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VYUČOVÁNÍ ANGLICKÉHO JAZYKA PROSTŘEDNICTVÍM DĚTSKÉ LITERATURY

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Thesis
TEACHING ENGLISH LANGUAGE THROUGH CHILDREN'S LITERATURE
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Prohlašuji, že jsem práci vypracoval/a samostatně s použitím uvedené literatury a zdrojů informací.

V Plzni dne 28. června 2013   …………………………………………..

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ABSTRACT

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This thesis deals with the topic of teaching English through children's literature. In the theoretical background charter, the term children's literature is briefly described as well as its historical development and the position in school curriculum. The major focus is on the reasons of using children's literature in English language classes and teachers' working with children's literature. The research is described in practical part of the thesis. It was realized in the grammar school by a questionnaire and focused on students' attitudes towards the idea of learning English through children's literature. As it emerges from the results, students think that the idea is an interesting one with only some relevant suggestions to change.

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I. INTRODUCTION

Nowadays, more and more people start to recognize the importance of children's reading. Children's literature is not used only for providing them pleasure but it is used also for its educational value and it can be therefore integrated to schools in order to enhance often traditionally text-book based lessons lessons.

Young children are learning their first language naturally through social contacts with their parents, siblings, friends, teachers, other people etc. Additionally, they extend their vocabulary also through listening or reading children's literature. This idea of learning language through children's literature can be also applied on the second language acquisition in English language classes. Pupils or students respond to books or stories that are simple in language and content is close to them. Therefore, acquiring language through children's literature can be effective and natural process in an unnatural environment in the sense of classroom. Additionally, integrating children's literature as an authentic material in English lesson can be perceived as a good starter for those who have not many experiences with reading authentic materials in target language.

I have chosen the topic because I know many people (even adults) whose first book they had read in English was primarily intended for children mainly due to the simplicity of language. At the beginning, I also personally started to read authentic materials in English language through children's literature. I appreciated mainly simpler vocabulary and joyful tone which motivated me in reading of more complex literature later. Moreover, I have a young sister who was learning English at elementary school through children's literature and she liked it and remembered many new words, grammar o other language features essentially from it. These facts have inspired my study.

The aim of the thesis is to provide readers theoretical information about the use of children's literature in language classrooms. At the same time, it also provides practical ideas for selecting appropriate literary work, making materials, preparing tasks and activities etc. which would help learners to improve their language skills. In the practical part, the attitudes of students from the secondary school to learning English through children's literature are collected and described.

Lastly, it has to be mentioned that children's literature is not intended only to young children but also to teenagers (sometimes, we can encounter the distinction between children's and adolescence literature), however, the term children's literature is used more frequently because it is superior to adolescence literature.

II. THEORETICAL BACKGROUND

Firstly, the theoretical background chapter introduces briefly the term children's literature from the general and academic point of view. Secondly, it presents the historical background as well as its significant milestones. Thirdly, it describes the position of children's literature in the current school curriculum. Fourthly, it deals with the description of the advantages of using literature in language classrooms. Finally, it specifies the teachers' work with children's literature in English lessons.

Defining Children's Literature

The term 'children's literature', or sometimes called 'juvenile literature' is frequently used designation and therefore one could expect that it is very clear and unambiguous term. However, there are many questions that contest the simplicity of the term. It is often argued "whether children's literature is a literature written by children, for children, or, about children" (O'Sullivan, 2010, p. 4). Occasionally, there appear other questions such as "whether something is suitable for a juvenile audience" (Reynolds, 2011, p. 1) in the sense of topic that can be sometimes perceived as frightening, sexual or inappropriate, or "questions of suitability reflect concerns about style" (Reynolds, 2011, p. 1) in the sense of grammatical incorrectness, colloquial or abusive language etc. The aim of this part is to provide readers with as clear definition as possible.

Generally known, children's literature is a part of mainstream literature (Stoodt, 1996, p. 4). One should distinguish the term that is used in everyday conversation from its academic meaning. Generally, "it is understood to refer to the materials written to be read by children and young people, published by children's publishers , and stocked and shelved in the children's and/or young adult sections of libraries and bookshops" (Reynolds, 2011, p. 1).

However, the work also tries to define the term from the academic point of view. There are some specific features that characterise children's literature. Generally known, children's literature contains any material that was written for children. Therefore, the first important and the most commonly defining element of the term is the target audience to whom the children's literature is presented. Children's literature can be defined as "writings specifically intended for children, or that children have made their own" (Leland, Levison & Harste, 2013, p. 5). Similarly, O'Sullivan (2010) defines the term children's literature as "folklore (folktales and fairy tales), books meant originally

for adults and subsequently adapted for children, and material written specifically for them" (p. 1).

The second important element that defines children's literature is the range of children's experience. Stoodt (1996) explains that "[t]he primary contrast between children's literature and adult literature takes into account the more limited life experience of the audience, which is significant since readers use experience to understand text" (p. 5). Therefore, through reading children's literature children come to know the language and how the language works that will help them to comprehend more complex language in literature as soon as they mature.

The third defining element is the joy in children's literature. Wyile and Rosenberg (2008) claim that "books for adults are serious in intent while books for children are designed to amuse" (p. 4). The similar idea is stated by Lelan, Havison & Harste (2013) who believes that the stories and books for children are told with humour and have unforgettable language (p. 5). The joy is indisputable element in children's literature because children read primarily for the entertainment.

There are also other specific features that define children's literature. Sweetland presents specific features that shape children's literature, for instance it frequently expresses child's point of view, has characters that are also children, is didactic and optimistic with the tone of joy, tends toward fantasy, contrasts extremes (good versus evil, home versus wilderness etc.) and contains repetition ("What is Children's Literature?", n.d.).

Unfortunately, children's literature was overlooked for a long time. Denham-West (1998) claims that "[i]t was not until the latter part of the nineteenth century and the beginning of the twentieth century that literature written for and about children was considered a literary form worthy of recognition" (p. xi). That is the reason why the term children's literature is quite young because "[f]rom the 1920s to the 1960s children's literature came into its own" (Denman-West, 1998, p. xi).

As the result, the following Reynolds' (2011) definition tries to prevent the ambiguity that cope with the term children's literature:

> Currently, everything from folk and fairy tales, myths and legends, ballads
> and nursery rhymes – many of which date back to preliterate epochs –
> to such embodiments of our transliterate age as e-books, fan fiction,
> and computer games may come under the umbrella of children's literature.
> It encompasses all genres, formats, and media; all periods, movements,

and kinds of writing from any part of the world, and often related ephemera and merchandise too. It addresses works that were specifically directed at the young, those that came to be regarded as children's literature by being appropriated by young readers, and those that were once read by children but are now almost exclusively read by scholars. (p. 2)

As for the classification of children´s literature, there are basically two types. Firstly, children's literature can be classified according to its genres. The most common division is into picture books, fiction (fantasy, realistic, historical and contemporary), non-fiction, modern fantasy, traditional literature (myths, fables, legends, and folk and fairy tales), biography and autobiography, poetry and verse (Stoodt, 1996, p. 29).

Secondly, children's literature can be classified according to age of target readers. There are picture books appropriated for pre-readers between 0-4 years, chapter books appropriated for early readers between 5-7 years, middle grade children between 8-12 years to whom are intended books with approximately 100 pages/20,000 words and young adult or teens between 13-18 years to whom are appropriated books with the great range of topics ("What are the different age groups in children's literature?", n.d.), however, in the last group, we can sometimes meet more specific term ʿadolescence literatureʾ instead of children's literature.

Historical Background of Children's Literature

Children's literature has undergone a lot of changes in historical eras. Even though children's literature is a part of mainstream literature, it has to be studied separately because it is much younger than mainstream literature. According to Nikolajeva (1995), "[w]hereas mainstream literature had evolved over several millennia, children's literature developed over only three to four hundred years, and in some countries over a considerably shorter time" (p. x).

As was already suggested, there is the problem in correct defining of the term children's literature. The same problem is perceived in studying of children's literature from the historical point of view. Barone (2011) also presents the problem of the history of children's literature and she claims that "the evolution of children's literature is the subject of debate as to whether it began with books directly written for children, or, instead literature written for adults but usurped by children" (p. 9). Nikolajeva (1995) maintains that "adult literature (...) was adapted to what is believed to be the needs and interests of children, according to accepted and dominating views on child upbringing" (p. xi). Moreover, since there was the inability to publish books or stories due to the absence

of the printing press therefore, it is very difficult to point the real beginning of the children's literature. However, it is generally accepted that stories were used for children long time ago before the beginning of children's literature.

There is a common view that fairytales, myths, legends and stories were originally passed on orally from generation to generation. This statement can be applied also on children's literature. The early beginnings of children's literature can be connected with the Ancient times. Also Lerer (2008) points out that the early beginnings of children's literature were connected with rhetoric activity:

> Literary study led to a proficiency in rhetoric, and law, politics, and military leadership were all rhetorical activities in Greek and Roman culture. To look for children's literature in classical antiquity, therefore, is to look at the history of rhetoric and education. (p. 17)

Barone (2011) claims that during the Ancient times, children read or heard *Aesop's Fables* and stories that were originally intended to adults (p. 9). Therefore, the study of children's literature of this period is not the study of particular works written for children, but instead the study of how pre-existing texts were adapted for children (Lerer, 2008, p. 19). It is interesting that fables appreciated in Ancient times still have a significant role in current children's literature. Lerer (2008) refers to many benefits of fables for instance its moral and didactic goals, metaphorical enchantment or literary imagination (p. 37) and these advantages are highly valued even nowadays.

The invention of the printing press immensely influenced children's literature. Barone (2011) maintains that "with Caxton's invention of the printing press, children's literature began to thrive as a separate entity" (p. 9). In the fifteenth century, there were popular hornbooks that taught children alphabet, Lord's Prayers (Children's Literature, n.d.) etc. Also *The Bible* belonged to one of the book that was adapted with children as a target audience in mind. O'Sullivan claims that "the earliest adaptations were in Latin, and the first vernacular versions written in simplified language appeared in 16th - century Germany" (p. 43).

However, children's literature was not considered until the seventeenth century. Reynolds (2011) believes that "[o]ne reason why the first histories of children's literature often began in the 17th century is because by this time materials for children were being printed for public distribution rather than produced by hand for private user extracted from writing for adults" (p. 9). Also, Nikolajeva (1995) maintains that in that period of the time children's literature emerged on a larger scale because then society realized that

childhood is a specific period of people's lives and that children have their own special needs (p. ix). The rise of children's literature can be also connected with the development of bourgeois society at the end of the seventeenth century in England, France and Germany (O'Sullivan, 2010, p. 7.). Therefore, these three countries are sometimes mentioned as 'cradle of children's literature' (O'Sullivan, 2010, p. 7).

The seventeenth century was connected with the significant person of children's literature. Reynolds (2011) believes that "histories of writing for children tended to begin in the seventeenth century, with examples of works by religious dissenters, usually starting with the Czech educational reformer John Amos Comenius's *Orbis Sensualium Pictus*" (p. 6). Till the Comenius's days, children's literature was intended to children at their young age. Since his days, children's literature has expanded to the extent that some of works have been intended for 'young adults' as old as 18 (Reynolds, 2011, p. 7).

The significant milestone in the eighteenth century is connected with publishing John Newbery's book *A Little Pretty Pocket Book* (1744). Barone (2011) mentions that the book was intended for children and was supplemented with illustrations (p. 10). Susina (2008) explains that this book is "compendium, including an illustrated alphabet, a selection of proverbs, and an illustrated group of *Aesop's Fables*" (Early History sec.). According to Barone (2011), Newbery was first author who recognized that children deserve to have their own specific literature (p. 10) and rightfully, he is the first one who intended his book directly to children.

By the end of the eighteenth century, juvenile literature had mainly didactical character. Locke's and Rousseau's philosophy and this didacticism were of an intellectual and moralistic variety, as evidenced in the sober, uplifting books (Children's Literature, n.d.). Susina (2008) claims that "moral tales were one of the dominant forms of children's literature during the eighteenth century" (Early History sec.).

The nineteenth century produced literature that truly belonged to children. For the first time, the books contained fantasy, realism, fun and adventure (Children's literature, n.d.). However, the beginning of the eighteenth century signified a problem of the inappropriateness of reading fairy and folk tales among children especially because they contained frightening aspects (Susina, 2008, Fairy and Folk Tales sec.) Therefore, fairy and folk tales were neglected till the nineteenth century. However, Susina (2008) claims that the situation changed with brothers Grimm in Germany who attempted to preserve German folklore and with Hans Christian Andersen whose fairy tales appeared in England in 1846 (Fairy and Folk Tales sec.). Additionally, at the end of the 19th century

Joseph Jacobs compiled English folk tales (Children's literature, n.d.). Fairy tales contained both educational and entertaining elements for the first time at that time. Finally, another interesting result of the increase of the children's literature appeared at the end of the nineteenth century because "public libraries, and librarians, became the guardians of children's reading" (Barone, 2011, p. 12). Therefore, also not so wealthy children who could not afford buying book could enjoy reading children's literature.

Victorian period (1837-1901) in Great Britain was considered a flowering period in children's literature because many masterpiece works were published during this historical period and are still perceived as a treasure in children's literature. Moreover, children's literature underwent some changes. Children's books started to be focus on particular gender. Boys read for example Mark Twain's *The Adventures of Tom Sawyer* (1876) and its sequel *Adventures of Huckleberry Finn* (1884), that encouraged boys to have adventures while girls rather read moralistic and domestic fiction such as Charlotte Yonge's *The Daisy Chain* (1856) (Susina, 2008). Additionally, Victorian Era can be considered as an age for book illustrations. Susina (2008) maintains that at the beginning, books were illustrated with woodcuts and then the innovations of printing press allowed for the widespread use of colour.

The twentieth century is marked by diversity in many spheres of children's literature as well as the nineteenth century. There appeared many new genres that had not appeared till that time, for instance fantasy books (e.g. John Ronald Reuel Tolkien's *The Hobbit*, Clive Staples Lewin's *Narnia* series etc.), science fiction (e.g. Madeleine L'Engle's *A Wrinkle in Time*, Lloyd Alexander's *Book of Three* etc.), or animal stories (e.g. Beatrix Potter's *The Tale of Peter Rabbit,* Alan Alexander Milne's *Winnie-the-Pooh* etc.). Moreover, since 1920's there have been many authors and publishers who became more concerned with multiculturalism and issues of diversity and tried to provide multicultural approach to children's literature (Susina, 2008). Additionally, children's literature was also influenced by media adaptation. The main dominance was taken by The Walt Disney's Company that produced both live-action films, such as Terence Hanbury White's *The Sword in the Stone* (1939), as well as animated films, such as Victor Fleming's film *The Wizard of Oz* (1939), based on L. Frank Baum's book of the same name (Susina, 2008).

Recently, children's literature has been divided into categories by children's age. Despite this fact, there are many books that are appreciated both by adults and children.

For instance, Joanne K. Rowling's *Harry Potter* series are enjoyed by both categories (Susina, 2008).

Currently, children's literature has become an increasingly financially profitable business (Susina, 2008). Nowadays, more than 6,000 children's books are being published every year (Stoodt, 1996, p. 16). Children's literature in the 21st century comes with a new phenomenon. O'Sullivan (2010) claims that "popular children's books are marketed for both the juvenile and the adult markets, sometimes in simultaneous editions for adults and for children with identical texts but different jackets (and prices)" (p. 6). Additionally, there are not only traditional children's books nowadays. Barone (2011) presents new trends in children's literature, for instance the didactic function of children's books has again returned, many international books are available, new topics and issues that were earlier considered inappropriate are expand etc. (p. 15-17). Taboo topics in children's literature have been used since 1960's because these years "heralded an even more shocking era of realism in children's books" (Denman-West, 1998, p. xi). Therefore, taboo topics, for instance AIDS, divorce, death, homosexuality and many others are explored in children's literature to enlighten the target audience.

The development of technologies has influenced the children's literature as well. Children are not limited by the book in a traditional paper form but they can read books on the internet, e-reader etc. Some changes can be also expected with the passing time. For instance, Nikolajeva (2005) thinks that children's literature is still in process of discovering (p. xiii).

Children's Literature in Current School Curriculum

Nowadays, there appears the tendency to place children's literature in school curriculum. A similar opinion is presented by Barone (2011) who believes that "[w]ith the whole-language movement of the late 1990s and early 2000s, children's literature assumed a major role in the classroom" (as cited in Pressley, 2006, p. 15).

Due to this fact, nowadays literature tends to be a part of school curriculum because of its undisputed educational value. Stoodt (1996) maintains that "[i]ntegrating literature in the curriculum can enhance learning in all subject areas and is possible regardless of the prevailing philosophy of learning" (p. 11). Children's literature can be used not only in foreign language classroom but also in science, art, social studies (for specifications how various school subjects can be taught through children's literature, see Stoodt's *Children's Literature: Discovery for a Lifetime*) etc. Children's literature should not be presented separately from the curriculum in the classroom. There should be always seen the reason

why the text is presented to students. According to Ross (1994), "[b]y using a web, the teacher can graphically depict connections between the book and various areas of the curriculum" (p. 14). Therefore, students will clearly see the link between language and other school subjects.

On the contrary to the complexity of adult literature in the sense of the length, language, themes or plot, children's literature is more appropriated for students because it can make up the confidence in students while working with the text.

Reasons for Using Children's Literature in Language Classroom
Valuable Authentic Material

As was already suggested, children's literature is a part of "mainstream literature". According to Collie and Slater (2007) literature functions mainly as an authentic material, since most of books, poems, short stories and many others were originally not intended for teaching (p. 5). Such literary texts provide the inspection into the natural language and natural environment that is presented in them.

The word 'authentic text' is defined as the text that had been created for genuine purpose (Mishan, 2005, p. 1). Additionally, Harmer (1991) extends this statement and claims that authentic texts are those which were intended for native speakers because they are 'real' and not intended for language learners (p. 185). This statement can be also applied to literary works because most of them have not been originally written for pedagogical and didactical purposes. Cohen and Cowan (2008) claim that "[a]uthentic literature is not controlled for word choice or sentence structure" (p. 516). Moreover, they are used in the language classroom because they are also considered interesting, engaging, culturally enlightening or motivating (Day & Bamford, 2007, p. 54).

Language is an important aspect that makes a difference between authentic and non-authentic material. Nunan (2005) maintains that "classroom texts and dialogues do not adequately prepare learners for coping with the language they hear and read in the real world outside the classroom" (p. 54). It is mainly due to the fact that the language presented in text books is not sometimes so natural. If teachers want to give students chance to rehearse authentic language features and structures, they can use literature in the language classroom.

Access to Cultural and Moral Background

Literature cannot be separated from the culture in which it was written because literature has been always perceived as a cultural treasure. Due to this fact, children's literature is read for or by children since the young age, it "plays a powerful role in shaping how we think about and understand the world" (Reynolds, 2011, p. 4).

Lazar (1993) believes, "[l]iterature can provide students with access to the culture of the people whose language they are studying" (p. 16). A similar idea is expressed by Naik (2011) who claims that the best way to learn about habits of people from different cultures is by visiting the particular country; the second best way is by reading literature (Cultural Enrichment section). Students can facilitate manners of communication in that country and they will get familiar with characters presented in the literary works. Additionally, Naik (2011) extends this idea and claims that "the world of a novel, or short story is an imaginary one, it presents a colourful setting in which characters from many (sic) social/regional background can be described" (Cultural Enrichment section).

Through reading literature, students can realize the things that people all over the world have in common. Stoodt (1996) claims that "through identifying with children in other cultures, readers learn about the tie that unite people everywhere" (p. 9). They can learn about their problems, emotions, experiences and many others. They can also realize that people from different cultures have similar human qualities. Stoodt (1996) also adds that children who understand other cultures and are aware of the shared aspects of life are more likely to appreciate other cultures (p. 9). And this appreciation of other cultures is very important in the multicultural world or classrooms.

It has to be reminded that students will learn not only about the culture of the target language but they will be able to understand their own culture as well. Lazar (1993) also maintains that "[i]f students are familiar with literature in their own language, then studying some literature in English can provide an interesting a thought-provoking point of comparison" (p. 15). They can compare the features of their own culture with the culture of target language that follows from the particular literary work. This comparison can be even more noticeable in the multicultural classroom in which learners from different countries with different cultures can share and compare their experiences, customs, literature etc. Lazar (1993) suggests that teacher can ask students to retell the story from their own culture before reading a story in English on a similar theme (p. 15).

However, there are two basic suggestions for teachers how to present the children's literature that contains features of particular culture. Firstly, it is required to find

an appropriate text that really reflects its culture. Lazar (1993) presents the problem that deals with the relationship between literature and culture and she maintains that "[s]ome novels, short stories and plays may achieve the illusion of representing the reality, but they are, in the end, works of fiction" (p. 16). Secondly, Lazar (1993) also requires that teacher should encourage students to treat with the literary text critically because cultural assumptions are merely questioned and evaluated (p. 17). In other words, students should not make a general conclusion on particular culture after reading only one text. More likely, many texts that explore the same culture should be presented to students because then they can make a better image about particular culture.

Literature offers an insight not only to cultures but also deals with moral values. A moral can be defined as a lesson that teaches others what is right and wrong, and good and evil as it is applied to characters in literary works (Haase, 2008, p. 636). Traditional literature that contains fables, folk tales or fairy tales will show students "the way people think, feel, believe, and behave; they teach children what is proper and moral" (Stoodt, 1996, p. 185). Through these stories, students will learn the traditional and common views to the world. They will face the general and extended belief that the good and effort is rewarded whereas evil is punished. As a result, morals have an effect on children in their civilizing process because they can influence and shape children's character and behaviour (Haase, 2008, p. 636). If children sympathise with the character, they can vary their behaviour according to the character's conduct. This connection between reader and some character is shown by Stoodt (1996) who claims that "identifying with characters gives readers a deeper involvement with the story" (p. 8).

Basically, there are two types of morals in literature. Firstly, there is an explicit moral in the sense of maxim that appears typically at the end of the story and secondly, there is an implicit one which is inferred by reader, listener or viewer (Haase, 2008, p. 636). However, Stoodt (1996) suggests that the moral or lesson should not be presented as a pronouncement but it must emerge from the story naturally because both adults and children do not tolerate these commands (p. 191). The moral should be perceived from the story rather in a natural way than as a striking imperative.

Expanding Language Awareness and Acquisition

Generally known, literature and language cannot be separated from each other because every piece of literature consists of language. Students will learn how language works in some specific context while reading literature. Lazar (1993) maintains that "[u]sing literature with students can help them to become more sensitive to some of the overall features of English" (p. 19).

Undoubtedly, literature provides many lexical, syntactical and other features that can be naturally memorable for students through reading literature. Collie and Slater (2007) believe that students reading contextualised and substantial text are familiar with the function and formation of sentences, variety of possible structures or ways of connecting ideas hence they develop and enhance their overall abilities (p. 5). Students can focus on a particular language feature and they can easily become aware of the way in which such a feature is used. Lazar (1993) suggests that teacher helps students not only to become aware of specific effects in the literary work but also to consider how this effect is achieved by deviating from the norm (p. 19).

As was already mentioned, literature in English plays a significant role in the process of language acquisition because in many countries around the world students have limited access to spoken and written English (Lazar, 1993, p. 17). Reading literature on students' own stimulates them in further language learning which is not restricted only to classroom.

Children acquire language not only through reading literature but also through social activities that emerge from the reading, for instance participating in conversations and discussions about literature or through reading or hearing some literary works. Lazar (1993) believes that "[w]ithin the classroom itself, the use of literary texts is often a particularly successful way of promoting activities where students need to share their feelings and opinions such as discussion and groupwork" (p. 17). A similar idea is presented by Stoodt (1996) who adds that literature "often furnishes a richer model for language than conversation, as authors frequently use elaborate sentences and sumptuous words, while speakers tend to employ the same few words over and over in conversation" (p. 11). Therefore, they can learn many new words or language features from reading. Moreover, they can associate presented stories with their own experience and they can also then use language that describes such an experience (Stoodt, 1996, p. 11). It is also important to use particular language features frequently. As they will use

some structures over and over again, they will stereotype them and be able to use them in everyday communication.

As was already suggested, literature language is often different from other types of discourse because it frequently breaks usual rules of syntax, stylistics, collocation or even cohesion (Lazar, 1993, p. 18). Therefore the range of tasks that can be used even with one text can be much extended and unlimited. Facing with specific structures of the language, students will become easily familiar with the language itself. Such an absorbing of language features in a natural way is undoubtedly better than memorising language rules without its context as it is sometimes the problem of current students' books. Additionally, Collie and Slater (2007) claim that "figurative language yokes levels of experience that were previously distinct, casting new light on familiar sensations and opening up new dimensions of perception in a way that can be exhilarating but also startling and even unsettling" (p. 5). As the result, students will become aware of new forms and functions of the language and they will enrich their overall language skills.

Educating Whole Personality

Apart from linguistic benefits that has been already described, the educational function of language should be presented as well. Well-chosen piece of literature functions not only as a language provider but it also stimulates students' personalities. Lazar (1993) believes that "it can help to stimulate the imagination of our students, to develop their critical abilities and to increase their emotional awareness" (p. 19). Collie and Slater (2007) point out that "core language teaching materials must concentrate on how a language operates both as a rule-based and as a socio-semantic system" (p. 5). It means that students do not learn only language features through literature but they also learn about their own personality and about personalities of the others.

This idea is also connected with emotional awareness. Students become aware of their own feeling during reading literature. Lazar (1993) explores this belief by stating, "[i]f we ask students to respond personally to the text we gave them, they will become increasingly confident about expressing their own ideas and emotions in English" (p. 19). Therefore, students will learn how to share their own thoughts and how to respond and tolerate different thoughts of other classmates.

Books are generally read mainly for pleasure and enjoyment. Barone (2011) claims that "[c]hildren read books for enjoyment rather than just to learn a lesson, although lessons were embedded in many fairytales" (p. 10). Good books should provoke some emotions in readers because they learn more effectively when they are involved

emotionally in teaching process. As a result, learners will remember language patterns or vocabulary more smoothly if they would connect it with some emotional experience. Stoodt (1996) explains that, "[s]ome readers respond to an enjoyable book through total immersion, concentrating to the exclusion of all else, laughing or crying as the mood of the story shifts" (p. 6).

Teachers should not suppress the content of the literary work. When children will not consider reading a book as duty, they will finish it more likely. If they will consider a piece of children's book as an enjoyable thing, they will be oblivious to any other values. Schumm (2006) supports this idea and maintains that "through repeated enjoyable interactions with a good book, even struggling readers can have positive experiences, which lead to positive attitudes that foster the desire to spend more time reading" (p. 336). A resembling idea is also presented by Stoodt. She claims that "the best literature is so enjoyable that they are oblivious to any value other than enjoyment" (Stoodt, 1996, p. 7).

Undoubtedly, the motivational value of children's literature is valued as well. Ross (1994) believes that "[t]extbooks provide comprehensive, sequential collections of facts as a framework to study, but they provide little motivation for learning" (p. 7). Text-books are highly objective and appreciated by few students. On the contrary, children's literature excites and enlightens students by offering insights beyond the facts that are found in text-books (Ross, 1994, p. 7). Stoodt (1996) claims that "readers who experience pleasure in literature read more and more" (p. 7). And this life-long process has an important role in our lives. If the materials are well-chosen, students will feel that the activities they do in the classroom are relevant and meaningful to their own lives (Lazar, 1993, p. 15). Teachers should try to support the connection between classroom activities and the world outside the classroom and try to increase their motivation.

Reading literature has also an effect on children's imagination. Teachers can easily enhance their imaginative development through the literature. Stoodt (1996) claims that "literature nourishes reader's creative processes by stirring and stretching the imagination, providing new information, ideas, and perspectives so that readers can imagine possibilities and elaborate on original ideas" (p. 9). Through reading a piece of literary work, students can raise their imagination. Due to the varieties of children's books, students can travel to exotic lands or through time, they can meet unusual creatures etc. These and many other aspects are involved in the process of the students' imagination development.

Teachers and Children's Literature in Classroom

Teachers functions apart other roles also as literature providers at school. Their task is not only showing some literary work but they should also be able to use it appropriately in classrooms. Teachers personally have to be aware that the literature plays an important role in everyone's life and has to highlight their own interest in reading. Those teachers who conspicuously show their own enthusiasm for reading will easily motivate students in their own attitudes towards books. Due to the fact, students will participate in activities based on reading a piece of literature. Teachers should know storytelling techniques that are necessary in literature-based lessons and they should also give students various types of opportunities to respond to literature through speaking, listening, writing etc. Lastly, they should create warm atmosphere in classrooms.

There are no general tips how to choose an appropriate literary work in classroom. However, teachers have to take into the account various important factors such as students' age, cultural background, needs and interests, language proficiency, experiences etc. However, one of the most important factors is that should be considered is whether a particular work is able to stimulate personal involvement as was already described (Collie & Slater, 2007, p. 6). The following part describes main points that have to be taken into the consideration before and while presenting children's literature in English language classes.

Selecting an Appropriate Literary Work

According to O'Sullivan (1991), "[i]t is all very well to point out the advantages of teaching literature but the key to success in using literature in the ESL classroom depends primarily on the works selected" (Selecting Literature section). Choosing appropriate book, story or extracts is probably one of the most important and simultaneously most difficult things of the teaching process. It is impossible for teachers to read every single book intended for children. However, there are some tips to be followed. For instance, Ellie (2002) suggests some general ideas:

> We look for stories that have gained an international reputation and contain rich and authentic examples of English, as well as literary devices commonly found in children's literature such as repetition and cumulative content, rhyme, onomatopoeia, humour and suspense, etc; and which allow us to implement a story-based methodology structured around the familiar three stages of pre, while and post storytelling.

Additionally, Lazar (1993) writes about three basic criteria that are required to take into the consideration before taking a book or text in the language classroom (p. 56). However, teachers personally can also find other significant criteria according to their experiences.

Firstly, it is required to take into the account type of the course in the sense of students' level of English, reasons for studying the language or length of the course (Lazar, 1993, p. 56). Brown (2004) suggests that teacher should think about spending and interact with it extensively. If teachers have much time, they can spend it on whole book. If there are some limitations, it is appropriate to rather use the book that is fairly short (Lazar, 1993, p. 90) or they can use several solutions for instance simplification, extracts or simple texts (O'Sullivan, 1991). If the teachers decide for choosing an extracts from the book, they should bear in mind that "they should be an important part of the book's overall pattern; and they should provide good potential for variety of classroom activities" (Collie & Slater, 2007, p. 12). Potentially, class can be divided into several groups. Lazar (1993) suggests that "[o]ver a period of a weeks, each group then could be responsible for reading a different chapter and summarising the contents for the whole class, either verbally or in writing" (p. 90). Additionally, students can read at home the parts of the book that were not presented in the classroom. They could be given worksheets with required tasks which can be checked and discussed then in classroom.

Secondly, it is important to think of types of target students to whom literature is presented. According to Stoodt (1996), it is important to select developmentally appropriate books for children which will emerge from their needs and interests (p. 74-75). In other words, teachers should take into the account not only students' age, language level or skills but also their hobbies.

Thirdly, teachers should study other text-related factors. For instance teachers should evaluate potential books or some extract in details. There are many factors that should be taken into the consideration. Brown (2004) suggests thinking of some potential areas, for instance length and complexity of the story, level of English language and its vocabulary (if students know less than 75-80% of the vocabulary, they may lose confidence in their ability to understand the story), illustrations and personal likeness of particular book. A similar idea is presented by Barone (2011) who believes "[i]t is also beneficial to select books tied to a current curricular theme so that each book builds upon the other and connects to important content expectations" (p. 32). Therefore, a literary text

that contains or extends the same or similar topic in the students' books can enrich language lesson.

Basically, there are many possible ways for choosing a book. Firstly, teachers can choose an appropriate book after reading the book as a whole. However, this is long-time lasting process. Secondly, teachers can depend on only some information. Barone (2011) advises teachers that they can quickly select an appropriate book "by scanning the author information, reading a few snippets of text, and skimming the book to note visual support" (p. 34). Alternatively, teachers can ask for a help to librarians. Ross claims that "[t]hey can introduce students and teachers to these books through book talks, displays, and storytelling" (p. 19). Thirdly, students' interests can be identified through various ways, for instance discussions or interest inventories (Stoodt, 1996, p. 91). It is appropriate to involve students in the teaching process. Therefore, teachers can also give students a list of possible books with short reviews and then students have to choose one they want to study. Fourthly, teachers can select a book according to the booklists. According to Salem (2006), "[t]he National Council of Teachers of English (NCTE) regularly publishes booklists to address the needs of different grades" (p. 5). Therefore, teachers can decide which book is the best for their demanded purpose in language lesson. Fifthly, teachers can also choose books according to the book reviews. Salem (2006) claims that "[m]any of these sources offer an online source to consult for finding book reviews" (p. 6). Sixthly, the books can be selected according to the awards or honours they received.

> The Newbery Medal is given to books with outstanding literary qualities; the Caldecott Medal is given to the most distinguished picture books; the Coretta Scott King Award is presented to African-American authors and illustrators for outstanding contributions to children's and young adult literature; and the Hans Christian Andersen Award is the highest international award for both authors and illustrators whose complete works have made a lasting contribution to children's literature. (Children's Literature, 2010.)

Finally, these three sources have been transformed together by book database. Salem (2006) presents *Children's Literature Comprehensive Database* that includes thousands of records and reviews and is divided according to the genre, author, grade level etc. (Salem, 2006, p. 6).

Approaches to Using Literature in Teaching Process

After selecting appropriate literary work, it is important to focus also on the approach of dealing with literature in classroom. Brown (2004) advises "[t]hink about your teaching objective, consider how much time you have to spend with the book, and then create a plan so that you have a systematic approach in mind as you design materials" (Lesson Planning section). Before teaching English language through children's literature, it is useful to think about approaches that will be used in the classroom. Lazar (1993) believes that "[p]inpointing possible approaches can help us to select and design materials for classroom use" (p. 22).

Basically, there are three types of approaches of teaching English through children's literature (Lazar, 1993, p. 22). Teachers can use the approach separately or they can be combined all together in one lesson.

Language-based Approach.

The main aim of the approach is to focus and analyze language and its significant features that appear in children's literature. The main aim of the approach is to improve students' "knowledge of, and, the proficiency in, English" (Lazar, 1993, p. 27). Literature is used in order to develop language skills in students rather than literary skills. In other words, literature is not studied for its literary value but is rather used as support for language practice.

According to Lazar (1993), the analysis of a particular literary text will help students to make meaningful interpretations or evaluations of it and simultaneously, they will increase their language awareness and understanding of English language (p. 23). Therefore, the presented text should illustrate some interesting language features, devices or registers. Lazar (1993) adds that "[l]iterary texts are thus seen as a resource – one among many different types of texts – which provide stimulating language activities" (p. 27).

This approach develops language skills and demands informational responses. Ross (1994) claims that efferent, or informational responses are factual, analytical and centred on the information contained in the text (p. 9). Therefore, there is often used scanning technique. Teachers can ask students questions that "relate to decoding, finding meanings of isolated words, recalling content, identifying features such as author and publisher, and analyzing the text" (Ross, 1994, p. 9).

Thomson (2013) believes that "[i]n this approach, the choice of text is largely irrelevant, as the text is not being studied for its own sake; it is merely an example

of a well-constructed English-language passage that can be picked apart for grammar study" (The Language-Based Model section). As the result, there are many possible activities that support this approach for instance, true/false questions, translating, spelling, finding particular parts of speech, practising pronunciation, etc.

Stylistics is a variation on the language-based approach. Thomson (2013) distinguishes between language-based approach that is emphasised on simple activities (as were suggested above) and stylistics that is focused on analyzing the text literary style in order to understand the use of the language (The Stylistics section). Aditionally, Lazar (1993) believes that "[s]tylistics, which involves the close study of the literary text itself, has two main objectives: firstly, to enable students to make meaningful interpretations of the text itself; secondly, to expand students' knowledge and awareness of the language in general"(p. 31). For instance, the students can compare the description of some place in literary text with the information about the same place in a guide book, letter etc. In more advanced classroom, students can also distinguish various figures of metalanguage, for instance metaphor, simile, personification etc.

Literature as Content.

The main aim of this approach is to present students the literary text with its background (e.g. historical, social, religious, literary etc.) as well as information about author's background. Lazar (1993) claims that "[s]tudents acquire English by focussing on course content, particularly through reading set texts and literary criticism relating to them" (p. 24). Additionally, students can also learn information from various writings of one author. Stoodt (1996) claims that "as readers explore the various writings by an author, they scrutinize writing styles, techniques, and subjects and usually research the author's background and experiences and relate these to the body of work" (p. 16).

Unfortunately, even if this approach is frequently used, it faces with the important problem. It is sometimes teacher centred and students are not given much space for presenting their responses. Therefore, students do not have a chance to use the target language in the classroom. Collie and Slater (2007) claim that "[t]here is little room for either their responses or their involvement during such session" (p. 8). Even if this approach is sometimes used in L2 classrooms in primary and secondary schools, Lazar (1993) believes that it is rather "frequently used in tertiary education" (p. 24).

However, this approach can be perceived as the province of the literature teacher rather than the language teacher and the lesson is successful if it is provided for students who have specific interest in literature and its study (Lazar, 1993, p. 35). Therefore,

teachers should know their students' needs and interests and most importantly the purpose of the course.

Literature for Personal Enrichment.

This approach contains activities that are students-centred. They lead to emotional responses that deal with aesthetic stance, for instance students' feelings, attitudes and lived-through experiences (Ross, 1994, p. 9).

This approach can lead into speaking activities in which each student should be involved. After reading a text, students respond to it and share their opinions, emotions or experiences with teachers or among each other. For emotional responses, it is recommended "encouraging children to relate their experiences or feelings to the text" (Ross, 1994, p. 10). Collie and Slater (2007) add that "[a]n array of enjoyable student-centred activities is particularly important when working with students who are not literature specialist and who may not as yet have developed a wish to read literature in the target language on their own initiative" (p. 8). There can be used several suitable tasks for students, for instance discussions, questionnaires, role play, brainstorming etc.

The benefit of taking part in a speaking activity is presented by Lelan, Lewison and Harste (2013) who claim that "[o]nce we've had a conversation about a book or other text, our understanding is never the same because we have been introduced to new perspectives and alternate interpretations" (p. 19). Therefore, this approach offers various tasks that can provoke discussions or conversations. These discussions can be placed before reading, throughout or after reading and even a simple question like "What are you thinking about this book?" can be followed by a rich discussion (Leland et.al, 2013, p. 19).

Lesson Plan

Once literary text has been chosen, it is important to vary materials according to it. Basically, there are two options of presenting books or their extracts in the language classroom. Firstly, there are various available pre-fabricated worksheets on the internet or in treatises that expand this problematic. Secondly, teachers can think of creating their own materials. According to Brown (2004) "[d]eveloping materials yourself, while challenging and time-consuming, can be very rewarding" (Developing Materials section). The own materials will always emerge from the students' needs as well as their language level. Moreover, teachers should bear in mind that even if the process of own-making materials and lesson plans is long, "[t]hey are also a long-term investment: works of literature do not date very rapidly and can be taught year after year" (Collie & Slater, 2007, p. 12).

There are specific stages that teachers should take into the account while planning and then presenting language through literature. Lazar (1993) distinguishes pre-reading, while-reading and post-reading activities.

Firstly, pre-reading stage is an important one before getting started. It is necessary to motivate students in further reading. They have to know the reason why they are going to read it. Teachers can find out students' predictions or guesses about the following text. Doff (2007) believes that questions about the text "make us want to read (because we want to know the answers), and they also help us to read (because we are looking for particular information as we read and we can party predict what we will find in the text)" (p. 171).

Lazar (1993) suggests some possible tasks and activities that can be used in this stage, for instance giving students cultural background of the text or book (e.g. reading about author's life, making prediction about the literary work etc.), creating their interest in the story (e.g. using pictures that relate to author or literary work, conducting discussion etc.) and pre-teaching vocabulary (p. 84 – 85). Grauberg (1997) explains that "[p]re-teaching means that the teacher selects key items of vocabulary and introduces them through examples, questions and answers or simplified sequences that take account of the abilities, knowledge and interests of the class" (p. 17). Therefore, students will be familiar with the text and they will not be confused or distracted by the amount of unknown words lately. Moreover, students have to be aware that they do not have to understand every single word in the text.

Before continuing to the next stage, students can be given a prepared handout with all of materials that will be covered in the following lesson(s). Brown (2004) suggests that workbook is in need of young learners who like hands-on materials (Developing Materials section). One of the workbook's benefits is that it can be varied according to the target students unlike to activities that are presented in student's books.

Secondly, there is while-reading stage that focuses on the understanding of the text. Teachers can read students the extract or short story, or they can read it on their own. Lazar (1993) requires teachers to help students to understand the plot (e.g. writing titles for each paragraph, answering questions relating to it in order to check whether they understood a gist of the text, ordering paragraphs etc.), characters (e.g. describing characters' traits, behaviour, appearance etc.), difficult vocabulary (e.g. guessing the meaning of the unknown words, matching words with given definitions, finding synonyms etc.), and language and style (e.g. focusing on particular part of the text for grammatical feature, analyzing the style etc.) (p. 85).

The last stage is called post-reading. Lazar (1993) suggests students' interpretations of the main themes in the text (e.g. focussing on crucial moments, critical interpretations etc.), helping students to understand narrative point of view (e.g. story-telling etc.), writing activities (e.g. writing a review/story/letter/diary, few paragraphs using certain stylistic features of the text etc.) and discussions (e.g. role-plays, discussing values in the text etc.) (p. 86). After the text is read, students can discuss it in pairs or in groups. Clanfield (2013) suggests that "[t]his could be followed up by more subjective questions (e.g. Why do you think X said this? How do you think the woman feels? What made him do this?)" (DIY literature lesson plan section).

III. METHODS

The practical part deals the students' reactions to the lesson that was taught through children's literature with the support of the handout. The aim of the research was to find out whether also students at secondary schools appreciate learning English through children's literature. Firstly, there was made the handout (see Appendix A) in which tasks that were suggested in the theoretical part were taken into the consideration and which was then given to students during the lesson. Secondly, after completing the tasks, students were each given a questionnaire (see Appendix C) in which students responded to the lesson. Students' responses are in details analyzed in the Results and Commentaries chapter.

The idea of teaching English language through children's literature was realized during the teaching practice in April 2012 in Mendel's Grammar School in Opava. My supervisor in the English language gave me an opportunity to teach one lesson completely on my own and therefore, I tried out teaching English through children's literature. The English language lesson that was taught through the book *Matilda* written by the English author Roald Dahl was realized in the first grade of four-year programme in 90-minute English conversation class. The class is an elective one with the primary focus on studying for FCE exam. Therefore, the activities are usually designed to develop overall language skills with the major focus on speaking skills. The class consists of 17 students (nine girls and eight boys); however, two girls were not present in the classroom during my lesson. Students' age was between 15 and 17 years. I was recommended to present the literary topic in this class by my supervisor, who considered the participating students active and well-motivated to learn English. Before I started to teach them through children's literature, I had a chance to teach the same class the previous week. Therefore, I took into the consideration students' language level which was between B1 and B2 according to the Common European Framework of Reference for Languages.

The lesson plan was based on the combined approach of teaching English through children's literature that was described in the last section of the theoretical background. The literary extracts were used as a resource for carrying out various language activities through which students were practising speaking, reading and writing skills. The designed tasks were inspired by the recommendations described in the theoretical part.

According to the required division of the lesson that is supported by the literary text, the lesson was divided into three main parts: pre-reading, while-reading and post-reading stage.

In the pre-reading stage, students were asked whether they read the book *Matilda* written by Roald Dahl or saw the film based on the book. The aim of this task was to stimulate students' interests. Then, they were divided in five groups of three members. Each student was given self-made handout with the tasks and each group was given a dictionary. The first task of the handout was to write six sentences about the relation between Roald Dahl's life and presented pictures in order to provide students with basic information about the author.

The while-reading stage consisted of five parts. Firstly, students read two introductory articles from the very beginning of the book and they had to discuss them in groups, predict its speaker, content etc. It was used to stimulate students' interests and provoke discussion within each group relating to one of the topic in the book. Secondly, students were presented a short summary of the book without the end as a type of cloze procedure with the initial letter as a help. The aim of this task was to give students overall impression of the book. Thirdly, students had to discuss in groups the questions that dealt with the end of the book in order to develop their speaking skills. After the discussion, each groups were given cut snippets with the revealing parts of the end of the book. Fourthly, students read six extracts from the book and they had to order them chronologically with the support of the summary. Lastly, students read the descriptions of characters from the book and they had to match given personality traits to them.

In the post-reading stage, students had to write an inspectorate report of the visit at school. The aim of the last task was to encourage students to write creatively to the given topic.

Rationale for Chosen Book

The extracts from the book *Matilda* written by British writer Roald Dahl were selected in the pre-planning stage. There are some significant reasons of using extracts from the book.

Firstly, the main reason for choosing this book is because of its writing style that is funny, playful and engaging. It contains many interesting passages which can be exploited in suitable activities and tasks. Secondly, though the book was originally written for children, its language seemed appropriate for B1- B2 level of the target students. Thirdly, it discusses everyday topics that can be relevant to students, for instance bullying at school, paternal neglecting, relationships between teachers and pupils, developing one's extraordinary skills etc. For this reason, it can be used not only among young pupils but

also among older ones. Lastly, the choice of the book was highly personal because I like Roald Dahl's style of writing and it was the first book I read in English.

Due to the length of the book and lack of the time, the book was summarised to give a general overview of the book. However, I also tried to present interesting and important passages in order to show students Roald Dahl's typical style of writing for audience.

IV. RESULTS AND COMMENTARIES

The following chapter shows the results of the questionnaires that were given to students at the end of the lesson at Mendel's Grammar School in Opava. The Results section deals with the results that are presented in graphic organizers together with their descriptions below them. The Commentaries section deals with my personal opinions, commentaries and suggestions for further lesson exploiting the same topic.

Results

The first-year students at the Mendel's Grammar School were asked for a feedback. At the beginning of the lesson, they were given a short handout with the tasks related to the book *Matilda* and at the end of the lesson they were given questionnaires with ten questions in total. The aim of the first section of the questionnaire was to find out students' attitude toward the reading in general. The aim of the second section was to discover students' stance on the lesson as well as their suggestions for possible improvement of the lesson.

The target audience was taken into the consideration before developing the questionnaire (see Appendix C). The questions were written in English language however, they tried to be simple and unambiguous in order to avoid misunderstanding among students. Students were given unrestricted time for completing the questionnaire whereas it was completed at the end of the lesson.

The questionnaire consisted of two clearly separated parts: personal reading habits and preferences and attitudes towards the English lesson that was taught through children's literature. The first part of the questionnaire consisted of four questions and the aim of this section in the questionnaire was to find out students' attitudes towards reading in general. The second section discussed the lesson itself. The part consisted of six questions (additionally, the tenth question was divided in five parts). The aim of this section was to find out whether students appreciated the lesson that was taught through children's literature. The answers were designed to find out the mainly strengths, weaknesses of the lesson and possible suggestions for changes when designing a new worksheet in the future.

Additionally, the questionnaire consisted of four open questions without any limitation for students' answers, three yes-no questions, two questions based on a level of measurement and one multiple choice question.

Question Number One

I really enjoy reading.
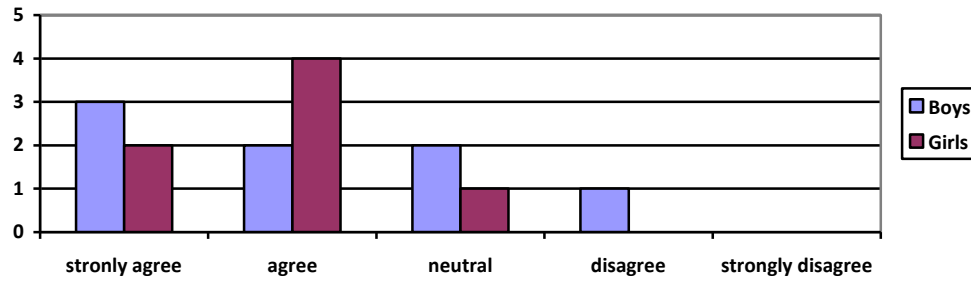
The first question was based on the level of measurement whereas five-point scale of agreement (or disagreement) was given under the statement. The question dealt with their general attitude towards reading. Three boys and two girls strongly agreed with the statement. Two boys and four girls agreed with the statement. Two boys and one girl showed the neutral attitude towards reading. One boy disagreed with the statement. There was no strongly negative attitude towards reading.

Question Number Two

How many books do you read in a year?
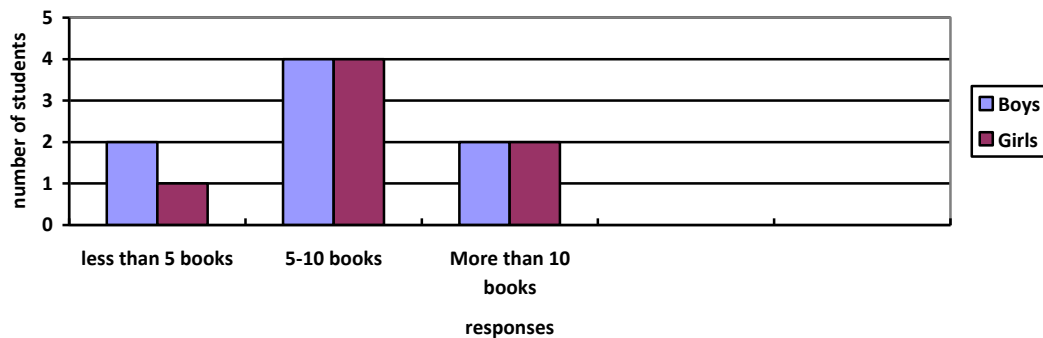
Secondly, the multiple-choice question asked students about the amount of books that they approximately read in year. There were three possible answers. Two boys and one girl read less than five books in year. Four boys and four girls read among five and ten books in year. Lastly, two boys and two girls read more than ten books in year.

Question Number Three

Have you ever read the book(s) in English?   If so, write the title(s), please.
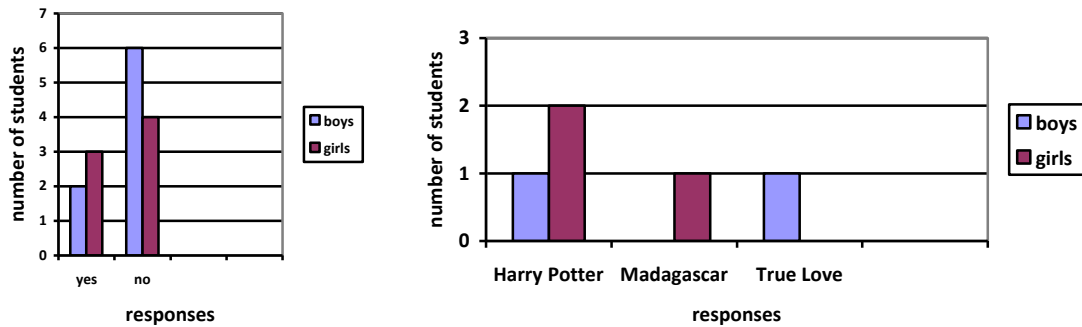
The third question asked students whether they ever read the book(s) in English. Six boys and four girls have not read any book in English till that time. Those who responded in a positive way were additionally asked to write the titles of the book(s). There were three different books that were read by students. Two girls and one boy read the book *Harry Potter* (N.B. they wrote specific titles of particular series but they are all presented in one category), one girl read *Madagascar* and one boy *True Love: Stories Told to and by Robert Fulghum.*

Question Number Four

What kind of children's book/story would you like to study English through in the future? You can write more than one book/story.
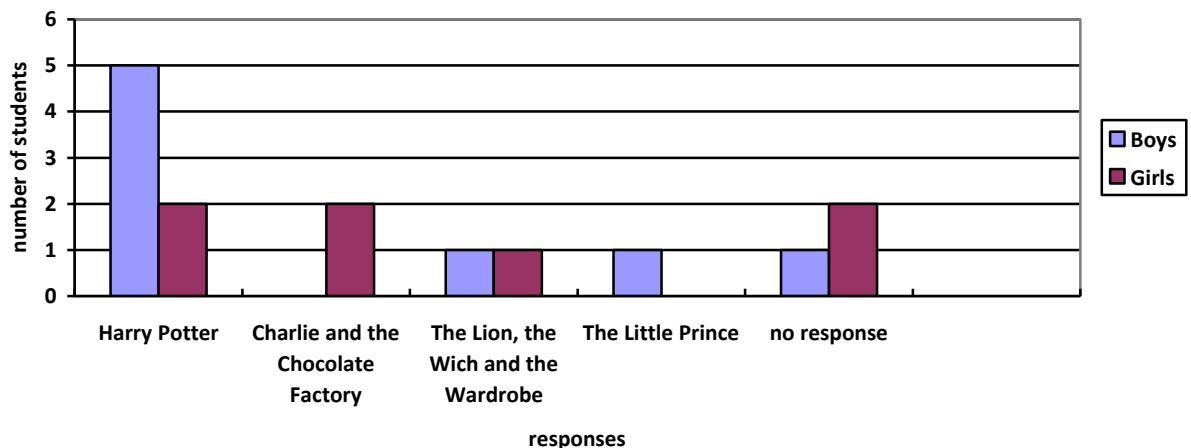
The last open question of the first part tried to find out what children's literature students would to learn English language through in the next lesson. There were 12

responses which fit to four groups. Additionally, one boy and two girls did not respond to this question.

Five boys and two girls wrote that they would like to study English through *Harry Potter* by Joanne K. Rowling, two girls *Charlie and the Chocolate Factory* by Roald Dahl, one boy and one girl wrote *The Lion, the Witch and the Wardrobe* by Clive Staples Lewis and one boy *The Little Prince* by Antoine de Saint-Exupéry. The rest of the classroom left the space blank.
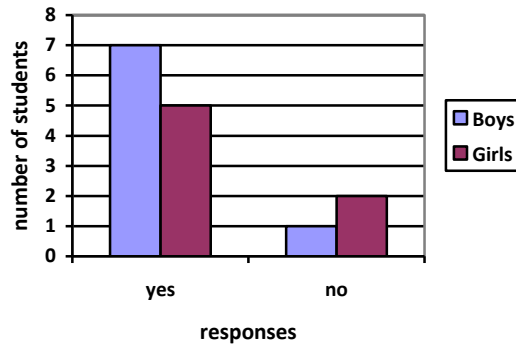
Question Number Five

Did you like the story *Matilda* by Roald Dahl?
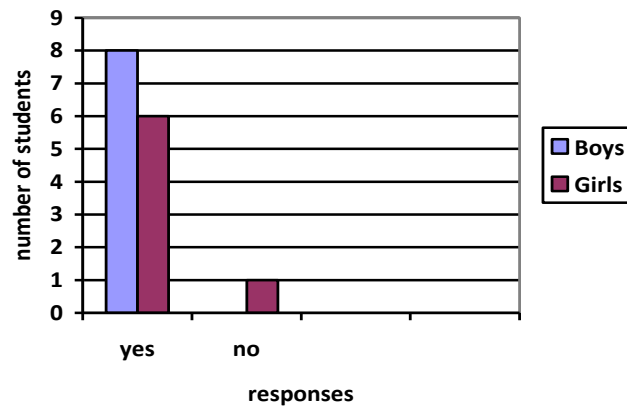
The second part of the questionnaire was focused on the previously taught lesson. The question tried to find out whether students liked the story *Matilda*. All of the boys liked it as well as six girls. One girl did not like the story. Additionally, she wrote next to her response that she does not mean she did not like it but she considered it *silly* in comparison with their age.
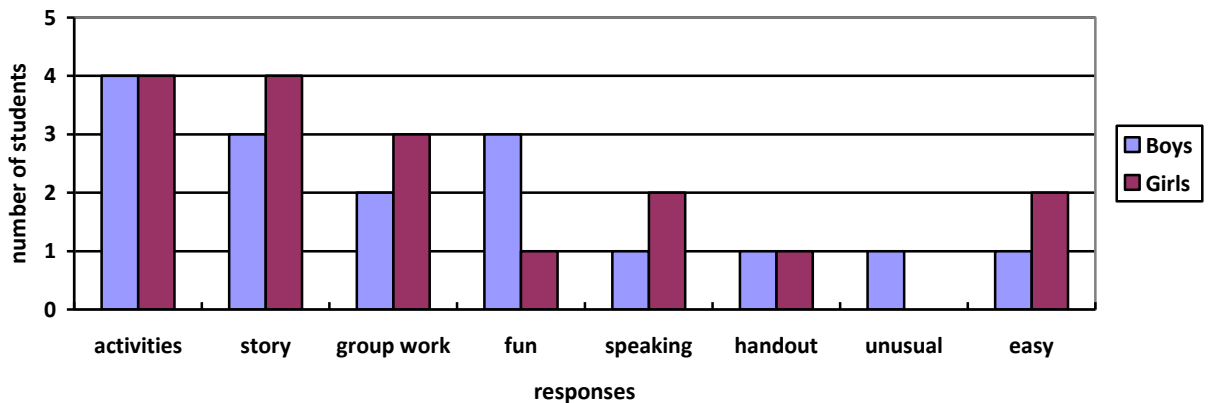
Question Number Six

Would you like to read the whole book in the future?

The sixth question tried to find out whether students are motivated to read the book in the future. Seven boys and five girls answered in a positive. One boy and two girls answered in a negative way.

Question Number Seven

What exactly did you like in the lesson? You can write more than one answer.

The question number seven asked for the specific things that students liked in the lesson. They were not limited with the amount of answers. Totally, there were 33 responses which made eight different categories in total. 16 answers belonged to boys and 17 answers belonged to girls.

Four boys and four girls enjoyed activities that emerged from the book (N.B. they wrote specific activities they liked during the lesson but they are all listed in one category). Three boys and four girls liked the story itself. Two boys and three girls appreciated group work that was used in the classroom. Three boys and one girl simply stated that the lesson was funny. One boy and two girls enjoyed speaking during the lesson. One boy and one

30

girl liked the handout itself. One boy wrote that the lesson was unusual than the ordinary English lesson. One boy and two girls wrote that the tasks were easy to complete.

Question Number Eight

What exactly did not you like in the lesson? You can write more than one answer.
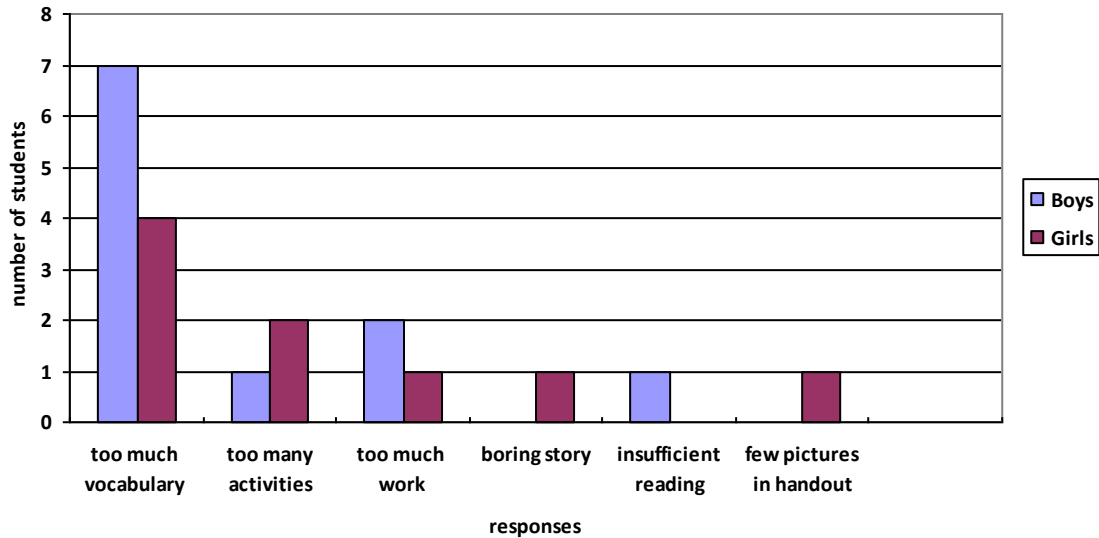

The aim of the fifth question was to find out the specific things students did not like during the lesson. Again, students were not restricted with the amount of answers. There were totally 20 answers, 11 belonged to boys and nine to girls. These responses were placed into six different categories.

Seven boys and four girls claimed that there were too many difficult and unknown words and they had to look for them in their dictionaries. One boy and two girls wrote that there were too many activities during the lesson. Two boys and one girl wrote that there was a lot to do. One girl, who was the only one who answered to question number five in negative way, again mentioned that she did not like the story itself. One boy would like to read more extracts from the book and lastly, one girl would like to have more pictures in the handout.

Question Number Nine

Would you add something in the lesson?   If so, specify your suggestion(s).
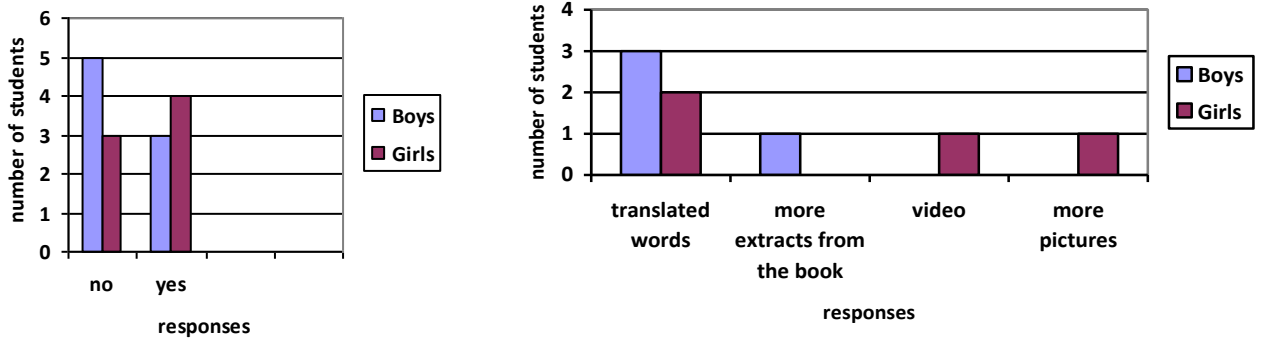
Five boys and three girls did not miss anything in the lesson. Three boys and four girls answered in a positive way. There were eight possible suggestions that fit in four categories. Three boys and two girls would like to have translations for difficult and unknown words. One boy would like to have more extracts from the book. One girl would like to watch also some video in the lesson. One girl would like to have more pictures in the handout.

Question Number Ten – Part A

Language in the lesson was appropriate.
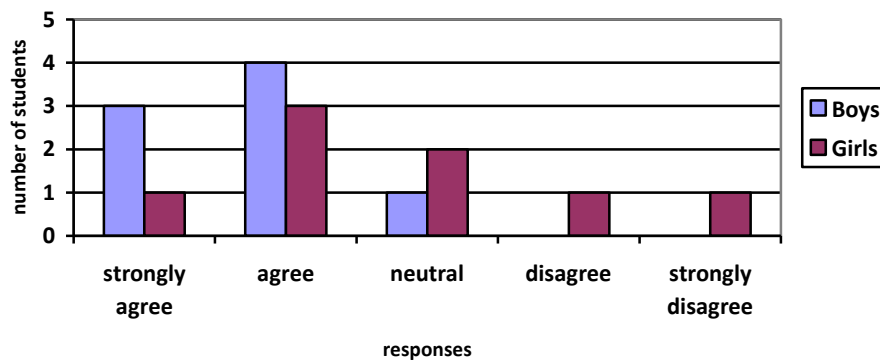
The last section of the questionnaire dealt with the questions based on the level of measurement. There were five statements in the last section to which students had to mark their opinion on the five-point scale (among strongly agree and strongly disagree) according to their attitudes toward presented statements.

Three boys and one girl strongly agree with the statement. Four boys and three girls agree with it. One boy and three girls showed neutral attitude towards the language. One

girl does not agree with the appropriateness of the lesson and finally, one girl found the language inappropriate.

Question Number Ten – Part B

The activities in the lesson were useful.
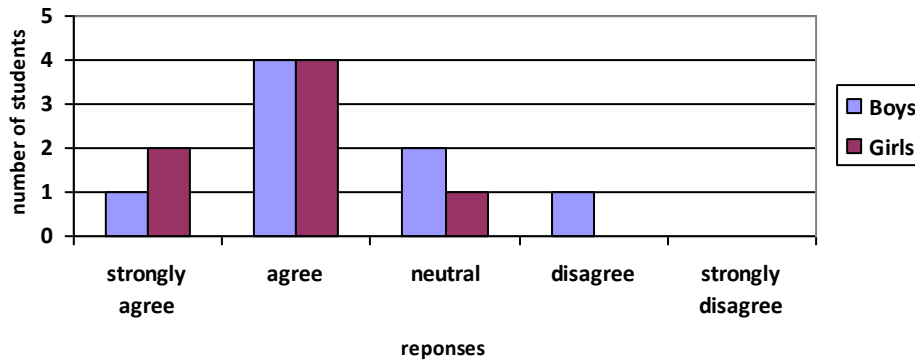
One boy and two girls strongly agreed with the statement. Four boys and four girls agreed with it. Two boys and also one girl showed neutral attitude towards the activities. One boy did not agree with the statement. There was no strong disagreement.

Question Number Ten – Part C

The handout was well organized.
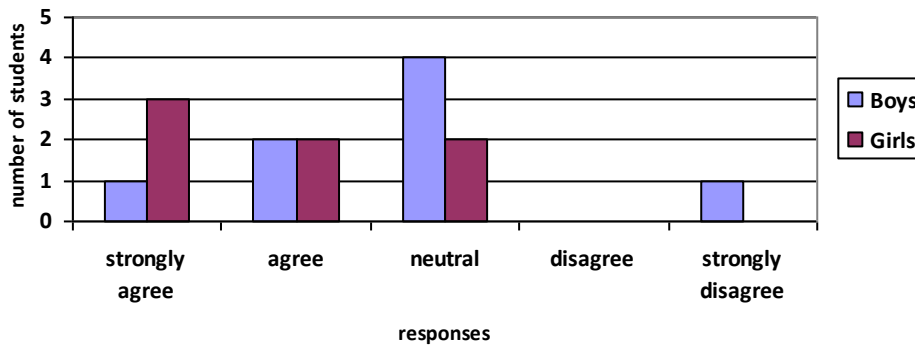
The part C took the organization of the handout into the consideration. One boy and three girls did not have any complaints about the handout. Two boys and also two girls agreed that the handout was well organized. Four boys and two girls showed the neutral attitude towards the handout. Lastly, one boy was not satisfied with the organization of the handout at all.

Question Number Ten – Part D

Teaching English through children's literature is beneficial.
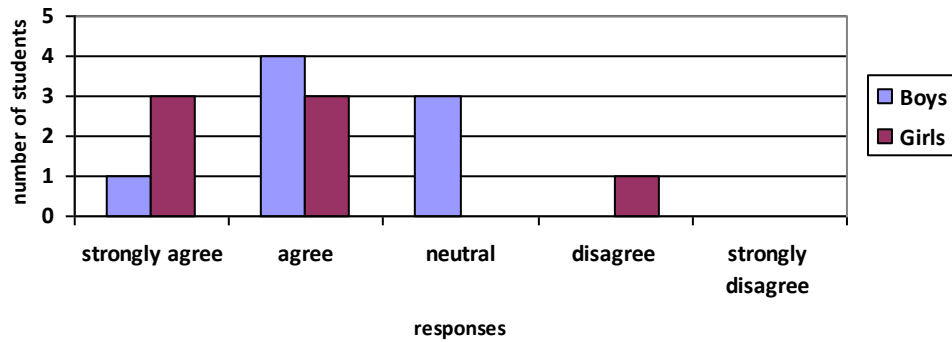
One boy and three girls thought that the teaching English through children's literature is beneficial. Four boys and three girls agreed with the presented statement. Three boys presented neutral opinion towards it. One girl did not find it unbeneficial.

Question Number Ten – Part E

There could me more English lessons like this.
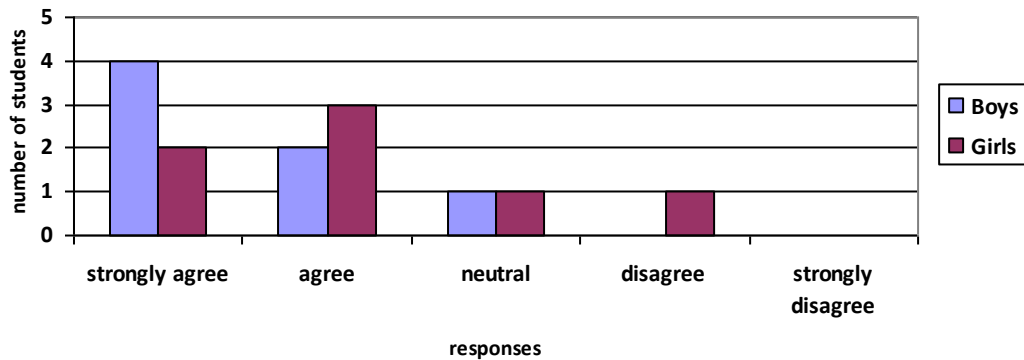
The last question of the tenth section tried to find out whether students would like to have more English lessons based on children's literature which would be similar to the presented one. Four boys and two girls strongly agreed with the presented statement. Two boys and three girls agreed with it. One boy and one girl had neutral attitude towards the statement. Lastly, one girl would not like to have the lesson like this in the future. However, there was no strongly negative response.

Commentaries

Originally, I wanted to realize the method among the younger students from multi-year programme at the grammar school. However, I was required to teach among teenagers. At the beginning, I was afraid that most of them would not like it because they could feel too mature for the book. Additionally, my supervisor had never realized teaching English through children's literature before so I expected many negative or neutral responses. However, I still believed that they would like it due to the fact that it was not based on text book and I was finally pleased by the results.

As for the first question, I was glad that the majority of the class liked reading in general but I expected that the youth does not like reading so much according to the general belief of nowadays society. Moreover, I was glad that no one strongly dislikes reading because he/she would not like the whole lesson. It seems that reading is not only the duty for studying but also some kind of hobby.

However, questions number two and three slightly surprised me because only four students out of 15 read more than ten books in a year. I would expect from the previous question that students will read much more. Moreover, I would also expect that students at grammar schools are required to read more. As for reading books in English, I did not expect that the third of the students had some experiences with reading a book in English and it really delighted me. I was glad that students are motivated to read books in English also outside the classroom. As for those who did not read any books in English, *Matilda* could be perceived as a starting point to authentic literature.

Question number four was used in the questionnaire because I expected that I would have another chance to teach lesson through children's literature and I wanted to base it on students' interests. However, as it is further mentioned in the Implications chapter, I could not teach through children's literature due to the lack of time during teaching practice. It seems that the *Harry Potter* series are still popular nowadays and students would like to focus on it.

I was curious mainly about the second part of the questionnaire which focused on the lesson based on the story *Matilda*. I was glad that everyone except one girl liked the story itself. Then, I was also satisfied with the next question because the majority of the students would like to read the whole book in the future. I am glad that I might have motivated them in the further reading.

The list of things students liked during the lesson seemed to prove that the students liked it. I was glad that students liked mostly the story and the activities that emerged

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from the book *Matilda*. I wanted to make the lesson unusual and funny therefore, I was glad that also appreciated these aspects. They also appreciated grouping in the lesson which was used almost the whole lesson. In the groups, students were more talkative, active and unwilling to response. Some students also wrote that the tasks were easy to complete.

Similarly, I was curious about the negative aspects about the lesson. The most of complaints were related to the great amount of difficult and unknown words that were contained in the handout. I guess I had overestimated the students because I translated only few words that I had expected to be difficult from my personal point of view. I expected these answers just during the lesson because they were constantly searching for unknown words in their dictionaries or were asking me about their translations. However, I tried to encourage them not to translate every single word in the text or the task and rather read for gist. For that reason, I would write a short dictionary as an addition to the handout, short vocabulary as a part of the handout or translate more possible problematic words below the extracts next time. Secondly, students thought that there had been too many activities and too much work. This might be true as well. As I already described, I had a chance to teach them a week before realization the lesson through Matilda. I realized that students are working very well and also very fast. Therefore, I wanted to include many activities in order to avoid not having anything more prepared with still some remaining time till the end of the lesson. According to students' suggestions, I would then focus on fewer activities and give students more time for completing the tasks next time. Finally, there was suggestion about including more extracts to the lesson.

I expected the answers to the question number nine after previous question. Most of them wanted to have again translations for unknown words. There was also suggestion about including more extracts from the text. I agree with it. Therefore, I would use short story or spend more time on the book itself in the future. Another suggestion was to include video in the lesson. This idea could be also realized because there was made a film that was based on the book. The last suggestion was to include more pictures in the handout. I think that more pictures would distract students from the texts and tasks or they would consider it useless so I would not rather include them in the handout.

As for the appropriateness of the language, I again realized that there were problems with it during the lesson. As for the usefulness of the activities, I was quite unsure whether the students will appreciate them and whether they learn something new through them. Therefore, I was glad that most of them found the activities useful. With

reference to handout, I expected some troubles with its organization because it was originally black and white so the pictures were of quite worse quality. Moreover, the handout did not contain much space for students' notes but I was pleased that everyone except for one student found the handout clear and easy to follow. On the subject of the beneficial effects of the lesson, I liked the fact that almost all students found the idea of teaching English through children's literature worthy. The very last question pleased me because most of the students would like to have more English lessons that would be similar to one I presented. It would represent the departure from the usual textbook related language lessons.

In contrast to mostly positive responses, there was a girl who constantly expressed her negative attitude toward the lesson and criticized almost everything in the lesson. But it is obvious that teacher cannot satisfy everyone in the classroom.

In summarization, students expressed mostly positive attitudes towards the lesson with some essential suggestions in the sense of providing translations for difficult words, giving more time for each activity and task and to provide more extracts from the book.

V. IMPLICATIONS

The section consists of three parts. Firstly, it suggests implications for teachers. It provides advice for teachers that emerge from the previous chapter. Secondly, it deals with the limitations of the research in which weaknesses during the process of gathering and analysing data are described. Lastly, it deals with the suggestions for further research. It discusses improvements of the research and it also suggests other research studies relating to the topic.

Implications for Teaching

As it follows from the research, students showed their interest in the idea of teaching English language through children's literature. In this sense, teachers should not be afraid of using children's literature also among students at secondary schools because it can be used as a good starter for reading an authentic material before dealing with more complex literary works. However, there are some suggestions that teachers should take into the consideration before including this idea in English classes.

Before introducing children's literature in class, teachers should be careful about selecting an appropriate book, story or extracts. As it follows from results, it is better to spend more lessons on a book or spend one lesson on short story in order to face the language deeper. As for the genre, teachers should beware of books or stories that are strictly intended for young children. Children's literature for students from secondary schools should exploit topics that are current and disputable for them. Similarly, tasks and activities should be selected carefully and there should be made a connection between them and outside-classroom situations. If teachers are unsure about these aspects, they can ask them about their needs and interests or get them some questionnaire before getting started.

Additionally, teachers should not forget to anticipate some possible problems that may appear in the lesson as it emerges from the research. For example: language can be difficult, students might be unwilling to respond, the content is uninteresting for students, there cannot be sufficient time for completing tasks etc.

As for the language, it should be slightly above students' level in order to be quite challenging. However, there can be used some strategies that would help them while dealing with unknown words: using dictionaries, providing definitions, guessing meaning from the context etc. In order to prevent from students' unwillingness to respond, it is sometimes better to get students working in smaller groups which is often perceived as less threatening than responding to the class as the whole. If students find the content

of children's literary work uninteresting, it is good to motivate them by setting them tasks that resemble outside-classroom situations, are similar to tasks that are presented in student's book, comparing the content to some experiences from their lives etc.

As for insufficient time, it is appropriate to give them more time for each task or activity and have some back-up activity prepared in advance.

Limitation of the Research

The most significant limitation of this research is that was made only in one class with little respondents. As was already stated, I expected that I could be given more chances to teach students through children's literature during my teaching practice but then I had to strictly follow the syllabus. Therefore, the results can be inaccurate and cannot be applied on different group of students and can be also different among students with different needs and interests.

Secondly, the lesson was designed for students with the language level between B1 and B2 and was presented in the conversation class. Therefore, the results also depend on the status of class itself. Therefore, the results would be probably different among students in ordinary class.

If I have known that the English lesson through children's literature is the last one, I would have used rather qualitative research instead of quantitative one in order to find more specific information about the lesson itself.

Therefore, even if students from Mendel's grammar school in Opava appreciated learning English through children's literature, their attitude cannot be applied generally on the same group of students of that age and language skills.

Suggestions for Further Research

Definitely, the best option would be to make the research among larger groups of students to get more accurate and generally applied results. It means that the same handout would be used in more classes at the same school or in more classes at different secondary schools.

As for the questionnaire, it could be focused on more details. There could be more other questions (whether students had learnt the language through children's literature before, whether they enjoyed more than following the textbooks, how they would use previously learned language in outside-classroom situations etc.).

VI. CONCLUSION

The thesis describes the idea of teaching English language through children's literature. The theoretical part deals basically with the definition of children's literature, its historical background and position in school curriculum. Reasons for using children's literature at schools and suggests possible approaches of its teaching are described in more details. Moreover, there are described possible tasks and activities that can be used in particular stage of the lesson.

The practical part provides the method that was used at the grammar school and its results with their description that was based on the questionnaire. After that, recommendations for teachers that were based on results, limitations of the research and suggestions for further possible research appear in the following chapter.

The outcomes show that students liked the way of teaching English through children's literature and they find it useful. Moreover, they would like to have more English lessons based on children's literature in the future. However, among the most relevant students' suggestions were the facts that they would like to have more translations for difficult or unknown words and would also like to have more time for completing particular tasks.

Therefore, teachers should take into the consideration students' age, language level, skills, needs and interests etc. before incorporating children's literature in the syllabus.

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APPENDICES

Appendix A – Handout

1. Look at the pictures, then predict and discuss in pairs how they are related to Roald Dahl's life. Write six sentences about the connection between the picture and Roald Dahl's life.
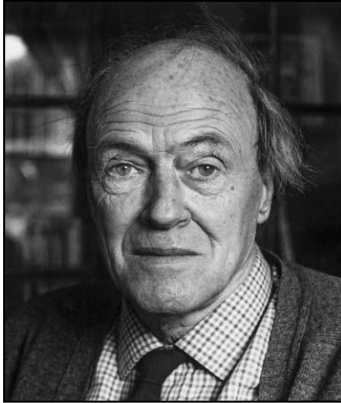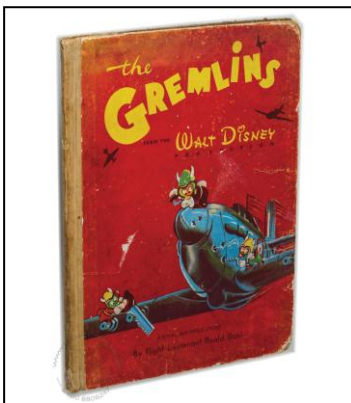

A

B

C

D

E

F

2. Read the introductory sentences and discuss in groups following questions: What kind of book can start with this introduction? What the book will be about? Who is speaking? Do you agree with these statements? What is your parents' attitude towards your skills or marks at school? Definitions of underlined words are under boxes.

It's a funny thing about mothers and fathers. Even when their own child is the most disgusting little blister you could ever imagine, they still think that he or she is wonderful. Some parents go further. They become so blinded by adoration they manage to convince themselves their child has qualities of genius.	Occasionally one comes across parents who take the opposite line, who show no interest at all in their children, and these of course are far worse than the doting ones.

blister - *slang* an irritating person

come across - make a certain impression
doting – extravagantly, foolishly loving

45

3. Read the summary of the book and fill missing words in gaps. The initial letters are added to help you.

The book is about a five-year old g_____ named Matilda Wormwood who lives with her brother and parents, Mr. and Mrs. Wormwood. She is gifted by the precocity but her parents are oblivious to her amazing s _____ and they think Matilda is stupid. Her father uses dishonesty as a part of his car b_____ and her mother spends almost every day at bingo outside the town. Despite the parent's neglect, Matilda t_____ herself to read when she is three years o_____. Moreover, Matilda decides to teach her parents a l_____. She pours Superglue into her father's hat, and then she h_____ a parrot in the chimney and tricks her parents into b_____ there is a ghost in the house.

At the age of five, Matilda is s_____ to school where she is taught by the lovely and kind but extremely poor t_____ Miss Jennifer "Jenny" Honey who realizes that Matilda has extraordinary intellectual abilities and wants her to move to h_____ class. However, the hostile headmistress, Miss Agatha Trunchbull who frequently physically p_____ pupils, refuses. Therefore, Miss Honey tries to speak about Matilda's i_____ also with her parents. They don't believe her.

One day at school, Miss Trunchbull accuses Matilda of putting a salamander in her water but Matilda did not do it. Therefore, Matilda becomes so angry that she uses telekinesis and she overturns a g_____ of water all over Miss Trunchbull. At this time, Matilda realizes she has m_____ powers.

Matilda makes a close b_____ with her teacher Miss Honey and the teacher gradually reveals her traumatic childhood e_____ that were caused by her aunt, Miss Trunchbull, with whom Miss Honey was forced to live. Miss Honey´s father Magnus died in a m_____ way and Miss Trunchbull claimed the house and all his m_____. Since his death, Miss Honey has lived in an old c_____ while her aunt has lived in a big residence. Additionally, Miss Trunchbull takes Miss Honey´s salary claiming she raised her therefore, she deserves it.

Matilda makes a plan in order to help Miss Honey get back the house. Matilda practises her telekinetic powers at h_____. One day, while Miss Trunchbull is teaching in Matilda's c_____, Matilda uses her telekinetic powers to intimidate Miss Trunchbull...

4. Discuss the following questions: How will Matilda scare Miss Trunchbull? What will happen to Miss Honey/ Miss Trunchbull/ Mr. and Mrs. Wormwood and eventually Matilda?

5. Read the extracts from the book and order them chronologically according to the summary of the book.

Her eyeballs were beginning to get hot, as though vast energy was building up somewhere inside them. It was an amazing sensation. She kept her eyes steadily on the glass, and now the power was concentrating itself in one small part of each eye and growing stronger and stronger and it felt as though millions of tiny little invisible arms with hands on them were shooting out of her eyes towards the glass she was staring at. *'Tip it!'* Matilda whispered. *'Tip it over!'*

A

tip over - to overturn from an upright, normal position

'When I was five, my father died very suddenly. One day he was there and the next day he was gone. And so I was left to live alone with my aunt. She became my legal guardian. She had all the powers of a parent over me. And in some way or another, she became the the actual owner of the house.'

B

guardian - one who looks after, protects, or

defends

Matilda, holding the hat in one hand and a thin tube of Superglue in the other, proceed to squeeze a line of glue very neatly all round the inside rim of the hat. Then she carefully hooked the hat back on to the peg with the walking-stick. She timed this operation very carefully, applying the glue just as her father was getting up from the breakfast table.

C

rim - usually curved or circular border or edge of an object

Matilda staggered back to her own empty house carrying the tall cage in both hands. There was a large fireplace in the dinning-room and she now set about wedging the cage up the chimney and out of sight.

D

stagger – to move or stand unsteadily

'But does it not intrigue you', Miss Honey said, 'that a little-five-year-old child is reading long adult novels by Dickens and Hemingway? Doesn't that make you jump up and down with excitement? '
'Not particularly,' the mother said. 'I'm not in favour of blue-stocking girls. A girl should think about making herself attractive so she can get a good husband later on. Looks is more important than books, Miss Hunky…'
'The name is Honey,' Miss Honey said.
'Now look at *me*,' Mrs Wormwood said. 'Then look at *you*. You choose books. I chose looks.'

E

blue stocking girl - an educated, intellectual woman

Her plan for helping Miss Honey was beginning to form beautifully in her mind. She had it now in almost every detail, but in the end it all depended upon her being able to do one very special thing with her eye-power. She knew she wouldn't manage it right away, but she felt fairly confident that with a great deal of practice and effort, she would succeed in the end.

F

6. Firstly, read the descriptions about Miss Honey and Miss Trunchbull. Secondly, match personal traits of Miss Honey and Miss Trunchbull under the descriptions in the columns.

Miss Honey was a mild and quiet person who never raised her voice and was seldom seen to smile, but here is no doubt she possessed that rare gift for being adored by every small child under her care. (...) Some curious warmth that was almost tangible shone out of Miss Honey's face when she spoke to a confused and homesick newcomer to the class.	**Miss Trunchbull**, the Headmistress, was something else together. She was a gigantic holly terror, a fierce tyrannical monster who frightened the life out of pupils and teachers alike. There was an aura of menace about her even at a distance, and when she came up close you could almost feel the dangerous heat radiating from her as from a red-hot rod of metal.

aggressive, amicable, arrogant, belligerent, callous, calm, caring, cruel, fair, gentle, grouchy, harsh, honest, inconsiderate, judgmental, modest, mischievous, nervous, placid, rigid, rude, sensitive, sincere, shy, timid, tough, truculent, trusting, ugly, vengeful, warm-hearted, willing

Miss Honey	Miss Trunchbull

7. Work in your groups. Imagine you are school inspectors. Write a report on Trunchbull's school Crunchem Hall Primary School. Write general impression of the school and mention also behaviour of teachers, pupils, Miss Trunchbull etc.

Appendix B – Key to the Handout

1.

A – This is a portrait of Roald Dahl

B – He was born in South Wales.

C – He was working for the Shell Petroleum Company.

D – *The Gremlins* was Roald Dahl's first book written for children.

E – She married an actress Patricia Neil.

F – During his school years, Cadbury - the chocolate company, occasionally sent boxes to the school to be tested by pupils. This fact inspired him in writing his third book *Charlie and The Chocolate Factory*.

3.

girl, skills, business, teaches, old, lesson, hides, belief, sent, teacher, higher, punishes, intelligence, glass, magic, bound, experiences, mysterious, money, cottage, home, class

4.
How will Matilda scare Miss Trunchbull?

So hysterical and <u>shrill</u> was Nigel's scream that everyone in the place, including the Trunchbull, looked up the blackboard. And there, sure enough, a brand-new piece was <u>hovering</u> near the black writing surface of the blackboard. 'It's writing something!' screamed Nigel. 'The chalk is writing something!' And indeed it was. 'What the blaze is this?' yelled the Trunchbull. (…) Then she yelled at nobody in particular. 'Who's *doing* this? Who's *writing* it?'

Everyone in the place heard the <u>gasp</u> that came from the Trunchbull's throat. 'No!' she cried. 'It can't be! It can't be Magnus!'
Miss Honey, at the side of the room glanced swiftly at Matilda. The child was sitting very straight at her desk, the head held high, the mouth compressed, the eyes glittering like two stars.
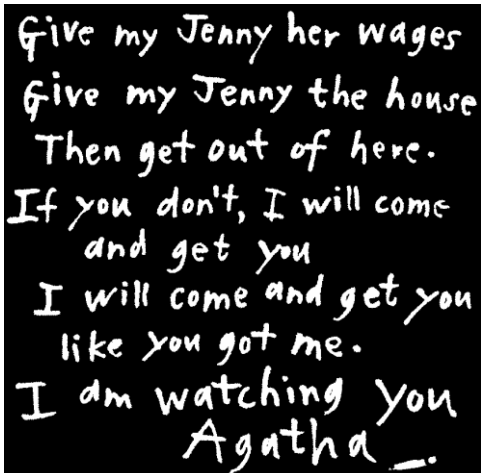

For some reason everyone now looked at the Trunchbull. The woman's face turned white as snow and her mouth was opening and shutting like a <u>halibut</u> out of water and giving out a series of strangled gasps.

shrill -high-pitched and piercing in tone or sound   gasp - to utter or emit breathlessly
hovering - fluttering in the air   halibut - lean flesh of very large flatfish

Give my Jenny her wages
Give my Jenny the house
Then get out of here.
If you don't, I will come
    and get you
I will come and get you
    like you got me.
I am watching you
        Agatha_.

The chalk stopped writing. It hovered for a few moments, the suddenly it dropped to the floor with a tinkle and broke in two.

What will happen to Miss Honey?

On the second morning, Miss Honey received by registered post a letter from a firm of local solicitors informing her that the last will and testament of her late father, Dr Honey, had suddenly and mysteriously turned up. This document revealed that ever since her father's death, Miss Honey had in fact been the rightful owner of a property on the edge of the village known as The Red House, which until recently had been occupied by a Miss Agatha Trunchbull. The will also showed that her father's lifetime savings which fortunately were still safely in the bank, had also been left to her. The solicitor´s letter added that if Miss Honey would kindly call in to the office as soon as possible, the property and the money could be transferred into her name very rapidly.

What will happen to Miss Trunchbull?

Back at school, great changes were also taking place. As soon as it became clear that Miss Trunchbull completely disappeared from the scene, the excellent Mr Trilby was appointed Head Teacher in her place.

What will happen to Mr. and Mrs. Wormwood?

When Matilda arrived at her own gate, she saw a large black Mercedes motor-car parked outside. She didn't take too much notice of that. There were often strange cars parked outside her father's place. But when she entered the house, she was confronted by a scene of utter chaos. Her mother and her father were both in the hall frantically stuffing clothing and various object into suitcases.
'What's on earth's going on?' she cried. 'What's happening, Daddy?'
'We're off,' Mr Wormwood said, not looking up. 'We're leaving for the airport in half an hour so you'd better get packed. Your brother's upstairs all ready to go. Get a move on, girl! Get going!'
'Off?' Matilda cried out. 'Where to?'
'Spain, 'father said. 'It's a better climate than this lousy country.'
'Spain!' Matilda cried. 'I don't want to go to Spain! I love it here and I love my school!'

What will happen to Matilda?

'Daddy and Mummy!' Matilda burs out, gasping for breath. 'I don't want to go with you! I want to stay here and live with Miss Honey and she says that I can but only if you give my permission! Please say yes! Go on, Daddy, say yes! Say yes, Mummy!' (…)
'I would love to have Matilda,' Miss Honey said. 'I would look after her with loving care, Mr Wormwood, and would pay for everything. She wouldn't cost you a penny. But it was not my idea. It was Matilda's. And I will not agree to take her without your full and willing <u>consent</u>.'
'I'm in hurry,' the father said. 'I've got a plane to catch. If she wants to stay, let her stay. It´s fine with me.'
Matilda leapt into Miss Honey's arms and hugged her, and Miss Honey hugged her back, and then the mother and father and brother were inside the car and the car was pulling away with the tyres screaming. The brother gave a wave through the rear window, but the other two didn't even look back. Miss Honey was still hugging the tiny girl in her arms and neither of them said a word as they stood there watching the big black car rearing round the corner at the end of the road and disappearing for ever into distance.

consent - to give assent or permission (to do something); agree

5.
C, D, E, A, B, F

6.
Miss Honey – amicable, calm, caring, fair, gentle, honest, modest, placid, sensitive, sincere, shy, timid, warm-hearted, willing
Miss Trunchbull – aggressive, arrogant, belligerent, callous, cruel, grouchy, harsh, inconsiderate, judgmental, mischievous, nervous, rigid, rude, tough, truculent, trusting, ugly, vengeful

Appendix C – Questionnaire
Age: _____
Gender: _____

_____

1. To what measure do you agree with the following statement?
 I really enjoy reading.

☐   ☐   ☐   ☐   ☐
strongly   agree   neutral   disagree   strongly
agree   disagree

2. How many books do you read in a year?
a) less than 5
b) 5-10 books
c) more than 10 books

3. Have you ever read the book(s) in English? If so, write the title(s).
a) yes, _____
b) no

4. What kind of children's book/story would you like to study English through in the future? You can write more than one book/story.
_____
_____
_____
_____

_____

5. Did you like the story *Matilda* by Roald Dahl?
a) yes
b) no

6. Would you like to read the whole book in the future?
a) yes
b) no

7. What exactly did you like in the lesson? You can write more than one answer.
_____
_____
_____
_____

8. What exactly did not you like in the lesson? You can write more than one answer.
_____
_____
_____
_____

9. Would you add something in the lesson? If so, specify your suggestion(s).

a) yes, _____

b) no

10. To what measure do you agree with the following statements?

a) Language in the lesson was appropriate.

☐   ☐   ☐   ☐   ☐

strongly   agree   neutral   disagree   strongly
agree   disagree

b) The activities in the lesson were useful.

☐   ☐   ☐   ☐   ☐

strongly   agree   neutral   disagree   strongly
agree   disagree

c) The handout was well organized.

☐   ☐   ☐   ☐   ☐

strongly   agree   neutral   disagree   strongly
agree   disagree

d) Teaching English through children's literature is beneficial.

☐   ☐   ☐   ☐   ☐

strongly   agree   neutral   disagree   strongly
agree   disagree

e) There could me more English lessons like this.

☐   ☐   ☐   ☐   ☐

strongly   agree   neutral   disagree   strongly
agree   disagree

Thank you for your time !!!

SHRNUTÍ

Tato diplomová práce se zabývá vyučováním anglického jazyka prostřednictvím dětské literatury. Teoretická část se zabývá definicí termínu "dětská literatura", jejím historickým vývojem a pozicí ve školním kurikulu. Převážně se však zabývá důvody vaužívání dětské literatury v hodinách anglického jazyka a prací učitelů s dětskou literaturou při hodinách angličtiny. Praktická část se zabývá výzkumem, který byl realizován prostřednictvím dotazníků na gymnáziu a zabýval se postoji student k myšlence výuky anglického jazyka prostřednictvím dětské literatury. Jak dále vyplývá z výzkumu, studenti si myslí, že tato myšlenka je prospěšná, avšak sami navrhují některé důležité změny, které by se měly vzít v potaz.