

UNIVERZITA PALACKÉHO V OLOMOUCI
Pedagogická fakulta
Ústav cizích jazyků

Bc. Jitka Myšková

Druhý ročník, kombinované studium
Obor: Učitelství AJ pro základní školy

**Analysis and Comparison of *Anne of Green Gables* and Its 2017 Series Adaptation
and Their Implementation in English Language Teaching**

Diplomová práce

Vedoucí práce: Mgr. Petr Anténe, M.A., Ph.D.

OLOMOUC 2022

Declaration

Declaration I hereby declare that I am the sole author of this diploma thesis and that I have used only the sources listed in the bibliography and identified as references.

Čestné prohlášení

Prohlašuji, že jsem závěrečnou práci vypracovala samostatně a použila jen uvedených pramenů a literatury.

V Olomouci dne 14. 4. 2022



podpis studentky

ACKNOWLEDGEMENTS

Several people have knowingly and unknowingly contributed to the process of writing and development of this thesis. Firstly, I would like to thank my supervisor, Mgr. Petr Anténe, M.A., Ph.D., for his guidance. I am grateful to Mgr. Věra Poláchová who was open to the realisation of my project in her class at ZŠ Velká Bíteš, and to the pupils who participated and provided me with valuable feedback. I would also like to thank other teachers of English who I met during my multiple teaching practices, who have shared their experience with implementing literature and film in their classes. The final thanks go to my husband, my family and all my 'kindred spirits' for their continuous support.

ABSTRACT

The aim of this diploma thesis is to analyze the 1908 novel *Anne of Green Gables* and its contemporary serial adaptation *Anne with an E* (2017) from the perspective of their possible usage in EFL lessons at lower secondary school. Besides exploring the benefits of using authentic materials in classes, the thesis aims to address the complexities of implementing literature and film in EFL lessons, with major focus on the importance of the relatability of the chosen material to lower secondary school learners. Apart from finding and presenting a variety of ways of working with literature and film in EFL classes, the author strives to find out whether a coming-of-age novel written more than a hundred years ago can still be appreciated by young readers today.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	3
ABSTRACT	4
INTRODUCTION.....	7
THEORETICAL PART	9
1. Arguments for using authentic materials in EFL classes	9
1.1 Reasons for using literature in EFL classes	11
1.2 Reasons for using film in EFL classes	12
2. Analysis of the source material and the adaptation	14
2.1 Approach and method.....	14
2.2 Analysis of the novel <i>Anne of Green Gables</i>	15
2.2.1 The author and the historical background	15
2.2.2 Narrative style	16
2.2.3 Story	17
2.2.4 Public reactions	18
2.3 Analysis of the series adaptation <i>Anne with an E</i>	19
2.3.1 The authors and background	19
2.3.2 Characters' portrayal and development.....	20
2.3.3 Public reactions	21
2.4 Comparison of the novel and its 2017 adaptation with focus on their relatability to lower secondary school learners	22
2.4.1 Anne's position in society	22
2.4.2 Anne's personality and self-image.....	24
2.4.3 Coming of age	26
2.4.4 Relationships with friends.....	27
2.4.5 Feminism.....	28
3. Relevance of <i>Anne of Green Gables</i> in lower secondary school EFL teaching	31
PRACTICAL PART	33
1. Introduction	33
2. Research project: Case study of the implementation of both the book and series in EFL teaching at lower secondary school.....	34
2.1 Project aims and structure.....	34

2.2 Theoretical framework.....	35
2.3 Methodology.....	36
2.3.1 Methods of implementing the book and the series in the lessons.....	36
2.3.2 Selection of excerpts from the source materials for the lessons.....	37
2.3.3 Task design and lesson planning.....	37
2.4 Project realisation: <i>Adventure with Anne</i> in ZŠ Velká Bíteš.....	38
2.4.1 Setting and participants.....	38
2.4.2 Problems and specifics.....	39
2.4.3 Data collection and analysis.....	40
2.5 Case study results and feedback from the students.....	41
2.5.1 Questionnaire results.....	41
2.5.2 Outcomes of interviews and observations.....	46
3. Conclusion.....	48
BIBLIOGRAPHY.....	50
LIST OF ABBREVIATIONS.....	53
LIST OF APPENDICES.....	54
ANOTACE.....	84

INTRODUCTION

The aim of this diploma thesis is to analyze the 1908 coming of age novel *Anne of Green Gables* and its contemporary serial adaptation *Anne with an E* (2017) from the perspective of their suitability for usage in teaching EFL lessons at lower secondary school.

Working as a teacher of English at a lower secondary school encompasses assisting teenage students in meeting their learning needs, as well as facilitating their English language development. In order to do so, teachers need to be invested and creative in finding answers to questions such as: “How do I support my students’ language acquisition? What can I do to make my teaching more efficient and motivating? How can I help the students become more independent as language learners?” As many renowned EFL authors acknowledge, one of the major qualities good teachers of English should possess is the ability to relate to their students, taking learners’ personal, social, and age-related characteristics into consideration. When finding efficient ways to teach teenage learners, reflecting on one’s own experiences as a young learner of a foreign language can provide the teacher with valuable insights.

Reminiscing about my own English learning journey, I recall one moment which influenced my view of English as a useful subject and enhanced my determination to master it. It was during my lower secondary school years when the English teacher let us watch a film in English. It was an American teen drama which I found really engaging at the time because of its relatability. The plot was not complicated, however, there were no subtitles provided, which made comprehension rather difficult for me and it prevented me from fully enjoying the story. I was usually successful at fulfilling tasks in English lessons, mastering the assigned vocabulary and receiving good marks, yet when being presented with an authentic film in English, I realised that my language ability was far from proficient. This realisation was a strong impulse for me to start thinking about English in a new way. Not just as a subject I needed to pass, but as a tool which is virtually worth learning to use. Soon after that, I learned that the film was based on a book. I looked for the book in the English section of the school library. Without any exaggeration, I can say that with the first book in English I managed to finish, a whole new world opened to me. A world in which English was not just an obligatory school subject, but a matter of my own interest.

Considering their own language learning milestones can help teachers connect the theory of ESL teaching with practice. Since I recognised the value which authentic materials had brought to my learning, I decided to devote my diploma thesis to the topic of implementation of literature and film into teaching English. The implementation of such

authentic materials necessarily includes a preceding analysis of the chosen material from the point of view of its suitability for teaching teenage learners, since teachers need to review the chosen materials before deciding whether or how to work with them in the classes.

Following the notion that teachers can only make students interested in a subject if they themselves feel passionate about it, I decided to focus on a story which I personally cherished both as a teenager and as an adult. *Anne of Green Gables* is a coming-of-age literary classic which has been adapted into a film series, which was both critically acclaimed and well received by the audience. The combination of reading a book and watching its film adaptation provides many opportunities for engaging students with differing learning preferences and practicing various language skills. The theoretical part of this thesis considers the ways in which the book and the series can appeal to teenage learners. It examines the ways in which the book and the serial adaptation approach the central themes of the classic story, such as Anne's coming of age, her position in society, and the ways in which social conventions of the early 20th century are employed in the book and further explored in the series produced more than a hundred years later. The analysis focuses particularly on the themes which can be considered relatable to secondary school learners, and therefore can serve as appealing and thought-provoking topics for class discussions.

In the following practical part, a case study of an original EFL teaching project based on reading the book and watching the series in class is presented. The project consists of a series of consecutive learning activities which together create a one-week programme for the 9th grade students. The project was realised in a real Czech lower secondary school setting. Apart from introducing possible ways of using both the book and the series in lessons as tools for the development of students' language skills and communicative competence, the project aims to encourage the development of students' attitudes towards using authentic materials in their foreign language learning. Besides finding and presenting a variety of ways of working with literature and film in EFL classes, it strives to find out whether a coming-of-age novel written more than a hundred years ago can still be appreciated by young readers today. The case study of the project includes the methodology and the description of the project's realisation. It also presents reflections on the activities, as well as feedback from the students who participated, including their former and after-programme attitudes towards reading books and watching films in English.

THEORETICAL PART

1. Arguments for using authentic materials in EFL classes

The times when foreign language learners had to rely solely on dictionaries and a few scarcely available textbooks have passed. Whenever a language student feels the need to find new materials to support their learning effort, there is nothing easier than going to a bookstore or turning to the internet. The only problem a student may encounter in the search for the right learning tool is the confusion that might come from the immense amount of materials available. Questions such as what English book to choose, what app to install, what podcast to listen to, and what online course to enroll in may rise. When is it better for a student to rely mostly on textbooks, EFL learning videos and easy-reads, and at what point is it possible to reach for an authentic material? ¹ How to avoid feeling overwhelmed and discouraged when facing difficulties with reading their first unabridged book in English or watching a movie without Czech subtitles for the first time?

It comes as no surprise that such dilemmas are very relevant in the lives of EFL teachers. Teachers of English who work with lower secondary school students are no exception. This group of teachers might be the one which bears the greatest responsibility in making their students challenged and motivated for learning English. Furthermore, they have to answer to the needs of their teenage students at the stage when it is typical for the class to be losing interest in learning and finding most of the learning materials boring. Understandably, the songs and simple stories which used to make them excited during their elementary school times are no longer interesting to them. Even though the textbooks are well-designed nowadays, teachers need to consider using other tools to encourage the students' participation. Turning to the use of authentic materials is one of the relevant options.

The use of authentic materials in EFL has long been acknowledged beneficial to learners as they provide real-life experience in the language learning context. This idea stems from the extensive research that has been undertaken in the field of educational theory. In the domain of EFL teaching methodology, efforts have been made in investigating the advantages of using authentic materials and positive results have been reported. According to J. Harmer, authentic materials can provide great support to learners in the production and acquisition of language with a boost in their confidence in real-life use of language.² Literature involves a profound

¹ In the context of this thesis, authentic material means any material written in English that was not created for intentional use in the English language classroom.

² HARMER, Jeremy, *The Practice of English Language Teaching*, p. 342.

range of vocabulary, dialogues, and prose. When students work with literary texts, they are exposed to language originally intended for native speakers, and this allows them to become familiar with the target linguistic forms and communicative functions.³ Additionally, others claim that even pupils' levels of on-task behaviour, active involvement and concentration can be increased by using authentic materials rather than relying solely on artificial ones.⁴ According to Linda Gajdusek, in terms of purpose, it is more emphatically true of literature than of other written texts that the primary purpose is not just to convey information, but to involve the reader in direct experience.⁵

During their studies of ELT methodology, prospective teachers are often encouraged to implement authentic materials in their lessons. However, during my multiple teaching practices, I came to the realization that the practice of using them in the Czech lower secondary school ELT context seems to be rather reluctant. I have encountered lower secondary school teachers who found English books and films too complex and inaccessible for their students. Some argued that English can be taught successfully, or at least sufficiently, even without using authentic materials. Indeed, most of the contemporary EFL textbooks provide the students with numerous short texts for reading and recordings for listening practices, so it is natural that some teachers feel that there is no need to involve other materials in their classes. It is generally known that each teacher has their strong and weak points, as well as the specific learning strategies that work with their students. Textbooks designed specifically for foreign language purposes are easier to work with compared to authentic materials, such as literary classics, and the benefits of their usage in classes cannot be diminished. However, as practice shows, easier does not automatically mean more efficient. Many renowned authors from the field of ELT methodology speak about the importance of not relying solely on the fabricated materials that are pre-arranged for the purpose of studying. Comparing non-literary texts to literary ones, Jean A. McConochie, a former president of TESOL⁶ and the winner of the 2002 Fred W. Malkemes Prize, argues for the usage of authentic literary texts with great passion. She believes that *"students read such texts [non-literary] but do not become humanly engaged in them; they do not view them as a meaningful use of language. ESL students deserve to discover that English can be a beautiful language, not just a practical and utilitarian one."*⁷

³ VAN, Truong Thi My, *The relevance of literary analysis to teaching literature in the EFL classroom*, p. 2-9.

⁴ PEACOCK, Matthew. *The Effect of authentic material on the motivation of EFL learners*, p. 144-156.

⁵ GAJDUSEK, Linda, *Toward Wider Use of Literature in ESL: Why and How*, TESOL Quarterly, p. 229.

⁶ International organization for advancing excellence in English Language teaching (www.tesol.org)

⁷ SPACK, Ruth, *Literature, Reading, Writing, and ESL: Bridging the Gaps*, p. 703-725.

1.1 Reasons for using literature in EFL classes

The last few decades have been marked by a flood of new materials for language teachers, as well as an explosion of research in educational theory. The new research on the relationship between literature, language and education has given rise to the practice of using culturally authentic literary texts in EFL teaching. It is widely argued that reading literature expands students' knowledge of the L2 vocabulary, lexical phrases, grammar and pragmatic competences.⁸ The activities that one can apply with literature lessons easily conform to the student-centred and interactive principles of CLT (Communicative Language Teaching).⁹ Structuring lessons around the reading of literature also introduces a wide range of dialogues and prose. In addition to developing students' language skills, learning based on literature also appeals to their imagination, contributes to the development of cultural awareness, and encourages critical thinking about plots, themes, and characters.¹⁰ Literature can also serve as a tool providing meaningful context. We understand more if we have a frame of reference on which to build our new knowledge. Using literature aids in building such a frame, in which the text provides a common point of reference and basis for discussion. As explained by R. Devlin, *"discussing books helps students construct their own personal meaning of the text, aids in the development of critical thinking skills, and provides a common subject which can be discussed allowing room for language growth."*¹¹

It does not come as a surprise that the tendencies to reform the way languages are taught emerged in the Czech educational setting too. However, the opinions I have encountered during my teaching practices at lower secondary schools have proven to me that there is still a long journey before us. I have talked to teachers of English who expressed quite openly that they find literature too complicated to deal with in their classes at lower secondary school. I have also encountered teachers who did believe that literature can be integrated for the benefit of pupils, but they admitted to coming short in doing so in their classes for a number of reasons. The obstacles they mentioned included the lack of time in the lessons, significant differences in the language proficiency among the students in the class and other problems like behavioural

⁸ CELCE-MURCIA, Marianne, *Teaching English as a Second or Foreign Language*, p. 16.

⁹ HARMER, Jeremy, *The Practice of English Language Teaching*, p. 85.

¹⁰ VAN, Truong Thi My, *The relevance of literary analysis to teaching literature in the EFL classroom*, p. 2-9.

¹¹ DEVLIN, Ruth, *Developing language skills in second language learners through literature discussions*, p. 6.

issues. One of the teachers expressed that they 'like the idea, but the workload is already so overwhelming, that they barely manage to cover the main areas of the curriculum'.

Even though the central idea of this thesis is built upon the belief that literature should not be excluded from the EFL curriculum at our schools, the aim of this work is not to object to the reservations of experienced teachers who are more than familiar with the struggles of juggling all the teachers' responsibilities on daily basis. Indeed, it is difficult to imagine unabridged literary classic presented to learners who have a less than sophisticated grasp of the usage of the English language. Wider discussion on these reservations and opinions are unfortunately beyond the scope of this work. To address such issues, it needs to be said that like other challenges English teachers need to face, the questions of whether, when and how literature should be implemented need to be solved using informed judgement of the educational situation, as well as understanding of the methodology and profound knowledge of the literature the teacher strives to work with. It is crucial to bear all the potential problems in mind when planning the process of implementing a literary work into EFL lesson. This need to consider the specifics of the class, the level of students' proficiency and other characteristics is also addressed in the practical part of this thesis.

1.2 Reasons for using film in EFL classes

Similarly to literature, films can provide valuable exposure to language and also to culture, as well as they can be an excellent source of new vocabulary. They can also provide a common subject which all participants can relate to, therefore setting the framework for foreign language acquisition to occur in a natural situation, grounded in the context.

One of the characteristics which make films an attractive option for EFL lessons is that students usually associate films with entertainment. As proved later in the practical part of the thesis, lower secondary school students are familiar with modern online streaming platforms such as Netflix, which has become a synonym for relaxation. Most of them enjoy watching films and TV shows in their free time, which means that films are an integral part of their lives. Using a film as a learning material can make the language learning process more entertaining and enjoyable. Films also expose students to the natural flow of speech, providing them with real-life language input. Another advantage of using film as a learning material is that it gives the learners a visual context. K. Donaghy describes the significance of visual aid provided by film in his article at the British Council website: *"The visuality of film makes*

it an invaluable language teaching tool, enabling learners to understand more by interpreting the language in a full visual context. Film assists the learners' comprehension by enabling them to listen to language exchanges and see such visual supports as facial expressions and gestures simultaneously. These visual clues support the verbal message and provide a focus of attention."¹²

There are various ways in which films can be used in ESL classes. The one that I remember from my lower secondary school lessons is that the teacher only let the class watch a film in case there was enough time left at the end of the term and it was becoming increasingly difficult to make students engaged in any learning activity. Watching a film was perceived as a means of spending the extra time in a pleasurable way when there was no need to work towards good marks anymore. There were usually no complementing activities or tasks, apart from an occasional piece of vocabulary written on the whiteboard. Even though this way of implementing films into EFL lessons may serve as a relaxing alternative to usual lessons, it certainly does not serve the purpose of facilitating language learning to such extent as would be desirable. As many ESL educators, including Kieran Donaghy, point out, films can be used in a much more creative and effective way. Instead of simply letting the pupils watch a film, teachers can think about additional tasks to engage students more actively, make them interact with the story and with each other. Films can indeed bring variety and flexibility to the language classroom by extending the range of teaching techniques and resources and helping students to develop all four communicative skills. Apart from serving as a model for speaking and writing, film can also act as a springboard for follow-up tasks such as discussions, debates on social issues, role plays, reconstructing a dialogue or summarising.¹³

Allowing young EFL students to talk about the films they have watched facilitates the use of authentic language. Watching a film together with classmates can create a shared experience for a young learner, a matter to think about, discuss and compare. If teachers provide their students with such experiences, they offer them an excellent opportunity for authentic language use. Students are motivated to use English as a means of communicating their ideas based on a shared experience. According to R. Devlin, such language use, with the aid of a capable English speaker as a guide, fosters students' active construction of meaning.¹⁴

¹² KIERAN, Donaghy, *How can film help you teach or learn English?* [online]

¹³ KIERAN, Donaghy, *How can film help you teach or learn English?* [online]

¹⁴ DEVLIN, Ruth, *Developing language skills in second language learners through literature discussions*, p. 6.

2. Analysis of the source material and the adaptation

2.1 Approach and method

As stated earlier in the introduction, teachers need to review the authentic materials before deciding whether or how to work with them in the classes. The successful implementation of books and films into EFL lessons necessarily includes analysing them prior to using them in the lessons. Therefore, the chosen approach of this analysis is the one of an EFL teacher looking to gain profound understanding of the materials and to assess their suitability for teaching teenage learners.

The method used in the book analysis is a close reading of the original version of *Anne of Green Gables*, with a major focus on the themes that are relatable to lower secondary school students. Similarly, the method chosen for analysing the series is a close watching of *Anne with an E*, with a major focus on the way this adaptation of the classic remains faithful to the original. Regarding methodology, the general chosen approach is the pedagogical point of view. The main motivation for analysing the book and the series is to assess the potential that these materials carry for becoming a basis for successful EFL teaching. The analysis, therefore, is in no way comprehensive and it only focuses on the aspects that are relevant to the main focus of the thesis, as later reflected in the practical part.

While there would be room within the thesis to analyze the genre, tone, narrative techniques and language specifics of the novel, particular attention will be given to the story, especially the aspects that can be understood and discussed by secondary school students. As M. Anzul found out, students are more likely to participate in the discussions of literature when they are personally involved with the text, and they also share more of their own experiences as they relate to the reading.¹⁵ According to R. Devlin, students are also more likely to be actively engaged in the discussions about literature if the story in some way relates to their personal lives or if it reflects their own experiences.¹⁶ Therefore, the aspect of relatability of the materials to the teenage learners plays a significant role in both the practical and the theoretical part of this thesis.

Regarding analysing literature for EFL classroom, T. Van describes the theoretical bases of six different approaches. These are New Criticism, Structuralism, Stylistics, Reader-

¹⁵ ANZUL, Margaret, *Exploring Literature with Children Within a Transactional Framework*, p. 12.

¹⁶ DEVLIN, Ruth, *Developing language skills in second language learners through literature discussions*, p. 12.

Response, Language-based Approach and Critical Literacy. Positive aspects of each of the approaches can be identified, but T. Van's research has shown that there is strong agreement among EFL teachers that the Reader-Response and Language-Based approaches are well applicable for teaching learners of English.¹⁷ In this analysis, the aim is to look at the *Anne of Green Gables* with the prospective use of the Reader-Response approach in mind. This approach supports activities that encourage students to draw on their personal experiences, opinions, and feelings in their interpretation of literature, which can be suitable for fulfilling one of the main aims of the thesis, which is to inspire students to use authentic materials in their learning. Later, in the practical part, the Language-Based approach will also be reflected in the activities included in the Adventure with Anne programme. This approach was chosen as it emphasizes awareness of the language of literature, which makes it an excellent vehicle for CLT methods and the development of language skills.

2.2 Analysis of the novel *Anne of Green Gables*

2.2.1 The author and the historical background

Anne of Green Gables is a 1908 novel written by a Canadian female author Lucy Maud Montgomery (1874 – 1942). The book follows the traditional literary projection of the bildungsroman or coming of age novel. Adapted into over 40 multimedia projects since its publication¹⁸, it has a significant historical and cultural presence. In creating the red-headed, outspoken and good-hearted Anne, Montgomery introduced a character who has intrigued and inspired readers for more than a century. Even though this thesis does not aim to analyse the historical period in detail, some knowledge and understanding of the historic background, as well as Montgomery's personal life, is needed. Montgomery's writing was very much influenced by the morals and social standards of its time, from the last years of the late-Victorian period to the modern decades after the First World War.

In *Anne of Green Gables*, Montgomery unravels a story of an orphaned girl who is adopted by an elderly couple. It is apparent that Montgomery was inspired by her own life, as she lost her mother to tuberculosis when she was just 21 months old and was left in the care of her mother's parents in the rural Prince Edward Island. Both those experiences reflected

¹⁷ VAN, Truong Thi My. *The relevance of literary analysis to teaching literature in the EFL classroom*, p. 2-9.

¹⁸ HNATOW, Alison Elizabeth. *Anne-girls: Investigating Contemporary Girlhood through Anne with an E*, p. 4.

considerably in her work, mainly in the books featuring Anne. Other parallels with the author's life can be found in the novels. Just as the main character of her book, Montgomery was an only child and she sought companionship in her imagination, books and her love of nature. When she was nine, she began writing poetry and keeping a journal. She was a passionate student, which led her to obtaining her teacher's license at Prince of Wales College. After spending a few years working as a teacher, she decided to study selected courses in English literature at Dalhousie University in Halifax, Nova Scotia, becoming one of the few women of her time to seek higher education.¹⁹

Anne of Green Gables was Montgomery's first novel. After becoming an immediate best-seller, the book marked the beginning of Montgomery's successful career as a novelist. Montgomery became a highly respected author during her lifetime, appreciated by other writers, including Mark Twain.²⁰ The first book about Anne was followed by several other books in which her story continues. This thesis will exclusively focus on the first novel, which describes Anne's life from ages eleven to nineteen.

Montgomery was very much a product of her time, influenced by the norms of society from the last years of the late-Victorian period to the decades after the First World War. At the time when *Anne of Green Gables* was written, lives of Canadian people were shaped by the rules of the protestant religion, the patriarchal social norms and inflexible definitions of gender roles. Montgomery's novel both conforms to and resists the conventions of its period. Today, Montgomery's books, journals, letters, short stories, and poems are still read and studied by both general readers and academics all around the world.

2.2.2 Narrative style

Anne of Green Gables is mixture of romanticism and realism, combined with occasional moments of comedy, often provided by Anne's romantic way of thinking contrasting with the rationality and practicality of most of the other characters. The novel recounts how Anne makes her way through life with the Cuthberts, in school, and within the town. In many aspects, it is a typical coming of age novel, since it follows the main character's transformation from a child to a young adult, experiencing both success and failures on the way. The overall tone of the novel is light-hearted and sympathetic, often also amused.

¹⁹ About L. M. Montgomery. L. M. Montgomery Institute University of Prince Edward Island [online].

²⁰ KANNAS, Vappu. *The Forlorn Heroine of a Terribly Sad Life Story: Romance in the Journals of L. M. Montgomery*, p. 14.

The novel is written in the third person omniscient point of view. The narrator is all-seeing and opinionated. He or she knows every character in the story and describes them in detail. While referring to the characters, the narrator often expresses either sympathy (especially with Anne, Marilla and Matthew) or disfavour (as in the case of Josie Pye, Anne's boastful classmate). The narrator is attentive towards the characters' feelings, especially to Anne's, which makes her character relatable and causes the reader to sympathize with her, despite all her imperfections. The narrator also pays attention to painting the scenes of everyday life in Avonlea, including lengthy descriptions of the nature, which is viewed by the narrator, as well as Anne herself, as welcoming, friendly and fascinating.

2.2.3 Story

The story of *Anne of Green Gables* is based upon the town of Avonlea, set in a fictional white, protestant, predominantly English settlement in Canada during the late Victorian period. It begins with the introduction of two elderly siblings, Matthew and Marilla Cuthbert, who live on a farm on their own. They decide to adopt an orphaned boy from an asylum to help them with the work around the farm since they can no longer do it alone. In the first chapter, Mrs. Rachel Lynde, the town gossip, expresses her disapproval of the idea, but Marilla remains determined to proceed with the adoption. However, the orphanage sends a girl instead of a boy by mistake. Matthew, who arrives at the train station to pick the child up, is faced with an eleven-year-old girl. Anne is talkative and happy despite her poor upbringing, so Matthew decides to let her come with him to Green Gables. When they reach the farm, Marilla is faced with the new reality of having a girl instead of a boy. At first, Marilla is unwilling to keep Anne, since she is not the "useful" boy they had wanted to work on the fields. Anne is heartbroken that the Cuthberts might not keep her, but eventually, she is allowed to stay with them for a trial period. She soon begins to get acquainted with the household duties, the expectations of the locals and the Christian beliefs she is expected to hold. Although Anne hardly fits the mould of what society considers to be a well-mannered girl, she tries hard to make the Cuthberts and everyone in Avonlea happy. There are frequent mishaps, for instance when Anne becomes angry at Mrs. Lynde for criticizing her red hair, about which she is very sensitive. However, her character traits and outgoing personality soon make her an indispensable part of life at Green Gables.

Prior to coming to Avonlea, Anne had only had imaginary friends. She is very excited to become friends with Diana Barry, a pleasant neighbour who quickly becomes fond of her.

In the autumn, Anne starts attending the Avonlea school. She is faced with prejudice of her classmates and with teasing from one of the classmates, Gilbert Blythe. On one occasion, trying to catch her attention, Gilbert pulls one of her braids and calls her "carrots", causing Anne to hit him over the head with her slate. Despite the initial teasing, Gilbert and Anne eventually become friends. Anne is often severely reprimanded for causing problems unintentionally. For example, Anne invites Diana to tea and accidentally gives her red wine instead of non-alcoholic raspberry cordial. Diana returns home drunk, which causes her mother to forbid Diana from any further interactions with Anne. Later, Anne manages to regain Mrs. Barry's approval, when she saves the life of her other daughter, Minnie May, from dying of croup. There are many other occasions on which Anne shows the positive sides of her character, making the people of Avonlea eventually accept her. Some even become inspired by her imagination and her inventive ideas.

Even though Anne struggles with school in the beginning, being punished by the teacher for what he perceives as "bad temper", she soon starts to enjoy it, showing her talent for reciting and writing. Later, a new schoolteacher called Miss Stacy comes and she becomes Anne's mentor and encourager, inspiring her to pursue her goals. She gets accepted into Queen's Academy, which makes Matthew and Marilla very proud of her. Anne was excited for the future, but when she returns home, Matthew dies unexpectedly from a heart attack. This tragic event changes the course of Anne's life and she eventually decides to do what she considers the right thing to do, which is to stay at Green Gables and help to support Marilla. Later, she starts working as a teacher at Avonlea school. She manages to remain optimistic about her future thanks to her love of life and cheerful personality.

2.2.4 Public reactions

As mentioned earlier, Montgomery became a popular and highly respected author during her lifetime. But like most beginner writers, she had received multiple rejections prior to being published for the first time in 1908 by the Page Company of Boston, Massachusetts.²¹ Judging from the early editions, Montgomery's books were not originally categorised as children's literature. "*The categorisation as a children's writer emanates only later as a joint*

²¹ About L. M. Montgomery. L. M. Montgomery Institute University of Prince Edward Island [online].

endeavour by the publishing market, literary criticism and book industry in general, which is common in the transition of classics becoming children's books."²²

Regardless of the categorization, *Anne of Green Gables* became an immediate bestseller, and it remains popular to this day, both amongst adult readers and the young audience which often becomes familiar with the story through its multiple film adaptations. To this day, hundreds of thousands of people come to Prince Edward Island each year to see the place pictured in their favourite 'Anne' novels.²³ Looking at the novel from the point of view of 21st century reader, it is evident that the novel is very much a product of its time. Anne's behaviour is often described as wild, seen through the lens of the morals of the time. Some of the conventions are clearly no longer in alignment with what is generally considered proper or improper nowadays. But as Susan Drain points out, *Anne of Green Gables* both conforms to and resists the conventions of its time, which results in tensions, which actually hold the novel together even at a distance of more than a century.²⁴

2.3 Analysis of the series adaptation *Anne with an E*

2.3.1 The authors and background

The 2017 adaptation of *Anne of Green Gables*, *Anne with an E*, is a long-form television series produced by Netflix and the Canadian Broadcasting Corporation. The first season, which is the part this thesis is focused on, was written by Moira Walley-Beckett and produced by Miranda de Pencier. As both the principal authors emphasize, the adaptation was not meant to be a direct retelling of the novel. Instead, they aimed to create a darker and more realistic portrayal of the tribulations that would have been faced by an orphan in the late 19th century.

Similarly to all previous adaptations, the 2017 series situates the narratives and morality to the production's period. While it remains true to the book for the most part, it also expands on many of the novel's themes, using elaborate details to investigate the core topics in more depth, occasionally taking a turn into complex issues of social inequality, gender, puberty and race. Walley-Beckett explains her motivation for making the show more explicit, compared

²² KANNAS, Vappu, *The Forlorn Heroine of a Terribly Sad Life Story: Romance in the Journals of L. M. Montgomery*, p. 14.

²³ *About L. M. Montgomery*. L. M. Montgomery Institute University of Prince Edward Island [online].

²⁴ DRAIN, Susan, *Feminine convention and female identity: The persistent challenge of Anne of Green Gables*. *Canadian Children's Literature*, p. 40.

to both the book and all the previous adaptations: "*In this day and age, themes of identity, prejudice, bullying, being an outsider, searching for a way to be accepted and how to belong are entirely topical and super relevant, and those are themes that are built into the story of Anne.*"²⁵ Miranda de Pencier, the executive producer, further adds that the story of Anne Shirley was ultimately a story of a girl who is fiercely unique, independent and determined. According to de Pencier, Anne can be seen as a survivor – someone who stays positive in the face of crushing difficulties, which makes her character inspiring.²⁶

In seven episodes, the first season of *Anne with an E* unravels the story of the Cuthbert family, changed by the arrival of Anne. As it tackles a range of issues such as child abandonment, psychological trauma, bullying and conformity, it provides the audience with a dashing interpretation of Montgomery's book, introducing the characters beloved by generations in a new light.

2.3.2 Characters' portrayal and development

The creators of the series *Anne with an E* have done the clever decision of preserving the essence of the original Anne, even borrowing parts of dialogues word-for-word from the novel, while also extending multiple storylines. The show doesn't necessarily follow the book closely, which is especially apparent in the way the show approaches the portrayal and development of the supporting characters. Besides following Anne, the audience is guided through the feelings and life circumstances of Marilla, Matthew and Gilbert. In Marilla's case, the creators decided to devote more time to shed light on her past, especially her unfulfilled romantic relationship with Gilbert's father, which was mentioned only briefly at the end of the novel. The way the series points out how her previous life experiences have led to her being the way she is makes the audience understand her character's sternness and makes her character less unapproachable. Similarly, the series gives more space to Matthew, portraying his struggle with social anxiety. There are several scenes dedicated solely to Gilbert Blythe, Anne's classmate. While the book portrays him as a competitive boy who teases Anne, the series provides a more introverted version of his character, as it dives deeper into his unhappy family situation. The audience watches Gilbert dealing with his father's illness and death, as well as with his desire to study and travel instead of working on his farm. Unlike the book which provides predominantly Anne's or the omniscient narrator's perspective, the series dedicates

²⁵ AHEARN, Victoria, *CBC's 'Anne' Shows Darker Past of 'Accidental Feminist' from Green Gables* [online].

²⁶ AHEARN, Victoria, *CBC's 'Anne' Shows Darker Past of 'Accidental Feminist' from Green Gables* [online].

more time to introducing various sides of each of the central characters, which adds substance to the story. It lets the audience feel empathy not just towards Anne, but towards all the central characters, who conveniently represent different personality types, genders and age groups, making the classic 'girl story' appeal to wider audience.

2.3.3 Public reactions

With every literary work being adapted for the screen, the questions rising from the public usually include the inevitable discussion of whether the film is better than the book or vice versa. With a story as famous as the one of *Anne of Green Gables*, every new adaptation faces not only comparison with the book, but also comparisons with its numerous previous adaptations. In the case of Montgomery's book, there had been twelve English-language adaptations so far, and countless other adaptations produced by foreign companies.

In the age of the internet, the audience has an opportunity to share their opinions on the adaptation as soon as it is released. This remained true also with *Anne with an E*, released in May 2017. As A. E. Hnatow mentions in her thesis, upon the show's release, besides positive reviews, there was significant outrage from those who were nostalgic for the older, more childlike or romantic version of Anne. Some online discussions showed that people, specifically parents who were familiar with the book and its previous, more light-hearted adaptations, were outraged at the 'adultification' of the main character because they believed that Anne was handling topics inappropriate for adolescents, such as violence, sexuality and menstruation. However, as A.E. Hnatow states, "*there is significant evidence to support that the 2020 Anne is perfectly on par with that of the 21st-century girl in terms of psychical, psychological, and societal maturation.*"²⁷ Therefore, the idea that this 2017 'adult' Anne is someone that adolescent girls cannot identify with or learn from is refuted.

In many ways, the decision to include the less childlike view of Anne's reality seems to be the aspect which, despite some disapproval of the older audience, has made the series immensely popular with young audience. Regarding the aspect of relatability, Amybeth McNulty, a teenage Irish-Canadian actress who portrays Anne in the series, expressed her views of the show, comparing it to the older film adaptations: "*I think this show is a little bit more honest, even if it is brutally so. (...) There's more honesty about the abuse that she goes through and the trauma that she went through. I think it also gives you a more in-depth sense to who*

²⁷ HNATOW, Alison Elizabeth, *Anne-girls: Investigating Contemporary Girlhood through Anne with an E*, p. 6.

she is and how she fights through all that. It's even more empowering, because you think if you went through so much — if you went from house to house to house of strangers to orphanages, asylums and so much trauma — and to come through it with such a beautiful spirit that Anne has, I think it's lovely to see that."²⁸ From this point of view, the Anne Shirley portrayed by the series is more relatable to the young audience, since many girls who watch the show might be familiar with experiences similar to those Anne undergoes, such as social inequality, first menstruation or bullying, which some people might find inappropriate to be addressed in an adaptation of such beloved classic.

Despite the reservations of those nostalgic for the innocence of Montgomery's Anne or the romanticised Anne of the older film adaptations, the online rankings show that *Anne with an E* was overall well-received by public. *Anne with an E* received positive reviews and won Canadian Screen Award for Best Dramatic Series in both 2017 and 2018.²⁹ Most importantly, the series has gained a massive following of contemporary girls due to its large fan base active on the social media. As the show's high popularity, resulting in two more seasons, undeniably proves, *Anne with An E* adapts the familiar events and character to suit a more modern audience, while maintaining the qualities that drew fans to the story in the first place. Even though the creators decided to take a step further from the light-heartedness of the original, they still succeed in bringing Avonlea's pleasant atmosphere and Anne's amiable character to life, while adding more depth to a relatively simple story.

2.4 Comparison of the novel and its 2017 adaptation with focus on their relatability to lower secondary school learners

2.4.1 Anne's position in society

Before being adopted, Anne has existed on the outside of society. In the book, we gain only limited information about her life prior to Green Gables. The novel includes several hints at Anne's troublesome past, from which the reader can draw that it was not a happy one. In chapter five, when asked to share something about herself, she replies: "*Oh, what I know about myself isn't really worth telling.*" Later in the chapter, Anne recalls some facts about her

²⁸ AHEARN, Victoria, *CBC's 'Anne' Shows Darker Past of 'Accidental Feminist' from Green Gables* [online].

²⁹ *Academy of Canadian Cinema and Television* [online].

former life without going into much detail. This makes Marilla sympathize with Anne, thinking that “*she did not like talking about her experiences in the world that had not wanted her.*”³⁰

Unlike the novel, the series authors decided to make Anne’s former life much more acknowledged, not avoiding the harshness of the conditions orphans had to suffer in Anne’s time. The series goes further in showing Anne’s childhood in the orphanage and the abuse and mistreatment she suffered in the hands of her foster families. The series does so by implementing flashbacks at the key moments to illustrate how Anne feels. This gives the audience an opportunity to explore Anne’s past. Showrunner Moira Walley-Beckett admitted to *The New York Times* that she strived to give the show a ‘documentary feel’ with very specific period details and an emphasis on how Anne's past trauma has affected her. She further emphasises the team’s desire to make the new Anne series more realistic, adding: “*What's the more realistic way to show the way a girl like this, from a strange place, with enormous prejudices against her, would move through the world?*”³¹

Anne’s view of having a family is tainted by the ideals of her time. “*Oh, it seems so wonderful that I’m going to live with you and belong to you. I’ve never belonged to anybody – not really,*” Anne tells Matthew upon their first meeting.³² As Martinsson points out, belonging somewhere is one thing, but the idea of belonging *to* someone is a form of objectification that is shunned today, in most circles.³³ However, the creators of *Anne with an E* decided to remain faithful to the original in this case, as we hear Anne saying the exact words. Throughout the novel, it becomes apparent that Anne is rarely loved at first sight. The position of a newcomer in a small town has many challenges and in Anne’s case, her apparent non-conformity makes it even more problematic for her to fit in. Most of the characters she encounters in Avonlea have their reservations at first, including the Cuthberts, Mrs. Lynde, the teacher, and most of her new classmates. In the book, one of the characters who dislikes Anne in the beginning and criticizes her behaviour on multiple occasions is Diana’s aunt. But as with other formerly sceptical characters, she eventually grows into accepting Anne and even liking her. In the series, much more attention is given to the prejudice Anne must face amongst her classmates. This topic will be explored in more detail in chapter 2.4.4 of this thesis, which is devoted to Anne’s relationships with friends.

³⁰ MONTGOMERY, Lucy Maud. *Anne of Green Gables*, p. 26.

³¹ *Netflix's 'Anne With An E' Vs. The Novel: How Do They Compare?* [online]

³² MONTGOMERY, Lucy Maud. *Anne of Green Gables*, p. 14.

³³ MARTINSSON, Ida, *Ecofeminism in Anne of Green Gables: Giving up the Connection to Nature and Becoming a Proper Lady*, p. 11.

As several renowned literary theoreticians have pinpointed, in the novel, Anne does not rebel against the norms themselves. According to S. Drain, “*Anne does not so much do the unusual, as do the usual differently.*”³⁴ Even though others in Avonlea are sceptical towards her ideas, they usually accept her despite her nonconformity. In *Anne with an E*, the heroine is not only determined to fight the norms, but also successful at changing them. She not only integrates in the society but also questions the societal constructions and succeeds in making others realise things can actually be done in a different than the traditional way.

What can be motivating for the young audience is that the series shows how, thanks to her good heart and determination, Anne gradually overcomes the obstacles and becomes a generally accepted member of the class, finding her place in school, as well as in the Avonlea society.

2.4.2 Anne’s personality and self-image

Anne shows her most classic character features early in the book, as she travels from the train station to Green Gables with Matthew. Unlike introverted Matthew, Anne speaks most of the time, telling him how excited she feels to be adopted. She also shows her vivid imagination and connection to nature by giving new names to things they pass on the way, for instance naming a pond ‘The Lake of Shining Waters’.³⁵ As she renames the things she sees to her liking, she clearly expresses her desire to shape her surroundings rather than letting her surroundings shape her. She is energetic and assertive, and has her own rather unique outlook on life, which sometimes make people surrounding her feel confused, even speechless. In both the book and the series, Anne is described as outgoing, sociable, and goodhearted. The series, compared to the book, devotes more attention to Anne’s quirkiness. She sometimes breaks decorum and fails at making acceptable social interactions not because she means to be disrespectful, but rather because she lets her imagination run wild. The series shows several sequences in which Anne talks to herself, immersed in the reality she had created in her own head. It is a defensive reaction to the harshness of reality she experiences. Her preoccupation with imagining is not well-received by most of the adult characters, especially Marilla, who exhorts her: “*I think you’d better learn to control that imagination of yours, Anne, if you can’t distinguish between what is real and what isn’t.*”³⁶ Anne also uses

³⁴ DRAIN, Susan, *Feminine convention and female identity: The persistent challenge of Anne of Green Gables*, p. 42.

³⁵ MONTGOMERY, Lucy Maud, *Anne of Green Gables*, p. 13.

³⁶ *Anne with an E*. Season 1, Episode 6, Remorse is the Poison of Life.

her imagination as means of compensating for the lack of meaningful social interaction. She created imaginary friends – Katie Maurice, a reflection in a glass door, and Violetta, the echo in a green valley. She gradually loses connection with her imaginary friends after she makes her first real-life friend, Diana, who is both in the book and the series portrayed as a rather calm person grounded in reality.

Throughout the story, Anne is often criticized by others, especially Marilla and other older women, for misbehaving, despite her efforts to behave as much as possible. After being berated by Marilla for talking about a stranger woman in a disrespectful way, Anne says explicitly: *“I’ll try to do and be anything you want me, if you’ll only keep me.”*³⁷ But in fact, her natural sense of justice and her honesty prevent her from being the kind of girl she is expected to be. A situation that portrays her nonconformist side is when Anne is supposed to apologize to Mrs. Lynde for speaking up to her. She refuses to do so, stating *“I can’t tell Mrs. Lynde I’m sorry I said those things to her. How can I? I’m NOT sorry. I’m sorry I’ve vexed you; but I’m GLAD I told her just what I did. It was a great satisfaction. I can’t say I’m sorry when I’m not, can I? I can’t even IMAGINE I’m sorry.”*³⁸ This situation shows that what causes Anne’s behaviour to be perceived as inadequate is not her incivility, but rather her unwillingness to be untrue to herself. She chooses to speak her mind even if it means causing problems, which makes her admirable as a character.

As teenagers often do, Anne struggles with accepting her looks, which is a recurrent issue she mentions both in the novel and in the series. There are several situations throughout the book in which Anne complains about her appearance, especially the colour of her hair, which she considers her ‘lifelong sorrow’.³⁹ At the beginning of the novel, Anne is far from feeling content in her own body. She often uses her imagination to pretend that she looks different than she does, making her imaginable appearance more similar to what she sees as conventional beauty. Anne’s discontentment with her hair even leads to a few comical incidents, including dying her hair green by accident. However, towards the end of the novel, her attitude changes. As Anne grows older, she no longer lets her looks hinder her confidence. She gradually learns to accept her appearance, even to embrace it.

Much of Anne’s long-lasting likeability and popularity stems from the fact that she is far from perfect. She makes mistakes, causes misunderstandings and, especially in her modern

³⁷ MONTGOMERY, Lucy Maud, *Anne of Green Gables*, p. 29.

³⁸ MONTGOMERY, Lucy Maud, *Anne of Green Gables*, p. 39.

³⁹ MONTGOMERY, Lucy Maud, *Anne of Green Gables*, p. 24.

Anne with an E portrayal, often acts in a quirky and awkward way, which some viewers might even find annoying at times. But despite all her personality traits, seen by some as negative, she remains relatable as a character in both her original and contemporary portrayals. What makes Anne a true and timeless heroine is her determination to see the world as beautiful and full of possibilities. She approaches life with optimism and enthusiasm, embracing her mishaps and acknowledging the value in learning from them.

2.4.3 Coming of age

Historically, puberty has been understood as a time in females' lives which should be directed to guide them into marriage, motherhood, and predominantly domestic labour.⁴⁰ This notion applied to the early 20th century Canada as well as to the rest of the Western world.

The struggle of moving from childhood to adulthood is one of the widely discussed topics in relation to Anne. During Montgomery's time, the question of whether she wrote for children or for adults was never settled. Judging from the early editions of her novels, Montgomery was not originally categorised as a children's author. Her books were marketed for an adult audience, as one can notice by examining the cover art of the first editions of her novels. Her 'Anne novels' were only later categorised as children's literature, as a result of a joined effort of the publishers, literary criticism and book industry in general, which is a common process of classics becoming children's books.⁴¹ Different adaptations approach the theme of growing up from various perspectives, leaning either towards the child-like, playful and innocent view of Anne, or, as in *Anne with an E*, exploring the themes of becoming an adult in a more profound and realistic way.

In the book, Anne becomes progressively calmer and more adaptive to the expectations of others as she grows older. She loses her untamed, non-traditional behaviour and progressively acts in the ways that are seen as proper for girls at the time. Through the eyes of the narrator, this is seen as a positive progress. Anne overcomes her former wildness and adapts to what the male-dominated society wants her to be – selfless, caring and hardly even breaking decorum. Her maturation is related to domesticity, which clearly stems from the view of women's position in Montgomery's time.

⁴⁰ HNATOW, Alison Elizabeth, *Anne-girls: Investigating Contemporary Girlhood through Anne with an E*, p. 5.

⁴¹ KANNAS, Vappu, *The Forlorn Heroine of a Terribly Sad Life Story: Romance in the Journals of L. M. Montgomery*, p. 15.

Despite this rather predictable development, Anne's character remains energetic, active, and positive about life. Her ability to find pleasure and purpose even in the roles and duties she would probably not have chosen for herself is the quality which prevents her character from becoming boring, and which has caused Anne to remain popular and relatable even after more than a century. Muriel Whitaker's take on *Anne of Green Gables* highlights this tension: "*Much of the interest in Anne ... results from the tension between the adults, with their rigid view of how a child should act, and the children, with their strong sense of justice and clear-eyed awareness of adult shortcomings.*"⁴² This can be applied both to Anne herself, as well as to the young readers of Anne. This tension is a substantial part of Anne's growing up, as it is for many teenagers nowadays.

Unlike the book, the series only focuses on a short period of Anne's life, approximately a year after her arrival at Green Gables. Therefore, it is not possible to compare the book's and the film's view of her transition into an adult. However, even after the first few episodes of *Anne with an E*, it is apparent that the series presents a different, more contemporary, view of what is necessary for a young person to become an adult. Rather than being related to meeting the society's expectations (like managing gender specific tasks or engaging in a heterosexual relationship leading to marriage), the series is aiming for individualized identity, self-advocacy and action. Despite their differing approach to some aspects of the process of coming of age, in both the book and the series, the young audience follows Anne through the process of her self-discovery, self-acceptance and self-actualization, which all remain necessary parts of growing up to this day.

2.4.4 Relationships with friends

Anne experiences all the notorious tribulations of being 'the new girl' throughout her first year in Avonlea. Being an orphan and having only limited previous experience with education makes matters even more difficult for her. In episode three of *Anne with an E*, Anne's first encounter with her girl classmates is portrayed as very awkward, resulting in Anne becoming the target of Josie Pye's bullying immediately. One of the first questions Anne is asked by her female classmates at school upon her arrival is '*Why do they make you wear that old lady dress?*'⁴³ There are a few more situations in which Anne needs to endure the

⁴² ÅHMANSOON, Gabriela, *A Life and Its Mirrors. A Feminist Reading of L. M. Montgomery's Fiction*, p. 22.

⁴³ *Anne with an E*. Season 1, Episode 3, But What is so Headstrong as Youth.

challenge of being socially disadvantaged, and therefore unpopular. In all of them, Anne needs to be strong and confident enough to give her classmates time to realize that despite coming from a different background, she is worth their friendship. For instance, after Ruby's family's house is destroyed by fire, the Cuthberts kindly offer Ruby to stay with them at Green Gables. Instead of being thankful, Ruby becomes upset because she does not like the idea of staying with 'the orphan', which is obviously hurtful for Anne to hear. However, this situation serves as yet another chance for Anne to show her positive character traits. She uses her empathy and imagination to comfort Ruby by telling her about an imaginary princess and talking about various activities they could do during the time they have to spend together.⁴⁴ There are several other occasions on which Anne wins other children's sympathies not by conforming to the ideas of what makes a person popular, but by simply being herself. This ability of hers can be inspiring to teenagers even today, since the issues of fitting in the group, being popular and facing judgement for being different are just as topical in the lives of young people nowadays as they were a hundred years ago. The theme of friendship is one of the substantial topics reflected in the practical part of this thesis, where it becomes a basis for group works and class discussions.

2.4.5 Feminism

In this thesis, the term feminism is understood as the belief and aim that women should have the same rights, power, and opportunities as men.⁴⁵ *Anne of Green Gables* is a novel with a strong female protagonist who managed to escape some of the most prevailing stereotypes about women of the Western world. In certain sense, Montgomery can be said to have been a 'proto-feminist' writer. The message of the first chapters of *Anne of Green Gables* represents a core ideal of feminism – a person's worth should not be diminished because of their gender. While 19th century women in the conservative and protestant Canada were supposed to conform to certain predefined roles, in creating Anne, she introduced a female teenage character who was able to question and redefine the role she was given, and to some degree defied the expectations of the time.

As mentioned earlier, historically, a girl's upbringing was directed to guide her into marriage, motherhood, and predominantly domestic labour.⁴⁶ This notion applied to the early

⁴⁴ *Anne with an E*. Season 1, Episode 4, An Inward Treasure Born.

⁴⁵ *Collins Online Dictionary* [online]

⁴⁶ HNATOW, Alison Elizabeth. *Anne-girls: Investigating Contemporary Girlhood through Anne with an E*, p. 5.

20th century Canada as well as to the rest of the Western world. It is also worth mentioning that legally, women were not granted equal laws in Canada until 1929, when The Imperial Privy Council ruled that women were legally considered 'persons' and therefore could hold seats in the Canadian Senate.⁴⁷ Therefore, in Montgomery's time, what a girl could or could not do was still very regulated.

The clear division of gender roles is apparent from the very beginning of the story, both in the novel and in its 2017 adaptation. Before Marilla even has a chance to get acquainted with Anne, she is against the idea of keeping her, which is based solely on the fact that she is a girl. Even though Anne, both in the book and the series, insists that she can be just as useful as boy, she is not given a chance to prove herself able to help on the farm, since farm work is something that a girl is not supposed to do. Instead, she is allowed to 'prove herself useful' by helping in the kitchen as soon as the first morning. According to E. Hnatow, *Anne of Green Gables* implies not that girls are equal to boys, but rather that girls bring something unique to the community, which was likely to be a generally acceptable opinion.⁴⁸

In the 2017 series, Anne's inclination to questioning who she is supposed to become according to Avonlea's society standards are taken even further. One example to demonstrate this tendency can be found in Anne's dialogue with Josephine Barry, Diana's elderly great aunt, who never married. In the book, her character is not given much space. In the series, she shares a few intimate moments with Anne, during which she expresses her opinions about how Anne should think about her life. "*My advice is to let your ambitions and your aspirations be your guide. (...) There is more than enough time for you to figure out what you want and what you're good at.*"⁴⁹ There are a few more situations in the series in which Josephine Barry encourages Anne to live her life by her own means, which makes her an inspiring figure in Anne's eyes. When Anne mentions that she, unlike her friends, is not preoccupied with becoming a wife, but she likes the idea of being a bride, Ms Barry reacts to it by saying: "*I have the following thoughts to offer. First, you can get married any time in your life if you choose to do so. And two, if you choose a career, you can buy a white dress yourself, have it made to order and wear it whenever you want.*"⁵⁰

Impressed by aunt Josephine's independence, Anne becomes determined not to make a romantic relationship her only goal in life, as she makes clear in the sixth episode. Unlike

⁴⁷ *Women's Suffrage. The Canadian Encyclopedia* [online]

⁴⁸ HNATOW, Alison Elizabeth. *Anne-girls: Investigating Contemporary Girlhood through Anne with an E*, p. 5.

⁴⁹ *Anne with an E*. Season 1, Episode 6, Remorse is the Poison of Life.

⁵⁰ *Anne with an E*. Season 1, Episode 6, Remorse is the Poison of Life.

the Anne from the novel, the series Anne becomes a true pioneer of feminism. She repeatedly opposes some aspects of patriarchy, expressing her determination never to get married. *“I am quite firm in my position that romance need not be my goal in life. Not that I’m thinking about boys at all, because I’m not. I choose myself and that way I’ll never be disappointed.”* But despite making Anne a feminist, the authors of the show still manage to give the audience an opportunity to look at Anne’s ideals from different angles. There is a scene in which Anne speaks with enthusiasm about her plan to become ‘her own woman’, while her monologue is combined with a silent scene sequence of Marilla in tears, holding a letter from her suitor who she declined to marry when she was young, resulting in her having no family.⁵¹ This is one of the strengths of *Anne with an E* – while clearly inclining to certain ideals of feminism, it never becomes unidirectional, giving the young audience a chance to form their own opinions.

When comparing the novel and the series, it is important to acknowledge that unlike Montgomery, the series creators had much more freedom in making Anne’s character forward-thinking and independent. Regulated by the morals of the time in which *Anne of Green Gables* was written, Montgomery did not have full liberty to write whatever she wanted if she aimed to be published. According to Ida Martinsson, *Anne of Green Gables* may or may not be seen as a feminist novel, depending on what approach one chooses. *“Like many novels written in the early 20th century, Anne contains a mix of feminist and misogynist statements. For example, there is the character Mrs. Rachel Lynde, a neighbour of Anne’s and perhaps the town’s most opinionated and gossiping woman, who at one point is said to believe that ‘if women were allowed to vote [the Canadian people] would soon see a blessed change’ only to, a few chapters later, be said to think that having women as ministers would be a ‘scandalous thing’ and that she hopes Canada never gets female ministers (Montgomery 172, 308). Anne certainly is a product of its time, feminist for its day but not compared to society today.”*⁵²

As reflected in the practical part of this thesis, this discrepancy between the way the classic book and the contemporary series approach the themes related to the perception of gender can be an interesting aspect to be discussed in classes, if particular excerpts from the book and the series are presented to the students for comparison, giving them a chance to express their own views.

⁵¹ *Anne with an E*. Season 1, Episode 6, Remorse is the Poison of Life.

⁵² MARTINSSON, Ida. *Ecofeminism in Anne of Green Gables: Giving up the Connection to Nature and Becoming a Proper Lady*, p. 3.

3. Relevance of *Anne of Green Gables* in lower secondary school EFL teaching

Both the book and the series present a great deal of vivid vocabulary and authentic language used in a meaningful context, therefore, they can be used as suitable authentic materials to support students' language acquisition. The book and the series are meant for English speaking audience. Therefore, the language might be too difficult for most of the Czech lower secondary school learners to comprehend. However, this fact should not stay in the way of using these materials in EFL classes, as there are various ways in which they can be presented to and enjoyed by the learners. Provided the teacher recognizes the role of language immersion in the process of learning and supports the students' understanding by using appropriate methods of working with literature and film, reading *Anne of Green Gables* and watching *Anne with an E* can become a valuable contribution to the usual content of EFL lessons, as the practical part of this thesis proves.

While *Anne of Green Gables* predominantly revolves around the character of Anne, and therefore is generally perceived as a story for girls, the series *Anne with an E* provides multiple insights into lives of other characters, including male figures, such as Matthew and Gilbert. In this respect, the new adaptation makes the story more engaging and relatable to boys. The series also incorporates a healthy sense of humour that sets it apart from most period dramas and prevents it from being heavy or overdramatic. The events presented in the story are often familiar to young learners, as they follow Anne going to school, making friends and enjoying various adventures. Humour is another important aspect which contributes to the story's attractiveness. Apart from being funny themselves, both the novel and the series are full of dialogues which also makes them a useful material for incorporating entertaining activities in classes, providing many opportunities for interactive activities such as dramatization or roleplay.

The sole fact that Montgomery's 1908 narrative was yet again adapted and managed to gain interest of audience across the age spectrum shows that her contributions to literature have withstood the test of time. Besides being an enjoyable read, Montgomery's narrative has some relevant implications for today's young audience. First, Anne is a strong character who, despite being young, is able to think independently and to stand up for herself. Secondly, Anne's rather complicated path to becoming accepted by other people demonstrates a need for society to listen to young people and take their needs and ideas into consideration. Apart from that, Anne's story shows that an individual has a power to transform their surroundings in a positive

way and thrive in a community against all odds. As Ahearn concludes, *"in this day and age, themes of identity, prejudice, bullying, being an outsider, searching for a way to be accepted and how to belong are entirely topical and super relevant, and those are themes that are built into the story of 'Anne.'"*⁵³ The story of the red-headed orphan speaks to people of all ages, including teenagers, because it shows the importance of nature, family, friends and above all, staying true to oneself. It shows that despite facing multiple obstacles on the way, young individuals can prove to be more than what society expects of them.

⁵³ AHEARN, Victoria. *CBC's 'Anne' Shows Darker Past of 'Accidental Feminist' from Green Gables* [online]

PRACTICAL PART

1. Introduction

As stated earlier in the abstract, the practical part of this thesis presents a case study of an original EFL teaching project based on reading *Anne of Green Gables* and watching its 2017 series adaptation in lessons. Apart from introducing possible ways of using both the book and the series in lessons as tools for the development of students' language skills and communicative competence, the programme was designed to encourage the development of students' attitudes towards using authentic materials in their foreign language learning. Besides finding and presenting efficient ways to work with literature and film in EFL classes, the programme also aimed to investigate whether a coming-of-age literary classic written at the beginning of the 20th century can still be appreciated by young readers today.

The case study of the project includes the aims, theoretical framework, structure and methodology the programme was built upon. Furthermore, the process of the realisation of the programme at lower secondary school is described in detail, drawing from the lesson reflections and class observations. The case study also contains materials used in the lessons, an example of a lesson plan and feedback from the students who participated. A summary of the outcomes of the programme and the case study is presented.

2. Research project: Case study of the implementation of both the book and series in EFL teaching at lower secondary school

2.1 Project aims and structure

The topics of inquiry of the case study were in alignment with the main research questions of this thesis. The research based on the *Adventure with Anne* programme application in lower secondary school setting aimed to review the relevancy of *Anne of Green Gables* and *Anne with an E* in teaching teenage learners, relying on the outcomes of the programme and feedback from the students. It also aimed to examine whether *Anne of Green Gables* and its adaptation can serve as suitable materials for teaching and motivating EFL lower secondary school learners nowadays. Additionally, it was of interest to examine how this encounter with authentic materials influenced their attitudes towards reading books and watching films in English.

The project was designed as a one-week intensive programme for the 9th-grade students. I spent five consecutive days, from Monday to Friday, teaching one class of students. Altogether, the project spanned over ten 45-minute lessons, meaning two lessons were devoted to the programme each day of the week. The content of each lesson, including the materials used in them, can be found in Appendix 1: Students' programme book *Adventure with Anne*. The following chart (figure 1) shows an overview of the plans for each day of the programme.

Figure 1: *Adventure with Anne*: Programme Overview

	Lesson 1 (45 min)	Lesson 2 (45 min)
Day 1	First encounter - series: episode 1	First day at Green Gables - book: chapters 3, 4 - series: episodes 2, 3
Day 2	At school - book: chapter 15 - series: episode 3	The fire - series: episode 4
Day 3	Diana visits Anne - book: chapter 16 - series: episode 5	Anne saves Minnie May - series: episode 6 - book: chapter 18

Day 4	Anne wants to change her looks - book: chapter 27 - series: episodes 6,7	Final project (group work) - the story - characters and relationships - Anne's personality
Day 5	Final project - discussions, posters	Final project - presentations Final questionnaire

2.2 Theoretical framework

The *Adventure with Anne* programme was grounded in the theoretical framework of social constructivism. When considering different theories to build the programme upon, I decided to use the strategies which align with social constructivism approach as they generally advocate the use of authentic language in meaningful contexts in order to facilitate natural language development. Social constructivism proposes that learners are active participants in the construction of their own knowledge, and it stresses the need for collaborative learning. When children are actively involved in getting and giving meaning, they learn the language by using it with peers, teachers, and other adults in the classroom.⁵⁴ Allowing young EFL students to talk about the story they read or watched facilitates active construction of meaning, which is one of the core principles in successful language learning according to the CLT methodology, which became the chosen approach for designing the *Adventure with Anne* programme.

Considering the form, the whole programme was built on the principles of Task-based learning. The TBL approach is informed by a belief that if students focus on the completion of a task, they are just as likely to learn the language as they are if they are focusing on language forms. As Harmer explains, “*instead of a language structure or function to be learnt, students are presented with a task they have to perform or a problem they have to solve.*”⁵⁵ In this programme, the tasks aimed to facilitate the learners’ interaction with the book and the series and to check their understanding. The tasks also aimed to make the pupils active in the lessons, to support their interest in the story and to encourage them to use English to communicate meaning. The language forms and grammar became the focus only when the task was completed and the need for explanation or further practice of a particular form was needed. The materials needed for the tasks were provided to the pupils in the form of a students’ programme book which can be found in Appendix 1.

⁵⁴ CRAWFORD, Leslie W. *Language and Literacy Learning in Multicultural Classrooms*, p. 56.

⁵⁵ HARMER, Jeremy. *The Practice of English Language Teaching*, p. 71.

2.3 Methodology

2.3.1 Methods of implementing the book and the series in the lessons

As stated earlier, the CLT methodology became the chosen approach for designing the *Adventure with Anne* programme. CLT principles were applied in the formation of a majority of the tasks. The choice of the activities was based on the procedures and techniques of CLT described in *Methods and Approaches in English Language Teaching* by Blanka Babická (2017)⁵⁶ with further theoretical support found in *The Practice of English Language Teaching* (1994) by Jeremy Harmer.⁵⁷

Each day of the programme included various activities based on the book and series excerpts presented during the lessons. In order to facilitate the practice of all language skills, activities based on reading, listening, speaking or writing were included in some way each day, combining different organisational strategies. Each student was given their own programme book (Appendix 1) which provided a framework for the whole week. Each lesson, new pages with tasks were added to the programme books. Throughout the whole programme, the students were encouraged to use the target language to complete the tasks and to communicate with the teacher and each other.

Activities based on reading excerpts from the book included for example reading with roleplay (task 12), making a hypothesis about the possible development of the story (task 5c) putting events in the correct order (task 6b) and pair or group discussions. Activities performed during or after watching parts of the series included linking the lines with the characters (task 1), checking the understanding of the language heard in the scenes (task 9), describing the characters and their personalities (task 11), deciding whether a statement is true or false (task 15), conducting a brief classroom survey (task 20) and talking about the realities from the story and comparing it to the realities of our time, drawing from the students' own experiences. The final task of the programme (the group project) incorporated all language skills and gave the students an opportunity to reflect on the four previous days they spent exploring Anne's story and the themes addressed in it and in the discussions. The extent to which the students considered different types of activities engaging and helpful for their learning was later reviewed via the final questionnaire and the results can be found in chapter 2.5.1. of this thesis and in Appendix 5.

⁵⁶ BABICKÁ, Blanka, *Methods and Approaches in English Language Teaching*.

⁵⁷ HARMER, Jeremy. *The Practice of English Language Teaching*.

2.3.2 Selection of excerpts from the source materials for the lessons

As T. Van emphasizes, “*the choice of texts and activities is crucial because these selections will make the difference between passive reading and active involvement with a literary text.*”⁵⁸ Therefore, the excerpts from the book and the series were chosen based on the previous analysis of the book and the series. The particular parts implemented in the lessons (as detailed in the Students’ programme book – Appendix 1) were chosen to reflect the main themes of interest, which were identified in chapter 2.4. of the theoretical part of this thesis. For example, Anne’s position in society was explored and discussed upon the students’ first encounter with Anne, at the beginning of the programme (lessons 1, 2 and 3). The theme of friendship was explored later through the scenes in which Anne saves Diana’s sister and the activities based on this part of the story (lesson 6, tasks 16 and 17). The extent to which each of the topics was interesting to the students was later investigated in the final questionnaire and the results can be found in chapter 2.5.1. of this thesis and in Appendix 5.

Despite the fact that the language used in the novel and the series was above the level of most of the students, I decided not to adjust or simplify the language in any way in order to preserve the authenticity of the materials. In order to help the pupils understand the meaning, I used various ways of checking the comprehension and offered the students an opportunity to ask whenever they needed help. Also, they were encouraged to note the words that are new to them (as in task 4b). In addition, there was time devoted to checking the comprehension during or after every activity. If a student wanted to express themselves regarding the topic being discussed and they lacked the language, we occasionally switched into Czech for a short time so that the level of their English would not prevent them from engaging in the discussion.

2.3.3 Task design and lesson planning

The majority of the tasks were designed to make the students interact with the story they read or watched and to encourage them to draw on their own experiences, feelings and opinions. Beside other sources of methodology, I relied on G. Lazar’s *Literature and Language Teaching: A Guide for Teachers and Trainers*, especially chapter 2.5 Literature for personal enrichment: Involving students.⁵⁹ The tasks often focused on students’ understanding of the events

⁵⁸ VAN, Truong Thi My, *The relevance of literary analysis to teaching literature in the EFL classroom*, p. 2-9.

⁵⁹ LAZAR, Gillian. *Literature and Language Teaching: A Guide for Teachers and Trainers*, p. 39.

in the story and they included questions referring to the characters, plot, settings and theme. The tasks were aimed to make the students think of the story, connect it with their own experiences and make them motivated for the following discussions.

Even though the main points of the programme were planned from the beginning, I did not want the lessons to feel rigid, so I was very open to changing plans along with getting to know the students. For example, once I attempted to realise an activity which was planned as role play. Even though it seemed like a fun task to me, the students were rather reluctant to participate, and when they finally did, it occurred to me that they felt rather embarrassed when trying to read the lines of their characters. Therefore, I made a note in my journal that this group of students prefers other activities to drama and I reflected this realisation in the planning of the following lessons.

I kept a journal to reflect on the lessons and the students participation and their perceptions of the materials. The journal included notes of comments I heard from the students as well as my own insights regarding their progress. After each day of the programme, I reviewed the journal and compared and reflected on any patterns I noticed. Also, I reviewed the tasks in students' programme books. Based on the lesson reviews, I made necessary changes in the content and organisation of the following lessons.

2.4 Project realisation: *Adventure with Anne* in ZŠ Velká Bíteš

2.4.1 Setting and participants

The *Adventure with Anne* intensive programme was realised in a class of 9th-grade students at Základní škola Velká Bíteš in June 2021. It is a standard Czech state school, officially founded and legally organised by the town of Velká Bíteš, providing elementary and lower secondary education to the local children.

The programme *Adventure with Anne* was first introduced to the lower secondary school head master and the form teacher of the 9th grade class, who was also their English teacher. The conditions were set and I was allowed to realise the programme in the class. It spanned over five consecutive days, from Monday to Friday. Two 45-minute lessons were devoted to the programme each day. Eighteen students participated in the programme – ten males and eight females. There were not any students with special needs or specific learning differences included in the class. There were two female students whose mother tongue was different than Czech in the class. According to the class's English teacher, the level of English proficiency varied significantly amongst the students, ranging from students whose command of English

was equivalent to the level of primary school learners (two students), across those who were capable of using English at the expected level (most of the class), to several students who were clearly above the expected level, capable of carrying a nearly fluent conversation.

2.4.2 Problems and specifics

There were several problems regarding the realisation of the programme and its efficiency in this specific setting. The most significant problem was the considerable difference in the level of English proficiency amongst the students. From the first day of the programme, it was evident that the level of comprehension of the least proficient language learners was considerably lower than the level of the rest of the class, causing them to be less interested in reading the book and watching the series and less active in fulfilling the tasks. In comparison, the most advanced students found the tasks easy, and they were the ones who participated in the discussions most actively. It was challenging to find ways to respond to the needs of all the students and give them opportunities to enjoy the programme and participate without feeling overwhelmed or bored.

After observing the students during the first four lessons, I was able to identify their individual strengths and weaknesses. Since the major aim of the programme was to make the students motivated for learning English via reading and watching, my goal was not to correct all their mistakes, but rather appreciate what they managed to say or write correctly. I attempted to make the least advanced students more involved in the following lessons, for example by letting them work in pairs with their more advanced classmates. On several occasions, the tasks had to be differentiated to enable the least proficient English users to succeed in fulfilling them – for instance in Task 8, they were offered assistance while the rest of the class was instructed to work independently. In the case of the most advanced students, I decided to give them more challenging tasks, for example by letting them lead the discussions or by asking them more complex questions regarding the story.

Another problem was the students' tendency to overuse their mother tongue while working on the tasks. This problem was addressed on multiple occasions during the week by giving the students subtle reminders, for instance by reacting to them speaking in Czech by asking the same thing in English. Another specific of the programme's realisation at ZŠ Velká Bíteš was that it took place at the very end of the school year, which might have been the cause of some of the students being rather passive, especially during the first few lessons of the programme.

2.4.3 Data collection and analysis

The primary source of methodology I used in collecting and analysing the data reflecting the outcomes of the project was an article Exploring Research Methods in Language Learning-teaching Studies by V. Nimehchisalem. Working through the project, I considered various research methods and I attempted to learn more about each method and how to implement it to decide which methods and techniques would allow me to collect the necessary data to answer my research questions. I decided to follow in the footsteps of many current researchers who increasingly prefer to combine qualitative and quantitative methods, since the usage of mixed methods enables them to benefit from the strengths of both during either collecting or analyzing data. As pointed by Nimehchisalem, the main assumption is that combining qualitative or quantitative methods provides a comprehensive understanding of the research problem. A typical example of such efficient combination would be studies that consecutively use questionnaires and interviews for collecting data.⁶⁰ Therefore, I decided to use a combination of different data collection methods.

To find answers to my research questions, I obtained the data from observing the classroom during the lessons. Sources of data included responses, remarks and opinions presented by the students throughout the five days of the programme and my own classroom observations I registered in the form of brief personal journal entries. Every day of the programme, I also tried to take advantage of every time the students wanted to share something with me to conduct short interviews with them during or in between the lessons, focusing on the topics of inquiry. These short interviews enabled me to confirm data that had been presented in other forms in the lessons and clarify ambiguities. I would have preferred more time to conduct the interviews, as I believe they would have provided me with deeper insight into the project's effectivity, but the time was limited since the students had other classes to attend.

The last, but arguably most comprehensive method of obtaining information was used in the final questionnaire. The questionnaire was designed primarily to examine the outcomes of the programme, especially student's own view of their participation and language development. A secondary unit of focus included the degree of their motivation towards using authentic materials (books, films) in their learning – comparing the starting point with the data gathered after the programme. The questionnaire was given to the students in the last lesson

⁶⁰ NIMEHCHISALEM, Vahid, *Exploring Research Methods in Language Learning-teaching Studies*, p. 27 – 32.

of the programme, after all the completion of all the learning activities. The questionnaire was written in Czech so that the students had no difficulties understanding the questions and responding to them.

The questionnaires combined both qualitative and quantitative research questions. Rating scales used in the questionnaire include interval scales (for example in questions 2.a and 2.b), bipolar scales (question 2.c) and category scales and Likert scales (questions 4.b and 4.c). The questionnaire also includes several open-ended questions, as they are proved to encourage participants to verbalize their thoughts, providing a closer look into what they are thinking.

The first part of the questionnaire focuses on the experience with reading books and watching films in English the students had prior to the programme. The second part is aimed to reflect the programme and the degree to which the book and series were interesting to the learners. The third part focuses on students' own reflection of their participation and learning. The fourth part is dedicated to the questions concerning their motivation for future use of English books and films in their learning.

When thinking about the effectiveness of the questionnaire, I considered the advantages and disadvantages of leaving it for the very end of the programme. One of the possible drawbacks my tutor drew to my attention was related to the questions which reviewed the effectivity of different tasks. We talked about the risk of students not remembering on the last day what activities they had done earlier that week. To prevent this problem, the students were given the opportunity to look through their programme books during fulfilling the questionnaires. They were encouraged to go back to particular tasks when asked to reflect on them in the questionnaire.

2.5 Case study results and feedback from the students

Through the analysis of the answers obtained in the interviews and the questionnaire, it was possible to draw a very indicative and representative picture of the ways students perceived the materials, the programme and their own language and motivation development. The following chapters present a summary of the answers.

2.5.1 Questionnaire results

This chapter provides a summary of the data obtained via the questionnaire the students fulfilled at the end of the programme. A chart with more detailed information and including

all the students' responses can be found in Appendix 5: Chart of answers from the final questionnaire. The following paragraphs will focus mainly on the most significant outcomes of the questionnaire related to the primary research questions.

The first part of the questionnaire was aimed at the experience with reading books and watching films in English the students had prior to the programme. Seventeen out of eighteen students responded that they had not read a book in English before. The one who had read an English book had done so in their free time, not at school. In the following question, I enquired whether the students have ever watched a film or a series in English. In this case, the number of positive responses was significantly higher: sixteen students had watched a film in English, while only two students had not. This proves my initial assumption that lower secondary school students are generally more familiar with watching films in English than with reading English books.

The following matter of enquiry was whether the students had experience with watching films in English without subtitles or with subtitles in Czech or in English. The responses showed that all sixteen students had experienced watching films in English with Czech subtitles. Nine students had watched films with English subtitles and only three out of sixteen responded that they had watched a film in English without subtitles. One of the students used the blank space and wrote that they had initially started watching series on Netflix with Czech subtitles and later progressed to watching with subtitles in English or occasionally without any subtitles. Another student wrote that they had recently started watching films with English subtitles and they stop the film and look for a translation only if they did not understand the meaning of the words.

The second part aimed to reflect the programme and the degree to which the book and series were interesting to the students. Questions 2.a and 2.b aimed to receive feedback regarding the learning activities the students had participated in. Answers to question 2.a, which investigated how enjoyable the activities were to them, show that most of the students enjoyed the collaborative activities, such as working on the final group project. They also liked activities which included recalling the events from the book and the series, such as linking the utterances with the characters or trying to predict how the story would continue. The lowest marks were given to reading and roleplay activities. Overall, most of the tasks were given high marks, such as 4,5,6, which shows, that the students mostly liked the activities included in the programme. This proves the initial assumption that CLT methods are learner-friendly and therefore suitable for lessons based on authentic materials.

Besides the enjoyability of the tasks, attention was given to the level to which the activities were perceived as easy or difficult by the students. Answers to question 2.b clearly reflect the significant differences in the level of English proficiency within the class. While some of the students marked most of the activities as easy, others marked nearly all of them as relatively difficult. Overall, the activities including character analyses and addressing the differences between the series and the book were marked as difficult. Activities which were intentionally planned as rather relaxing and creative parts of the programme, such as watching the series or painting Anne’s feelings, were on the opposite side of the spectrum.

The following question aimed at the story itself rather than on the activities based on it. I decided to review the answers to questions 2.c and 2.d separately for boys and girls, since I was interested in the different ways Anne’s story could be interesting and relatable to each gender. As the following graph shows, the story was perceived as interesting by both boys and girls, with marks given by girls being in average higher than marks given by boys.

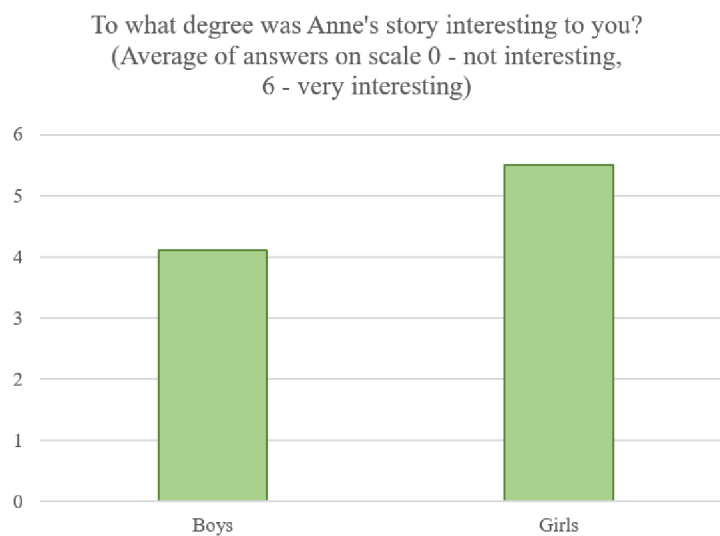


Figure 2: Answers to question 2.c from the final questionnaire

Question 2.d aimed to investigate which themes the students liked thinking about and discussing. Results show that both boys and girls enjoyed thinking and talking about the relationships with friends the most, together with the roles of boys and girls in Anne’s time and nowadays. Girls have given the highest marks to the themes of Anne’s coming of age and her personality, while boys have generally marked these two topics as rather uninteresting. More detailed results of each question can be found in Appendix 5: Chart of answers from the final questionnaire - 2.b, 2.d.

The third part of the questionnaire focused on student's own reflection on their participation and learning. Ten out of eighteen students stated that they had actively participated in all the activities, five students stated that they participated in most of the activities. Three students had admitted that they participated rather scarcely. These answers are in agreement with my observation of the class participation during the course of the whole programme. Fourteen out of eighteen students answered that they preferred working together with their classmates, opposed to four of them who preferred working individually.⁶¹ In the following set of questions (3.c – 3.i), students were asked to compare their views on reading the book and watching the series in the lessons. The results show that a majority of the students, specifically 12 out of 18, found watching the series more enjoyable than reading the book. Six students considered both the book and the series equally enjoyable. Also, eight of the students stated that watching the series helped them understand the story better, while four students stated that reading the book helped them understand the story better. Four students found both reading and watching equally helpful regarding understanding the story.⁶²

Regarding their learning, the students' subjective views show that more of them, eight out of eighteen, thought they had learnt more vocabulary by reading the book than by watching the series. Six students responded that they have learnt more vocabulary by watching the series and three students responded that they learned new words equally by reading and watching.⁶³ Considering the understanding of the usage of grammatical rules, most of the students stated that reading and watching were similarly helpful to them or that reading helped them more.⁶⁴ On the other hand, ten out of eighteen students answered that watching the series helped them to understand the dialogues more, compared to just two who felt that reading helped them with understanding of the dialogues.⁶⁵ The fact that the highest number of students agreed on was that watching the series evoked more emotions in them than reading.⁶⁶

When asked what they have learnt during the programme, the students provided various answers. The majority of the responses included learning new vocabulary and phrases, as well as adopting the correct pronunciation. They also included that they gained better understanding of a written text in English and became more confident in using English. Expressing their subjective views on the level of their understanding of English, sixteen students said they had realised that they could understand more in English than they initially thought they would.

⁶¹ Appendix 5: Chart of answers from the final questionnaire – question 3.b

⁶² Appendix 5: Chart of answers from the final questionnaire – question 3.d

⁶³ Appendix 5: Chart of answers from the final questionnaire – question 3.f

⁶⁴ Appendix 5: Chart of answers from the final questionnaire – question 3.g

⁶⁵ Appendix 5: Chart of answers from the final questionnaire – question 3.h

⁶⁶ Appendix 5: Chart of answers from the final questionnaire – question 3.i

Compared to this, only two students stated they realised that they understood less than they initially thought they would. These results have proven to me that one of the main goals of the programme, which was the encouragement of the students' own beliefs in their ability to use authentic materials in English, had been fulfilled.⁶⁷

The fourth part was dedicated to the questions concerning their motivation for the future use of English books and films in their learning. Following my initial predications, fifteen out of eighteen were more inclined to turn to watching *Anne with an E* than reading *Anne of Green Gables* in the future. Overall, the students mostly expressed they preferred watching the series to reading the book. Considering the fact that only one of the students had responded that they had had experience with reading a book in English prior to the programme, it is positive that one student had responded they would rather read the book and two other students would opt for both the book and the series.⁶⁸ Also, the students' rather positive attitudes toward reading in English are shown in question 4.b. As results show, most of the students strongly agree or agree with the sentence "Reading books in English can be fun." Also, besides other answers, some of the students stated that they believed reading books in English could help them learn new words and understand written English better.⁶⁹

At the end of the questionnaire, the students were given free space to express their insights regarding the programme. Some of the students used this space to tell me that they had fun during the programme or that they felt they had progresses in their learning in various ways. A few students wrote that they realised that learning English is important to them. One of them said that they are less self-conscious about speaking in English than they had been before. Several students stated they would continue watching *Anne with an E* at home and two of them expressed that they would like to continue reading *Anne of Green Gables* on their own.

⁶⁷ Appendix 5: Chart of answers from the final questionnaire – question 3.k

⁶⁸ Appendix 5: Chart of answers from the final questionnaire – question 4.a

⁶⁹ Appendix 5: Chart of answers from the final questionnaire – question 4.d

• Napadá tě k programu ještě něco, co bys chtěl/a sdílet? Využij následující řádky.

Program mě moc baví, zjistila jsem, že
angličtina docela dobře rozumím.
Také mi to dalo, že se budu koukat více
na filmy/seriály v angličtině, začalo mě to
bavit. Také se mi studium mělo což
byl můj velký problém.

Figure 3: A student's answer to question 4.f

2.5.2 Outcomes of interviews and observations

The questionnaire was not the only source of information I relied on to receive feedback from the students. Another source of information came from individual conversations with students. At the end of every lesson, I always encouraged the students to use the time of the break to come to me and share their insights or concerns regarding the lesson, the programme or any matter related to English. Most of them did not use this opportunity, which I fully respected. However, some of the students came to me and spoke of their views on the book and the series, as well as their personal attitudes towards learning English. Such short interviews conducted in between lessons or after the end of the programme were quite illuminating. In these conversations I discovered that the students were in fact interested in discussing the story and they were opened to sharing their experiences, ideas and reservations regarding learning English. Several students said that they prefer watching the series about Anne to reading the book, so we spoke about the series and we shared some film recommendations. Regarding the aspect of motivation to use authentic materials in their learning, two female students shared their interest in reading in English. They both expressed the desire to read books in English, and also their reservations. I used this opportunity to encourage them not to give up and recommended a few books suitable for beginner readers which could be helpful to them on their journey to becoming independent learners.

Besides the individual conversations, other valuable sources were provided by observations of the students' on task behaviour. Even though the class was rather passive upon our first encounter and during the first lesson, they soon realised that their knowledge was not going to be scrutinised by me and they started to involve more actively. As the students engaged in the tasks during the lessons, they began making predictions about the happenings and the characters' actions. They made comments about the occurrences in the stories, relating

them to their personal experiences. The discussions following the readings demonstrated a development of language use, as the students started to use words and ideas from the text to describe the events in the story and share their observations with others. Observing their interactions with the authentic materials and with each other allowed me to reflect on the chosen ways of working with the book and the series and adapt the plans for the following lessons accordingly. As we progressed through the programme, the students were becoming more engaged in the activities, more relaxed in their willingness to use the target language and more invested in getting to know the rest of the story, which altogether indicates that the programme was a considerable degree successful in meeting its main goals.

3. Conclusion

This case study was conducted to systematically examine the effects of an intensive learning programme based on *Anne of Green Gables* and *Anne with an E* being implemented in English lessons at lower secondary school. Besides presenting a variety of ways of working with literature and film in EFL classes and contributing to the development of the students' language skills, the programme aimed to inspire and encourage the pupils to being open to the idea of using authentic materials in their learning of English. Additionally, it was of interest to examine how this encounter with authentic materials influenced their attitudes towards reading books and watching films in English. The results of the case study have shown that the programme has been successful, and the primary goals have been met.

Drawing from the class observations, interviews with students and their responses from the final questionnaire, the usage of these authentic materials in lesson has proven to be beneficial for the development of students' language skills and communicative competence. Furthermore, the feedback has shown that working on the tasks led to the development of students' attitudes towards reading books and watching films in English. In this study, the findings were consistent with the fact that nowadays, most teenage learners are more interested in watching films than in reading books. The combination of reading the classic along with watching its serial adaptation has proven to be efficient, since each medium created a basis for different language activities. By combining reading and watching, the students had an opportunity to develop various language skills and the lessons were not perceived as monotonous. The outcomes of the case study show that the students who participated in the programme considered the topic of friendship to be the most interesting and relatable theme in Anne's story, together with the theme of coming of age. The results of the case study show that, despite being written more than a hundred years ago, the story of Anne of Green Gables can still be appreciated by teenagers nowadays, and therefore serve as suitable learning material for EFL lessons.

Perhaps the most important piece of knowledge coming from this case study is that students may be more likely to become interested in reading books and watching films in English if they are given an opportunity to try to do so at school, provided the teacher supports the process with level-appropriate activities and informed guidance.

I once heard that a good teacher is the one who strives to do their best to become progressively unnecessary.⁷⁰ I believe this is especially true when it comes to teaching teenage students. Lower secondary school students are generally at the point in their language learning when they need not only to be guided and corrected, but also inspired and led to independence by their teachers. Therefore, introducing authentic materials in classes can be considered a relevant option, since they can give the students a chance to dive in the world of opportunities for both education and entertainment which can be opened once we learn to understand and use English independently.

⁷⁰ a quote attributed to Thomas Carruthers

BIBLIOGRAPHY

- ANZUL, Margaret. *Exploring Literature with Children Within a Transactional Framework*. Portsmouth: Heinemann, 1993.
- ÅHMANSOON, Gabriela. *A Life and Its Mirrors. A Feminist Reading of L. M. Montgomery's Fiction*. Studia Anglistica Uppsaliensia, 2009. Acta Universitatis Upsaliensis.
- BABICKÁ, Blanka. *Methods and Approaches in English Language Teaching*. Olomouc: UP, 2017.
- DEVLIN, Ruth K. A. *Developing language skills in second language learners through literature discussions*. Las Vegas, 1995. Academic dissertation. University of Nevada.
- DRAIN, Susan. *Feminine convention and female identity: The persistent challenge of Anne of Green Gables. Canadian Children's Literature*. 1992.
- GAJDUSEK, Linda. *Toward Wider Use of Literature in ESL: Why and How. TESOL Quarterly*. 1988(22).
- HADAWAY, Nancy L., Sylvia M. VARDELL a Terrell A. YOUNG. *Literature-based instruction with English language learners, K-12*. 1. Boston: Allyn and Bacon, 2002. ISBN 03-210-6401-1.
- HARMER, Jeremy. *The Practice of English Language Teaching*. 5. London: Longman, 1994. ISBN 978-1447980254.
- HNATOW, Alison Elizabeth. *Anne-girls: Investigating Contemporary Girlhood Through Anne with an E*. Pittsburgh, 2020 [15. 3. 2022]. Undergraduate thesis. University of Pittsburgh.
- KANNAS, Vappu. *The Forlorn Heroine of a Terribly Sad Life Story: Romance in the Journals of L. M. Montgomery*. Helsinki, 2015 [18. 3. 2022]. Academic dissertation. University of Helsinki. ISBN 978-951-51-1772-4.
- LAZAR, Gillian. *Literature and Language Teaching: A Guide for Teachers and Trainers: Cambridge Teacher Training and Development*. Cambridge: Cambridge University Press, 1993. 19th edition 2009. ISBN 978-0-521-40651-2.
- MARTINSSON, Ida. *Ecofeminism in Anne of Green Gables: Giving up the Connection to Nature and Becoming a Proper Lady*. Linköping, 2021 [22. 2. 2022]. Diploma thesis. Linköping University. Vedoucí práce Elin Käck.
- MONTGOMERY, Lucy Maud. *Anne of Green Gables*. 1908. London: Puffin Books, 2008. ISBN 978-0141321592.
- NIMEHCHISALEM, Vahid. *Exploring Research Methods in Language Learning-teaching Studies*. Australian International Academic Centre PTY.LTD, 2018. Academic article. Faculty of Modern Languages and Communication, Universiti Putra Malaysia, Malaysia.
- PEACOCK, Matthew. *The Effect of authentic material on the motivation of EFL learners. ELT Journal*. 1997, 144-156.

SPACK, Ruth. Literature, Reading, Writing, and ESL: Bridging the Gaps. *TESOL Quarterly*. Teachers of English to Speakers of Other Languages, Inc. (TESOL), 1985, 1985(4), 703-725.

THOMAS, Peter D. *Literature in English: Approaches to Learning and Teaching Literature in English*. Cambridge University Press, 2018. 152 s. ISBN 9781316645895

VAN, Truong Thi My. The relevance of literary analysis to teaching literature in the EFL classroom. *English Teaching Forum*. 2009, 2-9.

Online sources

About L. M. Montgomery. *L. M. Montgomery Institute University of Prince Edward Island* [online]. Canada: University of Prince Edward Island, 2021 [cit. 2022-01-05]. Dostupné z: <https://lmmontgomery.ca/about/lmm/her-life>

Academy of Canadian Cinema and Television [online]. Canada: Canadian Screen Awards, 2022 [cit. 2022-03-22]. Dostupné z: <https://www.academy.ca/>

AHEARN, Victoria. CBC's 'Anne' Shows Darker Past of 'Accidental Feminist' from Green Gables. *City News* [online]. Vancouver: The Canadian Press, 2017 [cit. 2022-03-17]. Dostupné z: www.citynews1130.com/2017/03/16/cbcs-anne-shows-darker-past-of-accidental-feminist-from-green-gables

Collins Dictionary. *Collins Online Dictionary* [online]. California: Collins, 2022 [cit. 2022-03-22]. Dostupné z: <https://www.collinsdictionary.com/dictionary>

KIERAN, Donaghy. How can film help you teach or learn English? *British Council* [online]. UK: British Council Worldwide, 2014 [cit. 2022-03-10]. Dostupné z: <https://www.britishcouncil.org/voices-magazine/how-can-film-help-you-teach-or-learn-english>

Netflix's 'Anne With An E' Vs. The Novel: How Do They Compare? [online]. New York: Romper Entertainment, 2017 [cit. 2022-01-08]. Dostupné z: <https://www.romper.com/p/netflixs-anne-with-e-vs-anne-of-green-gables-shows-the-series-expands-on-the-novel-55108>

Rámcový vzdělávací program pro základní vzdělávání. [online]. Praha: MŠMT, 2021. 142 s. [cit. 2021-12-12]. Dostupné z: <http://www.msmt.cz/vzdelavani/zakladni-vzdelavani>

SARAIYA, Sonia. TV Review: 'Anne With an E,' Based on the Book 'Anne of Green Gables'. *Variety* [online]. Variety Media, 2017 [cit. 2022-03-17]. Dostupné z: <https://variety.com/2017/tv/reviews/tv-review-anne-with-an-e-anne-of-green-gables-netflix-1202424199/>

SAVVIDOU, C. An Integrated Approach to Teaching Literature in the EFL Classroom. *The Internet TESL Journal* [online]. 2004, 10(12) [cit. 2022-01-03]. Dostupné z: <http://iteslj.org/Techniques/Savvidou-Literature.html>

Women's Suffrage. *The Canadian Encyclopedia* [online]. Canada: Historica Canada, 2022 [cit. 2022-03-19]. Dostupné z: <https://www.thecanadianencyclopedia.ca/en/timeline/womens-suffrage>

Other sources

Anne with an E. Season 1, Episode 3, But What is so Headstrong as Youth Režie Niki CARO. Netflix. Canada, 2017.

Anne with an E. Season 1, Episode 4, An Inward Treasure Born. Režie Niki CARO. Netflix. Canada, 2017.

Anne with an E. Season 1, Episode 6, Remorse is the Poison of Life. Netflix. Režie Niki CARO. Canada, 2017.

LIST OF ABBREVIATIONS

EFL – English as a foreign language

TESOL – International organization for advancing excellence in English language teaching

CLT – Communicative language teaching

TBT – Task based learning

LIST OF APPENDICES

Appendix 1: Students' programme book *Adventure with Anne*

Appendix 2: Photos from the programme realisation

Appendix 3: Lesson plan used in the programme

Appendix 4: Final questionnaire

Appendix 5: Chart of answers from the final questionnaire

Adventure with Anne

READING AND WATCHING TOGETHER



STUDENT'S PROGRAMME BOOK

Name: _____

WATCHING: Anne with an E – Episode 1 – 00:00 – 12:41; 16:50 – 28:46

Task 1: Look at the sentences. Do you remember which person said the exact words in the first episode? Work with your partner and link the characters with their sentences.



Name: _____

She is _____.



Name: _____

He is _____.



Name: _____

She is _____.

Separate sheet with sentences for Task 1

“I like imagining more than remembering.”

“But I'm not expecting a girl.
It's a boy I have come for.”

“I'm aware that I'm not much to look at,
but even though I'm thin, I'm very strong.”

“I want you to know that I'm forever
grateful that you're adopting me.”

“People would laugh at me because
I use big words, but if you have big ideas,
you have to use big words to express them.”

“We want a boy to help Matthew
with the farm work.”

“A girl would be no use to us.”

“What good would she be to us?”

“You can't make up a family.”

“We might be some good to her.”

WATCHING: Anne with an E – Episode 1 – 28:47 - 31:03

Task 2: Think about the beginning of the story.

a) How did Anne feel about being adopted and moving to Green Gables?

b) How did Anne feel when she learned the truth?

Task 3: Painting Anne's feelings

Think about the atmosphere of the movie. How did the scene change when Anne heard that there had been a mistake? Use colours to illustrate Anne's feelings before and after she learned the truth.

Anne's feelings before

Anne's feelings after

JOYFUL

UPSET

EXCITED

DESPERATE

HAPPY

DISAPPOINTED

THANKFUL

SAD

OPTIMISTIC

HELPLESS

HOPEFUL

DEVASTATED

ENCOURAGED

ANXIOUS

READING: Anne of Green Gables – Chapter 4 (part 1)



FIRST MORNING AT GREEN GABLES

Task 4: a) Read the text from chapter 4 of the book.

It was a broad day light when Anne awoke and sat up in bed, staring confusedly at the window through which a flood of cheery sunshine was pouring and outside of which something white and feathery waved across glimpses of the blue sky. For a moment she could not remember where she was. First came a delightful thrill, as of something very pleasant. Then she remembered. This was Green Gables and they didn't want her because she wasn't a boy!

b) Use the lines to note the words that are new to you.

You can ask Jitka about the meaning of the words or use a dictionary.

AFTER BREAKFAST

Task 5: a) Read the conversation between Marilla and Anne.

When the meal was ended Anne offered to wash the dishes.

"Can you wash dishes right?" asked Marilla distrustfully.

"Pretty well. I'm better at looking after children, though. I've had so much experience at that. It's such a pity you haven't any here for me to look after."

"I don't feel as if I wanted and more children to look after than I've got at present. You're problem enough in all conscience. What's to be done with you I don't know. Matthew is a most ridiculous man."

"I think he's lovely," said Anne. "He is so very sympathetic. He didn't mind how much I talked – he seemed to like it. I felt that he was a kindred spirit as soon as I saw him."

b) Read the sentences and fill in the gaps.

Anne offered to _____.

Anne has had a lot of experience at looking after _____.

_____ thinks that having Anne is a problem.

Anne thinks that Matthew is _____.



c) Do you think that Matthew and Marilla will keep Anne?

READING: Anne of Green Gables – Chapter 3 (part 1)

Discussion after reading:



- Why was Marilla unhappy when Anne arrived?
- Why do you think the Cuthberts wanted a boy?
- Anne said: *“Girls can do anything a boy can do and more!”*
Do you agree with her?

WATCHING: Anne with an E – Episode 2 – 33:04 – 43:50

Lesson 3: AT SCHOOL

WATCHING: Anne with an E – Episode 3 – 00:00 – 03:22; 04:11 - 08:45; 25:00 -30:17

BEFORE READING:

CONTEXT

Anne's biggest insecurity

Earlier in the book, we learn that Anne is very sensitive about the colour of her hair. She mentions several times how much she hates it. It is something she cannot accept about herself yet.

WORDS AND FACTS

a slate



Writing slates were the primary tools in the classroom in the early 20th century. They began to be replaced by more modern methods in 1930's.

READING: Anne of Green Gables – Chapter 15 (part 1)

Task 6: a) Pay attention as we read the text from chapter 15 together.

Underline the words that you do not understand. We will focus on them later.

A Tempest in the School Teapot

Gilbert reached across the aisle, picked up the end of Anne's long red braid, held it out at arm's length and said in a piercing whisper, "Carrots! Carrots!"

Then Anne looked at him with anger. She did more than look. She sprang to her feet, her bright fancies fallen into cureless ruin. She flashed one indignant glance at Gilbert.

"You mean, hateful boy!" she exclaimed passionately. "How dare you!"

And then – thwack! Anne had brought her slate down on Gilbert's head and cracked it – slate, not head – clear across.

Avonlea school always enjoyed a scene. This was an especially enjoyable one. Everybody said "oh" in horrified delight. Diana gasped. Ruby Gillis, who was inclined to be hysterical, began to cry. Tommy Sloane stared open mouthed at them.

Mr. Phillips stalked down the aisle and laid his hand heavily on Anne's shoulder.

"Anne Shirley, what does this mean?" he said angrily.

Anne returned no answer. It would be too much to expect her to tell before the whole school that she had been called “carrots”. Gilbert spoke up.

“It was my fault, Mr Phillips. I teased her.”

Mr Phillips paid no attention to Gilbert.

“I am sorry to see a pupil of mine display such temper. Anne, go and stand on the platform in front of the blackboard for the rest of the afternoon.”

With a white, set face she obeyed. Mr. Phillips took a chalk crayon and wrote on the blackboard above her head.

“Ann Shirley has a very bad temper. Ann Shirley must learn to control her temper.”

Anne stood there for the rest of the afternoon. She did not cry or hang her head. Anger was still too hot in her heart. With resentful eyes and passion-red cheeks she watched Diana's sympathetic gaze and Charlie Sloane's indignant nods and Josie Pye's malicious smiles. As for Gilbert Blythe, she would not even look at him. She would never look at him again! She would never speak to him!!

b) Put the events in the correct order.

Anne hit Gilbert with her slate.

Anne decided she would never talk to Gilbert again.

Mr Phillips came to ask what Anne's behaviour meant.

Gilbert stepped in and admitted that he had teased Anne.

Mr Phillips told Anne to stand in front of the class for the rest of the afternoon.

Gilbert touched Anne's hair and called her “carrots”.

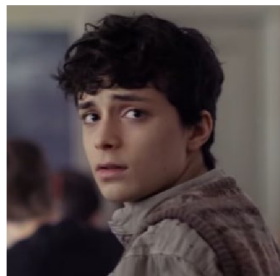
WATCHING: Anne with an E – Episode 3 – 31:39 – 34:53; 39:27 - 43:50

Task 7: Meeting new characters



Diana Barry

She is _____.



Gilbert Blythe

He is _____.



Mr. Phillips

He is _____.

READING: Anne of Green Gables – chapter 15 (part 2)

WATCHING: Anne with an E – Episode 3

Going to school in Anne's time

DIANA: “Avonlea school is very progressive. We have a second room for the youngsters.”

Questions for discussion:

How is Anne’s school different from your school?



Do you think life was different for teenagers back then? In what way?

Do you think the classmates will accept Anne?

Task 8: Read and translate the sentences from the third episode:

I wanted to make a good first impression.

Have you ever been to a real school?

They are ridiculous!

I would hate to be an orphan.

I don’t care where she is from.

I am not supposed to talk to you!

Is this what they taught you in that orphanage?

WATCHING: Anne with an E – Episode 4 – 23:37 – 31:52

After watching

**Task 9: Let's read the sentences we have heard in the scene.
Do you understand their meanings?**



Give us a hand with the ladder!

I have missed you so much!

Hurry!

Is everyone out of the house?

Make way!

Get back!

What's happened to Anne?

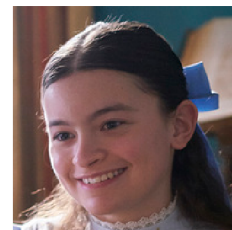
There was not much else to read.

Task 10: After the fire

Ruby did not want to stay with Anne's family after the fire. Can you think of any reasons why?

Questions for discussion: • Do you agree with what Diana said?

*"It does not matter what
the other girls think, Ruby.
It matters what you think."*



• What would you say to Ruby?

Task 11: What is Anne like?

a) We have already spent four lessons with Anne. What would you say about her character? Cross out the character features which DO NOT FIT her personality.



b) Work in groups of three to four people. Compare your choices. Explain your choices to others.

What did you agree on?

What did you disagree about?

New vocabulary:

Anne invites Diana over

CONTEXT

Anne is allowed to have a friend over for the first time in her life. She decides to invite Diana to tea. She is very excited about having a visitor at Green Gables and she wants everything to be perfect.

READING: Anne of Green Gables – chapter 16 (part 2)

Task 12: Reading with roleplay

ROLES: Anne, Diana

Diana was talking about school when Anne jumped up hurriedly and said:

A: "I suppose we could have some raspberry lemonade."

Anne looked on the second shelf of the sitting room pantry but there was no bottle of raspberry cordial there. Search revealed it away back on the top shelf. Anne put it on a tray and set it on the table with a tumbler.

A: "Now, please help yourself, Diana. I don't believe I will have any just now.
I don't feel as if I wanted any after all those apples."

Diana poured herself a glass, looked at its bright red hue admiringly, and then sipped it daintily.

D: "That's awfully nice raspberry lemonade, Anne.
I didn't know raspberry lemonade was so nice."

A: "I'm really glad that you like it. Take as much as you want. I'm going to run out and stir the fire up."

When Anne came back from the kitchen, Diana was drinking her second glassful of lemonade and she soon continued to drink the third.

D: "The nicest thing I ever drank. It's ever so much nicer than Mrs. Lynde's lemonade although she brags of hers so much. It doesn't taste a bit like hers."

Diana had stood up very unsteadily; then she sat down again, putting her hands to her head.

Space for your notes (new vocabulary, words to be explained)

Task 13: Guess how the story goes!

We have just read the beginning of chapter 16. What do you think will happen next?

Raise your hand for one of the options.

- a) • What could possibly go wrong? Try to guess.
- a) Anne says something embarrassing during the tea and Diana leaves insulted and disappointed.
 - b) The girls try to dye their hair and it ends up being a horrible colour.
 - c) The girls get drunk together.
 - d) They burn the house down by accident.
- b) • What do you think is going to happen next?
- a) The girls start dancing and Anne falls through a window.
 - b) Marilla comes and she gets very mad.
 - c) Diana's Mother comes, and she forbids Diana from being friends with Anne.
 - d) Matthew comes and they finish the bottle together.

After: Let's watch a scene from the series and find out what has actually happened.

WATCHING: Anne with an E – Episode 5 – 28:06 – 31:02, 33:48 – 37:04

Questions for discussion: • What do you think Diana's mother think of Anne?



• How does Anne feel about the situation?

Task 14: Guess how the story continues! Raise your hand for one of the options.

- a) How is Anne going to gain Diana's family's trust again?
- a) She comes to apologize for her mistake and Diana's mother forgives her.
 - b) She helps Diana's mother when she falls into a lake.
 - c) She helps Diana's sister when she gets sick.
 - d) She stands up for Diana when she is bullied at school.

Let's count together! How many people voted for a / b / c / d?

Write the numbers on the board.

Next time, we will find out what the correct answer is.

WATCHING: Anne with an E – Episode 6 – 00:00 – 08:39 , 09:40 – 12:05

Task 15: True or false

Which statements are true and which are false? Write T or F at the end of each sentence.

- a) Diana’s parents were not at home when her sister Minnie became sick.
- b) Minnie May could not breathe and Diana could not help her.
- c) Anne used peppermint to make a plaster.
- d) Diana’s mother came to apologize.
- e) Anne and Diana will not be allowed to be friends again.



READING: Anne of Green Gables – Chapter 18 (part 2)

What Marilla said to Anne:

“Mrs. Barry was here this afternoon, Anne. She wanted to see you, but I wouldn’t wake you up. She says you saved Minnie May’s life, and she is very sorry she acted as she did in that affair of the currant wine. She says she knows now you didn’t mean to set Diana drunk, and she hopes you’ll forgive her and be good friends with Diana again. You’re to go over this evening if you like, for Diana can’t stir outside the door on account of a bad cold she caught last night. Now, Anne Shirley, for pity’s sake, don’t fly clean up into the air.”

Later that afternoon:

“Diana and I had a lovely afternoon. Diana showed me a new fancy crochet stitch her aunt over at Carmody taught her. Not a soul in Avonlea knows it but us. And we pledged a solemn vow never to reveal it to anyone else. Diana gave me a beautiful card with a wreath of roses on it and a verse of poetry: ‘If you love me as I love you, nothing but death can part us two’. And that is true, Marilla. We’re going to ask Mr. Phillips to let us sit together in school again.”

Words to be explained

CROCHET STITCH

SOLEMN VOW

REVEAL

WREATH

Task 16: Spending time with friends

We have just read about an afternoon which Anne and Diana spent together.

How do you spend time with your friends? What do you like doing?

Write down three activities you enjoy doing together. Be ready to share them with the class.

Task 17: Kindred spirits

Work in pairs. Think about the meaning of friendship in life. Discuss with your partner what qualities a friendship should have. Write down three points you both agree with.

What does it mean to be a good friend?

1. _____
2. _____
3. _____

Lesson 7: ANNE WANTS TO CHANGE HER LOOKS

READING: Anne of Green Gables – Chapter 27 (part 1)

Before reading: Do you remember what Anne thought of her looks?
What did she hate about herself?

CONTEXT

One evening, Marilla came home and looked for Anne, but she could not find her. Finally, she found her in her room. Anne was lying on her bed, face downward.

“Have you been asleep, Anne?”

“No,” was the muffled reply.

“Are you sick then?” demanded Marilla anxiously, going over to the bed. Anne covered deeper into her pillows.

“No. But please, Marilla, go away and don’t look at me. I’m in the depths of despair and I don’t care who gets head in class writes the best composition or signs in the Sunday-school choir anymore. Little things like that are of no importance now because I don’t suppose I’ll ever be able to go anywhere again. My career is closed. Please, Marilla, go away and don’t look at me.”

“Did anyone ever hear the like?” the mystified Marilla wanted to know.

“Anne Shirley, whatever is the matter with you? What have you done? Get right up this minute and tell me. This minute, I say. There now, what is it?”

Anne has slid to the floor.

“Look at my hair, Marilla,” she whispered.

Accordingly, Marilla lifted her candle and looked scrutinizingly at Anne’s hair, flowing in heavy masses down her back. It certainly had a very strange appearance.

“Anne Shirley, what have you done to your hair? It’s green!”

“Yes, it’s green,” moaned Anne. “I thought nothing could be as bad as red hair. But now I know it’s ten times worse to have green hair.”

Task 18: Put the events in the correct order.

Anne's hair turned green.

Marilla decided that Anne's hair must be cut off.

Anne did not like her red hair, so she wanted to change it to black.

Anne said she would never dye her hair again.

She bought a bottle of hair dye from a merchant.

Anne dyed her hair.

Questions for discussion: • **Why is Anne afraid of going to school with short hair?**



• **Do you think one's looks are important?**

WATCHING: Anne with an E – Episode 6 – 34:42 - 36:30

**Task 19: Read the sentences. Do you remember which person said the exact words in the scene?
Connect the characters with their sentences.**



GILBERT



BILLY

Separate sheet with sentences for Task 19

“That ugly orphan is out of control.”

“We need a guy to show her she's not so smart.”

“She is smart. Deal with it.”

“Why do you gotta be like that, bud?”

“I'm not your bud.”

“If you ever hassle Anne again, you'll regret it.”

Task 20: Questions from a hat



Read the question you have pulled out of the hat.
Go around the classroom and talk to your classmates. Ask each of them your question and write down at least three of their answers.

Your question: _____

Your classmates' answers:

name	answer

WATCHING: Anne with an E – Episode 7 – 38:12 – 42:47



I'm excited to have a whole new year in front of us - just bursting with possibility! The last one was quite an adventure, wasn't it?

Lessons 8, 9, 10: FINAL PROJECT + FEEDBACK

Task 21: Final project (GROUP WORK)

For the following three lesson, we will be looking back on different aspects of the story. You are going to work in three groups:

• GROUP A – The story

What major events happened in Anne's story? What were the most memorable moments? Were there any sad situations? Were there any happy or funny moments?

• GROUP B – Characters and relationships

How did Anne change Matthew's and Marilla's life? What were her new parents like? What were her friends like? Was everybody friendly to Anne?

• GROUP C – Anne's personality

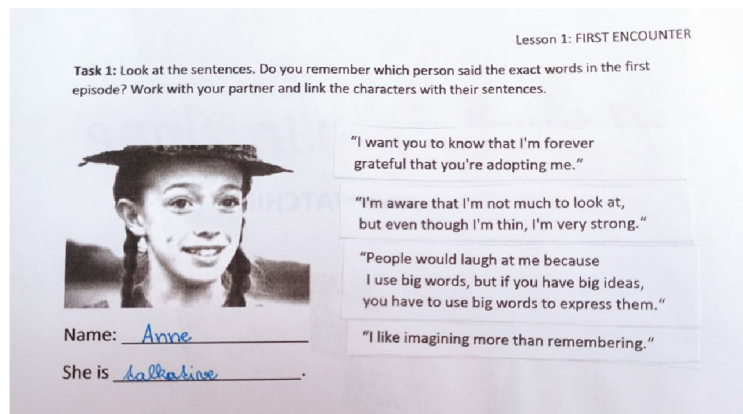
What would you say about Anne? What did Anne like and dislike about herself? What was Anne's life like before she arrived at Green Gables? What character features helped her overcome the hardships?

Discuss the topic with others in the group. Create a poster focusing on your topic. Feel free to ask Jitka for advice. Be ready to share the outcomes of your group work with the rest of the class.

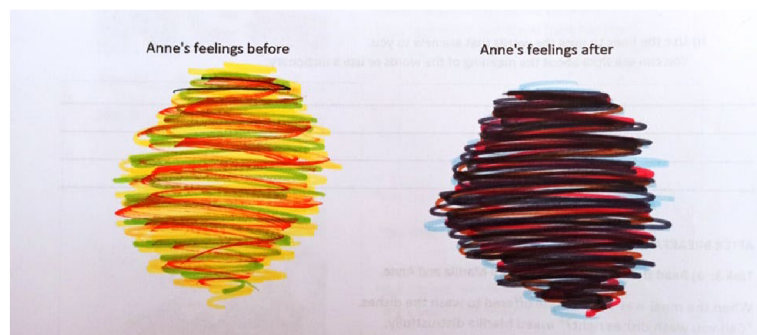
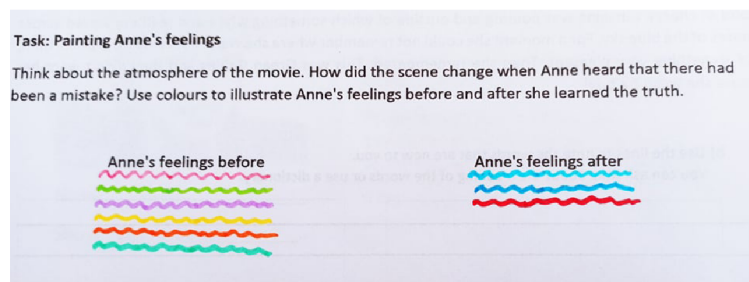
Appendix 2: Photos from the programme realisation



Students working on a tasks



A task in the programme book completed by one of the pupils



Different ways the students approached the "Painting Anne's feelings" task

Solemnity = důstojnost.
 whisper = šeptat
 passionate = zapálený
 to gasp = nadechnout
 resentful = sklamaní
 lantern = lucerna
 fierce = divoký
 oxygen = kyslík
 compassion = soucit
 on purpose = schválně
 tumbler = sklenice
 admire = obdivovat

Student's notes taken during the programme

What does it mean to be a good friend?

1. friends can trust each other
2. friends are willing to help
3. friends don't lie
Friends do not each other down

A product of a group discussion - characteristics which make someone a good friend

• Napadá tě k programu ještě něco, co bys chtěl/a sdílet? Využij následující řádky.

Tento program byl velmi hezký a příjemný.
Bylo to zábavné a uvolňující před koncem školního roku.
Načila jsem jsem se spoustu nových věcí

• Napadá tě k programu ještě něco, co bys chtěl/a sdílet? Využij následující řádky.

Jak nejvíce se mi líbilo koukat na seriál a zjistila
 jsem že musím učít angličtinu, protože v hodinách
 jsem moc nerozuměla, a za to děkuji Vám že jste
 s náma mluvíte anglicky. ♥

Feedback from the students (from the questionnaire)

Gilbert was making fun of whether his calculator, camera?
 She hit him with a slate



She went to
 Avonlea
 School.
 The school was very
 different.

Story

- She went on a picnic
- The school was on
- The school was in a very large tree with
- The school was on
- One day she was in the tree
- She found a book and wrote
- One day she was in the tree
- The first day of school was very

When is she 10??



Green Gables



"I have just discovered that I am not a girl but a boy!"
 Eek...



"I have just discovered that I am not a girl but a boy!"

Character Notes

- Anne
- Diana
- Marilla
- Matthew
- Mrs. Lynde
- Mrs. Phillips

Annie's Personality

She has had a hard life



She is very talkative

Annie's feelings

- joyful
- excited
- happy
- thoughtful
- optimistic
- kind
- imaginative



Annie's feelings

- joyful
- excited
- happy
- thoughtful
- optimistic
- kind
- imaginative



CHARACTERS AND RELATIONSHIPS



DIANA



ANNE + DIANA
 They are best friends.
 They go to school together.
 Anne helped Diana.
 Diana is Anne's only friend.



ANNE
 Anne is an orphan.
 She is talkative.
 She is clever.
 She is helpful.

"He might be some good to her"



"Cute girl is a cute girl"



MARILLA + MATTHEW
 They are siblings.
 They live together on a farm.
 Marilla is strict.
 Matthew is calm.
 They adopted Anne.

Posters – products of students' group work



Students working on the final project together

Appendix 3: Lesson plan used in the programme

Lesson plan for lesson 4 of the *Adventure with Anne* intensive programme

- Lesson duration: 45 minutes
- Students: lower secondary school – grade 9
- Topic: The fire
- Main themes: Anne’s personality and self-image, relationships with friends
- Aim: engaging with the story of *Anne of Green Gables* through reading and watching, practice of reading and listening skills, development of students’ communicative competence
- Tools and materials: computer, projector, episode 4 of *Anne with an E*, worksheets for lesson 4 of the programme

	Activity, aims	Time	Procedure	Tools, materials
1.	Introduction, short revision of the previous reading Aim: warm-up, motivation, revision	5'	The teacher welcomes the pupils and starts the lesson by asking a few general questions such as “ <i>How are you? Did you enjoy your break?</i> ” to help them switch into English. Then, the teacher continues asking to remind the students of the previous reading: “ <i>What have we learned about Anne during the last lesson? What has happened in the story so far?</i> ” Students share what they remember.	-
2.	Watching <i>Anne with an E</i> – Episode 4 “The fire” Aim: learning through immersion	10'	The teacher plays <i>Anne with an E</i> , episode 4, from 23:37 – 31:52 Students are instructed to pay attention and encouraged to take notes if they find it helpful.	computer, projector, episode 4 of <i>Anne with an E</i>
3.	After watching activities - Task 9 - Task 10 - Discussion Aim: to check the comprehension, to practice writing, to reflect on the events from the story	15'	Students are given new worksheets of the programme book. - Task 9 – frontal organisation, the teacher addresses the whole class, students answer - Task 10 – students write down their ideas individually and the teacher asks a few of them to share them with the class - Discussion – students work in pairs, talking about Diana’s words: “ <i>It does not matter what the other girls think, Ruby. It matters what you think.</i> ” <u>Questions for discussion:</u> - <i>Do you agree with what Diana said?</i> - <i>What would you say to Ruby?</i> The teacher goes from pair to pair, checking the use of the target language and encouraging students if needed.	Students’ programme books, worksheets for lesson 4
4	What is Anne like? - Task 11 a – individual work - Task 11 b – group work Aim: to help the students understand the main character, to engage them in a discussion	10'	Task 11 a – The teacher instructs the pupils to work on this task individually. Instructions: “ <i>Cross out the character features which DO NOT FIT with Anne’s personality.</i> ” Students are given 5 minutes to complete the task. Task 11 b – Students are instructed to work in groups of three to four people. Instructions: “ <i>Compare your choices in task 11 a. Explain your choices to others. What did you agree on? What did you disagree about?</i> ” + <u>If there is enough time left:</u> After the students are finished working, the teacher asks each group to share with other what they agreed on / disagreed about.	Students’ programme books, worksheets for lesson 4
5.	Final questions, vocabulary revision, end of lesson	5'	The teacher gives the students a chance to look at their notes and ask questions concerning the vocabulary if needed. The teacher thanks pupils for their cooperation and says a few words about what to look forward to in the next lesson.	-

Appendix 4: Final questionnaire

ZÁVĚREČNÝ DOTAZNÍK

PRO ŽÁKY ZAPOJENÉ DO PROGRAMU "ADVENTURE WITH ANNE"

Tento dotazník je anonymní.

muž / žena

1 PŘEDCHOZÍ ZKUŠENOSTI

V této sekci se budu ptát tvé předchozí zkušenosti se čtením knih a sledováním filmů nebo seriálů v AJ. Zakroužkuj prosím vždy jednu z odpovědí, popřípadě pod otázku napiš vlastní odpověď.

1.a • Četl/a jsi někdy dříve knihu v angličtině?

ANO / NE

1.b • Pokud ano, jednalo se o knihu zadanou jako úkol ve škole, nebo ses ji rozhodl/a číst samostatně ve volném čase?

v rámci úkolu do školy / samostatně v mém volném čase

1.c • Sledoval/a jsi někdy film nebo seriál v angličtině?

ANO / NE

1.d • Pokud ano, sledoval/a jsi jej...

s titulky v ČJ / s titulky v AJ / bez titulků

1.e • Volné řádky můžeš využít ke sdílení svých zkušeností. Můžeš se rozepsat o tom, jakou knihu jsi v AJ četl/a, jaký film jsi sledoval/a, zda to pro tebe bylo něčím náročné a zda tě to něčím obohatilo.

2 REFLEXE PROGRAMU A MATERIÁLŮ

Během posledních dnů jsme se ve třídě společně věnovali příběhu Anne of Green Gables v jeho knižní i seriálové podobě. Chtěla bych Tě požádat o zpětnou vazbu na aktivity, do kterých ses měl/a možnost během programu zapojit.

2.a • Které z aktivit se Ti nejvíce líbily?

Ohodnoť každou aktivitu na škále 1 – 6 (6 – aktivita se mi líbila nejvíce, 1 – nejméně).

- | | |
|---|--|
| a) Čtení úryvků z knihy | g) Analýza postav |
| b) Sledování klipů ze seriálu | h) Hlasování o možném pokračování příběhu |
| c) Rozebírání úryvků z knihy se spolužáky | i) Přiřazování vět k postavám |
| d) Rozebírání klipů ze seriálů se spolužáky | j) Vlastní scénář – přemýšlení nad možným pokračováním |
| e) Hledání rozdílů mezi knihou a seriálem | k) Roleplay – hraní jednotlivých postav v dialogu |
| f) Malování pocitů postavy | l) Skupinová práce – výroba plakátu |

2.b • Ohodnoť aktivity dle jejich náročnosti na škále 1 – 6 (6 – nejnáročnější aktivita, 1 – nejsnazší).

- | | |
|--|---|
| Čtení úryvků z knihy | Analýza postav |
| Sledování klipů ze seriálu | Hlasování o možném pokračování příběhu |
| Rozebírání úryvků z knihy se spolužáky | Přiřazování vět k postavám |
| Rozebírání klipů ze seriálů se spolužáky | Vlastní scénář – přemýšlení nad možným pokračováním |
| Hledání rozdílů mezi knihou a seriálem | Role play – hraní jednotlivých postav v dialogu |
| Malování pocitů postavy | Skupinová práce – výroba plakátu |

2.c • Nakolik tě příběh Anny zaujal? Zakroužkuj na stupnici 1 – 6 (1 - vůbec, 6 – velmi).

1 2 3 4 5 6

2.d • O kterém z témat v příběhu tě nejvíce bavilo přemýšlet a diskutovat?

Ohodnoť je na škále 1 – 6 (1 - vůbec, 6 – velmi).

Jaký byl život v době Anny a dnes

Jak Anne vnímá sama sebe

Annino dospívání a změny, kterými prochází

Vztahy s kamarády

Jak se Anne přizpůsobuje tomu, co od ní čekají ostatní

Role holek a kluků přes sto lety a dnes

3 REFLEXE VLASTNÍ AKTIVITY, SNAHY, UČENÍ

V této sekci se budu ptát na hodnocení tvého vlastního zapojení, učení a pocitů během programu.

3.a • Jak bys hodnotil/a svoje zapojení v aktivitách? Zakroužkuj jednu z odpovědí.

- Zapojoval/a jsem se aktivně do všech úkolů.
- Zapojoval/a jsem se aktivně do většiny úkolů.
- Zapojoval/a jsem se spíše méně.
- Nezapojoval jsem se.

3.b • Lépe se mi pracovalo...

samostatně / se spolužáky

3.c • Která činnost tě více bavila – čtení knihy nebo sledování seriálu?

čtení knihy / sledování seriálu / obojí stejně / nedovedu posoudit

3.d • Která činnost tě více přiměla k přemýšlení o příběhu – čtení knihy nebo sledování seriálu?

čtení knihy / sledování seriálu / obojí stejně / nedovedu posoudit

3.e • Při které činnosti bylo pro tebe snazší pochopit, co přesně se v příběhu odehrává?

čtení knihy / sledování seriálu / obojí stejně / nedovedu posoudit

3.f • Kterou činností ses naučil/a více nových slov v angličtině?

čtení knihy / sledování seriálu / obojí stejně / nedovedu posoudit

3.g • Která činnost ti více pomáhala uvědomit si, jak fungují gramatická pravidla v AJ?

čtení knihy / sledování seriálu / obojí stejně / nedovedu posoudit

3.h • Která z činností ti více pomohla porozumět významu rozhovorů?

čtení knihy / sledování seriálu / obojí stejně / nedovedu posoudit

3.i • Která z činností v tobě vyvolala více pocitů?

čtení knihy / sledování seriálu / obojí stejně / nedovedu posoudit

3.j • Co nového ses během programu naučil/a?

3.k • Z následujících tvrzení zakroužkuj ty, které pro tebe platí.

Naučil/a jsem se nová slova v AJ.

Uvědomil/a jsem si, jak se v reálné řeči používá gramatika, kterou jsem znal/a ze školy.

Zjistil/a jsem, že rozumím AJ více, než jsem si myslel/a.

Zjistil/a jsem, že rozumím AJ méně, než jsem si myslel/a.

4 MOTIVACE DO BUDOUCNA

V poslední sekci se můžeš zamyslet nad tím, jak bys v budoucnu chtěl/a pracovat s knihami a filmy při svém učení angličtiny. Pokud budeš mít potřebu odpovědět na otázku podrobněji, využij prostoru na druhé straně papíru. Všechny Tvé myšlenky mě zajímají a ráda si je přečtu.

4.a • Pokud by ses chtěl/a dozvědět, jak příběh Anny pokračuje, kterou z činností by sis vybral/a?

čtení knihy / sledování seriálu / obojí

4.b • Souhlasíš s následujícím výrokem? Zakroužkuj jednu z možností.

“Čtení knih v angličtině může být zábavné.”

Naprosto souhlasím. / Souhlasím. / Nedokážu posoudit. / Spíše nesouhlasím. / Vůbec nesouhlasím.

4.c • Souhlasíš s následujícím výrokem? Zakroužkuj jednu z možností.

“Sledování filmů v angličtině může být zábavné.”

Naprosto souhlasím. / Souhlasím. / Nedokážu posoudit. / Spíše nesouhlasím. / Vůbec nesouhlasím.

4.d • Myslíš, že by ti v učení angličtiny mohlo pomoci čtení knih v AJ? V čem a jak?

4.e • Myslíš, že by ti v učení angličtiny mohlo pomoci sledování filmů v AJ? V čem a jak?

4.f • Napadá tě k programu ještě něco, co bys chtěl/a sdílet? Využij následující řádky.

Děkuji za tvé zapojení a vyplnění dotazníku. Přeji příjemné poslední dny ve škole a krásné prázdniny.

Best wishes,
Jitka

Appendix 5: Chart of answers from the final questionnaire

**TABULKA ODPOVĚDÍ ŽÁKŮ ZE ZÁVĚREČNÉHO DOTAZNÍKU
K PROGRAMU "ADVENTURE WITH ANNE"**

0.	Muž / žena	Muž – 10 Žena – 8										
1.a	Četl/a jsi někdy dříve knihu v angličtině?	Ano – 1	Ne – 17									
1.b	Pokud ano, jednalo se o knihu zadanou jako úkol ve škole, nebo ses ji rozhodl/a číst samostatně ve volném čase?	V rámci školy – 0	Samostatně ve volném čase - 1									
1.c	Sledoval/a jsi někdy film nebo seriál v angličtině?	Ano - 16	Ne – 2									
1.d	Pokud ano, sledoval/a jsi jej...											
	S titulky v ČJ	Ano - 16	Ne - 0									
	s titulky v AJ	Ano – 9	Ne – 9									
	Bez titulků	Ano – 3	Ne – 12									
2.a	Které z aktivit se Ti nejvíce líbily? Ohodnoť každou aktivitu na škále 1 – 6 (6 – aktivita se mi líbila nejvíce, 1 – nejméně).											
	<p>a) Čtení úryvků z knihy b) Sledování klipů ze seriálu c) Rozebírání úryvků z knihy se spolužáky d) Rozebírání klipů ze seriálů se spolužáky e) Hledání rozdílů mezi knihou a seriálem f) Malování pocitů postav</p> <p>g) Analýza postav h) Hlasování o možném pokračování příběhu i) Přiřazování vět k postavám j) Vlastní scénář – přemýšlení nad možným pokračováním k) Roleplay – hraní jednotlivých postav v dialogu l) Skupinová práce – výroba plakátu</p>											
	a)	b)	c)	d)	e)	f)	g)	h)	i)	j)	k)	l)
	4	6	3	3	4	4	2	4	4	3	2	5
	4	5	4	4	5	2	4	6	3	5	3	6
	4	6	5	5	3	6	5	6	4	3	5	6
	3	5	4	5	4	6	5	4	6	6	2	6
	3	6	4	5	4	6	5	4	6	6	2	6
	4	6	4	5	3	3	5	4	4	5	3	5
	1	6	3	1	6	1	6	4	6	3	2	6
	4	6	4	5	5	4	4	6	3	4	5	6
	4	6	4	5	4	5	6	5	6	5	4	6
	6	6	6	6	3	4	3	4	6	6	3	4
	5	6	4	3	2	6	4	6	6	6	4	6
	5	6	5	3	3	6	4	6	5	6	4	6
	1	6	2	3	2	5	6	5	6	1	1	3
	4	6	3	6	6	4	6	6	6	6	5	6
	3	6	4	5	3	6	6	4	6	5	3	6
	3	6	4	5	5	6	7	5	6	6	5	6
	1	6	2	5	4	3	4	5	3	2	2	5
	4	6	5	5	4	4	4	6	5	6	6	6
	3,5	5,9	3,9	4,4	3,9	4,5	4,8	5,0	5,1	4,7	3,4	5,6 průměr
	4	6	4	5	4	6	4	4	6	6	2	6 modus

2.b	<p>Ohodnoť aktivity dle jejich náročnosti na škále 1 – 6. (6 – nejnáročnější aktivita, 1 – nejsnazší).</p> <p>a) Čtení úryvků z knihy b) Sledování klipů ze seriálu c) Rozebírání úryvků z knihy se spolužáky d) Rozebírání klipů ze seriálů se spolužáky e) Hledání rozdílů mezi knihou a seriálem f) Malování pocitů postav</p> <p>g) Analýza postav h) Hlasování o možném pokračování příběhu i) Přiřazování vět k postavám j) Vlastní scénář – přemýšlení nad možným pokračováním k) Roleplay – hraní jednotlivých postav v dialogu l) Skupinová práce – výroba plakátu</p> <table border="1" data-bbox="288 443 1439 1093"> <thead> <tr> <th>a)</th> <th>b)</th> <th>c)</th> <th>d)</th> <th>e)</th> <th>f)</th> <th>g)</th> <th>h)</th> <th>i)</th> <th>j)</th> <th>k)</th> <th>l)</th> </tr> </thead> <tbody> <tr><td>3</td><td>1</td><td>4</td><td>2</td><td>2</td><td>1</td><td>2</td><td>3</td><td>2</td><td>4</td><td>4</td><td>3</td></tr> <tr><td>2</td><td>2</td><td>3</td><td>2</td><td>3</td><td>1</td><td>3</td><td>1</td><td>1</td><td>4</td><td>1</td><td>3</td></tr> <tr><td>4</td><td>2</td><td>5</td><td>3</td><td>6</td><td>1</td><td>2</td><td>2</td><td>3</td><td>1</td><td>2</td><td>1</td></tr> <tr><td>3</td><td>1</td><td>1</td><td>1</td><td>5</td><td>1</td><td>2</td><td>2</td><td>1</td><td>1</td><td>3</td><td>1</td></tr> <tr><td>1</td><td>1</td><td>2</td><td>2</td><td>3</td><td>1</td><td>5</td><td>1</td><td>2</td><td>3</td><td>3</td><td>1</td></tr> <tr><td>3</td><td>1</td><td>3</td><td>3</td><td>3</td><td>4</td><td>4</td><td>2</td><td>3</td><td>2</td><td>4</td><td>2</td></tr> <tr><td>2</td><td>2</td><td>3</td><td>4</td><td>1</td><td>6</td><td>1</td><td>6</td><td>2</td><td>6</td><td>2</td><td>1</td></tr> <tr><td>2</td><td>1</td><td>3</td><td>2</td><td>5</td><td>2</td><td>4</td><td>2</td><td>1</td><td>4</td><td>3</td><td>1</td></tr> <tr><td>5</td><td>6</td><td>5</td><td>5</td><td>5</td><td>6</td><td>6</td><td>6</td><td>6</td><td>6</td><td>5</td><td>6</td></tr> <tr><td>1</td><td>1</td><td>1</td><td>1</td><td>3</td><td>1</td><td>3</td><td>1</td><td>3</td><td>1</td><td>3</td><td>1</td></tr> <tr><td>4</td><td>6</td><td>3</td><td>3</td><td>4</td><td>6</td><td>4</td><td>5</td><td>6</td><td>6</td><td>2</td><td>5</td></tr> <tr><td>3</td><td>6</td><td>3</td><td>3</td><td>4</td><td>6</td><td>4</td><td>5</td><td>5</td><td>5</td><td>2</td><td>5</td></tr> <tr><td>1</td><td>1</td><td>2</td><td>2</td><td>3</td><td>1</td><td>4</td><td>3</td><td>3</td><td>3</td><td>2</td><td>2</td></tr> <tr><td>3</td><td>5</td><td>3</td><td>2</td><td>1</td><td>1</td><td>1</td><td>2</td><td>1</td><td>2</td><td>3</td><td>2</td></tr> <tr><td>4</td><td>1</td><td>2</td><td>2</td><td>3</td><td>1</td><td>1</td><td>1</td><td>3</td><td>2</td><td>4</td><td>1</td></tr> <tr><td>4</td><td>1</td><td>4</td><td>3</td><td>4</td><td>1</td><td>2</td><td>1</td><td>1</td><td>1</td><td>3</td><td>1</td></tr> <tr><td>2</td><td>1</td><td>1</td><td>1</td><td>1</td><td>2</td><td>1</td><td>2</td><td>1</td><td>3</td><td>2</td><td>1</td></tr> <tr><td>1</td><td>1</td><td>1</td><td>2</td><td>1</td><td>3</td><td>1</td><td>1</td><td>1</td><td>2</td><td>1</td><td>1</td></tr> <tr><td>2,7</td><td>2,2</td><td>2,7</td><td>2,4</td><td>3,2</td><td>2,5</td><td>2,8</td><td>2,6</td><td>2,5</td><td>3,1</td><td>2,7</td><td>2,1 průměr</td></tr> <tr><td>3</td><td>1</td><td>3</td><td>2</td><td>3</td><td>1</td><td>4</td><td>1</td><td>1</td><td>1</td><td>2</td><td>1 modus</td></tr> </tbody> </table>	a)	b)	c)	d)	e)	f)	g)	h)	i)	j)	k)	l)	3	1	4	2	2	1	2	3	2	4	4	3	2	2	3	2	3	1	3	1	1	4	1	3	4	2	5	3	6	1	2	2	3	1	2	1	3	1	1	1	5	1	2	2	1	1	3	1	1	1	2	2	3	1	5	1	2	3	3	1	3	1	3	3	3	4	4	2	3	2	4	2	2	2	3	4	1	6	1	6	2	6	2	1	2	1	3	2	5	2	4	2	1	4	3	1	5	6	5	5	5	6	6	6	6	6	5	6	1	1	1	1	3	1	3	1	3	1	3	1	4	6	3	3	4	6	4	5	6	6	2	5	3	6	3	3	4	6	4	5	5	5	2	5	1	1	2	2	3	1	4	3	3	3	2	2	3	5	3	2	1	1	1	2	1	2	3	2	4	1	2	2	3	1	1	1	3	2	4	1	4	1	4	3	4	1	2	1	1	1	3	1	2	1	1	1	1	2	1	2	1	3	2	1	1	1	1	2	1	3	1	1	1	2	1	1	2,7	2,2	2,7	2,4	3,2	2,5	2,8	2,6	2,5	3,1	2,7	2,1 průměr	3	1	3	2	3	1	4	1	1	1	2	1 modus
a)	b)	c)	d)	e)	f)	g)	h)	i)	j)	k)	l)																																																																																																																																																																																																																																																		
3	1	4	2	2	1	2	3	2	4	4	3																																																																																																																																																																																																																																																		
2	2	3	2	3	1	3	1	1	4	1	3																																																																																																																																																																																																																																																		
4	2	5	3	6	1	2	2	3	1	2	1																																																																																																																																																																																																																																																		
3	1	1	1	5	1	2	2	1	1	3	1																																																																																																																																																																																																																																																		
1	1	2	2	3	1	5	1	2	3	3	1																																																																																																																																																																																																																																																		
3	1	3	3	3	4	4	2	3	2	4	2																																																																																																																																																																																																																																																		
2	2	3	4	1	6	1	6	2	6	2	1																																																																																																																																																																																																																																																		
2	1	3	2	5	2	4	2	1	4	3	1																																																																																																																																																																																																																																																		
5	6	5	5	5	6	6	6	6	6	5	6																																																																																																																																																																																																																																																		
1	1	1	1	3	1	3	1	3	1	3	1																																																																																																																																																																																																																																																		
4	6	3	3	4	6	4	5	6	6	2	5																																																																																																																																																																																																																																																		
3	6	3	3	4	6	4	5	5	5	2	5																																																																																																																																																																																																																																																		
1	1	2	2	3	1	4	3	3	3	2	2																																																																																																																																																																																																																																																		
3	5	3	2	1	1	1	2	1	2	3	2																																																																																																																																																																																																																																																		
4	1	2	2	3	1	1	1	3	2	4	1																																																																																																																																																																																																																																																		
4	1	4	3	4	1	2	1	1	1	3	1																																																																																																																																																																																																																																																		
2	1	1	1	1	2	1	2	1	3	2	1																																																																																																																																																																																																																																																		
1	1	1	2	1	3	1	1	1	2	1	1																																																																																																																																																																																																																																																		
2,7	2,2	2,7	2,4	3,2	2,5	2,8	2,6	2,5	3,1	2,7	2,1 průměr																																																																																																																																																																																																																																																		
3	1	3	2	3	1	4	1	1	1	2	1 modus																																																																																																																																																																																																																																																		
2.c	<p>Nakolik tě příběh Anny zaujal? Zakroužkuj na stupnici 1 – 6 (1 - vůbec, 6 – velmi).</p> <table border="1" data-bbox="288 1151 1439 1487"> <thead> <tr> <th>Chlapci</th> <th>Dívky</th> </tr> </thead> <tbody> <tr><td>5</td><td>5</td></tr> <tr><td>4</td><td>5</td></tr> <tr><td>4</td><td>6</td></tr> <tr><td>5</td><td>6</td></tr> <tr><td>4</td><td>5</td></tr> <tr><td>3</td><td>6</td></tr> <tr><td>5</td><td>6</td></tr> <tr><td>4</td><td>5</td></tr> <tr><td>3</td><td></td></tr> <tr><td>4</td><td></td></tr> <tr><td>4,1</td><td>5,5 průměr</td></tr> </tbody> </table>	Chlapci	Dívky	5	5	4	5	4	6	5	6	4	5	3	6	5	6	4	5	3		4		4,1	5,5 průměr																																																																																																																																																																																																																																				
Chlapci	Dívky																																																																																																																																																																																																																																																												
5	5																																																																																																																																																																																																																																																												
4	5																																																																																																																																																																																																																																																												
4	6																																																																																																																																																																																																																																																												
5	6																																																																																																																																																																																																																																																												
4	5																																																																																																																																																																																																																																																												
3	6																																																																																																																																																																																																																																																												
5	6																																																																																																																																																																																																																																																												
4	5																																																																																																																																																																																																																																																												
3																																																																																																																																																																																																																																																													
4																																																																																																																																																																																																																																																													
4,1	5,5 průměr																																																																																																																																																																																																																																																												
2.d	<p>O kterém z témat v příběhu tě nejvíce bavilo přemýšlet a diskutovat? Ohodnoť je na škále 1 – 6.</p> <p>a) Jaký byl život v době Anny a dnes b) Jak Anne vnímá sama sebe c) Annino dospívání a změny, kterými prochází</p> <p>d) Vztahy s kamarády e) Jak se Anne přizpůsobuje tomu, co od ní čekají ostatní f) Role holek a kluků přes sto lety a dnes</p> <table border="1" data-bbox="288 1637 1439 1951"> <thead> <tr> <th>a)</th> <th>b)</th> <th>c)</th> <th>d)</th> <th>e)</th> <th>f)</th> </tr> </thead> <tbody> <tr><td>3</td><td>4</td><td>6</td><td>6</td><td>4</td><td>6</td></tr> <tr><td>5</td><td>5</td><td>6</td><td>6</td><td>3</td><td>6</td></tr> <tr><td>6</td><td>6</td><td>6</td><td>6</td><td>3</td><td>6</td></tr> <tr><td>6</td><td>6</td><td>5</td><td>6</td><td>2</td><td>5</td></tr> <tr><td>4</td><td>4</td><td>6</td><td>6</td><td>1</td><td>4</td></tr> <tr><td>4</td><td>5</td><td>5</td><td>6</td><td>2</td><td>4</td></tr> <tr><td>6</td><td>5</td><td>5</td><td>6</td><td>5</td><td>5</td></tr> <tr><td>3</td><td>4</td><td>6</td><td>6</td><td>2</td><td>6</td></tr> <tr><td>4,6</td><td>4,9</td><td>5,6</td><td>6</td><td>2,8</td><td>5,3 průměr</td></tr> </tbody> </table>	a)	b)	c)	d)	e)	f)	3	4	6	6	4	6	5	5	6	6	3	6	6	6	6	6	3	6	6	6	5	6	2	5	4	4	6	6	1	4	4	5	5	6	2	4	6	5	5	6	5	5	3	4	6	6	2	6	4,6	4,9	5,6	6	2,8	5,3 průměr																																																																																																																																																																																																
a)	b)	c)	d)	e)	f)																																																																																																																																																																																																																																																								
3	4	6	6	4	6																																																																																																																																																																																																																																																								
5	5	6	6	3	6																																																																																																																																																																																																																																																								
6	6	6	6	3	6																																																																																																																																																																																																																																																								
6	6	5	6	2	5																																																																																																																																																																																																																																																								
4	4	6	6	1	4																																																																																																																																																																																																																																																								
4	5	5	6	2	4																																																																																																																																																																																																																																																								
6	5	5	6	5	5																																																																																																																																																																																																																																																								
3	4	6	6	2	6																																																																																																																																																																																																																																																								
4,6	4,9	5,6	6	2,8	5,3 průměr																																																																																																																																																																																																																																																								

		Chlapci					
		a)	b)	c)	d)	e)	f)
		5	2	1	5	3	6
		5	1	1	5	2	5
		2	1	2	5	1	6
		2	2	3	6	3	6
		3	3	2	6	3	5
		2	4	1	5	3	5
		3	2	1	6	2	4
		5	2	3	5	4	5
		6	1	1	5	2	6
		2	1	1	3	1	4
		3,5	1,9	1,6	5,1	2,4	5,2 průměr
3.a	Jak bys hodnotil/a svoje zapojení v aktivitách? Zakroužkuj jednu z odpovědí. - Zapojoval/a jsem se aktivně do všech úkolů. – 10 - Zapojoval/a jsem se aktivně do většiny úkolů. – 5 - Zapojoval/a jsem se spíše méně. – 3 - Nezapojoval jsem se. – 0						
3.b	Lépe se mi pracovalo...			Samostatně – 4		Se spolužáky - 14	
3.c	Která činnost tě více bavila?	čtení knihy - 0		sledování seriálu - 12	obojí stejně - 6		nedovedu posoudit - 0
3.d	Která činnost tě více přiměla k přemýšlení o příběhu?	čtení knihy - 4		sledování seriálu - 8	obojí stejně - 4		nedovedu posoudit - 2
3.e	Při které činnosti bylo pro tebe snazší pochopit, co přesně se v příběhu odehrává?	čtení knihy - 2		sledování seriálu - 9	obojí stejně - 6		nedovedu posoudit - 1
3.f	Kterou činností ses naučil/a více nových slov v angličtině?	čtení knihy - 8		sledování seriálu - 6	obojí stejně - 3		nedovedu posoudit - 1
3.g	Která činnost ti více pomáhala uvědomit si, jak fungují gramatická pravidla v AJ?	čtení knihy - 7		sledování seriálu - 2	obojí stejně - 8		nedovedu posoudit - 1
3.h	Která z činností ti více pomohla porozumět významu rozhovorů?	čtení knihy - 2		sledování seriálu - 10	obojí stejně - 6		Nedovedu posoudit - 0
3.i	Která z činností v tobě vyvolala více pocitů?	čtení knihy - 0		sledování seriálu - 14	obojí stejně - 1		nedovedu posoudit - 3
3.j	Co nového ses během programu naučil/a?	nová slova v AJ – uvedlo 11 žáků; správnou výslovnost – uvedli 4 žáci; lepší porozumění textu – uvedli 4 žáci; lepší porozumění rozhovorům – uvedli 3 žáci; nové fráze – uvedli 2 žáci; větší sebejistota v používání AJ – uvedl 1 žák					
3.k	Z následujících tvrzení zakroužkuj ty, které pro tebe platí.	Naučil/a jsem se nová slova v AJ. – 12 Uvědomil/a jsem si, jak se v reálné řeči používá gramatika, kterou jsem znal/a ze školy. – 6 Zjistil/a jsem, že rozumím AJ více, než jsem si myslel/a. – 16 Zjistil/a jsem, že rozumím AJ méně, než jsem si myslel/a. – 2					
4.a	Pokud by ses chtěl/a dozvědět, jak příběh Anny pokračuje, kterou z činností by sis vybral/a?	čtení knihy - 1		sledování seriálu - 15	obojí - 2		

4.b	Souhlasíš s následujícím výrokem? “Čtení knih v angličtině může být zábavné.” Zakroužkuj jednu z možností.	Naprosto souhlasím. – 4 Souhlasím. – 11 Nedokážu posoudit. – 2 Spíše nesouhlasím. – 1 Vůbec nesouhlasím. – 0
4.c	Souhlasíš s následujícím výrokem? “Sledování filmů v angličtině může být zábavné.” Zakroužkuj jednu z možností.	Naprosto souhlasím. – 16 Souhlasím. – 2 Nedokážu posoudit. – 0 Spíše nesouhlasím. – 0 Vůbec nesouhlasím. – 0
4.d	Myslíš, že by ti v učení angličtiny mohlo pomoci čtení knih v AJ? V čem a jak?	nová slova v AJ – uvedlo 10 žáků; lepší porozumění textu – uvedli 4 žáci; spelling slov – uvedl 1 žák
4.e	Myslíš, že by ti v učení angličtiny mohlo pomoci sledování filmů v AJ? V čem a jak?	nová slova v AJ – uvedlo 10 žáků; lepší výslovnost – uvedli 4 žáci; lepší porozumění mluvené angličtině – 5 žáků
4.f	Napadá tě k programu ještě něco, co bys chtěl/a sdílet? Využij následující řádky.	program byl zábavný – uvedli 4 žáci program jim přinesl odreagování – 2 žáci program vnímali jako příliš jednoduchý – 1 žák program byl pro ně náročný – 1 žák zjistili, že anglicky dobře rozumí – 1 žák kniha je zaujala – 2 žáci seriál je zaujal – 3 žáci méně se stydí mluvit anglicky – 1 žák naučili se více nových slov než za celé pololetí – 1 žák budou doma pokračovat ve sledování seriálu – 2 žáci uvědomili si užitečnost AJ - žák v budoucnu by rádi přečetli knihu v AJ – 2 žáci

ANOTACE

Jméno a příjmení:	Jitka Myšková
Katedra:	Ústav cizích jazyků PdF UP Olomouc
Vedoucí práce:	Mgr. Petr Anténe, M.A., Ph.D.
Rok obhajoby:	2022
Název práce:	Analýza a srovnání románu <i>Anna ze Zeleného domu</i> a jeho seriálové adaptace z roku 2017 a jejich využití ve výuce anglického jazyka
Název v angličtině:	Analysis and Comparison of <i>Anne of Green Gables</i> and Its 2017 Series Adaptation and Their Implementation in English Language Teaching
Anotace práce:	Diplomová práce se zabývá analýzou a srovnáním románu <i>Anna ze Zeleného domu</i> a jeho seriálové adaptace z roku 2017 a jejich využití ve výuce anglického jazyka na druhém stupni základní školy. Teoretická část zahrnuje analýzu románu i jeho adaptace se zaměřením na témata, která jsou blízká cílové skupině žáků a nosná pro využití v hodinách AJ. Praktická část zkoumá efektivitu výukových aktivit založených na čtení knihy a sledování seriálu v hodinách AJ v devátém ročníku ZŠ a zabývá se otázkou, do jaké míry může být příběh Anny zajímavý pro dospívající žáky v dnešní době.
Klíčová slova:	<i>Anna ze Zeleného domu</i> , <i>Anna s E na konci</i> , L. M. Montgomery, výuka anglického jazyka, analýza knihy, analýza seriálu, srovnání literární předlohy a adaptace, autentické materiály
Anotace v angličtině:	The diploma thesis deals with the analysis and comparison of the novel <i>Anne of Green Gables</i> and its serial adaptation from 2017 and their implementation in teaching English at lower secondary school. The theoretical part includes analyses of the novel and its adaptation with a particular focus on topics which are relatable to the target group of students and therefore suitable for use in English lessons. The practical part examines the effectiveness of learning activities based on reading the book and watching the series in lessons in the ninth grade of elementary school and aims to examine whether Anne's story can be interesting for adolescent learners nowadays.
Klíčová slova v angličtině:	<i>Anne of Green Gables</i> , <i>Anne with an E</i> , L. M. Montgomery, EFL teaching, novel analysis, series analysis, comparison of novel and its adaptation, authentic materials
Přílohy vázané v práci:	List of appendices: Appendix 1: Students' programme book <i>Adventure with Anne</i> Appendix 2: Photos from the programme realisation Appendix 3: Lesson plan used in the programme Appendix 4: Final questionnaire Appendix 5: Chart of answers from the final questionnaire
Rozsah práce:	108 082 zn.