                                      | yes                             |               |
| 53     | Beyond Brit | No                       | It was during the exam week<br>and I wanted to study | no                              | I didn't hav  |

**Week 2**

| Number | Course      | I was present in week 9: | Why were you absent? | Did you prepare for this class? | Why didn't    |
|--------|-------------|--------------------------|----------------------|---------------------------------|---------------|
| 1      | Can Lit     | Yes                      |                      | yes                             |               |
| 3      | Can Lit     | Yes                      |                      | yes                             |               |
| 4      | Can Lit     | Yes                      |                      | yes                             |               |
| 6      | Can Lit     | I can't remember         |                      | yes                             |               |
| 7      | Can Lit     | Yes                      |                      | not well enough                 | It was too m  |
| 9      | Can Lit     | Yes                      |                      | yes                             |               |
| 10     | Can Lit     | Yes                      |                      | yes                             |               |
| 17     | Can Lit     | Yes                      |                      | no                              | I did not fee |
| 18     | Can Lit     | Yes                      |                      | yes                             |               |
| 26     | Can Lit     | Yes                      |                      | yes                             |               |
| 28     | Can Lit     | Yes                      |                      | yes                             |               |
| 33     | Can Lit     | Yes                      |                      | yes                             |               |
| 38     | Beyond Brit | Yes                      |                      | no                              | I didn't hav  |
| 41     | Beyond Brit | Yes                      |                      | yes                             |               |
| 43     | Beyond Brit | Yes                      |                      | yes                             |               |
| 46     | Beyond Brit | Yes                      |                      | yes                             |               |
| 53     | Beyond Brit | Yes                      |                      | yes                             |               |

**Week 3**

| Number |             | I was present in week 10: | Why were you absent?       | Did you prepare for this class?                           | Why didn't                   |
|--------|-------------|---------------------------|----------------------------|-----------------------------------------------------------|------------------------------|
| 1      | Can Lit     | No                        | I had to be somewhere else | I read most of the material after I had missed the class. | I was lazy b<br>the class, b |
| 3      | Can Lit     | Yes                       |                            | yes                                                       |                              |
| 4      | Can Lit     | I can't remember          |                            |                                                           | I didn't hav                 |
| 6      | Can Lit     | I can't remember          |                            |                                                           | I forgot                     |
| 7      | Can Lit     | Yes                       |                            |                                                           |                              |
| 9      | Can Lit     | Yes                       |                            |                                                           |                              |
| 10     | Can Lit     | Yes                       |                            |                                                           | I didn't hav                 |
| 17     | Can Lit     | Yes                       |                            |                                                           | I did not fee                |
| 18     | Can Lit     | Yes                       |                            | yes                                                       |                              |
| 26     | Can Lit     | Yes                       |                            | yes                                                       |                              |
| 28     | Can Lit     | Yes                       |                            |                                                           |                              |
| 33     | Can Lit     | Yes                       |                            | yes                                                       |                              |
| 38     | Beyond Brit | Yes                       |                            | yes                                                       |                              |
| 41     | Beyond Brit | Yes                       |                            | yes                                                       |                              |
| 43     | Beyond Brit | No                        | I did not feel like going  | no                                                        | Because I                    |
| 46     | Beyond Brit | Yes                       |                            | yes                                                       |                              |
| 53     | Beyond Brit | No                        | I was ill                  | no                                                        | I was ill                    |