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The Use of the 19th Century Novels in ELT

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Prohlášení

Prohlašuji, že jsem závěrečnou magisterskou práci „*The Use of the 19th Century Novels in ELT*"
vypracovala samostatně a uvedla jsem veškerou použitou literaturu a veškeré
použité elektronické zdroje.

V Olomouci 15. 4. 2024   …………………………..

Obsah

List of Abbreviations

ELT – English language teaching

CEFR – Common European Framework of Reference for Languages

CLIL – Content and Language Integrated Learning

FEP BE – Framework Educational Programme for Basic Education

L1 – first language

L2 – second language

T – Teacher

S – Student

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Abstract

The aim of the thesis is to analyse the usage of the 19th century novels in English language teaching (ELT), particularly at lower-secondary schools. The theoretical part summarises previous research regarding the topic and describes benefits and possible drawbacks of using classical works and overall literature in the classroom. Further, it also presents background information about the authors and their novels that were selected for the research. In the practical part, four lesson plans using novels *Dracula*, *Frankenstein*, *Oliver Twist* and *The Picture of Dorian Gray*, were created and tested at lower-secondary school. The thoughtfully analysed data, gathered through observation and questionnaire, demonstrate that novels, written in the 19th century, are suitable as a teaching material in English classes.

Introduction

In the past, literature was inseparable part of English language education, scholars and academics believed that through the literary works, especially canon books, students could learn not only the language itself, but also the history and cultural background of the country. As English became lingua franca and the demands of the society changed, the expected outcomes of the teaching had to involve and drastically transform as well.

Today's world needs confident, educated and decent speakers whose level of English shows directly in their daily life communication. As the result, the importance of literature in English language teaching (ELT) dropped significantly and in the case of the Czech elementary education, was omitted altogether. Pupils rarely encounter authentic literary texts and are learning only basic surface information regarding the author and the impact of their books. The inauthentic texts from student's books, targeted to introduce certain topics or grammar are welcomed and seen as entirely sufficient learning resource.

There have been multiple books, research, guides and papers published by academics, pointing out all the benefits of utilizing literature in the classrooms of foreign language teaching, however only a little number of them advocates for incorporating works that received the label classic. A well-balanced curriculum, contained of a carefully selected mixture of contemporary authors with a few older names is usually deemed and recommended as adequate. Besides reader's journals, the pupils in Czechia rarely encounter an authentic literary work directly in the classroom. Yet, there exists significant protential in incorporating classic novels into ELT classes.

The main aim of the thesis it to analyse the usage of classic novels, written in the 19th century, in English language teaching, particularly at lower secondary level. The 19th century was specifically selected as many great authors who wrote their famous works during the period frequently referred as the long nineteenth century, used English that is recognizable and similar to today's form of the language. Also, it is a century of wide variety of novels from works that enrich readers with historical and cultural knowledge, namely *Oliver Twist* or *North and South*, to gothic literature masterpieces such as *Frankenstein*, *Dracula* or *The Picture of Dorian Grey* that might spark an interest of younger learners or at least, represent an additional learning material that might diversify the learning.

The theoretical part of the thesis sums up the history of literature in ELT, the benefits and drawbacks of utilizing literary works in classes and a brief reflection of literature in the curriculum of foreign language at Czech lower secondary elementary education. The special

attention is given to the classics and its advantages regarding the learning process. Since majority of the lesson plans contain simplified versions of the novels, the subchapter concerning the usage of the graded readers is also essential chapter of the thesis. Additionally, short introductions of the authors whose works were used for the research are also included.

The practical part presents four lesson plans created solely for the purpose of the research. The plans aim to present suitable additional materials whose target is to not only culturally and historically enrich the pupils, but also to enhance student's reading comprehension. Regarding the aim of the thesis, the practical part analyses and provides answers to the following research questions:

- In what ways can the classics be incorporated into English second language teaching?
- How are the 19th century classics accepted by lower-secondary pupils?
- Are the original novels adequate for the pupil's language level?

To answer these questions, the thesis offers an analyzation of the data that were collected on the basis of a thoughtful observation and questionaries, filled in by the pupils themselves. All lesson plans were tested at Czech elementary school, each lesson is then evaluated. Additionally, possible alternations of the lesson plans are included as well. For the purpose of the thesis, the teacher is addressed by a female gender.

THEORETICAL PART

1 English Literature in ELT

Reading is an integral part of English language education. Textbooks are full of various articles written to target and improve student's reading comprehension and in many cases, to broaden their cultural awareness and overall linguistic areas through stories regarding topics such as British historical figures, writers, famous people etc. Very rarely, especially in Czech schools, teachers dare to deviate from the school thematic plan or strict textbook guidelines and experiment with English literature. The following chapter deals with a history of literature in education, its place in Czech education, benefits, and disadvantages which must be taken into account.

1. 1 Defining Literature and Literary Text

There are endless debates among scholars in reference to what is a proper definition of literature. According to Cambridge dictionary, literature is defined as 'written artistic works, especially those with a high and lasting artistic value' (Cambridge Dictionary, 2024: online). Regarding the statement of lasting artistic value, it is primary meant literature with a capital L which are books of literary giants such as Austen, Hugo, Tolstoy and Shakespeare whose books stood the test of time and are objects of extensive study at universities (Nunan & Carter, 2001, p. 180–185). Works of these authors are predominantly unpopular in the eyes of many ELT experts and their attitude is rightfully justified. Besides colourful and, for many L2 and native readers, at times daunting language, there is a growing criticism raising the question of who actually gets to define what a great literature is (Nunan & Carter, 2001, p. 180–185). Benefits and issues of using canon literature are further discussed in chapter 2.

According to *The Oxford Dictionary of Literary Terms*, literature is 'a body of written works related by subject-matter, by language or place of origin, or by prevailing cultural standards of merit'. This definition considers other structures that do not have to be necessary written to be regarded as literary compositions, for example myths, legends or folktales that are known and passed down orally. Of course, thus specified term had changed over time so nowadays it includes also non-fictional works, for example academic papers, biographies and articles (Baldick, p. 185–186).

In the context of the thesis, Lazar's definition seems to be the most suitable. He characterizes literature as 'novels, short stories, plays and poems, which are fictional and

convey their message by paying considerable attention to language which is rich and multi-layered' (Lazar, 1993. p. 5). Even though the definition excludes non-fictional works, it does not neglect or lessens the importance of contemporary authors of fiction who are as adequate and applicable for ELT as canon authors.

Literary text is in literary communication a facilitator of interaction between reader and author, it is distinguished from a regular text by its polysemy. Text is unambiguous and conveys certain peace of information, whereas literary texts usually communicate more than one meaning, depending on who are the readers and how they interpret the text. Furthermore, literary texts are considerably more sophisticated since they are one of the main forms of artistic expression (Kyloušková, 2007, p. 32).

Teachers must take into consideration different ways their students may interpret assigned literary excerpts. The primary objective of using literary texts in the class is that learners should be always active (Duff & Maley, 1990, p. 3) and encouraged to critical analyzation of the writing and, primarily they ought to share their own interpretation through discussion or brainstorming elicited by the teacher (Lazar, 1993, p. 5).

Currently, ELT teachers in lower-secondary schools have to create additional materials if they wish to use other literature than comics which are part of almost every English textbook. Occasionally, short story or poem are presented but that is more or less all what the textbooks, preferring communicative approach, can offer. The thesis provides lessons plans that are focused on English canon literature, written and published during 19th century. Furthermore, it tries to defend the statement indicating that not only classics, but also literature in general has its place in curriculum of Czech elementary schools.

1. 2 History of the Role of Literature in Education

Literature in education of foreign languages went through a period of greatest prominence, decline and slow return. Since classics played a major role in the beginning and regarding the topic of the thesis, a short introduction of different traditional methods that constituted literature in history of language education should be included.

The 19th century is known for a rapid increase in popularity not only of public education but also novels and reading among educated social classes. There was a strong belief that considered reading of literary works as the best way to teach foreign languages. Kyloušková names these methods as traditional, and she highlights two major ones: grammar-translation method and interlinear method. Both of them worked on the principle of reading literary works

of the foreign language and its literal translation as vital teaching aids to understand not only the language but also the culture contribution and legacy of nations of the given language (Kyloušková, 2007, p. 30).

The interlinear method, invented and popularized by Jean-Joseph Jacotot, coined the idea that each literary work contained certain lexical and grammatical material which was completely same for all literary works of the targeted language, just in different manner. Hence, the learners were advised to study one specific work, its grammar and vocabulary, to be able to comprehend any other prose or poetry. Also, under every line of text, students were usually presented with the line of translation or bilingual sets of vocabulary in their mother tongue (Kyloušková, 2007, p. 30).

However, traditional methods were over time highly criticized, abandoned and considered as inadequate in the beginning of the 20th century. Its ineffectiveness rested on bad methodology and overall ill-fitted inclusion of literature (Long, 1991, p. 42). Direct method became more prominent and the importance of literature as the main teaching tool shifted to pragmatics and other communicative skills such as listening, pronunciation and speaking (Duff & Maley, 1990, p. 3). Especially English language education experienced a big shift due to English being a new lingua franca, thus learning only through literature was deficient for constantly raising number of new learners (Nunan & Carter, 2001, p. 180).

In the middle of twentieth century, audio-visual method was created to suit the latest requirement of the society. The main aim of the method was spoken form of the language, therefore literature had completely disappeared from teaching which was later criticized due to lagging of the cultural aspect of the languages. Therefore, the literary texts were yet again included except, texts were adjusted to the needs of specific age of the learners (Kyloušková, 2007, p. 31).

Today, communicative method is widely prioritized because of its focus on communicative skills. Learners should be able to use the language as a proficient speaker on daily life basis so only texts based on real life situations were for a long time preferred. Literature became a vital part of language teaching again in eighties and later was even more revived as a part of intercultural education (Kyloušková, 2007, p. 31).

1. 3 Benefits of Using Literature Texts in ELT

There are many reasons why literature is considered a hobby or a big passion of people all around the world. Literary books are symbols of an educated society, therefore they should

occupy the rightful place in curriculums of any educational institution. This subchapter names and specifies main advantages of using literature in ELT classes, likewise the attention is also given to its possible drawbacks.

Carter and Long presents three major 'models' (Carter & Long, 1991, p. 1–11):

1. The cultural model
2. The language model
3. The personal model

1. 3. 1 The Cultural Aspect

Through the works of classical or contemporary authors, we 'travel' across the pages to different culture settings and periods of time. All authors stress the importance of literature as a major factor in learning cultures, histories, and national identities as means to experience differences between the cultures and ways of thinking and stereotyped behaviours (Carter & Long, 1991, p. 1–11). Collie and Slater particularly argue that many L2 learners do not have opportunity to travel to countries of the spoken languages to fully experience the life, culture and language, therefore in this case, literary texts serve as 'complement' to other materials used in classroom, to help learners grasp not only the language but also social distinctions across the centuries (Collie & Slater, 1987, p. 3–7).

Furthermore, Kyloušková defines literature as a bearer of culture thus by reading works of foreign authors, readers are getting closer in touch with their own culture and consequently, gain a better understanding and appreciation of their homeland. Also, they acquire more knowledge from different areas, such as geography, history and other languages which is certainly as valuable as interculturality is at the moment an inseparable part of education (Kyloušková, 2007, p. 18–37). To get better understanding regarding the situation of working classes, social status of women or child labour, teachers can incorporate works of Charles Dickens, Jane Austen or Elizabeth Gaskell to broaden and intensify pupils' insight and understanding while simultaneously evoking aimed emotional response. As McKay concludes the argument with a citation from Northrop Frye; 'One of the most obvious uses, I think, is its encouragement of tolerance' (McKay, 1982, p. 529–536).

On the other hand, certain disadvantages could arise in L2 classrooms as learners could be unable to understand literary texts due to excessive cultural differences or simple lack of information. Moreover, plenty references of literary texts can cause a significant misinterpretation which may not always be a bad thing since it encourages the creativity and a

place for sharing different beliefs and attitudes of the learners (Duff & Maley, 1990, p. 5–11). McKay advocates for creativity and sees it as a beneficial aspect that could spark interesting debates among pupils (McKay, 1982, p. 529–536). After all, if the teacher does not want to experiment with learners, their imagination and ability to make hypothesis, the issue of misinterpretation could be fully erased by pre-reading activities focused on social, cultural and historical context or an inclusion of the given literary text in the syllabus of appropriate grade where the targeted supplementary knowledge was already taught.

Additionally, Lazar presents further issues concerning representation of cultures in literature. Teachers should pay attention to what culture they have in mind when they want to enrich their students. Anthropological definition of culture, pop culture or a 'culture possessed by the well-educated, enlightened and cultivated native speaker', contained in classic literature, are three very distinct terms. Another issue is that pupils will not take a critical stance towards presented texts, therefore they adopt a definitive image of certain society that might be based on a lie or slightly distorted since literature is an artistic imagination, entirely made up in authors' mind. Finally, Lazar brings forward the most important issue in relation to the thesis and that is an important characteristic of British literature; the imperialistic view. He illustrates this issue on classrooms in Caribbean and Kenyan schools where pupils were presented with excerpts with fabricated representation of themselves (Lazar, 1993, p. 15–19). A biased socio-cultural representation of other nations in classic literature is a frequent phenomenon for European states with a colonial history.

To sum up all arguments, if teachers want to include literary texts in their classes with a vision of cultural enrichment, their texts must be thoroughly selected. Moreover, a good language curriculum contains of additional historical and socio-cultural materials from variety of artistic or scientific sources (Brumfit & Carter, 1991, p. 22–34).

1. 3. 2 The Language Aspect

One of the key benefits of literature mentioned by all authors is a huge variety of authentic texts consisting of diverse vocabulary sets, expressions and creative language structures (McKay, 1982, p. 529–536) that challenge not only the L2 pupils, but also native speakers. And yet, teachers are warned to not slip into mundane and dull lessons using literature only for enriching learners' vocabulary, therefore sabotaging their motivation and possible future engagement with other literary texts (Carter & Long, 1991, p. 1–11). Collie and Slater agree that pupils are indeed exposed to different kinds of vocabulary which subsequently enhance

their overall language competence, on the other hand, they emphasize the known fact that majority of literary texts do not consist of words for daily life (Collie & Slater, 1987, p. 3–7). It should be noted that as an example, they use an expression from an authentic classic. Simplified and thoughtfully constructed version of the book or well-written contemporary publications might challenge the claim.

Lazar (1993, p. 15–19) and Long (Carter & Long, 1991, p. 1–11) both highlight uniqueness of literature and its usage for vocabulary activities since it offers an opportunity for learners to develop a technique of guessing meaning of lexis from their context and also a knowledge of recognizing and distinguishing important vocabulary from authentic text.

McKay emphasizes a long tradition in which language teachers included literature to teach language usage, rather than using it to cultivate and further improve the language use which is unfortunate since learners are presented primarily with genuine examples distinguished by dialogues, social, cultural and historical contexts (McKay, 1982, p. 529–536). Additionally, activities reminiscent of traditional methods from 19th century (see chap. 1. 2), such as tedious translation of the texts to further enrich learner's language skills are also recommended to be completely omitted. Despite refutation of the effectiveness of these teaching strategies, they maintain their popularity for instance in Japan (Bibby, 2012, p. 5–9) and India (Nunan & Carter, 2001, p. 180).

Besides exploring variety of different writing styles and texts of numerous level-difficulties (Duff & Maley, 1990, p. 5–11), literature offers wide range of features of written language that could be studied on their own or in the context of a text or used for oral communication (Collie & Slater, 1987, p. 3–7). Moreover, positive effects of communication competence and aesthetic role of literary texts should be also indicated. Literature deepens overall linguistic proficiency regarding speaking skills, sociolinguistics, and pragmatics. Through language and literature readers 'embrace the word in aesthetic way', adopt ideas, emotions and values (Kyloušková, 2007, p. 18–37).

As Povey (1972, p. 40–46) concludes; 'literature will increase all language skills because literature will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex exact syntax'. Brumfit and Carter (1991, p. 23–41) strengthen this argument by considering teaching foreign language as a main reason to incorporate literature of the targeted language in syllabus.

1. 3. 3 The Personal Growth Aspect

Marcel Proust describes reading as a sort of genuine form of friendship and that books are 'psychotherapists' which provide us with a relief that comes from 'someone else' that 'occurs deep inside ourselves, the impulsion certainly of another mind but received in the midst of our solitude' (Proust, 2009, p. 48–89). In his essay, he accurately relates a sudden feeling of being understood and ranges of emotions and sympathy that person can experience towards fictional characters. Those characters, their journey with countless mistakes and peaks keep readers engaged and stimulated as they are able to relate themselves to their story. This phenomenon is emphasized by Carter and Long as one of the most teacher's crucial goals that cannot be simply tested and measured in examination but in a real world, outside school environment (Carter & Long, 1991, p. 1–11).

Through thoughtfully selected literary texts and appropriate classroom setting, pupils are aware of their own emotions and behaviours towards other people or institutions. Moreover, they are experiencing not only an individual but also collective satisfaction and benefits regarding their personal growth that could be obtained purely from their imagination (Carter & Long, 1991, p. 1–11). This aspect or model is used more relating to approaches with student-centred aims and have a big potential with respect to its effectiveness since the post-reading activities which are focused on realization of something 'bigger' or 'intellectual' are usually not graded. Moreover, it has a positive impact on pupil's reading proficiency (Bibby, 2012, p. 5–9).

Additionally, including literature specially targeted to 'summon the whole person into its own world' and to make them question their inner beliefs, may be in some insistences preferable comparing to the lessons that are purely based on grammar, listening or other areas of the language teaching which are, according to Collie and Slater, often 'mechanical' and 'superficial'. While reading novels or short stories over longer period of time, learners are engaged, concerned mainly by the plot and the character's behaviour and not on what each word means, and for L2 pupils, its exact translation (Collie & Slater, 1987, p. 3–7). Also, after interaction with a literary text, students may feel a sense of pride from tackling longer piece of text whose source is not language textbooks used during their standard lessons (Lazar, 1993, p. 19).

Yet again these benefits are recognized only in cases where the literary text is selected properly, thus teacher pays attention to learners' age, language abilities, vocabulary, and interests. Many authors also argue that the aspect of relating, therefore a better enjoyment and

targeted enrichment could be usually achieved by including only works of contemporary authors and fairy tales, certainly not classics which they portray as unnecessary implement that brings difficult vocabulary, rather complicated syntax and themes that do not resonate with majority of young adults. Indeed, *Oliver Twist* is better suited as an illustration of 19th century social issues and its effects upon children, on the other hand, main themes of loneliness and isolation, explored in for example *Frankenstein* are familiar to everyone regardless the age.

Literature may not only provide a diversifying teaching complement but also perfect materials for learners to discover or become aware of certain values which are every so often even more essential than knowledge of the given subject. The purpose of elementary educative intuitions is primarily to teach and mentor such individuals, whose beliefs and self-awareness of oneself are in line with the profile of confident and capable human being. Thus, literature might contribute to the realization of such a goal.

1. 3. 4 The Source of Authentic Material

ELT coursebooks rarely supplement reading exercises with literature. Usually, articles, short comics or dialogues are created to introduce and practise new grammar and vocabulary. Although the texts fulfil their primary purpose which is to deepen learners' competences and provide an introduction into various intercultural topics, vast majority of them are highly repetitive and quite frankly boring. Teachers who are not satisfied with coursebooks as the only resource for their lessons, must find their own materials elsewhere.

As mentioned before, literature offers a wide selection of authentic texts that could be used as a mediator between learners and historical and cultural background of the country whose language the pupils try to acquire. Currently, teachers incorporate variety of different authentic materials for instance magazine and newspaper cut-outs, public transport tickets, timetables, marketing messages or city maps which without a doubt, help learners to pick up the language in order to be ready to use it on daily basis. However, literature should still be included as an alternative authentic material for pupils to be exposed to another linguistic forms and structures of a written language, as natives are (Collie & Slater, 1987, p. 3–7).

Yet again, literature is a perfect choice to learn cultural and historical background since authors often write about time, they actually lived in. Nonetheless, Lazar stresses that literary texts are fictional, thus may be completely fabricated or biased (Lazar, 1993, p. 15–19).

There are many benefits of using literature in ELT, presenting all of them would require more attention and space than one subchapter. Literature could be incorporated to introduce cultural aspects of a certain country, to cultivate students' sense for empathy or just to positively

affect their language skills which should after all, be one of the main goals of incorporating literary texts in thematic plans of elementary and secondary education. Additionally, fictional works are considered to be an authentic material which could elevate lesson plans. However, those advantages could be realized only if the teacher pays attention while selecting the right material.

1. 4 English Literature in Czech Curriculum

For purpose of the thesis, only Framework Education Programme (further only FEP BE) for lower secondary basic education with no specialization will be analysed in this chapter. Presently, communicative language teaching is seen as the most beneficial method to teach languages at elementary and secondary schools. Education is always subjected not only to needs of society but also to requirements of the job market which demands such employees who are able to, at least tolerably, converse in one or two languages beside their mother tongue. As mentioned in chapter 1.2, in English language classrooms of younger learners, literature was pushed to the background as an out-of-date field of study that does not require much interest. However, literature experienced a rapid surge in popularity at the end of the last century, which did not really manifest in Czech schools.

According to the FEP BE, the main goal is for pupils to be prepared to use their language skills as efficiently as possible to communicate within an integrated worldwide setting. English is considered to be the first foreign language with a time allowance of three classes per week (Vráštilová, 2016, p. 4–13). The only exceptions to the rule are commonly schools situated in regions close to the borders with Germany. After finishing elementary education, graduates' level of English should be, in conformity with CEFRL, A2. These speakers are capable to introduce themselves without any inconvenience in daily life contexts.

Expected outcomes for lower secondary pupils, regarding comprehension are:

Pupil is able to:

| CJ-9-3-01 | *find the required information in simple everyday authentic materials* |
| CJ-9-3-02 | *understand short and simple texts and find required information* |

Additionally, pupils are expected to have sufficient vocabulary for oral and written communication from covered thematic areas. Literature could potentially be included in media or realia of the countries of the language studied. Overall reading comprehension is developed on primary level in native language subject.

The expected FEP BE outputs in areas of listening, speaking, writing and reading are reflected in textbooks which are made to offer a large variety of dialogues and comics to sufficiently prepare decent speakers. In some cases, there is usually one page dedicated to different literary genres, showcased as exercises focused on vocabulary (Wheeldon & Shipton, 2019, p. 83). Authors of these textbooks do not incorporate literary texts as educational materials. Very rarely, fairy tales, short stories, little poems or small excerpts from authors', celebrities' and notable scientists' medallions are added and perceived as adequate introduction for English cultural and literary background. Among authors are for example Austen, Dickens, or Doyle. Commonly, they are introduced through main characters of their novels.[1] In the case of Project textbooks, almost similar exercises that are used in textbooks for ninth graders, occur in coursebooks for high schoolers with more demanding vocabulary. Instead of just naming the authors, Koušková recommends using excerpts or even better, whole works. Her main argument stands on possible frustrations of pupils from lack of information and total dependency on teachers (Koušková, 2007, p. 39). Reading complete books is already established at many lower secondary schools as an activity called reader's journal. Against lessons contained only from names of literary giants in chronological order, are numerous scholars. However, this phenomenon is in Czechia more typical for secondary schools.[2]

As Vráštilová points out, 'enlightened teachers'' attempt to incorporate magazines and graded readers in thematic plans (Vráštilová, 2016, p. 4–13). Although SEP reflects FEP, it is up to each educational institution and its pedagogues to create their own multifaceted plans, appropriate to pupils' age and interests. From personal experience, elementary schools seldom furnished learners with graded readers which were much later assigned as a reading material for competitions. However, times are changing, and this aspect is of course, also conditioned by school's financial budget. Nevertheless, there are schools who provide decently furnished libraries or offer a monthly subscription of various magazines. Likewise, the argument suggested by Vráštilová about shortage of graded readers is nowadays obsolete, plentiful shops specialized on language literature and teaching sell simplified versions from multiple publishers for every language level, certainly it is not a 'limited offer'.

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[1] For example, authors Project Explore 3 introduce Arthur Conan Doyle through an exercise focused on Sherlock Holmes's characteristics. Additionally, exercises and activities draw a lot of attention to film and TV adaptations, presenting actors. The lesson material is a part of culture thematic unit (Wheeldon & Shipton, 2019, p. 56).

[2] To illustrate, literature in chronological order is usually taught during Czech language and literature subject. Textbooks are divided into time periods with characterization and small fragment of their life and work, this structure could be observed specifically in *Literatura pro 1. ročník středních škol* from Didaktis.

Furthermore, pupils nowadays are criticized for their insufficient and unsatisfactory work with text. Some of them are not able to critically approach the text or find essential information and are dependent on help from their peers or require special attention (Vráštilová, 2016, p. 4–13). Additionally, children struggling with dyslexia and other learning disabilities are becoming a common phenomenon. Still, we should not underestimate their skills, especially in foreign language learning. Younger generations are growing in multicultural environment with the internet where English is, as lingua franca, the most widespread language. They spent multiple hours scrolling through mobile applications as Instagram, YouTube and Tik Tok, although, their attention span is shortening, several articles had been published emphasizing positive effects of mobile applications on literature and rise of its popularity among young adults[3].

No method or approach is the best one, it always depends on the time we live in and what society expects from us to know, to be employable individuals. Literature had a major place in education in 19th century, however, today it is rarely presented in curriculums of elementary education and the Czech FEP does not deviate from this approach. Pupils can cross their path with literary texts only through efforts of a teacher who likes literature, therefore tries their best to adapt it into thematic plans or through simplified versions.

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[3] Internet newspapers, such as *The Guardian*, had already published numerous articles highlighting power of social media on publishing market which recorded a sudden raise of interest for not only young adult fiction, but also for classics, especially during pandemic when everybody was forced to isolate themselves and stay at home. Reading became an escape for many, even for young people who are surrounded with different kinds of social media platforms that eventually became source of influence to buy certain books just because 'they were in' or 'trendy'. The Guardian calls this phenomenon 'Booktook effect'(Flood, 2021: online).

2. Using Classics in ELT

Trying to justify reading of canon texts in elementary and secondary schools is a rather difficult task. Even more challenging is to try to persuade teachers of L2 that using Brontë's *Wuthering Heights* or Dicken's *A Tale of Two Cities* in their classes is a perfect way to culturally enrich thirteen-year-old pupils whose first interaction with canon texts occurs much later. The current ELT at Czech schools does not support including literature at all, classics are only mentioned and taught as a background information worth referencing as realia of English-speaking countries. However, one of the teacher's goals should be teaching with diverse materials and classics, used in whatever form, that offer quite nice diversification from typical textbooks that became some kind of a holy scripture for many Czech teachers of English language.

A vast majority of scholars directly recommend staying away from classics, listing many downsides and limitations, supported by their experience in not only ESL classrooms, but also in classes full of native speakers. To present a few opinions; Nunan & Carter (2001, p. 181) prefer teaching contemporary literary works since they 'are perceived as more immediately relevant by students'. Additionally, Gallo (2001, 33–39) stresses that classics 'were written for educated adults who had the leisure time to read them. They were also, not incidentally, written to be enjoyed – not dissected, not analysed, and certainly not tested.' Still, omitting classics completely is not recommended either.

The major negative aspect of utilizing classics that is presented as the biggest reason of not using these texts is, of course, the language difficulty (Nunan & Carter, 2001, p. 181). One of many benefits that comes with authentic literary texts, suddenly becomes an irremovable drawback, hiding the pupils' path towards reading comprehension and fulfilment of affective lesson goals, behind dense vocabulary and sentences full of archaisms. Although Pike does not necessarily see language's complexity as a barrier, on the contrary, it is perfect classroom situation for developing skills outside language learning. If the presented text does not correspond or exactly match pupils' language competence, they are suddenly faced with a material demanding using more imagination and creativity than language proficiency (Pike, 2003, as cited in Dunford).

Dunford (2021, p. 7–12) emphasizes the fact that classic works could carry an unnecessary baggage of ideologies that could be unconsciously promoted, labelling high literature 'a powerful currency in society'. The ideologies mentioned are 'heterosexuality, masculinity, Christianity, whiteness and physical and mental ability'. Classic literature reflects

the time and society it was written in, usually this is a principal reason why readers engage with those novels, to deepen their knowledge of certain historical events or phenomenon, exclusive for that time. If teachers select right methods to introduce or explain possible controversial topics, even better, if they coordinate a moderated discussion among pupils as a pre-reading or past reading activity, those ideologies won't get a chance to plant a seed. Additionally, the same critical reception and caution should be imposed on themes resonating in today's society, such as LGBTQ+, feminism or pronouns usage which are topics, also promoting ideas and beliefs either in contemporary literature or in other media formats that might be one day outdated as well.

Another potential issue regarding teaching classics lies in its relatability towards children and young adults. Every ELT scholarly publication or paper raises the same argument; literature lessons are deemed to be successful only then, if the learners feel connected to story's characters. Children and young adults are in a position where they are trying to find their identity which is, at the present time particularly, quite a challenging task. They want to feel seen, even accepted and literature could be a powerful instrument to help finding themselves in a fast-paced world full of changes and unrealistic standards that are constantly forced upon them through social media. There is no denial that contemporary literary works are for young generation more approachable and easier to read (Duff & Maley, 1990, p. 8), therefore a much better option to include in foreign language classrooms, notably in diverse learning setting where every child needs to experience a sense of being represented, which may not always be achieved using canon authors. However, Brumfit and Carter (1991, p. 22–34) underline the fact that we, as teachers, cannot exactly know to whom the assigned literature might be relatable and accessible. Youssef (2010, p. 28–31) describes quite a peculiar situation. Her class, contained mostly of African American university students, preferred Browning's and Marwell's 19th century poems, to Langston Hughes and Frank O'Connor since it dealt with themes that somehow sparked much longer and more engaging discussion.

Still, the opinion expressed by Gallo (2001, 33–39), arguing that classics are meant to be read and enjoyed only by adults, because 'they are not about teenage concerns' is up to debate. As mentioned before, behind daunting language are timeless themes resonating with people of any generation since human nature, interests and behaviour never changes. Otherwise, why would Austen remain top-selling author and inspiration behind countless adaptations, primarily marketed for young adult women, if her books did not spark an ounce of interest. Characters from Rooney's novels are walking among us or are an exact reflection of ourselves just as protagonists of Dostoevsky or Dickens with their complex, vivid and fully fleshed personalities.

Of course, today's western youth does not face sorrows as child labour, oppression or strict rules of society, however, themes of unrequired love, loneliness, assimilation, coming of age, resilience and personal growth could be identified and are thoughtfully explored in many works of classical authors.

Moreover, Gallo's article showcases unfavourable quotations of students who claim that classics are boring teachers' books. The argument is reasonable, nevertheless, it would be foolish to label every classic as a boring piece of literature. Notably, 19th century novels are constantly republished, adapted or alternated to satisfy the reader's needs and market's demand.

Also, novels that inspired one of the biggest franchises ever, could be presently considered as classics, namely *Dune*, *The Hobbit* or *The Lord of the Rings*. These examples cannot be easily categorized as tedious since they have been captivating younger generations for almost half a century and as a matter of fact, are included among Shakespeare, Moliere, or Hugo in many compulsory reading lists in Czech high schools.

Moreover, classic's purpose in ELT does not need to be strictly educational or used only for cultural and linguistic benefits. *Frankenstein* and *Dracula* could be introduced as a material, closely related to entertainment since characters of the aforementioned novels became influential figures of pop culture, transcending adult literature and frequently depicted in children's magazines, short stories or animation.

Gallo's (2001, 33–39) personal history with classics perfectly describes one of the objective goals of the thesis. Majority of classics came across to him as compulsory, unnecessary and boring obstacle in school. Only later, he found his way to reading and fully appreciating them. The purpose is to have the Czech pupils to be exposed to the canon in a most efficient and convenient way possible as an alternative to boring pages contained of exercises asking and filling useless information such as where was Mary Shelley born, how influential Dickens was etc. Calvino (1999, p. 9–14) acknowledges the pitfalls of not liking a compulsory canon fiction during school years, pointing out that reading classics should not be out of 'duty or respect', but 'for love'. However, the school's obligation is to acquaint pupils with as many canon authors as possible, so they can actually find out what interests them and what completely kills their motivation to read altogether.

All these arguments answering the question whether to use classics in ELT or not, are primarily focused and directed on native speakers. For L2 students, there are entirely different requirements and learning objectives to meet in the foreign language classroom. According to Carter and Long (1991, p. 41), ESL learners will 'less likely' come into any further contact (outside of education) with English canon literature, which is a well-founded, legitimate

argument that cannot be easily rebutted. Regardless, this claim is almost thirty years old, and it does not fit primary targets of the thesis. According to FEP expected outputs for a successful graduate of grammar school, students should be able to describe characteristics and 'features of basic periods in the development of Czech as well as world literature'. Therefore, being introduced to a few classical authors in form of an additional material, might be beneficial for pupils' further studies, since one of the thesis aims is for learners to attain some degree of awareness or ability to recall basic information of selected texts. Ultimately, picking the classic outside school would be of course, considered as the biggest achievement.

Additionally, in regard to the syllabus, using works of Dickens and Austen may create a perfect setting to implement more complex, cross-curricular activities or as a great source for research-oriented education, since their novels are dealing with themes defining 19th century England, such as social injustice and poverty which are topics of history curriculum for eight graders.

Finally, straying from the textbook, creating lesson plans with canon literature, could be a great way to test teacher's abilities. Youssef's statement (2010, p. 28–31) with regard to her attempts in bringing 19th century poems to a group of students who effortlessly employ advanced technology into their lives, is a significant challenge not only for learners, but also for teachers themselves; coming into the class with material older by decades, 'becomes a test to my teaching and critical thinking skills as I try to spark the interest to the point, they would spend the time to read the work, engage in classroom discussions, and create products that are interesting and meaningful to them'. Unfortunately, only a small number of teachers may be up for such a challenge, particularly if they themselves have a bad experience with classical literature from early school years or they simply do not have a luxury of spare time, barely fulfilling expected outcomes of curriculum that favours communicative method (Dörnyei, 2001, 62–70).

Generally, a wide and diverse selection of literary texts should be preferred as it suits the needs and interests of syllabus and students. Carter and Long (1991, p. 142) observe that many teachers hold too tightly to their idea of what literature deserves to be called classic. Also, they bring forward significant criteria to which is the choice of classics conditioned. It is based on a conservative point of view of people who long ago decided to distinguish certain set of books as worthy of the label. At this point, the purpose of the thesis does not lie in arguing or defining the term classic, but to point out their significance and better usage in Czech schooling since they are, like it or not, obligatory subject of study. Nevertheless, whether it is a classic or

contemporary book, English literature is currently in ELT at elementary and secondary schools taught very poorly altogether, basically omitted.

To summarize, implementing well selected 19th century classics in ELT could make our classes more entertaining, varied and educational in aspects outside of simple language learning from coursebooks. If a teacher of an ESL classroom decides to even include literary texts, she should prepare a well-rounded list of canon and contemporary authors whose works would fit pupils' interest and also, have a potential to create cross-curriculum ties to other subjects. These are fundamental criteria which the classics certainly meet. However, culture overload and language complexity which accompany texts of canon literature, must be taken into consideration. Those disadvantages could be eliminated by a consistent pre-reading activities or carefully chosen simplified version.

2. 1 Using Graded Readers and Bilingual Books

Including reading classics, written in foreign language, as a part of elementary school syllabus, may present a few difficulties. When selecting the right material, the teacher is faced with a realization that particular texts cannot be used in its original form due to the learners' level of English that is simply insufficient for majority of canon literature. In these cases, graded readers or bilingual books represent much better alternative. Since the practical part of the thesis uses these materials, this subchapter is dedicated to the subject matter.

Graded readers (further only GR) are simplified versions of fiction and non-fiction books. The text is modified so learners of various levels of English, can read and understand the basic story of adapted books. Usually, the 'second authors' are in charge of assigning language level, structure, vocabulary and other factors, such as background information (Dawson, 2000, p. 2–8). To each simplified version is assigned a level of difficulty however, according to Claridge's (2012, p. 106–119) study,[4] publishers do not strictly follow their established lists of levels. The main reason for that is, although based on general service list by Michael West, every ESL reader has a unique language experiences and skills, therefore it is unattainable to assess a rigid number of lexis for each level. Majority of GR are also published with illustrations or photos from film adaptations to further help learners with an understanding of the plot, its characters and vocabulary (Dawson, 2000, p. 2–8). Moreover, Hill (2013, p. 85–125) suggests that beside aiding readers to comprehend the text and vocabulary, pictures are likewise included to help

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[4] The study is based on interviews with editors of Cambridge Readers, Oxford Bookworms, Macmillan Guided Readers and Penguin Readers.

writers to convey meaning of the story and to introduce very limited amount of words in more coherent way.

Recently, the market is oversaturated with array of simplified versions from various publishers whose first publications date back to 1980s. This might be due to a revival of literature in ELT (Carter & Long, 1999, p. 1), as scholars had re-discovered its importance in an educational process. The selection of novels is entirely up to market, notably made of teachers and librarians which might explain the fact why classics are more in demand. The most issued level is intermediate (Claridge, 2012, p. 106–119).

Dual-language or bilingual books are versions with two languages. Usually, on one side of the page there is the original text, and the other side contains the translated version. Bilingual books had been used since 1970s as children of immigrants started attending schools in England. To help the foreign language acquisition and encourage learners' mother tongues, teachers with assistance of parents began creating these books (Sneddon, 2009, p. 1-3). Czech publishers distribute modified English fiction under a name of bilingual text or 'zrcadlový text'. Since only the edited texts were used for the majority of the thesis's lesson plans, criticism and possible benefits regarding the usage of graded readers and modified literature will be reflected.

As Hedge (1985, p. 1–133) points out, readers are as an educational aid effective only then, if they are properly used. Readers are commonly utilized as a material for extensive reading. Their place is usually in a school library (if there are finances) for pupils to take home or are used as an additional material during free time in class. There is an outgoing debate in academic sphere, whether extensive reading actually helps with language acquisition or not. 'Reading for pleasure' or 'silent reading' should support reading fluency and supposedly, has a positive influence on learners' confidence (Harmer, 2007, p. 283–302). Furthermore, it gives students a chance to practise the language within different types of context, syntax and vocabulary and serves as a material, perfect for culture enrichment which is according to Hill (2013, p. 85–125), the strongest argument for ER. Suk's (2017, p. 73–89) research proves that ER has particularly positive effect on students' reading skills and lexicon.

2. 1. 1 Benefits and Drawbacks

The aim is to efficiently incorporate readers as a material used in classroom, to improve learners' reading comprehension and through thoroughly selected activities, practise overall language skills. This method or approach is sought after and is of interest for many teachers who do not want to use readers solemnly as a chance for 'pleasure reading' (Claridge, 2012, p.

106–119). Nevertheless, fair number of scholars are strongly opposed to the idea of using simplified versions in general. According to them, the authenticity of the novels is completely gone. Between authors and readers enters another person who took the original text and re-wrote it to sufficiently fulfil the criteria of designed language level (Kyloušková, 2007, p. 39–40). Regarding the 'quality', often this situation occurs: the lower the level of GR, the more the uniqueness, charm, and characteristic elements of classics, disappear and modify into a text, so unlike to its original. Further, the text loses certain artistic aspects or choices, such as simile, metaphors or dialects that were typical, unequivocal to the author. To sum up, the whole new text is created with the plot being the only thing, resembling the original source (Carter & Long, 1991, p. 141–151). According to Hill (2013, p. 85–125), especially A1-A2 level versions are not exactly applicable in terms of language learning since their length is usually greatly reduced.

Vincent puts forwards a statement that 'simplified literary texts cannot usually be classified as literature' simply because their quality cannot be at the same level as actual literary works, which is rather far-fetched argument, easily challenged by Lazar's definition of literature in chapter 1. 1. Instead, she proposes including 'sample texts' at the beginner level, to develop reading proficiency. Condensed canon and a literature of lesser importance should be read at intermediate level and only then are carefully chosen GR advised to read after school (Vincent et al. 1991, p. 208–215).

Now, all these arguments are valid and very important for a deeper consideration. However, from a practical point of view, children do not question what text is a 'true authentic literature'. What they notice though, is if the material is repetitive, borderline uninteresting and tedious. Any deviance from textbooks is most of the time undoubtably welcomed, particularly among younger pupils.

Hedge (1985, p. 1–133) emphasizes the usefulness of GR in situations when the coursebooks are deficient. Other than that, besides developing the language and reading skills and cultural recognition, she stresses the confidence and awareness of one's abilities after finishing reading more demanding texts, so distinct from limited short textbook material. Geva and Ramírez (2015, p. 118–119) advocate for simplified versions; first, authentic texts may not always be the best for introducing language use. Second, due to language modification and wide collection of books, GR may be helpful for many adolescent learners who struggle with L1 children's stories which could appear as a perfect material in eyes of many ESL teachers. The latter argument presents a valuable question for though, since literature is in Czech environment omitted to the point when bringing even basic children book in ELT classroom seems like a thing that only few teachers would do.

To summarize the whole chapter, canon literature is indeed demanding resource for ELT teaching not only for L2 pupils but also for native language learners.[5] However, it proposes a huge variety of material, authentic or modified, for Czech teachers who have time on their side and confidence to successfully utilize literary works. The benefits are clear and possible drawbacks slightly negligible if such lessons are occasional. Certainly, it is much better alternation to current situation when pupils are learning only facts about canon and not interacting with it.

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[5] Many scholars draw attention to the fact that GR are mainly created and published for L1 learners.

3 Authors – Their Life and Literature

The following chapter focuses on selected authors and their novels which were written in English and first published in the 19ᵗʰ century. Novels from Victorian period were selected due to their gothic nature and topics which may be the most adequate to younger learners. The aim is to present a brief overview of authors' lives and influences which impacted their writing.

3. 1 Mary Shelley

Marry Wollstonecraft Shelley, the only daughter of a famous radical Mary Wollstonecraft and philosopher William Godwin was born on 30ᵗʰ of August 1797 in London. Both of her parents were very influential writers, Godwin was known for his *Enquiry Concerning Political Justice (1793)* and Wollstonecraft for the very first piece of feminist literature; *A Vindication of the Rights of Woman (1792)*. Those were not the only prominent literary figures in Mary's life. She is mostly known (apart from her novel) as a wife of one of the leading Romantic poet, Percy Bysshe Shelley whose ideas, views and a way of life strongly influenced her literary work to the point that many scholars frequently draw attention to a not very subtle resemblance between his temperament and personality of his wife's biggest literary figure (Hindle, 2003, p. 11–57).

Wollstonecraft died early on after the birth, leaving her daughter in a complete care of Godwin. Mary's journals and her fathers' letters reveal a strong attachment and love between both of them. Godwin ensured for Mary to be properly educated and intellectually stimulated throughout her childhood. Hence, Shelley grew up in a house that was familiar with daily visits of notable guests, such as Samuel Taylor Coleridge, Charles Lamb or Humphry Davy to whose conversations with her father was Mary a frequent listener (Hindle, 2003, p. 11–57).

One of the visitors to the Godwin's household was also Percy Shelley who made a strong impression on young Mary. Their companionship resulted in a consequential elopement to Europe in 1814. *Frankenstein (1818)*, Mary's first and most renowned novel, was written as a result of a bet during one of the summer nights that the pair spent in Lord Byron's villa in Geneva. Having published many other works, for example *The Last Man (1826)*, *Perkin Warbeck (1830)* or *Falkner (1837)* (Jack, 1990, p. 243–245), none of these books gained such a recognition as her debut novel did (Coote, 1993, p. 398). Hindle (2003, p. 11–57) goes with his opinion in the *Introduction* for the classic even further and suggests that both characters, 'the wretch' and the scientist surpassed their creator in popularity which is sadly an argument that cannot be denied.

3. 1. 1 Frankenstein

Frankenstein is not only a novel of self-discovery, isolation and revenge but it can also be interpreted as a fiction that explores and criticizes social values of that time. It is considered to be an epistolary gothic novel which is distinct by themes of prison, haunting corners and buildings, castles and big mansions that are supposed to inspire fear and terror. The characters themselves go through phycological agony, misery and delusion (Drabble, 2000, p. 422). However, there is a slight confusion among the scholars regarding the fact, if the Shelley's novel fits the category of gothic novel or if it should rather be studied as a piece of science fiction. The story is stripped of a typical gothic medieval theme, on the other hand, the strength of the novel lies in its psychological aspects and turmoils (Drabble, 2000, p. 422).

Victor Frankenstein, a young scientist, creates a living creature from the remains of death human and animal bodies, thinking that he "among so many men of genius" was the chosen one to find such an "astonishing secret" (Shelley, 2003, p. 53). Despite that, the discovery at the same time represents his doom as the creature, abandoned and despised by its creator, sets to avenge himself by cruelly murdering Frankenstein's relatives and only companion. Readers are captivated by the monster's journey and emotional despair, loneliness, and sense of not belonging that drive his need to fulfil and complete his goal no matter what. Despite the horrendous crimes he commits, he is nonetheless, viewed as a victim by many. As Bissonette, 2010, p. 108) aptly stresses; "He is, then, only a metaphor for a monster".

As mentioned before, the idea to write the novel came to Shelley while participating in the bet in France. Shelley reveals herself to be dreamer, a person whose imagination was a source of a "dearest pleasure" and "refuge" (Shelley, 2003, p. 5-10*)*. Therefore, it is not a surprise that the inspiration for the 'the wench' came from one of her dreams; "… the idea so possessed my mind, that a thrill of fear ran through me" (Shelley, 2003, p. 5–10).

Despite quite a mixed reception, the novel has become a unique piece of literature whose main character surprises readers of any age with its cold-bloodedness and emotional despair. Also, the impact it had for many literary giants of the nineteenth century cannot be overlooked; "No book since Mrs Shelley's Frankenstein or indeed any other at all has come near yours in originality, or terror – Poe is nowhere' (Hindle, 2003, p. 16–36), those are the words of Bram Stoker's mother upon the first publication of *Dracula*.

3. 2 Bram Stoker

Abraham Bram Stoker, an Irish writer and critic, was born in Dublin in 1847 as a 'member' of an Anglo-Irish prominent social group that was distinguished from ordinary Irish people by it is powerful connections. He attended and graduated from the Trinity College, the most notable university in Ireland. He grew up reading works of the Romantics, was an avid reader of Keats, Shelley and Whitman and an admirer of an English actor Sir Henry Irving who would later become his main inspiration for the famous count. From 1870 to 1877 he continued in his father's footsteps and worked as a civil servant in Dublin castle (Hindle, 2003, p. 16–36). A career which he later gave up to work for Sir Irving as his secretary and business manager (Drabble, 2000, p. 971).

3. 2. 1 Dracula

The end of the 19th century is significant for the Scottish and Anglo-Irish literature that was rapidly growing. Stoker published his most accomplished novel in 1897 in England where he moved due to his work obligations. Hindle (2003, p. 16–36) stresses the importance of the publication of that time, describing the late Victorian England as a hungry for ghost stories and novels full of scary motives, which *Dracula* satisfies with a famous narrative of a very powerful and seductive vampire.

Dracula is written in the form of diary entries, letters, telegrams, occasional newspaper articles and other documents. It tells a story of a young solicitor Jonathan Harker and his fiancé Mina. Jonathan travels to Transylvania to help a mysterious count Dracula to purchase an estate in London. Very soon, Jonathan becomes a prisoner of Dracula's castle and goes through a series of terrifying events involving finding the count sleeping in coffin soaked in blood, crawling down the castle walls and feeding his 'brides' with little babies. The novel was picked for its immensely entertaining and exacting nature and also because of the main character's popularity even among people who have never read the novel.

3. 3 Charles Dickens

Dickens, 'the master of early Victorian novel' frequently compared to Shakespeare by many literature scholars, was born in 1812 in Portsmouth and from his early age, he had to work in a blacking factory due to his father's imprisonment. His childhood had a profound influence on his writing. Nevertheless, young Dickens had managed to return to class and after the studies he was employed as a reporter for Morning Chronicle (Alexander, 2000, p. 276). As an editor

he serialized his novels and successfully published authors such as Elizabeth Gaskell and Wilkie Collins (Sanders et al, 1996, p. 327 – 330).

His novels were primarily regarded as source of entertainment. Until a century later did the academics look behind the comedic element and explored Dicken's themes of resilience, social injustice, and poverty, so characteristics for English Victorian public (Alexander, 2000, p. 276). Sanders explains his popularity to a wide variety of characters from all social classes, aspect of fun and endless optimism that captured readers' hearts no matter the position on the social ladder. *The Pickwick papers* skyrocketed his fame and following fourteen novels permanently fixed his place as one of the best English writers of all the time and a key representative of the Victorian literary period. To mention at least the most famous ones; *Great Expectations*, *A Tale of Two Cities*, *A Christmas Carol*, *David Copperfield* and *Oliver Twist*.

3. 3. 1 Oliver Twist

Oliver Twist is compared to Dickens's preview novels very distinct with its central character; an unfortunate orphan who was forced to work in workhouses for a minimal pay and under heinous conditions. The scene of Oliver trying to persuade Mr. Bumble to give him more food was selected for one of the lesson plans as the best illustrations of the cruelty of that time. The main protagonist, not accepting his fate then runs away to London where he is kidnapped by a gang in order to make Twist a thief. Nevertheless, as Sanders points out, the endless optimism eventually prevails, and Oliver has a happy ending.

The novel was published in 1837-1838, Dickens wanted his readers to be informed of conditions of these poor children, particularly after the Poor Law Act was enacted in 1834 (Carter & McRae, 2002, p. 273 – 278). Thereafter, many children faced the fate, similar to Oliver's.

3. 4 Oscar Wilde

Oscar Fingal O'Flahertie Wills Wilde, one of the most famous Irish writers was born in Dublin in 1854. His father was a knighted surgeon and mother well-known hostess. Wilde pursued his education at Trinity College and Oxford University where he proved his abilities as he was almost awarded the university fellowship (Mighall, 2000, p. 3). He was a prominent representative of the Aesthetic Movement which placed its values in beauty in all aspects of life which contrasted immensely with moral of later Victorian society (Carter & McRae, 2002, p. 307-310). As a writer, he ventured in all major literary genres however, his most acclaimed

works are *The Importance of Being Earnest (1895)*, renowned comedy of manners, and *The Picture of Dorian Gray (1891)*, a novel which later was used against him as the key piece of evidence in series of trials resulting in imprisonment for homosexual allegations in 1895. He was set free two year later and moved to France (Drabble, 2000, p. 1098).

3. 4. 1 The Picture of Dorian Gray

"There is no such a thing as a moral or an immoral book. Books are well written, or badly written" (Wilde, 2000, p. 3). Wilde's words almost predict the tribulations and social scandal that followed the publication. The novel explores themes of beauty, excessive behaviour, corruption and harmful influence, accompanied with elements of gothic literature. Dorian Gray, handsome young man becomes deeply affected by the words of Lord Henry Wotton, a cynic, who passes on his views on life, which he himself does not dare to follow. Dorian dedicates his life to seduction and endless pursuit of pleasure which would be regarded as a shocking theme in then society. The gothic feature is depicted in a form of a Dorian's painting which changes in time with each crime or misconduct Gray commits.

The artist, Howard Basil, refuses to exhibit the painting because he fears that he has "shown in it the secret of my own soul" (Wilde, 2000, p. 9) which the creator of the novel certainly did, at least in the redacted original version of it. Wilde omitted a large number of passages and gave his publisher an edited version which leaves readers to their imagination. Adut (2005, p. 213-248) stresses the fact that Wilde's escapades and true nature were well known in the London society moreover, he was considered to be its "darling" and exceptionally skilled writer whose novels interested readers of any social standing. The dramatist kept a close relationship with Lord Alfred Douglas which angered his father, marques Queensberry who then publicly accused Wilde (Drabble, 2000, p. 1098).

The novel was selected and determined as a fitting source, particularly for ninth graders, because of surprisingly easy and modern language of Wilde and compelling themes that may spark an interested in young learners.

Novels of 19th century continue to be bellowed pieces of literature for many students all around the world. If teachers want to introduce at least a few numbers of classics to their pupils, major works of Shelley, Stoker, Dickens and Wilde are the best materials since their characters are complex and the themes and writing styles are timeless.

PRACTICAL PART

4. Lesson Plans and their Analysis

All the benefits and drawbacks of using classics and their simplified versions were discussed in the theoretical part of the thesis. The practical part tries to find answer whether the classics, written in the 19th century, could even be successfully used, predominantly as an adequate additional material in ESL classes. As mentioned before, the Czech curriculum does not favour literature being taught as a part of foreign language education. Majority of young learners do not even read and their attitude towards literature is complicated and that is certainly not a surprising fact.

The practical part contains of a brief methodology description, general information about lesson plans and participants and finally, four lesson plans which primary focus are works of authors discussed in the theoretical part. Each lesson is then thoughtfully analysed using collected data from observations and questionaries. Additionally, possible improvements of the plans are also part of each evaluation.

4. 1 Methodology

There were two suitable methods through which the data was collected; observation and questionnaire. Two lessons were carefully observed by two teachers, remaining half only by one since the number of participants in each lesson did not exceed eleven pupils.

The questionnaire was created to find out pupils' views and attitude towards the lesson itself and primarily in the relation to the reading material. Also, for enhanced comprehension, the questionnaire was translated to their native language. The participants chose their response on the Likert scale, selecting from four options. The fifth "middle" option which would indicate that the participant was not sure about the statement, was omitted due to the possibility of the pupils being indecisive. The statements directly correspond with the research objectives of the thesis and were as follows;

1. I enjoyed today's lesson.
2. I understood the assigned text.
3. I found the assigned text interesting.
4. I managed to answer all questions.

Additionally, the teacher would ask the participants to measure the difficulty of assigned texts by lifting a finger. This would usually take place at least twice, at the beginning of the reading and at the end. Participants' response would typically correspond with the questionnaire's outcomes. The questionnaire was always distributed and subsequently collected at the end of each lesson.

4. 2 General Information about the Lesson Plans

Using classic books in the classroom might present certain challenges that have to be dealt with from the very beginning of the lesson. To be straightforward, reading is not an enthusiastic activity for majority of pupils, let alone reading centuries old teacher's books which is a prejudice that many learners adopt. The curriculum of Czech schools prefers activities based on communicative method and rightly so. Still, the foreign language education should be varied and with each year, bit more challenging as the world is changing and the level of pupils' English is steadily advancing.

The lesson plans created for the purpose of the thesis certainly do not aim to test students' translation skills, rather their comprehension of the text or better, the story. The activities accompanying the texts were incorporated with a goal to get any sort of response from the pupils, written or spoken. Not a single lesson plan contains such exercises that would test pupils' knowledge of grammar or literary devices like metaphor, simile or idioms. Instead, activities targeted on writing skills or student's imagination were usually employed. The pupils were even encouraged to utilize Czech language if they were not able to properly describe their opinions concerning exercises that were included for the purpose of fulfilling the affective part of overall learning objectives. Of course, the pupils naturally had to still make use of their language skills to form their views and opinions about the texts.

To be brief, the aims of the lessons were to enhance pupils' reading comprehension, to present at least semi-engaging materials outside textbooks and to test students' creativity regarding the text. Finally, at least the purpose of one of the lesson plans was to culturally enrich the pupils and broaden their knowledge of the historical background in relation to the 19th century England. This period fits the criteria the best since it is the century where *Frankenstein*, *Oliver Twist*, *Dracula*, *North and South* and countless other works, were published. These novels might provide compelling themes and stories which can caught learners' interest and simultaneously provide education in different area than ELT.

However, besides the text, everything also depended on supporting activities, the teacher and her enthusiasm about not only the topic, but also the teaching in general. Dörnyei (2001, p. 32) considers the teacher's passion as one of the best motivators, calling it infectious as it can influence the learners to the point of creating a certain degree of commitment to the lesson. Although, sometimes, not even a motivated teacher and hardworking pupils may guarantee a perfectly executed lesson which is sadly demonstrated in the research.

Finally, the most important criterium has to be pointed out, that is the lesson plans were crafted exclusively for pupils whose language level should be above the class average. Additionally, half of the plans strongly supports team cooperation among pupils. The method, which I highly prefer however, due to the testing thus offering variety of methods, the other half of lesson plans favour individual approach to the reading as well.

4. 2. 1 The layout of the Lesson Plans

The lessons could be divided into three parts: reading preparation, initial reading and use of the text (Kuloušková, 2007, p. 41). The pre-reading activities are especially crucial since in two lesson plans, only short extracts are introduced. Therefore, for the lesson to be successful and the theme digestible, a short lecture about the writer, novel or main characters is a mandatory aspect defining the lesson outcome.

Background knowledge assures more accurate interpretation of the motives and themes and naturally, much better comprehension of the text (Geva & Ramírez, 2015, p. 141). Lesson plans 1, 2 and 4 did not require much of a baseline information concerning the historical period. On the contrary, the lesson on the topic of *Oliver Twist* and social circumstances of working children in Victorian England, required a longer introduction owning to the scenario where the participants had not been introduced to the history of the 19th century yet thus students could not draw upon their past experience and knowledge of the topic as it is for example possible in the lesson concerning Dracula.

Kuloušková (2007, p. 41) also suggests using the internet or other materials, having pupils obtain the necessary information themselves. This recommendation is without a doubt a great method, particularly when the lessons deal with themes of historical nature hence pupils could study magazines excerpts, government regulations or simple manuals which would provide them with answers regarding behaviour of the characters.

However, these activities require much longer time allowance therefore would not suit the time limit and process of the lesson plans. From my experience, pupils usually need

significantly longer time to go over and analyse assigned authentic materials. Also, reading demanding novels' excerpts might be hard enough already, additional reading might be highly demotivating and exhausting, especially when the class is limited by forty-five minutes.

The reading of every lesson was done in silence. Majority of scholars recommend the technique as pupils have a luxury of full concentration on the assigned text. While reading aloud, pupils are paying attention to pronunciation too greatly. Ur (2012, p. 136) points out the usefulness of the aloud reading only in classrooms with beginners where the correction has its foremost place in ELT. Advanced readers and learners could be potentially slowed down and would not pay attention to the meanings.

Considering vocabulary, the participants were encouraged and motivated to be not so punctual. The longer glossary was provided only in situations where it was truly needed (tackling longer texts). Other than that, the time for vocabulary exercises was very limited. Although, as Harmer (2007, p. 287) notes, teachers should give their pupils much needed time and space to ask for words they do not understand. This advice was always reflected during the reading parts of the lessons.

As mentioned above, the post-reading activities were focused mainly on creativity or discussions regarding the text. Only one lesson plan contains a True or False exercise as an after-reading activity for verification of the pupils' comprehension of the text.

4. 3 General Information about the Participants

The research was done at a Czech elementary school. The English language classes are here at the lower-secondary level always divided into two groups, each group has around 9-12 students. The separation of classes is done based on a comprehensive test which is supposed to determine the level of pupils' English. However, not always is the entrance test accurate. The written exam naturally cannot faithfully predict pupils' potential in English.

The English teacher pointed out that usually one or two pupils do not reach the level of English that they were supposed to have or achieve within next four years. Those students then remain in the already established groups with an intention that their level of English will with the time improve by interacting with peers whose language skills are more advanced. This circumstance must be pointed out since it slightly affected not only the research results, but also the progress of the lessons. For the purpose of the research, only the groups whose English was established as "more advanced", were tested.

 Seventh and nineth graders were selected as their language skills seemed the most appropriate for the lesson themes and excerpts from the original novels and simplified versions.

Sixth graders were also available though, every designed excerpt contained at least one past tense that had not been introduced to the pupils yet and its introduction was according to the thematic plan scheduled at the later time.

Another significant factor influencing the choice of the participating classes was the condition whether I taught the class or not. For a better preparation and the process of actual lessons, I required such classes where I was aware of student's language competence. For that reason, eight graders are not included in the research, additionally they were not even available for the research, since the teacher was not assigned such classes. As a result of two practises which I completed at the school, both preferred classes knew very well the way I teach and my demands.

Lessons focused on Frankenstein and *Oliver Twist* were undertaken in the seventh grade. Pupils are usually very active, remarkably talkative, hardworking, and creative. The affective level of the lesson objective is generally fulfilled since the pupils like to share their opinions and ideas more often. Nevertheless, according to their English teacher, the class is not used to group work, more likely exercises done in pairs are significantly more successful.

Dracula and *The Picture of Dorian Gray* were tested in the nineth grade. The goal was to utilize original texts rather than using graded readers and find out if the unredacted texts are actually adequate for lower-secondary pupils. The general characterization concerning work ethic of the class fits the description of the seventh graders. However, the research was scheduled close to the secondary school admission procedure which moderately influenced pupils' performance. They were bit exhausted and not as active as they typically are.

4. 4 Lesson Plan 1

Topic: *Dracula*

Class: 9th Grade

Text level: original text

Duration: 45 minutes

Learning objectives:

– After the lesson on Dracula, pupils will be able to describe Count's personality and appearance.

– By working in the groups, pupils will be able to correctly answer questions from the assigned text.

– At the end of the lesson, pupils will be able to produce a short bio about Dracula.

Key competencies: communicative, social and personal and work competencies

Cross-curricular links: Czech language and literature and art education

Necessities: worksheets (*Appendix 1*), reading lists (*Appendix 2 and Appendix 3*), blackboard, markers, A5 papers, photos of Dracula, glue stick and writing accessories.

Lesson Procedure:

Introduction:

Teacher (T) greets students (Ss), introduces herself and announces the aims of the lesson. Then T gives each S the worksheet.

Pre-reading:

1. Brainstorming (*max. 5 minutes*):

    – T writes on the blackboard name of the topic (Dracula) and asks Ss to go to the board and write whatever word or phrase that comes to their mind regarding the prompt.

    – Then the class goes over each word, T reveals which words are correct.

    – T introduces the novel and its main protagonists that are contained in the reading material.

2. Word Portrait (*max. 5 minutes*):

    – Ss are presented with a box of fifteen adjectives. Their task is to try to determine which adjectives describes Count Dracula the best. After five minutes, T asks a few Ss to tell their suggestions out loud for the whole class.

While-reading:

3. Group work (*max. 30 minutes*):

    – Ss are divided into two groups by T. Ss then make pairs, each pair is given a reading list according to their group. Ss read the text silently and are encouraged to come in front of the board to write down any words they do not understand.

    – Each group answers two questions:

    Group A: ***How does Dracula look like?***

    What did Jonathan look notice about Dracula's behaviour?

    Group B: ***Does Dracula have any special face or body features?***

    What frightened Jonathan when he was passing through Dracula's castle?

- Pairs can compare their answers in the initial groups. After considerable time, each S must find a classmate with different set of questions, form new pairs and get the other two missing answers. They are remained to ask in complete questions and give answers in their own words, not directly reciting written responses.
- The class checks the answers.

After-reading:

4. <u>Dating App</u> (max. 10 minutes):
- Ss work in pairs, they have to imagine that Dracula is on a dating app, therefore Ss have to come up and write down a bio for Dracula's profile. The rule is to write at least 5 sentences.
- Ss then presents their results.

5. <u>Alternation:</u>
- If there is enough time, Ss are given A5 papers and a photo of Dracula, the task is the same as in exercise 3. Ss then presents their creations.

Assessment:

- T thanks Ss for their hard work, distributes and the thesis questionaries, announces a topic of the next lesson and says goodbye.

Commentary:

The lesson was created to introduce *Dracula* to the pupils using the original source. The plan assumes certain prior knowledge of the character from various adaptations or other media formats such as children's magazines or animated movies. Also, through the group work, pupils were expected to deepen one of the key competences and further demonstrate their text comprehension skills. However, the teachers' attention is highly needed as she has to make sure that the right strategy concerning transmission of the answers was applied by the pupils.

The pre-reading Word portrait activity was inspired by Duff & Maley (1990, p. 149). By sharing the pupils' answers and disproving the wrong ones, the reading is therefore much easier since every student is at least partially aware of Dracula's personality traits and overall description before the reading.

The excerpts were selected from the very beginning of the novel which is considered to be the most engaging and interesting owning to Jonathan Harker's style of writing when relating

his shock of discovering Dracula's secret. The reading materials for both groups contain a little glossary of words that might be completely new such as threshold, fury or quivering. The excerpts were redacted however, the diary entries and their requisites were preserved since it might had appeared more interesting from the pupils' perspective rather than ordinary text. The activity at the end of the lesson links knowledge from the initial exercise and the reading part.

4. 5 Lesson Plan 2

Topic: *Frankenstein*

Class: 7th Grade

Text level: A1-A2

Duration: 45 minutes

Learning objectives:

- At the end of the lesson, pupils will be able to interpret the monster's story.
- By the end of the reading, pupils will be able to put the pictures in the correct order, using the information from the given text.
- By working in the groups, pupils will be complete the story of Frankenstein.
- After a lesson, pupils will be able to thoughtfully judge the monster's behaviour.

Key competencies: communicative, social and personal competencies

Cross-curricular links: Czech language and literature

Necessities: worksheets (*Appendix 4*), reading lists (*Appendix 5*) glossary list (*Appendix 6*), writing accessories, tablets, the internet, presentation, computer, presentation.

Lesson Procedure:

Introduction:

- Teacher (T) greets students (Ss), introduces herself and announces the aims of the lesson. Then T gives each S the worksheet.

Pre-reading:

1. Mind map activity (*max. 5 minutes*):

- Ss are asked to think who or what is actually Frankenstein. They have to come up with at least four ideas and share it with the class.
- The mistake of calling Frankenstein the monster is expected, therefore T clarifies and through a very short presentation, introduces main characters of the story and the author.

While-reading:

2. <u>Group work</u> (*max. 25 minutes*):

- Ss are divided in groups of three or four. Each group is given the reading lists (*Appendix 5*) and tablets. Through QR code, Ss gain access to glossary lists, if the tablets are not available, T prints the lists and gives each S one copy. Alternatively, Ss should be competent to find out translations on their own through online translator.

- Each group has four members, the reading material is two pages long hence Ss are advised to split the reading material among group members and after the silent reading, relate parts of the story.

After-reading:

3. <u>Correct order of pictures</u> *(max. 5 minutes):*

- Ss read the text and at the same time put the pictures in the correct order. The class then goes through the right order.

4. <u>Finishing the story</u> *(max 5 minutes)*:

- Groups are presented with another picture corresponding with the story. Their task is to finish the story and share it with the class.

5. <u>Writing and Discussion</u> (*max. 5 minutes)*:

- Ss are asked the question: ***<u>Do you feel bad for the monster? If so, why?</u>***

- Ss are supposed to write down at least four sentences and then share their opinion in discussion with the class.

Assessment:

- T thanks Ss for their hard work, distributes and the thesis questionaries, announces a topic of the next lesson and says goodbye.

Commentary

As in the case of the Lesson plan 1, this plan also presumes the fact that majority of the pupils know or at least have a little idea who is Frankenstein is. The group work was incorporated due to the precedent successful collaborative work in lessons that took place during my practise. Moreover, for the affective lesson goal to be fulfilled and ability of pupils to give a complete and thorough answer in the discussion (see the After-reading), at least 70 %

of the text had to be tackled which is in the class environment achievable only through diligent group work.

For the reading part of the lesson, modified and reduced version of the novel was utilized. I opted for the longer excerpt, being fully aware of its difficulty. The lesson plan had to be challenging since the other lesson designed for the class was much easier. Such reading excerpts were selected for pupils to have a semi-clear picture of the monster's actions throughout the novel.

The last two activities were incorporated to challenge pupils' creativity and thinking process. Also, each group has to come to an agreement when finishing the story. Everyone had to give a complex response, feeling certain amount of pity for the wretch but also, in all respects acknowledging his wrongdoing.

4. 6 Lesson Plan 3

Topic: *Oliver Twist*

Class: 7th Grade

Text level: A1-A2

Duration: 45 minutes

Learning objectives:

- At the end of the lesson, pupils will be able to contrast their lifestyle to the lifestyle of poor children that lived in Victorian England.
- By the end of the lesson, pupils will emphasize with the fate of Oliver Twist and children similar to him.
- Pupils will be able to create a story based on the presented pictures.
- Pupils will be able to decide whether the statements from the assigned text are true or not.
- At the end of the lesson, pupils will be able to memorize new vocabulary.

Key competencies: communicative, social and personal and work competencies

Cross-curricular links: Czech language and literature and history

Necessities: worksheets (*Appendix 7*), blackboard, markers, writing accessories, presentation, computer.

Lesson Procedure:

Introduction:

Teacher (T) greets students (Ss), introduces herself and announces the aims of the lesson. Then T gives each S the worksheet.

Pre-reading:

1. Presentation (*max. 5 minutes*):
   – T gives a short presentation to the life of 19th century children in London to introduce the topic.
   – T asks the question: ***What do you do in your free time?*** Ss answer with various activities they do in their free time.
   – T compares Ss's leisure time with a free time of 19th century orphans and majority of children. Also T reminds Ss that not every child lived that way and there were children who had completely different lifestyle, distinct from the story they will read.

2. Create a story (max. 5 minutes):
   – Ss are presented with four pictures to create their own story then they share their stories with the class.

3. Vocabulary (max. 7 minutes):
   – Ss are introduced to a list of vocabulary from the text. Every new word has also a synonym next to it.
   – T reads the words out loud and Ss has to guess the meaning and correct Czech translation.

While-reading:

3. Work in pairs (*max. 15 minutes*):
   – Ss are divided into pairs to read the text.
   – Ss are encouraged to come in front of the board and write down the words they do not understand.
   – After reading they should be able to answer the question: ***How was Oliver treated in the workhouse?***
   – Ss then share their answers with the class.

After-reading:

4. <u>True or False</u> (*max. 7 minutes*):
– Ss are presented with the statements. Their task is to determine if they are true or false. If false, Ss have to fix them.
– During the results checking, T encourages Ss to speak in full sentences.

5. <u>Vocabulary bingo</u> (max. 10 minutes):
– T writes down the vocabulary (16 words) on the blackboard. Ss fill in the bingo cards.
– Then T calls out synonyms of the words, Ss mark the original words.

6. <u>Alternative activity</u>:
– Ss write a letter for Oliver, giving him encouragement. The letters should me at least five sentences long. Then T asks Ss to share their letters before the class.

Assessment:

T thanks Ss for their hard work, distributes and the thesis questionaries and says goodbye.

Commentary

The lesson plan was mainly created for pupils to be introduced to the life of poor children in Victorian period therefore, to take an advantage of one of the benefits of literature; the cultural aspect (see the sub. 1. 3. 1) and subsequently integrate CLIL method as pupils gain new knowledge regarding industrial revolution and social conditions of the 19th century. The teacher's question and subsequent conversation were designed to intensify pupils' feelings from the reading and likewise, to activate empathy towards Twists' situation. Both activities aim to achieve the affective lesson objective.

However, there is one and a very important aspect that has to be related to the students, especially when the books as *Oliver Twist* or *David Copperfield* are being introduced to students who lack much knowledge about that particular time period. That is, to remind the pupils that not every child was in the 19th century England treated as badly as Dicken's main heroes, therefore they should not create a misinterpreted image of that particular topic.

The excerpt for the reading part of the lesson was very short and adopted from a simplified version. Each worksheet had a little glossary under the text. The vocabulary activity and its demonstration should help pupils to better recollect new lexis from their memory since they are presented with the synonyms as well. True or False exercise was included to test pupils' reading

comprehension. Vocabulary bingo should be, at least by the students, viewed as a little rewarding game at the end of the lesson, although hidden aim was to further practise vocabulary.

4. 7 Lesson Plan 4

Topic: *The Picture of Dorian Gray*

Class: 9th Grade

Text level: original

Duration: 45 minutes

Learning objectives:

- At the end of the lesson, pupils will be able to create a coherent text that would suit the assigned text.
- Pupils will be able to correctly assign selected quotes to the right character by watching the short movie clip.
- By the end of the lesson, pupils will be able to compare a short clip from the movie Dorian Grey with the excerpt from the novel The Picture of Dorian Grey.

Key competencies: communicative competence

Cross-curricular links: Czech language and literature

Necessities: worksheets (*Appendix 8*), writing accessories, movie clip, the internet, presentation, computer, presentation.

Lesson Procedure:

Introduction:

- Teacher (T) greets students (Ss), introduces herself and announces the aims of the lesson. Then T gives each S the worksheet.

Pre-reading:

1. Book covers (*max. 3 minutes*):
   - Ss are presented with four book covers of the novel, their task is to guess what the story is about.
   - Ss share their ideas with the class.

2. Presentation (*max. 5 minutes*):
   - T introduces the book and its main characters, relates the story, and presents basic information about Oscar Wilde.

3. <u>Movie Clip</u> (*max. 7 minutes):*
   – Ss watch a movie clip of Dorian Grey selling his soul to the Devil. Their task is to assign quotes to the right character.
   – If needed, T translates all quotes with the class.

4. <u>Quote meaning</u> (*max 2 minutes*):
   – Ss should write down what the quote: "Some things are more precious because they do not last" means to them or what is its significance to the story.

   ### *While-reading:*

5. <u>Dorian selling his soul to the Devil</u> *(max. 10 minutes)*:
   – Ss silently read two paragraphs from the book, depicting the scene they saw from the movie. They are encouraged to go to the board and write down any words they do not understand.

   ### *After-reading:*

6. <u>Comparing the movie with the source material</u> (*max 5 minutes*):
   – T asks Ss to compare the book excerpt with the movie and asks them what version better depicts Dorian's act and why. Discussion follows.

7. <u>Writing</u> *(max. 13 minutes):*
   – Ss must write a little paragraph that would fit into Wilde's text. The paragraph must be of five sentences and include three action verbs and four adjectives.

   ### *Assessment:*

T thanks Ss for their hard work, distributes and the thesis questionaries and says goodbye.

Commentary

The lesson plan was highly adjusted to the pupils' needs. The initial plan contained of full chapters from the novel and were supposed to be divided into three expert groups. However, from the observation of the previous lesson I concluded that it would be highly inappropriate using longer excerpts from the original text since at least two pupils visibly struggled last lesson (see. Lesson Plan 1). My major goal was to keep the pupils motivated, including longer excerpts might had and opposite effect. Even though the lesson was designed for the whole class to

experience a sense of accomplishment without any exceptions, I still did not want to opt from the original plan to use original text.

The Book covers activity was inspired by Collie & Slater (1987, p. 17), the exercise benefits from utilizing pupils' imagination and ability to speculate about the possible story. For better results, the selected covers should be varied as much as possible to get different hypothesis. More detailed and interactive introduction was planned because of length of the text. The purpose was to present not only the book but also Oscar Wilde and the movie so the pupils would get interested either in the theme, Wilde's personal life or movie adaptation.

Writing activity at the end targeted pupils' ability of imagination and competence to create an artistic text.

5 Results

The following chapter presents the results and analysis of four lessons that took place in a span of three days. Lessons one and two were thoughtfully observed by two teachers, remaining two only by one which does not pose any difficulties due to the numbers of tested pupils. Questionnaire outcomes are also attached and examined in detail to determine whether pupils faced possible challenges tackling assigned texts. Finally, lesson summaries combine all collected data thus offer a final conclusion regarding the fulfilment of not only particular lessons but also of overall thesis aims.

5. 1 Lesson 1

There were only eight pupils present, and it was their last lesson of that day which showed in their behaviour very clearly. At first, pupils were not interested in literature at all and took quite a negative approach to the worksheet which was quite noticeable while I was distributing the materials. However, their engagement changed significantly when they were told that the excerpts were from the original classic novel, thus if they won't have any problems with reading the text, it would be a proof of their outstanding English language level for their age.

Brainstorming was very successful. The expected prior knowledge of Dracula manifested in the pupils' answers, to give a few examples; Vlad III., Romania, castle, teeth, blood, vampire. The origins of Dracula were then explained as one pupil wrote the historical figure which is the vampire based on. The pupils paid attention during the presentation and showed notable interest in adaptations of the novel, especially the newer Netflix adaptation caught the biggest attention due to its original alteration of the authentic material. I asked pupils to try to recollect if they saw Dracula in any magazines, tv shows or other types of media. Their answers were of course positive, and they shared quite a lot of examples; Hotel Transylvania, Monster High etc.

Reading part was the most difficult activity of the lesson. I managed to ask at least twice about the difficulty of the text. Four pupils thought the text to be very easy, three manageable and one was visibly struggling. However, nobody wrote any words on the board and the struggling pupil showed complete disinterest in the material and activities all together. A few pupils asked for additional time. Both groups handled the following questions very well. They wrote down detailed answers and were quite amused by Dracula's appearance. Nevertheless, one group was quite disruptive and because of their constant talk, they needed more time to finish the exercise.

The last activity was done only in four minutes since the reading required more time than I had initially expected. Still, the pupils were engaged and even asked extra information regarding Dracula's origin.

Questionnaire Analysis

	I fully agree	I rather agree	I rather disagree	I fully disagree
I enjoyed today's class.	12, 5 %	75 %	12, 5 %	
I understood the text.	50 %	37, 5 %	12, 5 %	
The text caught my interest.	12, 5 %	62, 5 %	12, 5 %	12, 5 %
I manged to answer all questions.	50 %	25 %	25 %	

Table 1: Results from lesson 1

The questionaries shows that 75 % of pupils enjoyed the lesson. One pupil admitted that he or she was struggling with the reading material which corresponds with the observation. On the other hand, nearly 90 % of students fully understood the original text. Two pupils were not interested in the topic, 62, 5 % of pupils marked the text as semi-interesting. The comprehension of the text and activities turned out to be also very well since total of 75 % participants understood the tasks.

Summary

According to the questionnaire data and the observation, the lesson could be labelled as semi-successful. Six pupils out of eight did not have any major difficulties while reading excerpts from the original novel which I consider as a success. Also, the reading material was only one page long for both groups and pupils had to rely on their peers to obtain right answers, so I managed to utilize much longer text without overloading the students who did not have a positive approach to literature. One pupil showed a complete disinterest in literature overall which was reflected in the final results. Nevertheless, the lesson plan was fully executed, except for the final activity and the learning objectives were fulfilled. The final conclusion is that the

novel Dracula is adequate to use in ESOL classroom contained of pupils whose level of English is above the average.

Possible improvement

To encourage pupils, it would be advantageous to make use of a short clip from one of the newer adaptations before or after the reading. The scene of Jonathan's travels before arriving to the Dracula's castle as pre-reading activity would perhaps stimulate the class. Also, it could serve as an inspiration for pupils who might struggle with the text. A comparison between movie adaptation and the novel as a post-reading activity would certainly help with overall reading comprehension.

For the classes with mixed level of English, the excerpts from the graded reader, published by the Oxford Bookworms, is adequate and very well written. First three chapters are great source and alternative to the original text used in the worksheet.

5. 2 Lesson 2

It was the first lesson of the day, and all eleven participants were very fresh. I choose to carry out this particular lesson plan first because of the significant length of the assigned text and group work which demonstration was crucial for pupils to understand properly the whole reading material. To be honest, I imagined the lesson to be a complete disaster and my prejudice was even more strengthened by the realization of my mistake in the worksheet. Fortunately, my fears were not realized, at least partially.

Pupils were very active and engaged. Majority of them knew Frankenstein however, they were not sure if he was the monster or the scientist. Other pupils' ideas included; revived human, thrown of the town, scary project, tall man, angry, felt sorry, ghost, zombie, poor guy etc. The answers very clearly demonstrate the fact that few pupils might had known the story prior the lesson. Unfortunately, the presentation did not work on the school computer, luckily, I had a laptop with me, so I manged to present a very short information about the novel, Mary Shelley and main characters. For the purpose of the lesson, it was not needed to give a detailed introduction.

The group work represented a major problem and drawback of the lesson represented the group work. First, the ipads were not available, hence pupils were literally preoccupied with lot of papers. Second, the pictures from exercise 2 were quite equivocal, all groups needed couple of hints before completing the task. Also, even though I constantly reminded each group to

share the reading material among group members, only one team actually listened to my instructions. This was somewhat surprising fact for me, since from the previous lessons, I regarded the class as a very accomplished and fit for various kinds of group works. On the contrary, when I asked about difficulty of the text, pupils were positive and majority of them thought the text to be moderate. To my surprise, one group managed to put all the pictures in the right order, one group had two mistakes and the last one was miserable even though I offered to help many times.

When the lesson progressed to another exercise, the class was very disruptive and fairly confused. Only one group out of three shared their idea about how the text could be finished. Other two did not even participate.

I consider the last activity the biggest achievement of the lesson. My primary goal was for pupils to realize that the monster was a grey and complex character whose actions must be judged based on thoughtful contemplation. I wanted them to truly think about his/its circumstances and actions which resulted from the behaviour of the folk towards the wretch. All eleven pupils submitted sort of cohesive and coherent short text reflecting the monster's blame. To include at least two of them;

- "I felt bad for him, because nobody believed him, and villagers were getting him out of town. Everybody saw his ugly face and [they] wanted to eliminate him."
- "Yes. He was forced to be a monster. Everyone was scared of him even when he wanted to help. People treated him badly, he was angry for a reason. But he also could react better."

There was one answer that showed a possible slight misunderstanding and bad comprehension of the text. The pupil wrote that although, he feels sad for the monster, he also condemns his actions because of the Elisabeth's murder. The text, used in the classroom, did not contained the scene of the murder and the class was not even made aware of it.

There are two explanations for this response, the pupil knew the novel, which is highly improbable since nobody positively replied to my question whether they read the story or not, some pupils were only aware of the basic outline of the story. Or the pupil just got confused during the reading.

Questionnaire Analysis

	I fully agree	I rather agree	I rather disagree	I fully disagree
I enjoyed today's class.	45, 5 %	45, 5 %	9 %	
I understood the text.	36, 4 %	63, 6 %		
The text caught my interest.	9, 1 %	54, 5 %	36, 4 %	
I manged to answer all questions.		72, 7 %	27, 3 %	

Table 2: Results from lesson 2

Based on the questionnaire survey, almost whole class enjoyed the lesson besides one participant, and nobody significantly struggled with the given text. Only 36, 4 % of pupils responded that they fully understood the text, almost 64 % of students semi-understood the material. Four pupils expressed rather disinterest in the reading against greater half of the class which responded more positively. Regarding the activity comprehension, the majority did not face any problems. On contrary, three pupils expressed their slight inability to respond adequately to all questions.

Summary

The data show that the lesson was mediocre. At least four factors are to blame; length of the reading material, incorrectly selected group work activity, ambiguous pictures in one of the exercises and teacher's inability to arrange an order and control the pupils' behaviour between exercises. The questionnaire exactly reflects the observation.

 The groups were mixed incorrectly which resulted in one group being profoundly confused. Also, based on filled worksheets, at least one pupil had a problem with comprehension of the story although he or she did not reflect the fact while completing the questionnaire. Nevertheless, at least two of the lesson objectives were fulfilled, especially the affective learning objective was achieved based on satisfactory responses. Putting bad selection of after-reading activities, the simplified version of Frankenstein could be recommended as a nice additional source for ESOL classroom.

Possible improvement

The lesson would predominantly benefit from much shorter text for the reading. For the whole class, it was simply impossible to fully grasp even 75 % of the simplified version. The text might be shortened, focusing more on the part of the monster relating his hardships to Frankenstein or just a story of the wretch's creation might be sufficiently compelling. Lazar (1993, p. 90) suggests and gives many examples of suitable activities when tackling novels in the classroom. Completing sentences, writing a summary or reordering mixed up sentences, all these exercises aim to help student grasping the plot.

To not only increase reading comprehension, but also to ensure its correctness, different type of collective work might be more suitable than the one that was used. To give at least one example, Quick on the Draw research activity (Ginnis, 2002, p. 145) is perfect since the pupils work collectively to answer teacher's questions, additionally they have to be on time and always showing their responses to receive next questions.

Also, an alternation of Sealing the time capsule activity, proposed by Collie & Salter (1987, p. 31) might be a much better choice instead of the Finish the Story exercise. Regarding this particular lesson, the pupils would be given much later chapters, the first chapters would be introduced to them by the teacher. Then each student would get a piece of paper where everybody should write their hypothesis about how the story will end. Teacher then "seals" their papers with answers into a box. It is a similar activity however, more effective since every student has to use his or her imagination and write a possible end.

5. 3 Lesson 3

Ten pupils participated in the class, and everybody did an excellent job. For this lesson I selected a famous short excerpt from the simplified version as a reaction to the previous lesson (see Lesson 2) during which quite a significant number of pupils failed to read the assigned text in designed time.

Since history is my second major, I created a very short and simplified introduction on the subject of Victorian England. The most attention was given to the social problems and phenomena of that era. Pupils were very interested and asked many questions throughout the lecture and participated in the discussion about their free time. The discussion was a major part of the lesson, I wanted the pupils to feel an empathy for the children that did not have any free time and as Oliver Twist, had to work under harsh conditions to bring money to their homes.

The pupils fully acknowledged their comfortable lifestyle. Also, the presentation contained many interesting facts that kept their intention.

Only about six pupils participated in guessing the translations. I encouraged the rest by revealing that at the end of the lesson, we will play bingo thus it would be beneficial for them to try to remember the vocabulary not only for the reading. Also, I would often say that I couldn't come up with better synonyms, so they are more than welcome to write more synonyms on the board which they did.

There was a considerable dissatisfaction when I announced that they won't work in groups that day. They inquired of me to rearrange the exercises so they can do them as teams which was unfortunately impossible. According to the pupils, the reading was very easy. Two out of ten students confessed that the text was relatively moderate. The True or False activity was also effortless for pupils to fill in, everybody managed to have all answers right.

The vocabulary bingo was a nice activity for a little revision of the vocabulary. Also, I believe that the pupils gained an impression that the activity was a game rather than another exercise. Unexpectedly, there were at least five minutes left so I quickly came up with an idea of watching a short clip from the movie adaptations, then the pupils were asked to compare the written text and the film. They preferred the text.

Questionnaire Analysis

	I fully agree	I rather agree	I fully disagree	I rather disagree
I enjoyed today's class.	40 %	60 %		
I understood the text.	70 %	30 %		
The text caught my interest.	30 %	70 %		
I manged to answer all questions.	30 %	70 %		

Table 3: Results from lesson 3

Every participant fully or semi-enjoyed the lesson, the same results go for whether they understood the text or no. 70 % of the pupils fully understood the assigned excerpt, nobody had

major problems with the activities testing the comprehension. Also, the text was semi-interesting for the whole class.

Summary

Unexpectedly, the lesson was the most successful and engaging out of all four lessons. The pupils were very engaged and asked for more information throughout the lesson which might be because of the discussion during the introduction to the topic. The pupils could compare their lives to the children whose living situations was so distinct from theirs. Even though, there were five minutes left, the selected activities were successful, and they completed each other. All lesson objectives were achieved, and the text could be, based on the results, labelled as adequate and interesting, therefore suitable for the learners.

Possible improvement

To minimize possible extra time, the pupils could right after the True or False activity, the pupils could watch a short movie clip and do the comparison of the reading material with the adaptation. Additionally, the text could be a bit longer including Oliver's escape to London.

Additionally, as mentioned before (see 4. 2. 1 chapter), a pre-reading activity that would have an element of research-based teaching might be very efficient and a nice diversification of the lesson. Teacher would prepare as many authentic materials such as an old newspaper, The 1883 Factory Act, photos and maps for pupils to guess the topic of the lesson and subsequently answer teacher's questions. Although, this activity is usually only effective when the class is truly diligent and "hungry" for the information.

Finally, the whole story of *Oliver Twist*, at least the simplified version, could be edited and re-written into ich-form. The pupils would work in expert groups. Each group would get a part of the story, illustrations, videos or authentic materials for study. By the end of the lesson, pupils should have a sufficient knowledge not only about the story itself, but also about the historical background.

5. 4 Lesson 4

Eight pupils were present during the lesson, and it took place in a foreign language classroom where the desks are arranged into a u shape. The set-up is much better as students are able to see each other while interacting and sharing the ideas amidst discussions. On the other hand, the classroom does not bring any benefits to the teacher, apart from special audio-

visual equipment, the teacher's desk stands directly in front of the projecting board hence as the result, the teacher has to depend only on the computer while projecting any material in order for students to see.

Pupils were quite active throughout the lesson and paid attention. There was no disrupting element. I motivated them at the start of the lesson by pointing out that the novel might be a required reading for them in the future (majority of the pupils had applied for grammar school) and also that the novel is nowadays quite popular, particularly on social media such as TikTok. I asked their opinion which started a little discussion. Afterwards, they guested the story pretty quickly since the covers were relatively revealing.

The movie clip was the most successful part of the lesson. Pupils were very engaged and interested, especially ladies, the main character got a special attention because of the actor who portrayed him. We played the clip twice and afterwards I was asked to show the final scene of the movie for them to see how the portrait will look like at the end. The pupils did not have any problems with the quotes and the language of the movie clip.

The quote exercise did not go very well. The pupils knew the translation however, they did not grasp the meaning of the sentence. I had to give them hints and ultimately, lower my requirements so that everyone could write at least something. Only one student gave satisfactory answer, two were decent and others just bluntly translated the quote. The best answer was;

– "Some thing[s] are more precious because they don't last, like beauty. If you want to be handsome and gorgeous forever, it won't be good. Everyone else will get old but you won't, you will be an outcast."

Still, everybody understood the meaning of the novel's major theme.

The reading was done very quickly, few pupils asked for the meaning of words (portrait and murmur) but in general, they did not have any problem with the text. I complimented them and reminded them that the excerpt was from the original novel therefore, they should feel accomplished if they truly understood the text. One pupil yet again, showed a complete disinterest in the reading.

To my surprise, the final exercise was highly successful, more than I had expected. Pupils were very creative and came up with interesting and entertaining answers. Some wrote themselves into the story, trying to persuade Dorian to run away or two pupils wrote about new characters that entered the scene and tried to put some sense into his head. In one version, Dorian became a complete sociopath which was rather comical. After the lesson, two girls related to me that the novel was interesting, and they will at least, watch the adaptation.

Questionnaire Analysis

	I fully agree	I rather agree	I rather disagree	I fully disagree
I enjoyed today's class.	37, 5 %	37, 5 %	25 %	
I understood the text.	50 %	25 %	25 %	
The text caught my interest.	50 %	37, 5 %	12, 5 %	
I manged to answer all questions.	37, 5 %	25 %	25 %	12, 5 %

Table 4: Results from lesson 4

According to the questionnaire data, total of 75 % of the participants enjoyed the lesson, two pupils were not really interested. 75% of the pupils understood the text, the reminding percentage had some difficulties. Almost whole class marked the text as interesting. The results regarding the activities are as follows; 62, 5 % of the pupils somehow managed to answer all the questions, almost 40 % struggled.

Summary

The lesson could be labelled, at the best, as mediocre as all the learning objectives were fulfilled. The text was adequate and surprisingly compelling however, the activities were too difficult for a few pupils which required my help and ultimately, a slight change. The inclusion of the movie showed to be a great idea since it caught an interested of majority of the class. Nevertheless, the data and observation show that the text or the topic is not only suitable and adequate but also entertaining for the students. Therefore, the novel *The Picture of Dorian Gray* could be recommended as an appropriate additional material for nineth graders.

Possible improvement

There was one activity that showed to be a major failure during the testing. The interpretation of the quote activity was too difficult for the students of that age. As an alternative, brief descriptions of the characters with missing words could be presented. Then pupils would have to choose out of free options for each gap, the right adjective.

Another alternative could be a pre-reading activity designed by Carter & Long (1991, p. 18) called 'pyramid discussion'. Pupils are presented with multiple statements related to the

specific theme, each student should choose those that he or she agrees with the most. Then the groups are made with an aim to select one or two quotes as a team. Ultimately, the class has to collectively decide which quote or statement is the best one regarding the theme. In this scenario, pupils would be presented with the quotes on a topic of beauty and manipulation.

Conclusion

The place and importance of literature in ELT is rather complicated. Once being in spotlight to a subset of language teaching that only teachers with interest dare to bring to their classes. Additionally, many young learners do not read and are completely disinterested in books, preferring other media formats like social media or watching streaming platforms to occupy their leisure time.

Because of the educational system, many people stopped reading, only later they might find their way back to literature or some resent it forever and vouch to never open a single book in their life. However, literature offers many advantages regardless of what time of life people realize the fact. Maybe the possible unpopularity does not originate from the format or themes it contains, but rather from its poor usage and bland presentation in the education of young learners. Particularly classics are usually taught through long and dull lectures where pupils just sit and receive information which they will likely forget the moment they step out of the class. Moreover, in the foreign language classes, the situation is even worse. Usually, the presentation of the books or authors are limited to only a brief mention or to fill pages of textbooks' units.

Yet, books and primarily canon authors, if presented in compelling and entertaining form, have so much to offer. The key is to not examine the students from useless facts or rigid translations as it was frequently common during the 19th century. Instead, the main goal should be to change pupils' outlook on majority of books that are in the educational environment mainly viewed as compulsory reading in order to get a much-needed grade, so they can hopefully perceive the assigned books as enjoyable and completely different learning material to the textbooks that are used in majority of English classes.

The master's thesis proves that canon authors can be used in any class, however only then, when the pupils are properly motivated, and the books selection is subordinated to their possible interests. If the right methods are applied and the teacher is motivated, any reading material of appropriate language level, could be seen as engaging and interesting. Another aspect, vital to the successful reading classes, is to give pupils space to be creative and also, to share their ideas and opinions no matter of what we think is right or incorrect because that is the beauty of literature's subjectivity.

There are endless possibilities of how the classics could be incorporated into ELT. Whether as an additional material to practise reading comprehension or overall language skills, or as a source of historical and cultural education. Another possible usage is to just let the students to express their imagination or to engage their empathy so they could relate how they

feel about certain topics or characters of the selected stories. Works such as *Dracula* offers an entertaining element, *Frankenstein* and *The Picture of Dorian Gray* provide several questions regarding human's behaviour and sense of self to ponder about. Finally, Dickens's novels are primary examples of literary texts whose benefits are hidden in historical and cultural knowledge, vital for learners to fully understand the language, its people and country and all of that, without setting a foot in the said country.

The collected data proves the statement that pupils are capable to relate themselves to the characters of the 19th century novels and that at least 78, 4 % of respondents find those stories interesting and semi-enjoyable either in their original written forms or simplified versions which both strengthen student's confidence in their language competence and simultaneously motivate pupils as they are reminded of their ability to read more complex and demanding stories in the foreign language.

Ninth graders whose language skills are above the class's average are competent to read classics in their original form, at least those canon novels, written during the nineteenth century. However, the teacher must select works which appeal not only to her, but predominantly, to her pupils.

The thesis does not try to put classics on the pedestal in ELT. On the contrary, it only tries to draw attention to classic's often-unutilized potential and usefulness. Also, it debunks the theory of several scholars who took rather negative attitude towards the usage of canon authors in the classroom.

Although the research's results turned out very well, the significant limitation of the testing must be highlighted. The research was undertaken only in classes whose linguistics proficiency might be labelled as above the class average. Additionally, the work ethic of the participants was mainly satisfactory. With that being pointed out, it is rather easy to imagine how the research would potentially play out in a regular classroom. However, this fact does not overshadow the fact that classic authors are not only suitable but also beneficial to be used in ELT.

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Appendices

Appendix 1 – Dracula: Worksheet

1. Try to pick words that best describe Count Dracula.

proud	punctual	impatient	mysterious	smartly dressed
creepy	shy	elegant	kind	scary
silly	charming	friendly	confident	intelligent

2. Group work: Read carefully excerpts from Jonathan's diary and find answers to these questions:

A) How does Dracula look like? Write a short description.

_____
_____
_____

B) Does Dracula have any special face or body features?

_____
_____
_____

C) What did Jonathan notice about Dracula's behaviour?

_____
_____
_____

D) What frightened Jonathan when he was passing through Dracula's castle?

_____
_____
_____

3. Imagine that Dracula is on a dating app. Write down his bio, use information from the reading and words from excercise 1. (*write min. 5 senteces*)

Count Dracula, _____

🌍 Lives in Transylvania
📍 Less than 917 kilometres away

About me:

_____
_____
_____
_____
_____
_____

Appendix 2 – Dracula: Reading Material – Group A

Group A

Excerpt 1:

5 May. 1893

Within, stood a tall old man, clean shaven save for a long white moustache, and **clad** in black from head to foot, without a single speck of colour about him anywhere. He held in his hand an antique silver lamp, in which the flame burned without chimney or globe of any kind, throwing long **quivering** shadows as it flickered **in the draught** of the open door. The old man motioned me in with his right hand with a courtly gesture, saying in excellent English, but with a strange intonation:—

"Welcome to my house! Enter freely and of your own will!" He made no motion of stepping to meet me, but stood like a statue, as though his gesture of welcome had fixed him into stone. The instant, however, that I had stepped over the **threshold**, he moved impulsively forward, and holding out his hand grasped mine with a strength which made me wince, an effect which was not lessened by the fact that it seemed as cold as ice—more like the hand of a dead than a living man. Again he said:—

"Welcome to my house. Come freely. Go safely; and leave something of the happiness you bring!"

Jonathan Harker

Question A: How does Dracula look like? (*min. 4 sentences*)

clad - *oblečený*
quivering - *(za)chvět se, (za)třást se*
in the draught - *v průvanu*
threshold - *práh*

Excerpt 2:

8 May. 1893

...When I went into the dining-room, breakfast was prepared; but I could not find the Count anywhere. So I breakfasted alone. It is strange that as yet I have not seen the Count eat or drink. He must be a very **peculiar** man!

... I only slept a few hours when I went to bed, and feeling that I could not sleep any more, got up. I had hung my shaving glass by the window, and was just beginning to shave. Suddenly I felt a hand on my shoulder, and heard the Count's voice saying to me, "Good-morning." I started, for it amazed me that I had not seen him, since the **reflection** of the glass covered the whole room behind me. In starting I had cut myself slightly, but did not notice it at the moment. Having answered the Count's **salutation**, I turned to the glass again to see how I had been mistaken. This time there could be no error, for the man was close to me, and I could see him over my shoulder. But there was no reflection of him in the mirror! The whole room behind me was displayed; but there was no sign of a man in it, except myself. This was startling, and, coming on the top of so many strange things, was beginning to increase that vague feeling of **uneasiness** which I always have when the Count is near; but at the instant I saw that the cut had bled a little, and the blood was trickling over my chin. I laid down the razor, turning as I did so half round to look for some sticking plaster. When the Count saw my face, his eyes blazed with a sort of demoniac **fury**, and he suddenly made a grab at my throat.

Jonathan Harker

Question C: What did Jonathan notice about Dracula's behaviour? (*min. 4 sentences*)

peculiar- *zvláštní, (po)divný, osobitý*
reflection - *odraz*
salutation - *pozdrav, pozdravení*
uneasiness- *znepokojení, neklid*
fury - *zuřivost, (vztek)lost*

Appendix 3 – Dracula: Reading Material – Group B

Group B

Exercise: Read very carefully Jonathan's diary entries. Find answers to the questions and write them down into your worksheet.

Excerpt 1:

5 May. 1893

His face was a strong—a very strong—***aquiline***, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own ***profusion***. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and at the tops extremely pointed; the chin was broad and strong, and the cheeks firm though thin.

... I had noticed the backs of his hands as they lay on his knees in the firelight, and they had seemed rather white and fine; but seeing them now close to me, I could not but notice that they were rather ***coarse***—broad, with squat fingers. Strange to say, there were hairs in the centre of the palm. The nails were long and fine, and cut to a sharp point. As the Count leaned over me and his hands touched me, I could not repress a shudder. It may have been that his breath was rank, but a horrible feeling of ***nausea*** came over me...

Jonathan Harker

Question B: Does Dracula have any special face or body features? (*min. 4 sentences*)

aquiline- orli
profusion- hojnost, spousta
coarse- hrubý, drsný
nausea- zvedání žaludku

Excerpt 2:

12 May. 1893

But my very feelings changed to ***repulsion*** and terror when I saw the whole man slowly emerge from the window and begin to crawl down the castle wall over that dreadful ***abyss***, face down with his cloak spreading out around him like great wings. At first I could not believe my eyes. I thought it was some trick of the moonlight, some weird effect of shadow; but I kept looking, and it could be no delusion. I saw the fingers and toes grasp the corners of the stones, worn clear of the ***mortar*** by the stress of years, and by thus using every projection and inequality move downwards with considerable speed, just as a lizard moves along a wall.

25 June. 1893

There, in one of the great boxes, of which there were fifty in all, on a pile of newly dug earth, lay the Count! He was either dead or asleep, I could not say which—for the eyes were open and stony, but without the glassiness of death—and the cheeks had the warmth of life through all their ***pallor***, the lips were as red as ever. But there was no sign of movement, no pulse, no breath, no beating of the heart. I bent over him, and tried to find any sign of life, but in vain.
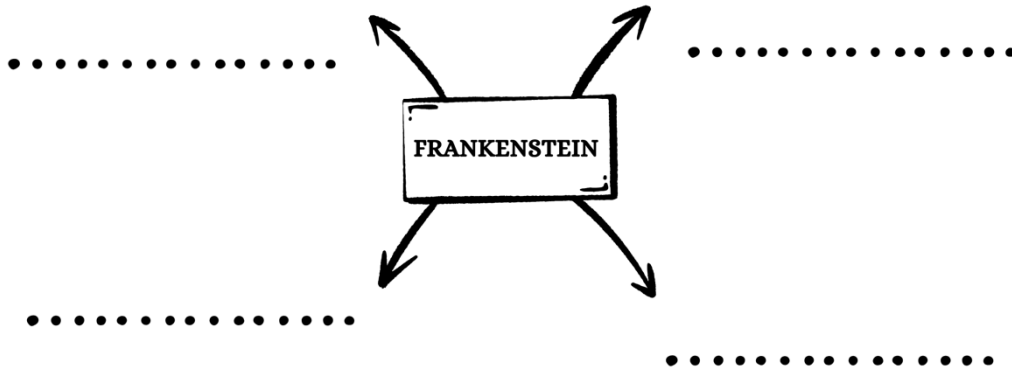
Jonathan Harker

Question D: What frightened Jonathan when he was passing through Dracula's castle? (*min. 4 sentences*)

repulsion- odpor, zhnusení
abyss - propast, rokle
mortar - malta
pallor- bledost

Appendix 4 – Frankenstein: Worksheet

1. What or who actually is Frankenstein? Write down your ideas. (min. 4!)

FRANKENSTEIN

2. Group work: Read the story and put the pictures in the correct order.

A   B   C   D   8.

E   F   G   H

3. Group work: Here is the last picture of the story. Can you finish it? Share it with the class!

4. Think of the question and write down your opinon. (min. 4 sentences!)

Do you feel bad for the monster? If so, why?

_____
_____
_____
_____
_____
_____
_____
_____

Appendix 5 – Frankenstein: Reading Material

Exercise: **Read the story and put the pictures in the correct order. Use** the vocabulary list **for translation of words and phrases in bold.**

(1) My name is Viktor Frankenstein. I am from Geneva. I had a happy childhood. My parents adopted an *orphan*, Elizabeth. She and I were very different: she was *contented* and *serene*, *whereas* I *longed* to know things. I wanted to understand the secrets of the natural world. I became *passionate* about science. When I was seventeen, my parents sent me to university in Ingolstadt. I wanted to understand the *mystery* of *creation*. I was very interested in the structure of living things, especially human beings. But to understand life, we first have to understand death. So, for two years, I spent all my time visiting *tombs* and *charnel houses*, examining dead and *decaying* bodies. It was terrible, *disgusting* work. But finally, my question was answered…

(2) But no! I cannot tell you this secret. As my story will show, knowledge is a dangerous thing. I could give life, but I also needed a body to *receive* that life. I decided to create a human body specially for this experiment. I collected bones and other materials from the *dissecting room* and the *slaughterhouse*. Finally, I was ready to start. To make my work easier and quicker, I decided to create *gigantic* body. All summer I worked. I became thin, nervous and *feverish*. I was *determined* to learn the secrets of life and death. I wanted to make dead people live again. I thought men will thank me. But I was so, so wrong! One dark November night, my creating was complete. Shaking, I took my special instruments and gave life to the *enormous* thing that lay on the floor. The creature began to move. It was perfectly in *proportion*. It had *pearly* white teeth and *thick* black hair, but as it rose up, I could only cry out in horror: "A *monster*! My creature is a monster!" The monster's horrible yellow eyes stared at me; its straight, black mouth grinned. I ran out of the laboratory. For hours, I paced my bedroom. Finally, exhausted, I slept.

(3) I did not see the monster again for a long time. For several months I was *seriously* ill. When I was better, I decided to return to Geneva, but the day before I left, I received a letter. It *contained* terrible news; *Dear Victor, Your little brother William is dead. On Thursday he went out to play and did not return home. We looked for him all night. Finally, I found him in the grass. The* marks of *murder's fingers were on his neck. Please come home, Viktor. Elizabeth is desperate. Your family needs you. Father*"I left immediately. When I reached Geneva, it was still night. As I walked along a wooded path, near the place of William's *murder*, dark storm clouds came, and it began to rain violently. I started to hurry. Then, a great *flash* of lighting illuminated the sky, *revealing* a dark, gigantic figure. The monster! My blood went cold as I realised the horrible truth: only a monster could kill a child.

(4) I was mad with *grief*. It was all my fault! During that terrible time, I often walked in the mountains where the natural beauty *soothed* me. One day I sat at the top of a *ravine*. The sun shone, and for a while I felt serene. Then I saw a man in the distance. He saw me and started to run easily up the *steep* mountain. As he came close, I saw that he was *incredibly* tall. I jumped up. "*Devil*! Come here so that I can kill you!" There was *pain* and sadness in the *revolting* face. "Oh, Frankenstein, you cannot fight me. I am stronger than you. But do not worry. I will not hurt my creator. I have only one request: make me happy, then I will be good." I had no choice. I had to listen to the monster. The monster began. "At first, I lived in the forest. When winter came, there was nothing to eat so I left the forest to look for food. Soon, I came to a *cottage* and entered. The children screamed when they saw me, and a woman *fainted*. All the *villagers* threw stones at me. I had to run away. Everywhere it was the same. People could not look at me. I had to hide from the world.

1

5 In another cottage lived a very poor family: a **blind** man and his son and daughter. In secret, I watched them. I wanted to help these good **folk**. Unseen, I cut wood for them and left them berries and nuts. I imagined they were my friends. I listened to them, and I learned the language of men. I also learned to read. In my pocket I found your journal. In it you describe how you made me. I began to understand that I was a monster. I was sad and **desperate**. How can people love me if my own **creator** hated me? I thought. Then I had an **idea**: the old man was blind. Unable to see me he could not hate me. One day, when the old man was in the cottage alone, I told him my story. "I have a good nature, but when people see me, they see only a terrible monster," I explained sadly. At that moment, the door opened. The girl screamed and her brother picked up a stick and began to beat me. Full of **sorrow**, I ran away. Some days later, a girl ran past my hiding place. Suddenly, disaster! The girl slipped and fell in the river! I ran and pulled her out. A young man appeared. He saw me and immediately fired his gun at me. I fell to the ground in terrible pain. So, this is my reward! I tried to help people and they always hurt me in return. A burning anger began to fill my heart.

6 Another day, I saw a beautiful boy in the woods. I decided to take him and teach him to be my friend. "Let me go! You are a monster and you want to eat me! My father is Mr. Frankenstein. He will **punish** you!" screamed the child. "You are Frankenstein?" I **roared**, "Then you are the enemy. You will be my first **victim**." I put my hands around the child's neck and in the moment he was dead.

7 Finally, I came to these mountains to wait for you. You are **responsible** for my misery. Men do not want me, so you must make a **companion** for me." The monster waited for me to speak. The idea made me sick, but it seemed the only solution. "I will do what you ask, **on condition that** you **promise** to leave Europe for ever." With a heavy heart, I went to **remote** hut and started my disgusting work. I took a long time and I became more and more afraid. Is the monster getting **impatient**? I thought. Is my family safe? Will he keep his promise? Then, one moonlit evening, he appeared at the window. He wanted his prize. From the evil expression on his face, I knew I could not trust him. "I was mad to promise you a companion!" I cried and tore the half-finished creation to pieces. Furious, the monster howled. "You are **wicked**. You are my creator, but I can make you **suffer**!"

"Go! I swear I will never create another devil like you," I shouted. The monster saw that I was serious. "Man, you will be sorry. You will never be happy while I am alive. With that, he disappeared into the night.

Appendix 6 – Frankenstein: Glossary

Glossary
orphan - sirotek
contented - spokojený
serene – klidný, poklidný
whereas – kdežto, zatímco, jelikož…
longed – toužil, prahnul
passionate – vášnivý, nadšený
mystery – tajemství, záhada
creation - výtvor
charnel house - kostnice
tombs - hrobky
decaying – hnít, rozkládat se
receive – dostat, obdržet
dissecting room - pitevna
slaughterhouse - jatka
feverish – horečnatý, mající horečku
determined – odhodlaný
enormous – obrovský, ohromný
proportion – část, (po)díl
pearly - perlový
thick – silný, tlustý
monster – monstrum, obluda
seriously - vážně
contained – obsahovat, zahrnovat
murder - vražda
desperate – zoufalý, beznadějný
flash – záblesk, zableşknutí
reveal – odkrýt, ukázat (co bylo skryto)
grief - zármutek
soothed – utišený, uklidněný
ravine – rokle, strž
steep – strmý příkrý, prudký
incredibly - neuvěřitelně
pain - bolest
revolting - odporný
cottage - chata
faint – omdlít, zratit vědomí
villagers - vesničané
blind - slepý
folk -lidé
desperate – zoufalý, beznadějný
sorrow – smutek, zármutek
punish – (po)trestat
roar – řvát, zařvat
victim - oběť
companion - společník
on condition that – pod podmínkou, že
promise - slib
remote – vzdálený, odlehlý, zapadlý
impatient – netrpělivý, nedočkavý
wicked – zlý, podlý, špatný, zlomyslný
suffer – trpět, být sužován

Appendix 7 – Oliver Twist: Worksheet

1   **Use the pictures to create a story.**

2   **Read the story. Answer the questions: <u>How was Oliver treated in the workhouse</u>?**

A long time ago every town in England had a **workhouse** this was a house for a very **poor** people. Oliver Twist was born in workhouse. Oliver's mother died so he was put into an **orphanage**. When he was nine, he was sent back to work long hours in the workhouse for no **pay**.

They gave him only one bowl of **porridge** three times a day and an onion twice a week on Sundays, he had a small piece of bread. All children in the workhouse were always hungry and very unhappy. They never asked for a second bowl of porridge. They were too **afraid**.

One day the boys were so hungry that they drew lots to see who would go and ask for a more food. Oliver lost, so he took his **empty** bowl and walked up to **the master**. "Please Sir", he said", I would like some more porridge."
The master looked at Oliver. He was **shocked**.
"What?" he said.
"Please sir," Oliver repeated, "I would like some more porridge."
The master, Mr. Bumble, hit Oliver with his big spoon.
Mr. Bumble locked Oliver in a cold, dark room for one week to **punish** him. Every morning Mr. Bumble beat Oliver with a stick in front of his friends. He was made to work even harder and cried himself to sleep at night.

Eventually, it was decided that Oliver would be **apprenticed out**. Mr. Bumble made **a deal** with his friend Mr. Sowerberry, a **coffin** maker.
Soon after he took Oliver to Mr. Sowerberry's shop.
"This is the boy, and here are the five pounds as agreed," said Mr. Bumble.
Mr Soweberry called his wife. She looked at oliver **scornfully** and said, "the dog isn't here tonight so you can eat his food. Here are some cold **cuts** of meat." Oliver was so hungry he ate the dog's food quickly.
"Come," she said, "You will sleep here in **the corner** with the coffins."

3   **Are these sentences true (T) or false (F). Correct the false sentences.**

1. Oliver was put into an orpahanage after his father's death. ☐
2. Children in the workhouse were very happy and satisfied. ☐
3. Oliver ate one bowl of porridge two times a day. ☐
4. Oliver asked Mr. Bumble for more porridge. ☐
5. Mr. Sowerberry was a coffin maker and had a cat. ☐
6. Oliver had to sleep in a dog's shed. ☐

workhouse - *chudobinec*
orphanage - *sirotčinec*
porridge - *kaše (ovesná)*
apprenticed out - *dát do učení*
scornfully - *pohrdavě*

Appendix 8 – The Picture of Dorian Gray

1 Watch the video and match the quotes to the right character.

Lord Henry Wotton

Dorian Gray

Basil Hallward

a) "Some things are more precious because they don't last."
b) "We wither and scar because the gods are cruel and hateful."
c) "It'll always look like that, you Mr. Gray I am afraid, will not."
d) "Perhaps i should nail my soul to the devil's altar."

2 **"Some things are more precious because they don't last." try to explain meaning of the quote. No answer is wrong !**

_____

_____

_____

3 **Compare the text (from the book) and the scene from exercise 1. Which better illustrate Dorian's act? Between paragraphs one and two, write at least five more sentences. Use min. of 4 adjectives and 3 action verbs.**

1 "Don't you like it?" cried Hallward at last, stung a little by the lad's silence, not understanding what it meant.
"Of course he likes it," said Lord Henry. "Who wouldn't like it? It is one of the greatest things in modern art. I will give you anything you like to ask for it. I must have it."
"It is not my property, Harry."
"Whose property is it?"
"Dorian's, of course," answered the painter.
"He is a very lucky fellow."
"How sad it is!" murmured Dorian Gray with his eyes still fixed upon his own portrait. "How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day of June.... If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that—for that—I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!"

2 "You would hardly care for such an arrangement, Basil," cried Lord Henry, laughing. "It would be rather hard lines on your work."

Resumé

Hlavním cílem této práce je analýza využití románů devatenáctého století ve výuce anglického jazyka, především na druhém stupni základních škol. Teoretická část shrnuje předešlou historii a výzkum ohledně tématu a popisuje výhody a možné neýhody využití děl klasických autorů a literatury celkově jako material ve výuce. Teoretická část také představuje autory a jejich knihy, které byly vybrány pro tento výzkum. Pro účely výzkumu byly vytvořeny čtyři výukové plány využívající úryvky z románů *Drákula*, *Frankenstein*, *Oliver Twist* a *Obraz Doriana Graye*, které byly následovně otestovaný na druhém stupni základní školy. Praktická část obsahuje pečlivou analýzu proběhlých hodin, která je založena na pozorování učitele a dotaznících, vyplněnými účastníky výuky. Analýzou bylo zjištěno, že romány devatenáctého století lze efektivně integrovat do výuky anglického jazyka na druhém stupni základních škol.

ANOTACE

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Rok obhajoby:	2024

Název práce:	Využití románů 19. století ve výuce anglického jazyka
Název v angličtině:	The Use of the 19th Century Novels in ELT
Zvolený typ práce:	Aplikační
Anotace práce:	Tato diplomová práce se zabývá využitím románů, napsaných v devatenáctém století, ve vyučování anglického jazyka. Cílem práce je prokázat, že romány *Drákula*, *Frankenstein*, *Oliver Twist* a *Obraz Doriana Graye*, jsou adekvátním materiálem pro žáky druhého stupně základní školy.
Klíčová slova:	Literatura, využití literatury ve výuce anglického jazyka, výuka anglického jazyka, základní škola, klasiky, romány 19. století, Mary Shelley, Frankenstein, Bram Stoker, Dracula, Oscar Wilde, Obraz Doriana Graye, Charles Dickens, Oliver Twist, zjednodušená četba
Anotace v angličtině:	The diploma thesis is concerned with the usage of novels, written in the 19th century, in English language teaching. The aim of the thesis is to demonstrate that the novels *Dracula*, *Frankenstein*, Oliver Twist and *The Picture of Dorian Gray* are suitable as materials for lower secondary English classes.
Klíčová slova v angličtině:	Literature, use of literature in ELT, lower-secondary school, classics, 19th century novels, Mary Shelley, Frankenstein, Bram Stoker, Dracula, Oscar Wilde, The Picture of Dorian Gray, Charles Dickens, Oliver Twist, graded readers

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