

**Západočeská univerzita v Plzni**

**Fakulta pedagogická**

**Katedra anglického jazyka**

**Diplomová práce**

**SIROTCI V ANGLICKÉ DĚTSKÉ LITERATUŘE**

**Tereza Kadlecová**

**Plzeň 2014**

**University of West Bohemia**

**Faculty of Education**

**Department of English**

**Thesis**

**ORPHANS IN ENGLISH CHILDREN'S  
LITERATURE**

**Tereza Kadlecová**

**Plzeň 2014**

Tato stránka bude ve svázané práci Váš původní formulář *Zadáni dipl. práce*  
(k vyzvednutí u sekretářky KAN)

Prohlašuji, že jsem práci vypracoval/a samostatně s použitím uvedené literatury a zdrojů informací.

V Plzni dne 14. dubna 2014

.....

Tereza Kadlecová

## ACKNOWLEDGMENTS

I would like to express my gratefulness to my supervisor Mgr. Libuše Lišková, M.A for her personal guidance especially at the beginning of my research. Without her support and positive attitude I would probably have failed before I had even started to write this final thesis.

## ABSTRACT

Kadlecová, Tereza. University of West Bohemia. April, 2014. Orphans in English Children's Literature. Supervisor: Mgr. Libuše Lišková, M.A.

This graduate thesis deals with teaching English language through the extracts from the children's literature with an emphasis on orphaned literary heroes. The theoretical part introduces the essential information about the subject-matter and it describes, what influences on every person's life do the reading have and why is this skill so important to develop. Furthermore, the most substantial issues connected with teaching literature in the classroom are presented. The practical part of this thesis is represented by an analysis of the conducted research, which was based on application of books about orphans in language lessons as sources for developing reading skills and for developing critical thinking of the pupils.

Keywords: orphans, children's literature, influences of reading, identification with literary characters, teaching literature Harry Potter, Tom Sawyer, Secret Garden, Mary Lennox

## TABLE OF CONTENTS

I	INTRODUCTION.....	1
II	THEORETICAL BACKGROUND .....	3
	Orphans in literature .....	3
	Characteristics of children’s literature .....	5
	Importance of reading .....	7
	Influences of reading .....	8
	Instrumental influences .....	8
	Prestigious influences.....	8
	Confirmative influences .....	8
	Aesthetical influences .....	9
	Recreational influences .....	9
	Psychotherapeutic influences .....	9
	Identification of the reader with the literary characters .....	10
	Teaching literature in a classroom .....	12
III	METHODS.....	17
	Participants and other conditions .....	17
	Materials used in the lesson .....	18
	Literary sources .....	18
	Worksheets .....	18
	Course of the lesson .....	19
	Lesson 1 .....	20
	Lesson 2 .....	21
IV	RESULTS AND COMMENTARIES .....	23
	Activity 1: What are pros and cons of (not) having parents? .....	23
	Activity 2: What traits are typical for these characters? How would you describe them?.....	24
	Activity 3: Fill in the table on the bases of your reading.....	26
	Activity 4: Answer questions on the basis of your reading. ....	28
	Activity 5: Read following questions and answer these questions.....	32
	Overall Commentaries .....	35
V	IMPLICATIONS.....	37
	Pedagogical implications .....	37

Limitations of the research .....	38
Suggestions for further research .....	39
VI CONCLUSION .....	41
REFERENCES .....	42
APPENDICES .....	44
SHRNUTÍ.....	56



## I INTRODUCTION

Many people have been influenced by various bedtime stories that were read to them by their parents during their early childhood, whereas other stories were encountered by them in their latter years. Bedtime reading is the first type of reading that we experience and it can influence our further relation to books in our life because childhood is the time, when we start to develop our reading habits, which is a necessary prerequisite for increasing our literacy in general. The older we are, the more varied is the range of books that we can read as far as the book's genre and its complexity is concerned, as our scope of knowledge is greater and as our personality develops gradually in the process of time. In addition, books are a good source for encountering language and as such, they are approached during teaching literature in language classrooms to develop reading as one of the four main language skills besides listening, speaking and writing.

This topic was selected because of its literary orientation, and with respect to focus on my studies, it was approached from a didactic point of view. For that reason, the general objective of this piece of work is to offer possible ways of how to approach literature in the form of its presentation and in form of its direct practice in the classroom and at the same time to foster interest of the students in reading.

Another purpose of this graduate thesis is to focus on teaching language through employing extracts from children's literature with an emphasis on orphaned literary heroes. This subject was not chosen at random, as being an orphan is a sort of an unfavourable life situation besides divorce that undisputedly strongly influences a child's life for the reason that it leads to the decline of nuclear family. Similar motifs are nowadays more and more broaden in children's literature, because its employment forces the audience to meditate on their own life situation and thus, it offers them a possibility for critical thinking, which benefits to developing their own personal identity. Therefore, this thesis aims among other things to explore as well, what do students think about such kind of topic on the basis of their reading.

The overall structure of this thesis takes the form of six chapters, including this introductory chapter. In the following chapter, which represents the theoretical background for the research, the purpose of which is to familiarize the reader with the topic, the reader is acquainted with the development of concept of depicting orphans in literature and subsequently, the characteristics of the children's literature is given, which is important

considering the specific topic of the thesis, however, the thesis is more focused on teaching literature in general and therefore, orphans will further be discussed merely by means of the literary pieces of work from the area of children's literature that were applied during the classroom research. In the next part, the focus is on general influences of reading upon the audience and on the identification of the reader with the characters. The chapter is concluded by presenting reasons for teaching literature in classrooms and in addition, models of teaching literature and some basic techniques for reading are introduced as well.

The third chapter describes the methodology, which was used for the purposes of obtaining the results and thus, the circumstances of the classroom research are presented. In the next part of this chapter, the course of the individual teaching units is described.

The purpose of the fourth chapter is to present the main findings of the research, as it verbally describes the outcomes of the individual activities that were used during the classroom research. The results are by and large supplemented with either in bar charts or in tables based on the type of the particular activity, in order to make the findings more transparent. Furthermore, overall commentaries of the author follow in the next part concerning the most important findings relevant for this research.

The findings of this research have a number of important implications for future practice, which are described in the fifth chapter, together with presenting all restrictions of the research.

Lastly, the concluding chapter summarizes the main ideas of the thesis and tries to offer an overall view of the issue.

## II THEORETICAL BACKGROUND

This chapter provides the theoretical pieces of information about the topic that are thematically relevant for the realization of the research. At first, the connotations of the word ‘orphan’ are initially presented, which is followed by a brief overview of how orphaned heroes have been approached in literature in the course of time. The next section proceeds from characterization of the essence of children’s literature and its importance in a child’s life and furthermore, reading and its influences are further examined with main focus on identification with the literary character in the next section. The last section deals with theoretical background for teaching literature in classrooms with English as a second language (hereinafter referred to as ‘ESL’).

### Orphans in literature

In English the word orphan exists since the 14<sup>th</sup> century, when it was derived via Late Latin ‘orphanus’, i.e. “parentless child”, from Greek ‘orphanos’, i.e. “orphaned, without parents, fatherless, deprived” (Online Etymology Dictionary, “orphan,” n.d., para. 1). Since that time, the meaning has not changed significantly, and basically all the major English dictionaries, such as Oxford Dictionary, Cambridge Dictionary, Collins Dictionary, Longman Dictionary, Macmillan Dictionary, offer almost identical definition as Merriam Dictionary, i.e. “a child whose parents are dead” (Merriam Dictionary, “orphan,” n.d., para.1). The latter dictionary broadens the meaning with the definitions “a young animal that has lost its mother”, “one deprived of some protection or advantage <orphans of the storm>” or “a first line (as of a paragraph) separated from its related text and appearing at the bottom of a printed page or column”, although obviously, the two latter definitions are not relevant for this thesis (“orphan,” n.d., para. 1).

Orphans and abandoned children have appeared in the literature for centuries, although their occurrence did not become so frequent until the beginning of the 19<sup>th</sup> century. As such, they are even main protagonists of classical folk tales such as Cinderella (1634), Rapunzel (1812) or Snow White (1812) (Meese, 2009, p. 18). Later, the literature focused on so called ‘industrial orphans’, which comprised literary pieces of work, such as Oliver Twist (1838) by Charles Dickens or Jane Eyre (1847) by Charlotte Brontë (Meese, 2009, p. 18). By the end of the 19<sup>th</sup> century, orphanages became to be described as “evil

environments mass producing children and places devoid of love” and as a result, popular heroes were such orphans who managed to survive or escape from the orphanage and to build a new life. Representative of this period is *Anne of Green Gable* (1908) by L.M. Montgomery. The 1940’s, orphans became described as “recipients of love from nurturing adults” and as Meese (2009) stated, important was mutual love between the orphan and the adult who takes care of the orphaned child (p. 18). Contemporary, thematic focus is on love, belonging, loss, identity, and on understanding the nature of the family or nature of the adoption story of the child. In addition, orphans are frequently selected as literary heroes, because such people are left to their destiny and either, they are awaiting for rescue, or they are masters of their destiny and they actively fighting against the evil, which makes them more determined (Meese, 2009, pp. 17-18). In addition, orphans are usually portrayed as pitiable because often, they do not belong anywhere, which promotes empathy from the reader, as the characters are vulnerable and thus more relatable.

Besides the classical literary heroes, the contemporary archetype of an orphan or an abandoned child also comprise superheroes, i.e. representatives of comic books or else comics, which are a broadened and developing genre of popular literature of the 20<sup>th</sup> century where focus is on the visual aspects, as it employs the techniques typical for films. Among other things, comics have always translated the social opinion typical for every period and moreover, it also represents the stereotypes of the mass culture (Čeňková, 2006, pp. 149-150). The reason why superheroes are mentioned is that being an orphan is one of the driving forces of their characters, because as loners, who do not have any family connections and responsibilities, they can act freely and without consequences. In addition, they are often motivated by the motifs of guilt, loss or revenge the death of their parents. (Collins, 2011, pp. 5-6) Among the best known comic heroes rank Superman (1938), Batman (1939) and Spider-Man (1962), and as a matter of fact, all of them are orphans. (Čeňková, 2006, pp. 149-150)

As far as this thesis is concerned, four representatives of the children’s books about orphans will be examined, namely *Harry Potter and the Philosopher’s Stone* (1997) by J. K. Rowling, *Tom Sawyer and Huckleberry Finn* (1876, 1884) by Mark Twain and *The Secret Garden* (1911) by Frances Hodgson Burnett.

## **Characteristics of children's literature**

Childhood is a significant period in every person's life, in which comes to numerous developmental modifications, both physical and psychological. The most influential people in this period are parents, teachers and peer groups, because by the means of interacting with them, our personality and the set of our behaviour are formed together with our perception of the world. Another powerful tool, which people encounter during their early life, are various kinds of stories that can be introduced from the television or alternatively, from the book or from different printed media.

In the latter case, we speak about so called 'children's literature' or 'juvenile literature'. According to Hunt (1990), the term refers to books that "were written by their authors deliberately for children" and to books that although they "were never specifically intended for children, have qualities which attract children to them" (p. 91), which is an widely accepted definition mentioned for instance in study of Čeňková (2006, p. 13).

Before going any further, it is also necessary to state that 'children's literature' comprises both the poetry and the prose but for the purposes of this thesis, the focus will only be on the prose. As far as the position of children's literature in relation to adults' literature is concerned, to exactly determine the boundaries between these terms is not that simple, as there are more approaches. According to some critics, children's literature is inferior to the adult literature, other literary theorists argues that both types of books have much in common and sometimes, it is difficult to characterize the difference (Susina, 2008), and lastly the third group of scholars claim that both areas should be perceived as an individual kinds of literature, as each of them has its own audience with different skills and needs (Hunt, 1999, p. 3).

Several characteristics of what is typical for children's literature have been offered by Sweetland (n.d.). Firstly, such a book should be simple, understandable and straightforward. Secondly, main characters should be children or personified animals and what is more, the book should always express the child's point of view in order to make it possible for the reader to identify with the main character and with the plot. Thirdly, interactions are much valued, as well as friends or companions, who can be relied on all the time. Furthermore, the books should be optimistic in the end and there should always be hope (Sweetland, n.d.). In addition, there should be boundaries between the good and the evil, and although it is often the case that a hero or a heroine is outnumbered by the

antagonists or that he or she is transiently defeated in the course of the story, if there is a hope, in the end, the evil must be defeated (Havlíková, 1987, p. 92). Havlíková (1987) has added that the older the target audience is, the more indefinite the evil is, as together with general evil, it can be represented negative character trait as well, such as hatefulness, obtuseness, envy, jealousy, cowardliness, falsehood, opportunism, scurrilousness, etc. On the other hand, the good can be embodied by intelligence, bravery, persistence, honesty, unselfishness, modesty, friendship and primarily by the ability to love (p. 93).

Many parents do not share the idea of encountering children with serious topic for the reason that they want to protect their child's innocence and moral integrity as long as it is possible, but Lakin (2007) objected that children stories where such topics are simplified and they are usually not described in depth, are in general a convenient place for the child to encounter unpleasant life events for the first time in life, including motifs such as death, loss of a parent, divorce, aging, etc., because it can help the child to mentally grow and to deal emotionally with similar problems. On the other hand, the child should be mature enough for the particular conception of the story and thus, e.g. as far as the topic of death is concerned, in fairy tales, it is frequent that there is a motif of resurrection in form of a true love's kiss or the water of life, while the pieces of work specified for the older readers usually does not contain such a possibility (Havlíková, 1987, p. 92). However, if this thesis ought to be objective, this definition is not universal, as demonstrates for instance the series of books about Harry Potter, because although the first two parts show the evidence of being a fairy tale in a way, the main character's parents are irretrievably killed in the first volume of the story called Harry Potter and the Philosopher's Stone and the resurrection stone is not mentioned until the volume of the series called Harry Potter and the deathly Hallows, where Harry reaches the age of 17. In Harry's case, this stone has, however, only limited function and therefore, nor in this story for older readers the main character's parents can be saved.

Reading is also closely connected to ontogenesis of the psyche, i.e. a process of a development of the individual organism of an individual (Vášová, 1995, p. 10) and therefore, readers at specific age usually read books that are intended for their age group. As far as the age groups in the children's literature are concerned, there is no strict division, but in general, there are four types of books corresponding with child age (Backes, n.d.). In the first three to four years after the birth, i.e. until the age of 3 or 4, children are introduced to the literature by means of picture books (which can be further

divided to baby books or toddler books), which have usually 50 pages at the most. The text is always accompanied by illustrations that play an important role in comprehension of the story. Moreover, the books are often made of thick board instead of regular paper, in order to make possible for the child to leaf through the book in on its own without damaging it on the grounds of an underdeveloped fine motor activity. Because the child is not yet able to read, it can also listen to the other people reading the stories. Transition books, early chapter books or books for early readers that are attributed to the children at the age between 5 and 8 to 9, contain more text and in addition, books are divided into short chapters. Books for middle grade can be divided to 'lower middle grade' (ages 7-9) and 'upper middle grade' (10-13), and they generally are no more than 150 pages in length. The plots of the books are suddenly more complex and important are also subplots and secondary characters. Above all, typical is the variability of the genres and topics. Last but not least is the category of books for young adults and teenagers corresponding to the age between 13 and 16 to 18, which is the closest to the adult literature and therefore, it is quite common that it is read also by the adults. (Backes, n.d.)

### **Importance of reading**

Literature is undoubtedly a crucial part of the educational process, which comprises a person's development since his or her birth and which continues for the whole of his or her life. During such a process of development, our 'personality' is gradually formed. This term can be defined in many ways based on the particular scientific discipline but what we have in mind as far as the psychological point of view is concerned, which is relevant for this thesis, it is commonly understood to mean "a unit of the inner dispositions which together with the particular situation determine the content and the course of psychological processes, which can be perceived as a reaction of the individual to the particular situation" (Nakonečný, 2009, p. 9).

Educational process comprises intellectual, world-view, ethical, emotional, aesthetical, working and physical education and moreover, it concentrates on the process of acquiring knowledge, skills and habits, which is crucial for our individual and independent development, since it requires from us the ability to deal with a large amount of information, to assort them, to be knowledgeable in them and to be able to exploit them appropriately (Vášová, 1995, p. 6). Books are undoubtedly one of the main instruments,

which can be a help in the course of this process, in particular in our early age, which is the most formative age as far as our personality is concerned, as stated earlier. Therefore, it is essential to develop the relation of the children to reading already during its first contacts with the book, for the reason that it has been scientifically proved that all people, and especially children, tend to be interested in what is new and therefore exciting for them. (Vášová, 1995, p. 54)

### **Influences of reading**

‘Reading’ may be defined as a process of perception and consciousness of the meaning of the written text comprising of words. It can have various influences that are dependent both on the personality of the reader and on the sort of the text. These influences were examined by Vášová (1995, pp. 59-61) and they were determined as follows:

**Instrumental influences.** These are also referred to as informative, goal-directed, cognitive, didactic or educative influences and they can be identified if the reading brings information utilizable during solving everyday problems, and it comprises non-literary texts (educative literature) as well as literary texts (which work in the basis of identification and analogy, when the reader is inspired by the actions of the literary character). (Vášová, 1995, pp. 60) As Čeňková (2006) contributed, it concerns not only cognitive point of view, but also the development of personal values or improvement of linguistic skills. (p. 12)

**Prestigious influences.** They are particularly related to the existence of social groups, i.e. groups of people who interact with each other on the basis of some common feature, and with our need to assimilate. In this case, the reader reads the same kind of books as his or her peers, which encourages his or her self-respect and which results in formation of positive relationships within the social group. Not knowing the particular literary character or the piece of work can have opposite influences, as the child can be considerably disadvantaged in the communication with its peers, which in the worst-case scenario can lead to sitting aside from its collective. (Vášová, 1995, p. 60)

**Confirmative influences.** These affect the audience when reader seeks the literature for the purposes of affirmation of his or her own opinions and attitudes, i.e. in such case we feel satisfied, because the correctness of our behaviour can be confirmed, and we subconsciously tend to identify with the particular literary character. (Vášová, 1995, p. 60)



**Aesthetical influences.** They show those pieces of work where readers acquire their aesthetical experience, considering both contents of the book and its form, i.e. the literature broadens the readers' linguistic ability and deepens their aesthetical awareness. Such an influence evince not only fiction but also non-fiction, as in general, any book is endowed by some typeface, binding, paper or by occurrence (or absence) of illustrations. (Vášová, 1995, p. 60)

**Recreational influences.** These are connected with reading as a kind of taking our mind off things and therefore, they are accompanied by feelings of enjoyment and relaxation. Literature can also function as a form of an escape from an unfavourable life situation. Readers can identify themselves with a literary hero or heroine and share the experience by means of their own imagination. To the world of phantasy, such readers project their own desires and they can achieve successes also in such manner, in which it is not possible in reality. (Vášová, 1995, p. 60)

**Psychotherapeutic influences.** They are logically connected with a positive impact on our psyche, which is a main subject matter of a branch called 'bibliotherapy' (Vášová, 1995, p. 61).

Having discussed the reader's personality and the influences of the reading on us, we should also briefly concentrate on his or her motivation for reading. 'Motivation' is commonly understood to mean the dynamic driving process, which proceeds from the development of the 'motive' or 'incentive', i.e. inner causes of our behaviour (Harmer, 2007, p. 98). Our needs rank among one of the most important inner motives. In connection with reading, the psychological needs comprise the need for impressions, the need of recognition, the need for self-actualization and the need for assurance and safety. Another common motive or incentive can be need for relaxation, recreation or escape from reality. Which of these particular needs are satisfied is dependent on the reader's individual experience, reading maturity, intelligence, personal interest, etc. (Vášová, 1995, p. 54) Finally, it is necessary to mention that our motivation is also quite dependent on the fact, how much we like the given literary form or genre or more specifically how much we like the particular book. To put it differently, if the readers do not like the book during the process of reading, they will logically not be influenced by what they read in such a manner, because of the lack of motivation.

Children's books can have various functions, depending on their genre. There are two main functions worth of notice; the book as a didactic tool or the book as a time-passer (Hunt, 1999, p. 11).

As for the former category, book as didactic tool comprise both non-fiction and fiction, although naturally textbooks (non-fiction) are used predominantly. Other pieces of work, which can be used during an educational process, are for instance periodicals, biographies, journals, etc., but also regular fiction books. Nevertheless, these are read with some particular educational purpose and because of their often too excessive length, only extracts from these are used. Therefore, teachers often employ so called 'readers' or 'graded readers' in ESL classrooms, which can be according to the Collins English Dictionary defined as books published in levelled series containing only adjusted level of language with simplified grammar and with limited amount of vocabulary ("graded reader," n.d., para. 1). This can be a case of simplified books that are based on already existing literary classics or on transcription of the film to a simplified printed version, or there can be a deliberately written new book that is written with the same intent. As Scrivener (2005) added, the main aim of readers is to promote extensive reading for pleasure, because whereas by reading normal version of the book when the learner can become frustrated after frequent encountering unknown vocabulary, the graded readers provide only restricted level of language and thus, it should be all the more so comprehensible and motivating (p. 189). Pearson's Penguin Readers, Cideb's Black Cat Reader, Oxford Bookworms and Cambridge Readers rank among the best-known series of graded readers.

Books as time-passers can unconsciously influence above mentioned competencies as well, the main emphasis is, however, put on aesthetical influences on the audience, because especially fiction books can function as a powerful source of imagination. They comprise both fiction and non-fiction based purely on personal preferences and it depends only on the readers themselves, if they will read the original version of the books or the graded reader version.

### **Identification of the reader with the literary characters**

Not insignificant is the fact as well that children learn about the importance of moral choice in pieces of work belonging to the children's literature and thus, after

realizing that each such choice has its consequences, they can slowly start to determine what kind of person do they want to be, which promotes the development of their personal identity (Lakin, 2007). Crucial is here principally the fact that the literary hero or heroine from children's books is at the same or similar age as the reader himself or herself and therefore, such a literary character becomes a sort of a role model or even an idol for the reader. Therefore, readers are motivated to think critically, to compare, to object and to be inspired, and they projects themselves into the literary character in a considerable way, longing for becoming the literary character or for having a similar kind of experience. As a result, readers share both positive and negative emotions and feelings together with the hero or the heroine (Havlinová, 1987, pp. 92-93).

In general, there are two approaches of identifying of the reader with the literary characters: the literary one and the pedagogical one. The pedagogical approach proceeds from a passive identification with the objects, i.e. the audience more or less follows whatever is stated in the text. On the other side, the literary approach attaches the importance to a subject, i.e. the readers are active participants while reading the text, for the reason that they are thinking about it. (Nikolajeva, 2010, p. 186)

In school environment, an identification is frequently elicited when the teacher asks the students questions such as “who would the wanted to be in the story” or “which character seems the closest to them personally”; Nikolajeva (2010) called this phenomenon a ‘identification fallacy’ and argued that such a direct approach can nowadays be assessed unfavourable and children's readers are presently rather promoted to liberate themselves from the subjectivity of the book's protagonist in order to be able to evaluate them appropriately, since this could theoretically pose a problem in such cases when all the characters of the book are contemptible or the child reader has simply a problem to identify with anyone from the book (p. 185). On the other hand, she also admitted that children's book have already been strategically written with the intent to present at least one likeable character to which the readers should be relate to on the basis of empathy and very often, this is, of course, the case of the main protagonist himself or herself (p. 186). Frequent is however, that the main protagonist is accompanied by various companions during his or her adventures, who lightens his or her burden and who are endowed by many agreeable character traits. In such case, there is no need for main character to be perfect or even black-and-white, as the character qualities split between more of the protagonists and that makes possible for the child to like in virtually anyone. Furthermore, this promotes the

plausibility of the story and for this reason, it should not be difficult for the child to find its favourite and identify with him or her. Such an identification is vital, as only when readers think about the character and its actions thoroughly, they can be critical toward it, which contributes to the young reader's psychical development. Nikolajeva (2010) referred this 'a positive manipulation' (p. 186), because it is a form of an assistance, yet another way of viewing this is the fact that the teacher's should not exert too much pressure and he or she should only function as a mediator.

From the stylistic point of view, the extent of author's subjectivity and the degree of author-reader relationship is dependent on the fact as well, which narrative devices has he or she used, e.g. if he or she utilise the first or the third-person narration. Telling the story in the first person from the point of view of the child makes the story often even more accessible, because the author adopts child's point of view as his second self in a certain way. Such an author is implied and as a result, the child is more attracted to the story and it is more willing to experience whatever the author offers, which leads to more powerful identification (Hunt, 1990, p. 98).

### **Teaching literature in a classroom**

Having examined the general importance of reading on or development, didactic aspects of reading and of teaching literature in the classroom should be further described considering the didactic focus of the thesis.

Books selected for teaching literature, i.e. books as didactic tools that have been mentioned earlier, are primarily dependent on the students and the teacher has to consider their individual needs based on their age, gender, interests, cultural background and language level. Using such a book has to lead to fulfilment of the education goals that were previously set, and the reading should be able to stimulate the kind of reaction that the teacher wants to achieve by his or her audience. The outcome of the lesson is further influenced by the fact, which organisational form of education does the teacher choose, as reading activities are suitable for all individual, pair and group work.

However, one has to realize that the teacher is often limited by the amount of time that he or she has at his or her disposal and therefore, it is crucial to select the piece of work of the appropriate length. Therefore, the teacher can employ either the whole book, which is frequently time-demanding, or alternatively only one or more extracts that can, of

course, be selected from one or more pieces of work. The latter possibility can help to avoid monotony but on the other hand, it can have a fragmented effect upon the learner, since they can easily lose the satisfaction because of not knowing the details, such as primarily the development of plot or the characters (Collie & Slater, 1987, pp. 11-12).

Before going any further, one should also realize the fact that teaching literature is a long-term matter, as building reading skills, i.e. developing the reading habit, can be acquired only on the basis of a regular practice and not only on the basis of one or two lessons.

One of the best and the quickest ways how to come into contact with the language is to visit the country and to be exposed to the language in an authentic form, i.e. the language that is genuine and not adjusted in any way, be it in form of communication with native speakers or through the media that surround us everywhere. Such a version of language is hardly ever simplified or spoken slowly and thus it can be difficult to understand for the learners if their language is not sufficient (Harmer, 2007, p. 273).

As Collie and Slater stated (1987), many people have no possibility to visit the foreign country where the particular target language is spoken and abroad, the accessibility to the media (such as radio, newspapers, etc.) in foreign language is restricted (p. 6). Although the learners know how does the language work from the linguistic point of view, if they want to acquaint themselves with the foreign culture, literature is together with films (that are very often based on the books) one of the most valuable sources for doing that because especially by the pieces of work that are set in the historical periods of time, books can depict how did the life looked like and what was typical of that time, and in addition, the audience can also perceive the cultural differences, in case there are any. (Collie & Slater, 1987, p. 6)

Undoubtedly, learners can educate themselves also as far as the language is concerned, because during extensive reading, they develop their receptive vocabulary. Collie and Slater (1987) objected that such type of words that we acquire during reading is frequently not exploitable in the real life because literary language can be quite sophisticated, but on the other hand, they acknowledged the fact that especially the children's literature is deliberately written in an understandable way, so that the children can comprehend it properly and in such cases the used language can be quite plain and simple (p. 7) They admitted that much more significant is the fact, that the readers are exposed to the solid text containing all features of the written language. (p. 7) Therefore,

they are aware of how the text is segmented, how sentences are formed and primarily how the vocabulary is linked together, which then can refine the learner's writing skills, and even if the learner does not recall the individual words or phrases, important is simply the knowledge of the system. In addition, majority of the books are not written purely for being used during the language lesson and furthermore, they are primarily intended for the native speakers. Therefore, they present the real and undistorted language with all the nuances, including irony, exposition, argument, narration, etc. and thus, the learner receives cultural information as well (Collie & Slater, 1987, p. 6). In addition, reading books and discussing them subsequently poses in general a good opportunity to actively use the target language in the classroom.

Another didactic aspect of using literature in ESL classroom is that during reading, learners are drawn into the language although they do not fully realize it because "engaging imaginatively with literature enables learners to shift the focus of their attention beyond the more mechanical aspects of the foreign language system" (Collie & Slater, 1987, p. 7). To put it in a different way, if the readers are engaged by the story, in order to ascertain what happens next, they cease to focus on each grammatical or lexical structure provided that the comprehension is not precluded. In addition, identifying ourselves with the character and sharing the emotional responses also makes the book more accessible, therefore, the choice of the appropriate piece of work that should be presented to the readers is vital also from this point of view (Collie & Slater, 1987, pp. 7-8).

As stated previously, using books is essential in the process of acquiring literacy, but as far as the influences on the reader from the psychological point of view are concerned, literature is needful for students in order for them to explore their own responses to literature or as the case may be to the surrounding world (Collie & Slater, 1987, p. 10). According to the Czech National Curriculum, which is represented by Framework Educational Programme, learners can develop so called 'key competencies' via literature, which can be defined as "a set of knowledge, skills, abilities, attitudes and values which are important for the personal development of an individual, his or her active participation in society and future success in life" (Research Institute of Education in Prague [VÚP], 2007, p. 8). Key competencies, which can be evolved during reading, are 'learning competency' (students should be responsible for their own reading, which promotes literacy and their ability to process information), 'problem-solving competency' (students can be inspired by the character of the books and by his or her ways of problem-

solving), ‘communication competency’ (students broaden their vocabulary and certain phrases and they can see, how the book’s character interact with each other in various situations), ‘social and personal competency’ (children’s books can function as a tool for self-reflection and for getting know their surroundings for the students, they think about consequences of their own actions) and ‘civic competency’ (they familiarize the students with the diversity and with understanding to different people and different cultures, they promote empathy and therefore, students learn about respect and tolerance) (VÚP, 2007, pp. 9-11). As far as the skills are concerned which are developed on the basis of learning a foreign language are concerned, the Czech Framework Education Program speaks about ‘receptive’, ‘productive’ and ‘interactive language skills’ (VÚP, 2007, pp. 16-17).

Having reasons for using literature in the classroom, it is also important to be clear about terms ‘extensive reading’ and ‘intensive’, which are in general techniques, how to approach the texts. According to Scrivener (2005), ‘extensive reading’ refers to “fluent, faster reading, often of longer texts, for pleasure, environmental and general understanding, but without such careful attention to detail” (p. 188), which means that the reader does not have to understand every single linguistic phenomena. By way of contrast, ‘intensive reading’ can be understood to mean “reading texts closely and carefully with the intention of gaining an understanding of as much as possible” (p. 188), which in other words means that focus is as a matter of principle on details and thus, it is as opposed to extensive reading usually not utilised during reading the whole literary piece of work, because the enjoyment of the reading would probably be disturbed if the readers would have to think about every detail instead of focusing on the plot. (Scrivener, 2005, p. 188)

As Harmer (2007) added, the material chosen for extensive reading predominantly choose the learners by themselves, whereas intensive reading is more usual for classroom practice, as it promotes developing more specific reading skills, such as ‘skimming’(i.e. reading quickly for understanding the general meaning, overall theme and basic structure), ‘scanning’ (i.e. reading for finding a specific pieces of information), reading for detailed comprehension or reading for attitude (p. 283). Therefore, the types of activities that are usually used together with intensive reading are true/false questions other activities used for checking the comprehension. (Scrivener, 2005, p. 188)

According to Clandfield (n.d.), there are three models of teaching literature in a classroom which correspond to the text type and which suggests how the teacher should approach the particular text. ‘The cultural model’ is a bearer of information about the

target culture and thus, it is connected with political, cultural or historical types of text; as such, it is a teacher-centred type of model. 'The language model' is more learner-centred and it proceeds from linguistics and it is oriented to grammatical structures, stylistics and vocabulary. Finally, 'the personal growth model' is primarily based on personal opinions and feelings and its aim is to raise an interaction between the learner and the text, in order to make the text as memorable as possible. Thus, it is a learner-centred approach.

(Clandsfield, n.d.)

During teaching literature in classroom and especially during utilizing intensive reading, important is naturally also the teacher, who can act as an organiser, observer, feedback organiser or prompter (Harmer, 2007, p. 286).

In the theoretical background chapter, the concept of word 'orphan' have been at first defined, which was followed by describing some basic issues about children's literature and about reading and about its about general influences on the audience. Furthermore, the identification of the readers with the characters was examined. The last section of this chapter dealt with principles of teaching literature in the classroom, where explanation of terms relevant for the didactic focus of this thesis were offered.



### **III METHODS**

Having discussed the theoretical background of the thesis, this chapter is based on introducing the exact circumstances, in which the research was conducted, considering the particular sample of students, the used learning material and the time and place of execution of the inquiry. In addition, the course of the lessons is described in brief, as the individual activities are mentioned in such an order, in which they were introduced to the students. For the purposes of this thesis, a worksheet was designed (See Appendix 1).

#### **Participants and other conditions**

The classroom research was performed in April 2013 after the official teaching practice on The Grammar school of Luděk Pik, Opavská 21 on May 22 and 23, 2013, by an individual appointment with the local headmaster. The activities were originally designed for being presented in course of three teaching lessons in the group of maximum fifteen students for the purpose of making the lesson as efficient as possible, since subsequent communicating about the extracts was necessary. Participants were students of the then 6.L, i.e. people in the age of 16-17 years with the knowledge of English at pre-intermediate level. Originally, there should have been only 14 students participating on the lesson but in the end, there were 28 students in the classroom because the teacher responsible for the second half of the students was sick. This fact and also the actuality, that in the end, I was given only two lessons at my disposal, had compromised the outcome in a way, which will be further discussed in the following two chapters.

As far as the teaching aids are concerned, focus lied primarily on the worksheets, but blackboard was employed as well, especially during presenting new pieces of vocabulary. All extracts were printed directly in the materials and furthermore, by several exceptions, CD recorder was used as a complement with the audio versions of the extracts, in order to avoid monotony. Therefore, all four main integrated language skills were at least partially employed.

## **Materials used in the lesson**

### **Literary sources**

Activities were designed and the lessons were based on three literary pieces of work, namely Harry Potter and the Philosopher's Stone (1997) by J. K. Rowling as a representative of the whole Harry Potter series with the character of the same name as the main hero, The Secret Garden (1911) by Frances Hodgson Burnett with literary heroine called Mary Lennox, and Tom Sawyer and Huckleberry Finn by Mark Twain that is a omnibus edition containing two stories, one of them being Adventures of Tom Sawyer (1876) with focus on Tom Sawyer, from which the extracts in worksheets originate, and the other being Adventures of Huckleberry Finn (1884).

Originally, the book The Wonderful Wizard of Oz (1900) by L. Frank Baum was selected for the same reasons as well, but after due consideration, the focus was concentrated exclusively on the first three pieces of work, because for one thing, the main heroine Dorothy Gale from the The Wonderful Wizard of Oz mentions her orphanage only rarely and in a vague manner in comparison to the other characters and thus, there were not enough relevant and applicable extracts. For another, three pieces of work were found sufficient because of the time restrictions, as 135 minutes are quite time limiting for introducing so many extracts, especially considering the fact that students were supposed to familiarize themselves with the literary heroes at least partially as much as possible.

This particular books were selected for more reasons; the main being the fact that all of the main characters are orphans (and what is more, all of them are living currently with their aunts and uncles, which is another similar characteristic as far as the plot is concerned). Deliberately, two boys and two girls were selected and in addition, pieces of work of two British (J. K. Rowling and Frances Hodgson Burnett) and two American (Mark Twain and L. Frank Baum) authors were used.

### **Worksheets**

Worksheets, which were composed specially for the purposes of this research, comprise eight pages altogether and they contain five extensive activities that are connected directly to the extracts that are also to be found in the document. On account of the limited time for executing this research, the most demanding words and phrases are translated in brackets in this extracts, which should enable to save some valuable time, that can be utilised further during the lessons.

As already indicated, using too many extracts and applying them in quick succession could have a negative effect and students could be confused. Therefore, attention was in most cases aimed on one particular literary character by one and students were supposed to complete the activities not in a chronological order, as they were printed in the worksheets. Questions for comparison of the literary characters were, logically, asked after presenting all the extract, in order to make the findings as objective, as possible.

Mostly, open questions were used in the worksheet that were selected to promote the students' independent thinking and ability to form his or her own opinion, which was the main purpose of the classroom research besides practicing the target language actively. Another objective was to present new vocabulary to the students.

The highest number of questions centred on Harry Potter for the reason that he is the best known of the three characters (which is primarily caused by the popularity of the film adaptation of the series by Warner Bros, which was released between years 2001 and 2011). For the same reason, activities connected to Harry were introduced first, in order to motivate the students for the rest of the classroom research. The other two pieces of work were made into several film versions as well, but none of them achieved such a world-wide success, as they were largely only television productions, i.e. they were not released in cinemas. However, notable is the Czech film from 1975 called *Páni kluci*, which is an adaptation of a large part of Adventures of Tom Sawyer, as among Czech viewer, the film is very popular and therefore, it can be expected that the students know it as well.

### **Course of the lesson**

The main objective of the lessons was to practice reading skill, to enrich students with the new vocabulary, to make them think about the subject matter and to make them empathize themselves with the characters, which were presented through the extracts. Therefore, mostly open questions were used in the worksheet that were selected to promote the students' independent thinking and ability to form his or her own opinion. Furthermore, emphasis was put on using the target language in the classroom. In the course of the lesson, following Key competencies were employed: learning competency, communication competency, social and personal competency and civic competency. In addition, focus was primarily on receptive skills, but productive skills were practiced as well.

## **Lesson 1**

In order to induce the foreign language atmosphere a warm-up activity in form of a three-minute discussion was presented as a first activity, which was supposed to put the students in a talkative mood and to introduce the topic. Therefore, students' first task was to name any famous orphan and thus to realise, that orphans can achieve success and fame not only in the books if they try hard enough.

The introduction was followed by the first evaluated activity comprising the information gap task, which was based on pair work at first and where the students discussed two sets of questions about advantages and disadvantages of (not) having parents and write their ideas in the table. Because every second pair of the students answered another set of the questions, in the next stage, the groups of four people were formed where students should have debated all their thoughts. In the end, results were elicited by the teacher in the follow-up speaking activity.

The next activity was introduced in form of an extract that the students were supposed to do the silent reading (and extensive) and on its basis, they added character traits that comes to their mind in connection with Harry, after they had read the extract. The vocabulary that was expected to be problematic was translated in advance. Subsequently, their task was to fill in the boxes about Harry Potter in Activity 3 and to answer the question, whether they find the character likeable, in the Activity 4. It is necessary to mention that students were supposed to read all the questions before reading the extract, so as they know on which kind of information they should focus. The thematic block about Harry Potter was concluded with two questions from Activity 5, where students, after skimming three short extracts, two of which were accompanied by audio version of the same extracts, were supposed to write what does the word 'home' means to them personally and what does it meant to the characters (one of the extract being about Mary Lennox from *The Secret Garden*). Finally, they were could have practice their writing skill and their imagination, as the task was to think about what would Harry be like, if he was not an orphan and if he would be raised by his parent in the world of wizardry. The whole block about Harry Potter was planned to last maximum 30 minutes altogether but because of problematic time management, it lasted until the end of the lesson.

The lesson was concluded with assignment of the homework, where students should have read second extract about Mary Lennox (who was partially introduced in the

previous reading connected with determining what 'home' is) and then decide about the character traits of this heroine in Activity 2. Again, the same questions as by Harry Potter were supposed to be answered in Activities 3, 4 and 5, this time about Mary Lennox.

## **Lesson 2**

The second lesson took place the next day and as the first activity, the homework from previous day was revised and Mary Lennox was shortly discussed, which lasted approximately five minutes.

As a next task, and as another warm-up activity of the day, a short article about Huckleberry Finn (i.e. a friend of Tom Sawyer who is an orphan in a way as well, as his father as a drunkard does not care about him and who is a main hero of another Twain's famous novel called Adventures of Huckleberry Finn) was read, on the basis of which students were supposed to speak and to write their opinion on two short moral questions about gratefulness of the children to their parents. To fulfil this activity, eight minutes were needed.

Finally, the block about Tom Sawyer was introduced in next 20 minutes, as students should have read the last extract, this time again on their own in form of silent reading, which, however, required more time than expected, as the language used in the extract is quite demanding as far as the type of the vocabulary is concerned. As a result, the students described Tom Sawyer as far as his character traits are concerned in Activity 2 and once again, they were supposed to say, if they find him relatable or not together with the reasons in Activity 4.

After reading all the extracts, the rest of the question based on comparing all the characters could finally have been answered in Activity 4 and the ideas were discussed in the classroom, which was actually the last activity of the day.

To sum up the lesson in a positive way, a short discussion about superheroes was selected, as films about superheroes are very popular at the moment also by teenagers. At first, the students were supposed to determine the characters on the picture and consequently, they were supposed to think about their common features and about the fact, how did the fact that all the mentioned superheroes are the orphans, influences their actions. However, because two lessons are not enough for introducing such an extensive amount of materials, I did not manage the activity in time and therefore, these three questions out of the worksheet remained unfilled.

To summarize, this chapter described all the procedures that were used during the classroom survey and it presented all the materials used as well. Its objective was to present to the reader of this thesis, how the lessons were compiled and what methods and what kind of activities were utilised, which should prepare the ground for the next chapter, where for one thing, activities will be introduced once more, this time in numerical order, as they follow in the worksheet, and for another, the results of the classroom research will further be described.

## IV RESULTS AND COMMENTARIES

In the following lines, the results of the research are presented. At the first part of this chapter, focus is on the analysis of the activities and on offering possible interpretations, which is complemented by various tables and figures presenting the exact results or the most numerous types of answers for netter illustration. Because the disparateness of the questions, no universal pattern, graph, chart or diagram could have been selected and therefore, each question is addressed individually. In the second part of this chapter, the overall commentaries related to the classroom research are introduced.

### Results of the classroom research

#### Activity 1: What are pros and cons of (not) having parents?

As already indicated, the first activity was mostly supposed to work as an lead-in type of activity and its objective was especially to let the students talk about their ideas and to get them into the foreign language atmosphere. In addition, this communicative activity was supposed to let the students think of the topic critically in general, before they could have compare their ideas with those belonging to the main characters from the extracts, and this immediate effect was fulfilled.

The tables from worksheets were shared, as the pair and later also group work were used as an organisational forms of education, and for that reason, during analysing the results was unfortunately not clear, who was member of which group. Therefore, the results are presented in form of a table (See Figure 1) containing the most interesting ideas from the worksheets, which does not have any scientific benefit but on the other hand, it shows that students thought about the topic.

The most frequent answers concerned especially advantages of having parents and disadvantages of having parents, as it is something that the students know very well from their experience, and therefore, the other two topics gave them more space for conceiving of the imaginary situation, what it is like if someone does not have any parents. Many topics occurred repeatedly, such as primarily the importance of having or not having love, safety, material support, freedom and independence.

<b>Advantages of having parents</b>	<b>Disadvantages of not having any parents</b>
<ul style="list-style-type: none"> <li>▪ Having someone’s protection, feeling safe</li> <li>▪ Having financial, material (nurture, clothes, etc.) and psychical support</li> <li>▪ Having someone who loves you no matter what</li> <li>▪ Having family background</li> <li>▪ Having home / a place to live</li> <li>▪ Having someone as a role model</li> <li>▪ Having proper social life</li> </ul>	<ul style="list-style-type: none"> <li>▪ Having no money, food and clothes</li> <li>▪ Having no people who care about us</li> <li>▪ Necessity to be independent</li> <li>▪ Having no place to stay (living in the orphanage or with the foster parents)</li> <li>▪ Being alone, feeling loneliness</li> </ul>
<b>Disadvantages of having parents</b>	<b>Advantages of not having any parents</b>
<ul style="list-style-type: none"> <li>▪ Necessity to be polite and to do what parents say</li> <li>▪ Having no connection to the family</li> <li>▪ Necessity to share things with other people</li> </ul>	<ul style="list-style-type: none"> <li>▪ Having total freedom with a possibility to do whatever you want (where no one tells you what to do)</li> <li>▪ Having other values that family</li> <li>▪ Being independent</li> </ul>
<b>Figure 1: Pros and cons of (not) having parents? (Activity 1)</b>	

**Activity 2: What traits are typical for these characters? How would you describe them?**

This activity was introduced to the students after reading all extracts concerning the particular literary character and the students’ task was to ascribe the character trait to the literary heroes and its objective was to find out, how extensive the vocabulary of the students is and emphasis was also put on the fact, how do the students understand the particular extract.

All the individual adjectives describing the three literary characters that were mentioned by the students were collected for the purpose of this research and subsequently, bar chart for each individual hero or heroine was created in order to demonstrate, how do the students find them. In addition, the numbers of mentions is depicted in the chart for showing, which characteristics are seen as the most typical for the given literary hero or heroine and how do the individual opinions differ on the basis of personal preferences, identification. Poor comprehension of the text could have in case of this activity influence only the fact, if the student filled in anything into the worksheet but in every material, at least three character traits were listed to each of the character. It should be mentioned as well that students had the opportunity to write any number of adjectives and that nor the minimum, or the maximum of possible answers was determined.

As can be seen from the following charts (See Figures 2, 3 and 4), where green colour represents Tom Sawyer, red stands for Mary Lennox and blue denotes Harry Potter,



the most adjectives were assigned to Harry Potter (178 altogether) as expected, whereas Mary Lennox received the least amount of descriptions (95 in total), because for all of the students, this was undisputedly the first encounter with this character. It should also supposed to be considered that the reason for Harry’s primacy in this category is probably not based entirely on the presented extract, but also on having the knowledge of the films or on having read the book before.

Tom Sawyer (Figure 2) was most frequently described as cunning/foxy/sly/tricky, clever/smart/wise, dishonest/liar, troublesome, cheerful/happy, nasty/naughty, which are either very positive or negative, but altogether, Tom is perceived as a relatable boy (as the positive character traits predominate) that has his flaws.

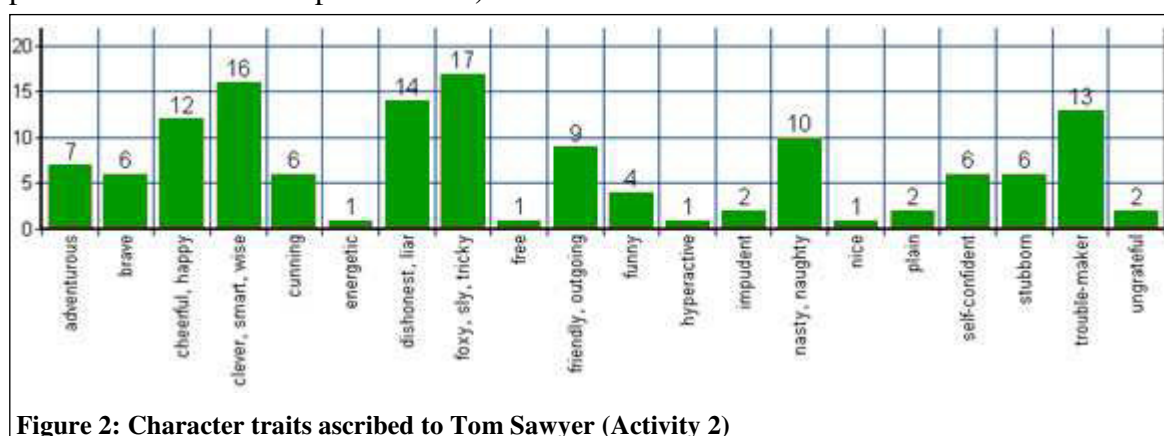


Figure 2: Character traits ascribed to Tom Sawyer (Activity 2)

In the chart about Mary Lennox (Figure 3), it is perceptible at the first sight that spoiled, stubborn, plain, big-headed, impudent/rude or independent is what came to the students’ mind most frequently, when they read the particular extracts. Mary is described almost exclusively in a negative light but the result is in her case much more distorted than by the other two heroes, because as already stated, Mary was new to the students and there were not enough excerpts to present her objectively.

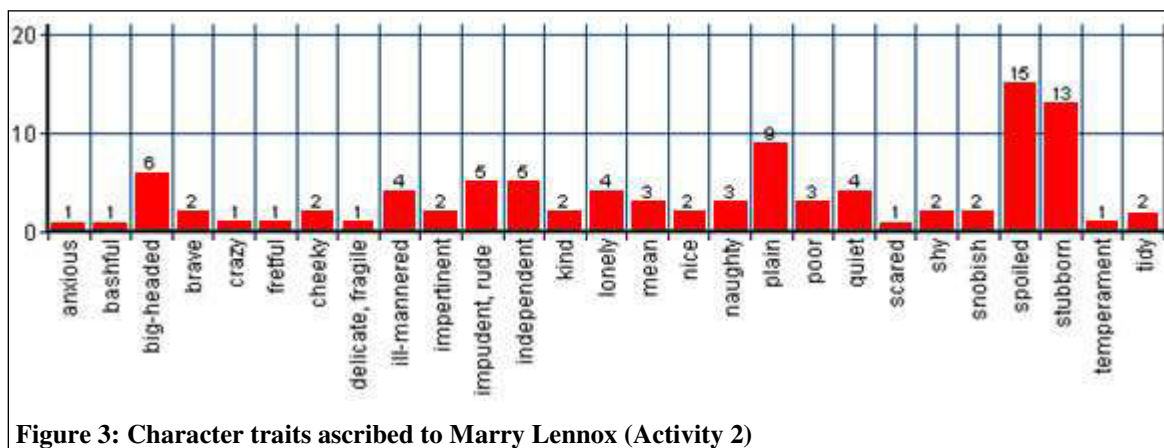


Figure 3: Character traits ascribed to Marry Lennox (Activity 2)

The shape of the chart for Harry Potter (Figure 4) demonstrates, that students are quite united in their opinion, as 26 of them, i.e. almost everyone describes the character as brave and courageous, and 21 or rather 20 of them, see Harry as clever/smart and friendly/outgoing. Other adjectives that were used more than five times in connection with Harry's name, are considerate, determined, friendly, helpful, modest, polite and special, unselfish. After taking all this ideas into consideration, it is evident that Harry Potter is perceived very positively by the readers, as they all ascribed him positive character traits, except from some exceptions such as naive or weird that stated the Student 17.

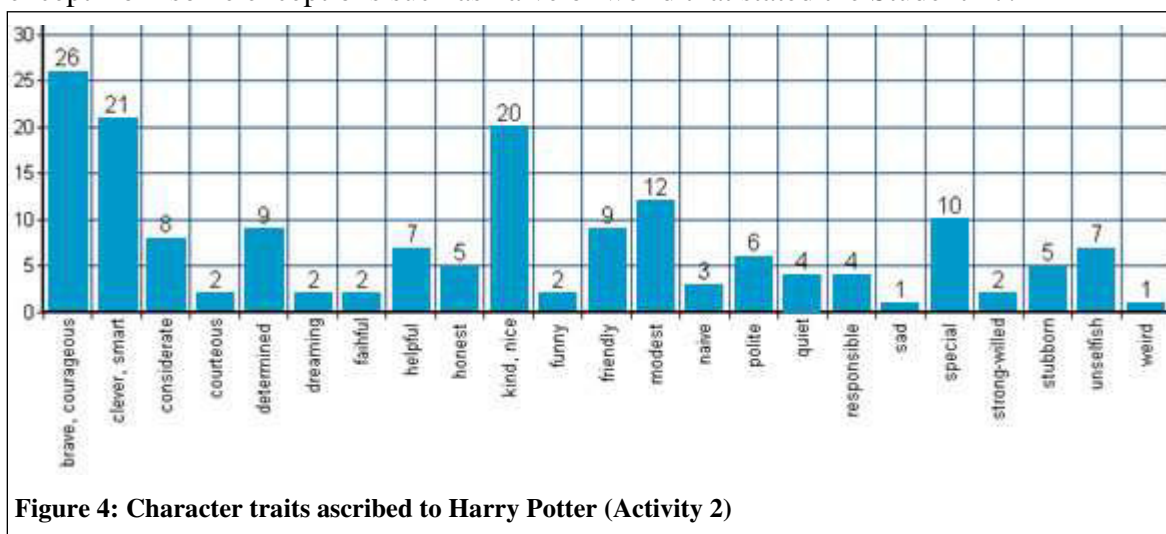


Figure 4: Character traits ascribed to Harry Potter (Activity 2)

### Activity 3: Fill in the table on the bases of your reading.

Similarly like the previous activity, this one, consisting of five questions, was always introduced on the basis of extracts, in which the current family background of the literary heroes and the adoptive parents were described. This task, more than the others, was designed to measure the comprehension of the texts and more importantly the ability to look up the required pieces of information. In other words scanning was used as a basic method of reading. Therefore, the evaluation is only is provided verbally, as listing all the correct answers would be superfluous.

In Question 1, students were asked to write the identity of the adoptive parent. This was the easiest task in this set of the questions, which can be proved by the fact that it was answered by all the students and it was answered correctly.

The question 2, where students' task was to describe their adoptive parents based on the reading, was more problematic because it was not specified whether the students should focus on the physical appearance or on the descriptions of the character, therefore,

the answers varied partially especially in case of *The Secret Garden* and of *Harry Potter* extracts where the physical appearances were described well in the book. In such cases, the identical expressions were usually used by the students, whereas in the rest of the cases, their own descriptions were applied, which were frequently formulated with the usage of the same wording, as far as the adjectives are concerned. Altogether, twenty-one students had only used short phrases or single adjectives, whereas seven students formed complete sentences, which can partially evince of the level of their language.

The Question 3, namely what attitude do the adoptive parents have to the orphan, was similarly like the previous two answered by all students and the answers had differed only seldom, primarily as far as the students' diction is concerned, although in case of this particular question, considerably more complete sentences were used, which is partially given by the focus of the question. By both Questions 2 and 3, the most extensive answers were aimed at *Harry Potter*.

As far as the Question 4 is concerned, i.e. what attitude do the other people have to the orphan, it was as expected the most contentions and therefore also the most demanding task from this set of questions, as in comparison to the previous questions, this information was to be found only in a restricted degree, since the extracts were mainly oriented on the family background considering the fact that the literary hero or heroine encounters various characters throughout the book, with whom he or she has various types of relationships that can be further developed.

In the extracts, there is limited number of other people besides the adoptive parents and thus, by *Tom Sawyer*, only opinion of his half-brother Sid could be taken into consideration, which was for many students either difficult to determine or to understand the text properly, as many individuals left the box blank. By *Mary Lennox* and *Harry Potter*, the answers were given by majority of the pupil, which signalizes that the students were able to find this particular information in the extracts and to understand them properly.

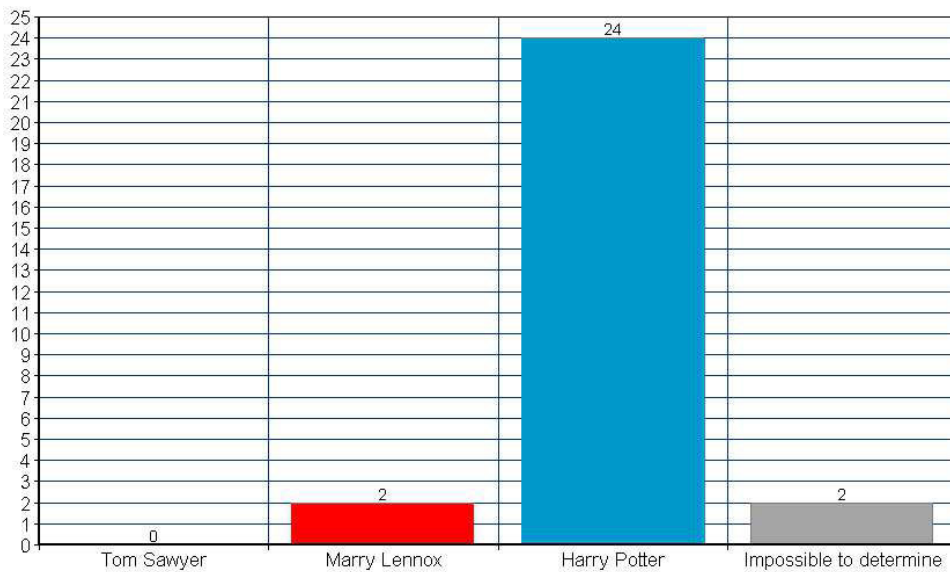
The Question 5 asking about the relationship of the orphan child to their real parents was once more the most problematic by *Tom Sawyer*, as this was not specifically mentioned in any of the extracts, which nine students interpreted as that he does not miss them and four as that he probably loved them, four individuals wrote that this piece of information was not specified in the text, and the rest of the students left the question unanswered. By *Harry Potter*, it was not mentioned as well but for all that, sixteen students

stated that Harry loves his parents despite the fact he does not know them and that he misses them, which is an opposite answer to not missing the parents them which was given by nine students about Tom Sawyer, as mentioned earlier. Therefore, the incongruity in the answers suggests the greater knowledge of at least one of the pieces of work or it can be interpreted as an attempt to identify with one of the characters.

**Activity 4: Answer questions on the basis of your reading.**

The focus of Activity 4 lied on the identification of the readers with the literary characters, as the students were supposed to imagine how does the life of the orphan child look like, and in a way, Activity 2 and 3 were preparation for doing this properly, because students could have built on their own image of the literary heroes and on the information about family background of the orphans. There were no incorrect answers in this set of questions and the outcome was dependent mainly on personal preferences of the students, which could have been supported by the reading.

When the students were asked to decide, which orphan hero or heroine is in the most unenviable situation in the Question 1, twenty-four respondents had concurred on the name of Harry Potter for the identical reasons that his adoptive parents treat him very badly and that the other two characters have someone who likes them, whereas Harry's aunt and uncle only like their own son. Mary was selected twice (namely by Student 3 and Student 9) as the orphaned child with the worst fate, which was supported by the idea that as a girl, she must be much more vulnerable than the boys. Two students (Student 15 and 24) had problem with determining the one and only character and opined that they cannot decide.

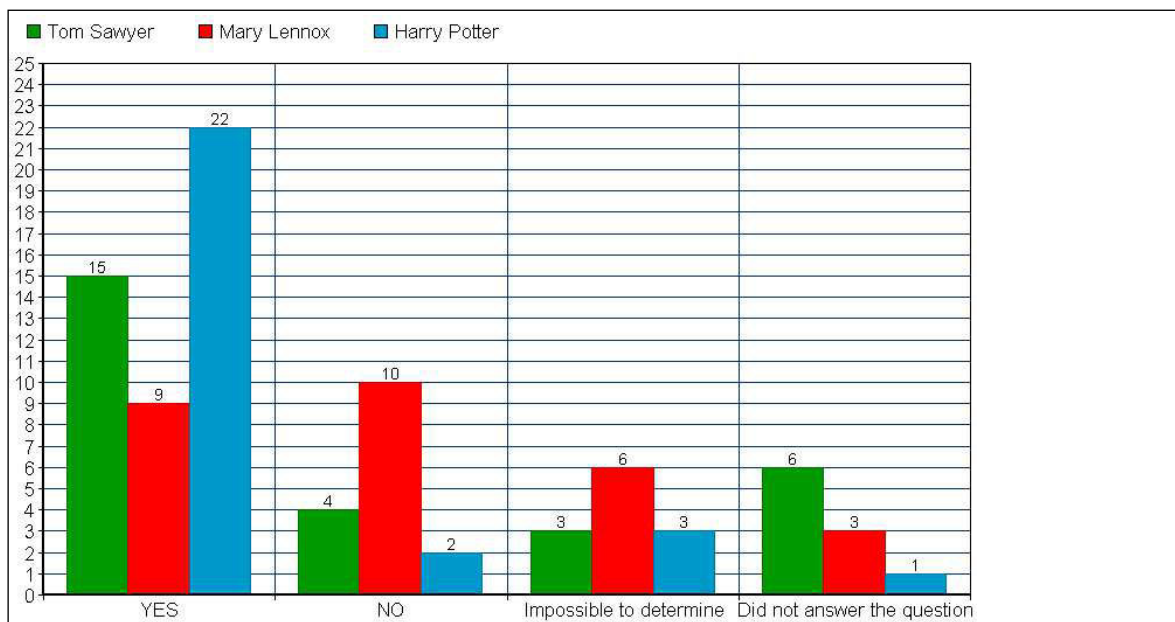


**Figure 6: Whose situation is the worst and why? (Activity 4, Question 1)**

In Questions 2, 3 and 4, the students were asked whether they find the particular character likeable or not and how do they rationalize their answers. The likeability can be compared in the Figure 5 and once again, Harry Potter was selected as the most likeable hero, with whom it is simple to identify with, which can be the reason for the popularity of the series worldwide in general. The most frequent reasons for admiring Harry were his relatable personality, his ability to do magic and the fact that despite his sad life story, he remained a normal boy, whether the two students (Student 6 and Student 17) who dislike Harry wrote that he is too good and that Ron (one of the Harry's best friend) is much better. Altogether, four students did not express their opinion, three individuals having admitted that they cannot decide and the last student leaving the question unfilled, which is a satisfiable number for 28 students, since it was not possible to monitor what every single individual writes into the worksheet.

On the other hand, omitting the question about Tom Sawyer six times indicates that students could have possibly had problems with comprehension of the extracts. However, the ratio of positive responses to the negative ones supplements the finding in Activity 2 and it substantiates that the readers perceive Tom's character positively, as the most repetitive reasons were that he is foxy and adventurous, behaves like a normal child and is not boring at all. On the other hand, two students (Student 14 and Student 27) see him as a liar and two as an ungrateful person. Such as by Harry, three students were unable decide what to think about Tom.

Based on the chart, the most unambiguous character was Mary Lennox, as she received nine positive and ten negative responses, which is almost an identical number. Negatively was perceived Mary's stubbornness, impudency and being spoiled, and positively was evaluated the fact that Mary's situation is difficult because she is lonely and afraid of her new life. In addition, six students, i.e. almost one quarter of the respondents, have specifically written that they do not know Mary enough, in order to be able to judge her, which is a valuable type of answer as well, as on one hand, it indicates that the two extracts were not enough (not only) in Mary's case and on the other hand, it suggests that the students are ruminative. Three students had not answered the question at all.



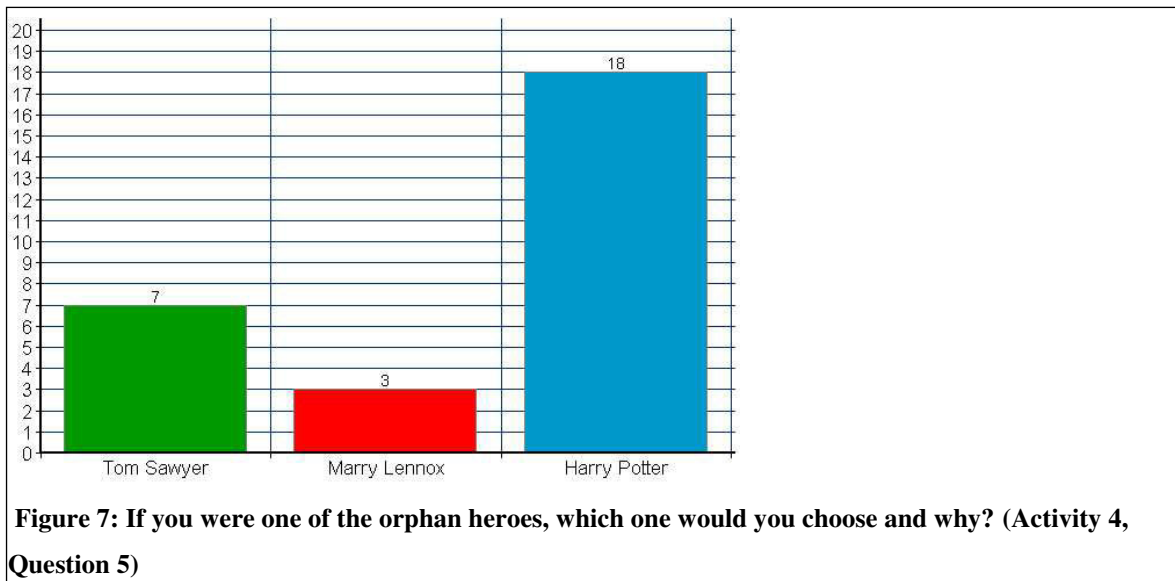
**Figure 5: Do you find the particular literary character likeable? (Activity 4, Questions 2, 3, 4)**

Question 5 was once again connected with readers' identification and the wording corresponded to identification fallacy which was mentioned in the theoretical part of this thesis. In order to do so, the students were supposed to decide, which character do they find the most relatable for them personally and they were supposed to substantiate their response. From the results, it is obvious that Harry Potter was the most common answer, which on one hand correspond to the results of Questions 2, 3 and 4, in which Harry was selected as the most likeable character, but on the other hand, the outcome can give the impression of being curious, since 24 people out of 28 has assessed Harry's family background and his overall situation as the most pitiful in Question 1. Therefore, the reasons for giving such an answer were particularly relevant for interpreting this Question properly, and as it turned out, three students decided for Harry for that reason that they

know him the best and what is more important, full 10 students opted for him primarily because of his ability to use witchcraft and because they envy him his magic wand, which was on one hand mentioned in the extract, but only in a limited way. The point of these students is all the more understandable, concerning the student's age, and in addition, one can infer that magic is another appreciable reason for popularity of this character besides his likeability that was mentioned as the outcome of Question 4, but for the purpose of this question, the reason for selecting one of the characters was supposed to be connected with approaching them on the basis of selected extracts and therefore, the results seem particularly influenced in this case by the fact that the students have already encountered the character, either in book or in film. Therefore, with focus on Harry being an orphan with unenviable family background, it is questionable, how to interpret the graph, because it is possible that the students did not completely understand the question.

One can admit that the students could have been influenced by encountering the literary piece of work by the other two characters and at least in Tom's case, it would prove to be correct, as Student 9 had answered that he liked Tom also because of the manner, in which he was painting the fence, but this event was not mentioned in the particular extract at all and thus, it suggests itself the answer that the respondent had either read the book or he saw one of the films about Tom Sawyer. The rest of the students who would select Tom Sawyer had related to this character primarily because Tom enjoys his childhood fully, as four students had mentioned, and because he does not lack anything important in his life, including his real mother, who he even had not known, because his aunt Polly supplements this role in Tom's life, which was written by two individuals (2 and 17). Two students (Student 14 and 15) had also highlighted his freedom and scope for doing mischief.

The last three students would have decided for Mary Lennox, Student 10 simply because of the fact that she likes Mary and two (Student 2 and Student 11) because Mary is materially secured and her uncle can give her everything that she wants.



The last one from this set of questions was Question 6 investigating, how did the fact that the characters are orphans influence their actions. Six students had, unfortunately, not completed this activity and one student (Student 18) had written that she did not understand the question properly, so their answers could not have been taking into consideration, which is quite a considerable number and which definitely offers space for improvement. Out of the remaining students, two (Student 15 and Student 27) had stated that being an orphan did not cause that the future of this literary heroes would be totally different and 19 claims the opposite, giving the reasons that they are more determined and less selfish, and particularly that they are independent, as not having parents gives you absolutely freedom, which is an advantageous prerequisite for their adventures. The last-mentioned reason was expressed by seven individuals.

**Activity 5: Read following questions and answer these questions.**

The fifth activity comprised seven or more precisely four questions, as there was no time to present last three questions about superheroes, and besides reading, it focused on writing skills as well.

In Question 1, students' task was to express the connotation of the word home, which was more than anything else an activity suitable for letting the students express their ideas about the topic and because the answers recurred, an overview of the answers is given together with the number of individual that expressed the particular idea (Figure 8).

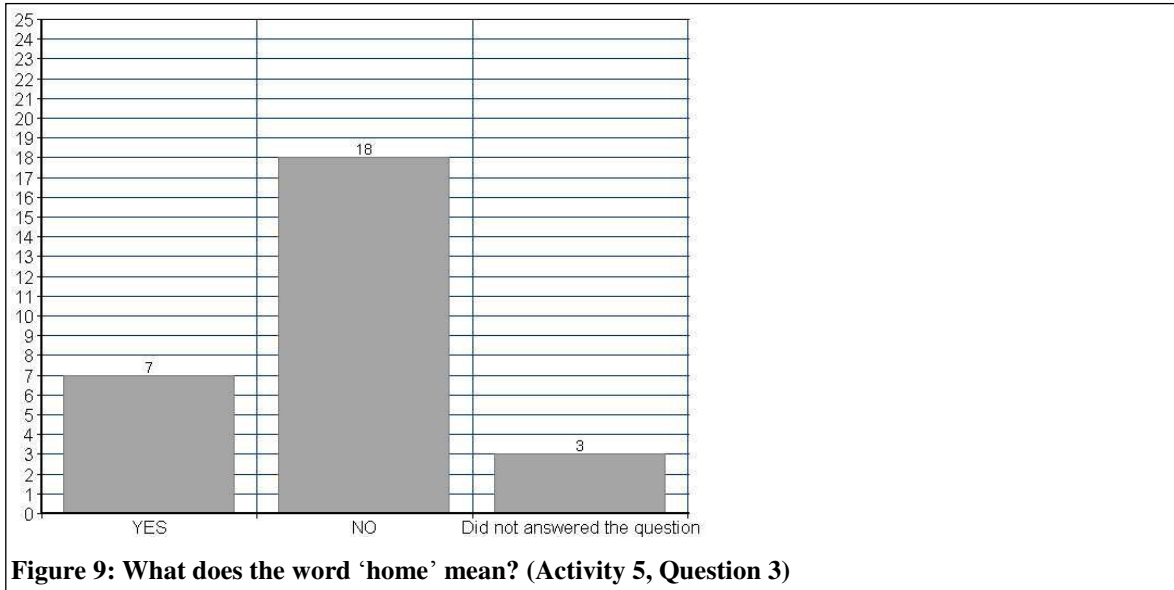


However, in reality, the answers of the pupils were more complex in a form of a continuous text of approximately 200 words per one student.

<b>Home is a place where...</b>	
you can always come back/ where you love to return	6
your family and you live and to which you have connections	17
people who love me and who I love live/where my heart is	15
you feel safe	19
you feel happy	2
they understand you	3
you have your dearest things	7
my heart is	2
<b>Figure 8: What does the word 'home' mean? (Activity 5, Question 1)</b>	

The next two questions concerned with gratitude of children to their parents and they were based on a short excerpt, where life of Huckleberry Finn was described and where he commended the advantages of having no parents. Besides reading this short text, the questions were design for the students to express their personal ideas about the subject matter and as the result showed in Question 2, twenty-three students designated Huckleberry's life as unenviable, especially because he does not have any love, home and money, and has unsecure future. Three respondents had furthermore stated that it is logical that children who have strict raising envy Huckleberry his freedom, but they add that still there is nothing to be envied. The rest of the students did not answer the question, either because the possible difficulty of the extract or for another reason. The results were so unambiguous that no chart was required.

The Question 3 was more manifold, as when the students were asked, whether the students who consider Huckleberry's enviable are ungrateful, eighteen students wrote a negative answer, which is quite noteworthy, because this group logically included respondents, who had opposite opinion in the previous activity as far as their own person was concerned. The reasons for this were primarily that they are too immature and they cannot differ the real life from that and, because they are an evidence that forbidden fruit tastes the sweetest, etc., Student 23 had also answered that such children do really want to be like Huckleberry. The positive answer was chosen seven times and it was reasoned unanimously by the argument that such children do not realize how happy they are when they have home and loving parents.



The result of Questions 4 were, however, not evaluable by way of any graph or table, because the activity was based purely on creative writing, which in other words means that there was no correct or incorrect answer in case that the statement contained any idea at all. Emphasis could only be on the style of writing and few commentaries can be provided about grammar as part of an observation, but since this is not the focus of this thesis, it is only going to be addressed briefly in a commentary that the students made quite a considerable number of grammar mistakes, predominantly in the conjugation of verb 'does' in the third person singular and in conjugation of other verbs in past simple and past participle, which was particularly striking in this activity, although in general, this phenomena was perceptible in all other activities as well. Stylistically, after analysing all the answers, it can be deduced that the students lack means of expression and that their vocabulary is quite limited. To summarize the answers, the most recurring ideas were that Harry would be more self-confident, outgoing and rich, he would be ready for his future and used to his fame, but on the other hand, he would probably be selfish, big-headed, ungrateful, spoiled and tired of his fame. Student 11 had pointed out that the film and book would be boring, which is an idea worth noticing as well. The possibility that Harry would be the same has described only Student 16.

## Overall Commentaries

As far as the general findings about the heroes are concerned, noticeable was the fact that questions aimed at Harry Potter were the most numerous, which could have been caused by the previous knowledge of this character, as already stated. It was, however, not measurable, to what extent did the individuals know the information about Harry from elsewhere but overall, Harry Potter was selected as the most relatable orphaned hero out of the three literary characters that were discussed during the lessons.

The empiric results of the research showed that the students lack means of expressions, as can be observed in their answers. Furthermore, as mentioned by the analyses of individual activities, several questions were not responded by a few students and in addition, frequent was the case that the questions were answered but the student did not state any reason at all, which was specifically asked in the questions. In such cases, the answers were figured in statistics, but the informational value was debased in a way. This incompleteness of responses and in some cases also their briefness can also indicate a bad time management, as if the students had more time, their answers could have been more elaborate.

Naturally, the most striking issue as far as the statistical data are concerned, was the number of the students in the classroom. This as such would not pose such a problem, except for some organisational issues, but because the students had a different level of language proficiency, the results were more diversified and thus, more difficult to analyse.

As for the positive outcomes of the lessons, it undeniably made the students to think about the unpleasant topic and perhaps to appreciate their own life. In addition, they seem to like the lesson and to discuss the literary heroes, which can be substantiated by the fact that they voluntarily spent five extra minutes from their break by finishing one of the activities although they did not have to. Nevertheless, frustrating was for them the fact that the lesson was quite hurried and thus, the complexity of the answers was influenced by that.

By and large, this chapter focused on interpreting the outcomes of my research, which were presented in the first part of this chapter in form of text and which were supplemented by tables and figures, in order to make the outcomes more transparent. In the second part of this chapter called Commentaries, the most important factors were reflected that influenced the outcomes of the lesson and furthermore, several strengths and

weaknesses were mentioned. Weaknesses and limitations will be further addressed in the next chapter, as its purpose is to provide pedagogical implications about the research and to offer suggestions for further improvements.

## V IMPLICATIONS

A number of restrictions of this study and areas for future research should be mentioned, which is the purpose of this chapter. In addition, a few general comments, suggestions and implications for further developing of the research are given.

### **Pedagogical implications**

The objective of this section is to provide information for the teachers, who could possibly decide for teaching the same or a similar teaching unit, about negative and positive outcomes of the lessons in order to give them information about what went wrong and to advise them what could be improved.

First and foremost, it should be stated that the teacher should always know his or her students and their individual needs prior to the lesson, in order to be able to adjust the suitable lesson plan and to be able to select the appropriate difficulty level of activities and extracts, which is not technically feasible in such a short period of time, which was designated for this research. Teacher is also responsible for establishing a positive classroom atmosphere, which is necessary to enable the students to feel relaxed, and thus willing to participate on the lesson and to express their ideas. Therefore, various methods and techniques suitable for the lesson should be chosen, which could be considered also in case of this particular research, because greater variability would make the lesson more engaging.

The most of my personal advices are connected with time-management, because the lack of time influenced the outcomes of the lesson in general. There should, for instance, be more space for pre-teaching vocabulary, e.g. with the usage of blackboard or interactive whiteboard, which, as already indicated, would increase a chance that the students would note the words and phrases down, as they would be informed that these particular lexical items are relevant for them. In addition, the outcomes of individual questions could be more reviewed directly in the classroom in form of discussions, in order to develop communication skills.

Considering the age of the students and the prior information from the teacher, I decided to use original versions of all books, but because the extracts were demonstrably demanding in terms of comprehension, I would recommend employment of graded readers

as another important practical implication. In addition, the reading techniques should be more varied and focus could be both on extensive and intensive reading.

### **Limitations of the research**

A number of important limitations need to be considered. Firstly, an issue that was one of the turning points for the outcome of the research and that altered the results because the research had even started, is the fact that there was 28 students in the classroom altogether because of the illness of the regular teacher, which also meant that I had only two lessons at my disposition instead of original three. I was informed about this fact about 15 hours in advance so it was only possible to change the order of the activities slightly, and to copy the materials, in order to provide each individual with his or her own copy of the material. Admittedly, the course of the activities was not influenced by the larger amount of students so much in the classroom, but it was more demanding to manage to guard, if all the students are really concentrating their full attention on the prepared activities and what is more important, if they really fill in the worksheets conscientiously, which subsequently proved to be legitimate. Therefore, some worksheets were more vaguely completed (and some questions were even blank) than I would like to.

Another problem connected with the merge of the students into one group was the fact that both groups of students had mixed abilities and that they were on a different level of language and thus, the quality of answers differed as well, especially because one group had greater problems with comprehension of the extracts as showed both the classroom practice and analysis of the worksheets. This was partially caused by the decision to use original versions of the books over the graded readers. This noticeably caused troubles especially in case of the book *Adventures of Tom Sawyer*, which used too sophisticated language structures and too challenging vocabulary because of frequent usage of colloquialisms and archaisms, and thus, the students were slightly demotivated by this fact, as the comprehension was made difficult not by their fault.

Furthermore, problematic for analysing the outcomes correctly was the fact that on one hand, the results of this thesis should only proceed from the classroom reading to maintain educational objectivity, i.e. students should base their answers only on the basis of materials that are provably presented to them, but on the other hands, the answers are skewed, because in order to acquire the veracious responses about the characters, the

readers would have to read the whole pieces of work, or at least more extracts. This would, however, require much longer research. In addition, it is impossible to develop reading skills during two lessons and thus, the research was directly influenced by the abilities that had the students gained to date. Further issue connected with the chosen extracts is that students could not have influenced at all, which piece of work would be discussed, as they could have possibly done, if I had been their teacher on a regular basis.

Greater problem posed the reduction of the time for my classroom research, which meant that there would be less space for the activities and that some questions will probably have to be omitted, which was the case of last three questions from Activity 5 about superheroes, although certain measures were taken in advance, in order to accelerate the lessons and to manage to present all the activities in time, such as changing the order of the activities or reducing the time for pre-teaching vocabulary, which was substituted by presenting the vocabulary directly in the extracts and by letting the students ask during the process of reading. This was however not as efficient as expected, because if the vocabulary would be discussed more and if it would be written on the blackboard, it would possible make the students to remember them better, as they would have noted the unknown expressions down. If there was more time for the research in general, there would also be space for application of more types of techniques.

In addition, to make the results more objective, it would be beneficial as well, if the classroom research was conducted in more separate groups, in order to compare the overall results.

Finally, some of the questions in the worksheets could have been better rephrased for better understanding of the students and the worksheets could be better organized, as the orientation within it was sometimes unnecessarily complicated.

### **Suggestions for further research**

If the classroom research should be performed once more or if it should be further developed, first of all, the number of students in one group should be reduced in order to achieve greater didactic effectiveness. Another alternative would be to reseat the students on the basis of their membership according to their regular teacher, and to assess their results separately.

In addition, the research should definitely be spread out into more teaching units, which would enable to achieve more accurate results with greater educational influences upon the students, as they would have enough time to concentrate more thoroughly on the extracts and to organize their ideas properly. In addition, if the teacher would cooperate with the students on the regular basis, it would also be possible to let them read not only greater amount of the extracts, which would be needed in Activity 3, where not enough information about Harry Potter and Tom Sawyer were provided, but even the whole pieces of work.

Furthermore, the activities could be adjusted, as the teacher would have more time to concentrate on each character more closely and thus, more types of activities could be used to avoid monotony, such as true/false questions, cloze text, or cutting the extract into several pieces and letting the students to give them into correct order. As a concrete example for such an adjustment, I would suggest that in an extract about Harry Potter could be concealed his name and students would be guessing it, which could be used as a pre-teaching activity before reading the text for comprehension for making the extract more attractive to read. The Question 4 in Activity could possibly be further developed as well and the products of the students could be displayed in the classroom, after which the students could choose the best piece of work by themselves. Moreover, the discussion about superheroes could be a good subject-matter for communicative activities, as it is a very popular topic nowadays because of their Hollywood film adaptations. I would suggest employment of more communicative activities as well, since because of the excessive focus on reading, which was however necessary to get all the answers, there was not much time for developing communicative competence.

The chapter Implications dealt with reflection on what could had been done better, in order to improve the research. First, pedagogical implications were given for teachers if they would decide to implement the research newly, which is followed by presenting the limiting factors for the research that should be acknowledged and that influenced the results. Finally, suggestions for further research are given.



## VI CONCLUSION

The thesis has investigated the application of teaching literature in ESL classroom. The theoretical part familiarized the reader with the subject-matter and a special attention was given to influences of reading on the audience and on didactic aspects of teaching literature. As far as the practical part is concerned, to summarize tangible outcomes of the research, it is beyond the scope of this thesis to examine exact psychological influences upon the students, as this would require long-term and more cross curricular type of study, whereas this particular research was primarily based on didactic aspects of the topic and on the fact, how such a motif can be used to be discussed in a ESL classroom during teaching literature.

After performing one classroom research, the results are not objectively evaluable, as they do not show measurable application of the language, except for the activities, where understanding the text and ability to find the specific information was the task. Otherwise, students were supposed to add their own opinions, which promotes their independency and develops their values, which is contributive in terms of contents of key competencies, but from the linguistic point of view, the research was rather about practicing the target language in one particular group of students than about giving some innovative results, which can be seen as its weakness but on the other hand, teaching literature is a long-term process, such as the process of acquiring the reading habit itself, which was stated in the introduction and thus, these outcome could have been anticipated in way.

Therefore, the thesis can be concluded with a statement that using literature is undoubtedly one of the possible ways how to make the lesson more engaging and primarily more varied. It can have its benefits and drawbacks and as by other methods, the outcome of the lesson is besides the material dependent on the persona of the teacher who is among other things responsible for the choice of the particular piece of work, but if the teacher is aware of the possible obstacles, if he or she knows how to work with literature in the classroom and if he or she knows the students and their skills and knowledge, then teaching literature can indisputably be very beneficial and captivating.

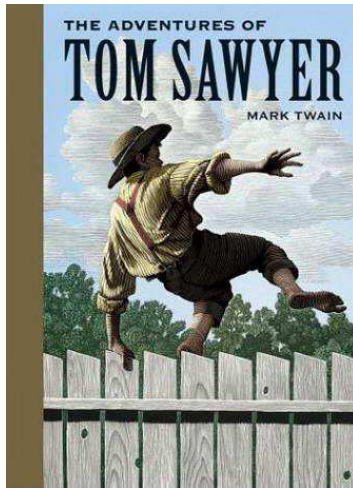
## REFERENCES

- Backes, L. (n.d.). Understanding Children's Book Genres. Retrieved Jan. 10, 2014, from <http://www.right-writing.com/genres.html>
- Burnett, F. H. (1993). *The Secret Garden*. London: David Campbell Publishers Ltd.
- Clanfield, L. (n.d.). Teaching materials: using literature in the EFL/ESL classroom. Retrieved April 5, 2014 from <http://www.onestopenglish.com/support/methodology/teaching-materials/teaching-materials-using-literature-in-the-efl/-esl-classroom/146508.article>
- Collie, J., Slater, S. (1987). *Literature in the language classroom: A resource book of ideas and activities*. Cambridge: Cambridge University Press. Retrieved March. 1, 2014, from <http://www.scribd.com/doc/43409958/Literature-in-the-Language-Classroom>
- Collins, M. (2011). *Devil, Hero or Sleeping Beauty? The Making of Orphan Myths and Public Administration*. Washington: The George Washington University.
- Čeňková, J. (2006). *Vývoj literatury pro mládež a její žánrové struktury: Adaptace mýtů, pohádek a pověstí, autorská pohádka, poezie, próza a komiks pro děti a mládež*. Praha: Portál
- Graded Reader. (n.d.). Collins English Dictionary. Retrieved March 29, 2014, from <http://www.collinsdictionary.com/dictionary/english/graded-reader>
- Harmer, J. (2007). *The Practice of English Language Teaching*. Oxford: Pearson Education Limited
- Havlíková, N. (1987). *Knížka pro rodiče o knížkách pro děti*. Praha: Albatros
- Hunt, P. (1990). *Children's Literature: The Development of Criticism*. London: Routledge
- Hunt, P. (1999). *Understanding Children's Literature: Key Essays from the International Companion Encyclopedia of Children's Literature*. New York: Routledge
- Lakin, S. (2007). The Importance Of Reading Fairy Tales In A Child's *Life*. Retrieved Jan. 10, 2014, from <http://ezinearticles.com/?The-Importance-Of-Reading-Fairy-Tales-In-A-Child-Life&id=812868>
- Scrivener, J. (2005). *Learning Teaching: A guidebook for English language teachers*. Oxford: Macmillan
- Meese, R. L. (2009). *Family Matters: Adoption and Foster Care in Children's Literature*. Santa Barbara: Libraries Unlimited.
- Nakonečný, M. (2009). *Psychologie osobnosti*. Praha: Academia

- Nikolajeva, M. (2010). Power, voice and subjectivity in literature for young readers. London: Routledge.
- Orphan. (n.d.). Merriam-Webster. Retrieved April 3, 2014, from <http://www.merriam-webster.com/dictionary/orphans>
- Orphan. (n.d.). Online Etymology Dictionary. Retrieved April 5, 2014, from [http://www.etymonline.com/index.php?allowed\\_in\\_frame=0&search=orphan&searchmode=none](http://www.etymonline.com/index.php?allowed_in_frame=0&search=orphan&searchmode=none)
- Research Institute of Education in Prague. (2007). Framework Education Programme for Secondary General Education (Grammar Schools). Praha: VÚP
- Rowling, J. K. (2000). Harry Potter and the Chamber of Secret. London: Bloomsbury.
- Rowling, J. K. (2000). *Harry Potter and the Sorcerer's stone*. London: Bloomsbury.
- Susina, J. (2008). *Children's Literature*. Retrieved Jan. 10, 2014, from <http://www.faqs.org/childhood/Ch-Co/Children-s-Literature.html>
- Sweetland, R. (n.d.). *What is Children's Literature?*. Retrieved Jan. 10, 2014, from <http://www.homeofbob.com/literature/curriculum/characristcsChildLit.htm>
- Twain, M. (1993). Tom\_Sawyer and Huckleberry Finn. Ware: Wordsworth Editions.
- UNICEF (n.d.). Orphans. Retrieved April 4, 2014, from [http://www.unicef.org/media/media\\_45279.html](http://www.unicef.org/media/media_45279.html)
- Vášová, L. (1995). *Úvod do bibliopedagogiky*. Praha: ISV

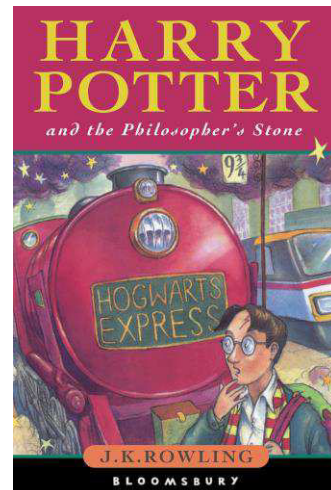
## APPENDICES

### Appendix 1: Worksheet

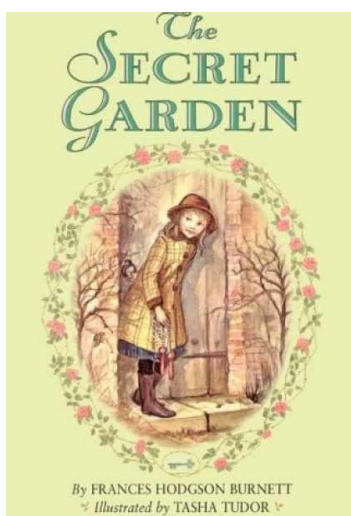


**The Adventures of Tom Sawyer** is set in the America into 1840s and it narrates the story of Tom Sawyer, orphaned boy raised by his aunt Polly, who always gets into trouble during his numerous schoolboy adventures.

**The Harry Potter series** centres around the young wizard Harry Potter, whose parents were killed by Lord Voldemort while he was a baby. During his studies in the Hogwarts School of Witchcraft and Wizardry, he and his friends Ron and Hermione attempt to defeat Voldemort, who wants to dominate the world.



**The Secret Garden** is the book about Mary Lennox, a spoiled orphaned girl that came from India to live with her uncle in England. She soon discovers a forbidden garden and together with her friend Dickon and her ill cousin Colin, they cultivate not only the place itself but also their own souls.



**1) What are pros and cons of (not) having parents?**

Advantages of having parents and disadvantages of not having any parents
Disadvantages of having parents and advantages of not having any parents

2) What traits are typical for these characters? How would you describe them?



**3) Fill in the table on the bases of your reading.**

	<b>Tom Sawyer</b>	<b>Mary Lennox</b>	<b>Harry Potter</b>
1. Who are their 'adoptive' parents?			
2. How are described the adoptive parents?			
3. What attitude do the relatives have to the orphan child?			
4. What attitude do other people have to the orphan child?			
5. What is the relationship of orphans to their real (dead) parents?			





## 5) Read following extracts and answer the questions.

Life at the Burrow was as different as possible from life on Privet Drive. The Dursleys liked everything neat and ordered; the Weasleys' house burst with the strange and unexpected. Harry got a shock the first time he looked in the mirror over the kitchen mantelpiece and it shouted, "Tuck your shirt in, scruffy!" The ghoul in the attic howled and dropped pipes whenever he felt things were getting too quiet, and small explosions from Fred and George's bedroom were considered perfectly normal. What Harry found most unusual about life at Ron's, however, wasn't the talking mirror or the clanking ghoul: it was the fact that everybody there seemed to like him.

Mrs. Weasley fussed over the state of his socks and tried to force him to eat fourth helpings at every meal. Mr. Weasley liked Harry to sit next to him at the dinner table so that he could bombard him with questions about life with Muggles, asking him to explain how things like plugs and the postal service worked.

HAGRID: Come on now. Hurry up, you'll be late! Train's leaving. Go on. Come on, hurry up.  
HERMIONE: Come on Harry.  
HARRY: One minute.  
HAGRID: Thought you were leaving without saying good-bye did you? This is for you.  
HARRY: Thanks Hagrid.  
HAGRID: Oh. Go on. On with you. On with you now. On with you.  
(...)  
HERMIONE: Feels strange to be going home doesn't it?  
HARRY: I'm not going home. Not really.

*Mary had liked to look at her mother from a distance and she had thought her very pretty, but as she knew very little of her she could scarcely have been expected to love her or to miss her very much when she was gone.*

*She did not miss her at all, in fact, and as she was a self-absorbed child she gave her entire thought to herself, as she had always done. If she had been older she would no doubt have been very anxious at being left alone in the world, but she was very young, and as she had always been taken care of, she supposed she always would be.*

*What she thought was that she would like to know if she was going to nice people, who would be polite to her and give her her own way as her Ayah and the other native servants had done. She knew that she was not going to stay at the English clerk not want to stay. The English clergyman was poor and he had five children nearly all the same age and they wore shabby clothes and were always quarreling and snatching toys from each other. Mary hated their untidy bungalow and was so disagreeable to them that after the first day or two nobody would play with her. By the second day they had given her a nickname which made her furious.*

*It was Basil who thought of it first. Basil was a little boy with impudent blue eyes and a turned-up nose, and Mary hated him. She was playing by herself under a tree, just as she had been playing the day the cholera broke out.*

*She was making heaps of earth and paths for a garden and Basil came and stood near to watch her.*

(...)

*"You are going to be sent home," Basil said to her, "at the end of the week. And we're glad of it."*

*"I am glad of it, too," answered Mary. "Where is home?"*

*"She doesn't know where home is!" said Basil, with seven-year-old scorn. "It's England, of course. Our grandmama lives there and our sister Mabel was sent to her last year. You are not going to your grandmama. You have none. You are going to your uncle. His name is Mr. Archibald Craven."*

*"I don't know anything about him," snapped Mary.*

*"I know you don't," Basil answered. "You don't know anything. Girls never do. I heard father and mother talking about him. He lives in a great, big, desolate old house in the country and no one goes near him. He's so cross he won't let them, and they wouldn't come if he would let them. He's a hunchback, and he's horrid." "I don't believe you," said Mary; and she turned her back and stuck her fingers in her ears, because she would not listen any more. But she thought over it a great deal afterward; and when Mrs. Crawford told her that night that she was going to sail away to England in a few days and go to her uncle, Mr. Archibald Craven, who lived at Misselthwaite Manor, she looked so stony and stubbornly uninterested that they did not know what to think about her. They tried to be kind to her, but she only turned her face away when Mrs. Crawford attempted to kiss her, and held herself stiffly when Mr. Crawford patted her shoulder.*

*"She is such a plain child," Mrs. Crawford said pityingly, afterward. "And her mother was such a pretty creature.*

*She had a very pretty manner, too, and Mary has the most unattractive ways I ever saw in a child. The children call her 'Mistress Mary Quite Contrary,' and though it's naughty of them, one can't help understanding it."*

*"Perhaps if her mother had carried her pretty face and her pretty manners oftener into the nursery Mary might have learned some pretty ways too. It is very sad, now the poor beautiful thing is gone, to remember that many people never even knew that she had a child at all."*

*"I believe she scarcely ever looked at her," sighed Mrs. Crawford. "When her Ayah was dead there was no one to give a thought to the little thing.*

*Think of the servants running away and leaving her all alone in that deserted bungalow. Colonel McGrew said he nearly jumped out of his skin when he opened the door and found her standing by herself in the middle of the room."*

### 1. What does the word 'home' mean?

Shortly Tom came upon the juvenile pariah of the village, Huckleberry Finn, son of the town drunkard. Huckleberry was cordially hated and dreaded by all the mothers of the town, because he was idle and lawless and vulgar and bad—and because all their children admired him so, and delighted in his forbidden society, and wished they dared to be like him. Tom was like the rest of the respectable boys, in that he envied Huckleberry his gaudy outcast condition, and was under strict orders not to play with him. So he played with him every time he got a chance. Huckleberry was always dressed in the cast-off clothes of full-grown men, and they were in perennial bloom and fluttering with rags. His hat was a vast ruin with a wide crescent lopped out of its brim; his coat, when he wore one, hung nearly to his heels and had the rearward buttons far down the back; but one suspender supported his trousers; the seat of the trousers bagged low and contained nothing, the fringed legs dragged in the dirt when not rolled up.

Huckleberry came and went, at his own free will. He slept on doorsteps in fine weather and in empty hogsheads in wet; he did not have to go to school or to church, or call any being master or obey anybody; he could go fishing or swimming when and where he chose, and stay as long as it suited him; nobody forbade him to fight; he could sit up as late as he pleased; he was always the first boy that went barefoot in the spring and the last to resume leather in the fall; he never had to wash, nor put on clean clothes; he could swear wonderfully. In a word, everything that goes to make life precious that boy had. So thought every harassed, hampered, respectable boy in St. Petersburg.

2. Is Huckleberry's life really something to be envied?

3. Are the children who envy him ungrateful?

"I've come to bring Harry to his aunt and uncle. They're the only family he has left now."

"You don't mean – you *can't* mean the people who live *here*?" cried Professor McGonagall, jumping to her feet and pointing at number four. "Dumbledore — you can't. I've been watching them all day. You couldn't find two people who are less like us. And they've got this son — I saw him kicking his mother all the way up the street, screaming for sweets. Harry Potter come and live here!"

"It's the best place for him," said Dumbledore firmly. "His aunt and uncle will be able to explain everything to him when he's older. I've written them a letter."

"A letter?" repeated Professor McGonagall faintly, sitting back down on the wall. "Really, Dumbledore, you think you can explain all this in a letter? These people will never understand him! He'll be famous — a legend — I wouldn't be surprised if today was known as Harry Potter day in the future — there will be books written about Harry — every child in our world will know his name!"

"Exactly," said Dumbledore, looking very seriously over the top of his half-moon glasses. **"It would be enough to turn any boy's head. Famous before he can walk and talk! Famous for something he won't even remember! Can you see how much better off he'll be, growing up away from all that until he's ready to take it?"**

Professor McGonagall opened her mouth, changed her mind, swallowed, and then said, "Yes — yes, you're right, of course. But how is the boy getting here, Dumbledore?" She eyed his cloak suddenly as though she thought he might be hiding Harry underneath it.

4. Imagine that Harry would be raised in a wizard world. What could he be like?



5. Who are they?

6. What do they have in common?

7. How does being an orphan influence their actions?

## HARRY POTTER AND THE PHILOSOPHER'S STONE

Nearly ten years had passed since the Dursleys had woken up to find their nephew on the front step, but Privet Drive had hardly changed at all. The sun rose on the same tidy front gardens and lit up the brass number four on the Dursleys' front door; it led into their living room, which was almost exactly the same as it had been on the night when Mr. Dursley had seen that fateful news report about the cowl. Only the photographs on the mantelpiece really showed how much time had passed. Ten years ago, there had been lots of pictures of what looked like a large pink beach ball wearing different-colored bonnets — but Dudley Dursley was no longer a baby, and now the photographs showed a large blond boy riding his first bicycle, on a carousel at the fair, playing a computer game with his father, being hugged and kissed by his mother. The room held no sign at all that another boy lived in the house, too.

Yet Harry Potter was still there, asleep at the moment, but not for long. His Aunt Petunia was awake and it was her shrill voice that made the first noise of the day.

"Up! Get up! Now!"

Harry woke with a start. His aunt rapped on the door again.

"Up!" she screached. Harry heard her walking toward the kitchen and then the sound of the frying pan being put on the stove. He rolled onto his back and tried to remember the dream he had been having. It had been a good one. There had been a flying motorcycle in it. He had a funny feeling he'd had the same dream before.

His aunt was back outside the door.

"Are you up yet?" she demanded.

"Nearly," said Harry.

"Well, get a move on, I want you to look after the bacon. And don't you dare let it burn, I want everything perfect on Duddy's birthday."

Harry groaned.

"What did you say?" his aunt snapped through the door.

"Nothing, nothing..."

Dudley's birthday — how could he have forgotten? Harry got slowly out of bed and started looking for socks. He found a pair under his bed and, after pulling a spider off one of them, put them on. Harry was used to spiders, because the cupboard under the stairs was full of them, and that was where he slept.

When he was dressed he went down the hall into the kitchen. The table was almost hidden beneath all Dudley's birthday presents. It looked as though Dudley had gotten the new computer he wanted, not to mention the second television and the racing bike. Exactly why Dudley wanted a racing bike was a mystery to Harry, as Dudley was very fat and hated exercise — unless of course it involved punching somebody. Dudley's favorite punching bag was Harry, but he couldn't often catch him. Harry didn't look it, but he was very fast.

Perhaps it had something to do with living in a dark cupboard, but Harry had always been small and skinny for his age. He looked even smaller and skinnier than he really was because all he had to wear were old clothes of Dudley's, and Dudley was about four times bigger than he was. Harry had a thin face, knobby knees, black hair, and bright green eyes. He wore round glasses held together with a lot of Scotch tape because of all the times Dudley had punched him on the nose. The only thing Harry liked about his own appearance was a very thin scar on his forehead that was shaped like a bolt of lightning. He had had it as long as he could remember, and the first question he could ever remember asking his Aunt Petunia was how he had gotten it.

"In the car crash when your parents died," she had said. "And don't ask questions."

Don't ask questions — that was the first rule for a quiet life with the Dursleys.

Uncle Vernon entered the kitchen as Harry was turning over the bacon.

"Comb your hair!" he barked, by way of a morning greeting.

(...)

Harry put the plates of egg and bacon on the table, which was difficult as there wasn't much room. Dudley, meanwhile, was counting his presents. His face fell.

"Thirty-six," he said, looking up at his mother and father. "That's two less than last year."

"Darling, you haven't counted Auntie Marge's present, see, it's here under this big one from Mummy and Daddy."

"All right, thirty-seven then," said Dudley, going red in the face. Harry who could see a huge Dudley tantum coming on, began wobbling down his bacon as fast as possible in case Dudley turned the table over.

Aunt Petunia obviously scented danger, too, because she said quickly, "And we'll buy you another two presents while we're out today. How's that, popkin? Two more presents. Is that all right?" Dudley thought for a moment. It looked like hard work. Finally he said slowly, "So I'll have thirty... thirty..."

"Thirty-nine, sweety," said Aunt Petunia.

"Oh." Dudley sat down heavily and grabbed the nearest parcel. "All right then."

Uncle Vernon chuckled.

"Little tyke wants his money's worth, just like his father. 'Atta boy, Dudley!" He fluffed Dudley's hair.

At that moment the telephone rang and Aunt Petunia went to answer it while Harry and Uncle Vernon watched Dudley unwrap the racing bike, a video camera, a remote control airplane, sixteen new computer games, and a VCR. He was ripping the paper off a gold wristwatch when Aunt Petunia came back from the telephone looking both angry and worried.

"Bad news, Vernon," she said. "Mrs. Figg's broken her leg. She can't take him." She threw her head in Harry's direction.

Dudley's mouth fell open in horror, but Harry's heart gave a leap. Every year on Dudley's birthday, his parents took him and a friend out for the day, to adventure parks, hamburger restaurants, or the movies. Every year, Harry was left behind with Mrs. Figg, a mad old lady who lived two streets away. Harry hated it there. The whole house smelled of cabbage and Mrs. Figg made him look at photographs of all the cats she'd ever owned. "Now what?" said Aunt Petunia, looking furiously at Harry as though he'd planned this. Harry knew he ought to feel sorry that Mrs. Figg had broken her leg, but it wasn't easy when he reminded himself it would be a whole year before he had to look at Tibbles, Snowy, Mr. Paws, and Tufty again.

"We could phone Marge," Uncle Vernon suggested.

"Don't be silly, Vernon, she hates the boy."

The Dursleys often spoke about Harry like this, as though he wasn't there — or rather, as though he was something very nasty that couldn't understand them, like a slug.

"What about what's-her-name, your friend — Yvonne?"

"On vacation in Majorca," snapped Aunt Petunia.

"You could just leave me here," Harry put in hopefully (he'd be able to watch what he wanted on television for a change and maybe even have a go on Dudley's computer).

Aunt Petunia looked as though she'd just swallowed a lemon.

"And come back and find the house in ruins?" she snarled.

"I won't blow up the house," said Harry, but they weren't listening.

"I suppose we could take him to the zoo," said Aunt Petunia slowly, "... and leave him in the car..."

"That car's new, he's not sitting in it alone..."

Dudley began to cry loudly. In fact, he wasn't really crying — it had been years since he'd really cried — but he knew that if he screwed up his face and wailed, his mother would give him anything he wanted.

"Dinky Duddydums, don't cry, Mummy won't let him spoil your special day!" she cried, flinging her arms around him.

"I... don't... want... him... t-to come!" Dudley yelled between huge pretend sobs. "He always sp-spoils everything!" He shot Harry a nasty glint through the gap in his mother's arms.

THE SECRET GARDEN

"This is Miss Mary, sir," she said.  
 "You can go and leave her here. I will ring for you when I want you to take her away," said Mr. Craven.  
 When she went out and closed the door, Mary could only stand waiting, a plain little thing, twisting her thin hands together. She could see that the man in the chair was not so much a hunchback as a man with high, rather crooked shoulders, and he had black hair streaked with white. He turned his head over his high shoulders and spoke to her.  
 "Come here!" he said.  
 Mary went to him.  
 He was not ugly. His face would have been handsome if it had not been so miserable. He looked as if the sight of her worried and fretted him and as if he did not know what in the world to do with her.  
 "Are you well?" he asked.  
 "Yes," answered Mary.  
 "Do they take good care of you?"  
 "Yes."  
 He rubbed his forehead fretfully as he looked her over.  
 "You are very thin," he said.  
 "I am getting fatter," Mary answered in what she knew was her stiffest way.  
 "What an unhappy face he had! His black eyes seemed as if they scarcely saw her, as if they were seeing something else, and he could hardly keep his thoughts upon her.  
 "I forgot you," he said. "How could I remember you? I intended to send you a governess or a nurse, or someone of that sort, but I forgot."  
 "Please," began Mary. "Please—" and then the lump in her throat choked her.  
 "What do you want to say?" he inquired.  
 "I am—I am too big for a nurse," said Mary.  
 "And please—please don't make me have a governess yet."  
 He rubbed his forehead again and stared at her.  
 "That was what the Sowerby woman said," he muttered absently.  
 Then Mary gathered a scrap of courage.  
 "Is she—is she Martha's mother?" she stammered.  
 "Yes, I think so," he replied.  
 "She knows about children," said Mary. "She has twelve. She knows."  
 He seemed to rouse himself.  
 "What do you want to do?"  
 "I want to play out of doors," Mary answered, hoping that her voice did not tremble. "I never liked it in India. It makes me hungry here, and I am getting fatter."  
 He was watching her.  
 "Mrs. Sowerby said it would do you good. Perhaps it will," he said.  
 "She thought you had better get stronger before you had a governess."  
 "It makes me feel strong when I play and the wind comes over the moor," argued Mary.  
 "Where do you play?" he asked next.  
 "Everywhere," gasped Mary. "Martha's mother sent me a skipping rope. I skip and run—and I look about to see if things are beginning to stick up out of the earth. I don't do any harm."  
 "Don't look so frightened," he said in a worried voice.  
 "You could not do any harm, a child like you! You may do what you like."  
 Mary put her hand up to her throat because she was afraid he might see the excited lump which she felt jump into it. She came a step nearer to him.  
 "May I?" she said tremulously.  
 Her anxious little face seemed to worry him more than ever.  
 "Don't look so frightened," he exclaimed. "Of course you may. I am your guardian, though I am a poor one for any child. I cannot give you time or attention. I am too ill, and wretched and distracted; but I

wish you to be happy and comfortable. I don't know anything about children, but Mrs. Medlock is to see that you have all you need. I sent for you today because Mrs. Sowerby said I ought to see you. Her daughter had talked about you. She thought you needed fresh air and freedom and running about."  
 "She knows all about children," Mary said again in spite of herself.  
 "She ought to," said Mr. Craven. "I thought her rather bold to stop me on the moor, but she said, Mrs. Craven had been kind to her." It seemed hard for him to speak his dead wife's name. "She is a respectable woman. Now I have seen you I think she said sensible things. Play out of doors as much as you like. It's a big place and you may go where you like and amuse yourself as you like. Is there anything you want?" as if a sudden thought had struck him. "Do you want toys, books, dolls?"  
 "Might I, quavered Mary, "might I have a bit of earth?"  
 In her eagerness she did not realize how queer the words would sound and that they were not the ones she had meant to say. Mr. Craven looked quite startled.  
 "Earth!" he repeated. "What do you mean?"  
 "To plant seeds into make things grow—to see them come alive," Mary faltered.  
 He gazed at her a moment and then passed his hand quickly over his eyes.  
 "Do you care about gardens so much," he said slowly.  
 "I didn't know about them in India," said Mary. "I was always ill and tired and it was too hot. I sometimes made little beds in the sand and stuck flowers in them.  
 But here it is different."  
 Mr. Craven got up and began to walk slowly across the room.  
 "A bit of earth," he said to himself, and Mary thought that somehow she must have reminded him of something.  
 When he stopped and spoke to her his dark eyes looked almost soft and kind.  
 "You can have as much earth as you want," he said.  
 "You remind me of someone else who loved the earth and things that grow. When you see a bit of earth you want," with something like a smile, "take it, child, and make it come alive."  
 "May I take it from anywhere—if it's not wanted?"  
 "Anywhere," he answered. "There! You must go now, I am tired." He touched the bell to call Mrs. Medlock.  
 "Good-by. I shall be away all summer."  
 Mrs. Medlock came so quickly that Mary thought she must have been waiting in the corridor.  
 "Mrs. Medlock," Mr. Craven said to her, "now I have seen the child I understand what Mrs. Sowerby meant. She must be less delicate before she begins lessons. Give her simple, healthy food. Let her run wild in the garden. Don't look after her too much. She needs liberty and fresh air and romping about. Mrs. Sowerby is to come and see her now and then and she may sometimes go to the cottage."

THE ADVENTURES OF TOM SAWYER

"My! Look behind you, aunt!"

The old lady <sup>OTOCIT SE</sup> whirled round, and <sup>ZACHRAMIT</sup> snatched her skirts out of danger.

The lad fled on the instant, <sup>VŠPLNAT SE</sup> scrambled up the high <sup>PLOT</sup> boardfence, and disappeared over it.

His aunt Polly stood surprised a moment, and then <sup>ROZAIŠE</sup> broke into a gentle <sup>USNÍVAT</sup> laugh.

"Hang the boy, can't I never learn anything? Ain't he played me tricks enough like that for me to be looking out for him by this time? But old fools is the biggest fools there is. Can't learn an old dog new tricks, as the saying is. But my goodness, he never plays them alike, two days, and how is a body to know what's coming?"

He appears to know just how long he can <sup>TRAPIT</sup> torment me before I get my dander up, and he knows if he can make out to <sup>ZABAVIT</sup> put me off for a minute or make me laugh, it's all down again and I can't hit him a lick. I ain't doing my duty by that boy, and that's the Lord's truth, goodness knows. <sup>KDO ZAPRŮJE NETLU SVOU</sup> Spare the rod and <sup>NEVAVÍDÍ SYNA SŮHO</sup> spare the child, as the Good Book says. I'm a laying up sin and suffering for us both, I know. He's full of the Ole Scratch, but laws-a-me! he's my own dead sister's boy, poor thing, and I ain't got the heart to <sup>PLŮTIT</sup> lash him, somehow. Every time I let him <sup>PRŮNHOUBIT</sup> off, my <sup>OKA SVĚDOMÍ</sup> conscience does hurt me so, and every time I hit him my old heart most breaks.

Well-a-well, man that is born of woman is <sup>KOŤKĚHO VĚKU</sup> of few days and full of trouble, as <sup>PÍŠNO</sup> the Scripture says, and I reckon it's so. He'll <sup>JIT ZA ŠKOLU</sup> play hookey this evening. \* and (\* Southwestern for "afternoon") I'll just be <sup>NIT POUVĚST</sup> obliged to make him work, tomorrow, to punish him.

It's <sup>UHRONĚ</sup> mighty hard to make him work Saturdays, when all the boys is having holiday, but he hates work more than he hates anything else, and I've got to do some of my duty by him, or I'll be the ruination of the child."

Tom did <sup>JIT ZA ŠKOLU</sup> play hookey, and he had a very good time. He got back home barely in <sup>VĚS</sup> season to help Jim, the small <sup>CERNŮSKÝ</sup> colored boy, saw next-day's wood and <sup>ASTĚPAT TĚLÍŠKY</sup> split the kindlings before supper—at least he was there in time to tell his adventures to Jim while Jim did three-fourths of the work. Tom's younger brother (or rather half-brother) Sid was already t'rough with his part of the work (<sup>SBĪRÁNÍ TRÍŠEK</sup> picking up chips), for he was a quiet boy, and had no adventurous, troublesome ways.

While Tom was eating his supper, and stealing sugar as opportunity offered, Aunt Polly, asked him questions that were full of <sup>ZALŮVOST</sup> guile, and very <sup>VĚCHYTRŮV</sup> deep—for she wanted to trap him into <sup>PRĚTRÁZENÍ</sup> damaging revelations. Like many other simple-hearted souls, <sup>LICHOTILA SI</sup> it was her pet vanity to believe she was <sup>BIT NADAN</sup> endowed with a talent

for dark and mysterious diplomacy, and she loved to contemplate her most transparent devices as <sup>ZÁRŮKŮ</sup> marvels of <sup>PŘÍZEMÍ</sup> low cunning. Said she:

"Tom, it was middling warm in school, warm 't it?"

"Yes 'm."

"Powerful warm, warm 't it?"

"Yes 'm."

"Didn't you want to go in a-swimming, Tom?"

A bit of a scare shot through Tom—a touch of uncomfortable <sup>PODEZŘENÍ</sup> suspicion. He searched Aunt Polly's face, but it told him nothing. So he said:

"No 'm—well, not very much."

The old lady <sup>NATOHNOUŤ RUKU</sup> reached out her hand and felt Tom's shirt, and said:

"But you ain't too warm now, though." And it <sup>LICHOTIT</sup> flattered her to reflect that she had discovered that the shirt was dry without anybody knowing that that was what she had in her mind. But in spite of her, Tom knew <sup>ODĚV VĚTR FOUKŮ</sup> where the wind lay, now. So he <sup>PŘEDJIT</sup> forestalled what might be the next move:

"Some of us pumped on our heads—mine's <sup>ILHKA</sup> damp yet. See?"

Aunt Polly was <sup>BIT ROZŮŘEJ</sup> vexed to think she had overlooked that bit of <sup>MEPŘÍTY</sup> circumstantial evidence, and missed a trick. Then she had a new inspiration:

"Tom, you d'dn't have to <sup>ROZPÁRAT</sup> undo your shirt collar where I sewed it, to pump on your head, did you? Unbutton your jacket!"

The trouble vanished out of Tom's face. He opened his jacket. His shirt collar was securely sewed.

"Bother! Well, <sup>ZTÍZ</sup> go along with you. I'd made sure you'd <sup>ZTÍZ</sup> played hookey and been a-swimming. But I forgive ye, Tom. I reckon you're a kind of a singed cat, as the saying is—better'n you look. This time."

She was half sorry her <sup>PROHŮVŮST</sup> sagacity had <sup>MEUSPĚT</sup> miscarried, and half glad that Tom had <sup>BIT POUVĚST</sup> stumbled into obedient conduct for once.

## SHRNUTÍ

Tato diplomová práce se zabývá výukou anglického jazyka prostřednictvím úryvků z anglické dětské literatury se zaměřením na osiřelé literární hrdiny. Teoretická část představuje základní informace o této problematice a popisuje, jaké vlivy má čtení na život lidí a proč je rozvíjení této schopnosti tak postatné. Dále jsou zde uvedeny ty nejdůležitější pojmy spojené s výukou literatury v praxi. Praktická část práce je představena na základě analýzy provedeného výzkumu, jenž byl založen na využití knih o sirotcích při výuce jazyka jakožto zdroji pro rozvoj schopnosti čtení a pro rozvoj kritického myšlení u žáků.