

Univerzita Hradec Králové

Pedagogická fakulta

Katedra anglického jazyka a literatury

# **Anglická literatura ve výuce anglického jazyka**

Diplomová práce

Autor: Bc. Hana Fejklová

Studijní program: N7504, Učitelství pro ZŠ a SŠ

Studijní obor: Učitelství pro 2. stupeň ZŠ – anglický jazyk a literatura  
Učitelství pro střední školy – hudební výchova

Vedoucí práce: Mgr. Helena Polehlová

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## Zadání diplomové práce

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**Název diplomové práce:** **Anglická literatura ve výuce anglického jazyka**

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### **Cíl, metody, literatura, předpoklady:**

Diplomová práce zkoumá využití anglické literatury ve výuce anglického jazyka na prvním a druhém stupni ZŠ. Teoretická část vychází z nastudování dosavadních poznatků o využití literatury v hodinách anglického jazyka. Tyto poznatky jsou klíčové pro vypracování praktické části, ve které jsou tyto principy dále aplikovány na konkrétní literární díla a práci s textem.

BROWN, H. D. Teaching by principles: an interactive approach to language pedagogy. 2nd ed. New York: Longman, c2001. COLLIE, J. a SLATER, S. Literature in the language classroom: a resource book of ideas and activities. 3th print. Cambridge: Cambridge University Press, 1990. Cambridge handbooks for language teachers. ELLMANN, R. OscarWilde. NewYork: RandomHouse, 1988. JACOBS, J. English Fairy Tales. USA, Middletown, DE, 2016. KARPATSKÝ, D. Malý labyrint literatury. 3., dopl. vyd. Praha: Albatros, 2001. Klub mladých čtenářů (Albatros). KYLOUŠKOVÁ, H. Jak využít literární text ve výuce cizích jazyků. Brno: Masarykova univerzita, 2007. MOCNÁ, D. a PETERKA, J. Encyklopedie literárních žánrů. Praha: Paseka, 2004. POSPÍŠILOVÁ, J. Pohádky Oscara Wilda ve třech českých překladech, Praha: Filozofická fakulta Univerzity Karlovy v Praze, 2008. Diplomová práce. ROWLING, J. K. The Tales of Beedle the Bard. London: Children's High Level Group, 2008. TATAR, M. The Annotated Classic Fairy Tales. New York: Norton, c2002. SKOPEČKOVÁ, E. Literární text ve výuce anglického jazyka: specifické aspekty didaktiky anglicky psané literatury ve výuce anglického jazyka v kontextu současných proměn české vzdělávací soustavy. Plzeň: Západočeská univerzita v Plzni, 2010. VRAŠTILOVÁ, O. Využití dětské literatury ve výuce angličtiny na 1. a 2. stupni základní školy - praktický průvodce pro studenty učitelství. Hradec Králové: Gaudeamus, 2016. WAJNRYB, R. Stories: narrative activities in the language classroom. Cambridge: Cambridge University Press, 2003.

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**Vedoucí práce:** Mgr. Helena Polehlová

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## **Prohlášení**

Prohlašuji, že jsem tuto diplomovou práci vypracovala pod vedením vedoucí diplomové práce samostatně a uvedla jsem všechny použité prameny a literaturu.

V Hradci Králové dne...

## **Poděkování**

Děkuji Mgr. Heleně Polehlové za odborné rady a cenné připomínky, jimiž přispěla k vypracování diplomové práce. Dále děkuji Pavlu Polzovi za originální ilustrace, kterými obohatil materiály k výuce.

## **Anotace**

FEJKLOVÁ, Hana. *Anglická literatura ve výuce anglického jazyka*. Hradec Králové: Pedagogická fakulta Univerzity Hradec Králové, 2017. 130 s. Diplomová práce.

Cílem diplomové práce je prozkoumat využití anglické literatury ve výuce anglického jazyka na prvním a druhém stupni ZŠ. Práce je rozdělena do dvou částí. První část definuje pojem literatura a zkoumá způsoby využití četby ve výuce anglického jazyka. Poslední část tyto poznatky aplikuje na konkrétní literární díla. Tato část může učitelům pomoci při seznamování žáků 1. a 2. stupně ZŠ s původní anglickou literaturou.

Klíčová slova: literatura, četba, čtení s porozuměním, čtenářské dovednosti.

## **Annotation**

FEJKLOVÁ, Hana. *English Literature in Teaching English Language*. Hradec Králové: Faculty of Education, University of Hradec Králové, 2017. 130 pp. Diploma Dissertation.

The aim of this diploma thesis is to explore the use of English literature in the English language lessons at the primary and secondary school level. The thesis is divided into two parts. The first part defines literature and searches for use of reading in the English language lessons. The second part applies these principles on particular literary works. This part may help teachers with introducing original English literature to pupils at primary and secondary school level.

Keywords: literature, reading, comprehension, reading skills.

## **Prohlášení**

Prohlašuji, že diplomová práce je uložena v souladu s rektorským výnosem č. 13/2017 (Řád pro nakládání s bakalářskými, diplomovými, rigorózními, dizertačními a habilitačními pracemi na UHK).

Datum:..... Podpis studenta:.....



# Content

<b>INTRODUCTION</b>	<b>11</b>
<b>1 THEORETICAL PART</b>	<b>13</b>
<b>1.1 THEORY OF LITERATURE</b>	<b>13</b>
1.1.1 FORMS, GENRES AND FUNCTIONS OF LITERATURE	13
1.1.2 FAIRY TALES	15
1.1.3 STORIES	16
<b>1.2 LEARNING LANGUAGE THROUGH READING</b>	<b>17</b>
1.2.1 PURPOSE OF LITERATURE IN EDUCATION	17
1.2.2 TEACHING LITERATURE	20
1.2.3 PROBLEMS WITH READING IN ENGLISH-LANGUAGE LESSONS	22
1.2.4 READING PROCESS	23
1.2.5 READING STRATEGIES	25
1.2.6 PHASES OF READING	27
1.2.7 SELECTION AND ADAPTATION OF THE TEXT	28
<b>1.3 CONCLUSION</b>	<b>31</b>
<b>2 PRACTICAL PART</b>	<b>32</b>
<b>2.1 OSCAR WILDE</b>	<b>33</b>
2.1.1 THE HAPPY PRINCE	34
2.1.2 ANALYSIS	35
2.1.3 SUITABILITY OF THE TEXT	36
2.1.4 INTRODUCTION TO THE PROJECT	37
2.1.5 PRE-READING ACTIVITIES	38
2.1.6 READING	38
2.1.7 POST-READING ACTIVITIES	39
2.1.8 COMMENTS AND RESULTS	42
2.1.9 CONCLUSION	43
<b>2.2 JOANNE KATHLEEN ROWLING</b>	<b>44</b>
2.2.1 THE TALE OF THE THREE BROTHERS	45
2.2.2 SUITABILITY OF THE TEXT	46
2.2.3 INTRODUCTION TO THE PROJECT	47
2.2.4 LESSON 1	48
2.2.5 LESSON 2	50

2.2.6	LESSON 3	51
2.2.7	COMMENTS AND RESULTS	53
2.2.8	CONCLUSION	54
<b>2.3</b>	<b>JOSEPH JACOBS</b>	<b>55</b>
2.3.1	JACK AND THE BEANSTALK	56
2.3.2	INTRODUCTION TO THE PROJECT	57
2.3.3	READING PROCESS	59
2.3.4	LESSON 1	59
2.3.5	LESSON 2	61
2.3.6	LESSON 3	62
2.3.7	LESSON 4-6	62
2.3.8	COMMENTS AND RESULTS	63
2.3.9	CONCLUSION	64
<b>3</b>	<b>QUESTIONNAIRE</b>	<b>65</b>
	<hr/>	
	<b>CONCLUSION</b>	<b>68</b>
	<hr/>	
	<b>BIBLIOGRAPHY</b>	<b>70</b>
	<hr/>	
	<b>APPENDICES</b>	<b>79</b>
	<hr/>	

## **Introduction**

The word literature accompanies people's lives from their early childhood. Literature in the form of stories and fairy tales is one of the first connections to language in people's lives. This thesis is based on the hypothesis that reading can naturally help with some aspects of language acquisition. It aims at exploring and summarizing important knowledge about how to include literature in teaching a second language, in this case for Czech pupils learning the English language. These theories will be applied on chosen literary works to provide material that could be used in English-language lessons. With the help of established knowledge and experience, it also may be possible to find new ways of introducing original literature to English-language learners.

Most original literary texts are long, complicated and difficult to understand for English language learners. Teachers lack suitable materials, and rearranging and rewriting literary texts can be a challenging and time-consuming activity. Common textbooks offer only a fraction of the original English literature heritage. The activities connected to the texts are redundant. Finding an adequate text with activities on the Internet also takes a lot of time and sometimes ends with no results. Teachers would like to introduce English literature to their pupils, however, they can be frustrated by the lack of materials.

This thesis focuses on exploring ways of presenting original English literature in English-language lessons. These principles are implied on specific literary works written by traditional and also current authors. The practical part contains three original or adapted texts of English authors. The included works were chosen on the basis of a students' survey (appendix n. 1, p. 81-82). The texts are accompanied with lesson plans, tasks, worksheets and comments about the results. The literary pieces were chosen according to two criteria. The first one is that it must be English literature. Secondly, the text must be interesting and attractive to pupils. This should be ensured by the students' survey. Students will also test the final material, which will be evaluated afterwards.

The purpose of this thesis is to apply theoretical knowledge on presenting English authors and their original texts in English language lessons. Introducing literature in language lessons is a complex process that requires thorough planning. It begins with choosing a suitable text, realising the purpose of reading, arranging pre-reading, reading and post-reading activities, and reading strategies. Hopefully, pupils find new motivation and enjoy the activity, so they will continue reading in their leisure time.

# 1 Theoretical Part

## 1.1 Theory of Literature

“A reader lives a thousand lives before he dies, said Jojen. The man who never reads lives only one.”<sup>1</sup>

**George R.R. Martin, A Dance With Dragons**

The theoretical part attempts to define what literature is in general. It deals with some of the functions of literature as they are connected to the process of reading and reasons why students should read. The next chapter defines fairy tales and stories as literary genres. These two genres were chosen to represent suitable material in English reading lessons and they are used in the practical part. The following chapter explores the ways of teaching the English language through reading. It analyses the reading process, including problems that may occur during reading and strategies of reading. Finally, the chapter summarizes the principles of the selective and adapting methods, which will be further applied on the chosen texts.

### 1.1.1 Forms, Genres and Functions of Literature

“The word literature is derived from the Latin word *littera*, which means a letter of the alphabet.”<sup>2</sup> The description of literature and what it embodies is not quite definite. The easiest way to describe literature is to consider all existing written texts and records as literature. In the strict sense, literature is a work of art with certain aesthetic value. The only undeniable thing about the definition of literature is that it is going to keep changing over time. Simon and Ryan say: “Most attempted definitions are broad and vague, and they inevitably change over time. In fact, the only thing that is certain about defining literature is that

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<sup>1</sup> Goodreads: Quotes About Reading Books [online]. [cit. 2017-12-13]. Dostupné z: <https://www.goodreads.com/quotes/tag/reading-books>

<sup>2</sup> KARPATSKÝ, Dušan. *Malý labyrint literatury*. 3., dopl. vyd. Praha: Albatros, 2001. Klub mladých čtenářů (Albatros). ISBN 80-000-0972-2, s. 318.

the definition will change. Concepts of what is literature change over time as well.”<sup>3</sup>

The definition also changes with a different approach. From the teachers' point of view, literature represents one of the means how pupils can learn language. One of the most important things is what literature embodies for our pupils and what it gives them. To realize these relations, it is necessary to understand the basic forms, genres and functions of literature. These functions might help teachers understand the whole process of reading and its impact on their pupils. The system can help understand every text as a piece of literature. It is possible to look at literature from many points of view. There are forms, functions, genres, types, fictional or non-fictional points of view, whether they are spoken or written, people can study literary techniques, styles and figures of speech.

Literature is most often divided into prose, poetry and drama. These three major forms of literature branch into many literary genres. Each genre has got its own characteristics and elements. It is possible to distinguish the forms of a written work at the first glance. However, we need to read and even understand a significant part of a text to define its genre. It can be determined by content, form, length, style or technique.

There are also several functions of literature, which can be defined as an impact on a reader of a particular text. Each genre or a piece of work might include all of these functions and another genre only some of them. A manual will probably not entertain its reader. The main functions are:

- informative – to give information
- educational – it presents moral values
- entertaining – reading for pleasure, to relax and entertain readers
- aesthetic – provides artistic and emotional experience
- historical – gives us information about past
- cultural – literature is a part of cultural heritage of a certain ethnicity
- linguistic – preserves a language of a particular civilization

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<sup>3</sup> The Academy Foundation: What is literature [online]. [cit. 2017-12-13]. Dostupné z: [http://dlibrary.acu.edu.au/staffhome/siryay/Academy/Foundation/What\\_Is\\_Literature.htm](http://dlibrary.acu.edu.au/staffhome/siryay/Academy/Foundation/What_Is_Literature.htm)

- formative – shapes readers’ personality, develops readers’ mind, fantasy
- social – helps the readers to understand people and the world around

### 1.1.2 Fairy Tales

Fairy tales are categorised as short prosaic fictional stories. Originally, fairy tales were spread orally from generation to generation with no record of their authors. Fairy tales became a folklore heritage of all nations. They are probably the kind of literature that people met, in their lives, for the first time as children.

Fairy tales usually carry very strong moral codes and the good wins over the evil. There are typical good and bad heroes such as princes and princesses, kings and queens, wise old men, humanized animals or plants, creatures like witches and wizards, dwarfs, giants, fairies, dragons or just simple human beings. Fairy tales are usually full of magic powers, objects and numbers (3, 7, 9, 12). We can recognize them by common sentences such as: Once upon a time..., Once there was/lived..., Beyond seven mountains..., They lived happily ever after..., A long time ago... Mocná and Peterka define fairy tale as: “Entertaining, usually prosaic genre of folklore origin with fantastic story.”<sup>4</sup>

It is difficult to find the exact origin of fairy tales. The Grimms’ collection includes well-known fairy tales from all over the world. We can only guess which nation takes the credit for making them up. However, from the middle of the 19<sup>th</sup> century, authors started to appear. Fairy tales were no longer only folklore tradition. They became literary fairy tales and gained some new qualities. The characters became ordinary people, the evil sometimes wins over the good, there were fairy tales aimed at adults, places change from castles and forests to usual city streets, schools and parks, and the work itself is influenced by the personal style of its author. A reader can say: “This is typical Oscar Wilde.”

Mocná and Peterka also categorise fairy tales by the origin as folklore (anonymous) and literary fairy tales. The first ones were not originally intended

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<sup>4</sup> MOCNÁ, Dagmar a Josef PETERKA. *Encyklopedie literárních žánrů*. Praha: Paseka, 2004. ISBN 80-7185-669-x, s. 472.

„Zábavný, zpravidla prozaický žánr folklorního původu s fantastickým příběhem.“

for children. Literary fairy tales are usually aimed at children and they suppose readers knowledge of folklore fairy tale principles. The composition is rather complicated and free which is closely connected to tales. Oscar Wilde's fairy tales may contain features of both genres.<sup>5</sup>

### 1.1.3 Stories

Mocná and Peterka define a story as "a shorter prose externalizing a moment of human existence in a certain point of view."<sup>6</sup> In Anglo-American countries, stories are mostly compared with novels. The only identifier seems to be length. A story should not be longer than 50, 000 words. It usually develops only one storyline and limited description of life reality.<sup>7</sup>

According to J. Opelík, stories can be also characterised as short narrative prose, which is to be read in one sitting.<sup>8</sup> They are simpler in each aspect and shorter than novels. The main character does not develop. Stories can stand alone, or can be written as a collection with one framing topic – usually the main character. The beauty of stories is that they cover all kinds of topics. They can be detective, romantic, adventurous, humorous, mysterious or horror. There is also some kind of point at the end. As it is pointed out by Ruth Wajnryb, "stories go back as far as the people's prehistory, whose cave drawings are evidence of the earliest urge to communicate in story."<sup>9</sup> As a literary genre, they became popular in the 19<sup>th</sup> century. Stories are perfect material for English-language teaching.

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<sup>5</sup> MOCNÁ, PETERKA, s. 473.

<sup>6</sup> MOCNÁ, PETERKA, s. 515.

„Kratší próza ztvárňující v jistém nadhledu zvolený moment lidské existence.“

<sup>7</sup> MOCNÁ, PETERKA, s. 515.

<sup>8</sup> Quoted in MOCNÁ, PETERKA, s. 515.

<sup>9</sup> WAJNRYB, Ruth. *Stories: narrative activities in the language classroom*. Cambridge: Cambridge University Press, 2003. Cambridge handbooks for language teachers. ISBN 0521001609, s. 1.



## 1.2 Learning Language Through Reading

Reading is considered to be a good way to acquire new vocabulary. According to the questionnaire, 33 per-cent of pupils admit reading enriches their word stock (appendices, p. 82). Nevertheless, learning language is not only about vocabulary but also about grammar, sentence structures and the whole language system. Reading is a very active process, one in which we need to multitask and be able to do (unconsciously) all things at once. We understand the author's thoughts, our brain makes images in our head and we create opinions.

The question is, how people learn another language by reading. Of course, students cannot learn to speak by reading only, but it seems that reading has several benefits. First of all, reading expands our word stock. Students can see the words in context and deduce the meaning. Secondly, there is perfectly structured language and grammar, which can help us in other language skills, for example writing. Finally, in contrast to the texts in textbooks, original English literary works' first purpose is not to present any grammar. That is why it seems essential to arouse interest in reading and present a variety of authors and books suitable for students.

### 1.2.1 Purpose of Literature in Education

As it was pointed out by some of the functions of literature, a text is able to shape and influence a reader's personality in some ways. Carter and Long established three basic models for specific educational purposes and purpose of literature in education in general.<sup>10</sup> They summarize principles, which should be considered in teaching foreign languages. These models are similar to the general functions of literature.

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<sup>10</sup> Quoted in:

SKOPEČKOVÁ, Eva. *Literární text ve výuce anglického jazyka: specifické aspekty didaktiky anglicky psané literatury ve výuce anglického jazyka v kontextu současných proměn české vzdělávací soustavy*. Plzeň: Západočeská univerzita v Plzni, 2010. ISBN 978-80-7043-935-7, s. 15-17.

1. "Cultural model – it emphasizes the purpose of literature as a unique source of cultural heritage of a particular nation."<sup>11</sup> Students can gain access to the most important ideas that were encoded in literature such as its genres, authors, and differences among various traditions.<sup>12</sup>
2. "Language model – this model sees the greatest potential in providing highly creative and various usage of language, which is not typical for language we use in ordinary life. This approach brings out means of language and development of speaking skills. The most important thing is to bring students to reading. The more students are able to read effectively, the more they can appreciate the aesthetic aspects of a literary work."<sup>13</sup>
3. "Model of personal development – the purpose is to help students develop their relation to the world of literature and teach them that literature will serve them their whole life as an example of knowledge, source of inspiration and emotional satisfaction. A deep experience can provide understanding of their personality and the role in this world."<sup>14</sup>

Sometimes teachers tend to focus only on the language benefits of reading. Nevertheless, there are much deeper connections, which interfere with our personalities, fantasies and wishes. At the primary and secondary educational level, it might be useful to present a text as a form of entertainment and

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<sup>11</sup> SKOPEČKOVÁ, s. 16.

„Kulturní model. Tento přístup zdůrazňuje úlohu literatury jakožto jedinečného zdroje kulturního bohatství národa.“

<sup>12</sup> SKOPEČKOVÁ, s. 16.

<sup>13</sup> SKOPEČKOVÁ, s. 16.

„Jazykový model spatřuje hlavní úlohu literatury v možnosti poskytnout přístup k vysoce kreativnímu a velmi různorodému způsobu použití jazyka, se kterým se v takové podobě a rozsahu v běžném životě nesetkáváme. Tím nejdůležitějším cílem je přivést studenty k četbě samotného textu. Čím více a lépe budou studenti schopni číst, o to lépe budou také schopni ocenit estetickou stránku literárního díla.“

<sup>14</sup> SKOPEČKOVÁ, s. 16-17.

„Model osobnostního rozvoje. Tím hlavním úkolem spojeným s výukou literatury je pomoci studentům najít trvalý vztah ke světu literatury a naučit je, co je může provázet po celý život a poskytovat jim nejen poučení, ale i určité emocionální uspokojení a inspiraci.“

sometimes to put aside grammar-centred lessons. Pupils might search for reading on their own. An interested reader does not realize that a book provides cultural and language heritage and that it can develop their personality.

Collie and Slater emphasize four reasons why literature should be included in language learning: it provides valuable authentic material, cultural enrichment, language enrichment and personal involvement. "Literature is authentic material. By that we simply mean that most works of literature are not fashioned for the specific purpose of teaching a language."<sup>15</sup> Most English teachers in primary and secondary schools use mainly the texts included in students' textbooks. However, the texts are aimed at practising some grammar rules. Even though, the authors try to write funny and entertaining texts, simply the fact that the texts are in the textbooks and they are followed by some grammar exercises may decrease the reading experience.

Collie and Slater point out that many language learners start learning the language with no prospect of visiting the country where the language is spoken. "For all such learners, more indirect routes to this form of understanding must be adopted so that they gain an understanding of the way of life of the country: radio programmes, films or videos, newspapers, and, last but not least, literary works."<sup>16</sup> In other words, literature can sometimes be the only way learners are introduced to the cultural aspects of the acquired language. Cultural heritage always contributes to the whole concept of language of a given nation. Sometimes it can be quite difficult to understand some of the words in certain context since they would not make any sense in the context of another country.

The previous approaches to reasoning of literature in the education process are rather positive and they highlight the benefits of reading. Yet there are also objectives that "literature does not give learners the kind of vocabulary they really need and the language is not typical of the daily life."<sup>17</sup> Teachers should think about the purpose of a chosen text. It would be unproductive to read

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<sup>15</sup> COLLIE, Joanne a Stephen SLATER. *Literature in the language classroom: a resource book of ideas and activities*. 3th print. Cambridge: Cambridge University Press, 1990. Cambridge handbooks for language teachers. ISBN 0521312248, s. 3.

<sup>16</sup> COLLIE, SLATER, s. 4.

<sup>17</sup> COLLIE, SLATER, s. 4.

Shakespeare to present current English language. However, pupils could analyse the sonnet form and its patterns or talk about his great extension of vocabulary. Students often mention vocabulary when they talk about the benefits of reading literature in general (appendices, p. 82). Nevertheless, "literature also provides a rich context in which individual lexical or syntactical items are made more memorable. Reading a substantial and contextualised body of text, students gain familiarity with many features of the written language – the formation and function of sentences, the variety of possible structures, the different ways of connecting ideas – which broaden and enrich their own writing skills. The extensive reading required in tackling a novel or long play develops the students' ability to make inferences from linguistic clues, and to deduce meaning from the context, both useful tools in reading other sorts of material as well."<sup>18</sup> At a certain level of language skills, reading can simply connect the theoretical knowledge with the real use of the studied language. The process of speaking and writing in a certain language becomes more fluent and automatic. It is no longer putting words into sentences according to some grammar rules. It becomes a way of thinking, possibly without translating it from its mother tongue to the other language and vice versa.

The last reason to include literature in language lessons is that readers may become personally involved. This is probably one of the most important factors. Reading authentic literature in an English classroom should attract its readers, so they can continue with this activity in their free time as a type of entertainment. "When a novel, play or short story is explored over a period of time, the result is that the reader begins to inhabit the text. He or she is drawn into the book. Pinpointing what individual words or phrases may mean becomes less important than pursuing the development of the story."<sup>19</sup>

### **1.2.2 Teaching Literature**

The whole concept of teaching literature in English language lessons lies in the competence of teachers (in the Czech school environment). If teachers want to include reading English literature in their lessons, they are usually

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<sup>18</sup> COLLIE, SLATER, s. 5.

<sup>19</sup> COLLIE, SLATER, s. 6.

forced to prepare the material on their own. Contemporary textbooks offer only fragments of literary works. Most of the texts are not authentic and they are made up for some language purposes. There are also attempts to include stories in the lessons, but some of them are not originally English.

If teachers overcome this situation and decide to prepare a reading lesson, they face many problems that are connected to all stages of the reading process. From the teachers' point of view, there are many steps before they even get to the reading activity. One of the first steps should be realising the purpose – what do they want to accomplish with the reading lessons? Secondly, they have to decide which literary work suits best their intentions and their students' taste. Finally, teachers must think about making a good lesson. Collie and Slater point out some of the common approaches to teaching literature and bring up reasons for their supplements or even replacements. Teachers often tend to use the familiar patterns for teaching literature:<sup>20</sup>

- In recent years, the communicative competence has been promoted, but it often vanishes during the process.
- Teachers see themselves as imparting information – about the author, the background of the work, the particular literary conventions.
- Difficulties turn the teaching of literature into a massive process of explanation by the teacher, translation or a step-by-step exercise led by the teacher.<sup>21</sup>

“All these approaches may foster detailed comprehension but students will probably not have made the text their own. Nor will the classroom process have encouraged them to share their own views with each other, and they may not have used the target language very much.”<sup>22</sup>

Collie and Slater suggest involving a variety of student-centred activities, supplementing the printed pages, working in pairs and groups, helping students explore their own responses to literature, using the target language and integrating language and literature.<sup>23</sup> All these strategies are probably well-

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<sup>20</sup> COLLIE, SLATER, s. 7.

<sup>21</sup> COLLIE, SLATER, s. 7.

<sup>22</sup> COLLIE, SLATER, s. 8.

<sup>23</sup> COLLIE, SLATER, s. 8-10.

known and teachers are at least trying to involve them in their lessons. However, sometimes it can result in disappointment on both sides. Pair and group work is always tricky, because the teacher can never assist all groups at once. Pupils tend to switch from English to their mother tongue. In the first case, they do not know how to express their ideas. In the other case, they do not even talk about the chosen topic. The result is that the teacher gives up the reading activities and rather sticks to the textbook. Nevertheless, if pupils are given interesting material and their teachers are able to “dig up” something that catches the pupils’ attention, everyone is on the right path.

### **1.2.3 Problems With Reading in English-Language Lessons**

Teachers who think about their methods and who want to improve their teaching skills might be sometimes disappointed with the result of a lesson based on reading activity. Also students show their displeasure after being told that they are about to read a text from their textbooks. There are several reasons why pupils do not like reading in English language lessons.

First of all, reading might be a difficult activity even in a students’ mother tongue. Pupils have tendencies to be passive during the activity and it is hard to stay focused when someone else is reading. Students are encouraged to read but most of them have difficulties with it, which may cause some problems with understanding for the pupils listening. Sometimes children are not told the purpose of reading and that is why they are not motivated to do the activity in the first place. They are usually supposed to read a text and derive a grammar rule from it or practise vocabulary. Some of the current textbooks offer original simplified literary text. It probably means that there are tendencies to include reading in English-language lessons. In spite of these efforts, it is not easy to find an appropriate text for teaching purposes. One of the biggest problems is that students do not understand which can be a highly demotivating factor. A child who failed to understand a book might not have the will to try it again. Therefore, teachers have every reason to be worried about including literature in their lessons. There are ways to prepare text and activities that prevent the process from failure and students would be more likely to enjoy reading. However, just simplifying the aimed text is very time consuming. Nowadays,

there are sources of adapted texts for students but not all of them serve well the purposes of teachers or they just do not correspond with pupils' achieved level or interest. Even when a teacher finds a good text, there will always be differences among the students' abilities. It brings up the question how to read in a school classroom where we deal with variously talented children, especially at elementary school. This subject is very comprehensive and it concerns all other skills and school subjects. For reading purposes, we can help our student with strategies that help us to understand a text.

#### **1.2.4 Reading Process**

Current language education recognizes four main skills that are included in the learning language process: reading, speaking, listening and writing. Reading activity and students' textbooks may not be the first experience with language (young learners usually start with listening, repeating words, singing, reciting riddles and rhymes) but sooner or later, a textbook becomes the primary source and guide to English language lessons. All of the skills become closely connected to a text and reading. To understand and do an exercise, pupils need to read. To write a good paper, pupils need to read (at least what they have written). To speak, they have to simply speak. However, "reading is as much as speaking considered as a type of a communication, and the ability of reading in another language is one of the requirements for achieving communicative competence."<sup>24</sup>

Reading itself, however, may not bring beneficial results. It depends on the quality of the chosen book and our ability to comprehend. One of the greatest problems with oral reading in the English classroom is that students read the words and they concentrate on their pronunciation and fluency but not on the content. Current tendencies speak of reading with comprehension and reading literacy. Vraštilová says that the Czech Republic does not reach high level of

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<sup>24</sup> KYLOUŠKOVÁ, Hana. *Jak využít literární text ve výuce cizích jazyků*. Brno: Masarykova univerzita, 2007. ISBN 9788021043732, s. 11.

„Komunikativní přístup považuje čtení stejně jako mluvení za komunikaci a schopnost číst v cizím jazyce je jedním z požadavků k dosažení komunikativní kompetence.“

reading literacy (according to international organizations PISA and PIRLS).<sup>25</sup> We live in a time where teachers are seen as guides and students are supposed to be active participants who are more independent but also more responsible for their own results. Teenagers usually enjoy expressing their own opinions and they are predisposed to question adults and their thoughts. According to Vraštilová, pupils who do not read cannot build the basis for ability of processing information from a text and forming their own opinion.<sup>26</sup> Even if they do, pupils are not able to support their ideas with good arguments. Vraštilová says that reading is an activity that enriches from inside, pupils agree or disagree with the hero of a book, and they think about the solution for many situations.<sup>27</sup>

As reading appears to be a beneficial activity, it is equally demanding. First of all, we need to choose the right book and make time for it. For many pupils it is rather tempting to turn on the TV, play a computer game or any other activity they enjoy. Sometimes the first step – to open a book and start reading is very difficult. On the other hand, once they are caught in the story, they cannot stop reading until they finish it. However, reading is mentally challenging. A kid who just came home from school can sometimes find it hard to do the same activity that had been required at school.

According to Kyloušková, “in the past, reading was wrongly considered a passive activity. In fact, it is very complex process, during which our brain works unconsciously.”<sup>28</sup> Kyloušková states that no matter what the types of reading are used, a reader makes quite considerable mental effort. The process is based on two dimensions: it is visual perception of a text and understanding the information. In our mother tongue, these two dimensions are simultaneous. If a reader does not concentrate or the text is too difficult, there is no

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<sup>25</sup> VRAŠTILOVÁ, Olga. *Využití dětské literatury ve výuce angličtiny na 1. a 2. stupni základní školy - praktický průvodce pro studenty učitelství*. Hradec Králové: Gaudeamus, 2016. ISBN 978-80-7435-663-6, s. 4.

<sup>26</sup> VRAŠTILOVÁ, s. 4.

<sup>27</sup> VRAŠTILOVÁ, s. 4.

<sup>28</sup> KYLOUŠKOVÁ, Hana. *Jak využít literární text ve výuce cizích jazyků*. Brno: Masarykova univerzita, 2007. ISBN 9788021043732, s. 11.

„Dříve se čtení neoprávněně považovalo za pasivní činnost. Ve skutečnosti se jedná o velmi složitý proces, při kterém dochází k rozsáhlé podvědomé činnosti mozku.“



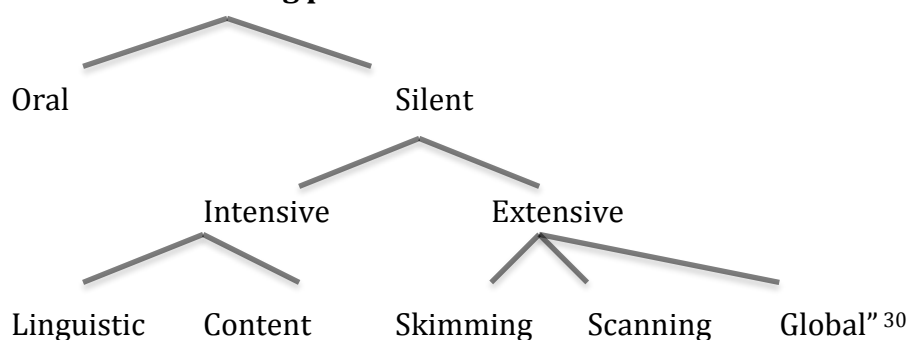
comprehension. In a foreign language, the situation is far more difficult because of insufficient language and sociocultural environment knowledge. Reading process consists of four phases: perception (visual), assimilative supplementing (anticipation), identification (recalling) of linguistic means and interpretation (real comprehension).<sup>29</sup>

### 1.2.5 Reading Strategies

In modern textbooks, the reading strategies are used but most students do not even notice them. Textbooks or methodological guides suggest the procedure step by step. The tasks are very similar and typified and are repeated in each chapter, for example true or false exercises, or looking for specific information or asking what the story is about according to the pictures. Pupils know what to expect and they know what to do in advance without even thinking about it. Nevertheless, we can help if we introduce pupils to reading strategies. Students might feel motivated and encouraged when they know that there are some types of systematic methods. However, it is important that the teachers know how to use them and design suitable activities.

There are a few ways to categorise reading activities. It was nicely put in a graph by D. H. Brown, which will be further used as a key to the particular reading strategies.

#### “Classroom reading performance



<sup>29</sup> KYLOUŠKOVÁ, s. 11.

<sup>30</sup> BROWN, H. Douglas. *Teaching by principles: an interactive approach to language pedagogy*. 2nd ed. New York: Longman, c2001. ISBN 0-13-028283-9, s. 312.

As pointed out, oral reading has benefits especially at the beginning and intermediate levels, oral reading can:

- a) “serve as an evaluative check on bottom-up processing skills
- b) double as a pronunciation check, and
- c) serve to add some extra student participation if you want to highlight a certain short segment of a reading passage.

On the other hand, there are a few disadvantages and risks of reading orally:

- a) oral reading is not a very authentic language activity
- b) while one student is reading, others can easily lose attention (or be silently rehearsing the next paragraph)
- c) it may have the outward appearance of student participation when in reality it is mere recitation”<sup>31</sup>

Silent reading can be divided into intensive and extensive. Described below by D. H. Brown:

“The intensive reading is usually a classroom-oriented activity in which students focus on linguistic or semantic detail of a passage. Intensive reading calls students’ attention to grammatical forms, discourse markers, and other surface structure details for the purpose of understanding literal meaning, implications, rhetorical relationships, and the like.”<sup>32</sup>

“Extensive reading is carried out to achieve a general understanding of a usually somewhat longer text (book, long article, or essays, etc.). Most extensive reading is performed outside of class time. Pleasure reading is often extensive. Technical, scientific, and professional reading can under certain special circumstances, be extensive when one is simply striving for global or general meaning from longer passages. By stimulating reading for enjoyment or reading where all concepts, names, dates, and other details need not be retained, students gain an appreciation for the affective and cognitive window of reading: an etrée into new worlds. Extensive reading can sometimes help learners to get away from their tendency to overanalyse or look up words they do not know, and read for understanding.”

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<sup>31</sup> BROWN, s. 312.

<sup>32</sup> BROWN., s. 312-313.

If teachers decide to give their students a reading task when they are supposed to read silently, students should know which strategy is the best for a particular text and task. There are several useful techniques, which can be presented to our pupils. It might be also good to try all of them on the same text after learning about them, so the students can see the difference.

One of the most important things is to realize what the purpose of reading is, which should be the first step. After that, we can decide which strategy is required and most helpful. Sometimes, the strategies may overlap and we use two or three of them without even thinking about it because the tasks are presented step by step (usually how the textbooks work). D. H. Brown presents these strategies:

- “Identify the purpose in reading.
- Use graphemic rules and patterns to aid in bottom-up decoding.
- Use efficient silent reading techniques for relatively rapid comprehension.
- Skim the text for the main idea.
- Scan the text for specific information.
- Use semantic mapping or clustering.
- Guess when you are not certain.
- Analyse vocabulary.
- Distinguish between literal and implied meanings.
- Capitalize on discourse markers to process relationships.”<sup>33</sup>

### **1.2.6 Phases of Reading**

Not only is it important to use the proper strategy for reading, but it is also essential to prepare before-reading activities as well as to present a variety of post-reading tasks. The reading process also requires teachers’ attention and planning reading strategies and goals. D. H. Brown describes three phases of reading:

1. “Before you read: Spend some time introducing a topic, encourage skimming, scanning, predicting and activating schemata. Students can

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<sup>33</sup> BROWN, s. 306-311.

bring the best of their knowledge and skills to a text when they have been given a chance to “ease into” a passage.

2. While you read: Not all reading is simply extensive or global reading. There may be certain facts or rhetorical devices that students should take note of while they read. Give students a sense of purpose for reading rather than just reading because you order it.
3. After you read: Comprehension questions are just one form of activity appropriate for post-reading. Also consider vocabulary study, identifying the author’s purpose, discussing the author’s line of reasoning, examining grammatical structures, or steering students toward a follow-up writing exercise.”<sup>34</sup>

### **1.2.7 Selection and Adaptation of the Text**

The reading strategies and theories about phases of reading can only work when a teacher chooses a suitable text. There are some criteria we should keep on mind. Christine Nuttall established three criteria for choosing reading texts:

- a) “Suitability of content – material that students will find interesting, enjoyable, challenging, and appropriate for their goals in learning English.
- b) Exploitability – a text that facilitates the achievement of certain language and content goals, that is exploitable for instructional tasks and techniques and that is integratable with other skills (listening, speaking, writing)
- c) Readability – a text with lexical and structural difficulty that will challenge students without overwhelming them.”<sup>35</sup>

Teachers, who want to present original English literature in their lessons, are forced to look for other sources than their textbooks. The fact that the story is in the pupils’ textbook can be also discouraging for the pupils themselves. Students know that they will probably practise some grammar after reading. Stories and other reading materials in English textbooks are not sufficient for

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<sup>34</sup> BROWN, s. 315.

<sup>35</sup> BROWN, s. 314.

introducing original English works. However, choosing a suitable story can be very difficult. Firstly, the chosen story has to be attractive and enjoyable. Secondly, the language of the text needs to match the pupils' skills and their English level. Otherwise, they might lose interest at the beginning. Pupils should learn that reading could be fun. Duff and Maley present five main criteria for selection of the text:

1. "interesting topic
2. language level of the text
3. adequate length of the text in context of the time we are given
4. how much cultural and literary information is needed for comprehension
5. how the text is usable for language teaching"<sup>36</sup>

The chosen topic is probably one of the most important factors for choosing a suitable text. The rest of the factors are important as well. However, if teachers prepare a text of suitable level, adequate length and they are able to present some cultural habits and work with grammar, it does not end with success. It is necessary to find a way to involve pupils and catch their interests even if it means that we simply ask them what they like.

There are usually two situations that teachers have to deal with, when they are in the process of choosing the right story. Either the text is attractive and fun but it does not match pupils' language skills and teaching purposes, or it does, but it lacks originality. Neither the teacher nor the pupils will enjoy reading it. Either way, teachers are forced to adapt and abridge the chosen text.

Most original English texts are too difficult to be read the way they were written. Authors use many literary devices and figurative language that is not possible to understand if we are not native speakers. There are some publishing houses that offer simplified versions of English books but they might not always fit the teachers' purposes. Sometimes the only choice is to simplify and shorten the text on our own. However, it is very time-consuming activity and there are

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<sup>36</sup> Quoted in:

VRAŠTILOVÁ, Olga. *Využití dětské literatury ve výuce angličtiny na 1. a 2. stupni základní školy - praktický průvodce pro studenty učitelství*. Hradec Králové: Gaudeamus, 2016. ISBN 978-80-7435-663-6, s. 32.

many things to be careful about when teachers edit and abridge a text. Ellis and Brewster suggest three areas that teachers should focus on when simplifying a text:

1. "vocabulary and the overall meaning: unknown words, idioms, clarity, structure and word order
2. thought organization of a text: length and complexity of sentences, time relations, connectedness of thoughts in a text
3. length of a text: possible omission of some events or a character with intention of shortening with no harm to the story"<sup>37</sup>

As pointed out by Collie and Slater "the criteria of suitability clearly depend ultimately on each particular group of students, their needs, interests, cultural background and language level. However, one primary factor to consider is, we suggest, whether a particular work is able to stimulate the kind of personal involvement, by arousing the learners' interest and provoking strong, positive reactions from them. If it is meaningful and enjoyable, reading is more likely to have a lasting and beneficial effect upon the learners' linguistic and cultural knowledge. It is important to choose books, therefore, which are relevant to the life experiences, emotions, or dreams of the learner."<sup>38</sup> The question is: how to arouse interest in as many students as possible by choosing one story. There are too many factors to consider before the final decision and the process of adapting a text and preparing a good lesson is a very time-consuming activity. It depends on the purpose of reading in an English-language class. If the idea is to read something that students would enjoy, it might be useful to ask them before picking up a story. This way, teachers can prevent disappointment on both sides. Of course, if the purpose was to work with the story or even use it to present

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<sup>37</sup> Quoted in VRAŠTILOVÁ, s. 34.

1. "slovní zásoba a celkový význam: neznámá slova, idiomy, jasnost a zřetelnost vyjádření, struktury, slovosled 2. myšlenková organizace textu: délka a složitost vět, časové souvislosti, myšlenková propojenost textu 3. délka příběhu: možnost vynechat některé události či postavy za účelem zkrácení textu bez újmy na celkovém působení textu."

<sup>38</sup> COLLIE, Joanne a Stephen SLATER. *Literature in the language classroom: a resource book of ideas and activities*. 3th print. Cambridge: Cambridge University Press, 1990. Cambridge handbooks for language teachers. ISBN 0521312248, s. 6.

specific grammar rules, it would be very difficult to adapt the story chosen by pupils.

It is very challenging to adapt and abridge a text without losing its authenticity. This diploma thesis aims at presenting original English literary works, so the pupils read in the English language and they also learn about the wider concept of the English literary heritage and cultural environment.

### **1.3 Conclusion**

The aim of this chapter was to briefly summarize some basic facts about literature in general and about fairy tales and stories. Therefore these two genres will be used in the practical part. The second part includes necessary information about how reading can help with language acquisition and its means such as reading strategies. It also describes most common problems that might occur in an English language lesson while reading. Finally, it presents a strategy on selecting and adapting the chosen literary works. These facts represent the basis for compiling the lesson plans, choosing the reading material, creating worksheets and it may help to avoid some basic mistakes, for example inappropriate level, length or topic.

According to the survey, 85 percent of respondents do not read English books (appendix n. 1. p. 80-82). However, 66 percent of them think that reading supports their language acquisition. If teachers present quality authors or texts and if they risk including reading activities in their lessons, students might start to read for pleasure. Regular reading habits might help them with language acquisition and improve language skills in general.

## 2 Practical Part

One of the greatest contemporary challenges in education is probably how to arouse interest and attract students' attention. Sometimes it is very difficult for teachers to find new interesting ways of presenting the school curriculum to their students. Pupils' reading habits in their mother tongue are not satisfactory. According to PIRLS research, which tested reading literacy of pupils in the fourth grade (age 10), Czech pupils ended up above average. However, between 2011-2016 there is not a noticeable improvement or progress. The research also proves that the ability to interpret texts is declining.<sup>39</sup> How can we expect students to read in the English language if they are not able to read in their mother tongue? This challenge might be accomplished by presenting interesting and quality books and authors with a wide range of genres and topics, therefore all pupils can find their own pleasure in reading.

In the practical part, there are three literary texts, which are analysed and adapted for teaching purposes. The chosen stories include *The Happy Prince* by Oscar Wilde, *The Tale of the Three Brothers* by J. K. Rowling and *Jack and the Beanstalk* by Joseph Jacobs. The texts were selected by four criteria: the length, language level, genre and author. Students were asked to fill in a brief questionnaire and give answers about reading skills and their favourite genres to make sure the texts would be interesting (results included in appendices, p. 82).

The aim of the practical part is to offer some examples of how to work with a literary text, present some useful activities and summarize the results. Each text will be provided with this structure: short biography of the chosen author, comments on the suitability of the texts, introduction to the project, the process of reading (pre-reading activities, reading, post-reading activities), lessons with activities, tasks and worksheets; comments and results of what went well or what did not work and the final conclusion. The worksheets, texts and other materials are included in the attachment as well.

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<sup>39</sup> Česká školní inspekce: Česká školní inspekce zveřejňuje výsledky mezinárodního šetření PIRLS 2016 [online]. [cit. 2018-05-28]. Dostupné z: <http://www.csicr.cz/getattachment/495acf4d-0d8f-446c-83d9-b83519070b99/PIRLS-2016-zakladni-informace-4-12-2017.pdf>



## 2.1 Oscar Wilde

Oscar Wilde (full name Oscar Fingal O'Flahertie Wills Wilde) was one of the most controversial writers of the Victorian period, mostly because of his personal life. He was born in Dublin, Ireland in 1854. Wilde became famous for his novel *The Picture of Dorian Grey* and his dramas, especially *Salome*, *The Importance of Being Earnest* or *An Ideal Husband*. In spite of his marriage with Constance Lloyd and their two children, Wilde was imprisoned for homosexual affairs with Lord Alfred Douglas in 1895 and sentenced to two years of hard labour. After 5 months, Wilde witnessed the execution of Charles Thomas Wooldbridge in Reading prison. In response, he wrote *The Ballad of The Reading Gaol*. After his release in 1897, Wilde went to France and used the name Sebastian Melmoth. The imprisonment had an impact on his health and led to his early death three years later.

Oscar Wilde studied philology in Dublin and Oxford. He became a central figure of the decadent movement, which refused a connection between art and moral principles. He proclaimed celebration of beauty and "shocked the Victorian society."<sup>40</sup> Regardless of his behaviour, Wilde's works were well received. In 1888, he published a book named *The Happy Prince and Other Tales* containing five stories: *The Happy Prince*, *The Nightingale and the Rose*, *The Selfish Giant*, *The Devoted Friend* and *The Remarkable Rocket*. The tales were very unconventional for the time and people still argue about the suitability of presenting them to children because of their sad endings. In 1891, the first book was followed by second volume called *A House of Pomegranates* containing four more complicated stories: *The Young King*, *The Birthday of the Infanta*, *The Fisherman and His Soul* and *The Star Child*. Richard Ellmann, one of the most recognized biographers of Wilde's life, states that Oscar Wilde himself did not intend these tales for his children. However, being a father may have influenced him in choosing the form of a fairy tale.

„It was during his visit to Cambridge for the *Eumenides* that Wilde was prompted to entertain his young friends with a story. His having a child perhaps made the story take

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<sup>40</sup> Databáze knih: Oscar Wilde životopis [online]. [cit. 2017-12-10]. Dostupné z: <http://www.databazeknih.cz/zivotopis/oscar-wilde-169>

the form of a fairy tale, though Cyril was as yet too young to listen. He would call it later 'The Happy Prince,' and it was so well received by the Cambridge students that on returning to his room he wrote it down. 'The Happy Prince' turns on the contrast, used in some of his later writings too, of an older, taller lover with a younger, smaller beloved. In this case the roles are played by members of different species and even different orders of existence, for the Prince is a statue and the beloved a swallow. In the story, the swallow is at first in love with a reed, who is female, but he renounces her in favour of the Prince."<sup>41</sup>

Another proof of who is supposed to be the intended reader could be the fact that Wilde also adapted the original version while reading it to his sons Cyril and Vyvyan.<sup>42</sup> Even his son Vyvyan Holland who wrote an introduction to *Complete Works of Oscar Wilde*, said: "The stories in The Happy Prince are really poems in prose more than fairy tales for children; and yet the remarkable thing is that they appeal equally to children and adults."<sup>43</sup> Wilde once commented on this by saying that he had about as much intention of pleasing the British child as he had of pleasing the British public.<sup>44</sup> This statement brings us back to the question why Oscar Wilde wrote these tales. Probably, it was not to entertain or please its readers. Nevertheless, *The Happy Prince and Other Tales* are commonly included in the curriculum of children's literature. Pupils usually enjoy them very much and those, who do not like it, at least appreciate the language and the strong moral message.

### 2.1.1 The Happy Prince

As stated before, fairy tales by Oscar Wilde are usually well received. They evoke strong emotions, which might initiate interesting discussions. In the Czech school environment, literature textbooks usually present the story of *The Nightingale and the Rose*. The first book of Wilde's tales represents perfect material for connecting literature functions in the English class. The fairy tale

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<sup>41</sup> ELLMANN, Richard. *Oscar Wilde*. New York: Random House, 1988, s. 268-9.

<sup>42</sup> POSPÍŠILOVÁ, Jana. *Pohádky Oscara Wilda ve třech českých překladech*, Praha: Filozofická fakulta Univerzity Karlovy v Praze, 2008. Diplomová práce, s. 25.

<sup>43</sup> Quoted in POSPÍŠILOVÁ, s. 19.

<sup>44</sup> POSPÍŠILOVÁ, s. 29.

conserves historical, entertaining, aesthetic, educational, formative and social functions. After learning about Wilde, it gives us information about his life and his social conditions. The text is a great example of beautiful English language.

*The Happy Prince* is about the little Swallow who is tired of the relationship with the Reed and he decides to leave for Egypt. On his way, he finds a place to stay overnight. Then a drop falls on him and the Swallow finds out that he puts up on a crying statue. The Happy Prince tells him about his past happy life in a palace. Now, the prince sees the misery of people in the town and asks the little Swallow to give the poor people his sapphire eyes, a ruby and gold. However, the Swallow stays too long and he is too weak to travel and winter is coming. The little Swallow dies and the Happy Prince is literally heartbroken and dies too. People from the city throw the little Swallow and the Happy Prince into a local dump. The God sends an angel to bring up the two most precious things from the city and the angel picks up the body of the little Swallow and the Prince's heart.

### **2.1.2 Analysis**

After reading Wilde's fairy tales and thinking about the period of time Wilde lived in, it may occur that the prior motif was to criticize the Victorian society. It looks like he wanted to write what he saw when he looked around himself. However, instead of writing an essay full of his thoughts, he used the form of fairy tale. People are still wondering why someone would write such sad fairy tales. However, Wilde just wrote about what he saw and it was not good. It is quite a paradox that Oscar Wilde was one of the Aesthetic writers who refused to use art as a mean of passing some moral values and yet, he did the exact thing in his fairy tales. Perhaps, that is why he used such an unconventional genre – to disguise his intentions. He does not say what people should do exactly. He does not moralize. However, the presence of morality is very strong and the reader might feel very guilty about the way the common people behave. They are divided into two groups: rich and poor. Wilde shows the stiff and narrow-minded humans. The only one who cares is the Happy Prince who loses his shiny appearance by giving it where needed and it cost him his "life". All purposes aside, the text is beautifully written and proves that Oscar Wilde loved and

emphasized the beauty of art and that he was a real aesthete in romantic literature.

Even though Wilde wanted to express his concern with people's behaviour, he also created great allegory with animal and inanimate heroes. The analysis of Wilde's fairy tales should always have two dimensions because we can see it as a fairy tale and as a symbol of Wilde's real life. It has fairy tale features such as the setting and time. We do not know the exact place, except it is somewhere in the South Europe, and time. The Happy Prince is not set to any particular place or time but it symbolizes Britain's society at the end of the 19<sup>th</sup> century.

The heroes are a little swallow and the statue of the Happy Prince. They communicate, have feelings such as love and can even cry. Richard Ellman says that it is possible to see a connection between Wilde's homosexuality and the love of the little Swallow and then the Happy Prince – both masculine gender.<sup>45</sup>

Some of the typical fairy tales features are missing, however. There are no great magical objects or numbers, no happy ending, the evil is not punished, no typical formulas such as: "Once upon a time..." Nevertheless, there is strong presence of faith that there is a god and heaven, not only in the Happy Prince. One of the features that make the tales rather stories for adults is noticeable irony. For example, in the title *The Happy Prince* who is not happy at all, or the wise statements by the ornithology professor who sounds very clever and people quote him with dogmatic efforts without even understanding his complicated words.

### **2.1.3 Suitability of the Text**

One of the greatest things about Oscar Wilde's tales is the beauty of the language. Even though he lived over a hundred years ago, his words are understandable and they speak for generations. The Happy Prince gives an opportunity to talk about important things like people's qualities, life difficulties and to develop a sense of what is good and wrong, or at least to make students to think about it.

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<sup>45</sup> ELLMANN, Richard. *Oscar Wilde*. New York: Random House, 1988, s. 266.

There might be problems with the new vocabulary, but teachers always need to prepare their students for new topics. Grammar consists of past simple and present perfect. Nevertheless, there are three versions and three levels prepared. The first text is the original version, the second is a little bit simplified and the last one is simplified as well and significantly shortened. Teachers can choose according to the students' abilities and their time options. However, the biggest weakness is probably the length and the choice of the best method for reading and the method of working on the project (task 1 – comics, p. 82). The most challenging thing about this text is keeping all students involved and active.

There are several language skills such as grammar, listening, reading with comprehension, writing and speaking. It is important to practise all the areas while studying languages. When using one we cannot completely separate the others. The skills seem to overlap more or less. The vision of this thesis is that reading might help pupils to understand the English language. However, it is quite difficult to find a suitable literary text that would be exciting for a group of 12-15 people (a usual number of students in one group in the Czech environment). Even if the topic of the text is well received, the form of presenting it is complicated. The real situation is that a teacher introduces a text, pupils listen to it and then they read it and sometimes translate it (depends on the strategy and the purpose of reading). Teachers should present the reading strategies and tell the students how to work with a particular text (see the reading strategies). The tasks were designed to analyse the text more deeply and to give the pupils chance to find connections between the text and how the English language works.

All worksheets, texts and pictures of the activities are available in the attachment.

### **2.1.4 Introduction to the Project**

The reading project is divided into three reading parts (pre-reading, reading, post-reading) that are separated. The lessons are prepared for the seventh to ninth graders (there are three adaptations of the story included in appendices, p. 100-114). The pre-reading activities introduce the whole project. There is also an opportunity to motivate the students by discussing the chosen

author and text. Finally, the new vocabulary and difficult grammar are introduced (for example: perfect tenses, shall). The introduction is followed by silent reading, which will be divided into two or three lessons. Finally, there are several post-reading activities. Teachers can choose the ones that are interesting for their students and appropriate for their level. The whole project takes about two weeks to finish.

### **2.1.5 Pre-reading activities**

Due to the length of the tale, it is reasonable to prepare students for grammar and vocabulary they might struggle with. There are several ways to do it, but here are some tips.

The story of *The Happy Prince* is suitable for seventh to ninth grade, which is why we can ask the students if they know something about Oscar Wilde and if they have read some of his tales. Most schools read *The Nightingale and the Rose* in Czech language lessons. Pupils' knowledge may encourage them or motivate those who have never heard about it and Wilde's work is completely new to them. If there is no one with any comments, teachers can introduce it themselves and reveal a little bit of why the fairy tales are "strange".

After an introductory discussion, there should be some time given to introducing problematic grammar such as perfect tenses or modals shall if necessary (included in the original and the adapted version, appendices, p. 100-114). For vocabulary, there is a memory game prepared with matching words and a definitions activity.

### **2.1.6 Reading**

All three texts of *The Happy Prince* are definitely too long to be read in one sitting. Therefore, we should use the strategy of extensive reading, which was classified as a silent reading activity. Nevertheless, it is possible to use these strategies even for reading together or combine both attitudes. It is difficult to say which strategy is the best. Teachers should adjust the reading activities for a particular class with its specific needs. However, it is possible to provide some recommendation how to work with this story.

After introducing the reading activity, difficult grammar and vocabulary, students will be asked to read the first part of the story. It does not need to be a

significant length. It is useful to read a paragraph and learn something about the characters or to read until the moment that moves the story forward. We should keep in mind to watch the time and give enough space to discuss and clarify some misunderstandings.

## **2.1.7 Post-reading activities**

### **2.1.7.1 Task 1 – comics, comprehension and writing**

Teachers should be prepared to spend at least two or three hours on reading the story (depends on chosen level). However, this project takes two weeks to finish. It is suitable only for teachers who are ahead in their curriculum or have some spare time. It is good to think about it as a project and give the students information about what is going to be done in the next lessons and how much time they are going to give to the story.

After listening and reading (and translating if necessary) the story, students are asked to make comics in groups. Firstly, the teacher should direct them to think about the important parts of the plot. Then students rewrite the story and draw pictures. This task might be difficult at first, but it is a way to find out if the pupils understand the story and if they are able to work with the new vocabulary and retell the story in their own words. If not and the task is too challenging, we can always talk about the important points of the plot together and write them on the board so the pupils have the support. It is tested that it is possible to do this activity in one lesson, but students might be excited to have the time to work on it for a longer time. In that case, teachers should prepare materials and a plan of what to do in each lesson.

The idea is that students listen, read and translate a part of the story and then are asked to discuss the story and the new vocabulary. Then, they write down the key parts of the plot and make sentences for their comics. After that, teacher should check and help with possible mistakes so they will not appear in the resulting product. After finishing the whole story, students have time for the art and drawing part.

It is quite impossible to keep all of the students involved, therefore we can divide the activities (drawing, writing the text) to teams or each team can work on one part of the story. Another issue is to create balanced teams. Pupils usually

like to make the teams on their own. In my experience, it does not work. Firstly, the last team usually consists of pupils who can be on the edge of their class. Secondly, there is at least one disruptive and uncooperative team. If the teacher is strict and makes the teams themselves by giving random numbers, students may not agree at first, but they usually forget about it very quickly and the little discomfort at the beginning is repaid a hundred times.

There are many other options how to work with the comics. It always depends on a teacher how much time they are willing to give and they know what is best for the students. New technologies enable to move students' work to another level. Instead of drawing the comics, we can also take pictures (with parents approval) and use some filters to modify the pictures so they look like real drawings. Some applications are available for free (for example: Clips or ComicPic). In this case, when students are familiar with the story, they create the comics and then they have to write proper sentences for the pictures (see the results of the comics activity in appendices, p. 88).

#### **2.1.7.2 Task 2 – vocabulary**

This activity is designed to strengthen gained vocabulary. At this point, students know the story and they are familiar with new words and grammar. They should pick some of the new words and try to describe them in their own words. Pupils can often feel helpless and a common mistake is the effort to describe something in a very difficult way. It may help to show them an example and encourage them to use the words they already know. If this happens a lot, they all start to ask: "How do I say this...?", and the teacher becomes a walking dictionary.

Describing words is a good strategy to remember new words and not forget them immediately. It also gives students a chance to express themselves even when they do not know a particular word. Some pupils are not able to cross this barrier when they do not recall a word they need. It can sometimes paralyze them. This experience might have fatal consequences for their speaking development. In the Czech environment, speaking skills are often mentioned as the weak spot, because the main position involves learning grammar rules. The



best way would be to find a compromise and try to connect these two language elements.

#### **2.1.7.3 Task 3 – speaking**

This task connects some of the mentioned functions of literature such as social, formative, educational and linguistic ones. There are some suggested topics, which may represent a solid basis for discussion. Not all children will be moved by the story and some of them can even say that they do not like the story at all. It is not necessarily a bad thing. We can even use these comments to try to explain why it is not precisely a traditional fairy tale and that it is probably not a fairy tale at all. We can ask the students why they do not like it and what is strange about it. Most of them will probably say that fairy tales usually have happy-ending but some of them might say that the relationship between the Swallow and the Happy Prince is too controversial, especially when they know about the masculine gender of both characters.

#### **2.1.7.4 Task 4 – research**

Oscar Wilde was undoubtedly a very interesting writer from the Victorian period. The story of the Happy Prince mirrors his personal life and manners of the superficial society on the turn of the 19<sup>th</sup> and 20<sup>th</sup> century. In literature lessons, teachers often present an author by reading an excerpt of his famous book and then pupils write down and learn some facts about the author's life. Students do not realize that the summarized information is given to them on a silver platter. Even in our modern lives full of accessible sources on the Internet, it is difficult to find some relevant information. Therefore, another task is to find some facts about Oscar Wilde's life and some curiosities. Teachers may recommend some books or give advice about how to use the Internet, for example: to verify information from several sources. Pupils tend to copy everything from Wikipedia, which is generally considered as a reliable source. This approach does not motivate them to apply critical thinking or fact checking. Students usually look for the easiest way to mine information, which they not only do not think about. They sometimes do not even understand it and use it in their presentations. The main purpose of this activity becomes to accomplish the task, not to enrich themselves or their classmates.

#### **2.1.7.5 Task 5 – additional project**

This project suggests rehearsing the story as a play. Again, teachers have to know their pupils and decide if it is a good and entertaining activity. There are classes with strong and emancipated students who will ask for the main roles and there are students who do not like “exposing” themselves to an audience. It also requires a well-coordinated team. Some of the classes are not used to discussions and collective activities because they have not learned to listen to each other and teachers are forced to end the activities.

Nevertheless, it would be a shame not to use the comics’ lines for creating drama. In the story, there are just about four characters and a narrator. Therefore, it is best to form groups of five people and each group would rehearse their own play. Teachers can encourage students to emphasize the intonation and pronunciation with natural pauses, rise and fall melody and all other aspects of pronunciation. Students, especially the introvert ones, tend to read their lines as quickly as possible. However, they have a chance to work on their presenting skills, which is problematic even in their mother tongue.

#### **2.1.8 Comments and Results**

It was pointed out in *The suitability of the text* chapter (No. 2.1.3) that there might be some difficulties with reading strategies and there was a question how to make all students involved. The two things proved to be very problematic. There are usually students who understand very well without even translating the text and those who are not able to understand it only by reading it in the English language. The question is how to help them. If teachers help with the translation, it only serves the understanding, not for future work with the text. It might be helpful to go through the translation with the help of some extra questions that students are supposed to answer during the reading of the whole story, for example:

- Who are the main characters? – The Swallow, the Happy Prince, (the Reed).
- How does the Swallow feel about the Reed? - The Swallow loves the Reed but he decides to leave her because he needs to go to Egypt and the Reed does not care about anybody but herself.

- Where is the Swallow going? – He is going to Egypt for the summer.
- Who is the Happy Prince? – He is a statue on a tall column. He used to be a prince who lived in a beautiful castle with high walls.
- Why is he crying? – He sees all the misery of the poor people.

Another problem was to keep all students active while working on the project. The groups had about three – four students. However, some of them just sat and watched the others do their job. Therefore, it might be good to make the groups smaller and to work in pairs.

Finally, the last issue was to connect the comics together when all groups had to work on the separate parts of the story. Even though the students knew the story and knew exactly where their part of the story began and where it ended, they were not able to connect it to the previous or following parts. That is the time when they definitely needed the teacher to interfere. It might be helpful to present the situations in the Czech language to all groups. That way, the pupils do not need to worry about the continuity of the story and takes off a lot of teacher's responsibility. Students are able to work on the story by themselves and use their teacher's assistance for more linguistic purposes.

### **2.1.9 Conclusion**

Oscar Wilde's fairy tales have a big potential. It is possible to say that students like reading the story of *The Happy Prince* and they enjoy working on it and they are usually surprised by Oscar Wilde's life story. It would be a mistake to take the individual tasks as dogma and do them in the suggested order, but it works well. Nevertheless, it is not certain that it will work in all classes and with all pupils and not all of them will like it. However, the story has a big potential to catch their attention even if they do not like it. See the final product in appendix n. 2, p. 88. The project was introduced to pupils of ZŠ Jana Pavla II. in Hradec Králové.

## 2.2 Joanne Kathleen Rowling

It has been twenty years since Bloomsbury Publishing house released one of the greatest best selling books ever, the first book of the Harry Potter series, *Harry Potter and the Philosopher's Stone*. The story came from an unknown author Joanne Rowling who was born on 31<sup>st</sup> July 1965 in Yate, England. She studied French and Classics at the University of Exeter and she spent one year in France as a student. Rowling had various jobs and wrote books or rather ideas for her books in her free time. She worked for Amnesty International as a researcher and she even moved to Portugal to teach English. "She came back to Britain with her baby, Jessica, and her suitcase containing the first three chapters of *Harry Potter and the Philosopher's Stone* in 1993."<sup>46</sup> J. K. Rowling spent several years mapping all seven books and making notes. However, the first idea was conceived in 1990 while she was sitting on a delayed train from Manchester to London King's Cross. This idea of a wizard boy changed the author's life and the lives of many readers of all ages all around the world.

Rowling wrote seven books about Harry Potter, which were made into eight films (the seventh book was divided into two films). Later, the series was extended by three companion volumes to support charity: *Quidditch Through the Ages*, *Fantastic Beasts and Where to Find Them* (also filmed) and *The Tales of Beedle the Bard*.<sup>47</sup> All three books are connected to Harry Potter. In 2016, fans could also visit a new play *Harry Potter and the Cursed Child* (collaborated with Jack Thorne and John Tiffany) and then later then buy the script published as a book.

J. K. Rowling also published some books which are not related to the Harry Potter story, usually under the pen name Robert Galbraith: *The Casual Vacancy*, *The Cuckoo's Calling*, *The Silk Warm* and *Career of Evil* are three crime novels about private detective Cormoran Strike. However, it did not take long for people to find out that Galbraith is actually Rowling.

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<sup>46</sup> J.K. Rowling: J. K. Rowling [online]. [cit. 2017-12-10]. Dostupné z: <https://www.jkrowling.com/about/>

<sup>47</sup> Harry Potter: Biography, Joanne Rowling - the girl who are up to write Harry Potter [online]. [cit. 2017-12-10]. Dostupné z: <http://www.harrypotter.bloomsbury.com/uk/jk-rowling-biography/>

Rowling received many honours and awards, especially for the Harry Potter books. To name a few: Children's Book of the Year – British Book Awards, Hans Christian Andersen Award – Denmark and James Joyce Award – University College Dublin. Rowling has become one of the richest people in the world but she has given a big amount of the money to charity. Therefore, she is known as a great philanthropist.

### **2.2.1 The Tale of the Three Brothers**

The tale is about three wizard brothers who escaped Death by conjuring a bridge over a river. A cunning Death was very angry. However, he decided to use the situation. He congratulated them on their magic and offered them a prize for it. The oldest brother asked for more power, so Death gave him a new wand. The second brother asked for power to revive others from Death. He humiliated Death even more. He picked a stone from the river, which can bring the dead back. The youngest brother did not trust Death and asked for something that would hide him somewhere, where Death could not find him. So Death, very unwillingly, gave him his own cloak of invisibility. The first brother was killed for his wand. The second brother went mad and killed himself to join his love. Death could not find the last brother. He lived his life and when he got old, he took off the cloak and met Death as an old friend. That is how Death took all the three brothers.

*The Tale of the Three Brothers* comes from *The Tales of Beedle the Bard*, which is one of the companion books related to the Harry Potter series. The book was published in 2008 and contains five tales from the wizardry world: *The Wizard and the Hopping Pot*, *The Fountain of Fair Fortune*, *The Warlock's Hairy Heart*, *Babbitty Rabbitty and Her Cackling Stump* and *The Tale of the Three Brothers*. The last tale was even used in the final book, *Harry Potter and the Deathly Hallows*. These tales are described as fairy tales for little wizards.

J. K. Rowling wrote an introduction to *The Tales of Beedle the Bard* to clarify the content and the relation to the Harry Potter series. The introduction itself is a very interesting material, which could also be used as in reading lessons. Rowling has a great gift of bringing the reader closer to the story by introducing the book in context to the wizardry world of Harry Potter. She says

that “the tales are as popular as Cinderella and Sleeping Beauty to Muggle (non magical) children.”<sup>48</sup>

### 2.2.2 Suitability of the Text

This story appears to be good material for several reasons. To start from the beginning, it is a (fairy) tale and fantasy in one. The fantasy genre is the most popular genre among young readers (results of the questionnaire, p. 82). It also fulfils many literary functions that teachers might expect from a good text. The tale presents moral values as traditional fairy tales do. It is possible to say that almost every child has read the book or seen the film about Harry Potter, which is a great advantage. Teachers can easily connect the tale to something that students already know and encourage everyone to cooperate. On the other hand, reading Harry Potter might be unproductive and teachers could face many difficulties with such a popular book. However, books about Harry Potter are a phenomenon and students will probably enjoy reading *The Tale of Three Brothers*, since it is closely connected to Harry Potter and it even develops the whole series.

Another reason for choosing this tale is its length. The story is written on six small format pages. Therefore, it does not require shortening or simplifying the text, which is an ideal situation. Students are exposed to an authentic, unabridged text and can experience the original language. The tale represents contemporary English language of one of the most successful English writers.

One of the possible obstacles of this tale might be its popularity. Teachers will probably meet some fans of Harry Potter who know everything about it, including *The Tales of Beedle the Bard*. That is why the tasks have to be designed to work with the text and language itself to keep their attention and give them a purpose for their participation. Tasks dealing with the new vocabulary also should be thought through very carefully and should be given enough time to be processed, since the story will be presented in its original version.

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<sup>48</sup> ROWLING, J. K. *The Tales of Beedle the Bard*. London: Children's High Level Group, 2008. ISBN 9780747599876, s. xi (Introduction).

When teachers choose a story for their lessons, grammar is one of the criteria to focus on. It should correspond with the pupils' level. In this particular story, there are also parts with past perfect. This grammar is not included in the curriculum for the secondary school. However, students already know present perfect, so they might recognize the structure (have + past participle) and with a little help of their teacher, they will also know how to understand it.

Another challenge is to ensure that everybody understands the story. However, it is difficult to do this when students are supposed to read silently. Therefore, the reading strategies should be combined. This text will be divided into sections with separate tasks from the beginning until the end of the story. In comparison to the previous story – *The Happy Prince* by Oscar Wilde, this tale will not be read and followed by a project in the form of comics. The tasks will be presented as the story goes.

### **2.2.3 Introduction to the Project**

The story is suitable for pupils in the eighth grade (advanced group) and up. The Tale of the Three Brothers will be divided into three parts and the project will also require three lessons. There are usually three lessons in one week, so it can be presented as a weekly project, literary project or literary week. The first lesson will be dedicated to discussion about J. K. Rowling and her legacy and to an excerpt from Rowling's introduction to the book. The second lesson will focus on the new vocabulary and the story of the three brothers. During the third lesson, students will read some chosen comments of professor Dumbledore and work on final tasks and evaluation of the story and their work during the week.

As mentioned before, the tale of the three brothers was used in the last book of the Harry Potter series and also in the film. Even though, it does not follow the book precisely, it is perfect as a motivational video. However, it might be more useful to watch it after all the activities, when students are familiar with the story and the vocabulary (right after students finish reading the story in the second lesson).

All materials are included in appendix n. 2, p. 83-99.

## 2.2.4 Lesson 1

The first lesson is focused on introduction to the project, the tale and its author, communication activities and discussions.

### 2.2.4.1 Pre-reading activities

Before students start reading the story, teachers should dedicate some time for discussion about the following activities such as reading a new story, the author, J. K. Rowling and the connections to Harry Potter. Students will learn about the three-hour project, so they can cooperate with the teacher more effectively. Teachers may lead the discussion as long as it is productive. Some classes are used to doing this activity but in some classes, it might be a big problem. Nevertheless, teachers should at least try to have some discussions, since it gives students the opportunity to express their own ideas. If students practise this activity, they will probably improve the skill after some time.

Possible questions:<sup>49</sup>

- Who is J. K. Rowling?
- What is she famous for?
- What do you know about her life?
- What is the Harry Potter series about?
- What genre is it? Give reasons or examples.
- How are the Tales of Beedle the Bard connected to the Harry Potter books?
- Can you explain what a tale is? What are they about? For whom are they written?
- Do you know any other related books or movies (to Harry Potter or J. K. Rowling)?

Part of this pre-reading activity is also an introduction of new vocabulary. There are a few difficult words that students might not be familiar with such as *resemble*, *virtue*, *wickedness* or *familiar*. Those words are put in bold for students to learn before they read. Teacher can write them on the board and ask students

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<sup>49</sup> Perhaps it is difficult for pupils to answer some of the questions in English and to formulate their thoughts. However, with the right supporting questions, they could.



if they know some of them already. If not (probably), they can at least distinguish nouns, verbs and adjectives. After that, the teacher describes the words and students try to translate them into the Czech language.

#### **2.2.4.2 Reading**

Reading activities are divided into three parts alongside the three-lesson time plan. The first lesson contains only discussion and reading of the introduction. Students are encouraged to share their knowledge, experience and enthusiasm about the chosen author and topic. Therefore, the reading activity is not silent. It is mostly the students' elementary analysis of Rowling's introduction to the story and their representation of her thoughts. Teachers are supposed to introduce the activity and lead students to read it aloud. At this point, every student should be a part of it and everyone should read at least a bit of the text. Teacher just makes sure that all students understand by asking proper questions.

During the pre-reading activity, students learn a few new words. There are also words put in bold and marked with red colour for a student to explain after reading. The words are, for example, *muggle*, *Cinderella*, *Beedle the Bard*, *The Hopping Pot* and *The Fountain of Fair Fortune*. Students are supposed to explain what those words refer to rather than translate or describe their meaning. For example: Beedle the Bard is the author or the storyteller of the tales. Cinderella is the princess from the well-known fairy tale.

#### **2.2.4.3 Post-reading activities**

The activities after reading are aimed at revising students' knowledge and summarizing and evaluating the lesson. Students are usually fond of five-minute activities, especially when there is some advantage for them. For example: a good grade or immunity for a little test or forgotten homework.

This activity also takes up to five minutes. It is well-known brainstorming. Students are divided into four groups. They have to write down as many words related to the magic world as possible in one minute. However, names do not count. Some of the Harry Potter fans might take advantage of it and name all the characters from the book. Some of the expected words are: wizard, witch, wand,

conjure, cloak, owl, black cat, frog, brew, ghost, school, death, midnight, dark, graveyard, pot, spell.

The team with the greatest number wins. The brainstorming will prepare students for the next lesson, which deals with *The Tale of Three Brothers*.

## **2.2.5 Lesson 2**

The main purpose of the lesson for students is to learn new vocabulary and read the whole story of the three brothers.

### **2.2.5.1 Pre-reading activities**

The second lesson follows up the first lesson and its activities. Students will finally read the story of the three brothers. Before reading, teachers will make sure that students remember what they learnt in the introduction from the previous lesson and the new vocabulary. New challenging words are put in bold in the text again. However, before students can look at the text, they are divided into four groups. Each group is given a “book” containing six new words. There are three steps and three pages. The first page gives only the new words they are supposed to learn. Students will talk about them and say if they know the meaning of the words and translate them into Czech. The second page has the same words but now they are written in some context. Anyone who knows or guesses the meaning can explain what the words mean, draw a picture, then translate the words and share their knowledge with the members of their group. The last page presents pictures of the words in the context in a different order. Their job is to match the pictures to the correct words and think about the explanation or similar words that could replace the original words. Once they finish this activity, students are reminded that they are going to read the whole *Tale of the Three Brothers*.

### **2.2.5.2 Reading**

The story contains three pages. As the abilities of students vary, reading methods are combined. However, reading aloud might be disturbing and students often concentrate on pronunciation rather than on the meaning. The rest of the class also may not pay attention. Therefore, students are given the instructions to read a paragraph by paragraph and then to answer a few easy

questions about the excerpt. It may be also helpful if the teacher reads the first paragraph as a brief introduction to the story for students. Then they continue on their own, each according to their reading speed.

Questions:

- Who is the story about?
- How did the brothers get across the river?
- Why was Death angry and why did he offer them a prize?
- What did the brothers want as their reward?
- What can Death's gifts do?
- How did the brothers' lives come to an end?

### **2.2.5.3 Post-reading activities**

This lesson is aimed mainly at vocabulary and the reading itself. Therefore, there are not many additional activities after finishing the story. The key worksheet is the three-page "book" with the vocabulary, words in context and pictures.

Depending on the remaining time, teachers can ask questions about the point of the story and students might be able to have some interesting comments and even connections to Harry Potter. They might bring up the meaninglessness of being immortal. However, being immortal is exactly what is Voldemort trying to do in the Harry Potter books.

After reading and discussing the meaning of the story, students can watch the tale from *Harry Potter and the Deathly Hallows* film. The story follows the book quite precisely and it is much easier for students to understand it now, when they are familiar with it.

### **2.2.6 Lesson 3**

The purpose of this lesson is to read the last part of the project, act out the story by describing pictures in the students' own words and evaluate the project, the tale and their work. If there is some time to spare, pupils can fill in a short questionnaire about their interest in reading another tale from the book and explain why or why not.

### **2.2.6.1 Pre-reading activities**

The third lesson presents the last page of the reading project – Dumbledore’s comments. Pupils should be familiar with the name and know the character from the Harry Potter books. Teachers make sure that even the students who have not read the story or seen the film know that Dumbledore is a Professor and the Head at Hogwarts (a school of magic).

### **2.2.6.2 Reading**

There are not many new words but the ones included are quite difficult. Also Professor Dumbledore’s thoughts are difficult to interpret. Therefore students are allowed to use the glossary under the text. They are told to read it all by themselves and to answer three questions – one for each paragraph. The teacher also points out that the text is quite short but difficult. It is not important to know all the words but to find the answers to the questions below the text.

- How did Dumbledore learn the story of the three brothers and did he like it?
- How do the efforts to avoid death end?
- What do you need to become the “master of death”?

Students need to accept that they will never understand everything and it is not a bad thing. However, the paragraphs and questions are graded from easy to more difficult.

### **2.2.6.3 Post-reading activities**

Students are instructed to form groups of three or four. Each group gets a series of pictures describing the story they already know (except for the introduction and Dumbledore’s comments). The first task is to put the pictures in the correct order and then retell the story in their own words. Students should be able to simplify it and use the new vocabulary or replace some of the words with their own ideas. The activity should not take more than fifteen minutes. When everyone is ready, each group has to read their own version of the story. At the end, the teacher leads a discussion about the differences of each version (for example about the choice of words, the process of simplification and the teacher gives a possible recommendation and comments on mistakes made).

## Questionnaire

When all the activities and evaluations are finished, students are given a series of questions. The aim is to find out whether the project motivates them to read another tales or even other English books and authors. Students are allowed to write their own answers because there are usually only up to fifteen students in the class and open answers might be more useful than predefined ones.

- Did you enjoy the reading project?  
Why or why not?
- Is the Tale of the Three Brothers interesting to you?  
Give examples.
- Would you like to read another tale or book in English?  
Which one?

### 2.2.7 Comments and results

Students are usually happy when their teacher introduces another kind of activity that makes their lessons special and different. Most of them agreed to work on the project, some of them were neutral but none of them were against it. During the first lesson, pupils were supposed to discuss the project, the story and its author, go through the new vocabulary and read the introduction to the book. The discussion at the beginning of the lesson might be more effective with a power point presentation. It sometimes happens that the topic turns to a different subject. It can be interesting and productive but we should be able to redirect it back to accomplish the task. With the presentation, students are provided with visual aids like pictures or music to support the atmosphere. It can also contain the questions we need to ask and keeps us on the track.

The most problematic thing about the second lesson is using the newly adopted words during reading. Since there were too many words in the story, students were divided into groups to learn only some of them. Each group learnt about six words but none of the students knew all of them. The reading was silent with some questions at the end of each paragraph. Even though it takes some time, it is better to ask the students who learnt the particular words to describe them or translate to their classmates.

The best thing in this project came with the last lesson. Students were again divided into groups and they described the whole story in their own words with the help of pictures. All versions were original and different and that is what made the final project very interesting.

### **2.2.8 Conclusion**

There are several reasons why silent reading should be practised. It is most likely the only way all pupils may concentrate on the meaning of the text. The greatest problem is usually to make all students understand without help. When they do not comprehend, it leads to disruptive behaviour or students just give up at the beginning. Teachers can try to avoid those problems by pre-teaching the text as much as possible. Even though students discuss the topic and learn the new words in advance, there are some students who simply have problems with comprehension in general.

The solution might be making a compromise and combine the loud and silent methods of reading. *The Tale of the Three Brothers* is appropriate for the eighth and ninth graders. At this level, students should be independent and not have to translate the text word by word to get the main idea. The combined method while reading the story turned out to be quite effective. They read a paragraph silently and then explained its meaning or answered the teacher's questions about it. There are usually a few students who are fast and good at English. Even though it is easier for a teacher to call on them and get the answers fast, the teacher should encourage less confident students by asking easier questions.

Most students declared that they enjoyed reading the tale and would like to read another one. Some of them also expressed worries that they might not get through the story without help. It is much easier for them to finish a story when they have a teacher's support. Even a small thing sometimes seems as a big problem and pupils may feel that they are lost in the story. That is why it is very important to recommend books suitable for their language level. Once students get scared of reading, it is difficult to convince them not to give up.

The story was presented to pupils at ZŠ Jiráskovo nám. in Hradec Králové.

## 2.3 Joseph Jacobs

Joseph Jacobs was an Australian scholar who devoted his life to anthropological studies and folklore collecting. He was born in 1854 in Sydney, where he studied arts. Jacobs spent most of his life in England and America where he died in 1916. "He is nearly forgotten in his Australian homeland."<sup>50</sup>

Jacobs lived in the time of great interest in fairy tales. Many authors wrote their own modern fairy tales and others were interested in collecting the traditional ones. E.g. The Brothers Grimm and Hans Christian Andersen have still remained as one of the greatest fairy tales writers and collectors. Their fairy tales are known all around Europe and maybe even further. Joseph Jacobs focused on English folklore heritage.

Folklore has always been connected to the feature of oral tradition and passing the cultural heritage from generation to generation. Therefore it is difficult and sometimes impossible to solve the mystery of its origin. Even though Joseph Jacobs tried to collect English stories and add the source of his knowledge, there are still some parallels to other languages and nations (comments are included at the end of the book).

For some nations it is difficult to define their own traditional fairy tale. There are tales that are generally known by every child in the country. In the Czech Republic it is probably Little Red Riding Hood, Cinderella or Hansel and Gretel. However, none of them is originally Czech. There were authors such as Karel Jaromír Erben who contributed to the Czech literature with his book called *National Fairy Tales (Národní pohádky)*. He collected ideas from common people and adapted them into well-known fairy tales. However, it would be difficult to find one that everybody knows in Europe and that is typically Czech.

The reason for these reflections is the problem of choosing the most typical English fairy tale. The purpose of this diploma thesis is to present original English stories so that students can read in the English language but also experience the English culture, habits and way of thinking. The story of *Jack and*

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<sup>50</sup> G. F. J. Bergman, 'Jacobs, Joseph (1854–1916)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/jacobs-joseph-6817/text11797>, published first in hardcopy 1983, accessed online 5 November 2017.

*the Beanstalk* appears to be the best choice. It is the most widespread English story, which most children have already heard of. Some kind of background or knowledge of the story can be an advantage because the project is aimed at young learners and they are not usually used to reading such a long piece of text. *Jack and the Beanstalk* also brings up interesting moral dilemmas commented on the next page.

### **2.3.1 Jack and the Beanstalk**

The main hero, a boy named Jack, lives with his widowed mother. They do not have much money so they decide to sell their cow named Milky-white. However, instead of getting money, Jack brings back magical beans. His angry mother throws them out of the window. In the morning, there is a big beanstalk grown in the garden. Jack climbs it and finds out big ogres live on the top of the plant. The ogres have plenty of valuable things. At first, Jack steals a bag of gold. Then he takes a hen that lays golden eggs and finally he takes a golden singing harp while the ogre is asleep. However, when the harp starts calling “Master, Master...” the ogre wakes up and follows Jack back to the beanstalk. Jack is as quick as a cat and cuts the beanstalk with an axe and gets rid of the ogre. Jack and his mother live happily ever after as rich people.

The story of Jack and the Beanstalk is a popular English fairy tale even outside the UK borders. The oldest version of the story appeared in 1734 as *The Story of Jack Spriggins and the Enchanted Bean*. Since then, it was rewritten a few times and Joseph Jacobs published his own version in 1890 in his *English Fairy Tales*. “It is the most common version reprinted today and it is believed to be closer to the oral versions than Tabart’s version because it lacks moralising.”<sup>51</sup>

In those traditional popular fairy tales such as Cinderella, Little Red Riding Hood or Hansel and Gretel, there are strong tendencies to present good and evil. It forces the reader to sympathize with the hero. It evokes strong emotions and feeling of injustice when evil is on the winning side. The morals are

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<sup>51</sup> TATAR, Maria. *The Annotated Classic Fairy Tales*. New York: Norton, c2002. ISBN 0-393-05163-3, s. 132.



loud and clear as the happy ending when good wins and evil is punished. The reader is relieved and ready for a good night sleep.

Jack and the Beanstalk may be a little disappointing from this perspective. It appears that Jack is the hero who tricks the scary ogres. However, he is the one stealing their things. The only bad thing about the ogre is that he is fond of eating Englishmen for breakfast if he catches one sneaking around his house. It is not easy to define the good and evil in this story. That is probably what makes the story so special and widespread. As children, people learn that evil is always punished. However, this story teaches us that it is not always easy to pick a side. Neither Jack nor the ogre, were entirely good or bad (as no one is). Nevertheless, ogres might evoke negative emotion. On the other hand, Jack is a poor young boy who lives with his widowed mother. Most people would probably sympathize with Jack at first.

The story does not send a clear moral message but it can inspire pupils to discuss it. However, it always depends on the teacher how the topic is presented to children. The chosen tone or choice of words can influence their answers. The aim is to make pupils think and help them formulate their opinion, to give reasons why they think Jack or the ogre is good or bad.

Especially young readers have strong code of morality. Fairness is in the centre of their interest. If they experience any kind of injustice, they do not hesitate to show their discontent and call for action immediately.

### **2.3.2 Introduction to the Project**

This project is aimed at the fourth to sixth-grade learners. It is difficult to define the exact age or grade since most schools include English-language lessons from the first grade but there are some who start later. It also depends on the level of the story. Pupils should be able to read and listen to longer texts. Otherwise, the effort would be useless and pupil might lose interest in reading. It is certainly not suitable for total beginners. However, even younger children (fourth graders) might be able to work with the story. This reading project is divided into six lessons. However, teachers do not need to dedicate the whole lesson to the reading activity.

It is believed that people learn the fastest when they are kids. Mothers read fairy tales to their children until they are asleep. It is one of the many ways of acquiring new vocabulary and a very important one. Perhaps it is also a technique on how to teach another language. Of course, it is not desirable to make the pupils sleepy. However, it is one of the most natural things for children – to listen to stories.

The purpose is to make reading sessions a regular activity - time when students listen, relax and comprehend. The reading itself will not take more than ten to fifteen minutes of each lesson. The story is divided into six parts and pupils will hear it piece by piece at the beginning of every lesson. Each lesson will contain a simple task as a pre-reading or post-reading activity. Pupil will receive a worksheet with the text and the tasks.

The original version by Jacobs' is very old and difficult for non-native speakers. Therefore the story is adapted and simplified. However, it is important not to affect the story negatively by the changes. "The text needs to remain interesting, the characters lively and dialogues believable. It is important that the text keeps the spirit of the original."<sup>52</sup>

Pupils in the fourth and fifth grade normally do not know verbs in past simple and future tense. They start to learn about past simple in the sixth grade and will structures usually in the seventh grade. Therefore the story is rewritten using present simple only.<sup>53</sup> This is probably the greatest change to the original. The text might sound a little bit unnatural. However, it is necessary to simplify and abridge it.

Verbs in general can be the biggest problem in reading comprehension. Younger learners are usually very fast in acquiring new vocabulary. It is easier to practice or prepare an exercise to learn new nouns through pictures and to use a

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<sup>52</sup> VRAŠTILOVÁ, Olga. *Využití dětské literatury ve výuce angličtiny na 1. a 2. stupni základní školy - praktický průvodce pro studenty učitelství*. Hradec Králové: Gaudeamus, 2016. ISBN 978-80-7435-663-6, s. 33.

"Základem je, aby i zjednodušený příběh zaujal čtenáře, aby postavy byly živé a dialogy uvěřitelné."

<sup>53</sup> The first paragraph is left in past simple so the story can begin with typical phrase *Once upon the time...* The rest of the story uses present simple and sometimes present continuous in direct speeches.

pictures-words matching exercise. For introducing new verbs, teachers can use active games such as Simon says. It is a good game for practising basic instructions, for example: "Open your book, stand up, turn around, count to ten." However, the verbs in the story might be completely new to the pupils and some of the verbs are difficult to put in a move. Even though pupils would learn the new verbs from the story, they would not recognize them in the text. It often happens that young learners understand spoken words they are not able to identify the same words in text. Therefore the activities should aim at the reading process and post-reading tasks. It is essential to read the story with proper intonation and think carefully about the individual entries to the reading process, the questions and clarifications before moving to the next paragraph of the story.

### **2.3.3 Reading Process**

The reading methods (silent and oral) will be combined. However, pupils will mostly listen to their teacher reading the story for them while they keep eyes on the text. It is absolutely essential that all pupils understand the story. All of them will have their worksheet with the text and the teacher will read the story. In some of the lessons, pupils will be asked to finish a short part of the text on their own and then they will answer questions about how the story ended to support silent reading and good reading habits.

A great deal of how pupils receive the story depends on the teacher. Even though the text is simplified, it is still quite a challenge for pupils at the primary and secondary transition level. Teachers have to accompany the reading process with appropriate comments and questions. They will also need to switch from one language to another. It would be unproductive to use strictly English. Teachers need to make sure that pupils understand.

### **2.3.4 Lesson 1**

In the first lesson, pupils will read the first part of the story. Teachers should introduce the project and motivate pupils to read the story by discussing fairy tales and pupils' experience with reading them.

- Do you read fairy tales?
- Does anyone else read fairy tales for you?

- What is your favourite fairy tale and why?

Kids at the primary education level are very fond of talking about themselves. Therefore, teachers should pay attention to the whole discussion process. All children want to share their opinions and all of them should be given an opportunity to express them. Before the discussion starts, it is useful to set some rules, for example: only one person speaks at a time – the pupil who holds a teddy bear or another classroom object, we do not interrupt anyone while talking, we listen to others. If there is a place with a carpet, the pupils can sit in a circle on the floor. It helps to keep their attention and it makes them feel like they are a part of a community.

#### **2.3.4.1 Pre-reading activity**

As a pre-reading activity, pupils are asked if they have heard about the story of Jack and the Beanstalk and if they remember some of the characters. If yes, the teacher can ask pupils to name them in English and match the words on their worksheets to the pictures (Jack, mother – poor widow, old man, ogre, beanstalk, house, cow – Milky-white). The aim is to get to know all the characters and a few other words from the story before they start reading.

#### **2.3.4.2 Reading**

The teacher will read the story and the pupils will follow the text on their worksheets. It would be wrong to presume that all classes will comprehend and cooperate the same way. A teacher should know their students and their abilities and adjust the whole process of reading. Nevertheless, after reading the first part/paragraph, pupils are asked questions (some of them in English, some of them in Czech) to find out whether they understand. Sometimes, teachers can ask for the translation of some words. If there are some challenging sentences, they can even translate them for pupils to move the story forward and not to cling over difficulties that may stop the process. The following example shows how to work with the introductory paragraph.

Once upon a time there was a poor widow who had a son named Jack, and a cow named Milky-white. The cow gave milk every morning and Jack sold it on the market. But one morning Milky-white gave no milk and they didn't know what to do.<sup>54</sup>

Examples of questions for the first paragraph:

- What does *Once upon a time...* mean?  
How do fairy tales usually start in Czech language?
- Explain the words *poor widow*.
- Who is Milky-white?
- Where did Jack sell the milk?

### 2.3.5 Lesson 2

To successfully continue the story, it is necessary to revise the plot of the previous part and remind the pupils of the situation or even ask the pupils if they can predict how the story will continue. Whether the beans will or will not grow or if the old man spoke the truth. However, we should not reveal the whole essential plot, so the pupils do not lose interest. Perhaps, some of them know the story in a different version.

In the second lesson, pupils will find out about the beanstalk and how Jack climbs it and meets the ogre woman for the first time. They listen again to their teacher reading the story with the support of the worksheet. Some of the difficult words are translated into the Czech language and put in brackets right next to the original words. However, a teacher is still supposed to discuss the story piece by piece to make sure everyone understands. Pupils will read the last paragraph on their own and answer the teacher's questions (in Czech):

- What did Jack see outside his window?
- What did he do with the beanstalk?
- Where did he come to and what did he see there?

When pupils and their teacher finish the questions and discussion, they can fill in their worksheet. There is a word-sentence matching exercise and a picture of an ogre woman to describe (included in the lesson worksheets).

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<sup>54</sup> excerpt of simplified version of Jack and the Beanstalk by Joseph Jacobs

### **2.3.6 Lesson 3**

In the third lesson, pupils learn about Jack stealing a bag of gold and how he proves to his mother the beans were worthy of selling Milky-white. For the first time the readers meet the ogre himself and find out that he likes having boys for breakfast. On the other hand, Jack steals his gold and runs away. It is an opportunity for weighing the morals of both characters and asking the pupils for their opinion and reasons for it.

- Why does Jack steal the bag of gold?
- Is he right to do it?
- What is the ogre's experience with boys?

Pupils will also read the last paragraph each on their own and talk about the end of this part with their teacher. As a post-reading activity pupils fill in a table. They put a tick next to either Jack or the ogre according to described activities. Pupils decide who eats boys, steals gold, hides in the oven, sleeps after breakfast and who climbs the beanstalk (worksheet included in the attachment).

### **2.3.7 Lesson 4-6**

The fourth and fifth lessons are about Jack trying his luck again and how he steals a hen and a harp from the ogre. The last lesson is dedicated to Jack's escape and the death of the ogre. Each lesson contains a post-reading activity as the previous ones. In the fourth lesson, pupils put sentences into the correct order according to the story. The sentences are accompanied by a few pictures. In the fifth lesson there is a word search activity. The last lesson sums up all the previous vocabulary and the whole story in a word-matching exercise and a crossword puzzle. The teacher and pupils also evaluate the story and the reading project. Pupils can even suggest their own ideas for their next project. It is also possible to watch one of the kids' animations on YouTube and compare the differences of the written and animated versions, for example in vocabulary: ogre versus giant.

### 2.3.8 Comments and Results

The reading project was introduced in the fourth grade at ZŠ Jiráskovo nám. in Hradec Králové. The pupils in this particular class are generally quick learners and they are able to communicate in the English language very well. The speaking skills outbalance grammar. They are generally good at repeating words after their teacher's pronunciation. Since their textbook (*Happy Street 2*) is not built on grammar, they are not tied up with grammar rules because they do not know them yet. This approach enables to leave the comprehension skills partly to the kids' imagination and to their intuition rather than strict translation.<sup>55</sup>

Since the story was read aloud by the teacher, pupils had no difficulties with adopting the pronunciation. Only the last paragraphs were supposed to be read by pupils silently and discussed afterwards. In some of the lesson, they felt that they did not understand a word. However, when they were asked questions about it, they were able to find the information or connect the question to the meaning in the story. The main dilemma was how often we should stop reading and translate or comment on the meaning without unnecessary interruptions to the reading process. As it follows the project, it depends on the pupils' comprehension skills and a teacher's intuition.

As mentioned before, young learners deal well with guessing the meaning while we support their imagination. This was revealed during the activities where nearly exact translation and understanding is needed, for example activity number two – matching of the beginnings and the endings of the sentences. The same thing occurred in activity number four – putting sentences in the correct order. Fourth graders do not tend to focus on all the details. They rather perceive the text as a whole and then predict or guess what it means. Even though the pupils struggled a little bit with these activities, it helps them to develop their

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<sup>55</sup> After transition to advanced books such as *Project by Oxford University Press*, they can sometimes lose this ability or it changes to a different approach to reading. Pupils at the secondary level attempt to find support in grammatical structures and vocabulary they already know. Not knowing these structures and words can be more frustrating for kids in the fifth or sixth grade than for kids in the fourth grade. On the other hand, the fifth graders do not need such significant support of their teacher with the whole process. Younger children are more dependent on the teacher's help with the tasks and their guidance.

critical thinking. Therefore, the activities should not be left out. The real issue is how the students are prepared to deal with such tasks and what teachers can do to help. When students do not understand the meaning, they sometimes tend to guess and they match the sentences randomly. However, that is not the point.

In the second and the third lessons, there are some suggested questions that teachers can ask their students. In the fourth grade it is not possible to do it in the English language. However, discussing these questions is beneficial for developing further comprehension and interest in the story. The last lesson contains an overall evaluation of the story and the project, which cannot be discussed in English either.

Teachers may use the conclusion as an opportunity for motivation for the next project and choosing the next book. It would be great to listen to the children's wishes and prepare a story or an excerpt from their favourite book.<sup>56</sup>

### **2.3.9 Conclusion**

Children at the age of nine or ten still enjoy reading and they like talking about their favourite books and characters. The sooner they start reading in the English language the better. They are used to reading many texts in their textbooks. However, it does not provide the same satisfaction and it mainly serves teaching and learning purposes. There are plenty of publishers who prepare famous stories and books in simplified versions and with nice illustrations. Sometimes the books are accompanied with post-reading tasks and audio recording with a native speaker. Many stories and books are also made into a film, which can serve as a motivation before reading or as a reward after reading.

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<sup>56</sup> According to pupil's responses after all the lessons, most kids at the age of ten to thirteen would like to read *The Diary of a Wimpy Kid*. It might be great fun. Even the pupils who do not like reading said that they have read this book at least. It is contemporary material, it is funny and pupils can identify with the hero and his problems regardless of their gender.



### 3 Questionnaire

This brief survey was designed to determine the frequency of reading English books by students at secondary school level (11 to 15 years old). Reading can certainly contribute to students' language skills acquisition. "Reading is the only way how we become good readers, develop good writing, adequate words stock, grammar and it is the only way how we can learn grammar."<sup>57</sup> However, some of the students are not able to read in a foreign language and some of them have even problems with comprehension in their mother tongue.

Questions 2 and 3 ask for the students' opinion on how reading helps them acquire new vocabulary, grammar and improve writing and speaking skills. Since there was a good chance that many students would state that they do not read in English at all in the first question, the following questions include reading in textbooks and magazines at school as well. The questionnaire also sorts out attractive literary genres some of which were used in the practical part of the thesis.

There were one hundred and seventy-seven respondents. The questionnaire was translated into the Czech language and students were given exact instructions. Some of the terms had to be explained such as what exactly is English literature and some of the given genres in question number four. Many students asked if stories that are available on the Internet or magazines count as English literature. However, the first question was aimed at reading books written by some of the authors from English speaking countries such as the United Kingdom, the United States and Australia. The problem with stories published on the Internet is that some of them are not written by English native speakers.

The results showed that 85 percent of the respondents do not read English literature and they have never read a whole book in English. 11 percent

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<sup>57</sup> VRAŠTILOVÁ, Olga. *Využití dětské literatury ve výuce angličtiny na 1. a 2. stupni základní školy - praktický průvodce pro studenty učitelství*. Hradec Králové: Gaudeamus, 2016. ISBN 978-80-7435-663-6, s. 14.

"Čtení je jediným způsobem, jakým se stáváme dobrými čtenáři, rozvíjíme dobré psaní, přiměřenou slovní zásobu, vyspělou mluvnici a to je jediný způsob, jak se můžeme naučit pravopis."

admit reading one to three books, which can be considered as single attempts to read in English. Only 4 percent read regularly.

Even though the vast majority do not read in English, 28 percent agree that reading can help them with language acquisition and 38 percent admit that they think it has at least a little impact on their skills. Equally 17 percent of students claim that reading does not help or that they do not know if it does. However, only 6 percent think that reading does not develop any of the given language areas such as vocabulary, grammar, writing and speaking. Students think that reading has the greatest impact on their vocabulary. Speaking skills came as the second most influenced area with 22 percent. 20 percent agree that it helps to understand overall structure of the language and 19 percent consider reading helpful to their writing skills.

In further discussion, most students agreed that reading could be an enjoyable activity in English-language lessons. Some of them raised their hands only because it is something different. Pupils are always happy when they do not have to work with their textbook. The last question shows that the most desirable genres are fantasy (18 percent), adventure and horror (both 17 percent). Also, detective stories and sci-fi were quite successful with 12 percent each. Other genres such as romantic stories, fairy tales, mystery and poetry were represented by 3-7 percent. There are only three book titles that occurred many times when students were asked what particular books they would enjoy: *Diary of a Wimpy Kid* (mostly kids in the sixth and the seventh grade), *Harry Potter* and *Ranger's Apprentice*. In spite of the high percentage of the horror genre, none of the students was able to state one title of a horror book or a horror story. Answering the questionnaire, some of the classes brought up a few interesting points that led to discussion.

To sum up, two essential problems were discovered. Firstly, pupils lack knowledge of where to find literature suitable for their age and level. There are no books provided by the school library. Even if they were willing to visit another library in the city or to buy a book, it is not easy to find an appropriate level. Choosing the wrong kind of text, pupils tend to give up on the activity and it is difficult to wake the interest again. Secondly, in a world overfilled with information provided by new media such as social networks (e.g. Facebook,

Twitter, YouTube, Instagram), internet TV, full of extreme forms of entertainment, it is nearly impossible for a book to provide an equal range of emotions. It might be valuable to explore the possibilities of using those media in education. However, this is far beyond the scope of this thesis.

Despite the fact that five sixths of the respondents stated they have never tried to read a book in English, they mostly claim that reading activities might improve their English language skills. From my point of view, the current student generation begins to consider using the English language as a crucial skill that provides success on the job market. On the other hand, they are not willing to invest their time and effort on any extra activities that are not required by school.

For most of the children, it is perhaps impossible to imagine that they should read in the English language. It is different to read in an English lesson with the teacher's support. There are always students who understand a text and who are able to answer the teacher's questions about it. It is like they have a different kind of approach or perception of a foreign language. The text makes sense to them and they are well oriented in a text. On the other hand, there are students who can only recognise a few familiar words and some of the grammatical tenses. For example, if they see a verb with -ing ending, they know it has to be present continuous tense and that the activity is in progress. They will probably not see other possibilities and the meaning escapes them somehow. The solution is only one. Read and read more. Only practising and learning how to read can ensure improvement. One day, the way of thinking of the English language will change and that is the point.

## Conclusion

If children see reading as a normal enjoyable activity at school, they might grow it into a habit. Reading and comprehension are very discussed issues and schools are aware of the declining reading literacy. This diploma thesis aimed at connecting theoretical knowledge about reading activities with the real use and implementing of these activities in English language lessons. In the theoretical part, it was necessary to explore literature and reading as a process. These theories established the basis for the practical part that compiles three literary works as a material that would be suitable for English-language lessons.

The theoretical part summarized necessary information for understanding the two crucial literary genres (fairy tale and story) in the wide system of literature. An extensive part was dedicated to the process of reading from the teachers' point of view. It begins with choosing a good story, realising the purpose of reading, adapting the text, planning the reading process including pre-reading, reading and post-reading activities, thinking about the reading strategies and what this activity gives to the pupils. These theories represent the basis for the practical part and they are applied on three stories.

The stories include *The Happy Prince* by Oscar Wilde, *The Tale of the Three Brothers* by J. K. Rowling and *Jack and the Beanstalk* by Joseph Jacobs. The stories are aimed at English-language learners from the fourth to ninth grade. Each chapter contains a brief introduction about the authors and the story. It is followed by a compilation of reading activities and the whole reading process. It is further evaluated and commented on after experiencing the activities in real English-language lessons.

Reading offers one of many ways to improve overall language skills and competencies. Even though it is not the only one, not all children or rather their parents can afford to pay for extra lectures with a native speaker. Not all students are given the opportunity to travel to English speaking countries and feel the necessity and importance of learning another language than their mother tongue, or to study and live there for a year or two.

The Czech Republic is considered to be a grammar-focused country. However, the grammar is not often implemented into real use. Therefore, there

are also other requirements and late tendencies to improve speaking skills, include pronunciation exercises and raise literacy and reading skills in general. The first steps depend on the education system, schools and mainly on teachers. We cannot expect children to ask for books in English, when there are no books presented. A book provides entertainment and language heritage to its readers, even in the 21<sup>st</sup> century.

This diploma thesis analysed the reading process in a school environment as one of the elements that helps with English-language acquisition. The practical part offers three stories accompanied with worksheets, pictures and texts. Therefore, each story can be used as a prepared lesson plan or it can serve as an inspiration for other reading lessons. The practical part not only contains structured materials, it also provides feedback from the teacher's point of view.

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# Appendices

## 1. Questionnaire

**Do you read English literature in English language (even simplified versions)?**

- a) yes
- b) I have read 1-3
- c) I read regularly – write how many per year

**Does reading help you with English language acquisition?**

- a) yes
- b) a little bit
- c) no
- d) I do not know

**Put a tick to the statements you agree with.**

Reading...

- a) enriches my word stock.
- b) helps me to understand English language system (grammar, word order, sentence constructions, ...).
- c) improves my writing
- d) improves my speaking
- e) none of the above

**Which literary genres do you like and which would you like to include in English language lessons?**

- a) detective stories
- b) fantasy
- c) fairy-tales
- d) sci-fi
- e) mysterious

- f) adventurous
- g) horror
- h) romantic
- i) poems
- j) drama

### **Czech version**

**Čteš anglickou literaturu v aj (i ve zjednodušené verzi)?**

- a) ne                      b) přečetl jsem asi 1–3              c) čtu pravidelně – napište  
kolik knih ročně:

**Pomáhá ti četba anglické literatury při osvojování anglického jazyka?**

- a) ano                      b) trochu                      c) ne                      c) nevím

**Zaškrtni tvrzení, se kterými souhlasíš.**

Četba...

- a) obohacuje mou slovní zásobu
- b) pomáhá pochopit systém anglického jazyka – gramatika, slovosled a větné konstrukce
- c) zlepšuje schopnost psaní
- d) zlepšuje schopnost mluvení
- e) nic z uvedených možností

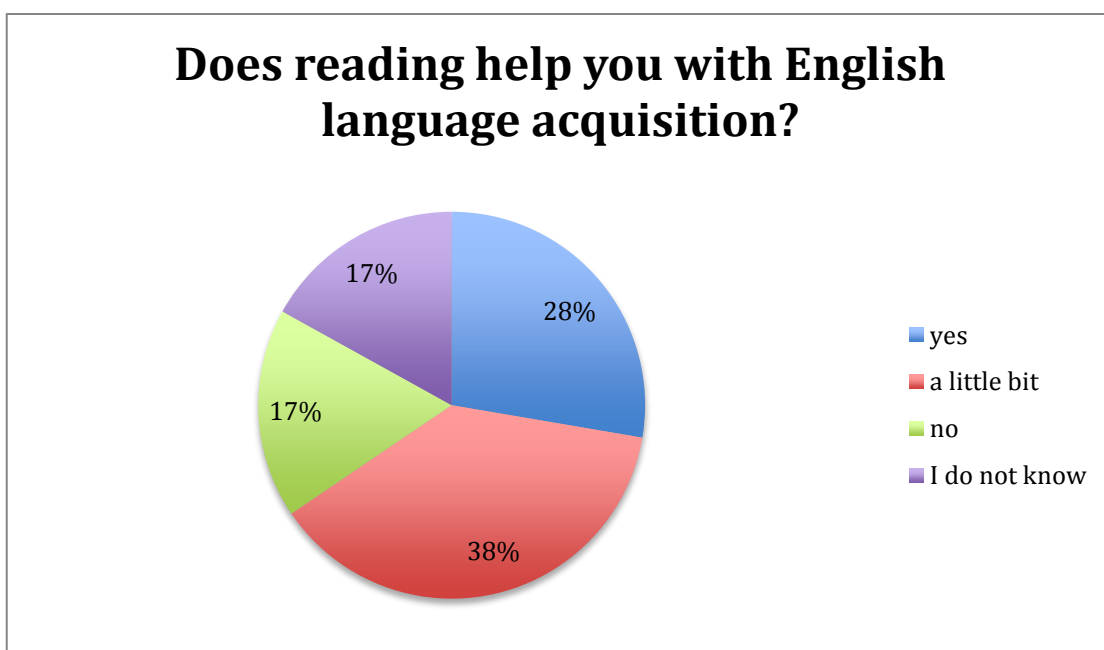
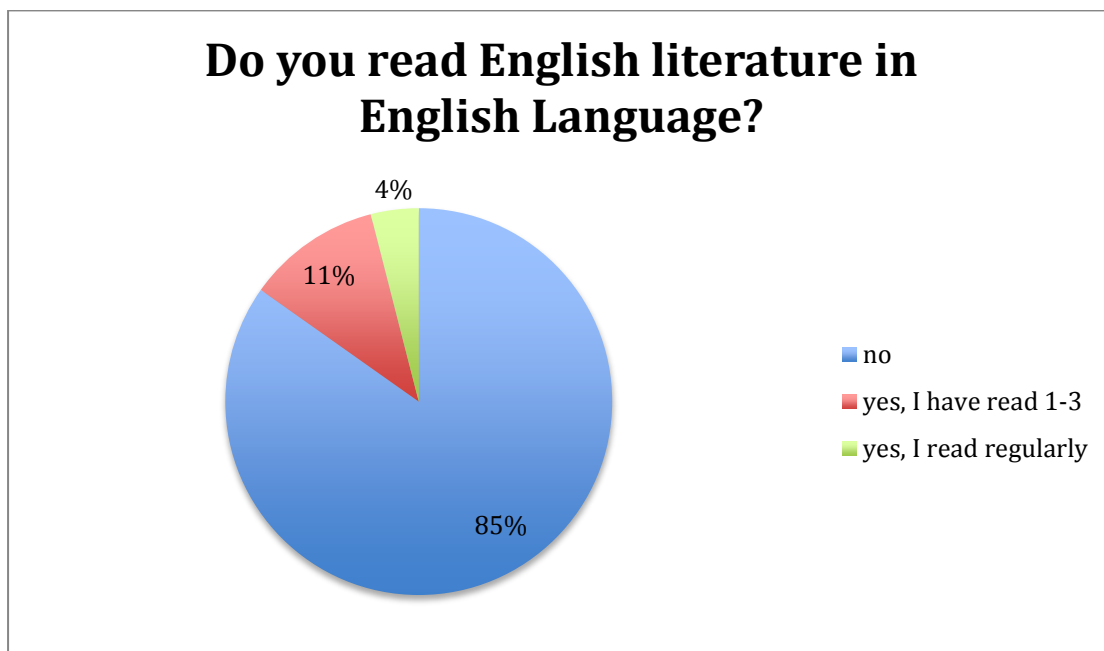
**Které literární druhy a žánry se vám líbí a rádi byste je zařadili do výuky aj?**

- a) detektivní příběhy
- b) fantasy
- c) pohádky
- d) sci-fi
- e) mysteriózní
- f) dobrodružné



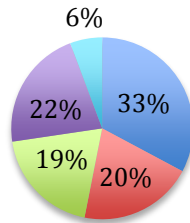
- g) hororové
- h) romance
- i) básně
- j) divadelní hry

## Results



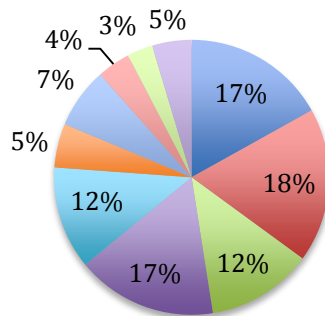
**Put a tick to the statements you agree with.  
I agree that reading...**

- enriches my word stock
- helps me to understand English language system
- improves my writing
- improves my speaking
- none of the above

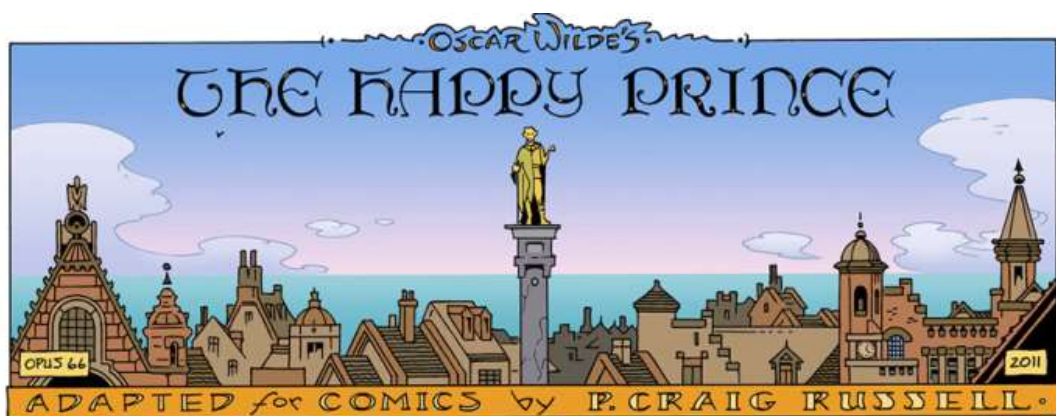


**Which literary genres do you like and which would you like to include in English language lessons?**

- Adventurous
- Fantasy
- Detective stories
- Horror
- Sci-fi
- Fairy-tales
- Romantic
- Drama
- Poems
- Mysterious



## **2. Worksheets, pictures, texts**



# Tasks and Worksheets



Dear student! You've just read the beautiful story about the Happy Prince and his friend Little Swallow. There are several tasks waiting for you and your classmates. I hope you have fun!

## TASK 1 - comprehension, writing

This is an original picture of the Happy Prince from the first published book. Your task is to make a group of writers and artists and create a comics.

### Instructions:

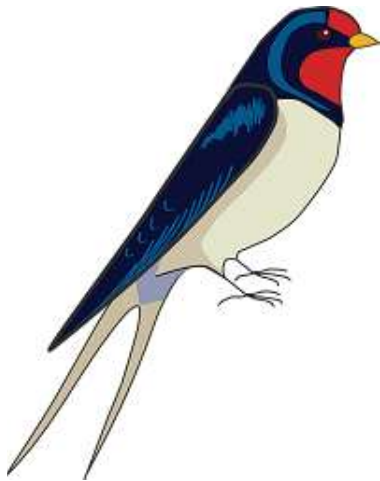
- make about 10-15 pictures
- simplify the story and write text for the speech bubbles
- draw the pictures



### TASK 2 - vocabulary

Write all new words from the story. Pick 3 of them and write English definition of the words.

REED  
SAPPHIRE    COUNCILLOR  
ADMIRE



### TASK 3 - speaking

Discuss the story with your friend or with the whole class.

Here are some helpful cues:

- what do you like or dislike
- describe your favourite character
- describe people of the city

### TASK 4 - research

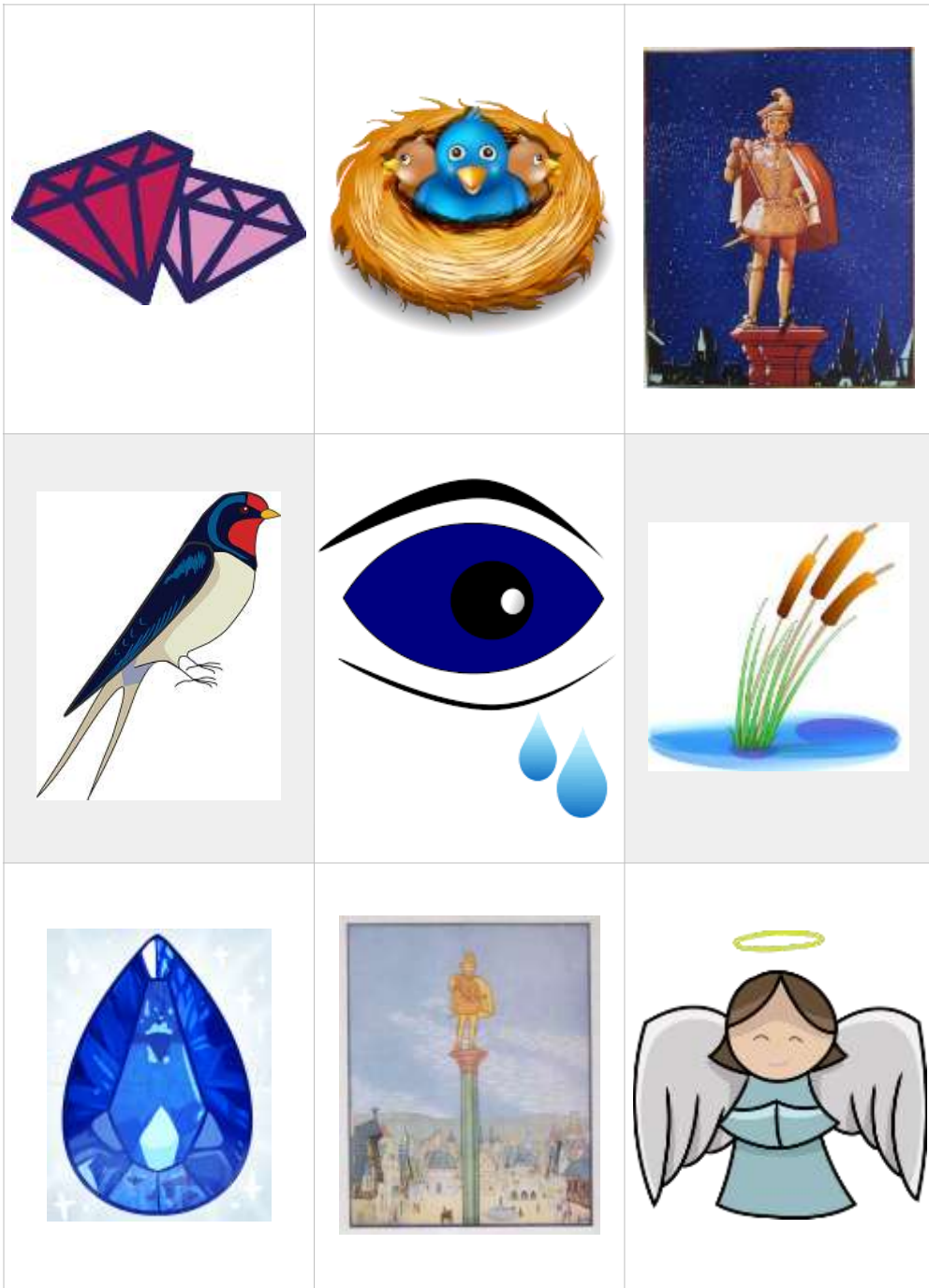
Find interesting facts about the author Oscar Wilde. Are there any other favourite books?



### TASK 5 - project

If you have time and students like the story, make costumes and play the story. You can even make some photos and create live comics.

MEMORY GAME



MEMORY GAME

ruby	nest	statue
swallow	drop	reed
sapphire	column	angel

Picture n. 1.








58

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<sup>58</sup> Finished comics by pupils from the Elementary School of Jan Pavel II, Hradec Králové.











<p><b>WINDING</b></p>	<p>Winding road.</p>	
<p><b>WADE THROUGH</b></p>	<p>Wade through the river.</p>	
<p><b>WAND</b></p>	<p>Wave a wand.</p>	

<p><b>TREACHEROUS</b></p>	<p>Treacherous water.</p>	
<p><b>HOODED</b></p>	<p>Hooded figure.</p>	
<p><b>VICTIMS</b></p>	<p>Victim of murder.</p>	
<p><b>CUNNING</b></p>	<p>Cunning people.</p>	
<p><b>EVADE</b></p>	<p>Evade someone.</p>	

<p><b>COMBATIVE</b></p>	<p>A combative man.</p>	
<p><b>CONQUERED</b></p>	<p>A wizard who conquered Death.</p>	
<p><b>ELDER</b></p>	<p>Elder tree.</p>	
<p><b>HUMILIATE</b></p>	<p>He wanted to humiliate Death.</p>	

<p><b>HUMBLE</b></p>	<p>The youngest brother was the humblest.</p>	
<p><b>ENABLE</b></p>	<p>It enabled him to be invisible.</p>	
<p><b>UNWILLINGLY</b></p>	<p>He gave him very unwillingly his own cloak.</p>	
<p><b>SOUGHT OUT</b></p>	<p>He sought out a fellow wizard.</p>	

<p><b>INN</b></p>	<p>They entered an inn.</p>	
<p><b>BOASTED</b></p>	<p>He boasted about his powerful wand.</p>	
<p><b>SNATCHED</b></p>	<p>He snatched the wand from Death.</p>	
<p><b>INVINCIBLE</b></p>	<p>The wand made him invincible.</p>	
<p><b>CREPT</b></p>	<p>A wizard crept in a room.</p>	

<b>SLIT</b>	He slit the brothers throat.	 A cartoon illustration of a man with a red bandana covering his eyes, a wide, toothy grin, and a green shirt. He is standing outdoors in front of a wooden fence and a house.
<b>VEIL</b>	She had a veil over her head.	 A white, lace-trimmed wedding veil with a tiara or comb at the top, shown from a top-down perspective.
<b>LONGING</b>	The longing was hopeless.	 A yellow thinking face emoji with its hand on its chin. In the background, there is a sunset scene with palm trees and a yellow sun.

Picture n. 2.<sup>59</sup>



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<sup>59</sup> Pictures were created by Pavel Polz.

Picture n. 3.





Picture n. 4.



Picture n. 5.



Picture n. 6.



Text n. 1.

### **The Happy Prince – original<sup>60</sup>**

High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt.

He was very much admired indeed. "He is as beautiful as a weathercock," remarked one of the Town Councillors who wished to gain a reputation for having artistic tastes; "only not quite so useful," he added, fearing lest people should think him unpractical, which he really was not.

"Why can't you be like the Happy Prince?" asked a sensible mother of her little boy who was crying for the moon. "The Happy Prince never dreams of crying for anything."

"I am glad there is some one in the world who is quite happy," muttered a disappointed man as he gazed at the wonderful statue.

"He looks just like an angel," said the Charity Children as they came out of the cathedral in their bright scarlet cloaks and their clean white pinafores.

"How do you know?" said the Mathematical Master, "you have never seen one."

"Ah! but we have, in our dreams," answered the children; and the Mathematical Master frowned and looked very severe, for he did not approve of children dreaming.

One night there flew over the city a little Swallow. His friends had gone away to Egypt six weeks before, but he had stayed behind, for he was in love with the most beautiful Reed. He had met her early in the spring as he was flying down the river after a big yellow moth, and had been so attracted by her slender waist that he had stopped to talk to her.

"Shall I love you?" said the Swallow, who liked to come to the point at once, and the Reed made him a low bow. So he flew round and round her, touching the water with his wings, and making silver ripples. This was his courtship, and it lasted all through the summer.

"It is a ridiculous attachment," twittered the other Swallows; "she has no money, and far too many relations"; and indeed the river was quite full of Reeds. Then, when the autumn came they all flew away.

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<sup>60</sup> VÍT, Marek. Help for English: Oscar Wilde, The Happy Prince [online]. In: . [cit. 2017-12-12]. Dostupné z: <https://www.helpforenglish.cz/article/2006061901-oscar-wilde-the-happy-prince-full>

After they had gone he felt lonely, and began to tire of his lady-love. "She has no conversation," he said, "and I am afraid that she is a coquette, for she is always flirting with the wind." And certainly, whenever the wind blew, the Reed made the most graceful curtseys. "I admit that she is domestic," he continued, "but I love travelling, and my wife, consequently, should love travelling also."

"Will you come away with me?" he said finally to her; but the Reed shook her head, she was so attached to her home.

"You have been trifling with me," he cried. "I am off to the Pyramids. Good-bye!" and he flew away.

All day long he flew, and at night-time he arrived at the city. "Where shall I put up?" he said; "I hope the town has made preparations."

Then he saw the statue on the tall column.

"I will put up there," he cried; "it is a fine position, with plenty of fresh air." So he alighted just between the feet of the Happy Prince.

"I have a golden bedroom," he said softly to himself as he looked round, and he prepared to go to sleep; but just as he was putting his head under his wing a large drop of water fell on him. "What a curious thing!" he cried; "there is not a single cloud in the sky, the stars are quite clear and bright, and yet it is raining. The climate in the north of Europe is really dreadful. The Reed used to like the rain, but that was merely her selfishness."

Then another drop fell.

"What is the use of a statue if it cannot keep the rain off?" he said; "I must look for a good chimney-pot," and he determined to fly away.

But before he had opened his wings, a third drop fell, and he looked up, and saw--Ah! what did he see?

The eyes of the Happy Prince were filled with tears, and tears were running down his golden cheeks. His face was so beautiful in the moonlight that the little Swallow was filled with pity.

"Who are you?" he said.

"I am the Happy Prince."

"Why are you weeping then?" asked the Swallow; "you have quite drenched me."

"When I was alive and had a human heart," answered the statue, "I did not know what tears were, for I lived in the Palace of Sans-Souci, where sorrow is not allowed to enter. In the daytime I played with my companions in the garden, and in the evening I led the dance in the Great Hall. Round the garden ran a very lofty wall, but I never cared to ask what lay beyond it, everything about me was so beautiful. My courtiers called me the Happy Prince, and happy indeed I was, if pleasure be happiness. So I lived, and so I died.

And now that I am dead they have set me up here so high that I can see all the ugliness and all the misery of my city, and though my heart is made of lead yet I cannot choose but weep."

"What! is he not solid gold?" said the Swallow to himself. He was too polite to make any personal remarks out loud.

"Far away," continued the statue in a low musical voice, "far away in a little street there is a poor house. One of the windows is open, and through it I can see a woman seated at a table. Her face is thin and worn, and she has coarse, red hands, all pricked by the needle, for she is a seamstress. She is embroidering passion-flowers on a satin gown for the loveliest of the Queen's maids-of-honour to wear at the next Court-ball. In a bed in the corner of the room her little boy is lying ill. He has a fever, and is asking for oranges. His mother has nothing to give him but river water, so he is crying. Swallow, Swallow, little Swallow, will you not bring her the ruby out of my sword-hilt? My feet are fastened to this pedestal and I cannot move."

"I am waited for in Egypt," said the Swallow. "My friends are flying up and down the Nile, and talking to the large lotus-flowers. Soon they will go to sleep in the tomb of the great King. The King is there himself in his painted coffin. He is wrapped in yellow linen, and embalmed with spices. Round his neck is a chain of pale green jade, and his hands are like withered leaves."

"Swallow, Swallow, little Swallow," said the Prince, "will you not stay with me for one night, and be my messenger? The boy is so thirsty, and the mother so sad."

"I don't think I like boys," answered the Swallow. "Last summer, when I was staying on the river, there were two rude boys, the miller's sons, who were always throwing stones at me. They never hit me, of course; we swallows fly far too well for that, and besides, I come of a family famous for its agility; but still, it was a mark of disrespect."

But the Happy Prince looked so sad that the little Swallow was sorry. "It is very cold here," he said; "but I will stay with you for one night, and be your messenger."

"Thank you, little Swallow," said the Prince.

So the Swallow picked out the great ruby from the Prince's sword, and flew away with it in his beak over the roofs of the town.

He passed by the cathedral tower, where the white marble angels were sculptured. He passed by the palace and heard the sound of dancing. A beautiful girl came out on the balcony with her lover. "How wonderful the stars are," he said to her, "and how wonderful is the power of love!"

"I hope my dress will be ready in time for the State-ball," she answered; "I have ordered passion-flowers to be embroidered on it; but the seamstresses are so lazy."

He passed over the river, and saw the lanterns hanging to the masts of the ships. He passed over the Ghetto, and saw the old Jews bargaining with each other, and weighing out money in copper scales. At last he came to the poor house and looked in. The boy was tossing feverishly on his bed, and the mother had fallen asleep, she was so tired. In he hopped, and laid the great ruby on the table beside the woman's thimble. Then he flew gently round the bed, fanning the boy's forehead with his wings. "How cool I feel," said the boy, "I must be getting better"; and he sank into a delicious slumber.

Then the Swallow flew back to the Happy Prince, and told him what he had done. "It is curious," he remarked, "but I feel quite warm now, although it is so cold."

"That is because you have done a good action," said the Prince. And the little Swallow began to think, and then he fell asleep. Thinking always made him sleepy.

When day broke he flew down to the river and had a bath. "What a remarkable phenomenon," said the Professor of Ornithology as he was passing over the bridge. "A swallow in winter!" And he wrote a long letter about it to the local newspaper. Every one quoted it, it was full of so many words that they could not understand.

"To-night I go to Egypt," said the Swallow, and he was in high spirits at the prospect. He visited all the public monuments, and sat a long time on top of the church steeple. Wherever he went the Sparrows chirruped, and said to each other, "What a distinguished stranger!" so he enjoyed himself very much.

When the moon rose he flew back to the Happy Prince. "Have you any commissions for Egypt?" he cried; "I am just starting."

"Swallow, Swallow, little Swallow," said the Prince, "will you not stay with me one night longer?"

"I am waited for in Egypt," answered the Swallow. "To-morrow my friends will fly up to the Second Cataract. The river-horse couches there among the bulrushes, and on a great granite throne sits the God Memnon. All night long he watches the stars, and when the morning star shines he utters one cry of joy, and then he is silent. At noon the yellow lions come down to the water's edge to drink. They have eyes like green beryls, and their roar is louder than the roar of the cataract.

"Swallow, Swallow, little Swallow," said the Prince, "far away across the city I see a young man in a garret. He is leaning over a desk covered with papers, and in a tumbler by his side there is a bunch of withered violets. His hair is brown and crisp, and his lips are red as a pomegranate, and he has large and dreamy eyes. He is trying to finish a play for the Director of the Theatre, but he is too cold to write any more. There is no fire in the grate, and hunger has made him faint."

"I will wait with you one night longer," said the Swallow, who really had a good heart.

"Shall I take him another ruby?"

"Alas! I have no ruby now," said the Prince; "my eyes are all that I have left. They are made of rare sapphires, which were brought out of India a thousand years ago. Pluck out one of them and take it to him. He will sell it to the jeweller, and buy food and firewood, and finish his play."

"Dear Prince," said the Swallow, "I cannot do that"; and he began to weep.

"Swallow, Swallow, little Swallow," said the Prince, "do as I command you."

So the Swallow plucked out the Prince's eye, and flew away to the student's garret. It was easy enough to get in, as there was a hole in the roof. Through this he darted, and came into the room. The young man had his head buried in his hands, so he did not hear the flutter of the bird's wings, and when he looked up he found the beautiful sapphire lying on the withered violets.

"I am beginning to be appreciated," he cried; "this is from some great admirer. Now I can finish my play," and he looked quite happy.

The next day the Swallow flew down to the harbour. He sat on the mast of a large vessel and watched the sailors hauling big chests out of the hold with ropes. "Heave a-hoy!" they shouted as each chest came up. "I am going to Egypt!" cried the Swallow, but nobody minded, and when the moon rose he flew back to the Happy Prince.

"I am come to bid you good-bye," he cried.

"Swallow, Swallow, little Swallow," said the Prince, "will you not stay with me one night longer?"

"It is winter," answered the Swallow, "and the chill snow will soon be here. In Egypt the sun is warm on the green palm-trees, and the crocodiles lie in the mud and look lazily about them. My companions are building a nest in the Temple of Baalbec, and the pink and white doves are watching them, and cooing to each other. Dear Prince, I must leave you, but I will never forget you, and next spring I will bring you back two beautiful jewels in place of those you have given away. The ruby shall be redder than a red rose, and the sapphire shall be as blue as the great sea."

"In the square below," said the Happy Prince, "there stands a little match-girl. She has let her matches fall in the gutter, and they are all spoiled. Her father will beat her if she does not bring home some money, and she is crying. She has no shoes or stockings, and her little head is bare. Pluck out my other eye, and give it to her, and her father will not beat her."

"I will stay with you one night longer," said the Swallow, "but I cannot pluck out your eye. You would be quite blind then."



"Swallow, Swallow, little Swallow," said the Prince, "do as I command you."

So he plucked out the Prince's other eye, and darted down with it. He swooped past the match-girl, and slipped the jewel into the palm of her hand. "What a lovely bit of glass," cried the little girl; and she ran home, laughing.

Then the Swallow came back to the Prince. "You are blind now," he said, "so I will stay with you always."

"No, little Swallow," said the poor Prince, "you must go away to Egypt."

"I will stay with you always," said the Swallow, and he slept at the Prince's feet.

All the next day he sat on the Prince's shoulder, and told him stories of what he had seen in strange lands. He told him of the red ibises, who stand in long rows on the banks of the Nile, and catch gold-fish in their beaks; of the Sphinx, who is as old as the world itself, and lives in the desert, and knows everything; of the merchants, who walk slowly by the side of their camels, and carry amber beads in their hands; of the King of the Mountains of the Moon, who is as black as ebony, and worships a large crystal; of the great green snake that sleeps in a palm-tree, and has twenty priests to feed it with honey-cakes; and of the pygmies who sail over a big lake on large flat leaves, and are always at war with the butterflies.

"Dear little Swallow," said the Prince, "you tell me of marvellous things, but more marvellous than anything is the suffering of men and of women. There is no Mystery so great as Misery. Fly over my city, little Swallow, and tell me what you see there."

So the Swallow flew over the great city, and saw the rich making merry in their beautiful houses, while the beggars were sitting at the gates. He flew into dark lanes, and saw the white faces of starving children looking out listlessly at the black streets.

Under the archway of a bridge two little boys were lying in one another's arms to try and keep themselves warm. "How hungry we are!" they said. "You must not lie here," shouted the Watchman, and they wandered out into the rain.

Then he flew back and told the Prince what he had seen.

"I am covered with fine gold," said the Prince, "you must take it off, leaf by leaf, and give it to my poor; the living always think that gold can make them happy."

Leaf after leaf of the fine gold the Swallow picked off, till the Happy Prince looked quite dull and grey. Leaf after leaf of the fine gold he brought to the poor, and the children's faces grew rosier, and they laughed and played games in the street. "We have bread now!" they cried.

Then the snow came, and after the snow came the frost. The streets looked as if they were made of silver, they were so bright and glistening; long icicles like crystal daggers

hung down from the eaves of the houses, everybody went about in furs, and the little boys wore scarlet caps and skated on the ice.

The poor little Swallow grew colder and colder, but he would not leave the Prince, he loved him too well. He picked up crumbs outside the baker's door when the baker was not looking and tried to keep himself warm by flapping his wings.

But at last he knew that he was going to die. He had just strength to fly up to the Prince's shoulder once more. "Good-bye, dear Prince!" he murmured, "will you let me kiss your hand?"

"I am glad that you are going to Egypt at last, little Swallow," said the Prince, "you have stayed too long here; but you must kiss me on the lips, for I love you."

"It is not to Egypt that I am going," said the Swallow. "I am going to the House of Death. Death is the brother of Sleep, is he not?"

And he kissed the Happy Prince on the lips, and fell down dead at his feet.

At that moment a curious crack sounded inside the statue, as if something had broken. The fact is that the leaden heart had snapped right in two. It certainly was a dreadfully hard frost.

Early the next morning the Mayor was walking in the square below in company with the Town Councillors. As they passed the column he looked up at the statue: "Dear me! how shabby the Happy Prince looks!" he said.

"How shabby indeed!" cried the Town Councillors, who always agreed with the Mayor; and they went up to look at it.

"The ruby has fallen out of his sword, his eyes are gone, and he is golden no longer," said the Mayor in fact, "he is little better than a beggar!"

"Little better than a beggar," said the Town Councillors.

"And here is actually a dead bird at his feet!" continued the Mayor. "We must really issue a proclamation that birds are not to be allowed to die here." And the Town Clerk made a note of the suggestion.

So they pulled down the statue of the Happy Prince. "As he is no longer beautiful he is no longer useful," said the Art Professor at the University.

Then they melted the statue in a furnace, and the Mayor held a meeting of the Corporation to decide what was to be done with the metal. "We must have another statue, of course," he said, "and it shall be a statue of myself."

"Of myself," said each of the Town Councillors, and they quarrelled. When I last heard of them they were quarrelling still.

"What a strange thing!" said the overseer of the workmen at the foundry. "This broken lead heart will not melt in the furnace. We must throw it away." So they threw it on a dust-heap where the dead Swallow was also lying.

"Bring me the two most precious things in the city," said God to one of His Angels; and the Angel brought Him the leaden heart and the dead bird.

"You have rightly chosen," said God, "for in my garden of Paradise this little bird shall sing for evermore, and in my city of gold, the Happy Prince shall praise me."

Text n. 2.

### **The Happy Prince – adapted by Marek Vít<sup>61</sup>**

High above the city, on a tall column, stood the statue of the Happy Prince. He was covered with gold and his eyes were made of precious jewels.

Everybody admired him "He is very beautiful," one important person said. "But not very useful," he added, because he did not want people to think that he was not practical.

"Why can't you be like the Happy Prince?" a mother asked her crying son. "The Happy Prince never cries!"

"I am glad there is somebody in this world who is quite happy," said a disappointed man as he looked at the wonderful statue.

"He looks just like an angel," said the children as they came out of the cathedral.

"How do you know?" said a Master of Mathematics. "You have never seen an angel."

"We have, in our dreams," answered the children. The man frowned, because he did not like when children were dreaming.

One night a little Swallow flew over the city. His friends had flown away to Egypt six weeks before. He had stayed behind because he was in love with the beautiful Reed. He had met her early in the spring as he was flying down the river, and she was so attractive that he stopped to talk to her.

"Shall I love you?" said the Swallow. The Reed bowed. So he flew round and round her, touching the water with his wings, to show her his love. This lasted all through the summer.

"It is very silly," said the other Swallows. "She has no money and there are so many reeds in the river." Then, when the autumn came they all flew away.

The Swallow felt lonely. He was already tired of his love. "She doesn't talk to me," he

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<sup>61</sup> VÍT, Marek. Help for English: Oscar Wilde, The Happy Prince [online]. In: . [cit. 2017-12-12]. Dostupné z: <https://www.helpforenglish.cz/article/2006061803-oscar-wilde-the-happy-prince>

said, "and she is always flirting with the wind." It was true, because the Reed always bowed gracefully when the wind blew. "She stays home all the time," he continued, "but I love travelling, and my wife should love travelling, too."

"Will you come away with me?" he finally said to her. But the Reed shook her head because she liked her home very much.

"But I am going away," he said and flew away.

All day long he flew, and at night he arrived at the city. "Where shall I sleep?" he said.

Then he saw the statue on the tall column.

"I will sleep there," he cried. "It is a nice place, with plenty of fresh air." So he sat down just between the feet of the Happy Prince.

"I have a golden bedroom," he said softly to himself as he looked round. But just as he was preparing to go to sleep, a large drop of water fell on him. "How is it possible?" he cried. "There are no clouds in the sky. How can there be rain? The Reed always liked the rain, but that was because she only cared about herself."

Then another drop fell.

"What good is a statue that cannot protect me from rain? I must look for a better place," he said and wanted to fly away.

But before he had opened his wings, a third drop fell, and he looked up. What did he see? The eyes of the Happy Prince were filled with tears, and tears were running down his golden face. He was so beautiful in the moonlight that the little Swallow felt sorry for him.

"Who are you?" he said.

"I am the Happy Prince."

"Why are you crying then?" asked the Swallow.

"When I was alive and had a human heart," answered the statue, "I did not know what tears were, because I lived in the Palace of Sans-Souci, where crying was not allowed. In the daytime I played with my friends in the garden, and in the evening I danced in the Great Hall. There was a high wall around the garden but I never asked what was behind it. Everything around me was so beautiful. Everybody called me the Happy Prince. And I was really happy. So I lived, and so I died. And now that I am dead they have placed me up here so high that I can see all the ugliness and all the misery of my city. My heart is made of metal but I can't help crying."

"Is he not built completely of gold?" said the Swallow to himself. But he did not say it aloud, because he was very polite.

"Far away," continued the statue, "far away in a little street there is a poor house. One of the windows is open, and through it I can see a woman at a table. Her son is very ill and

he has a fever. He is thirsty, but she has nothing to give him, because she is very poor. Swallow, Swallow, little Swallow, can you bring her the jewel out of my armour? My feet cannot move from this column."

"My friends are waiting for me in Egypt," said the Swallow. "They are flying up and down the River Nile and they are going to sleep in a tomb of a great and glorious king."

"Swallow, Swallow, little Swallow," said the Prince, "will you not stay with me for one night and help me? The boy is so thirsty, and the mother so sad."

"I do not like boys," answered the Swallow. "Last summer, when I was staying on the river, there were two rude boys who were always throwing stones at me."

But the Happy Prince looked so sad that the little Swallow was sorry. "It is very cold here," he said, "but I will stay with you for one night and help you."

"Thank you, little Swallow," said the Prince.

So the Swallow picked out the great jewel from the Prince's armour and flew away with it over the roofs of the town.

He passed by the cathedral tower, he passed by the palace and heard the sound of dancing. He passed over the river and at last he came to the poor house and looked in. The boy was turning on his bed, and the mother had fallen asleep because she was so tired. He came in and laid the great jewel on the table beside her. Then he flew gently round the bed, waving his wings in front of the boy's forehead. "How cool I feel," said the boy, "I must be getting better". He went to sleep.

Then the Swallow flew back to the Happy Prince, and told him what he had done. "It is interesting," he said, "that I feel quite warm now, although it is so cold."

"That is because you have done a good thing," said the Prince. And the little Swallow began to think, and then he fell asleep.

In the morning he flew down to the river and had a bath. "How strange," said the Professor as he was walking over the bridge. "A swallow in winter!" And he wrote a long letter about it to the local newspaper.

"Tonight I go to Egypt," said the Swallow, and he was happy when he thought about it.

When the moon rose, he flew back to the Happy Prince. "Tonight I leave," he said.

"Swallow, Swallow, little Swallow," said the Prince, "will you not stay with me one night longer?"

"My friends are waiting for me in Egypt," answered the Swallow. "Tomorrow they will fly to a great throne where the God Memnon sits. "

"Swallow, Swallow, little Swallow," said the Prince, "far away across the city I see a young man in a small room. He is sitting at a desk covered with papers. His hair is brown and he has large and dreamy eyes. He is trying to finish a play for the Director of the

Theatre, but he is too cold and hungry to write any more."

"I will wait with you one night longer," said the Swallow, who really had a good heart.

"Shall I take him another jewel?"

"My eyes are all that I have left. They are made of precious jewels, which were brought out of India a thousand years ago. Take one of them and bring it to him. He will sell it, buy food and wood, and finish his play."

"Dear Prince," said the Swallow, "I cannot do that!" and he began to cry.

"Swallow, Swallow, little Swallow," said the Prince, "do as I command you."

So the Swallow took out the Prince's eye, and flew away to the man's little room. He got in easily through a hole in the roof. The young man had his head in his hands, so he did not hear the bird's wings. When he looked up, he found the beautiful jewel lying on the table.

"This must be from a great admirer," he thought. "Now I can finish my play," and he was quite happy.

The next day the Swallow flew down to the harbour. He sat and watched the sailors. "I am going to Egypt!" the Swallow cried to them, but nobody noticed. When the moon rose, he flew back to the Happy Prince.

"I have come to say goodbye," he cried.

"Swallow, Swallow, little Swallow," said the Prince, "will you not stay with me one night longer?"

"It is winter," answered the Swallow, "and the freezing snow will soon be here. In Egypt the sun is warm and my friends are building their nests. Dear Prince, I must leave you, but I will never forget you, and next spring I will bring you back two beautiful jewels in place of those you have given away."

"In the square below," said the Happy Prince, "there is a little girl. She has lost all her matches and her father will beat her because she will not bring home any money. She has no shoes and no hat. Take out my other eye and give it to her, and her father will not beat her."

"I will stay with you one night longer," said the Swallow, "but I cannot take out your eye. You would be quite blind then."

"Swallow, Swallow, little Swallow," said the Prince, "do as I command you."

So he took out the Prince's other eye, and flew down with it. He put the jewel into her hand. "What a lovely bit of glass," cried the little girl and she ran home, laughing.

Then the Swallow came back to the Prince. "You are blind now," he said, "so I will stay with you always."

"No, little Swallow," said the poor Prince, "you must go away to Egypt."

"I will stay with you always," said the Swallow, and he slept at the Prince's feet. All the next day he sat on the Prince's shoulder, and told him stories of all the wonderful things that he had seen in far away lands.

"Dear little Swallow," said the Prince, "you tell me of wonderful things, but look at the suffering of men and women. Fly over my city, little Swallow, and tell me what you see there."

So the Swallow flew over the great city, and saw the rich people in their beautiful houses, while the poor ones were sitting at the gates. He flew into dark streets, and saw the white faces of hungry children.

Then he flew back and told the Prince what he had seen.

"I am covered with fine gold," said the Prince, "you must take it off, piece by piece, and give it to the poor. The living always think that gold can make them happy."

The Swallow picked off piece after piece of the fine gold, till the Happy Prince looked quite grey. He brought the gold to the children, and their faces grew brighter, and they laughed and played games in the street. "We have bread now!" they cried.

Then the snow came, and after the snow came the frost. Everybody wore warm clothes and the boys skated on the ice.

The poor little Swallow grew colder and colder, but he would not leave the Prince, he loved him so much. He picked up crumbs outside the baker's door when the baker was not looking and tried to keep himself warm by waving his wings.

But at last he knew that he was going to die. He had just strength to fly up to the Prince's shoulder once more. "Goodbye, dear Prince!" he said, "will you let me kiss your hand?"

"I am glad that you are finally going to Egypt, little Swallow," said the Prince, "you have stayed too long here. But you must kiss me on the lips, for I love you."

"It is not to Egypt where I am going," said the Swallow. "I am going to the House of Death."

And he kissed the Happy Prince on the lips, and fell down dead at his feet.

At that moment the metal heart inside of the statue broke into two pieces.

Early the next morning the Mayor was walking in the square below with the Town Councillors. They looked at the statue and cried: "Look at the Happy Prince, how ugly he is! The jewels are gone and he is not golden any more." The Councillors agreed with him. "And here is actually a dead bird at his feet!" continued the Mayor. "Surely birds must not die here!"

So they pulled down the statue of the Happy Prince. "Because he is not beautiful, he is not useful," said the Professor at the University.

Then they melted the statue and decided what to do with the metal. "We must have another

statue, of course," the Mayor said, "and it shall be a statue of myself."

"Of myself," said each of the Town Councillors, and they argued. When I last heard of them they were still arguing.

"What a strange thing!" said one of the workmen. "This broken heart will not melt. We must throw it away." So they threw it where the dead Swallow was lying.

"Bring me the two most precious things in the city," said God to one of His Angels; and the Angel brought Him the broken heart and the dead bird.

"You have chosen correctly," said God, "because in my garden of Paradise this little bird shall sing for evermore, and in my city of gold the Happy Prince shall praise me."

Text n. 3.

### **The Happy Prince – simplified and shortened version**

High above the city, on a tall column, stood the statue of the Happy Prince. He was covered with gold and his eyes were made of precious jewels. Everybody loved him.

"He is very beautiful," a man said. "But not very useful," he added. "Why can't you be like the Happy Prince?" a mother asked her crying son. "The Happy Prince never cries!"

"I like there is somebody in this world who is happy," said a sad man as he looked at the statue.

"He looks just like an angel," said the children as they came out of the cathedral.

"How do you know?" said a Master of Mathematics. "You never saw an angel."

"We did, in our dreams," answered the children.

One night a little Swallow flew over the city. His friends went to Egypt six weeks before. He stayed behind because he was in love with the beautiful Reed. He met her early in the spring as he was flying down the river, and she was so attractive that he stopped to talk to her. "Shall I love you?" said the Swallow. The Reed bowed. So he flew around and stayed through the summer. Then, when the autumn came the other swallows all flew away.

The Swallow felt lonely. He was sad about his love. "The Reed doesn't talk to me," he said, "and she is always flirting with the wind." "Will you come away with me?" he finally asked her. But the Reed shook her head because she liked her home very much. "But I am going away," he said and flew to the city. He saw the statue on the tall column. "I will sleep there, it's a nice place," he cried. But a large drop of water fell on him. "Is it raining? I must find a better place." Another drop fell and the Swallow looked up and saw the eyes of the Happy Prince full of tears.

"Who are you?" he said. "I am the Happy Prince." "Why are you crying then?" asked the Swallow and the Prince told him about his happy life in a palace, dancing in the garden



and playing with friends. The Prince was happy all the time, so they called him the Happy Prince. "But there was a high wall around the garden but I never asked what was behind it. Everything around me was so beautiful. So I lived, and so I died. And now that I am dead, they placed me up here so high that I can see all the misery of my city. My heart is made of metal but I can't stop crying."

"Far away in a little street there is a poor house. A woman lives there with her son. He is very ill. Swallow, Swallow, little Swallow, can you bring her the jewel out of my armour?"

"My friends are waiting for me in Egypt," said the Swallow. "Swallow, Swallow, little Swallow," said the Prince, "will you stay with me for one night and help me?" "It is very cold here, but I will stay with you for one night and help you," he said.

"Thank you, little Swallow." So the Swallow took the jewel from the Prince's armour and flew away with it to the poor house. Then the Swallow flew back to the Happy Prince. "I feel warm now, although it is so cold." "That is because you did a good thing," said the Prince. Then they went to sleep.

In the morning, the Swallow said, "Tonight I go to Egypt." "Swallow, Swallow, little Swallow," said the Prince, "can you help me one more time? I want to help a young writer. He is very hungry."

"I will stay with you one night longer," said the Swallow, who really had a good heart.

"Take one of my eyes and bring it to him." "Dear Prince," said the Swallow, "I cannot do that!" and he start to cry. "Swallow, Swallow, little Swallow," said the Prince, "do as I tell you."

So the Swallow took the Prince's eye, and flew away to the man's little room. "What a precious jewel. I can sell it, buy food and finish my book!" thought the writer. The next day the Swallow came to the Prince to say goodbye. "Swallow, Swallow, little Swallow," said the Prince, "will you stay with me one night longer?" "It is winter, the snow will be here soon. Dear Prince, I must leave you, but I will never forget you, and next spring I will bring you back two beautiful jewels.

A little girl lost all her matches and her father will beat her because she will not bring home any money. She has no shoes and no hat. Take out my other eye and give it to her, and her father will not beat her."

"I will stay with you one night longer," said the Swallow, "but I cannot take out your eye. You will be blind!" "Swallow, Swallow, little Swallow," said the Prince, "do as I tell you."

So he took out the Prince's other eye, and flew down with it. He put the jewel into her hand. "What a beautiful glass," cried the little girl and she ran home, laughing. Then the

Swallow came back to the Prince. "You are blind now," he said, "so I will stay with you always."

"No, little Swallow," said the poor Prince, "you must go away to Egypt."

"I will stay with you always," said the Swallow, and he slept at the Prince's feet.

All the next day he sat on the Prince's shoulder, and told him stories about world. "Dear little Swallow," said the Prince, "you tell me of nice things, but look at the sad people. Fly over my city, little Swallow, and tell me what you see there." So the Swallow flew over the great city, and saw the rich people in their beautiful houses and the poor people in the streets. He saw hungry children. Then he flew back and told the Prince what he saw. "I am covered with gold," said the Prince, "take it off, piece by piece, and give it to the poor." The Swallow gave the gold to the children and they bought bread.

Then the snow came, and after the snow came the frost. Everybody wore warm clothes and the boys skated on the ice.

The poor little Swallow grew colder and colder, but he did not leave the Prince, he loved him so much. He knew that he will die soon and sat at Prince's shoulder once more. "Goodbye, dear Prince!" he said.

"I am glad that you are finally going to Egypt, little Swallow," said the Prince, "you have stayed too long here." "It am not going to Egypt," said the Swallow. "I am going to the House of Death."

And he kissed the Happy Prince on the lips, and fell down dead at his feet.

At that moment the metal heart inside of the statue broke into two pieces.

The next morning, the Mayor was walking in the square with the Town Councillors. They looked at the statue and cried: "Look at the Happy Prince, how ugly he is! The jewels are gone and he is not golden any more." The Councillors agreed with him. "And here is a dead bird at his feet!" continued the Mayor. "Surely birds must not die here!" So they pulled down the statue of the Happy Prince. "Because he is not beautiful, he is not useful," said the Professor at the University. "We must have another statue and it should be a statue of myself," said the Mayor.

Some workmen threw the Prince's heart away next to the dead Swallow. "Bring me the two most precious things in the city," said God to one of His Angels; and the Angel brought Him the broken heart and the dead bird. "You chose correctly," said God, "because in my garden of Paradise this little bird will sing forever, and in my city of gold the Happy Prince will praise me."

Text n. 4.

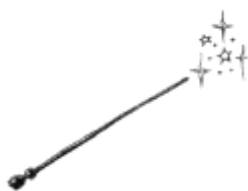
## The Tale of the Three Brothers

### Introduction<sup>62</sup>

*The Tales of Beedle the Bard* is a collection of stories written for young wizards and witches. They have been popular bedtime reading for centuries, with the result that *the Hopping Pot* and the *Fountain of Fair Fortune* are as **familiar** to many of the students at Hogwarts as Cinderella and Sleeping Beauty are to **Muggle** (non-magical) children.

Beedle's stories **resemble** our fairy tales in many respects; for instance, **virtue** is usually rewarded and **wickedness** punished. However, there is one very obvious difference. In Muggle fairy tales, magic tends to lie at the root of the hero or heroine's troubles – the wicked witch has poisoned the apple, or put the princess into a hundred years' sleep, or turned the prince into a hideous beast. In *The Tales of Beedle the Bard*, on the other hand, we meet heroes and heroines who can perform magic themselves, and yet find it just as hard to solve their problems as we do. Beedle's stories have helped generations of wizarding parents to explain this painful fact of life to their young children: that magic causes as much trouble as it cures...

JKR



GLOSSARY: familiar = známý, resemble = připomíná, virtue = ctnost, wickedness = špatnost

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<sup>62</sup> [online]. [cit. 2017-12-12]. Dostupné z:

[http://www.newforestcentre.info/uploads/7/5/7/2/7572906/the\\_tales\\_of\\_beedle\\_the\\_bard.pdf](http://www.newforestcentre.info/uploads/7/5/7/2/7572906/the_tales_of_beedle_the_bard.pdf)

Text n. 5.

### The Tale of the Three Brothers



There were once three brothers who were travelling along a lonely, **winding** road at twilight. In time, the brothers reached a river too deep to **wade through** and too dangerous to swim across. However, these brothers were learned in the magical arts, and so they simply waved their **wands** and made a bridge appear across the **treacherous** water. They were halfway across it when they found their path blocked by a **hooded** figure.

And Death spoke to them. He was angry that he had been cheated out of three new **victims**, for travellers usually drowned in the river. But Death was **cunning**. He pretended to congratulate the three brothers upon their magic, and said that each had earned a prize for having been clever enough to **evade** him.

So the oldest brother, who was a **combative** man, asked for a wand more powerful than any in existence: a wand that must always win duels for its owner, a wand worthy of a wizard who had **conquered** Death! So Death crossed to an **elder tree** on the banks of the river, fashioned a wand from a branch that hung there, and gave it to the oldest brother.

GLOSSARY: winding = klikatý, wade through = brodit se, wand = hůlka, treacherous = zrádný, hooded = s kapucí, victim = oběť, cunning = mazaný, evade = vyhnout se, combative = bojovný, conquer = dobýt, elder tree = bez

Then the second brother, who was an arrogant man, decided that he wanted to **humiliate** Death still further, and asked for the power to recall others from Death. So Death picked up a stone from the riverbank and gave it to the second brother, and told him that the stone would have the power to bring back the dead.

And then Death asked the third and youngest brother what he would like. The youngest brother was the **humblest** and also the wisest of the brothers, and he did not trust Death. So he asked for something that would **enable** him to go forth from that place without being followed by Death. And Death, most **unwillingly**, handed over his own Cloak of Invisibility.

Then Death stood aside and allowed the three brothers to continue on their way and they did so, talking with wonder of the adventure they had had, and admiring Death's gifts. In due course the brothers separated, each for his own destination.

The first brother travelled on for a week or more, and reaching a distant village, he **sought out** a fellow wizard with whom he had a quarrel. Naturally, with the Elder Wand as his weapon, he could not fail to win the duel that followed. Leaving his enemy dead upon the floor, the oldest brother proceeded to an **inn**, where he **boasted** loudly of the powerful wand he had **snatched** from Death himself, and of how it made him **invincible**.

GLOSSARY: humiliate = ponížit, humble = skromný, enable = umožnit, unwillingly = neochotně, sought out = vyhledal, inn = hostinec, boast = chlubit se, snatch = popadnout, invincible = nepřemožitelný

That very night, another wizard **crept** upon the oldest brother as he lay, wine-sodden, upon his bed. The thief took the wand and, for good measure, **slit** the oldest brother's throat. And so Death took the first brother for his own.

Meanwhile, the second brother journeyed to his own home, where he lived alone. Here he took out the stone that had the power to recall the dead, and turned it thrice in his hand. To his amazement and his delight, the figure of the girl he had once hoped to marry before her untimely death appeared at once before him.

Yet she was silent and cold, separated from him as though by a **veil**. Though she had returned to the mortal world, she did not truly belong there and suffered. Finally, the second brother, driven mad with hopeless **longing**, killed himself so as truly to join her.

And so Death took the second brother for his own.

But though Death searched for the third brother for many years, he was never able to find him. It was only when he had attained a great age that the youngest brother finally took off the Cloak of Invisibility and gave it to his son. And then he greeted Death as an old friend, and went with him gladly, and, equals, they departed this life.

GLOSSARY: crept = vplížít se, slit = podříznout, veil = závoj, longing = touha

Text n. 6.

**Albus Dumbledore on  
“The Tale of the Three Brothers”**

This story made a **profound** impression on me as a boy. I heard it first from my mother, and it soon became the tale I requested more often than any other at bedtime. This frequently led to arguments with my younger brother, Aberforth, whose favourite story was “Grumble the Grubby Goat”.

The moral of “The Tale of the Three Brothers” could not be any clearer: human efforts to evade or overcome death are always **doomed** to disappointment. The third brother in the story (“the humblest and also the wisest”) is the only one who understands that, having narrowly escaped Death once, the best he can hope for is to postpone their next meeting for as long as possible.

The irony is that a **curious** legend has grown up around this story, which precisely **contradicts** the message of the original. This legend holds that the gifts Death gives the brothers – an unbeatable wand, a stone that can bring back the dead, and an Invisibility Cloak that **endures** forever – are **genuine** objects that exist in the real world. The legend goes further: if any person becomes the rightful owner of all three, then he or she will become “master of Death”, which has usually been understood to mean that they will be **invulnerable**, even immortal...

GLOSSARY: profound = hluboký, doomed = odsouzený, curious = zvláštní, contradict = odporuje, endure = vydržet, genuine = originální, skutečný, invulnerable = nezranitelný





Text n. 7.

## Jack and the Beanstalk

Once upon a time there was a poor widow (vdova) who had a son named Jack, and a cow named Milky-white. The cow gave milk every morning and Jack sold (prodal) it on the market. But one morning Milky-white gave no milk and they didn't know what to do.

“What shall we do, what shall we do?” says the widow.

“Cheer up, mother, I can go and get work,” says Jack.

“But nobody wants you,” says his mother; “we must sell (musíme prodat) Milky-white and do something with the money, start a shop, or something.”

“All right, mother,” says Jack; “it's market-day today, and I can sell Milky-white.

So Jack takes the cow's and goes to market. After a while he meets a funny-looking old man who says to him: “Good morning, Jack.”

“Good morning to you,” says Jack, and wonders (diví se) how he knows his name.

“Well, Jack, and where are you going?” says the man.

“I'm going to market to sell our cow here.”

“Oh, I can give you five magical beans for your cow.”

“Magical beans?” says Jack; “nonsense! (hloupost)”

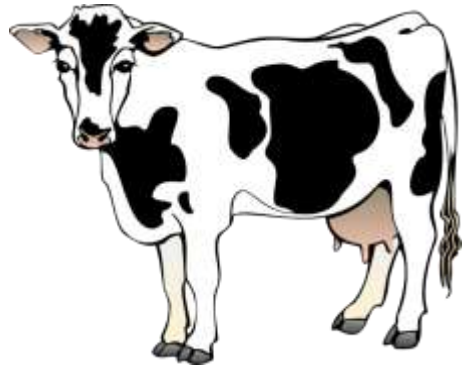
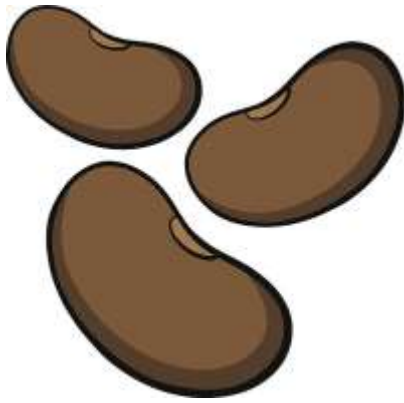
“If you plant (zasadíš) them over-night, by morning they grow (vyrostou) right up to the sky.” says the man.

“Really?” says Jack.

“Yes, and if it isn't true you can have your cow back.”

“Right,” says Jack, and gives him Milky-white, puts the beans into his pocket and walks back home.

Worksheet n. 4.



**HOUSE**

**BEANSTALK**



**COW**



**JACK**

**BEANS**

**OLD MAN**



Text n. 8.

## **Jack and the Beanstalk – part 2**

“Are you back, Jack?” says his mother; “I see you haven’t got Milky-white. How much money do you have? Five pounds, ten, fifteen, no, it can’t be twenty!”

“I’ve got these beans; they’re magical, plant (zasad’) them over-night and—”

“What!” says Jack’s mother, “you are such a fool! Take that! Take that! Here they go out of the window. And now go to your bed. No drink, and no food this night.”

So Jack goes to his little room. He is sad and sorry to dissappoint (že zklamal) his mother and his empty stomach.

At last he falls asleep.

When he wakes up, there is a giant beanstalk, which goes up and up to the sky. So the old man speaks truth after all. So Jack jumps up and dresses himself and goes to the window.

The beanstalk looks like a big ladder (žebřík). So Jack climbs and he climbs and he climbs and he climbs till at last he reaches the sky.

There is a long broad road. So he walks along and he walks along and he walks along till he comes to (dojde k) a great tall house, and on the doorstep there was a great big tall woman.

Worksheet n. 5

**Match the words to the sentences.**

A big tall woman

speaks the truth.

Jack

throws the beans out of window.

The old man

grows up over night.

Mother

climbs and climbs the beanstalk.

Beans

lives in a big tall house.

**Describe the big tall woman.**



Text n. 9.

### **Jack and the Beanstalk – part 3**

“Good morning, mum,” says Jack politely (slušně). “Can a get some breakfast? I’m very hungry... ”

“You want some breakfast?” says the great big tall woman, “go away, my man is an ogre. He likes boys on toast. Go away, he comes soon.”

“Oh! please mum, give me something to eat, mum,” says Jack.

“All right! Come with me to the kitchen, and I can give you bread and cheese and some milk.” says the woman. But soon, someone is coming – thump! thump! thump!

“My goodness! It’s my old man,” says the ogre’s wife, “here, jump in the oven.” says the big tall woman.

*Fee-fi-fo-fum, I smell the blood of an Englishman, Be he alive, or be he dead I’ll have his bones to grind my bread.”*

“Nonsense, dear,” says his wife. “Go and wash, your breakfast is ready.”

Well, the ogre eats his breakfast. Then he counts his bags of gold till he’s asleep again.

Then Jack comes out from the oven. He takes one of the bags of gold under ogre’s arm. He runs to the beanstalk and throws down the bag of gold into his mother’s garden. Then he climbs down and climbs down and says: “Mother, the beans are really magical, you see.”

Worksheet n. 6.

Put a tick to the correct character.

WHO...?	JACK	OGRE
eats boys		
steals gold		
hides in the oven		
sleeps after breakfast		
climbs the beanstalk		



So they live on the bag of gold (žijí ze zlata). But one day, there is no more gold. So the next morning, Jack gets up early and he climbs and he climbs and he climbs the beanstalk again. There is the big house and the big tall woman.

“Good morning, mum,” says Jack, “can I get something to eat?”

“Go away boy,” says the big, tall woman, “My man eats boys for breakfast and you are the boy who takes our gold!”

“That is not me, mum,” says Jack, “Maybe I know something about that (možná o tom něco vím) but I’m so hungry...”

“All right, come to the kitchen...” says the woman. But soon - thump! thump! thump!, so Jack hides in the oven.

*“Fee-fi-fo-fum, I smell the blood of an Englishman!”* says the ogre.

“That’s nonsense, eat your breakfast.” says the ogre’s wife.

“Wife, bring me the hen that lays (snáší) the golden eggs.”

So she brings the hen and the ogre says: “Lay.” The hen lays a golden egg and the ogre falls asleep.

Then Jack comes out of the oven and takes the golden hen. And he runs to the beanstalk. But this time the hen gives a cackle (kdákla) which wakes the ogre: “Wife, wife, where is my hen?” And the wife said: “Why, my dear?”

Jack climbs down like a house on fire. And when he gets home he takes the hen and says: “Lay.” And Jack and his mother are very happy.

**Number the sentences and pictures.**



\_\_\_\_\_ The hen gives a cackle, which wakes the ogre.

\_\_\_\_\_ Jack and his mother are very happy.

\_\_\_\_\_ Can I get something to eat?



\_\_\_\_\_ Jack gets up early and climbs the beanstalk again.



\_\_\_\_\_ Wife, wife where is my hen?



Text n. 11.

### **Jack and the Beanstalk – part 5**

Jack wants to try his luck (zkusit štěstí) at the top of the beanstalk once more. So one fine morning, he gets up early and goes to the beanstalk. And he climbs and he climbs and he climbs till he gets to the top. But this time he waits behind a bush (za keřem). Then he creeps (plíží se do) into the house and hides in a pot. Soon he hears – thump! thump! thump!

“Fee-fi-fo-fum, I smell the blood of an Englishman,” says the ogre; “I smell him, wife, I smell him.”

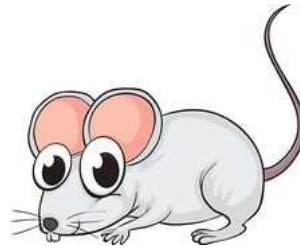
“I can smell him too,” says the ogre’s wife. “He must be in the oven.” And they both looked into the oven. But Jack isn’t there.

So the ogre sits down and eats his breakfast. “Fee-fi-fo...,” he mutters (mumlá).

After breakfast, the ogre says: “Wife, wife, bring me my golden harp.” So she brings it and puts it on the table. Then the ogre says: “Sing!” and he falls asleep and snores like thunder (chrápe jako hrom).

Then Jack comes out of the pot like a mouse. He takes the golden harp and runs to the beanstalk. But the harp calls out quite loud: “Master! Master!” and the ogre wakes up just in time to see Jack running away with his harp.

Worksheet n. 8.



Find the words.

## Jack and the Beanstalk

W A T E R K L T N B  
M B H A R P X X G R  
W T H U N D E R R E  
O H L U C K N J L A  
Z B E A N S T A L K  
Z U I G Z N O T X F  
Z S R I F O G K S A  
N H S V D R R M K S  
P L A G Q E E E D T  
X M O U S E T O T X

OGRE  
BEANSTALK  
LUCK  
WATER  
BUSH  
BREAKFAST  
THUNDER  
HARP  
MOUSE  
SNORE



Text n. 12.

### **Jack and the Beanstalk – part 6**

Jack runs as fast as he can to the beanstalk. He climbs and climbs down and the harp calls: “Master! Master!” The ogre runs to the beanstalk too. But it shakes with his weight (váha).

Jack climbs down and the ogre climbs down after him. “Mother! mother! bring me an axe (sekera),” cries out Jack. And his mother runs and brings the axe in her hand. “Quickly Jack!” she says.

Jack cuts the beanstalk and the beanstalk shakes (třese se). Jack cuts and cuts, and the ogre falls down.

Then Jack shows the golden harp to his mother. With the hen and the harp, Jack and his mother are very rich. He marries a beautiful princess, and they all live happily ever after.

## JACK AND THE BEANSTALK

Complete and match the words.

1. m \_ \_ g \_ \_ cal

2. b e \_ \_ \_ s

3. o \_ \_ r \_ \_

4. r \_ \_ \_ h

5. h \_ \_ \_ p

6. g \_ \_ l \_ \_

7. c \_ \_ \_ m \_ \_

a) obr

b) kouzelný

c) fazole

d) zlato

e) bohatý

f) šplhat

g) harfa

Solve the crossword.

1.										
2.										
3.										
4.										
5.										
6.										
7.										
8.										
9.										

1. šplhat

2. obr

3. kouzelný

4. slepička

5. vejce

6. matka

7. harfa

8. zlato

9. jméno chlapce