UNIVERZITA PALACKÉHO V OLOMOUCI

PEDAGOGICKÁ FAKULTA

Ústav cizích jazyků

Diplomová práce

Bc. Barbora Grycová

Using examples of Anthropomorphism and Zoomorphism in ELT

Olomouc 2024   Vedoucí diplomové práce: Mgr. Jiří FLAJŠAR, Ph.D.

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 12.4.2024

Abstract

The diploma thesis focuses on clarifying the role of anthropomorphism and zoomorphism and its place in children's literature. Besides exploring the benefits of using authentic anthropomorphic and zoomorphic materials in classes, the thesis aims to tackle the challenges of implementing them in English Language Teaching (ELT). Altogether, two lesson plans targeting a specific grammatical phenomenon were developed using authentic sources from books and film adaptations. Both plans were evaluated with regard to specific criteria through the method of multi-criteria analysis and dependencies were given. A comparison of both literary devices in their educational task was provided.

Keywords: anthropomorphism; zoomorphism; literature; lesson plan, multi-criteria analysis

Content

Introduction

Talking animals in various forms have a direct evolutionary purpose for humans. Anthropomorphism and zoomorphism are two related concepts, deeply rooted in human culture, that play a significant role in human communication and creativity. These concepts involve the projection of human or animal characteristics, enriching our understanding of the world around us and adding depth to our stories and representations. By anthropomorphizing, people can relate to and understand it better, as they project familiar human traits onto non-human entities. Common examples of anthropomorphism include talking animals in fables, animated movies, or children's literature. Zoomorphism, on the other hand, is the opposite of anthropomorphism. By employing zoomorphism, artists, storytellers, and religious traditions can evoke the symbolism and essence of animals to convey deeper meanings. For instance, a deity depicted with animal features or a vehicle shaped like an animal would be examples of zoomorphism. The ancient Egyptian gods often had zoomorphic representations, such as gods with animal heads.

From a zoomorphic perspective, apes and monkeys would be degenerate human beings, but from an anthropomorphic perception, they would be either primitive or children. In modern times, the representation of monkeys would become increasingly anthropomorphic[1]. In summary, both anthropomorphism and zoomorphism involve the projection of characteristics onto entities that do not naturally possess those qualities.

With increasing digitization in the second half of the twentieth century, anthropomorphism also investigates what kind of connections people form with technology. By the development of technical conveniences, anthropomorphized robots that find application in a number of domains appear more and more frequently[2]. The introduction of technology in education, including the internet, computers, and mobile phones, has greatly impacted teaching and learning, making it easier and more accessible for teachers and learners of English to download materials, update knowledge, and utilize multimedia resources. As the present generation of learners gets the opportunity of using numerous sources to learn any subject, the use of authentic

---

[1] SAX, *When Adam and Eve were monkeys: Anthropomorphism, zoomorphism and other ways of looking at animals*, 2020.
[2] ROESLER et al., *Why Context Matters: The Influence of Application Domain on Preferred Degree of Anthropomorphism and Gender Attribution in Human–Robot Interaction*, 2022.

materials, whether with or without anthropomorphic and zoomorphic themes, seems to be a great help for them to improve their learning skills.

Classroom materials, meticulously crafted by English language subject experts, are designed to cater to the specific needs and requirements of learners. Despite offering standardized information, these materials often fall short in terms of engagement, proving to be monotonous. The materials, although prepared by subject experts, lack the presentation of real-world or situational language. Consequently, it becomes imperative for language teachers to curate their own materials tailored to the unique needs, interests, and societal demands of their learners. Recognizing that conventional materials may not fully meet students' needs and interests, English teachers find it necessary to supplement with additional materials of their own creation. Authentic materials become a valuable asset in this regard, allowing teachers to infuse relevance and enthusiasm into their classrooms. English teachers can adopt materials aligned with the learners' wishes, fostering increased curiosity and passion in working with the provided content. Such materials serve as excellent resources for ELT teachers, offering learners exposure to real-life and out-of-classroom contexts. The primary focus of incorporating authentic anthropomorphic or zoomorphic materials in ELT classrooms lies in conveying meaning and effectively communicating messages within context. Furthermore, anthropomorphizing and zoomorphizing characters serves educational purposes by teaching children about human behavior, emotions, and social interactions through the lens of animals[3]. By using them, teachers can explore complex themes and issues in a more accessible and entertaining way for children.

The advantage of using these materials has already been mentioned many times. This study will address the questions related to benefits of anthropomorphic and zoomorphic characters including their potential risks. The attention will be paid to the possibilities of their implementation in ELT. The present study hypothesizes that literary works with anthropomorphic elements are more accessible and appear more frequently than those on zoomorphic basis. Additionally, it seeks to determine which of these materials will be more favorably received by students, considering both their preferences and educational impact.

---

[3] SRINIVAS, *The Effective Use of Authentic Materials in the English Language Classrooms*, 2019.

THEORETICAL PART

1 Anthropomorphism and zoomorphism as literary devices

The role of animals, especially those described in literature, has changed over the centuries. In the early nineteenth century, animals could be punished for injuring or killing humans, while by the end of the nineteenth century they were already viewed with greater respect, reflecting the growing equal rights between humans and animals. The Victorian era saw an increased focus on animals and their rights, leading to the intriguing portrayal of animals as anthropomorphized figures. Anthropomorphism involves assigning human characteristics to non-human entities. This tendency to attribute human traits to animals is particularly prevalent in children's books, reflecting the significant role such literature plays. Zoomorphism is the counterpart to anthropomorphism. It is a literary and artistic device where animal attributes are given to non-animal entities, often humans or inanimate objects. This form of figurative language uses the qualities of animals to describe or represent other things. Zoomorphism can enrich the text by creating vivid mental pictures and adding depth to descriptions. It also allows authors to explore connections between the human and animal worlds, frequently incorporating symbolism and traits associated with different animals. Both mentioned concepts can be found in Hartnett's novella The Midnight Zoo which is narrated from an anthropomorphic perspective with zoomorphism as its flipside to mirror human consciousness into a state of animal instinctual being-in-the-world[4].

For children of preschool age, their environment is vital; they are essentially dependent on it. Unlike the aforementioned statement, the dynamic shifts when it comes to children's relationships with their animal companions. In this scenario, children wholeheartedly nurture, feed, and serve as guardians for their beloved pets. Therefore, it is very simple to bring the patterns of correct behavior closer to children through animal protagonists in the form of entertaining reading instead of boring moralizing.

An example of a book that provides these behavioral models in the form of a readable and easily understood story is *The Berenstain* (1962). The bear family essentially fulfills the role of a human family, teaching their children life lessons through daily habits, responsibilities, failures, and joys.

---

[4] YOU, *The Necessity of an Anthropomorphic Approach to Children's Literature*, 2021.

Today's children have the opportunity to experience a peaceful childhood, they are not burdened by work duties. No matter how unimaginable it may seem, once upon a time children had to work just like adults. Moreover, it was necessary to guide them towards safety[5]. The depiction of animals and objects that think and behave like humans plays a significant role even today. Not only the well-known giants of the cinema and video game industry (such as Disney or Pixar), but also small independent studios use the power of being able to influence people's behavior through this phenomenon. Based on personification, interesting phrases such as faithful as a dog, shy as a wolf, cunning as a fox, lazy as a pig etc. were formed[6].

The authors of the original texts for children believed that it should be simpler than texts for adults. However, their position was not at all supported by the knowledge of child psychology at that time - that is why the texts were limited and simplified. This approach was counterproductive because the narrative value with respect to aesthetic and emotional functionality was minimal. Any involvement of the child in the story was therefore suppressed. The fact that fairy tales are largely associated with children in today's society does not mean that they have no intrinsic value for people in general. Children from the youngest who can barely read through teenagers to adults often have different perspectives on fairy tales due to their varying levels of cognitive development, life experiences, and emotional maturity[7]. These stories allow readers to understand that everything they wish for can be achieved and even though some fairy tales have sad endings, the promise of those happy endings gives readers hope for their own lives. Fairy tales can free a child's subconscious to understand even the negative things that may happen in their lives. Such stories enable children become characters while reading so that they can learn how to face their own trials and respect and sympathize with the struggle around them. Fairy tales can be scary, yet they also empower children. Facing witches, wolves, and giants in stories allows them to confront fears in a safe environment. Fairy tales, in a purpose, to teach readers how to live. While they are not necessary for survival, they can certainly improve it.

In the competition of modern and undemanding entertainment, children today do not turn to books much. Despite the fact that this period of technical development, on the contrary, gives children a possibility to choose a wider area of text, not only book products, but also audiovisual or interactive types of publications as depicted in Figure 1.

---

[5] COSSLET, *Talking Animals in British Children's Fiction*, 2006.

[6] BRAVO, *Antropomorfismus v umění: Nehynoucí trend nebo nadčasový projev?* 2019.

[7] GANEA, *Do Cavies Talk? The Effect of Anthropomorphic Picture Books on Children's Knowledge about Animals*, 2014.

Textual
- Fairy tales
- Short stories
- Novels
- Fables
- Folk tales

Illustrated
- Picture books
- Comic books
- Graphic novels

Interactive
- Audio books
- Read-aloud books
- Action pop-up books
- Game books
- Video game scripts

Figure 1 Examples of texts[8]

1.1 Anthropomorphism in children´s literature

The true golden age of anthropomorphism is dated to the 19th century thanks to illustrators Sir John Tenniel and J.J. Grandville. Tenniel became famous for illustrating Lewis Carroll's probably the most famous book, Alice in Wonderland, and Grandville shocked society with his representation of the French nobility as birds. Among the other excellent examples, the books Pinocchio by Carlo Collodi or The Jungle Book by Rudyard Kipling ought to be noted.

Children show a preference for reading about animal heroes over fictional characters because the animal world feels more relatable to them, allowing for easier imagination. Animals in fairy tales often serve as authentic representatives of their species. Yet, frequently, animals serve as symbols for particular human traits, facilitating children's identification with various elements of the text swiftly and effortlessly. Animals serve as a bridge for children to comprehend concepts that might otherwise appear incomprehensible or controversial.

1.1.1 Anthropomorphism in fairy tales

There is a trend that some animals were given only negative roles and vice versa. But even the biggest detractors get a chance to play the opposite and be perceived positively. Such animals include, for example, foxes or wolves. The foxes served as instructional figures to guide the reader morally. Originally, the fox was a one-dimensional character: a cunning trickster. Other authors provide additional complexity to the fox character, portraying it as an anti-hero that readers can support. Over time and through anthropomorphism, the fox becomes a tool through which authors can speak to their readers, either for teaching or providing mirrors[9].

---

[8] MIGUEL, *Video games and children's books in translation*, 2009.
[9] UTHER, *The Fox in World Literature: Reflections on a Fictional Animal,* 2006.

A whole series of fairy tales by the Brothers Grimm exhibits anthropomorphic elements. For example "Straw, Coal, and Bean" tells the story of three objects, namely straw, coal, and a bean and recounts their adventures and how they strive to survive. When the objects are accidentally placed next to a hot pot that explodes, their shared adventure begins. The objects warn each other of danger and offer help. Each of them has a unique ability to contribute to solving the situation. The story emphasizes solidarity and mutual aid among seemingly unrelated things[10].

1.1.2 Anthropomorphism in other literary genres for children

Several studies have delved into the realm of anthropomorphism in various literary genres for children. One investigation examined children's inclinations toward fantasy and anthropomorphism in storybooks, revealing a significant preference for fantasy narratives over stories featuring anthropomorphic animals[11]. Another study concentrated on the incorporation of subtle anthropomorphism in a children's storybook designed to enhance ecological knowledge of a specific primate species. The findings indicated that when applied appropriately and aligned with accurate ecological portrayals, subtle anthropomorphism can contribute to heightened empathy and knowledge in educational programs[12]. These research efforts highlight the importance of understanding children's preferences and emphasize the potential benefits of integrating anthropomorphism into various literary genres for children. Anthropomorphism stands as a literary technique widely applied in fables. This technique serves diverse purposes, including shedding light on human behavior, satirizing human traits, and conveying delicate themes. In Greek literature, for instance, animals are portrayed as sentient beings leading their own lives[13]. Aesop's fables also employ anthropomorphism to endorse entrepreneurship and establish connections between different sectors. An example of this application is seen in *The Tortoise and the Hare*, where animals are employed to impart moral lessons. Anthropomorphism is used in fables to describe everyday behaviors and exalt human virtues, as opposed to zoomorphism which simplifies human behaviors down to animals' life level.

In slaughterhouse fictions, characters take on anthropomorphic traits, presenting speaking nonhuman animals to delve into the intricate dynamics between humans and animals[14]. Incorporating anthropomorphic characters, such as nonhuman animals that communicate

---

[10] *Grimms' fairy tales* [online]

[11] NURHADI and HIDAYAT, *Poetics and ethics of anthropomorphism: children, animals, and poetry,* 2023.

[12] KELEN and CHENGCHENG, *Poetics and Ethics of Anthropomorphism: Children, Animals, and Poetry,* 2023.

[13] TUA, *Anthropomorphism and the Aesopic Animal Fables,* 2019.

[14] WHIZIN, *Anthropomorphism and the Abattoir. Palgrave studies in animals and literature,* 2022.

verbally, serves to articulate the experiences and viewpoints of animals within slaughterhouses, fostering empathy and comprehension for their plight. Additionally, visual stories use anthropomorphism to convey intricate ideas and themes. Animals are often used in literature as metaphors for human behavior, highlighting the assumption that humans are distinct from animals in certain ways[15].

1.1.3 Anthropomorphism in advertising

Anthropomorphic spokes-characters as talking human-like animals have become a common and effective strategy in advertising. These characters are designed to engage audiences, make products more relatable, and create memorable campaigns. Characters with human-like traits can inject humor and entertainment into advertisements. They are also popular due to its memorability. Their distinctiveness helps viewers remember the brand or product, which is essential in a competitive advertising landscape. Moreover, these characters can evoke emotions and empathy. Anthropomorphic characters can simplify complex concepts or product features. By presenting these ideas through a relatable character, advertisers can make them more understandable and appealing. Over time, these characters can become synonymous with a brand, enhancing brand recognition and loyalty. People may associate certain traits or values with the character, which then extends to the brand. For many viewers, anthropomorphic characters evoke feelings of nostalgia, harkening back to beloved characters from childhood stories. This nostalgia can create a positive disposition toward the advertisement and the brand. On top of that, many anthropomorphic characters are designed to be universal, transcending language and cultural barriers. This makes them effective in reaching diverse audiences. However, the advertisement should be crafted in a way that resonates with the target audience. When done well, anthropomorphic spokes-characters can become iconic and drive brand success.

According to a 2013 article in Advertising Age, Geico Insurance initially introduced its widely recognized talking Gecko as a trial initiative. Without prior marketing research and no intention of creating a long-standing marketing character, the Gecko has now become an enduring figure with a book and life-size appearances at sporting events. Geico's Chief Marketing Officer, Ted Ward, revealed to Advertising Age that the Gecko ad initially resulted in a modest increase in sales, prompting the creation of additional advertisements[16]. Presently, it is a rare occurrence to watch more than a few minutes of television without encountering the

---

[15] BEER, *Animal Presences: Tussles with Anthropomorphism*, 2005.
[16] KAYE, *How big data spawned the Geico gecko*, 2013

green insurance "spokes-character." The question arises: *How does a talking lizard effectively persuade viewers to purchase life insurance from a company with a name vaguely reminiscent of his species? Similarly, why do dancing hamsters influence viewers to buy a Kia or chattering cartoon bees convince parents to choose Honey Nut Cheerios?* The introduction of anthropomorphized characters by companies captures the attention of consumers. For instance, a YouTube video featuring quirky, dancing hamsters promoting Kia has garnered over 8 million views, underscoring the impact of such anthropomorphic marketing strategies.

First, anthropomorphism serves social purposes and promotes connection. Individuals who establish a connection with their cars can assign them a personal name. Second, we engage in anthropomorphism in order to understand the world around us and in some ways assert a measure of control over it. This includes inferring the thoughts of others and responding accordingly. Anthropomorphism helps to grapple with what inanimate objects can think about. For example, when a car starts effortlessly on an ordinary morning, it is only a machine; however, if it won't start on a cold morning, we say the car "refuses" to start and express frustration with it. According to Epley[17], the third reason for anthropomorphism is cognitive and automatic. Our perception of the world is inherently human, making it effortless to imbue objects with human qualities. Even a minor adjustment, such as giving an object a face, a voice, or a name, is sufficient for us to imagine that the object possesses a mind.

Humans have a tendency to perceive human qualities in objects, and interestingly, some individuals respond with trust. Research by Kim and McGill[18] has demonstrated that certain people may place more trust in a talking gecko, muffin, or M&M's than in a living, breathing human spokesperson. It might be conceivable to enhance people's trust in a specific object through anthropomorphizing. Waytz, Heafner, and Epley[19] conducted a study in which participants used a General Motors driving simulator. Some participants drove the simulator themselves, while in other cases, the car operated silently. In a third scenario, a car named Iris, endowed with a soothing female voice, drove the participant. Iris would introduce herself as the car's automated system and provide updates like, "A car turned into our lane. I'm going to slow down." Those in the third group, who were driven by Iris, rated the car as more intelligent and trustworthy compared to those in the first two groups. In simulations involving accidents,

[17] EPLEY and CACIOPPO, *On Seeing Human: A Three-Factor Theory of Anthropomorphism,* 2007.
[18] KIM and MCGILL, *Gaming with Mr. Slot or Gaming the Slot Machine? Power, Anthropomorphism, and Risk Perception,* 2011.
[19] WAYTZ, et al., *The Mind in the Machine: Anthropomorphism Increases Trust in an Autonomous Vehicle,* 2014.

Iris riders attributed blame to the car, its engineer, and its manufacturer considerably less than those who drove themselves. Additionally, the heart rates and startle responses of Iris riders were notably lower, indicating increased comfort when the car exhibited signs of having a mind. According to authors, these findings exemplify how minor human-like touches, such as a voice, gender, and name, can activate our tendency to attribute humanity to a machine. "We give something a voice…suddenly it has a mind! So, it's not hard to do."[20]

In a related context, Epley's recent study, conducted with former student Juliana Schroeder, revealed that both real recruiters and actors responded more positively to MBA candidates' elevator pitches when presented via voice recording rather than in writing. This insight suggests that in social interactions, reaching out voice to voice, as opposed to email, enhances the perception of humanity and intelligence[21].

Kim and McGill contribute to the existing literature on anthropomorphism by expanding its scope beyond object-person metaphors induced by humanlike physical traits. As a result of this attribution, the impact of anthropomorphism varied among individuals. Humanizing a slot machine led participants with high power to perceive the game as less risky (see Figure 2).
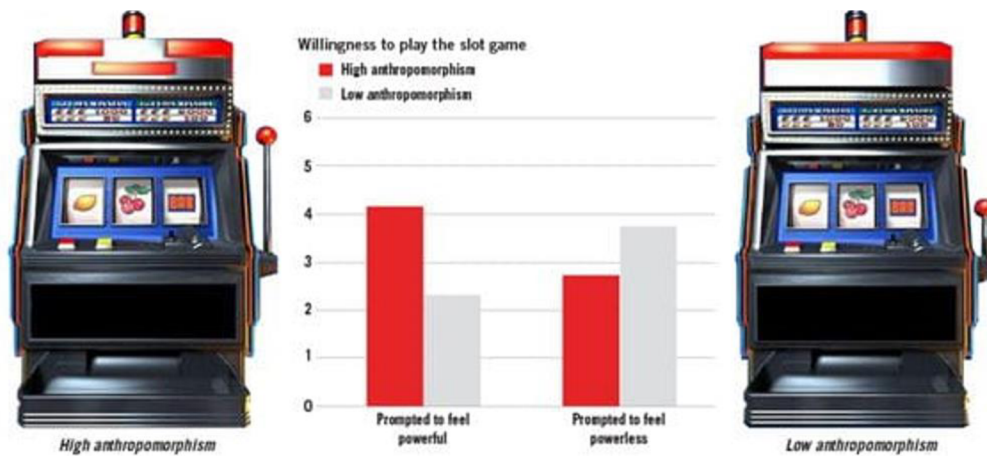
Figure 2 Left, more highly anthropomorphized slot machine[22]

---

20 WAYTZ, et al., *The Mind in the Machine: Anthropomorphism Increases Trust in an Autonomous Vehicle*, 2014.
21 SCHROEDER and EPLEY, *The Sound of Intellect: Speech Reveals a Thoughtful Mind, Increasing a Job Candidate's Appeal,* 2015.
22 KIM and MCGILL, *Gaming with Mr. Slot or Gaming the Slot Machine? Power, Anthropomorphism, and Risk Perception,* 2011.

1.2   Zoomorphism in children´s literature

Zoomorphism in literature involves attributing animal characteristics to human, divine, or inanimate entities, portraying them as if they possess animal-like traits. This approach is applied to delve into the hidden nature and qualities of characters within literary works[23]. About 40,000 years ago, our Paleolithic ancestors created the first zoomorphic works of art. By portraying their gods in the form of animals, they laid the foundations of modern society. The utilization of zoomorphism takes on various manifestations, such as its application in gender analysis in literature[24], its connection to Freudian theories impacting consumer culture[25], its role in interpreting animal iconography in early Chinese art[26], and its integration into architectural and design contexts through the use of animal imagery[27]. These diverse studies highlight the multifaceted ways in which zoomorphism is integrated into literature, shedding light on its significance in understanding characters, culture, and symbolism.

1.2.1   Zoomorphism in fairy tales

The dragon, griffin, unicorn, and phoenix are zoomorphic creatures that combine features from various animals. The dragon's attributes vary across cultures; while it is feared in the West, it does not elicit the same fear in China. The griffin, depicted at the beginning of this post, is primarily a lion with the head of an eagle and serves as a guardian. In ancient times, it symbolized divine power and acted as a protector of the divine. The unicorn, characterized by its single horn, assumes diverse roles in different cultures. In Western culture, it symbolizes chaste love and faithful marriage. In tale *The Unicorn Sonata*[28] by Peter S. Beagle, a young girl named Josephine discovers a mysterious book that leads her into a world of magic and unicorns. Elements of fantasy and adventure can be found in the popular book *How to Train Your Dragon*[29] which follows the adventures of a young Viking named Hiccup and his dragon, Toothless. Though griffins may not be as common in fairy tales as other mythical beings, their presence often introduces a touch of enchantment and awe to the narratives that incorporate them. While not centered around a griffin, *The Tale of the Mandarin Ducks*[30] by Katherine

---

[23] AHMED et al., *Critical Analysis of Zoomorphism Narrative Language Technique: Little Bird Motha's attributes in the Characters of Moth Smoke by Mohsin Hamid*, 2022.
[24] MCGILL, *A Reading of Zoomorphism in THE SHORT HAPPY LIFE OF FRANCIS MACOMBER*, 2012.
[25] BRADSHAW, *Bringing with us the plague: Consumer Research as Machinery of Zoomorphism*, 2013.
[26] STERCKX, *Zoomorphism and Sacrificial Religion in Early China*, 2012.
[27] TERENZI and MECCA, *Zoomorphism, Biomimetics and Computational Design*, 2017.
[28] BEAGLE, *The Unicorn Sonata*, 1996.
[29] COWELL, *How to train your dragon*, 2010.
[30] PATERSON, *The Tale of the Mandarin Ducks,* 1995.

Paterson, involves a magical bird that shares some similarities with griffin-like creatures. The tale explores themes of compassion and beauty.

1.2.2 Zoomorphism in other literary genres for children

Among other literary genres, High Fantasy Literary Works can be mentioned. In the *Harry Potter*[31] series by J.K. Rowling, the phoenix is a mythical creature that exhibits zoomorphic qualities and symbolism. The phoenix is represented as a majestic bird with the ability to be reborn from its ashes, signifying themes of renewal, transformation, and resurrection. While not a central character, the phoenix plays a significant role in the series, primarily through its association with Albus Dumbledore, the headmaster of Hogwarts School of Witchcraft and Wizardry.

In C.S. Lewis's *The Chronicles of Narnia*[32] series, centaurs are prominent zoomorphic figures that play important roles in the magical world of Narnia. Centaurs, as mythical creatures in the Narnia series, are often depicted as wise and knowledgeable beings. They are seen as scholars, philosophers, and mentors, offering guidance to other creatures in Narnia. For example, the centaur Glenstorm in *Prince Caspian* predicts events and guides the protagonists. This role of mentorship underscores the centaurs' wisdom and their willingness to share their knowledge. They are skilled equestrians and possess a deep understanding of the land and its creatures. This connection emphasizes the characters' ties to the environment and their roles as protectors of Narnia. Their human-like intelligence combined with the strength and instincts of a horse make them well-rounded figures. In *The Lion, the Witch and the Wardrobe*, centaurs join Aslan's army to fight against the White Witch's tyranny, showcasing their commitment to the greater good.

Grahame's novel *The Wind in the Willows*, also exhibits moments of zoomorphism. Primarily, the motor car that diverts the canary-colored cart off the road is likened to an animal. Portraying the motor car as an animal in distress symbolizes its intrusion into the serene countryside, suggesting a wailing creature[33].

In addition to the evident zoomorphism associated with the human character Mowgli, Kipling also employs anthropomorphism in the portrayal of animals within the narrative. As observed earlier, these animal characters can be categorized based on the extent of their

---

[31] ROWLING, *Harry Potter*, 1997
[32] LEWIS, *The Chronicles of Narnia*, 2005.
[33] KENNETH, *The Wind in the Willows*, 2017.

anthropomorphic characteristics. The linguistic dynamics in this novel differ from those in the previously discussed narratives. Mowgli stands alone as the only human capable of understanding animal speech. Members of the Pack, those who adhere to the Law of the Jungle, exhibit the highest degree of anthropomorphism. Wolves, Hathi, Kaa, Baloo, and Bagheera serve as prime examples. Unlike clothing and speech, which are not definitive factors in this novel, adherence to a structured society elevates them above other animals in the jungle[34].

1.2.3 Zoomorphism in advertising

Zoomorphism is a creative and often impactful technique used in advertising to capture the audience's attention, convey messages, and enhance brand identity. Examples of zoomorphism in advertising may have form of mascots and logos. Many brands use animal mascots or incorporate animal symbolism into their logos.

Advertisers often use animal traits to highlight the qualities of their products. An energy drink might use a cheetah to emphasize speed and vitality, or a luxury car might incorporate the grace and power of a big cat to convey the vehicle's performance and elegance. Different animals have cultural and symbolic meanings. Advertisers can tap into these meanings to communicate specific ideas. Brands concerned with environmental or ethical issues may use animals to highlight their commitment. This can encourage consumers who share these values to connect with the brand. Certain animals are associated with specific traits or behaviors. Lions might represent courage, owls symbolize wisdom, and dolphins embody playfulness, while a horse could symbolize freedom or power. Advertisers can use these associations to align their products with desired qualities.

Furthermore, the application of zoomorphic forms in data processing, where mathematical logics act as generative concepts for interactive solutions in both creative and functional stages can be introduced. It emphasizes the contributions of architect Andrasek, who explores the generative capabilities of computational systems in design, spanning from fashion accessories to large-scale structural and urban domains[35].

---

[34] WANT, *From A to Z: Anthropomorphism and Zoomorphism in Victorian and Edwardian Children's Literature,* 2022.
[35] TERENZI and MECCA, *Zoomorphism, Biomimetics and Computational Design,* 2017.

2 Functions of anthropomorphic and zoomorphic characters

Incorporating anthropomorphic and zoomorphic characters into ELT can make language learning more enjoyable, relevant, and effective. These characters serve as catalysts for creativity, cultural exploration, and meaningful language practice.

2.1 Cognitive function

Interacting with anthropomorphic and zoomorphic characters can stimulate learning and curiosity, especially in children. Being surrounded by animals has been linked to reduced levels of stress hormones and lower blood pressure. This reduction in stress can lead to better cognitive function, including improved memory and focus. Spending time with animals encourages mindfulness, the practice of being fully present in the moment leads to attention grabbing. Observing animal behavior, caring for them, and learning about their needs can improve organizational skills and time management as shown in Figure 3. These skills are essential for cognitive function.
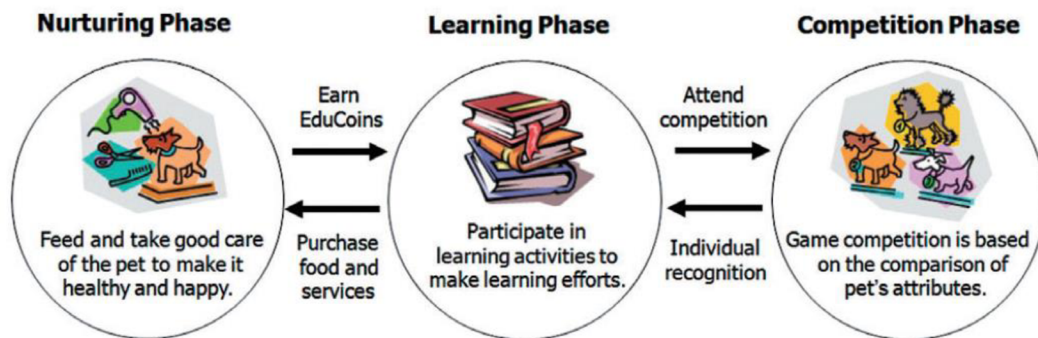
Figure 3 Learning flows in the animal companion system[36]

2.2 Educational function

Choosing relevant texts and topics is essential when learning any language. A lot of language teachers strive to provide their students with materials that inspire them to speak. All children and a significant part of adults will welcome texts focused on animals and everything connected to them. A substantial part of these materials comes from literature[37].

---

[36] CHEN et al., *Animal companions: Fostering children's effort-making by nurturing virtual pets,* 2011.
[37] KESHAVARZI, *Use of literature in teaching English*, 2012.

2.2.1 The promise of animated pedagogical agents

A critical look at how anthropomorphism research relates to today's children who grow up in the midst of increasingly intelligent and ubiquitous technologies, in particular digital voice assistants Google Assistant and Siri which are designed to charm using sophisticated social behaviors, specifically by the authentic human speech is provided by the study of authors[38],[39]. Siri, Apple's virtual assistant, is a prime example of anthropomorphism in technology. Siri was introduced as the one who is able to understand what you say and what you mean, and even can give you a factual answer in its debut in iOS 5. By giving Siri human-like qualities, users are more likely to engage with the virtual assistant. People tend to find it more comfortable and intuitive to interact with technology that behaves in ways similar to how humans do. Siri's ability to understand context, respond conversationally, and adapt to various tasks provides a more intuitive and seamless experience for users who are attached to Siri and be more inclined to use Apple products because of this emotional bond[40].

Educational virtual characters, also known as educational or pedagogical agents or simply avatars, have indeed garnered significant attention and interest in the field of technology-enhanced learning in recent decades[41]. These characters can be seen as a three-dimensional depiction, a static or dynamic two-dimensional image, or an object reflecting the personality of computer users[42]. Virtual teachers behave as social agents precisely because they draw on human verbal and visual social cues[43]. They can coordinate various human paralinguistic behaviors, eg, gestures and facial expressions, with linguistic signals, ie speech, in much the same way as humans and such distinct human-mimicking characteristics synchronous with speech draw students' attention to key aspects of learning. Their use carries some benefits mentioned below.

---

[38] FESTERLING and SIRAJ, *Anthropomorphizing Technology: A Conceptual Review of Anthropomorphism Research and How it Relates to Children's Engagements with Digital Voice Assistants*, 2022.

[39] FESTERLING and SIRAJ, *Alexa, what are you? Exploring primary school Children's ontological perceptions of digital voice assistants in open interactions*. 2020.

[40] WANG, *Smartphones as Social Actors? Social dispositional factors in assessing anthropomorphism*, 2017.

[41] WIK and HJALMARSSON, *Embodied conversational agents in computer assisted language learning*, 2009.

[42] FINK, *Cyberseduction: Reality in the age of psychotechnology*, 2002.

[43] DUNSWORTH and ATKINSON, *Fostering multimedia learning of science: Exploring the role of an animated agent's image*, 2007.

Personalization	*These characters can tailor their interactions and content delivery based on the individual learner's needs and preferences, providing a more personalized learning experience.*
Engagement	*Virtual characters can make learning more engaging and interactive. They can use conversational interfaces to explain complex concepts, answer questions, and provide real-time feedback.*
Accessibility	*Virtual characters can assist learners with disabilities by providing alternative ways of accessing educational content. They can support learners with visual or hearing impairments, dyslexia, and other learning challenges.*
Motivation	*The presence of a virtual character can motivate learners to stay focused and committed to their educational goals. These characters can offer encouragement, rewards, and positive reinforcement.*
Reducing anxiety	*Some learners may feel more comfortable interacting with virtual characters rather than human instructors, reducing anxiety and promoting a more relaxed learning environment.*

Non-anthropomorphic elements can also be used as attention grabbers in any teaching process, not only of the English language and their implementation is the focus of many studies that have been done. Among these agents we can include, for example, an animated index finger, an arrow symbol in combination with amazing visual effects, flashing texts or texts whose font color changes[44]. Some authors[45],[46] prefer the use of anthropomorphic fictional characters, while others favor non-anthropomorphic pedagogical agents[47],[48]. On a global scale, however, preference for any of the two agents' modalities is not a priority; the essential thing is that the effectiveness of both in the field of learning support is undeniable.

2.3 Therapeutic function

Spending time with animals, especially pets, can boost the production of neurotransmitters like serotonin and dopamine, which are associated with feelings of pleasure and happiness.

---

[44] MURANO et al. *Evaluation of an anthropomorphic user interface in a travel reservation context and affordances*, 2011.
[45] HONGPAISANWIWAT and LEWIS, *Attentional effect of animated character*, 2003.
[46] VAN DER MEIJ et al., *Animated pedagogical agents' effects on enhancing student motivation and learning in a science inquiry learning environment*, 2015.
[47] STRÄFLING et al., *Teaching learning strategies with a pedagogical agent: The effects of a virtual tutor and its appearance on learning and motivation*, 2010.
[48] AHMADI et al., *Anthropomorphism – matters or not? On agent modality and its implications for teaching English idioms and design decisions*, 2017.

Animal-assisted therapy (AAT) is a therapeutic intervention that involves animals as a part of the treatment process. AAT has been used to improve cognition in various populations, including children with autism. Children with different types of disabilities experience greater challenges. For example, visually impaired children are likely to benefit from the functional benefits of hands-free and eyes-free voice interfaces. However, adaptability to address certain special needs such as longer response times or faster speech is limited and requires future research[49].

2.4 Social function

Anthropomorphism in Human-Robot-Interaction (HRI) involves designing robots to resemble humans in appearance, behavior, or communication to varying degrees. This can include giving robots humanoid faces, gestures, speech capabilities, and even emotional expressions. The goal is often to make robots more relatable and intuitive for human users, as it can facilitate more natural and effective interactions. Anthropomorphism is associated and preferred in the social field more than in the industrial field. Roesler et al[50] found that male names are more often attributed to these robots, even in social sphere. Social robots[51] with human-like features to engage with people in social and emotional ways are designed with different degree of anthropomorphisms as presented in Figure 4. This can be beneficial in contexts where emotional support is needed, such as therapy for individuals with autism or the elderly. In virtual reality, anthropomorphic avatars can enhance user experiences by mimicking human gestures, facial expressions, and interactions[52].

---

[49] PAUL et al., *Using wireless technology to support social connectedness in individuals with intellectual and developmental disabilities: A focus group study*, 2021.
[50] ROESLER et al., *Why Context Matters: The Influence of Application Domain on Preferred Degree of Anthropomorphism and Gender Attribution in Human–Robot Interaction*, 2022.
[51] ZŁOTOWSKI et al., *One robot doesn't fit all: aligning social robot appearance and job suitability from a Middle Eastern perspective,* 2019.
[52] ONNASCH and ROESLER, *A taxonomy to structure and analyze human–robot interaction,* 2021.

Figure 4 Examples of the robots used with low (1), medium (2), and high (3) degrees of anthropomorphism[53]

Nevertheless, Oranç & Küntay (2020)[54] found that children still prefer humans as information sources in case of biological and psychological questions, for example *"Why do people sleep?"* or *"Why do they help each other?"* even if technological objects seem to be intelligent enough to answer requests related to mechanical or electronic issues.

Lately, robots are replacing various types of professions. At the moment, there is probably no need to worry that they would want to completely exclude us from the work processes. Rather, it is a demonstration of how they can be beneficial and so far, they have been very positively received by people as evidenced by the experience of the Babor restaurant in Ostrava, precisely because of this enjoyment (see Figure 5).

Figure 5 Robot as a waiter in Babor restaurant[55]

---

[53] PHILLIPS et al., *What is humanlike? Decomposing robots' human-like appearance using the anthropomorphic roBOT (ABOT) Database*, 2018.
[54] ORANÇ and KÜNTAY, *Children's perception of social robots as a source of information across different domains of knowledge.* 2020.
[55] MB restaurace (online)

3 Use of anthropomorphic and zoomorphic characters in ELT

Materials development in ELT was a neglected area until the early nineties, but there has been an increase in attention towards it in recent years[56]. Unfortunately, much of the material used in the English curriculum lacks passion, academic excitement and entertainment. Literature is intellectually stimulating because it allows readers to imagine worlds they do not know. Literature in ELT is undoubtedly a way to increase interest in teaching, which is further reflected positively in the development of language skills, greater cultural understanding and the promotion of critical thinking. As representatives of real situations, literature provides authentic examples of language use, helping learners grasp nuances and idiomatic expressions. Language used in literature is the language of its audience, so it is accurate. Literary texts expose learners to rich and diverse vocabulary, enhancing their word knowledge. Moreover, literature reflects the culture and society from which it originates, providing valuable cultural insights to learners[57]. Teachers can use two methods for teaching materials: adapting and adopting. They can adapt course books or commercial textbooks as created materials, and adopt authentic materials from various sources that incorporate real language use[58]. It is crucial to adopt a well-rounded approach to the development of all skills[59].

3.1 Ideas for using books with elements of anthropomorphism and zoomorphism in ELT

Books are considered authentic materials when it comes to language learning and teaching. Authentic materials are resources that were originally created for native speakers of a language in real-life contexts, and books fit this definition. Books serve a multitude of purposes, catering to various needs and interests of readers. By integrating these activities, students can develop their listening and reading skills while also enjoying engaging content from books. These interactive approaches and tips as mentioned below foster a deeper understanding of language and cultural context, making the learning experience more meaningful for the students.

---

[56] GARTON and GRAVES, *Materials in ELT: Current Issues*, 2014.
[57] KESHAVARZI, *Use of literature in teaching English*, 2012.
[58] FITRIA, *Using Authentic Material and Created Material (Teacher-Made) for English Language Teaching (ELT): Benefits and Limitations*, 2022.
[59] NEWTON and NATION, *Teaching ESL/EFL Listening and Speaking*, 2009.

Reading Aloud	*Have students take turns reading passages from a book aloud in class. This helps improve their pronunciation, intonation, and fluency while listening to their peers.*
Discussions	*After reading a chapter or a specific portion of a book, organize group discussions where students can share their thoughts, predictions, and reactions. This encourages active listening and reading comprehension.*
Character Interviews	*Assign each student a character from the book and have them prepare a short monologue or dialogue as that character. Then, students can perform these interviews in front of the class, improving both reading and listening skills.*
Book-to-Film Comparisons	*If there is a movie adaptation of the book, have students read the book first and then watch the movie. Afterward, engage them in discussions or writing assignments comparing the two versions, focusing on differences in details and interpretations.*
Story Summarization	*Summarize specific chapters or sections of the book in their own words. This activity helps them practice listening skills as they hear summaries from their peers and improves reading comprehension as they condense the content.*
Role play	*In a role-play activity, students take on specific roles and engage in conversations or scenarios as if they were those characters. This approach helps students improve their speaking, listening, and problem-solving skills while using the target language in a meaningful context.*
Scene Reconstruction	*Choose a significant scene from a book and create a jumbled summary of the dialogue. Students work in pairs or small groups to arrange the dialogue in the correct order. This challenges their listening skills and comprehension of context.*
Matching pictures	*For this task we need a worksheet with various pictures which correspond to the text. Students read the text and put the pictures in the order in which they think is correct.*
Multiple choice	*These questions are a common assessment tool used in education to evaluate learners' understanding of a topic. When designing multiple-choice questions, it is essential to create clear, well-structured questions to accurately assess students' knowledge.*
Gap filling	*Learners are provided with a passage of text with missing words (gaps) and are required to fill in the blanks with the appropriate words to improve their reading skills by understanding the text and their writing skills by selecting suitable words to complete the sentences.*

Teachers face challenges in creating materials, including a lack of knowledge about students' topics, limited supervision time, and difficulty in selecting appropriate mediums for students. When choosing supplementary materials, the teacher should always answer the questions, such as the relevance of the text with regard to the age and knowledge of the students and providing sufficient room for their further development. Content that resonates with students' experiences is more likely to engage them. Materials that encourage collaboration and group activities are always welcome as it fosters a sense of community among students[60]. Culturally appropriate authentic materials are necessary for teaching a foreign/second language, in order to enrich traditional lessons and make them more interesting for learners. These materials play a vital role in improving classroom teaching and strengthening intercultural understanding[61].

The text can serve multiple instructional purposes[62]. For instance, when a teacher utilizes the text as a repository of knowledge about the target culture, it reflects a cultural model commonly found in university literature courses. Conversely, an approach focusing on student engagement with an emphasis on grammar, vocabulary, or stylistic analysis is referred to as the language model. The personal growth model promotes learners to integrate their own opinions, emotions, and personal experiences.

There are numerous methods available to enhance vocabulary memorization and support the learning process. Narrow reading involves concentrating on a particular subject or genre during the act of reading, in contrast to exploring a wide and varied range of topics. This approach allows learners to delve deeply into a particular area, building their vocabulary and comprehension skills in a more specialized context[63].

---

[60] SCRIVENER, *Learning teaching: the essential guide to English language teaching*, 2011.
[61] SHAMEEM, *Authentic ELT Materials in the Language Classroom: An Overview,* 2017.
[62] LAZAR, *Literature and Language Teaching*, 1993
[63] THORNBURY, *An A-Z of ELT: a dictionary of terms and concepts used in English language teaching.* 2006.

4 Anthropomorphism and zoomorphism examples in well-known characters

4.1 Anthropomorphism examples in well-known characters

In books, anthropomorphism serves as a versatile tool for storytellers, allowing them to explore variety of themes, emotions, and ideas in imaginative and entertaining ways. This literary device has been used for centuries and remains popular in various forms of storytelling.

The higher number of results in the Google search engine, 784 000 specifically, indicate that anthropomorphic elements are generally more common in literary works than those with zoomorphic basis. Figure 6 confidently claims that all of the listed anthropomorphic characters sound familiar to people across all age groups and around the world. For the practical part, *The Jungle Book* was chosen from the given examples.

Anthropomorphic figures are more commonly found in fairy tales, typically in literature created for the youngest audience, yet they are appreciated by older readers as well. Comparing them to zoomorphic literary works, it becomes evident that they may be challenging for the youngest children to grasp. This implies that a mature reader is recommended for zoomorphic characters to serve the purpose for which they were designed.

Winnie the Pooh and his friends are anthropomorphic animals from A.A. Milne's beloved children's books. They exhibit human traits and emotions, teaching valuable life lessons through their adventures.

One of the most iconic anthropomorphic characters, Mickey Mouse is a cheerful and optimistic mouse created by Walt Disney. He displays human-like emotions, such as joy, sadness, and anger.

The anthropomorphized animals in "The Jungle Book" represent different traits and characteristics often associated with humans. For example, Baloo is wise, caring, and protective, while Shere Khan is cunning and manipulative.

Stuart Little, the titular character of E.B. White's novel, is a small mouse who lives with a human family in New York City. Despite his size, Stuart exhibits human intelligence, emotions, and a sense of adventure.

The characters in "The Lion King" anthropomorphic lions and other animals display complex emotions, familial relationships, and societal structures, making them relatable to human audiences of all ages.

The "Cars", vehicles have human personalities, emotions, and facial features, making them anthropomorphic.

Figure 6 Examples of anthropomorphism in well-known characters (by author)

4.2 Zoomorphism examples in well-known characters

Following the above, significantly fewer results of zoomorphistic examples in well-known characters were found in the Google search engine, namely 39 800 to November 29, 2023.

The findings in Figure 7 suggest that approximately 50% of the examples might not have been experienced by readers. These characters, more than in fairy tales, appear in other literary genres such as novels and fantasy literature. These genres are inherently tailored towards older readers because they explore more complex and nuanced themes that require a higher level of cognitive and emotional maturity for a thorough comprehension and appreciation. Older children generally have improved reading skills, allowing them to grasp and interpret the subtleties and depth present in such literature. These genres often use a more sophisticated vocabulary and involves intricate world-building. While novels and fantasy literature are often tailored for older children, it's essential to note that children vary in their reading preferences and abilities. Some younger readers may also enjoy and comprehend more advanced literary works, while older readers may still appreciate simpler narratives.

To minimize differences, a book suitable for approximately the same age category was selected from both groups. *The Chronicles of Narnia* book in this category was selected as a base for the lesson plan preparation.
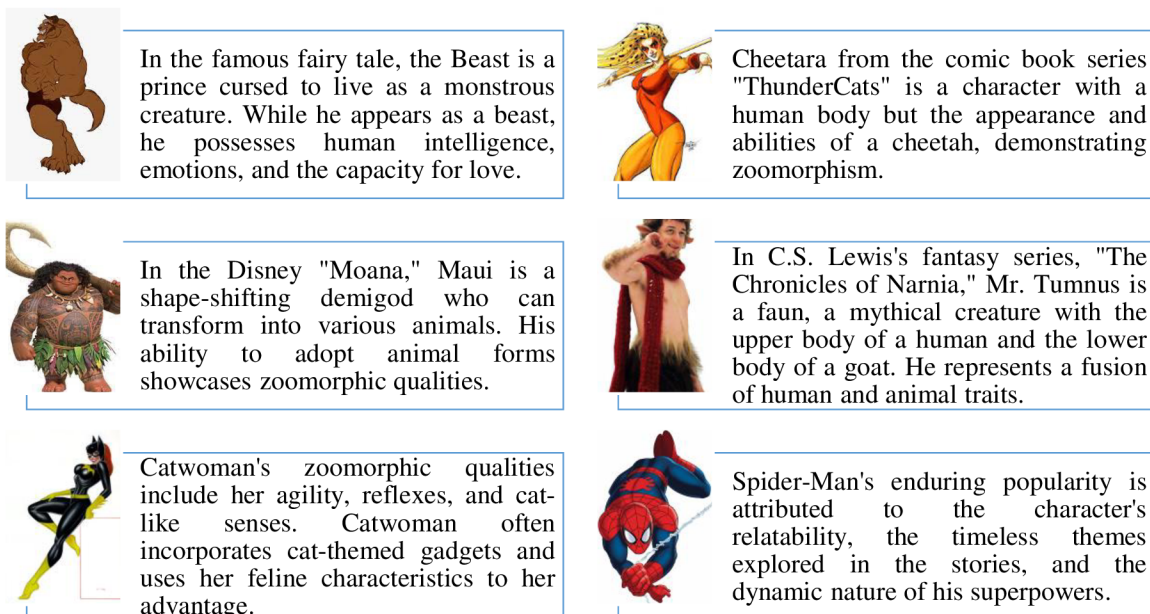
In the famous fairy tale, the Beast is a prince cursed to live as a monstrous creature. While he appears as a beast, he possesses human intelligence, emotions, and the capacity for love.

Cheetara from the comic book series "ThunderCats" is a character with a human body but the appearance and abilities of a cheetah, demonstrating zoomorphism.

In the Disney "Moana," Maui is a shape-shifting demigod who can transform into various animals. His ability to adopt animal forms showcases zoomorphic qualities.

In C.S. Lewis's fantasy series, "The Chronicles of Narnia," Mr. Tumnus is a faun, a mythical creature with the upper body of a human and the lower body of a goat. He represents a fusion of human and animal traits.

Catwoman's zoomorphic qualities include her agility, reflexes, and cat-like senses. Catwoman often incorporates cat-themed gadgets and uses her feline characteristics to her advantage.

Spider-Man's enduring popularity is attributed to the character's relatability, the timeless themes explored in the stories, and the dynamic nature of his superpowers.

Figure 7 Examples of zoomorphism in well-known characters (by author)

PRACTICAL PART

5 Case study

The theoretical part of this thesis presents a fairly comprehensive overview of authentic materials with an anthropomorphic and zoomorphic elements, theories and arguments that support their use including a list of possibilities for their involvement in ELT.

This chapter addresses the chosen research methodologies, the research process, and the findings, all of which are grounded in the initial hypothesis previously outlined. Based on the insights provided in Chapters 2-3, genuine anthropomorphic and zoomorphic resources are deemed effective and valuable for teaching lower secondary students. With careful selection, they have the potential to be even more advantageous learning material than textbooks. Two lesson plans were created based on materials that are available in both book and movie form.

5.1 Aims and structure

The first fragment of the practical part aims to assess the present utilization of authentic anthropomorphic and zoomorphic materials among English teachers, gathering data through a questionnaire. It was designed to collect the opinions and experiences of English language teachers working with authentic materials in the classroom. The questionnaire was disseminated during the author's teaching practicum and at various other educational institutions. A second round of the questionnaire was distributed using Google Forms and Facebook to maximize respondent outreach.

Following this, the next step involved self-made lesson plans with anthropomorphic and zoomorphic themes implementation in the classrooms. Attention was paid on phrasal verbs and related vocabulary, which were tested immediately after the lessons and two weeks later. The essence of the experiment is that the materials was provided to only half of the class, the other half worked with these linguistic phenomena classically using the textbook. In this part, ethically conducted observations focused on student engagement, participation, and understanding of the material, also took place.

The last stage of the practical part consisted of a multicriteria analysis, based on which the use of authentic anthropomorphic and zoomorphic materials in ELT was evaluated according to selected criteria.

5.2 Participants

The group of participants consisted of two classes of primary school students. The participants were 7th grade students. The investigation took place as part of the author's practice and was incorporated into the English language lessons with regard to the currently discussed curriculum and the students' previous knowledge. Both classes were randomly split in half and teaching took place separately. In the first class, a worksheet with anthropomorphic elements was used for one half, and the other half of the class worked with the textbook. The division of the second class was also in halves, one half was again referential, while for the other half a worksheet with a zoomorphic background was used.

The final group of participants thus consisted of two experimental groups, and two control groups whose performance scores served as a benchmark for determination comparability or incomparability of potential effects of conventional and innovative methods of teaching phrasal verbs and related vocabulary for student learning. There were 12 students in each group. Each group also consisted of a mix of male and female participants.

5.3 Materials

The material used in this study was based on the content of a collection of authentic anthropomorphic and zoomorphic texts covering highly frequent English phrasal verbs. As key supporting material, worksheets were used, which were focused on teaching and consolidating phrasal verbs. For this reason, two worksheets were created, the first was created on an anthropomorphic basis and the second contained elements of zoomorphism.

Among selected examples of anthropomorphism and zoomorphism *The Jungle Book*[64] and *The Chronicles of Narnia*[65] were chosen.

In *The Jungle Book*, Rudyard Kipling extensively uses anthropomorphism to bring the animal characters to life and to convey moral lessons. The animals in the jungle, including Mowgli's friends and mentors like Baloo the bear, Bagheera the panther, and Kaa the python, are anthropomorphized by being given the ability to speak and express complex thoughts. Kipling endows his animal characters with human-like qualities and emotions. For example, Baloo acts as a teacher and mentor to Mowgli, providing guidance and life lessons. The animals display a range of emotions, such as love, fear, and loyalty, which are typically associated with

---

[64] KIPLING, *The Jungle Book*, 1992.
[65] LEWIS, *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, 2005.

humans. The animals in the jungle have their own societies and hierarchies that mirror human social structures. For instance, there are wolf packs with leaders, and the animals gather for a meeting in the Council Rock. Through the anthropomorphism of animals, Kipling imparts moral lessons and values. The interactions between the characters, their decisions, and the consequences of their actions serve as allegories for human behavior and ethical considerations. The animal characters experience conflicts and cooperation in ways that reflect human relationships. The rivalry between Mowgli and Shere Khan, for instance, mirrors human struggles for power and survival.

By using anthropomorphism, Kipling creates a relatable and engaging narrative that appeals to both children and adults. The animal characters serve as allegorical representations of human qualities and behaviors, allowing the author to convey complex themes and lessons in a manner that is accessible and entertaining.

In *The Chronicles of Narnia* series by C.S. Lewis, zoomorphism is a recurring theme, particularly in the portrayal of certain characters and the fantastical world of Narnia. Throughout the series, various talking creatures populate Narnia, such as fauns, centaurs, and unicorns. These individuals exhibit a blend of human and animal characteristics, contributing to the magical and fantastical nature of Narnia.

The use of zoomorphism adds layers of symbolism, allegory, and imagination to the narrative. Through these fantastical characters, Lewis explores themes of morality, heroism, sacrifice, and the nature of good and evil. The blending of human and animal characteristics allows for a rich and captivating world that engages readers on both a literal and symbolic level.

Both referential groups worked with commonly used exercises in the Student's Book and Workbook from chapter 6C as presented in the attachment section IIc.

5.4 Instruments and methodology

In the following paragraphs, the employed methods and instruments are outlined.

5.4.1 Questionnaire

Questionnaires provide a structured format for conveying questions and receiving responses, ensuring clarity and uniformity in the data collection process. Its primary purpose is to collect data from individuals or groups. It allows researchers or organizations to gather information on specific topics, attitudes, behaviors, or demographics. Reliability in questionnaires is achievable through adhering to a standardized development process, which may involve validation through

factor analysis[66]. These instruments have the capacity to capture both qualitative and quantitative data, with closed questions particularly suited for quantitative analysis. Crucial aspects to bear in mind encompass question types, wording, sequence, reliability, and validity[67]. The integration of questionnaires with alternative methods enhances the depth of comprehension regarding attitudes. Although the use of questionnaires provides a number of advantages, it is necessary to take into account certain limitations, which are listed below.

Advantages	*Practicality*
	Cost-Efficiency and Speed
	Easy Analysis
	Comparability
	Scalability
	Respondent Comfort
Disadvantages	*Dishonesty in Answers*
	Skipping Questions
	Interpretation Difficulties
	Survey Fatigue
	Analysis Challenges
	Unconscious Responses

Questionnaires allow researchers to strategically manage their target audience, questions, and format, while efficiently gathering meaningful data on any topic. In order to speed things up and especially with regard to reducing possible financial costs, the questions can be placed on the website or sent to the respondents by e-mail. An indisputable advantage is also the possibility of using the same questionnaire repeatedly in order to compare the results. Questionnaires exhibit high scalability and can be standardized with any number of questions on various topics. Respondents remain anonymous during questionnaire completion, alleviating time constraints and fostering a relaxed environment for providing truthful responses. However, respondents may not always provide completely truthful answers, as some may have hidden agendas or respond based on societal expectations rather than their true beliefs. Ambiguous or unclear questions may lead to inaccurate responses. It can be expected that at certain times of the year, respondents can be overwhelmed with too many surveys, which can lead to discouragement to fill in, especially if the questionnaires are too long. The choice of the type of questions also greatly affects the difficulty of processing. While closed-ended questions are easy to analyze, open-ended questions require human review and interpretation. The

---

[66] STUMKE et al., *The development, validation and standardisation of a questionnaire measuring an Auditing teaching-learning intervention at a SAICA-accredited university*, 2023.
[67] KIRCHER, *Questionnaires to Elicit Quantitative Data*, 2022.

preparation of a questionnaire requires careful consideration of various factors to ensure its effectiveness and reliability. Here are pivotal conditions for preparing a questionnaire[68].

Clearly Defined Objectives	*Clearly outline the purpose and objectives of the questionnaire.*
Know Your Audience	*Tailor the questionnaire to suit the demographics and characteristics of the respondents.*
Relevance of Questions	*Ensure that each question directly contributes to achieving the objectives of the survey.*
Clear and Concise Language	*Use clear and concise language to formulate questions. The wording should be easily understood by the target audience.*
Structured Format	*Organize the questionnaire in a logical and coherent manner. Group related questions together.*
Balanced Question Types	*Include a mix of question types, such as closed-ended (multiple-choice, Likert scale) and open-ended questions.*
Pilot Testing	*Adjust the questionnaire based on feedback to enhance its reliability.*
Consider Response Scale	*Choose appropriate response scales for questions.*
Reliability and Validity	*Ensure that the questionnaire is reliable and valid.*
Ethical Considerations	*Avoid intrusive or sensitive inquiries and ensure respondents' privacy and confidentiality.*
Design	*Consider the visual layout, font size, and overall aesthetics to enhance readability and respondent engagement.*

In case of an online platform for questionnaire administration, testing the technology to ensure a seamless experience for respondents and verification that the survey is accessible and compatible with various devices is advised.

5.4.2 Post-test

Assessment plays a crucial role in education, determining whether educational goals are achieved. It influences decisions on grades, placement, progress, instructional needs, and curriculum. Assessment prompts challenging questions: *Are we effectively teaching the*

---

[68] WERNER, *Questionnaire design*, 2023.

intended content? Are students acquiring the expected knowledge? Is there a way to enhance teaching methods for better learning outcomes?

In the current dynamic world, students require not only fundamental reading and math skills but also the ability to navigate a constantly evolving environment. Critical thinking, analysis, and inference-making skills are essential.

Many educators still hold specific beliefs about testing, often considering it one of the most contentious aspects of the teaching-learning process. Undoubtedly, testing is an in-class activity necessary for consolidating teaching input and assessing learning output. When appropriately prepared and implemented, testing becomes an objective pedagogical tool to evaluate the effectiveness of the entire language teaching/learning process. To faithfully fulfill the functions assigned to testing, teachers should focus on the fundamental testing principles stated below[69].

Testing has undergone significant evolution and has become highly prevalent in today's educational system. Language tests can be broadly categorized into two types: those assessing skills and those assessing knowledge of content. Skills tested include listening, speaking, reading, and writing, along with sub-skills such as comprehension, vocabulary, grammar, spelling, punctuation and so forth.

A test consists of a set of questions or exercises in order to assess the skills, knowledge, intelligence, abilities, or talents of individuals or groups. Interesting content and tasks, in order to make the test more motivating for the learners will be received more positively. The test should be such that lower-level students feel to be capable of completing a significant portion of the test, while providing higher-level ones an opportunity to demonstrate their knowledge. Both easy and difficult items, should be included and one or more of the difficult ones may be optional[70]. For assessment to contribute positively to education, it must be appropriately implemented. Its purpose should extend beyond merely sorting students or critiquing education. Instead of adhering to the idea of *teaching to the test*, we should adopt the approach of *testing what we teach*, as emphasized by Lockwood and Mclean[71].

---

[69] SHEEBA, *Importance of testing and evaluation in teaching and learning*, 2017.
[70] UR, *A Course in English Language Teaching*, 2012.
[71] MCLEAN and LOCKWOOD, *Why We Assess Students -- And How: The Competing Measures of Student Performance*, 1996.

Authenticity of Tasks	*Tests assessing learner performance in the target language should be tasks that learners can realistically perform.*
Clear Instructions	*Learners should understand what is expected of them in a given task. Their expression of ideas, feelings, and emotions should not be limited by insufficient linguistic input.*
Assessment of Taught Content	*Teachers should assess the outcomes or products of what they have taught their learners, rather than testing what their colleagues know.*
Alignment with Teaching Techniques	*A technique unfamiliar to the learners can hinder its effectiveness.*
Evaluation of Language Ability, not People	*Testing is a tool for assessing proficiency, not passing judgment on the learners personally.*

At the end of the study and two weeks later, students received a post-test of phrasal verbs and related vocabulary in the matching and multiple choice formats.

5.4.3 Lesson plan

Creating a lesson plan is an essential part of effective teaching. It provides a roadmap for your teaching activities, helps you stay organized, and ensures that you cover all the necessary content[72]. General guide on and tips how to prepare a lesson plan can be seen below. Lesson plan should be flexible and ready for any adaptation based on student responses and needs, without unnecessary details and focused on key concepts. Using a technology when appropriate to enhance learning and activities that capture students' interest are always welcome[73].

---

[72] SA'ADAH and ANJARWATI, *High Order Thinking Skill in Pre-Service Teachers' Lesson Plan*, 2022.
[73] EMILIASARI, *Lesson Planning in EFL Classroom: A Case Study in Lesson Plan Preparation and Implementation*, 2019.

Define your Objectives	*Clearly state what you want your students to learn. Objectives should be specific, measurable, achievable, relevant, and time-bound (SMART).*
Consider your Audience	*Know your students' abilities, interests, and prior knowledge. Tailor your lesson to match their needs and engagement levels.*
Choose a Teaching Method	*Decide on the instructional strategies and methods you'll use. Consider incorporating a variety of teaching methods for a more engaging experience.*
Plan the Introduction	*Start with a hook to grab students' attention. Clearly state the objectives of the lesson.*
Plan the Main Activities	*Break the content into manageable chunks. Include a variety of activities to reinforce learning (lectures, discussions, group work, hands-on activities, etc.). Use a variety of resources.*
Incorporate Assessments	*Include formative assessments (quizzes, discussions, etc.) to gauge understanding during the lesson. Plan summative assessments (tests, projects) to evaluate overall comprehension.*
Plan Transitions	*Clearly outline how you will transition between activities. Keep transitions smooth to maintain the flow of the lesson.*
Allocate Time	*Estimate how much time each section of the lesson will take. Be flexible and ready to adjust based on class engagement and understanding.*
Closure	*Summarize key points. Check for understanding. Assign homework or preview the next lesson.*
Materials and Resources	*List all materials needed for the lesson (handouts, slides, props, etc.). Ensure technology and equipment are prepared in advance.*
Reflection	*After the lesson, reflect on what worked well and what could be improved. Use feedback to enhance future lessons.*

Two lesson plans with clearly defined and measurable learning objectives were created by the author. Introduction to both lessons that captures students' attention and provides context for the learning was given by introductory discussion on the topic of the selected books.

5.4.4 Observation

Observation is a qualitative research method involving systematical watching, listening to, and recording behaviors, interactions, or events. Observation allows researchers to study people in their natural environment and gain a comprehensive understanding of their perspective.

Ethical considerations, validity, and reliability are important factors to consider in observational research[74]. Observation can be controlled to study behavior in a carefully controlled and structured environment. The researcher methodically categorizes the observed behavior into specific groups. This coding process may use numerical or alphabetical representations to describe a trait, or it may employ a scale to gauge the intensity of behavior. The categories outlined in the schedule are coded to facilitate easy counting, enabling the collected data to be transformed into statistical analyses. Controlled observations typically adopt a non-participant approach, wherein the researcher refrains from direct interaction with the observed group, maintaining a physical distance, such as observing from behind a two-way mirror.

Beyond the previously mentioned categories, observations can also be classified as either overt/disclosed (participants are aware that they are being studied) or covert/undisclosed (participants are unaware that they are being observed).

In Table 1, an overview of the individual types of observations is given[75].

Table 1 Observation types

	Description	Pros	Cons
Overt	*Participants know that they are being observed.*	*No ethical issues.*	*Behavior may be played.*
Covert	*Participants do not know that they are being observed.*	*High identical validity.*	*Ethical issues.*
Participants	*Observer is a part of observation.*	*Insider perspective, flexibility and adaptability*	*Researcher's influence and observer effect*
Non-Participants	*Observer is not involved into it.*	*Less researcher influence*	*Ethical issues*

The researcher sets specific conditions, variables, and procedures to systematically observe and measure behavior, allowing for greater control and comparison of different conditions or groups. Observing students when incorporating authentic materials in the ELT classroom is essential to scale their engagement, comprehension, and language development. During the experiment, all participants were continuously observed in order to be aware of the overall dynamics of the classroom, including student engagement, participation, and interaction. Data was collected using standardized protocols consistently and objectively.

---

[74] BAKER, *Observation: A Complex Research Method*, 2006.
[75] MCLEOD, *Observation Method In Psychology: Naturalistic, Participant And Controlled*, 2023.

5.4.5 Multicriteria analysis

Before employing multi-criteria methods, it's essential to establish the weights of each evaluation criterion. Among the various approaches available, the pairwise comparison method is frequently favored for its computational efficiency and time-saving attributes. This method involves comparing individual pairs and the criterion with the highest preference is then the most weighted one. The conversion of preferences as the non-standard weight coeficients to standardized coefficients is carried out according to the formula[76]:

$$v_i = \frac{v_{ni}}{\sum_{j=1}^{n} v_{ni}} \tag{1}$$

v_i standardized weight of the ith criterion,

v_{ni} non-standardized weight of the ith criterion,

n total number of variants.

A certain criterion can obtain zero preferences; this deficiency can be eliminated by calculation using non-standard coefficients according to the formula.

$$v_{ni} = n + 1 - p_i \tag{2}$$

p_i ranking of the ith criterion according to the obtained preferences.

After the weight of coefficients is known, the optimal variant can be determined. For this purpose, the method of distance from the fictitious variant is used.

To determine the distance from the fictitious variant, the following formula can be used[77]:

$$d_j = \sum_{i=1}^{n} v_i \cdot \left(\frac{x_{i*} - x_{ij}}{x_{i*} - x_{i0}} \right)^2 \tag{3}$$

$j = 1, 2 \dots \text{m,}$

d_j distance of the jth variant from the fictitious variant,

v_i standard weight coefficient of the ith criterion,

x_{i*} the best consequence with respect to the ith criterion,

x_{i0} the worst consequence with respect to the ith criterion,

---

[76] FOTR and ŠVECOVÁ, *Manažerské rozhodování: postupy, metody a nástroje*, 2010, 168.
[77] FOTR, and ŠVECOVÁ, *Manažerské rozhodování: postupy, metody a nástroje*, 2016, 175.

x_{ij} a consequence of the jth variant with respect to the ith criterion,

n total number of criteria,

m total number of variants.

5.5 Realization

The experiment was carried out in ELT lessons. Immediately after the end of the experiment and two weeks later, the students were given a test with the aim of measuring the participants' knowledge of all the target phrasal verbs and associated vocabulary. Observation was also conducted to explore whether the quantitative data would confirm or offer new insight into the study's findings.

6 Results and discussions

6.1 Questionnaire results

The questionnaire is shown in Appendix I and its results served as the basis for the next phase of the experiment. In addition to questions focused on the use and acceptance of authentic materials with anthropomorphic and zoomorphic content, the questionnaire also included identification questions (gender, practice length). One of the criteria that facilitated the decision about the willingness to incorporate these materials into ELT was the availability of the material, both in terms of quantity and the source locations. Among other evaluated factors was, for example, the level of student motivation supported by these materials from the teacher perspective. Forty questionnaires were distributed in person. The second round of the survey was disseminated via Google Forms and Facebook to maximize respondent outreach. In total, fifty-eight completed and valid questionnaires were returned and evaluated.

QUESTION 1 *How often do you include authentic anthropomorphic and zoomorphic materials in ELT?*
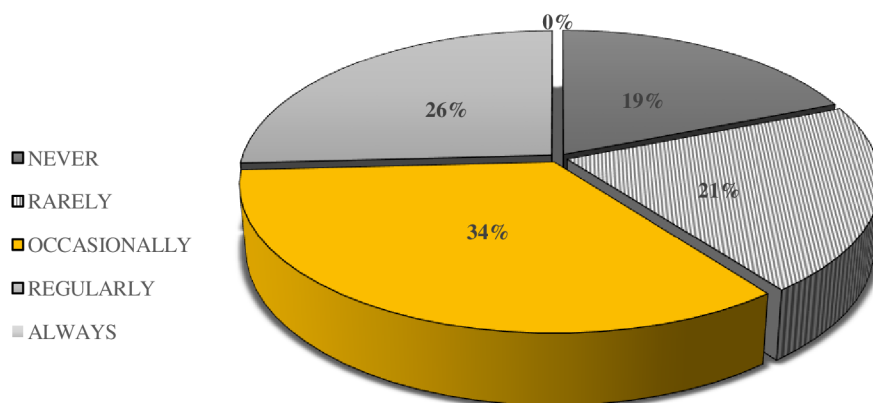
This question is aimed at authentic materials with an anthropomorphic or zoomorphic theme. If it were authentic materials in general, it is very likely that the answers would be more positive, simply that the involvement of these materials would be more frequent. With regard to the exact wording of the question, it can be stated that the most frequently chosen item was *Occasionally* in twenty answers.

QUESTION 2 *What affects your use of authentic materials?*

More options can by chosen.
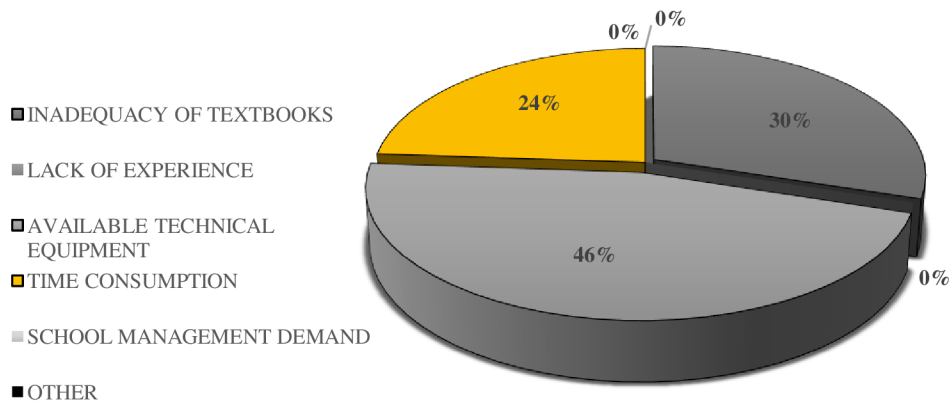
The use of authentic materials in various contexts can have a significant impact. Authentic materials refer to real-world texts, documents, and materials that native speakers of a language would encounter in their daily lives. This can include newspapers, articles, videos, podcasts, interviews, and more. While using authentic materials in language learning has numerous benefits, there are also some potential challenges and threats associated with their use. It is important to be aware of these issues to address them effectively. The most frequently mentioned item, almost half of all responses, was *Available Technical Equipment*. A third of teachers choose authentic materials also because of their opinion on the *Inadequacy of Standard Textbooks*. The use of authentic materials is associated with extra activity, this *Demandingness* projected over time affects 24 percent of teachers. Options *Other, Lack of Experience* and *School Management Demand* did not receive any response.

QUESTION 3 *Authentic materials generally make my work easier in class preparation.*
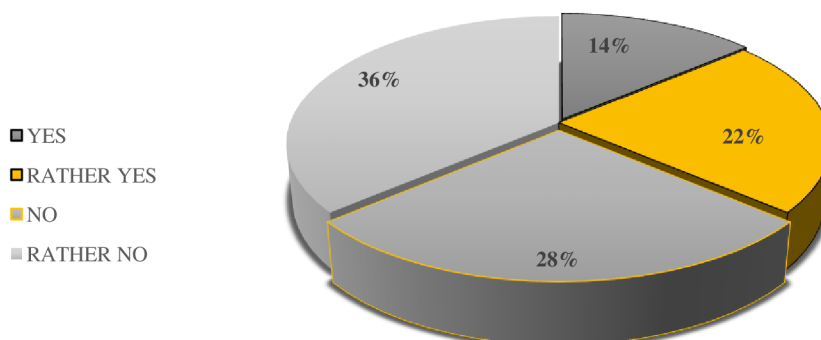
Using authentic materials allows students to see how the language is used in authentic contexts, preparing them for real-life communication situations. This application-oriented approach can enhance language acquisition. Authentic materials often contain a rich and varied vocabulary, including idiomatic expressions and specialized terms. This exposure contributes to students' vocabulary expansion. However, it is necessary to find suitable material appropriate to the age and knowledge capabilities of the group and, of course, in connection with the subject matter. When choosing authentic materials, it is important to consider the time needed for preparing such a curriculum. As a result, less respondents provided positive answers.

**QUESTION 4** *Where do you draw inspiration for the use of authentic materials?* More options can by chosen.
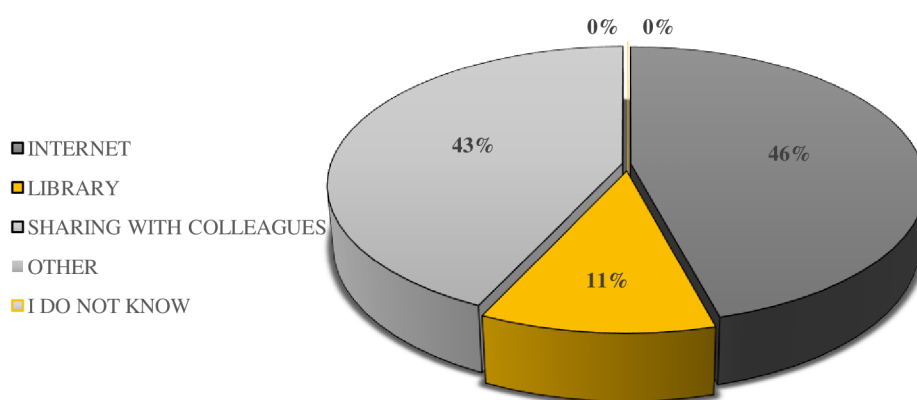
When searching for authentic materials, it is important to use reputable and reliable sources to ensure the accuracy and credibility of the information. Local libraries often provide access to various databases and resources. University websites and online libraries like ProQuest, EBSCO, and others are good sources for academic and research materials. Official government websites contain accurate and up-to-date information. Platforms like Khan Academy, Coursera, and edX may provide educational materials created by experts in various fields. Most often, teachers *Share* tips on authentic anthropomorphic and zoomorphic materials with each other and very often also use the *Internet*. The ever-increasing technological progress and the availability of online materials have left traditional *Libraries* behind. Options *Other* and *I do not know* were not chosen.

**QUESTION 5** *In what ELT activities do you use authentic anthropomorphic and zoomorphic materials?*

More options can by chosen.
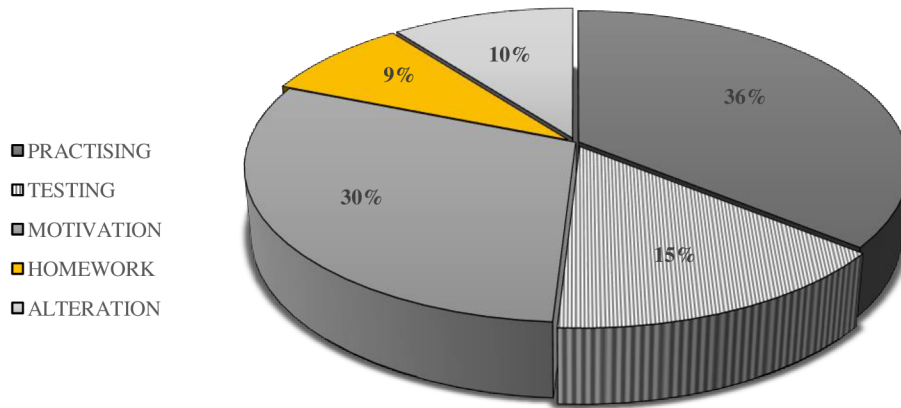
In English Language Teaching, authentic materials are texts created for native speakers of a language that reflect real language use. Incorporating authentic materials into lessons can enhance language learning by providing learners with exposure to real-world language contexts. The graph shows that teachers most often assign authentic anthropomorphic and zoomorphic materials to *Practice* the subject matter, a total of 38 teachers mentioned this activity. For 32 teachers, these materials are a great source of *Motivation* and they use them precisely to arouse interest in children. 16 teachers use it for *Testing* and only 9 for *Homework Assignments*.

QUESTION 6 *In combination with what methods do you use authentic anthropomorphic and zoomorphic materials?*

More options can by chosen
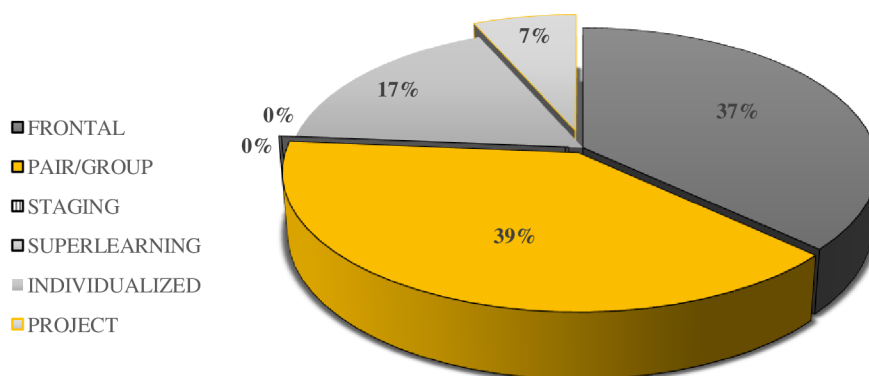
In ELT, various methods and approaches are used to facilitate language learning. The oldest is the frontal method, also known as the teacher-centered approach, in which the teacher is taking a central role in the classroom. While it has limitations, the frontal method may be used for introducing new concepts, explaining grammar rules, or providing essential information. In pair or group work, students work together in groups of two or more. This method encourages interaction and allows learners to practice language skills in a more intimate setting. Pair and group methods are effective in ELT because they create a dynamic and interactive learning environment, allowing students to learn from each other and practice language in authentic social situations. These methods are appropriate to use to strengthen communication skills and cooperation in the classroom. Assigning group projects involves learners working together over an extended period and encourages teamwork and project management skills. Whereas individualized approach recognizes that learners have unique strengths, weaknesses, and preferences, and it aims to provide personalized learning experiences. It can be seen from the graph that among the most popular methods used when working with authentic anthropomorphic and zoomorphic materials is the *Frontal* and *Group* method. While only 5 respondents use the *Project* method in combination with these materials. Options *Staging* and *Superlearning* did not receive any votes.

QUESTION 7 *Authentic anthropomorphic and zoomorphic materials have a positive effect on student motivation in ELT.*
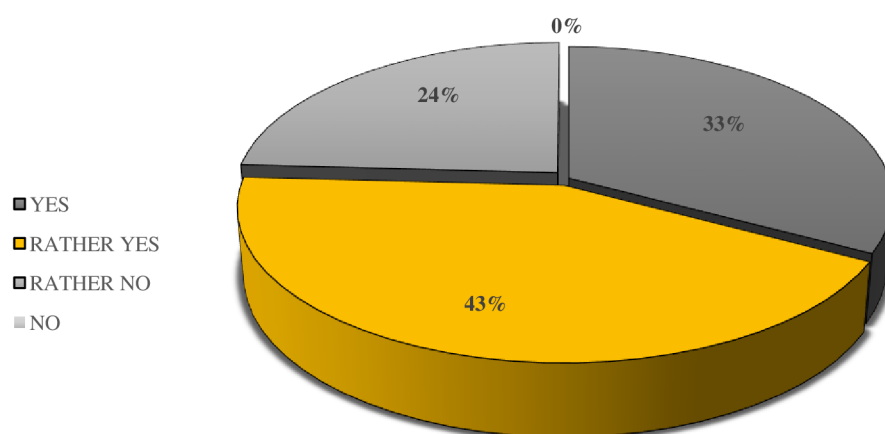
The use of authentic anthropomorphic and zoomorphic materials can be a motivational strategy in ELT, especially for certain learners and age groups. These characters, such as talking animals or animated objects with human-like traits, can capture learners' attention and make the learning experience more engaging. Learners, especially younger ones, may find these characters interesting and relatable. Incorporating a variety of materials, including anthropomorphic and zoomorphic ones, adds diversity to the learning environment. This variety can prevent monotony and keep learners interested in the language learning process. Teachers are convinced of the benefits of using these materials. Not a single one voted for *No*, and only 14 respondents out of 58 voted for *Rather No*.

QUESTION 8 *What challenges do you face when integrating authentic materials in ELT?* More options can by chosen.
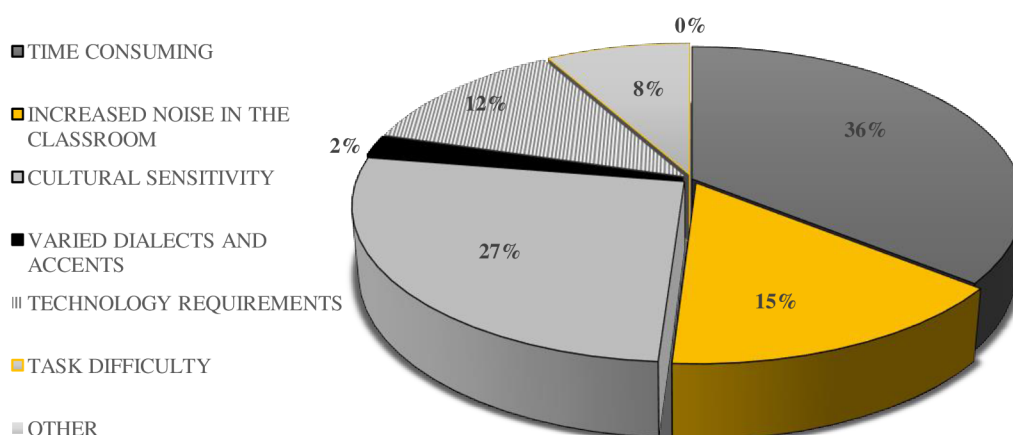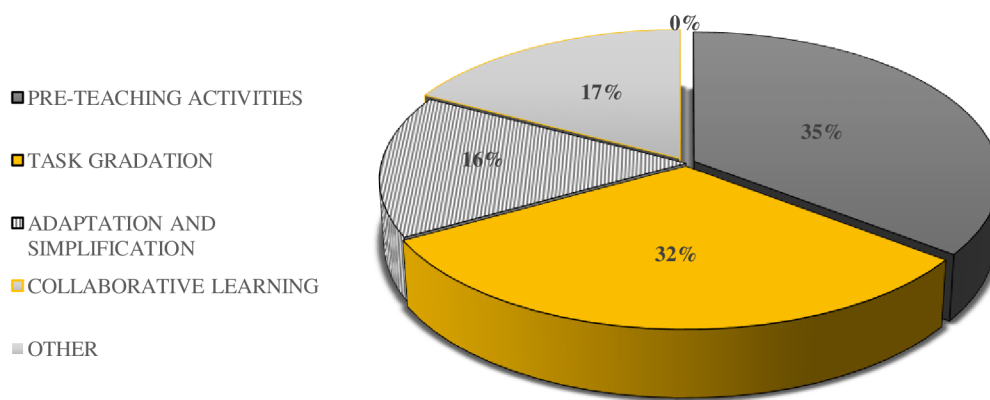

Incorporating authentic materials into ELT has both benefits and challenges. As mentioned already, these materials, such as excerpts from books, videos, or songs, can be more engaging for learners compared to contrived exercises. They add variety to lessons and capture learners' interest, leading to increased motivation. They expose learners to a rich and diverse range of vocabulary, idioms, colloquial expressions, and language structures. This exposure contributes to the development of a more nuanced and natural command of the language. On the other hand, teachers have less control over the language content and difficulty level in authentic materials. This lack of control can falter when working with a diverse group of students. Additionally, time must be factored into editing materials, creating support activities, or addressing potential language difficulties that students may encounter. the unfamiliar cultural references often found in these materials can be confusing before students become familiar with them. Therefore, the opening word with the upcoming text should be part of the lesson unit.

Teachers need to be mindful of these cultural differences and provide appropriate context. Some authentic materials, such as online videos or podcasts, may require technology access that is not readily available to all students. Up to 35 teachers rate this activity as *Time-Consuming*. Some of them agree that certain content may be *Culturally Sensitive* or inappropriate, especially in a multicultural classroom. Fifteen percent of respondents also report *Increased Noise* in the classroom.

QUESTION 9 *What strategies to you use to overcome challenges?*

More options can by chosen

Overcoming challenges when incorporating authentic materials in ELT requires careful planning, creativity, and flexibility. Before introducing authentic materials, providing students with *Background Information* on the topic, cultural context, and key vocabulary help scaffold their understanding and prepare them for the challenges they might encounter. This option was marked by all the teachers who use these materials with varying frequency in the ELT. *Starting with Simpler Tasks* such as gist reading or listening before moving on to more detailed comprehension or analytical activities helps students build confidence and skills as answered by 32 percent of respondents. *Working in Groups* allows students to share their insights, support each other, and collectively make sense of challenging aspects of authentic materials.

QUESTION 10 *How do you measure the effectiveness of authentic materials in achieving learning objectives?*

More options can by chosen.
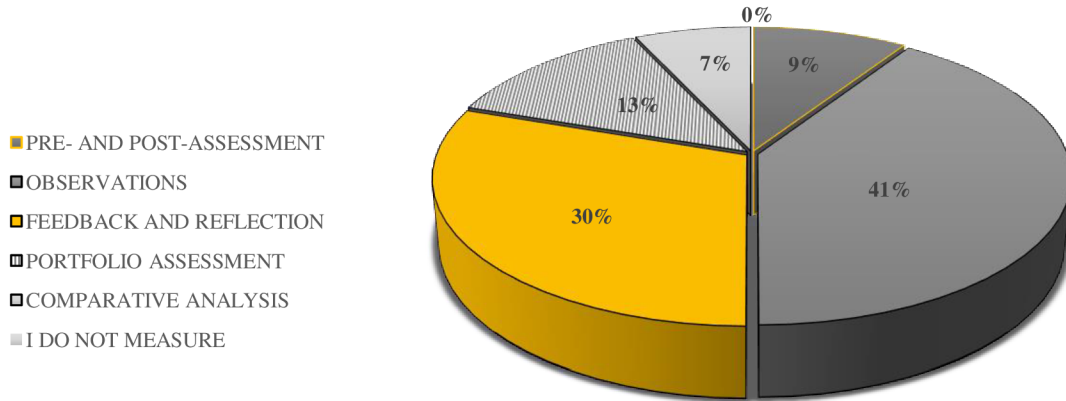
Measuring the effectiveness of authentic materials in achieving learning objectives involves assessing both the students' language proficiency development and their ability to engage with and understand real-world language use. By collecting *Feedback* from students about their experiences with authentic materials is measured effectiveness in 26 cases. *Observing Students* during class discussions, group activities, or presentations related to authentic materials is used by 41 percent of respondents. The second least marked option was *Pre- and Post- Assessment*. *Comparison* the performance of students who have been exposed to authentic materials with those who have not was chosen by only 7 percent of respondents. The reason for the lower use of the last-mentioned activities might be their time-consuming nature. All respondents measure the effectiveness of authentic materials in achieving learning objectives.

QUESTION 11 *Are you woman or man?*
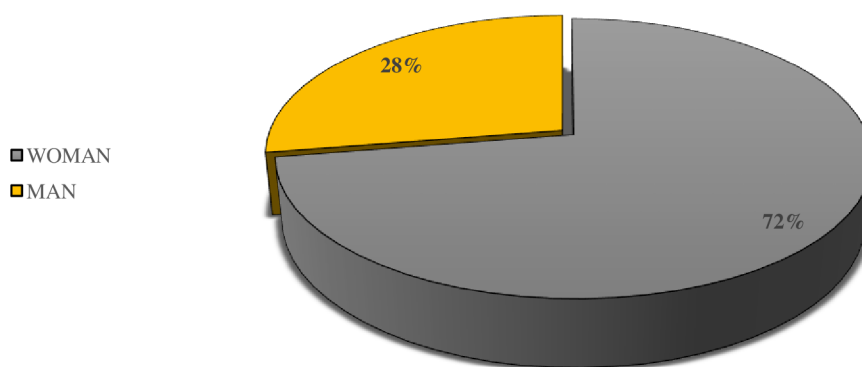
More *Women* participated in the questionnaire survey, in particular 42 women. Although we increasingly meet *Men* in the school system, the preponderance of women is still overwhelming.

QUESTION 12 *For how long have you been teaching?*
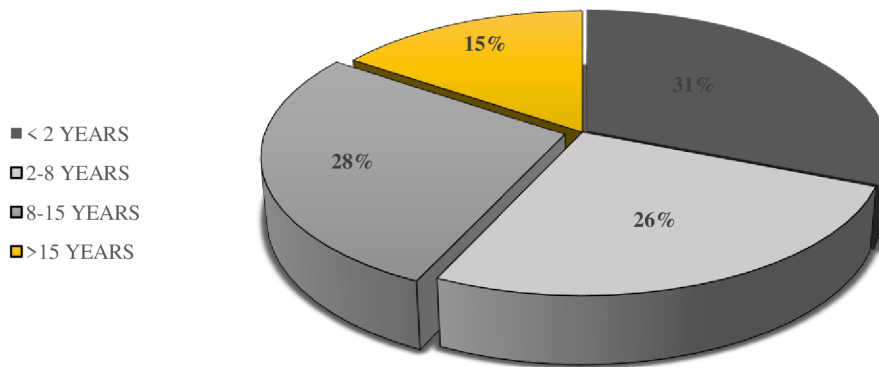
The length of professional career is one of the basic parameters when evaluating any profession. A number of attributes are associated with it. On the one hand, there is a legitimate assumption that the longer a teacher practices his profession, the more experienced he or she is, which reflects favorably on their results. However, it is necessary to mention that a number of teachers can and do go through a burnout syndrome during their career, which, on the other hand, manifests itself more after a longer period of work in the school system. It is a psychological condition that results from chronic workplace stress that has not been successfully managed. It is characterized by a state of physical and emotional exhaustion, often accompanied by feelings of cynicism and detachment from work, as well as a sense of reduced professional efficacy. The largest group of respondents consisted of *Beginner Teachers*, in total 18 novice educators from 58 teachers.

QUESTION 13 *What advice would you give to educators who are considering using authentic materials?*

In most cases, respondents tackled this question by embracing experimentation and diving in, despite the need to account for the time burden during lesson preparation. Among the frequent answers was also advice to start with really familiar materials that children like the most. This is the way to keep their attention as long as possible.

6.2 Post-test results

The purpose of the created test, used after the lessons and two weeks later, was to assess understanding of phrasal verbs and associated vocabulary outlined in the lesson plans. It comprised 20 questions in total (10 phrasal verbs; 10 vocabulary) with half being in the form of matching and the rest as multiple choices. Phrasal verbs were tested in the form of matching and vocabulary by means of multiple choice, as shown below.

1. HAND OVER   a) to give something/somebody officially or formally to another person
2. SPEAK FOR   b) to state the views or wishes of a person or a group
3. ….   c)…

1. WARDROBE

a) Cupboard

b) Shelf

c) Chair

d) Sofa

Before the test, students received a list of all the phrasal verbs and vocabulary covered in used lesson plans. Due to the three learning groups, three test versions were created. The essence of each of them was that half of the questions address phrasal verbs and vocabulary outlined in a particular curriculum, while the other half encompass verbs and vocabulary from other plans. This distribution results in ten questions related to the learning materials discussed in class and ten concerning self-study topics.

The results were added up and divided by the number of students. The obtained percentage average value then served as the basis for multi-criteria analysis. From the results in Table 2, it can be said that students who were working with anthropomorphic lesson plan were the most successful. In addition, the lowest drop (3%) in memory was also observed in this group. However, the differences in the first test results between the groups were insignificant. The greatest forgetting was observed in the referential group. This means that material that is generally popular among children and often associated with animal heroes supports memory operations, attention and overall motivation to learn.

Table 2 Post-test results

	Post-test 1 [%]	Post-test 2 [%]
CM	*87*	*77*
AM	*90*	*87*
ZM	*88*	*82*

CM *group working with conventional material (referential)*

AM *group working with anthropomorphic material*

ZM *group working with zoomorphic material*

6.3 Lesson plan results

Two lesson plans with clearly defined and measurable learning objectives were created by the author. Introduction to the lesson that captures students' attention and provides context for the learning was given by introductory discussion on the topic of the selected book/film. The next section involved interactive activities, exercises, or discussions where students receive support as they work through the material following by activities or assignments that allow students to practice on their own. The closure provided an opportunity for students to ask questions or seek clarification.

6.3.1 Anthropomorphic lesson plan

The plan was created based on an excerpt from the Jungle Book. The text that served as the basis for the creation of individual tasks is depicted below.

"A roar came up from behind the rocks. Then Shere Khan cried out, "That cub is mine! What have wolves to do with a man's cub?" Akela didn't even twitch his ears. "And what have wolves to do with the orders of others? Look well!" he commanded. Now the Law of the Jungle says that if there is any dispute over a cub, he must be spoken for by at least two members of the pack. And these must not include his father or mother. "Who speaks for this cub?" asked Akela. There was no answer. Mother Wolf got ready for a fight if it came to that. Then Baloo rose up. Baloo was the only other creature who

was allowed at the pack meetings. He was the sleepy brown bear who taught the wolf cubs the Law of the Jungle. Baloo said, "I speak for the man's cub. There is no harm in him. Let him run with the pack. I myself will teach him." "We need yet another," said Akela. A black shadow dropped down into the circle. It was Bagheera the Black Panther. Everyone knew Bagheera, and nobody cared to cross his path. He was as cunning as Tabaqui, as bold as the wild buffalo, and as reckless as the wounded elephant. But his voice was as soft as wild honey and his skin was softer than down. "O Akela," purred Bagheera, "I have no right to be here. But the Law of the Jungle says the life of a cub may be bought at a price. Am I right?" "Good! Good! It is the Law," cried the young wolves, who were always hungry. "To Baloo's word I will add one bull, just killed, not half a mile from here." Bagheera went on. "Will you accept the man's cub in trade for this?" Then a chorus of voices sang out. "What matter? What harm can a naked frog do us? He will die in the winter rains. He will burn in the sun. Let him run with the pack. Where is the bull, Bagheera?" When the others went off to find the dead bull, only Akela, Bagheera, Baloo, and Mowgli's own family of wolves were left. Shere Khan, too, had roared off into the night. He was very angry that Mowgli had not been handed over to him. "Roar well," Bagheera muttered to himself, under his whiskers. "The time will come when this naked frog will make you roar another tune—or I know nothing of Man."[78]

The lesson plan is located within the Appendix section IIa. The age group and prior knowledge of the students were taken into account when creating the lesson plan. In addition to the reading part followed by discussion, the plan included true and false task to test reading comprehension. During a matching exercise, students practiced phrasal verbs and attention was also paid to related vocabulary.

6.3.2 Zoomorphic lesson plan

The plan was formulated using a passage from the Chronicles of Narnia. The text used as the basis for formulating specific tasks is presented below.

""It's all right," she repeated, "I've comeback." "What on earth are you talking about, Lucy?" asked Susan. "Why? said Lucy in amazement, "haven't you all

---

[78] KIPLING, *The Jungle Book*, 1992.

been wondering where I was?" "So you've been hiding, have you?" said Peter. "Poor old Lu, hiding and nobody noticed! You'll have to hide longer than that if you want people to start looking for you." "But I've been away for hours and hours," said Lucy. The others all stared at one another. "Batty!" said Edmund, tapping his head. "Quite batty." "What do you mean, Lu?" asked Peter. "What I said," answered Lucy. "It was just after breakfast when I went into the wardrobe, and I've been away for hours and hours, and had tea, and all sorts of things have happened." "Don't be silly, Lucy," said Susan. "We've only just come out of that room a moment ago, and you were there then." "She's not being silly at all," said Peter, "she's just making up a story for fun, aren't you, Lu? And why shouldn't she?" "No, Peter, I'm not," she said. "It's - it's a magic wardrobe. There's a wood inside it, and it's snowing, and there's a Faun and a Witch and it's called Narnia; come and see." The others did not know what to think, but Lucy was so excited that they all went back with her into the room. She rushed ahead of them, flung open the door of the wardrobe and cried, "Now! go in and see for yourselves." "Why, you goose," said Susan, putting her head inside and pulling the fur coats apart, "it's just an ordinary wardrobe; look! there's the back of it." Then everyone looked in and pulled the coats apart; and they all saw - Lucy herself saw - a perfectly ordinary wardrobe. There was no wood and no snow, only the back of the wardrobe, with hooks on it. Peter went in and rapped his knuckles on it to make sure that it was solid. "A jolly good hoax, Lu," he said as he came out again; "you have really taken us in, I must admit. We half believed you." "But it wasn't a hoax at all," said Lucy, "really and truly. It was all different a moment ago. Honestly it was. I promise." "Come, Lu," said Peter, "that's going a bit far. You've had your joke. Hadn't you better drop it now?" Lucy grew very red in the face and tried to say something, though she hardly knew what she was trying to say, and burst into tears. For the next few days, she was very miserable. She could have made it up with the others quite easily at any moment if she could have brought herself to say that the whole thing was only a story made up for fun. But Lucy was a very truthful girl and she knew that she was really in the right; and she could not bring herself to say this. The others who thought she was telling a lie, and a silly lie too, made her very unhappy. The two elder ones did this without meaning to do it, but Edmund

could be spiteful, and on this occasion he was spiteful. He sneered and jeered at Lucy and kept on asking her if she'd found any other new countries in other cupboards all over the house."[79]

This lesson plan can be found in Appendix section IIb. When preparing the lesson plan, the age group and prior knowledge of the students were considered. Apart from the reading segment followed by a discussion, the plan incorporated true and false tasks to assess reading comprehension. Through a matching exercise, students practiced phrasal verbs, and attention was also given to relevant vocabulary.

6.4 Observation results

The created checklist helped to focus on categories such as student participation, language use, task clarity, and classroom management. The author noted down the behavior displayed during each part of the lesson plan and scored the behavior for intensity on a scale from 0 to 3 with the following evaluation range: 0-no impact; 1-low; 2-slightly increased; 3-high. The class discussion regarding student feelings and impressions of all three lessons was also included in the observations. Table 3 shows that the anthropomorphic text prevails over the others in case of clarity and likability. It was noted that some children encountered difficulties navigating through both zoomorphic and traditional texts. Therefore, in the future, zoomorphic texts should be chosen carefully so that they are not too abstract. Both self-made lesson plans had a motivational impact based on the degree of student engagement in the process. For most children of this age, working with animal protagonists rather than strange creatures seems to be a more motivating option. In general, variants beyond the scope of the textbook can be considered very useful. All plans are interactive and can be modified to include more senses. Therefore, they all received the same rating.

Despite making every effort to observe objectively, some portion of the observer's subjectivity cannot be entirely eliminated.

---

[79] LEWIS, *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, 2005.

Table 3 Observation results

	Clarity	Motivation	Relevance	Likability	Interactivity	Sense inclusion
CM	2	1	3	1	2	2
AM	3	3	3	3	2	2
ZM	2	2	3	2	2	2

CM *group working with conventional material (referential)*

AM *group working with anthropomorphic material*

ZM *group working with zoomorphic material*

6.5 Multi-criteria analysis results

There is no doubt about the possibility of including authentic materials on the anthropomorphic or zoomorphic basis. A number of teachers use them during the ELT, which was also confirmed by the results of the questionnaire. *Are these materials more suitable for teaching than commonly used textbooks?* It is almost impossible to answer this question. However, it is possible to take a look at it from different perspective. To ensure the objectivity of this research and due to a number of existing anthropomorphic and zoomorphic materials, the selection was narrowed down to chosen anthropomorphic and zoomorphic material available and familiar to children, and the third option considered in this analysis includes materials that are in accordance with the school curriculum where the research took place.

In total, three lesson plans (three variants) were selected.

V1 *Conventional lesson plan*

V2 *Anthropomorphic lesson plan*

V3 *Zoomorphic lesson plan*

Each lesson plan (material) was evaluated based on the same following criteria:

C1 *Educational impact* (results from both post-tests: in percentages).

C2 *Motivation level* (results from observations: 0-no impact; 1-low; 2-slightly increased; 3-high).

C3 *Material availability* (order:1 – fully available; 2 - well accessible; 3 - less accessible).

C4 *Time required for preparation* (min).

C5 *Aesthetic appearance* (subjective point scale 0-10 {higher-better}).

VARIANT 1

Variant 1, respectively lesson plan based on conventional Tom Hutchinson's Project 3 Fourth Edition. This textbook employs a proven methodology presented in an appealing new format and integrates listening, writing, reading comprehension, and speaking sections, allowing for a seamless coverage of all grammar aspects in a single lesson. Engaging students with well-crafted cartoons, compelling exercises, and a clear vocabulary syllabus. The entire set comprises the Student's book, Workbook, Teacher's book, and accompanying CDs/DVDs.

Despite being a monolingual book, English instructions primarily precede each exercise. While generally clear, weaker students might face challenges comprehending assignments without teacher assistance. Combining instructions with examples, unfortunately lacking, would enhance understanding. The textbook occasionally provides explanations of new language, often linking them to student tasks. Methodologically, the book maintains a balance between accuracy and fluency exercises, as well as between study and activation, respecting varying levels of knowledge. The syllabus follows a logical sequence, covering an appropriate amount of grammar and vocabulary. However, a suggested emphasis on pronunciation is recommended.

All language skills are developed in the textbook, with supplementary materials available online. The publishing house's website offers additional exercises and optional materials, enhancing the overall learning experience. Addressing a variety of topics suitable for different student levels and interests, the book is deemed challenging enough. Cultural appropriacy is evident, as the texts and exercises facilitate teaching culture, encompassing multicultural subjects with connections to other disciplines. The book's layout and design receive praise for well-organized units, featuring authentic materials complemented by vibrant pictures. While the price may appear high, it aligns with the content quality. Additionally, the book's easy accessibility in all bookstores is appreciated.

<u>Analysis of chosen lesson</u>

Reading

This part usually included a story, in chapter 6C it is „Ashley´s camera" complemented with exercises for checking and correcting answers. Without instructions it was difficult for some students to understand. This part covered the expected amount of vocabulary.

Use of English

This section covered the expected amount of grammar. However, the part "phrasal verbs" looked a bit confusing with insufficient description, honestly. I would recommend some additional material with illustrations that would help with better understanding for further practicing. More graphically represented exercises were missing, easily it looked quite boring to me and students as well.

Speaking

Communicative activities were carefully integrated and the students were exposed to real speaking, which can be problematic. The selection of approach is pivotal, with specific guidelines to follow. It is not mandatory to strictly adhere to all prescribed elements in the book; instead, there is room to infuse lessons with personal creativity.

VARIANT 2

This plan included an excerpt from the book „The Jungle Book" complemented with exercises and supplemented by the expected amount of vocabulary. Instructions were provided understandably.

VARIANT 3

This plan included an excerpt from the book „The Chronicles of Narnia" supplemented by various tasks. Instructions were clear.

Prior to the actual calculation, it was essential to allocate weights to each individual criterion, determining their significance concerning the overarching goal. The importance of individual criteria is given in Table 4.

Table 4 Weights of individual criteria determination

	C1	**C2**	**C3**	**C4**	**C5**	**Preferences number**	p_i	v_{ni}	v_i
C1	*x*	*1*	*1*	*1*	*1*	*4*	*1*	*5*	*0.33*
C2	*0*	*x*	*1*	*0*	*1*	*2*	*3*	*3*	*0.20*
C3	*0*	*0*	*x*	*0*	*0*	*0*	*5*	*1*	*0.07*
C4	*0*	*1*	*1*	*x*	*1*	*3*	*2*	*4*	*0.27*
C5	*0*	*0*	*1*	*0*	*x*	*1*	*4*	*2*	*0.13*
							$\sum 15$		*1*

Criteria hierarchy: C1>C4>C2>C5>C3

Multicriteria analysis allows for the integration of both quantitative and qualitative data. This is particularly useful when dealing with complex decisions that involve both numerical and non-numerical factors, in this case from the author's and teachers' point of view. Given the focus of the thesis, the educational impact was chosen as the most important criterion. However, it must be emphasized that the creation of such plans beyond the scope of ordinary materials is related to the time that must be taken into account. The second most important criterion is therefore the time requirement for preparation. How students are motivated by the topic and involved in the teaching process is very important from a pedagogical point of view, therefore it received a mid-level rating on the scale. Of lesser significance was the manner in which the lesson plan aesthetically impacts the students, i.e. specifically picture selection and variety of colors. The material availability taken to the number of available online resources on an internet search engine was rather complementary in this study (see Table 5).

Table 5 Consequences of the variants in terms of the criteria

	V1	V2	V3
C1	82	88	85
C2	1	3	2
C3	1	2	3
C4	10	75	90
C5	2	8	7

Educational impact was calculated from both post-tests results as their average percentage value. Motivation level results was taken from observation checklist. Material availability was determined according to the scale 1 – fully available / 2 - well accessible / 3 - less accessible. The number of search results on Google served as the basis for this criterion. Time required for preparation was established based on the actual time needed to prepare each lesson plan. For fourth criteria and third variant, the longest time was determined due to the fact that zoomorphic materials are less accessible, meaning the additional 15 minutes were spent solely on searching for materials. Subsequently, the actual preparation time for both curricula was relatively equal. Aesthetic appearance was assessed on a subjective point scale based on the principle that higher value signifies better look.

The optimal variant was determined with the use of the distance from the fictitious variant method and results are summarized in the bottom row of Table 6.

Table 6 Determination of the optimal variant by the method of distance from the fictitious variant

	v_i	x_{i*}	x_{i0}	V1	V2	V3
				d_i for variants		
C1	0.33	88	82	0.33	0	0.08
C2	0.20	3	1	0.20	0	0.05
C3	0.07	1	3	0	0.02	0.07
C4	0.27	10	90	0	0.22	0.27
C5	0.13	3	2	0.13	0	0
				0.66	0.24	0.47
			$\sum$	0.81	0.49	0.69
				3.	1.	2.

Based on the results and taking all criteria into account, the variant number two (Anthropomorphic lesson plan) seems to be the optimal choice. This lesson plan provides a great lesson introduced in an undemanding and fun way. The unique aesthetic design of the plan adds to the attractiveness that appeals the attention of students. Despite the fact that it is a more time-consuming option for preparation compared to the traditional plan, the students proved that its educational impact goes beyond the framework of the traditional approach. Possibly due to the involvement of animals, which tend to be highly favored by children.

Conclusion

Humans tend to interpret and relate to the world through the lens of their own experiences, emotions, social structures. Anthropomorphism and zoomorphism serve as means to bridge the gap between the known and the unknown. This thesis delved into inquiries concerning the advantages and potential drawbacks of anthropomorphic and zoomorphic characters. Special focus was given to exploring their potential applications in ELT. The study also posited that literary works featuring anthropomorphic elements are likely to be more prevalent and accessible compared to those based on zoomorphism. Significantly fewer results of zoomorphic examples were found in the Google search engine, namely 39 800 to November 29, 2023, which confirmed hypothesis mentioned in the introduction part.

Moreover, it aims to ascertain which of these materials will garner greater acceptance among students, taking into account both their preferences and the educational value they offer. To enhance the learning journey, teachers across all educational levels should prioritize creativity rather than solely depending on provided school materials. These materials ought to be consistently refreshed, supplemented, or updated. Teachers can seize the opportunity to provide a varied array of visual, tactile, and auditory aids, particularly catering to the rapid information absorption of young children through sight, touch, and hearing. Staying informed about the latest trends in technology, social media, and current events is essential for grasping the viewpoints and interests. Teachers should actively offer resources that reflect these contemporary trends, as some traditional materials may fail to engage students.

There is undoubtedly potential in incorporating authentic materials based on anthropomorphic or zoomorphic themes into ELT. Many teachers already utilize such materials in their teaching practices, which was confirmed by the results of the questionnaire survey. The content and topics covered in these materials should convey meaningful messages that enhance and broaden practical use of language in real-world contexts. However, whether these resources are more effective for teaching than ordinary textbooks have not been answered yet. According to this case study, incorporating authentic anthropomorphic and zoomorphic materials brought motivation and active participation of students and established a conducive environment for effective teaching and learning.

Students, particularly those delving into literary texts, encounter a language replete with metaphor, simile, allusion, and ambiguity. These linguistic elements serve to enrich their cognitive processes and enhance their comprehension of both the material being read and the English language itself. Furthermore, engaging with anthropomorphic and zoomorphic characters has the potential to enhance learning and curiosity, particularly among children. Studies have shown that being in the presence of animals is associated with decreased levels of stress resulting in enhanced cognitive function, including improved memory and concentration. Additionally, interacting with animals promotes mindfulness, as it encourages individuals to be fully present in the moment, thereby enhancing attentiveness.

Thus, this thesis suggests that integrating authentic anthropomorphic and zoomorphic materials alongside traditional coursebook teaching has a potential role in the future of language education.

REFERENCES

AHMADI, Alireza; SAHRAGARD, Rahman and SHALMANI, Hamed Babaie. Anthropomorphism – matters or not? On agent modality and its implications for teaching English idioms and design decisions, *Computer Assisted Language Learning*, 2017. Available from: https://doi.org/10.1080/09588221.2017.128413 [cit. 2023-10-10].

AHMED, Sana Nazir; AJMAL, Abrar; KHALID, Adeel. Critical Analysis of Zoomorphism Narrative Language Technique: Little Bird Motha's attributes in the Characters of Moth Smoke by Mohsin Hamid. *Global language review*, 2022, vol. VII, no. IV, p. 1-10. Available from: https://doi.org/10.31703/glr.2022(vii-iv).01 [cit. 2023-10-20].

BAKER, Lynda M. Observation: A Complex Research Method. *Library Trends*, 2006, vol. 55, no. 1, p. 171-189. Available from: https://doi.org/10.1353/LIB.2006.0045 [cit. 2024-01-02].

BEAGLE, Peter S. *The Unicorn Sonata*. Turner Pub, 1996. ISBN 9781570362880

BEER, Gillian. Animal Presences: Tussles with Anthropomorphism. *Comparative Critical Studies*, 2005, vol. 2, no. 3, p. 311-322. Available from: https://doi.org/10.3366/CCS.2005.2.3.311 [cit. 2023-10-20].

BRADSHAW, Alan. Bringing with us the plague: Consumer Research as Machinery of Zoomorphism. *Journal of Marketing Management*, 2013, vol. 29, p. 249-262. Available from: https://doi.org/10.1080/0267257X.2013.767853 [cit. 2023-12-20].

BRAVO, David. *Antropomorfismus v umění: Nehynoucí trend nebo nadčasový projev?* Online In: Mynd 2019-6-25. Available from: https://blog.mynd.com/cz/antropomorfismus-umeni-nehynoucitrend#:~:text=Co%20vlastn%C4%9B%20znamen%C3%A1%20Antropomorfismus [cit. 2023-12-20].

COSSLET, Tess. *Talking Animals in British Children's Fiction*. Burlington, VT: Ashgate, 2006. ISBN 9781315241852.

COWELL, Cressida. *How To Train Your Dragon*. Rourke, 2010. ISBN 9780316737371

DUNSWORTH, Qi. and ATKINSON, Robert K. Fostering multimedia learning of science: Exploring the role of an animated agent's image. *Computers and Education*, 2007, vol. 49, p. 677–690. Available from: https://doi.org/10.1016/j.compedu.2005.11.010 [cit. 2023-11-20].

EMILIASARI, Raynesa Noor. Lesson Planning in EFL Classroom: A Case Study in Lesson Plan Preparation and Implementation. *Wiralodra English Journal,* 2019, vol. 3, no. 2, p. 367-375. Available from: https://doi.org/10.31943/WEJ.V3I2.67 [cit. 2023-11-30].

EPLEY, Nicholas, WAYTZ, Adam and CACIOPPO, John T. On Seeing Human: A Three-Factor Theory of Anthropomorphism. *Psychological Review*, 2007, vol. 114, no. 4, p. 864–886. Available from: https://doi.org/10.1037/0033-295X.114.4.864 [cit. 2023-11-25].

FESTERLING, Janik and SIRAJ, Iram. Anthropomorphizing Technology: A Conceptual Review of Anthropomorphism Research and How it Relates to Children's Engagements with Digital Voice Assistants. *Integrative Psychological and Behavioral Science*, 2022, vol. 56, p. 709–738. Avaliable from: https://doi.org/10.1007/S12124-021-09668-Y [cit. 2023-11-25].

FESTERLING, Janik and SIRAJ, Iram. Alexa, what are you? Exploring primary school Children's ontological perceptions of digital voice assistants in open interactions. *Human Development*, 2020, 64, 26–43. Available from: https://doi.org/10.1159/000508499 [cit. 2023-11-25].

FINK, Jeri. Cyberseduction: Reality in the age of psychotechnology. *Journal of Technology in Human Services,* 2002, vol. 19, p. 78–80.

FITRIA, Tira Nur. Using Authentic Material and Created Material (Teacher-Made) for English Language Teaching (ELT): Benefits and Limitations. *Journal Of Academia In English Educations,* 2022, vol. 3, no. 2, p. 117-140. Available from: https://doi.org/10.32505/jades.v3i2.4674 [cit. 2023-11-25].

FOTR, Jiří and ŠVECOVÁ, Lenka. *Manažerské rozhodování: postupy, metody a nástroje.* Praha: Ekopress, 2016. ISBN 978-80-87865-33-0

GANEA, Patricia A, et al. Do Cavies Talk? The Effect of Anthropomorphic Picture Books on Children's Knowledge about Animals. *Frontiers in Psychology*, 2014, vol. 5, p. 283. Available from: https://doi.org/10.3389/fpsyg.2014.00283. [cit. 2023-11-20].

GARTON, Sue and GRAVES, Kathleen. Materials in ELT: Current Issues. In: *International Perspectives on English Language Teaching book series (INPELT)*, 2014, p. 1-15. Available from: https://doi.org/10.1057/9781137023315_1 [cit. 2023-11-15].

HONGPAISANWIWAT, Choleum and LEWIS, Michael. Attentional effect of animated character. In *Human-computer interaction INTERACT '03*. Nieuwe Hemweg, Amsterdam: IOS Press, 2003, p. 423-430. Available from: https://api.semanticscholar.org/CorpusID:18599663 [cit. 2023-11-15].

CHEN, Zhi-Hong et al. Animal companions: Fostering children's effort-making by nurturing virtual pets. *British Journal of Educational Technology*, 2011, vol. 42, no. 1, p. 166-180. Available from: https://doi.org/10.1111/j.1467-8535.2009.01003.x [cit. 2023-11-20].

KAYE, Kate. *How big data spawned the Geico gecko.* 2013. Online. Copyright © 1994-2024. Available from: https://adage.com/article/cmo-interviews/big-data-spawned-geico-gecko/240398 [cit. 2023-11-20].

KELEN, Christopher and CHENGCHENG, You. Poetics and Ethics of Anthropomorphism: Children, Animals, and Poetry. *Barnboken,* 2023. Available from: https://doi.org10.14811/clr.v46.791 [cit. 2023-11-20].

KENNETH, Grahame. *The Wind in the Willows.* 1st ed., Oxford: Macmillan Publishers, 2017. ISBN 9780805072372

KESHAVARZI, Abdollah. Use of literature in teaching English. Procedia - Social and Behavioral Sciences, 2012, vol. 46, p. 554 – 559. Available from: https://doi.org/10.1016/j.sbspro.2012.05.159. [cit. 2023-11-20].

KIM, Sara and MCGILL, Ann L. Gaming with Mr. Slot or Gaming the Slot Machine? Power, Anthropomorphism, and Risk Perception. *Journal of Consumer Research*, vol. 38, no. 1, p. 94–107. Available from: https://doi.org/10.1086/658148 [cit. 2023-11-20].

KIPLING, Joseph Rudyard. *The Jungle Book*. Oxford: Tor Classics, 1992. ISBN 10: 0812504690

KIRCHER, Ruth. Questionnaires to Elicit Quantitative Data. In book: *Research Methods in Language Attitudes*, 2022, p. 129-144. Available from: https://doi.org/10.1017/9781108867788.012 [cit. 2023-12-21].

LAZAR, Gillian. *Literature and Language Teaching*, Cambridge University Press, 1993. ISBN: 9780511733048

LEWIS, Clive Staples. *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. New York: HarperCollins Publishers, 2005.

MB restaurant. *MB Restaurace*. Online. @ Vytvořilo webové studio Webovky pro firmy. Available from: https://mbrestaurace.cz/ [cit. 2023-12-21].

MCGILL, Christopher. A Reading of Zoomorphism in THE SHORT HAPPY LIFE OF FRANCIS MACOMBER. *Explicator,* 2012, vol. 70, no. 1, p. 57-60. Available from: https://doi.org/10.1080/00144940.2012.663418 [cit. 2023-11-20].

MCLEAN, James E. and LOCKWOOD, Robert L. *Why We Assess Students -- And How: The Competing Measures of Student Performance.* SAGE Publications, 1996. p. 55-58.

MCLEOD, Saul. Observation Method In Psychology: Naturalistic, Participant And Controlled. Online. 2023. Available from: https://www.simplypsychology.org/observation.html [cit. 2023-11-27].

MURANO, Pietro; GEE, Anthony and O'BRIAN Patrick Holt. Evaluation of an anthropomorphic user interface in a travel reservation context and affordances. *Journal of Computing*, 2011, vol. 3, p. 1–10. Available from: https://api.semanticscholar.org/CorpusID:12512307 [cit. 2023-11-20].

NEWTON, Jonathan and NATION, Ian Stephen Paul. Teaching ESL/EFL Listening and Speaking. New York: Routledge, 2020. ISBN 9780429203114

NURHADI, Muizzu and HIDAYAT, Nur Adissa. Poetics and ethics of anthropomorphism: children, animals, and poetry. *Education.* 2023, vol. 3-13, p. 1-3. Available from: https://doi.org/10.1080/03004279.2023.2229354 [cit. 2023-11-20].

ONNASCH, Linda and ROESLER, Eileen. A taxonomy to structure and analyze human–robot interaction. *Int J Soc Psychol*, 2021, vol. 13, p. 833–849. Available from: https://doi.org/10.1007/s12369-020-00666-5 [cit. 2023-12-07].

ORANÇ, Cancu and KÜNTAY, A. Children's perception of social robots as a source of information across different domains of knowledge. *Cognitive Development*, 2020, vol. 54, p. 100875. Available from: https://doi.org/10.1016/j.cogdev.2020.100875 [cit. 2024-01-07].

PAUL, Claire Donehower et al. Using wireless technology to support social connectedness in individuals with intellectual and developmental disabilities: A focus group study. *Journal of Special Education Technology*, 2021, p. 1–10. Available from: https://doi.org/10.1177/01626434211004133 [cit. 2023-12-05].

PATERSON, Katherine. *The Tale of the Mandarin Ducks*. Puffin Books, 1995. ISBN 9780140557398

PHILLIPS, Elizabeth et al. What is humanlike? Decomposing robots' human-like appearance using the anthropomorphic roBOT (ABOT) Database. In: *Proceedings of the 2018 ACM/IEEE international conference on human–robot interaction.* HRI'18, Chicago, IL, USA, 2018, p. 105–113. Available from: https://doi.org/10.1145/3171221.3171268 [cit. 2023-10-26].

ROESLER, Eileen; NAENDRUP-POELL, Lara; MANZEY, Dietrich *et al.* Why Context Matters: The Influence of Application Domain on Preferred Degree of Anthropomorphism and Gender Attribution in Human–Robot Interaction. *Int J of Soc Robotics.* 2022, vol. 14, p. 1155–1166. Available from Springer Link: https://doi.org/10.1007/s12369-021-00860-z [cit. 2023-12-20].

ROTURIER, J. Miguel Á. Bernal-Merino. Translation and localisation in video games: making entertainment software global. *Machine Translation.* 2015, vol. 29, p. 301–303. Available from: https://doi.org/10.1007/s10590-015-9174-3 [cit. 2023-12-25].

ROWLING, Joanne K. *Harry Potter.* London: Bloomsbury, 1997-2007.

SA'ADAH, Lailatus and ANJARWATI, Rosi. High Order Thinking Skill in Pre-Service Teachers' Lesson Plan. *IJELR*, 2022, vol. 4, no. 1, p. 37-37. Available from: https://doi.org/10.35308/ijelr.v4i1.5457 [cit. 2023-12-25].

SAX, Boria. *When Adam and Eve were monkeys: Anthropomorphism, zoomorphism and other ways of looking at animals.* The Independent Scholar. 2020, vol. 6. ISSN 2381-2400

SCRIVENER, Jim. *Learning teaching: the essential guide to English language teaching.* Third edition. Oxford: Macmillan Publishers Limited, 2011. ISBN 978-0-230-72982-7.

SHAMEEM, Ahmed. Authentic ELT Materials in the Language Classroom: An Overview. *Journal of Applied Linguistics and Language Research*, 2017, vol. 4, no. 2, p. 181-202. ISSN: 2376-760X

SHEEBA, Sheeba. Importance of testing and evaluation in teaching and learning. *International Journal of Society and Humanities*, 2017, vol. 11, no. 1. ISSN-2319-2070

Schroeder, Juliana and Epley, Nicholas. The Sound of Intellect: Speech Reveals a Thoughtful Mind, Increasing a Job Candidate's Appeal. *Psychological Science*, 2015, vol. 26, no. 6, p. 877-91. Available from: https://doi.org/10.1177/0956797615572906 [cit. 2023-12-25].

SRINIVAS, Rao Parupalli. The Effective Use of Authentic Materials in the English Language Classrooms. *Shanlax International Journal of Arts, Science and Humanities*. 2019, vol. 7, no. 1, p. 1-8. Available from: https://doi.org/10.34293/sijash.v7i1.556 [cit. 2023-12-20].

STERCKX, Roel. Zoomorphism and Sacrificial Religion in Early China. *Semantic Scholar*, 2012, vol. 30, no. 4, p. 305-334. Available from: https://doi.org/10.6770/CS.201212.0305 [cit. 2023-12-20].

Straw, coal, and bean. Online. In: *Grimms' fairy tales.* Available from: https://www.grimmstories.com/en/grimm_fairy-tales/the_straw_the_coal_and_the_bean. [cit. 2023-11-20].

STRÄFLING, Nicole et al. Teaching learning strategies with a pedagogical agent: The effects of a virtual tutor and its appearance on learning and motivation. *Journal of Media Psychology*, 2010, vol. 22, p. 73–83. Available from: https://doi.org/10.1027/1864-1105/a000010 [cit. 2023-10-20].

STUMKE, Olive; MOOLMAN, Anneke Maré and LEENDERTZ, Verona. The development, validation and standardisation of a questionnaire measuring an Auditing teaching-learning intervention at a SAICA-accredited university. *South African journal of higher education*, 2023, vol. 37, no. 2. Available from: https://doi.org/10.20853/37-2-4862 [cit. 2024-01-04].

TERENZI, Benedetta and MECCA, Saverio. Zoomorphism, Biomimetics and Computational Design. *International Journal of Architecture, Art and Design*, 2017, vol. 2, p. 205-212. Available from: https://doi.org/10.19229/2464-9309/2272017 [cit. 2023-11-20].

THORNBURY, Scott. *An A-Z of ELT: a dictionary of terms and concepts used in English language teaching.* Oxford: Macmillan, 2006. ISBN13 978 1 4050 7063 8

TUA, Tuula. Anthropomorphism and the Aesopic Animal Fables. In: Mattila, R., Ito, S., Fink, S. (eds) Animals and their Relation to Gods, Humans and Things in the Ancient World. *Universal- und kulturhistorische Studien. Studies in Universal and Cultural History.* Springer VS, Wiesbaden. Available from: https://doi.org/10.1007/978-3-658-24388-3_10 [cit. 2023-11-22].

UR, Penny. *A Course in English Language Teaching*. Cambridge: Cambridge University Press, 2012. ISBN 9781009024518

UTHER, H.J. The Fox in World Literature: Reflections on a "Fictional Animal." *Asian Folklore Studies.* 2006, vol. 65, no. 2, p. 133–160. Available from: http://www.jstor.org/stable/30030396. [cit. 2023-11-22].

VAN DER MEIJ, Hans; VAN DER MEIJ, Jan and HARMSEN, Ruth. Animated pedagogical agents' effects on enhancing student motivation and learning in a science inquiry learning environment. *Educational Technology Research and Development*, 2015, vol. 63, p. 381–403. Available from: https://doi.org/10.1007/s11423-015-9378-5 [cit. 2023-12-22].

WANG, Wenhuan. Smartphones as Social Actors? Social dispositional factors in assessing anthropomorphism. *Computers in Human Behavior*, 2017, vol. 68, p. 334-344. Available from: https://doi.org/10.1016/j.chb.2016.11.022 [cit. 2023-11-22].

WANT, Mark. van der. *From A to Z: Anthropomorphism and Zoomorphism in Victorian and Edwardian Children's Literature.* Online, master thesis. Leiden University: Faculty of Humanities, 2022. Available from: https://hdl.handle.net/1887/3463440 [cit. 2023-12-20].

WAYTZ, Adam; HEAFNER, Joy and EPLEY, Nicholas. The Mind in the Machine: Anthropomorphism Increases Trust in an Autonomous Vehicle. *Journal of Experimental Social Psychology,* 2014, no. 52, p. 113-117. Available from: https://doi.org/10.1016/j.jesp.2014.01.005 [cit. 2023-12-20].

WERNER, Sylwia. Questionnaire design. In book: *How to Design, Implement, and Analyse a Survey*, 2023, p. 25-55. Available from: https://doi.org/10.4337/9781800376175.00007 [cit. 2023-12-13].

WHIZIN, Akbar, D. Anthropomorphism and the Abattoir. *Palgrave studies in animals and literature,* 2022, p. 71-110. Available from: https://doi.org/10.1007/978-3-030-98915-6_3 [cit. 2023-12-20].

WIK, Preben and HJALMARSSON, Anna. Embodied conversational agents in computer assisted language learning. *Speech Communication*, 2009, vol. 51, p. 1024–1037. Available from: https://doi.org/10.1016/j.specom.2009.05.006

YOU, Chengcheng. The Necessity of an Anthropomorphic Approach to Children's Literature. *Child Lit Educ*. 2021, vol. 52, p. 183–199. Available from: https://doi.org/10.1007/s10583-020-09409-6. [cit. 2023-11-20].

ZŁOTOWSKI, Jakub; KHALIL, Ashraf and ABDALLAH, S. One robot doesn't fit all: aligning social robot appearance and job suitability from a Middle Eastern perspective. *AI & SOC*, 2019, p. 1–16. Available from: https://doi.org/10.1007/s00146-019-00895-x [cit. 2023-11-28].

LIST OF FIGURES

LIST OF TABLES

LIST OF ABBREVIATIONS

AAT *Animal-Assisted Therapy*

HRI *Human Robot Interaction*

ELT *English Language Learning*

APPENDIXES

Appendix I *Questionnaire*

Appendix IIa *Anthropomorphic material - lesson plan*

Appendix IIb *Zoomorphic material - lesson plan*

Appendix IIc *Conventional material*

QUESTION 1 How often do you include authentic anthropomorphic and zoomorphic materials in ELT?

☐ *Never*
☐ *Rarely*
☐ *Occasionally*
☐ *Regularly*
☐ *Always*

QUESTION 2 What affects your use of authentic materials? More options can by chosen.

☐ *Inadequacy of textbooks*
☐ *Lack of experience*
☐ *Available Technical equipment*
☐ *Time consumption*
☐ *School management demand*
☐ *Other*

QUESTION 3 Authentic materials generally make my work easier in class preparation.

☐ *Yes*
☐ *Rather Yes*
☐ *No*
☐ *Rather No*

QUESTION 4 Where do you draw inspiration for the use of authentic materials? More options can by chosen.

☐ *Internet*
☐ *Library*
☐ *Sharing with colleagues*
☐ *Other*
☐ *I do not know*

QUESTION 5 In what ELT activities do you use authentic anthropomorphic and zoomorphic materials? More options can by chosen.

☐ *Practising*
☐ *Testing*
☐ *Motivation*
☐ *Homework*
☐ *Alteration*
☐ *Other*

QUESTION 6 In combination with what methods do you use authentic anthropomorphic and zoomorphic materials? More options can by chosen.

- ☐ *Frontal*
- ☐ *Pair/group*
- ☐ *Individualized*
- ☐ *Project*
- ☐ *Staging*
- ☐ *Superlearning*

QUESTION 7 Authentic anthropomorphic and zoomorphic materials have a positive effect on student motivation in ELT.

- ☐ *Yes*
- ☐ *Rather Yes*
- ☐ *Rather No*
- ☐ *No*

QUESTION 8 What challenges do you face when integrating authentic materials in ELT? More options can by chosen.

- ☐ *Time Consuming*
- ☐ *Increased Noise in the Classroom*
- ☐ *Cultural Sensitivity*
- ☐ *Varied Dialects and Accents*
- ☐ *Technology Requirements*
- ☐ *Task Difficulty*
- ☐ *Other*

QUESTION 9 What strategies to you use to overcome challenges? More options can by chosen.

- ☐ *Pre-teaching activities*
- ☐ *Task Gradation*
- ☐ *Adaptation and Simplification*
- ☐ *Collaborative Learning*
- ☐ *Other*

QUESTION 10 How do you measure the effectiveness of authentic materials in achieving learning objectives? More options can by chosen.

- ☐ *Pre- and Post-Assessment*
- ☐ *Observations*
- ☐ *Feedback and Reflection*
- ☐ *Portfolio Assessment*
- ☐ *Comparative analyses*
- ☐ *I do not measure*

QUESTION 11 Are you woman or man?

- ☐ *Woman*
- ☐ *Man*

QUESTION 12 For how long have you been teaching?

☐ *< 2 years*
☐ *2-8 years*
☐ *8-15 years*
☐ *>15 years*

QUESTION 13 What advice would you give to educators who are considering using authentic materials?

Audience: English Class 7

English level: A2 to B1

Aim: Students are willing to share information about their readings / participate in discussions / cooperate with others / able to read and understand an extract from The Jungle Book / find correct meaning for the new pieces of vocabulary and phrasal verbs.

Duration: 45 minutes

Material: Printed copies of an excerpt from the book, worksheets

A roar came up from behind the rocks. Then Shere Khan cried out, "That cub is mine! What have wolves to do with a man's cub?" Akela didn't even twitch his ears. "And what have wolves to do with the orders of others? Look well!" he commanded. Now the Law of the Jungle says that if there is any dispute over a cub, he must be spoken for by at least two members of the pack. And these must not include his father or mother. "Who speaks for this cub?" asked Akela. There was no answer. Mother Wolf got ready for a fight if it came to that. Then Baloo rose up. Baloo was the only other creature who was allowed at the pack meetings. He was the sleepy brown bear who taught the wolf cubs the Law of the Jungle. Baloo said, "I speak for the man's cub. There is no harm in him. Let him run with the pack. I myself will teach him." "We need yet another," said Akela. A black shadow dropped down into the circle. It was Bagheera the Black Panther. Everyone knew Bagheera, and nobody cared to cross his path. He was as cunning as Tabaqui, as bold as the wild buffalo, and as reckless as the wounded elephant.

But his voice was as soft as wild honey and his skin was softer than down. "O Akela," purred Bagheera, "I have no right to be here. But the Law of the Jungle says the life of a cub may be bought at a price. Am I right?" "Good! Good! It is the Law," cried the young wolves, who were always hungry. "To Baloo's word I will add one bull, just killed, not half a mile from here." Bagheera went on. "Will you accept the man's cub in trade for this?" Then a chorus of voices sang out. "What matter? What harm can a naked frog do us? He will die in the winter rains. He will burn in the sun. Let him run with the pack. Where is the bull, Bagheera?" When the others went off to find the dead bull, only Akela, Bagheera, Baloo, and Mowgli's own family of wolves were left. Shere Khan, too, had roared off into the night. He was very angry that Mowgli had not been handed over to him. "Roar well," Bagheera muttered to himself, under his whiskers. "The time will come when this naked frog will make you roar another tune—or I know nothing of Man.".

0-5 Warmer

Find out what the students already know about the author and the book. Give the students some background information to read. Explain in what way this piece of literature is well known. Promote a group discussion about when students last read a children book.

5-15 Reading

Read the excerpt sequentially, emphasizing new vocabulary and pronunciation. Concentrate on the phrasal verbs employed within the text.

15-30 Understanding the text

Exercise 1: Meaning of the words

Provide antonyms of the following words (marked <mark>yellow</mark> in the text):

1. Roar
2. Cub
3. Pack
4. Answer
5. Fight
6. Creature
7. Harm
8. Rains

Exercise 2: Matching

Match the phrasal verbs on the left (marked in **bold** in the text) with their meaning on the right.

1. Come up	a) to reach a particular situation, especially a bad one,
2. Speak for	b) to shout or make a loud noise because you are frightened, hurt,
3. Come to	c) to leave a place and go somewhere else,
4. Hand over	d) to come from one place to another,
5. Cry out	e) to continue,
6. Run with	f) to give something/somebody officially or formally to another person,
7. Go off	g) to state the views or wishes of a person or a group,
8. Go on	h) to accept something, start to use it, and develop it further,

Exercise 3: True/False

Decide if these statements are true T or false F and circle your answer.

- Mowgli (man's cub) came dressed.   T/F
- Shere Khan is Black Panther.   T/F
- Parents can speak for their cub.   T/F
- Baloo stood for Mowgli.   T/F
- Bagheera dropped down into the square.   T/F

30-40 Understanding the language

Set up students in pairs to answer the following questions.

- Name all animals included in this chapter.

- Find 5 adjectives in the text and list their antonyms.

- Complete the table.

	wilder	
soft		
		youngest
angry		
		hungriest

40-45 Review activity

By questioning the students, find out how they feel about the whole plan, what they enjoyed and whether everything was understandable. Optional homework for bonus points.

Come up with a different ending to the story (150-200 words). Be as much imaginative as possible.

APPENDIX IIb *Zoomorphic material - lesson plan*

Audience: English Class 7

English level: A2 to B1

Aim: Students are willing to share information about their readings / participate in discussions / cooperate with others / able to read and understand an extract from The Chronicles of Narnia / find correct meaning for the new pieces of vocabulary and phrasal verbs.

Duration: 45 minutes

Material: Printed copies of an excerpt from the book, worksheets

1 "It's all right," she repeated, "I've comeback."
2 "What on earth are you talking about, Lucy?"
3 asked Susan. "Why? said Lucy in amazement,
4 "haven't you all been wondering where I was?" "So
5 you've been hiding, have you?" said Peter. "Poor
6 old Lu, hiding and nobody noticed! You'll have to
7 hide longer than that if you want people to start
8 looking for you." "But I've been away for hours
9 and hours," said Lucy. The others all stared at
10 one another. "Batty!" said Edmund, tapping his
11 head. "Quite batty." "What do you mean, Lu?"
12 asked Peter. "What I said," answered Lucy. "It was
13 just after breakfast when I went into the wardrobe,
14 and I've been away for hours and hours, and had
15 tea, and all sorts of things have happened." "Don't
16 be silly, Lucy," said Susan. "We've only just come
17 out of that room a moment ago, and you were there
18 then." "She's not being silly at all," said Peter,
19 "she's just making up a story for fun, aren't you,
20 Lu? And why shouldn't she?" "No, Peter, I'm not,"
21 she said. "It's - it's a magic wardrobe. There's a
22 wood inside it, and it's snowing, and there's a Faun
23 and a Witch and it's called Narnia; come and see."
24 The others did not know what to think, but Lucy
25 was so excited that they all went back with her into
26 the room. She rushed ahead of them, flung open
27 the door of the wardrobe and cried, "Now! go in
28 and see for yourselves." "Why, you goose," said
29 Susan, putting her head inside and pulling the fur
30 coats apart, "it's just an ordinary wardrobe; look!

31 there's the back of it." Then everyone looked in
32 and pulled the coats apart; and they all saw - Lucy
33 herself saw - a perfectly ordinary wardrobe. There
34 was no wood and no snow, only the back of the
35 wardrobe, with hooks on it. Peter went in and
36 rapped his knuckles on it to make sure that it was
37 solid. "A jolly good hoax, Lu," he said as he came
38 out again; "you have really taken us in, I must admit.
39 We half believed you." "But it wasn't a hoax at all,"
40 said Lucy, "really and truly. It was all different a
41 moment ago. Honestly it was. I promise." "Come,
42 Lu," said Peter, "that's going a bit far. You've had
43 your joke. Hadn't you better drop it now?" Lucy
44 grew very red in the face and tried to say
45 something, though she hardly knew what she was
46 trying to say, and burst into tears. For the next few
47 days, she was very miserable. She could have
48 made it up with the others quite easily at any
49 moment if she could have brought herself to say
50 that the whole thing was only a story made up for
51 fun. But Lucy was a very truthful girl and she knew
52 that she was really in the right; and she could not
53 bring herself to say this. The others who thought
54 she was telling a lie, and a silly lie too, made her very
55 unhappy. The two elder ones did this without
56 meaning to do it, but Edmund could be spiteful,
57 and on this occasion he was spiteful. He sneered
58 and jeered at Lucy and kept on asking her if she'd
59 found any other new countries in other cupboards
50 all over the house.

0-5 Warmer

Discover the students' existing knowledge regarding the author and the book. Provide them with background information to peruse. Discuss why this piece of literature holds significant renown. Encourage a group dialogue regarding the last time students engaged with a children's book.

5-15 Reading

Read the passage sequentially, carefully noting new vocabulary and pronunciation. Emphasize understanding and practicing phrasal verbs employed in the text.

15-30 Understanding the text

Exercise 1: Meaning of the words

Provide synonyms of the following words (marked <mark>yellow</mark> in the text):

1. Wardrobe
2. Amazement
3. Coats
4. Knuckles
5. Hoax
6. Joke
7. Lie
8. Occasion

Exercise 2: Matching

Match the words on the left (marked in **bold** in the text) with their meaning on the right.

1.	Make up	i)	to continue to talk in an annoying way about something,
2.	Bring someone to	j)	to make somebody believe something that is not true,
3.	Keep on	k)	to return to a place,
4.	Look for	l)	to invent something, such as an excuse or a story, often in order to deceive,
5.	Go back	m)	to change or adjust something to make it equivalent or similar to a different amount or value,
6.	Go in	n)	to destroy something by tearing it into pieces,
7.	Pull apart	o)	to enter a room, house, etc.,
8.	Take in	p)	to try to find.

Exercise 3: True/False

Decide if these questions are true T or false F and circle your answer.

- Was Lucy away for hours in real world (line 8)?   T/F
- Batty means silly (line 10).   T/F
- Were there sweaters in the wardrobe?   T/F
- Lucy is a very truthful girl.   T/F
- Edward sneered and jeered at Lucy.   T/F

30-40 Understanding the language

Set up students in pairs to answer the following questions.

- Name the furnishings of the house in this chapter.

- List 5 adverbs and make them adjectives.

- Complete the table.

	unhappier	
poor		
		silliest
	older	
		reddest

40-45 Review activity

Through questioning, ascertain the students' overall sentiments regarding the plan, including what aspects they found enjoyable and if everything was comprehensible to them. A voluntary homework assignment for bonus points.

Come up with a different ending to the story (150-200 words). Be as much imaginative as possible.

C Ashley's camera

6

Reading

1 a Look at the title and the pictures. What's happening in each picture?

b Read the story and put the sections in the correct order.

a The man knocked again – very loudly this time. Ashley hid behind the sofa. What should he do? Should he open the door? Ashley decided to escape. He crept into the kitchen and then ran out of the back door. But the man was now standing outside the back door and Ashley ran straight into him. The man fell backwards onto the garden and Ashley turned to run.

b When he got off the bus in the High Street, he met Stephanie and Yvette. They were in his class. 'What are you doing, Ashley?' asked Stephanie. 'I'm trying out my new camera. Do you want to be in the photos?' Stephanie looked at her watch. 'No, we can't. We have to go to school,' she said. 'And we mustn't be late today. We have to help the teacher with the register.'

c Indoors, Ashley sat down, switched on the radio and took out his camera. A few minutes later, the news came on the radio: 'There was a robbery at the Yorkshire Bank in Grangeport High Street this morning. The police are looking for two men ...' Ashley looked at the last two photographs again. Behind the dog were two men, and they were coming out of the Yorkshire Bank in Grangeport High Street! Were they the robbers?

d When he arrived home after school, Ashley's mother was in the car. 'I have to go to the shops,' she said. 'Have you got your key?' 'Yes, Mum,' said Ashley. 'Oh, Ashley, the ...' Mrs Simpson didn't finish her sentence, because Ashley was already going round the corner of the house to the back door. 'Oh, it doesn't matter,' she said.

2 Answer these questions.
1 Why did Ashley go to school early?
2 Who did he meet?
3 What did he take photographs of?
4 What was his mother doing when he got home?
5 What happened at the Yorkshire Bank that day?
6 Why didn't Ashley open the door?
7 Why didn't he phone the police?
8 What did he decide to do?

Listening

3 a Look at these things. Which do you think are mentioned in the last part of the story?

the police   the telephone   the postman
a neighbour   a birthday card   a key
Ashley's dog   Ashley's mum   a gun

b [2.34] Listen and check.

e Suddenly someone knocked at the front door. Ashley looked out of the window and he couldn't believe his eyes. At the door was one of the men in his photographs. 'Perhaps they saw me with my camera,' he thought, 'and now they're looking for me!' Ashley didn't open the door. He decided to phone the police. He picked up the phone and dialled 999, but nothing happened. The phone wasn't working. He tried his mobile, but it was no good. The battery was dead!

f It was 12 June – Ashley Simpson's birthday. As soon as he got up he opened his presents. There was a digital camera from his mum and dad and some money from his grandparents. Ashley normally went to school at half past eight, but today he ate his breakfast quickly and left at eight o'clock. He wanted to try out his new camera.

g The girls left, and Ashley looked round for something else to snap. He saw a dog outside the Yorkshire Bank. While he was looking, the door of the bank opened and two men came out. They were carrying a bag. Ashley thought it was strange, because the bank didn't open till half past nine. He took some pictures of the dog and then he ran to school.

Vocabulary

Phrasal verbs

4 a A lot of English verbs have got two parts: a verb + a particle (preposition or an adverb).

get up

b Match the words to make phrasal verbs from the story.

Verb   sit try get switch look
Particle up out down off on for round

c Make a sentence for each verb.

sit down   I'm sitting down now.

Writing

A story

5 a Tell the story of Ashley's camera from the man's point of view. Use the pictures.

b Write his story. Start like this.

This morning, I went to the Yorkshire Bank in ...

Pronunciation

INTONATION 3: wh- QUESTIONS

6 a [2.35] *Wh-* questions normally fall at the end. Listen and compare to *yes / no* questions.

1 Where are you going?
2 Are you going to school?

b [2.35] Listen and draw the correct curves.

1 What's he doing?
2 Is it raining?
3 How old are you?
4 Why are you smiling?
5 Is it Tuesday today?
6 When's your birthday?
7 Do you play basketball?
8 Where's the newspaper?

c [2.35] Listen again and repeat.

6C Ashley's camera

1 Complete the sentences with these words.

crept battery knocked key camera
radio ran away switch off

1 I've taken some great pictures of my cat with my new digital __camera__.
2 I forgot the front door _____ and I had to climb in through a window.
3 My parents listen to the _____ every morning at breakfast.
4 I _____ on the door, but nobody answered.
5 Can I use your mobile, please? My _____ is dead.
6 The thieves _____ and the police are looking for them.
7 We must _____ our mobiles in class.
8 We _____ quietly up the stairs, but our dad heard us.

Collocations

2 a Match the verbs to the expressions.

1 get off   a a picture
2 look at   b the robbers
3 try out   c the phone
4 look for   d a book from your bag
5 pick up   e the bus
6 take out   f your new bike

b On each line, write another expression that goes with the same verb.

3 [1.26] Listen to the dialogues and complete the sentences.

1 Maria is looking for her __mobile phone__.
2 Tim was late because he got off the _____ at the wrong station.
3 Ellie is looking at a _____ of her parents.
4 Jordan hurt his head when he was trying out his new _____.
5 Tom took his _____ out of his bag before he left home.
6 Oscar picked up an _____.

Phrasal verbs

4 Write sentences about these things.

1 something that you switched on today
I __switched on my mobile phone__.
2 something that you put on this morning
I _____
3 something that you always take off at night
I _____
4 something that you often pick up
I _____
5 something that you often look for
I _____
6 something that you usually take out of your bag
I _____

5 Complete the sentences with these verbs in the past simple tense.

switch off sit down try on get up
pick up take off look for switch on
get off put on go out get on

1 I'm tired. I __got up__ early this morning.
2 When Mr Rees arrived home, he _____ on the sofa. Then he _____ the TV and watched the news.

3 Last Saturday, Evie and I went into town. We _____ the bus in the town centre and we went to a clothes shop. We _____ lots of clothes, but we didn't buy anything.

4 I sent an e-mail, then I _____ the computer, _____ my bag and _____.

5 Sharon was late and she ran to the bus stop. When she _____ the bus, she felt hot, so she _____ her coat. But she forgot it and left it on the bus.

6 I lost my keys yesterday. I _____ them everywhere, but I couldn't find them. Then I _____ my jacket to go out and I found my keys in the pocket!

Reading

6 a Put the sentences in the correct order to make a story.

a Evan got the bus home. He opened the front door quietly. He was lucky! His mum was out. Evan got his surfboard and walked to the beach.

b When Evan got home from the beach, he had a headache. The next morning, he had a very bad cold and he couldn't go to school for two days – and he missed the school trip to London!

c Of course, Evan didn't want his mum to see him, so he couldn't get out of the water! He had to stay in the sea, and he hid behind his surfboard until they left, an hour later!

1 d Evan's uncle gave him a new surfboard for his birthday. Evan wanted to try it out immediately, but he had to go to school. Then he had an idea.

e He surfed for an hour and had a wonderful time. But then he saw a group of people on the beach. It was his mum and her friends! They were having a picnic.

f At lunchtime, he told his teacher that he didn't feel well, so the head teacher sent him home.

b Answer the questions.

1 Who gave Evan the surfboard?
__His uncle gave him the surfboard.__
2 Why couldn't he try it out?
3 Why did he tell his teacher he didn't feel well?
4 Who did he see on the beach?
5 Why did Evan hide behind his surfboard?
6 What was the matter with Evan when he got home from the beach?
7 Why didn't Evan go to school the next day?
8 What did he miss?

Writing

7 Write a story. Use some of these words and your own ideas.

escape thief key alarm bag
find neighbour camera hide
mobile run away the police

58

59

RESUMÉ

Tato diplomová práce se zabývá možností využití antropomorfních a zoomorfních příkladů ve výuce anglického jazyka. Dnešní učitelé mají volnost ve výběru materiálů pro svou výuku podle vlastního uvážení. V učebnicích najdeme mnoho jazykových materiálů, které jsou přizpůsobeny výukovým cílům, didakticky upraveny a odpovídají úrovni žáků a jejich potřebám. Otázkou ale je, do jaké míry a s jakým nadšením s nimi pracují samotní žáci. Materiálů, které vyvolávají nadšení, chuť a smysl, je celá řada. Například je obecně známo, že děti milují zvířata, a proto by propojení těchto charakterů s výukovými cíli mělo dobře fungovat.

Výhody použití autentických materiálů byly teoreticky podpořeny v úvodních kapitolách práce otázkami souvisejícími s přínosy antropomorfních a zoomorfních postav včetně jejich potenciálních rizik a dále s ohledem na funkce, které plní. Ochota učitelů využívat tyto prvky ve výuce anglického jazyka byla zjišťována prostřednictvím dotazníkového šetření, který je součástí praktické studie. Efektivita těchto materiálů byla zkoumána pozorováním ve vybraných třídách a prostřednictvím vlastních testů zaměřených na konkrétní gramatický jev a slovní zásobu. Vytvořené učební plány (první na základě antropomorfního textu, druhý s využitím zoomorfního úryvku z knihy) byly následně hodnoceny a porovnány s tradičními učebními materiály na základě stanovených kritérií metodou multikriteriální analýzy.

Výše uvedené lingvistické prvky slouží k obohacení kognitivních procesů a zlepšení porozumění jak čtenému materiálu, tak samotnému anglickému jazyku. Zapojení antropomorfních a zoomorfních postav je smysluplné a intelektuálně stimulující, protože umožňuje dětem představit si světy, které neznají. Zároveň materiály s těmito prvky poskytují celou škálu aktivit, které stimulují představivost a podporují kreativitu.

ANOTACE

Jméno a přímení:	Barbora Grycová
Pracoviště:	Ústav cizích jazyků PdF UP Olomouc
Vedoucí práce:	Mgr. Jiří Flajšar, Ph.D.
Rok obhajoby:	2024

Název diplomové práce:	Použití příkladů antropomorfismu a zoomorfismu v ELT
Název diplomové práce v anglickém jazyce:	Using examples of Anthropomorphism and Zoomorphism in ELT
Anotace diplomové práce:	Diplomová práce se zaměřuje na objasnění role antropomorfismu a zoomorfismu a jejich místo v dětské literatuře. Na základě výčtu výhod a nedostatků těchto prvků jsou navrženy způsoby jejich implementace do výuky anglického jazyka nad rámec tradičních výukových materiálů. Zapojení antropomorfních a zoomorfních postav je intelektuálně stimulující a slouží k obohacení kognitivních procesů.
Klíčová slova:	antropomorfismus; zoomorfismus; literatura; učební plán; vícekriteriální analýza
Anotace v AJ:	The diploma thesis focuses on clarifying the role of anthropomorphism and zoomorphism and its place in children's literature. Based on the list of advantages and disadvantages of these elements, methods of their implementation in English language teaching (ELT) beyond traditional teaching materials are proposed. The involvement of anthropomorphic and zoomorphic characters is intellectually stimulating and serves to enrich cognitive processes.
Klíčová slova v AJ:	anthropomorphism; zoomorphism; literature; lesson plan, multi-criteria analysis
Přílohy vázané v práci:	Appendix I Questionnaire Appendix IIa Anthropomorphic material - lesson plan Appendix IIb Zoomorphic material - lesson plan Appendix IIc Conventional material
Rozsah práce:	108 886 znaků
Jazyk práce:	anglický