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LITERATURY**

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Thesis

**THE USE OF PICTURES AND POEMS IN TEACHING
ENGLISH LITERATURE**

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

V Plzni dne 31. března 2013

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Martina Nyklesová

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Abstract

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This thesis deals with the use of pictures and poetry in teaching English literature. The theoretical part provides information about the historical and social background and it lists a number of tasks with poems, pictures or the combination of both. Furthermore, it discusses three main difficulties that may appear when implementing visuals and poetry in English literature classes and their possible solutions. The practical segment of this work describes the development of ten worksheets, located in the Appendices section, and supplies the data from the following research together with a commentary and implications for teaching English literature classes.

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I. Introduction

I have chosen the theme of using pictures and poems in English literature classes because it is an area I have always been interested in and because it allows for some creativity. I myself enjoy both drawing pictures and writing poems, therefore I believe that school should allow for some artistic output for both teachers and students. That is why this work elaborates on traditional as well as unconventional ways of using images and poetry in education. Furthermore, I think that both visuals and poems are greatly underestimated and looked down upon by teachers and students. That is why I tried to identify the advantages of using them. For that purpose I included examples from human history of education together with a reflection upon the needs of current society. I have also attempted to list the biggest problems that may occur when including images and poetry in literature classes and how these difficulties could be resolved.

The theoretical part of this thesis explores both the historical and social background of implementing pictures and poems in education as well as the problems their application can cause and possible solutions of these difficulties. The practical part of this work then describes the process of making worksheets about prominent English authors designed for secondary grammar schools. These worksheets consist of tasks with pictures or poems or both. The research for this work was carried out through questionnaires after an English literature lesson. The main purpose of the research was to improve the worksheets so that they may be used effectively in literature classes and to discover students' wishes and preferences.

II. Theoretical Background

The theoretical section of this work is divided in three parts. The first one is a brief history and social background of using pictures and poems in education. The following segment discusses some of the tasks and activities that can be used for teaching English literature. The last part of this section presents some problems that may arise when implementing poetry and images in English literature classes and it offers ways of solving these difficulties.

Brief History and Social Background

The first part of the theoretical section of the thesis discusses the historical and social background of using pictures and poetry in teaching English literature. The first couple of paragraphs examine the development and expansion of visual information and its role in society and education. The following passage deals with the social position, educational application and evolution of poetry.

Visual Information

The use of pictures for preserving information is rooted deep in the past of the human race. People were using pictures to communicate with each other and to preserve knowledge long before the invention of written language. Such pictures can be found for example in the famous caves Pech Merle and Lascaux in southern France. The picture on the wall in Pech Merle is estimated to be 30 000 years old (Kasprowicz, 2011, p. 1). According to Kilmon, over time the pictures became more schematic evolving into pictographs and symbols (n. d.).

Eventually, images became representations of sounds giving a form to the written language in order to provide and enclose more precise information. When the printing press was invented pictures partially lost their importance as "knowledge containers" and lost their informational value serving as mere illustrations to the written words (Stokes, n. d.). That does not mean that paintings and drawings vanished from human interaction. However, their use shifted from conveying information more towards expressing emotion or portraying historical events. Furthermore, images were considered less important for education. Nevertheless, Stokes claims that the modern society has returned to its roots regarding the need for visual input whether it is in the form of photographs, pictures or films (n. d., p. 2). The current trend of making impact on the human mind and memory is once again changing towards the use of graphs, diagrams and other visual means that allow people to quickly decode compressed information.

The recurring rising importance of images in learning stems from the better understanding of how the human mind works and from the ever advancing speed of

exchanging information in the present society. "Visualization helps make senses of data that may have seemed previously unintelligible." (Stokes, n. d., p. 2). In other words, a verbal description can often cause confusion, whether it is because of limited vocabulary or the complexity of the subject, as the human brain has to first decipher the language code and the re-imagine and reconstruct it to perceive the described reality. In many cases this results in unnecessary complications, since people imagine first and then encode information into their verbal form. Therefore, information provided in visual form can spare a lot of time and clear any misunderstanding words may have caused.

Images can help the process of storing information into memory and help the brain make the necessary connections or associations when remembering them (Cavazos, 2011). This is especially useful for students since they are often overwhelmed by the amount of written data. If visual aids are used at schools it can help students lower the pressure and simplify the process of acquiring knowledge.

Richards states that an image can aid in all the stages of the memory process (2008). People perceive and process an incredible amount of information every day. Cavazos explains that every fact is processed into the sensory memory which only lasts a couple of seconds (2011). What will be remembered long-term depends on how interesting, different or relevant the perceived matter is. This is where a picture that stands out can boost the possibility of creating concept maps. "Concept maps represent mental schema by showing the relationships among a set of several concepts or ideas that are interconnected" (ibid, 2011). That means the pieces of information are not stored separately but form a mental web where they are connected to countless other subjects and areas which make it easier to retrieve them later.

Rudolf Steiner claimed that people think in pictures and he believed in the importance of this concept enough to implement it into the Waldorf educational system (Cox, 2009). He further compared the everyday thought process to dreaming, since as soon as people hear or read a word a mental picture emerges in their mind. Steiner also presents the idea that dreaming itself, lucid or uncontrolled, can then be considered a hunger for knowledge, a way of compensating for the dulled senses during sleep (1995, p. 44). In other words, the human brain has an inner need for visual information that is engraved deep inside everybody's psyche and therefore it is only logical to include visuals in education.

Even contemporary researchers underline the importance and the universal quality of the visual method in schools.

If you or I wish to write an essay, we will first draw a sort of diagram, a structure containing arrows, boxes or underlined items in addition to

headwords to give a graphic impression of the links between the words.

What we have here is a very reduced form of a picture. You can't separate human thinking from symbolic imagining, regardless of whether you happen to be Japanese or European. (Takahashi, n. d., para 3)

Takahashi also points out the long history of images in Japanese literature, stating that there was hardly a page without an illustration in traditional Japanese books, especially in the Edo era (1603 – 1867) and that the past writers (called Bunjin) were required to be able to draw as well as write (para. 4). Although the practice of including pictures was interrupted by the rise of the classical education stemming from Europe (para. 5).

From the modern point of view Japan and other Eastern societies may seem a bit ahead with their manga or manhwa (Japanese and Korean comics) richly incorporated into everyday lives. In addition, the Eastern societies are creating manga textbooks or making richly illustrated supporting educational sites for various school topics. However, historically the difference might not be as big. According to Takahashi the tradition of incorporating images in written text exists both in Asia and Europe. He further explains that in the Middle Ages some tales consisted of pictures alone and that the focus on writing originated from Luther's principle of scripture (n. d.).

Nevertheless, these days learning through images is spreading worldwide. New, bolder, more colourful, textbooks are being issued. Films and presentations became a regular companion in teaching and according to Wagner the latest research even claims that video games can help dyslexic children improve their reading abilities faster than the regular methods (2013). Facchetti says "Action video games enhance many aspects of visual attention, mainly improving the extraction of information from the environment," (as cited in Wagner, 2013, para. 1). Computer programs, games or interactive electronic books are new ways of making literature appealing to the masses again and present a chance to read for those who could not enjoy it or have difficulties with reading due to disabilities or health issues. All in all, the use of visual aids with modern technology is constantly improving and offers more and more possibilities of improving education.

"A picture is worth a thousand words" truly sums the situation in current society. Every firm has a logo, a book makes its first impression through the quality of its cover, signs, symbols and patterns became common parts of everyday life. An advertisement composed of text only is immediately forgotten and lost amongst the rich palette of images. In addition, with the rise of the Internet, there is little to no information not accompanied by pictures. Recently, a set of simplified face expressions and photographs with short captions known as

memes have emerged on the web. Memes allow Internet users to quickly create and share illustrated stories or jokes without having to draw the pictures themselves. With the meme phenomenon and its focus on the visuals the essence of jokes has shifted a bit (Buchanan, 2012). All of these are the reasons why today's society is becoming increasingly visually-oriented.

This shift in focus and information processing results in the need for increased visual literacy. "Visual literacy is a set of abilities that enables an individual to effectively find, interpret, evaluate, use, and create images and visual media" (Bussert, Burgess, Hattwig, Medaille, 2011, para. 2). Since people are required to be visually competent, the educational programs must prepare the students for a world full of imagery.

There are more reasons for including pictures in education. For example, Richards believes that using schemes or visual organizers can considerably improve both the memory and understanding of a given subject (2008). For example a plan of a building supplies a more precise and more comprehensible idea of the actual reality than mere verbal description. The same logic applies to explaining the workings of a solar system, the inner workings of living creatures or solving mathematical problems through graphs and diagrams.

In conclusion, images have been an important part of human life and education since ancient times. Although the use of pictures diminished after the Middle Ages, its value is being rediscovered. Visual aids help with the whole memory process and provide insight into various complicated topics. Furthermore, today's technology demands increased visual literacy and therefore the use of images is quickly returning both to school and to our everyday lives.

Poetry

Poetry has been an inseparable part of literature ever since the invention of speech. Even though today poetry is often seen as something old and stale and difficult to understand, it has many forms and uses that are often disregarded in education. Kazemek stated that poetry "has the power not only to delight but also has the potential to instruct" (as cited in Bucher, Manning, 2006, para. 1). The rhythm and rhymes make it easy to remember the content. Poems often contain words that are not used in everyday speech and offer readers a chance to broaden their vocabulary.

Poetry, like painting, reflects a special way of looking at the world. The poet, as the painter, looks at the world with an artist's vision, selecting images as vehicles for thoughts and feelings. The process is the same; only the mode of expression is different. The artist uses paint to convey a

personal vision of the world: the poet uses words (Marshall & Newman, 1997, p. 7).

Poetry enables students to experience the emotions in words more intensely and just like images it helps trigger their imagination and give the world of literature a richer description.

Poetry helps develop both reading and writing skills. Driskill presents an example in close reading which "involves reading a text several times in order to dig deeper and develop a fuller understanding of a text" (2012, para. 2). Close reading practices analysing texts and looking for the deeper meaning and structure. This is often required when reading poetry, as the metaphors and other poetic devices might not make sense to students on the first try. Simultaneously, the rhythmical element and rhyming provide a musical quality to the text which enhances the reading experience.

As for writing, poems present an opportunity to write in a way that is completely different to the regular form when information has to be recorded or transmitted as clearly as possible. Pupils can learn to convey their ideas in a less obvious manner, hide their intention behind various figures of speech, test their thinking abilities, their knowledge and vocabulary and express themselves in a way that is rarely encouraged at schools.

Nemingha emphasizes that poetry pre-dates writing (2011, para. 1). Therefore, its exact origins are difficult to point out, however it is believed that poetry evolved as soon as humans were able to speak. In prehistoric and ancient societies it served as a way of recording events and passing them to the next generations. According to Hess poetry was also used for spells and chants that were supposed to bring good fortune and praise the gods (n. d.). Fragments of poetry were found on monoliths and rune tablets as the earliest records in most cultures (ibid, n. d.). Hess further states that *The Epic of Gilgamesh* is the oldest surviving poem written around 3 000 BC in Mesopotamia (n. d.). He also believes that the importance of poetry for education used to be more emphasized, especially in the ancient Greece where Aristotle first described the three genres of poetry: epic, comic and tragic (n. d.).

Although poetry was a fairly common and popular means of education since the ancient times, it has somehow failed to hold its place in modern education during the Middle Ages ("WebExhibits", 2008). That does not entail that poetry is not taught at schools any more. It is still a part of the curriculum, but poems are now locked away in literature classes only and even if they are taught they are not used *for* learning.

While images have found their way back into our lives, poetry is still relegated to the periphery of education. This unfortunate development is one of the reasons why students now look at poetry with reluctance and animosity. Even teachers often regard it as something

compulsory, something that has to be forced on students but does not hold any special value.

The current state of poetry in education is best described by Dias. He points out that while poetry is still considered important for education, students held antipathy towards it and the way poetry is taught is not helping. He also suggests that the problem may lie within teachers' lack of confidence in finding new ways to introduce poetry to their pupils (Butler-Kisber, 2010).

Dias also suggests that the problem lies within poetry chosen for literature classes (ibid, 2010). While poets like Shakespeare have rightfully earned their place in the curriculum, some of the poems are only taught because the teachers learned them at school and are familiar with them (ibid, 2010). Because of this literature classes rarely cover modern or more recent poetry, for example Gunn and Larkin, which might easily restore students' interest in the matter. Dias claims that both the content of poetry classes and the approach towards teaching it have to change and adapt to current society and that teachers need to look for ways of innovating their lessons and allow students their own interpretation of the works (ibid, 2010).

Nevertheless, poetry survived in a shorter form and still surrounds people everyday. It may have subsided and transgressed down to the language of the masses, but it is still there. Advertisements often rely on a rhymed punchline, many a joke or a pun loses its charm if the poetic element is taken out of it ("WebExhibits", 2008). Poetry may not exist as much as the high art it was in the past, but it is still a part of human lives.

Still, there are forms and applications of poetry that are very much the same as they used to be. To this utilisation belong religious or spiritual poems and nursery rhymes. While the society, technology, education and even beliefs have evolved and changed, the core of spiritual and religious activity and the education of children remains the same.

According to "Poetry and Spirituality" religion and spirituality are still practiced with the help of chants, hymns, songs and rhythm "For as long as humankind has woven words into the creations of beauty that we call poetry, spiritual themes have beckoned to poets" (2008). It does not matter whether it is a Christian religious text or a Wiccan spell. The essence of the routine is the same. Somehow poetry lies at the heart of beliefs and people still have faith in the power of words arranged in a particular pattern with a certain rhythm and emphasis on the right syllables. This unbreakable bond between poetry and man is best explained in the form of a poem "Poetry and Religion" (see Appendix A).

Another survival of the decline of poetry are nursery rhymes. Carpenter and Prichard define a nursery rhyme as a poem or a song for young children that often serves a simple

educational purpose (1984). In the past nursery rhymes often originated as records or parodies of important events ("Rhymes", 2007). Even today, when most of the original meanings have been forgotten, nursery rhymes retained their popularity. In addition, they have managed to flourish and hold their place in education. Many kindergarten or basic school teachers use nursery rhymes to help children with the transition from playing to studying and to help them remember.

Nursery rhymes carry a lot of potential for second language acquisition. Because of their simple nature they are suitable for beginners or for introductions of new language elements. Hendricks states that they can teach vocabulary, grammatical structures, conversational exchanges, commands and simple actions (1979). Moreover, they also practice pronunciation and connecting speech as well as basic rhythm recognition and movement coordination.

A rather new addition to the use of poetry is a combination of poems with informational writing (Shubitz, 2012). These poems contain facts and figures about various subjects and are usually presented to children at schools or through books up until they enter high school. Shubitz lists some examples of books containing informational poems, such as *Faces of the Moon* by Bob Crelin about lunar phases or *When Thunder Comes: Poems for Civil Rights Leaders* by J. Patrick Lewis concerning history (2012). And although she mentions the use of these books for writing classes, the potential significance of informational poems in English literature classes remains unfulfilled for some reason.

All in all, poetry has the power to help remember things, it allows students to both experience and express emotion on a deeper level and it helps improve reading and writing skills. Poetry undeniably holds an important place in the history of human education however, its use has somewhat decreased. And even though poetry in an altered form has retained its place in human society, it is currently being pushed aside at schools.

Tasks and Activities Involving Pictures and Poetry Used for Teaching English Literature

There are many ways of using images and poems for teaching English literature. They can be used separately for different subject matters, or they can be combined to create a more stimulating learning material. This section of the thesis lists and discusses such activities. The first paragraphs focus on the use of pictures, the following parts elaborate on the utilization of poems and the last section briefly debates the reasons for combining both poems and images in teaching English literature.

The Use of Pictures

Harmer believes that pictures can not only help the understanding of the work in question but also become a starting point for countless activities (2007, p. 178). In addition to illustrations and portraits there are picture-cued tasks, flashcards, picture-dictionaries, card games, posters, picture-fillers, puzzles and picture arrangement as well as picture cued scene introduction, picture-cues for drama and role-play, and storyboarding. Their use in literature will be discussed further in the following paragraphs

First, probably the most used for literature related tasks are illustrations. Illustrations are not just pictures meant to accompany the story. An illustration is a way of triggering imagination and enhancing the reading experience. The same application works for posters too. Nesterov remarks that sometimes the conveyed message requires a clear visual representation to be understood properly (n. d.). Moreover, some people are more visually oriented and need the extra support of pictures in order to follow the words. Furthermore, if the story is full of detailed descriptions it can be difficult to envision it as a whole. An illustration can easily do that or the opposite in cases when the work does not specify the events portrayed. Providing the essence of the narration or the extra characterisation can then help create memorable scenes, give the eyes a chance to rest and provide additional enjoyment from reading.

A portrait of an author is another way of making use of pictures in literature. Portraits have a more limited use, however they can still contribute to the understanding of literature pieces and their authors. Portraits serve not only as identification of the author but also as his/her description. It may give students an idea of his/her personality, of the society of his/her time or even how his/her peers perceived him/her. All that can be extracted from the look on his/her face, the haircut, the clothes, the posture or even the composition of the picture. In addition, teachers can use sketched portraits of the characters from the book or photographs of famous actors that brought these characters to life in order to increase students' interest and once again help them remember. Moreover, both portraits and illustrations provide a chance to

start a discussion about the topic of the lesson.

To help with new vocabulary teachers can use picture dictionaries. The picture dictionary or visual dictionary is a dictionary where the meaning of a word is represented by a picture or a photograph, which makes it possible to identify objects that people are not sure what they are called in their First language, and is also suitable for young learners ("Merriam-Webster", 2013). Creating a picture dictionary is a simple way of giving students the necessary vocabulary of the studied literary work while keeping it interesting for the students. There is more than one form of constructing picture dictionaries. One is making a different dictionary for the vocabulary from each novel/story in order to make it easy to locate forgotten words when students return to the work for studying or revision. Another way is adding new words and pictures to a notebook regardless of where they came from.

However, picture dictionaries do not have to be based only on vocabulary. They can contain the main points of the plot or the main events from an authors life. Teachers can provide the pictures themselves so the whole class will have the same dictionary, or they can encourage students to create their own picture dictionaries with images the students find or draw themselves. This allows for student engagement and group work. Students can create the dictionaries in small groups, or for various competitions – who has the most extensive, the most beautiful or the most colourful dictionary, who drew the most pictures etc.

Another widely used visual aids are picture-cues. Picture-cued tasks are non-verbal means of stimulating a response in students. They involve a wider range of activities like picture description, story telling, puzzles and arrangement. For use in literature classes, picture description is basically the same as illustration, providing further information or understanding to the text. Picture-cued story telling entails one or more pictures that give away the main points of the story and provide the students with clues and help for retelling the story or supply an introduction to a new literary work.

Picture arrangement is a way of making picture-cued story telling a bit more difficult. Students are given a set of pictures that they have to arrange in the right sequence. That way they have to think about continuity and focus more on the content of the pictures which consequently increases the chances of storing the story in their memory. Another way to complicate picture-cued story telling is by creating a puzzle. Give students the images in pieces, which may sound childish, but often is quite enjoyable even for older students. Picture-cued tasks also allow room for pair-work or group-work, which helps the teacher with involving students in a usually content based literature lesson.

Picture fillers are another type of picture-cued tasks. The teacher takes an extract from

a novel/play and replaces certain words or whole scenes with appropriate pictures. Students then have to write the word or the scene the image represents on their own. This trains creativity as well as writing skills. "Enchanted Learning" suggests that the teacher can also provide the pictures and the blanks separately and ask the students to match them together, combining the filler activity with picture arrangement (2009).

Teachers can also make use of flashcards. Scrivener defines flashcards as pictures or diagrams that are big enough for the whole class to see and to which students can give an immediate response (2005, p. 333). The teacher can present a set of flashcards in a particular order and ask the students to guess the story or the author that they will learn about. If flashcards are composed from simple pictures representing certain scenes, the teacher can quiz students on the names of the works/plays these scenes are from. For example an ear and a vial with poison, a fairy queen, and three witches to hint Shakespeare's *Hamlet*, *A Midsummer Night's Dream* and *Macbeth*. The same can be done for events in an author's life or the time period he/she lived in. In this simple manner flashcards can help students remember and recall the vital information of literary works and their authors.

Another way of making students active are pictures-cued scene introductions. They function very much like an illustration but they are usually taken from a different source than the book itself. These as well as picture-cues for drama and role-play are meant mainly to help students in re-enacting certain events from the book or an author's life. Role-play and short or long performances of this kind give students a chance not only to acquire the knowledge of the work/author but also to *live* through it and take the learning process to a whole new depth. The problem with re-enactment is that students are often lost as where to start, what exactly should they be doing, what dynamic and emotion is there to a particular scene. And that is where pictures and images can help. They provide more details of the clothes worn, the facial expressions, body language and positioning which can all contribute to better understanding of the relationship between the characters. Even a short and simple acting exercise can greatly improve students' investment in the topic and such activities also allow for group work and greater student interaction.

Naturally, acting out a literary work is a complicated and demanding activity. That is why storyboarding is an important part of the preparation, especially for inexperienced students or longer performances. Storyboarding is similar to drafting for writing. It is the process of putting one image that represents a certain scene after the other in the desired order. That way the performer would get an idea of the flow of the story ("University of Houston", 2011). There are several stages to storyboarding. Pre-writing: brainstorming, adapting the

written scenes and research, drafting: creating a script, revising: adjusting the pictures and organisation, editing: timing, narration and presentation of the final product ("University of Houston", 2011). Storyboarding then provides the sequence of the scenes, the positions of the performers, the view and angle, or the mood of the scene, which helps making the play successful and consequently results in a better understanding of the work the play was based on.

Storyboarding is also an important element of digital storytelling. Digital storytelling combines storytelling with the use of digital technology. In other words it is a series of images accompanied by a narration of the story and some background music (Bull & Kajder, 2004). It is a way of making use of modern technology that can encourage writing in class. Digital storytelling is based on the belief that everybody has a story to tell and it allows people to share their experience and emotions with others (Bull & Kajder, 2004). As the resulting video is usually only up to five minutes long, it can serve as a short summary of a literature work which can be created either by the teacher or the students.

All in all, pictures provide an incredibly wide variety of use for teaching literature. They range from warm-up activities that provide a prior knowledge to the topic of the lesson, elaborating the students' understanding of the literary works and their authors, and explaining unknown vocabulary to interactive group work which can easily transition to other non-visual activities. They can help both remember and recall information, improve and simplify decoding texts and give teachers an unthreatening way to test students' knowledge. The picture related tasks are only limited by the teacher's imagination and while the preparation of such tasks may be time-consuming it is quite cheap especially with the use of modern technology.

The Use of Poetry

Poetry can be utilized in many ways in teaching literature (Butler-Kisber, 2010). It is necessary to distinguish between two basic types of poetry in literature classes. The poetry that was written as a piece of literature by a significant author and poetry that was made specifically for educational purposes, in other words to teach about literary works and authors.

The first type has a great value in developing reading skills, understanding of the language and often providing emotional insight in the matter it describes. It can be used simply as an example of an author's work, writing style of a particular era or to raise awareness of the author's inner self or to relive and envision the struggles of the given time period. Stewig finds the following uses for poetry in class to develop literacy skills: listening (to the teacher, other students or professional voice actors' reading), speaking (retelling or

translating the poem), storytelling (students' own creations), choral reading (focus on pitch, stress and juncture of speech), dramatizing (understanding the characters and recreating the scenes in the right way), reading (encourage reading, bringing adult models, providing opportunities for pupils to read regularly, reading out loud), writing (writing impressions of the poem, allowing children to use their imagination), and visual literacy (using the art in picture books) (Butler-Kisber, 2010).

Despite popular belief, there is a wide range of activities involving poems that do not entail mere reading. Of course reading has its importance, but teachers can diversify their work more. The tasks can include gap-filling, student interpretation, listening, successive reading or creative writing. Furthermore, poetry is a good starting point for discussions, whether about the literary works or the student's opinions of it. Explaining listening or student interpretation is not necessary, however the other tasks require further elaboration.

Gap-filling is a fairly popular activity in language classes, but it is usually reserved for grammar. However, gap-filling can be beneficial in literature classes as well. Scrivener recommends using cloze activity when every n-th word is deleted, or make irregular gaps throughout the poem (2005, p. 361). Probably the best thing to do is delete one of the rhyming words, as it provides students with a hint but also practices their creativity. Students can fill the gaps on their own, which can create interesting new versions of the poem, or they can fill the blanks after listening to a reading of the poem, or they may be presented with a set of words or pictures to fill in the gaps.

"Creative writing is anything where the purpose is to express thoughts, feelings and emotions rather than to simply convey information" (Hale, n. d., para. 1). Creative writing can stem from the gap-filling tasks. The teacher can remove the last stanza and ask students to finish the poem. He/she can read the poem and prompt the pupils to come up with a title and vice versa. Students can be asked to think of a continuation or a prologue of the poem, or to write a poem about the author based on the facts of his life.

Scrivener claims there are countless other ways to combine creative writing and poems, both as literary works or teaching aids, in teaching literature all of which encourage students to think more about the works and authors in question, trigger their imagination, improve their ability to express themselves and to look at things from a different perspective (2005, p. 360).

However, the teacher should keep one thing in mind and that is to give students the chance to decide if they want to work alone or in pairs. Some people have a hard time finding ideas on their own and need a partner for brainstorming, while others are teeming with them

and a partner would only hinder them or even bewilder them.

Kesler remarks there is another way of working with poems in literature classes, that is to use poems that were made artificially as teaching aids (2012). Such poems are sometimes called informational poems. The purpose of informational poems is to present the readers with knowledge in an enjoyable and unobtrusive manner. Moreover, presenting facts in rhymed sequences makes remembering them easier. Informational poems may be written about the author, his/her work/s or the time period. They can supply detailed descriptions of these matters or they can be composed from key words relevant to the subject.

However, the focus on conveying knowledge does not mean that informational poems do not have any artistic value or that their quality is poor. The authors of such poems are often not professional writers and the poems do tend to be simpler in order to be easily remembered. Nevertheless, proper informational poems are carefully crafted due to their content based nature and the need to be customized for the target learners.

The problem with informational poetry for literature classes is that it is hard to find unlike other teaching aids. Therefore, the teachers are usually left with no other choice but to create such poems themselves. Which is of course time demanding and it can also prove to be too difficult if the teachers are not accustomed to writing poetry. In case when creating poems is not possible for the teachers, they can ask their colleagues for help or even their students which leads back to practising creative writing.

In conclusion, poetry in literature classes can enhance both students' and teachers' imagination, provide insight into literature and give the facts an emotional charge as well as help students remember. The tasks for using poems in literature are many and cover not only reading and writing but also listening and speaking skills. In other words, poetry has a great potential and a wide range of use for literature classes and it deserves to be re-introduced into education.

Combining Poetry and Pictures

Combining poems with pictures in English literature classes has a number of advantages. The previous sections have already established that both rhymed and visual data is easier to remember, allows for more emotional engagement and student involvement while learning and improves understanding the topic. Therefore, using images and poems together in classes can double these advantages and increase the value of both teaching aids.

It is advisable to combine poetry with images (Harperin, 2005, p. 7). The utilisation of poetry and pictures provides a wide range of tasks. Basically, the teacher matches the tasks from each spectrum of these teaching aids to create new activities. For example he/she can

create a gap-fill activity in a poem and supply students with images for each gap. The pupils may be encouraged to create picture dictionaries with additional rhymed definitions or to keep a rhymed and illustrated reading diary. Various cards can include a short rhyme which can result into creating more advanced picture-cued tasks like story telling or role-play.

The variety of these activities is once again only limited by the teacher's imagination and the resources he/she has at his/her disposal. In other words, if the teacher wishes to enrich his/her lectures and engage his/her students more while learning, he/she should consider incorporating poetry and pictures into his/her English literature classes.

The Difficulties with Introducing Pictures and Poetry into English Literature Classes

In Europe and in the Czech Republic in particular, there are difficulties when it comes to using anything that remotely resembles fun or non-traditional ways of teaching. There are three main reasons for that. One of the problems is the attitude, education and experience of teachers, the other one lies within the students themselves and the third problem is the choice of appropriate materials for the lessons.

Teachers

First, many teachers are sceptical of materials based on entertainment. Such materials or methods often include divided attention, more student-to-student interaction and more autonomy for the learners. Van Tassel states that this may often be frightening for teachers as they feel that the class will fall apart without a central authority (n. d.). They fear that without having control over the students the class will fall apart and some kind of disaster where students will run around the classroom and scream will occur. However, Harmer argues that letting students take charge once in a while can greatly increase their involvement and investment in learning and even though the classroom may become a bit noisy, it only springs from the students' passion for the work they are doing (2007).

Similar problems apply to using humour in class. Teachers often are not sure if their humour will fit that of the students, or if calming the class after a roar of laughter will not become too difficult. A possible solution to this particular teaching predicament is that teachers who have a hard time letting go of their class control and who are afraid of reducing their authority can attend management courses (Van Tassel, n. d.). The fact that these are often aimed at firm employees and team-leaders is not important. Most of the basic leadership skills are interchangeable for any kind of work which involves managing groups of people, be it adults or teenagers. Furthermore, training programs and courses designed specifically for teachers are slowly growing in numbers and are available in more and more areas or even

online (for example: www.behaviorteacher.com).

The education teachers received also plays a great role in their choices of teaching techniques and methods. Every teacher has unique memories of how he/she was taught and a personal idea of what an effective lesson should look like. According to Harmer many of them only know the traditional PPP method (Presentation, Practice, Production) and therefore it is the only one they use (Harmer, 2009). Furthermore, there is often little to no supervision of teachers during their lessons, so the headmaster or the school advisor are not aware of what happens in the classroom. One of possible ways towards changing the situation could be paying more attention to students' complaints or overall bad marks in one particular subject. In addition, teachers should be provided with free re-qualification courses that would be encouraged by schools instead of looking down on because it means providing substitute teachers, which is the current unfortunate situation.

While the education of new teachers is now changing and they are often presented with a broad selection of teaching methods, techniques and aids, they may encounter problems due to inexperience. Goodwin identifies these problems as using too many different activities without proper transitions, failing at the planning stage of lesson development, unsupportive environment, or troubles with classroom management (2012). Most of these difficulties will disappear quite soon after commencing a teaching career.

However, there are certain risks that need to be taken into account. Such as, clashing with older colleagues or the school management or taking things too personally. Unremitting criticism from other teachers may soon cause the new teachers to lose enthusiasm about their job and it may even cause them to return to the traditional way of teaching simply to fit in and avoid further tension. Goodwin's advice is that "School administrators should recognize that, like students, new teachers need scaffolded assistance" (2012, para. 12). He also mentions that if schools provide "mentoring and guidance, schedule common planning periods to plan lessons with colleagues, *and* reduce new teachers' workloads", they can considerably shorten the amount of time needed for a new teacher to become an experienced professional (2012, para. 13).

Students

The second problem is with students. Many students, especially in Czech schools, are not ready for engaging or autonomous learning. To be plunged into a lesson full of pictures and poems without prior preparation can cause them unnecessary uneasiness or even disgust for the subject. Some students may have doubts about the lesson because they think it is only designed to entertain them and they will not learn anything. Others may come to the

conclusion that the teacher is lazy and is trying to push all the work onto the students. Therefore, it is vital for the teacher to familiarize students with different learning strategies, to show them there are more ways to study than just reading textbooks and mindless repetition, only then will it be possible to use tasks that are based on student interaction and autonomy (Harmer, 2007, p. 396).

The students are used to being passive, mere recipients of information, it is only natural that they need to be introduced to a more active way of teaching slowly. Scrivener recommends that both their learning and personality needs be taken into consideration when developing lesson plans (2005, p. 109). If the pupils have always been taught only in traditional ways it is best to start with little things like giving the textbook extra illustrations, creating a picture-dictionary for new words and so on. Once the students get accustomed to the new teaching approach, the tasks and props used in lessons can be further developed.

In addition, many students see pictures as something childish and will react unfavourably to teaching through images, thinking the teacher does not take them seriously or does not appreciate their abilities. The same applies to using poems or songs in lessons. While some pupils can not wait to be entertained, others will look at these activities as a teacher's way of saying that he/she does not consider them smart enough for *serious* teaching methods. This problem may appear especially with teenage students, it might help if the teacher explains to them why he/she is using these specific teaching aids and what are their advantages. It is also helpful to treat students as equals and adults to encourage mutual respect.

Once again, the issue is closely related to the teacher's attitude and knowledge of his students. The teacher can prepare the most engaging activities but they will not be received well unless they are appropriate for the learners' language abilities, their previous experience with learning as well as their current physical and mental state. Planning a running-dictation of a poem right after lunch, or a very thought-demanding picture-cued story telling late in the afternoon will naturally not bring the desired results. It is a good idea for teachers to keep this in mind while preparing lessons.

Materials

Another problem that could arise while implementing pictures and poems into the lessons is choosing the appropriate material. There are several requirements that have to be met to make a good teaching aid. Harmer suggests making sure that the materials can be clearly understood by all the students, that they are not too easy or too difficult for learners' language levels, that they are not offending in anyway, that they are clearly visible or big

enough for everybody's use (especially with pictures) and they are durable (2007, p. 179).

While most of these qualities are self-explanatory, the non-offending characteristic requires a more detailed explanation. The teacher needs to keep in mind that students come from different cultural, social or moral background and while times when the students' reactions are unpredictable occur, there are some basic rules to follow. There should not be any racist jokes or other humour that involves ridiculing a certain community or social group. Lord remarks that this warning is especially important for Czech teachers as they are known to be more benevolent to these kind of jokes (n. d.). Even if there are not any members of such groups present in class, such gags are not appropriate for teaching. These issues mostly arise with picture gags that the teacher might want to use to lift up the students' spirit if they are reading a book dealing with *heavy* issues (for example *Invisible Man*), however they are always inappropriate. O'Tool also warns that they could result in problems with parents and the school administrators (2013).

Another thing is that certain extracts or subjects of literature may bring back bad memories or make students uncomfortable. If topics like abuse or death in the family are present in the works discussed, the teacher can ask for personal opinions of his/her students but not personal experience! Neither should he/she force students to talk about these issues if they seem distressed by the matter. Teachers need to be especially careful with young learners. Moreover, illustrations for these kind of topics are bound to be graphic and unsettling, sometimes it is best to avoid them altogether and leave them to psychology classes or social studies. The purpose of using pictures for teaching literature is to help students remember and imagine, not to give them nightmares or nauseate them.

In conclusion, teachers should plan their lessons carefully beforehand, consider all the requirements and conditions of effective teaching, the pupils' personalities and needs and choose the right materials, as well as further educate themselves in order to create a favourable environment for learning with the help of new or unconventional ways.

III. Method

The practical part of this thesis is based on designing worksheets that implement pictures and poetry for English literature lessons and students' reactions to working with these worksheets. First, a sample worksheet about Shakespeare was made. Then, it was given to a teacher to try it out in an English literature class. After students completed the activities, they were given a questionnaire where they had a chance to give feedback on the tasks. A detailed description of the students' answers is discussed in the chapter Results and Commentaries. Finally, nine new worksheets were designed after considering the results of the questionnaires.

There are ten worksheets designed for upper secondary level at grammar schools. Each of them focuses on one English author, who is also taught during the Czech literature classes in order to meet the recommendations mentioned in the Czech Framework Education Programme. The basic structure of each worksheet is the same: a sketch of the author with a short text about his/her life, a sample text from one of his/her works, a simple explanation of a literary phenomenon related to the author, recommended visual or audio adaptations of the work and information about some of the writer's works. The tasks on the worksheets are adapted mostly from those listed in the theoretical section of the work. In some cases the tasks are self-made, or they are inspired by existing tasks. All the pictures are hand-drawn. While this may have some impact on the quality of the illustrations, all of them should be clear enough for the students to recognize what the pictures depict.

The first worksheet about Shakespeare (see Appendix B) consists of three basic tasks. The first one is a simple gap-fill activity in a short text about Shakespeare's life. No previous knowledge of the topic is necessary in order to find the missing words. The text is accompanied by a portrait of Shakespeare. A short explanation of a sonnet follows the first task. The next activity consists of providing suitable rhymes for missing parts of "My mistress' eyes are nothing like the Sun". Task number three consists of two parts. Part 3.a requires students to match the plays with the pictures portraying key elements of each play. There are no distractors included. The pictures are a combination of scanned pencil drawings and drawings made using a graphic tablet. Part 3.b consists of identifying the type of play: comedy, tragedy and historical play. The worksheet ends with a short list of the best film adaptations of Shakespeare's works.

This worksheet was used by Marta Nyklesová, a teacher at the Secondary Grammar School in Mariánské Lázně, in her English literature lesson for sexta, the sixth year in the eight years programme of the school. She includes English literature classes in her regular

English language lessons. Therefore, the pupils study a few English authors for a couple of hours during the school year. The students have covered Shakespeare during the previous month. The students worked in pairs for most of the tasks.

When the students, a group of twenty-two, finished working with the worksheet, they gave feedback on it. Each student got a questionnaire with eleven questions on it, as described in the next chapter. The answered questionnaires were processed the following day. The feedback was taken into account when preparing another nine worksheets (see Appendices C - K). Each new worksheet was then designed with the help of the comments and suggestions from the students.

The changes to the new work sheets involve several areas. One of them is drawing all the pictures on a graphic tablet since the lines are more prominent and easier to see even after photocopying. Another change is including hints or jumbled words for the gap-filling activities. Furthermore, a short dictionary of the more difficult words was added to each work-sheet. While the structure of the worksheet remains the same, there are some adjustments concerning the page layout. To be precise, the placement of the pictures was a bit confusing. Therefore, in the new layout there are columns and a smaller font so that the pictures can be right next to their respective tasks.

The worksheets are only meant to be a subsidiary material, as they can not possibly include all the information about the authors. However, they are created to provide more diversity to English literature lessons and to serve as a basic framework for later studying. For these purposes, the sheets can be kept and bound in a single file or simply added to students' notebooks.

All in all, the practical part of this thesis is focused on designing worksheets about English authors. The process involved making a sample worksheet, implementing it at school and getting feedback on it. Based on the comments from the feedback, nine new worksheets were made. All the worksheets are located in the Appendices section together with the key to the tasks on the worksheets (see Appendix L).

IV. Results and Commentary

The following part of this work presents the results of the questionnaires answered by the students of sexta at the Secondary Grammar School in Mariánské Lázně. It also comments the pupils' feedback on working with the worksheets. The Results section provides both graphic and verbal description of the outcomes of the questionnaires. The Comments passage offers my personal opinions and interpretations of the results.

Results

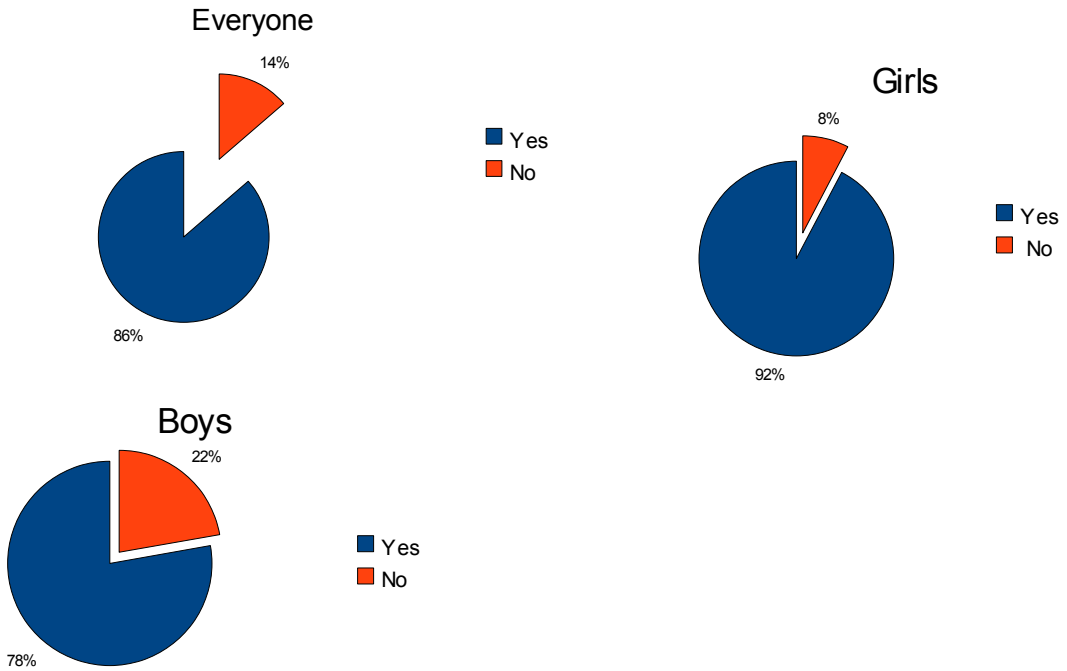
The second-year students at the Secondary grammar school in Mariánské Lázně were asked for feedback on the worksheet with some general questions about English literature lessons. The questionnaire can be found in the appendix M together with three sample answered questionnaires (see Appendices N, O). The students were given the worksheet about Shakespeare (see Appendix B) and answered the questionnaires after they had finished working with it.

There were 22 students present during the Shakespeare lesson. Eight students are 16 years old and 16 students are 17 years old. Among the 16 years old ones are three males and five females. Among the 17 year old ones are eight females and six males. That makes nine male students and 13 female students who participated in answering the questionnaires.

The questionnaire itself consists of 11 questions. Eight of them are aimed directly at the experience students had when working with the worksheet. The final three questions are of a more general character of their English literature lessons. All of these questions were designed in order to provide sufficient data for developing the new worksheets (Appendices C - K). Most of the questions are yes-no questions with additional space for different answers or further specifications. Question number nine is based on awarding points to the tasks that appear most often in students' English literature classes. Question number ten then focuses on putting these tasks in order according to their popularity among the students.

Question number one.

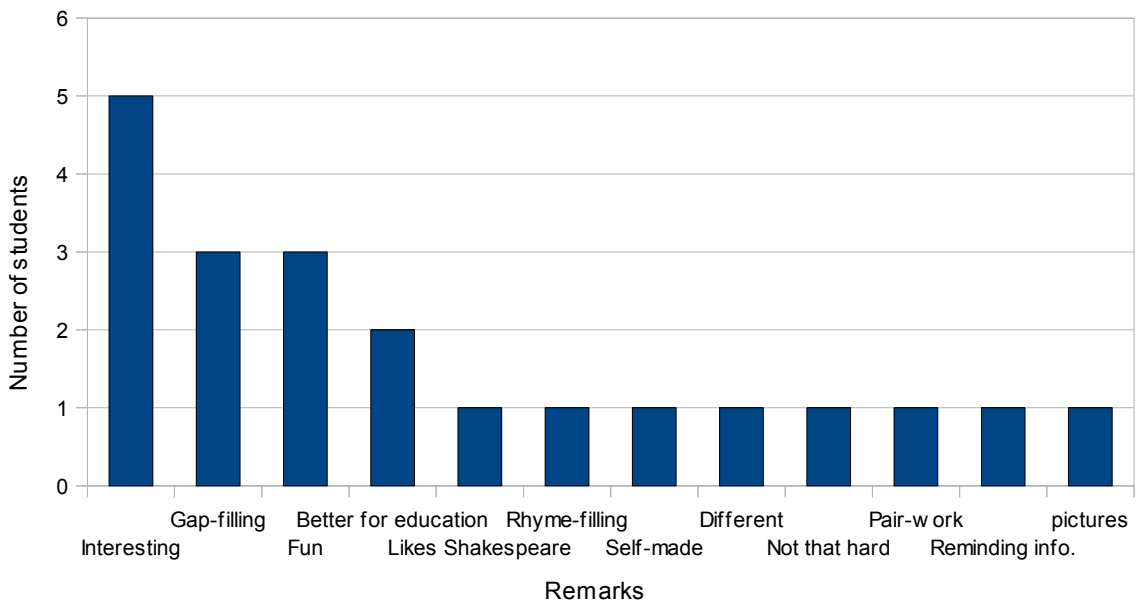
Did you like working with the work-sheet?

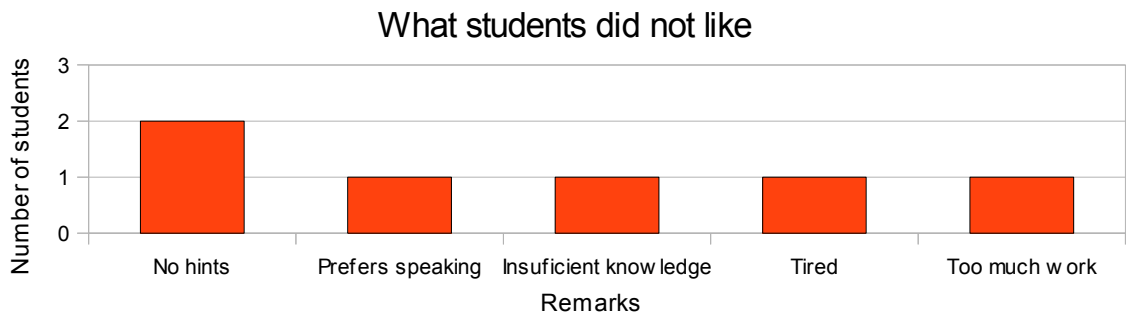


The first question is: Did you like working with the worksheet? Out of 22 students 19 (86%) liked it and three (14%) did not. Two of the negative votes belong to male students, one to a female student. 12 girls (92%) and seven boys (78%) enjoyed working with the worksheet.

Question number two.

What students liked



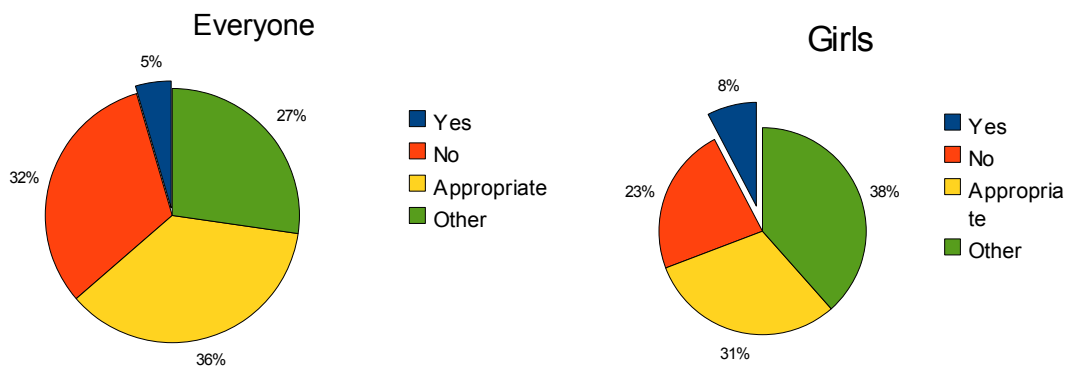


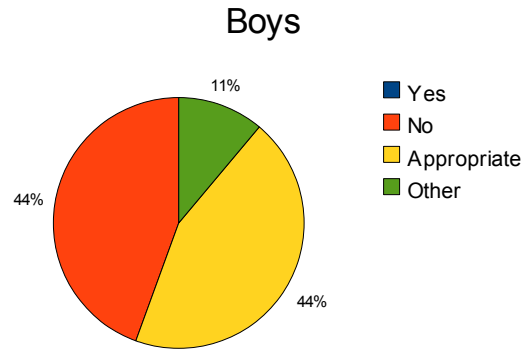
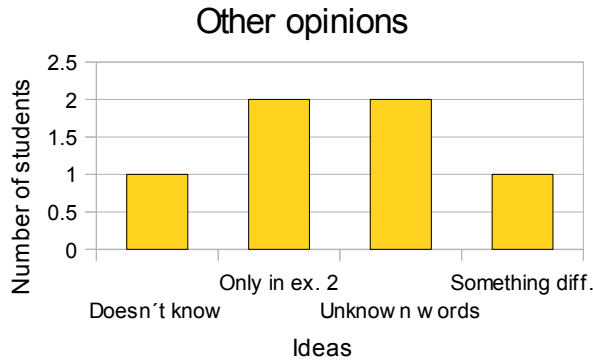
The second question of the questionnaire deals with specific things the students liked or did not like about the worksheet. The students mentioned six different things they were not satisfied with. Two of them felt that they should be provided with hints in order to complete the exercises. One pupil mentioned that she prefers oral activities and one admitted she does not know Shakespeare's works well enough to be able to complete task 3.a and 3.b. One student complained that the worksheet is too tiring and another simply stated that it is too much work.

As for the positive answers, five students found the tasks interesting, three thought that the worksheet is more fun, three enjoyed the fill-in activities and two went so far as to say that it is a better way of education. There were nine more different positive remarks including: using the student's imagination, liking Shakespeare's work, filling in the rhymes, working in pairs, the fact that the worksheet was self-made (not part of a textbook), that it was relatively easy and different, that it contained pictures and that it revised students' knowledge about Shakespeare.

Question number three.

Do you think the language was too difficult?

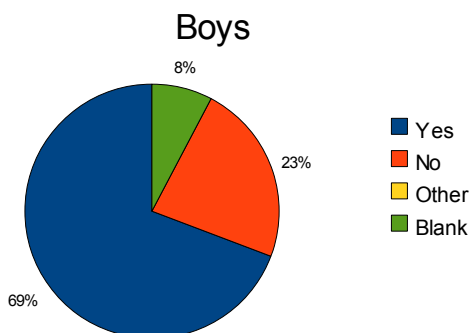
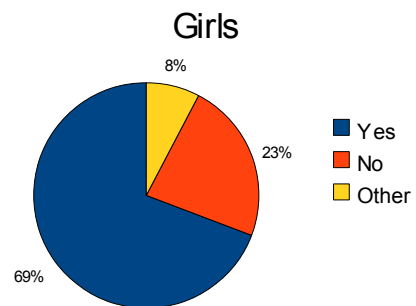
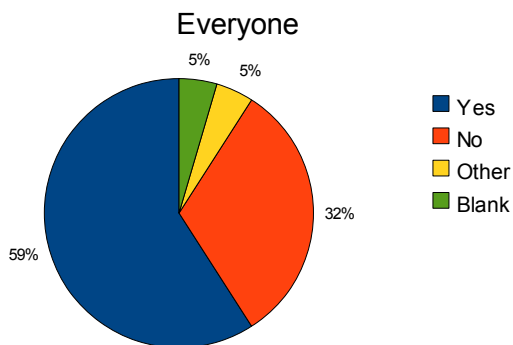




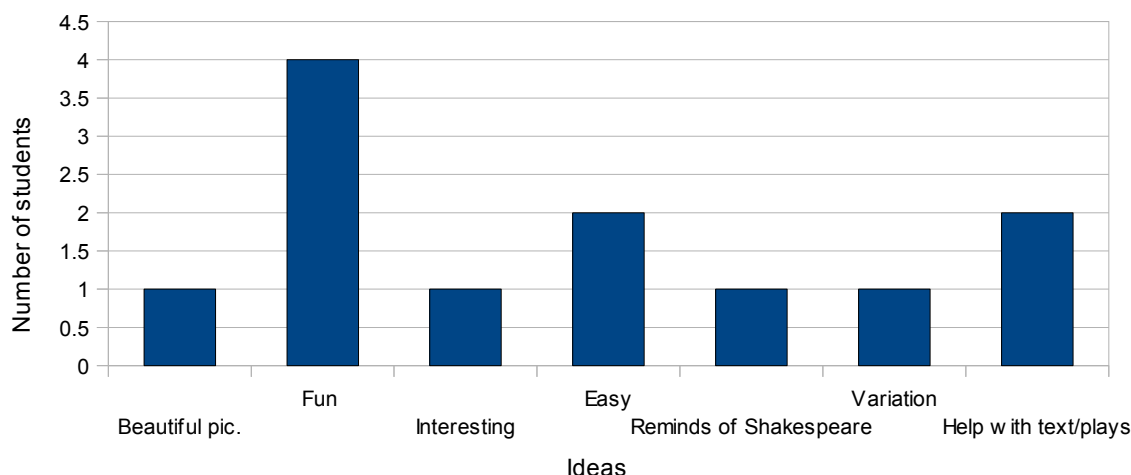
The third question, Do you think the language used on the worksheet was too difficult?, had four possible answers. One female student (5%) thought that it was too difficult, but none of the boys agreed with her. Three girls and four boys, that is seven students (32%), considered the language easy. Eight pupils, equally divided among males and females (36%), found the language appropriate for their language level. Six students, one boy and five girls (27%), had a different opinion. One of them did not know what to think, two complained that the language was too difficult in exercise two, another two girls believed there were too many unknown words, while the boy simply stated it is *something different*.

Question number four.

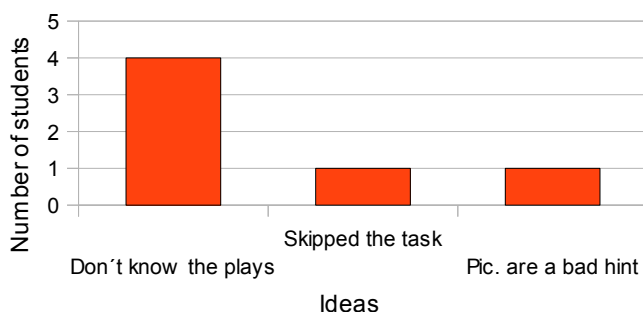
Did you enjoy the tasks with pictures?



What students liked about the pictures



What students did not like about pictures

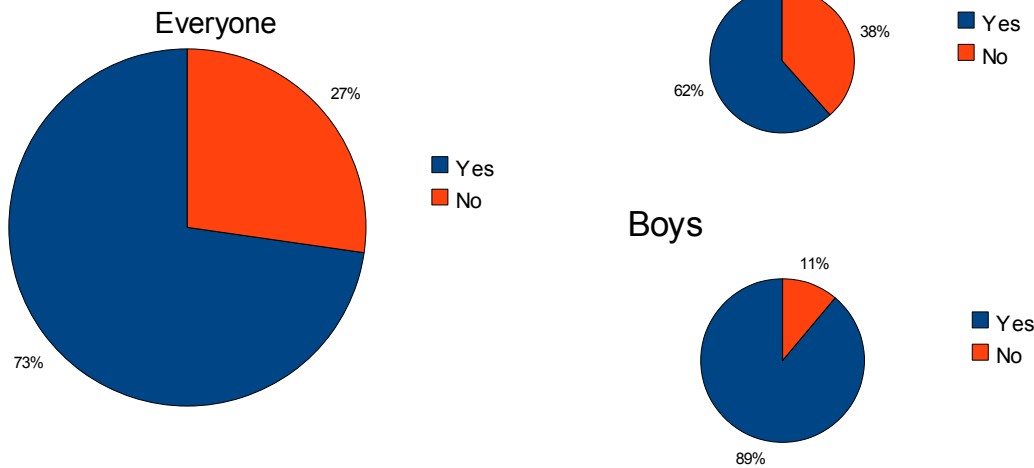


The fourth question inquired whether the students enjoyed the tasks containing pictures. 13 students (59%), four boys and nine girls, answered yes. They listed several reasons why they enjoyed working with pictures: the pictures are beautiful, interesting, easy and fun, they help with understanding the text and the plays, they remind them of what they have previously studied about Shakespeare and the pictures provide variation to the lesson.

Seven students (32%), four males and three females, did not like the activities with pictures. All the boys and one girl comment on the fact that they did not cover all the plays in previous classes and therefore they had difficulties matching the pictures to them. One of the girls skipped the task altogether and another one thinks that the pictures do not serve as a good hint. Furthermore, one boy (5%) left the answer blank and one female student (5%) ticked the Other option because she was not sure whether she liked the tasks.

Question number five.

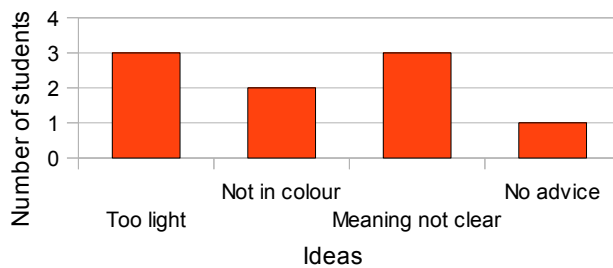
Were the pictures clear enough?



“Were the pictures clear enough for you to understand?” was the fifth question. 16 students (73%), eight girls and eight boys, did not have any problems with the pictures. Six of the students (27%), one male and five females, chose the other option.

Question number six.

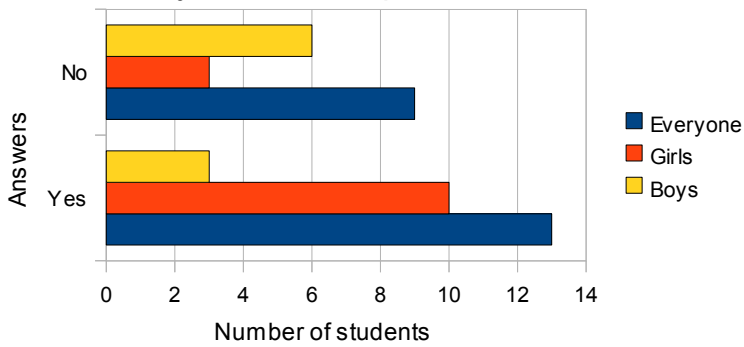
What was wrong with the pictures?



Those who found difficulties with understanding the pictures had a chance to elaborate on their problems in question number six. The students sometimes provided more than one answer. Two girls and one boy found the pictures too light, in other words the lines were not visible enough on some photocopies. Three female students thought it was not clear enough which plays the pictures represent. Two pupils, one boy and one girl, would prefer coloured illustration and one male would like more advice on how to work with the pictures.

Question number seven.

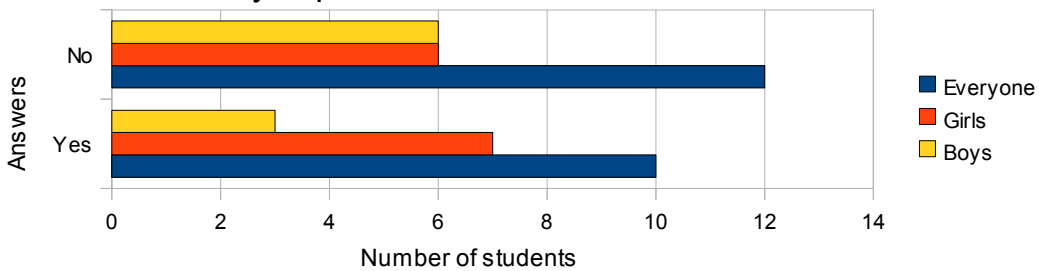
Would you like more picture-based tasks?



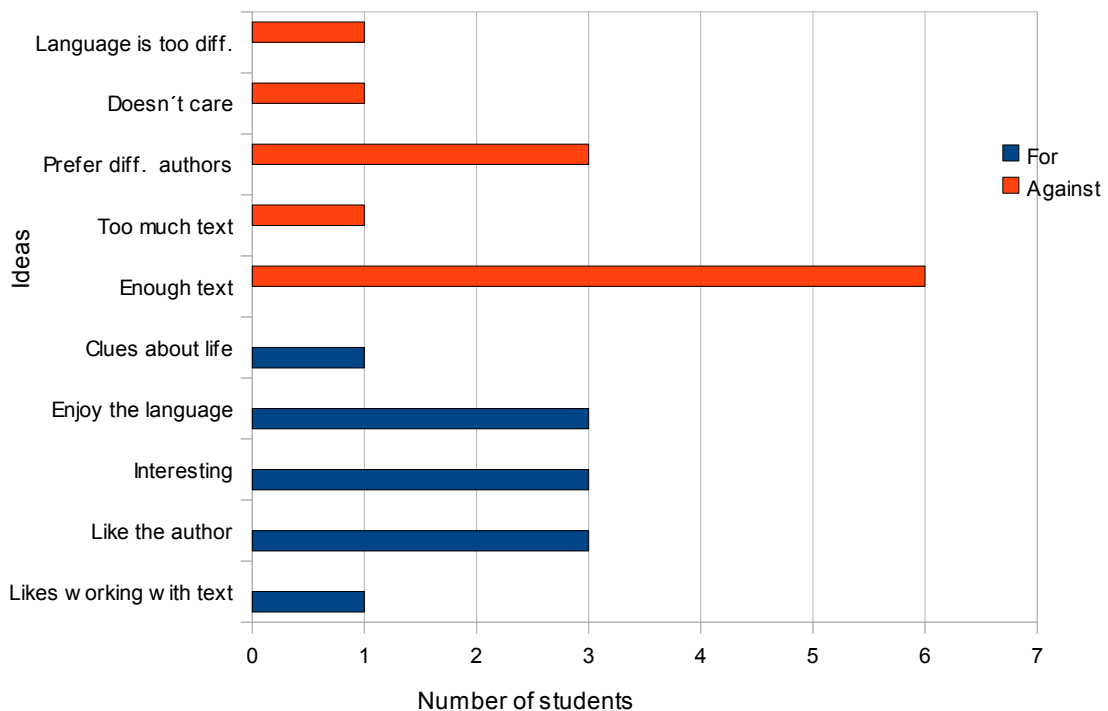
The seventh question asked whether the students would prefer to have more picture-based tasks or not. 13 pupils (59%) out of which three were male and ten female would like more picture-based tasks, while nine students (41%), six boys and three girls would not.

Question number eight.

Would you prefer more text from the author's work?



Student's opinions



Question number eight was: Would you prefer more text from the author's work in the worksheet?. Ten students (45%), three boys and seven girls, would like to see more authentic material, while twelve pupils (55%), six to six, were opposed to the idea. The ones that chose Yes mentioned several reasons: they enjoy tasks with text, they like the author, they enjoy the language, they find it interesting they think the extracts from authors works provide clues about the author's life. As for those who disagreed, most of them thought that the amount of text used was enough, one found the language too difficult, some pupils like different authors, one mentioned that this was already too much and one simply did not care.

Question number nine.

	Everyone	Points	Girls	Points	Boys	Points
1. place	Tasks with reading	81	T. w. reading	51	T. w. reading	30
2. place	T. w. listening	64	T. w. listening	35	T. w. listening	29
3. place	T. w. writing	58	T. w. speaking	32	T. w. writing	27
4. place	T. w. speaking	54	T. w. writing	31	T. w. speaking	22
5. place	T. w. visual aids	36	T. w. visual aids	21	T. w. visual aids	15
6. place	T. w. acting	31	T. w. acting	17	T. w. acting	14

Question number nine investigated how often are certain tasks used in English literature classes. The tasks were divided into six categories: Tasks involving writing (creative writing, compositions), tasks involving listening (songs about the author/work, audio novels), tasks including reading (activities stemming from understanding a larger amount of text – gap-filling, ordering paragraphs, searching for specific information, reading for gist), tasks involving speaking (discussions about the author/work), tasks involving acting (role-play, drama, acting out scenes from the work, adapting these scenes to different setting) and tasks involving visual aids (watching film adaptations, describing illustrations, creating new illustrations, using picture clues for gap filling etc.).

Students awarded each task with points from one to five, five meaning the task is used the most often. The results were devised by adding the points and ranking the tasks according to their point value. In other words, the activity with the most points is the one that appears the most often in English literature lessons. The top three tasks as seen by the students were those including reading, listening and writing, in that order. These results correspond with the view of the male students. However, the girls in the class had a slightly different opinion, as

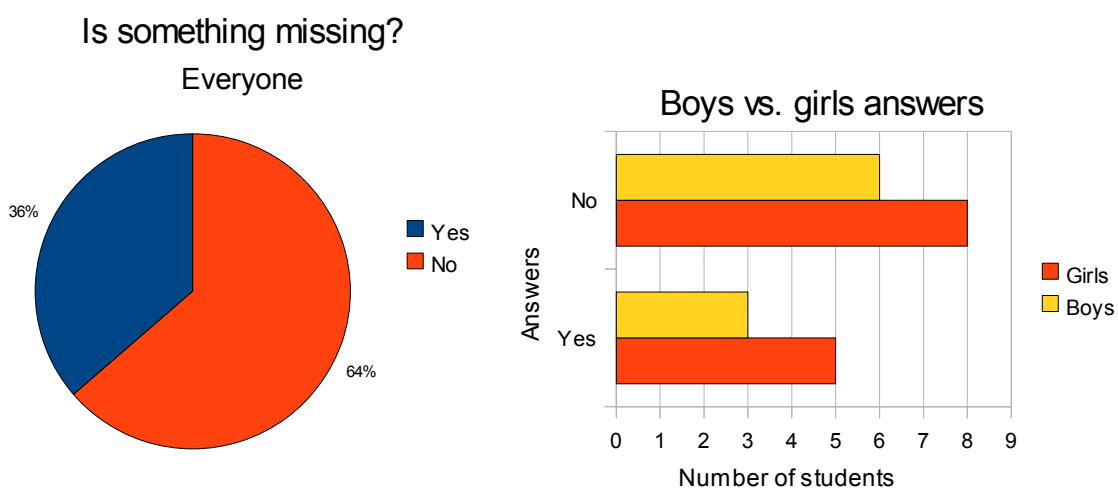
they swapped the tasks involving speaking with the tasks involving writing. The complete order for each group can be seen in the table above.

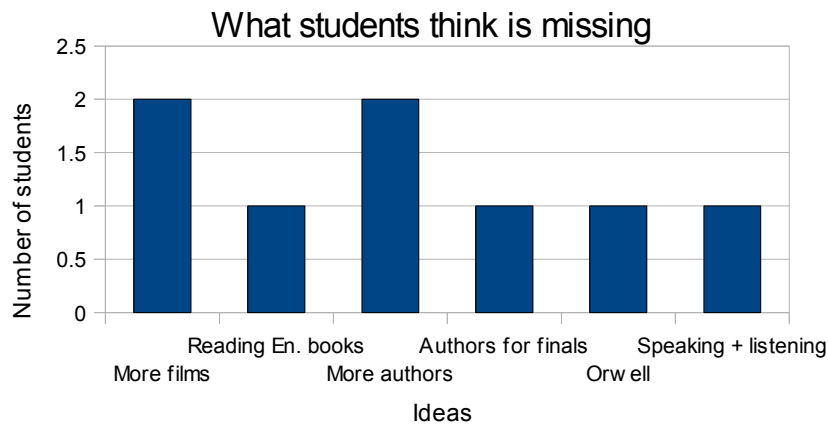
Question number ten.

	Everyone	Girls	Boys
1. place	T. w. reading	T. w. reading	T. w. visual aids
2. place	T. w. visual aids	T. w. writing	T. w. listening
3. place	T. w. writing	T. w. speaking	T. w. reading
4. place	T. w. speaking	T. w. visual aids	T. w. speaking
5. place	T. w. listening	T. w. listening	T. w. acting
6. place	T. w. acting	T. w. acting	T. w. writing

Question number ten inquired the popularity of these tasks among the students. However, many students did not understand the question and either left it blank or only listed their three most favourite tasks. Therefore, the results of this section are not that precise and should not be taken as absolute. The three most liked by all the students were tasks involving reading, using images and tasks including writing. The results for female students alone were slightly different: tasks involving reading, tasks including writing, and tasks involving speaking. The boys enjoy tasks with visual aids the most followed by tasks including listening and tasks involving reading. The full results are listed in the table above.

Question number 11.





The 11th and last question was: Is there something that is missing/that you would like in your English literature lessons?. Eight students (36%), five girls and three boys, felt there is something still lacking from their class, while fourteen of them (64%), eight females and six males seemed content with the current state of things. The pupils would welcome in their English literature lessons more films, interesting texts, more authors, especially those that are part of the School leaving exam and others, like Orwell, actually reading English books and more speaking and listening exercises.

Commentary

As for the first two questions, I was glad that majority of the students enjoyed working with the worksheet. In that respect my expectations were fulfilled. Furthermore, the students seemed to share my opinion that the regular English literature lessons are lacking in diversity and that tasks including pictures and poetry can be fun and provide the necessary variation. However, I did not expect complaints about the lack of hints. I made a mistake in overestimating the abilities of the students therefore some tasks resulted in being too difficult.

The answers to question number three suggest that the language was fairly appropriate for the students' language level. However, some of the comments reminded me that I should have foreseen the necessity of providing translations for some words from the excerpt of "My Mistress' eyes are nothing like the Sun". It is only natural that secondary school students would need more help when dealing with authentic English texts, especially if the texts come from a different era.

I was slightly surprised by the results for the third question. I expected that students would enjoy tasks with pictures more. While the results were still mainly positive, it appears that quite a number of pupils had trouble with task 3.a. on the Shakespeare worksheet. However, I think that the problem lies more with my choice of plays than the images, since only one student complained that the pictures were a bad hint. The pupils themselves mentioned that they did not know all the plays and therefore could not recognize the scenes from the pictures. I believe that such a problem can be solved easily. All that is necessary is to consider students' prior knowledge and to have realistic expectations of their abilities.

I expected there to be some kind of issue with how clear or unclear the pictures are, so I was rather surprised that most of the students thought they were all right. The issues were mainly in the quality of the photocopies which came out too light. For that reason I have decided to only use a graphic tablet for the new worksheets. As I have mentioned before I misjudged students' previous knowledge of Shakespeare, therefore naturally some pupils had trouble recognizing the plays from the pictures. Furthermore, there was some demand for coloured pictures. However, I think that would ultimately be too expensive and futile since most high schools can barely find money for black and white photocopies. The only way around it I can think of is using a projector which would have a coloured version of the work sheet. Another way of dealing with this problem would be to ask students to colour the pictures themselves, especially those who finished working on the worksheet early. In addition colouring would be a suitable activity if there was a need for some short relaxation and mood lifting during the lesson.

Once again I was slightly taken aback by the amount of students who were for more tasks with pictures. I expected that almost everyone would rejoice at the chance of more visual aids during lessons, but the results were nearly half to half. I suspect this may be because students in Czech secondary schools are not used to working with images yet and that they may see them as childish and pointless, as was mentioned in the theory section. I believe the key thing here is not to overdo it and increase the number of visual aids in classes gradually, so that students can get used to them. For this reason, I decided to keep the amount of activities with pictures for the new worksheets, instead of raising them.

When it came to question number eight, I was pleased with the results even though most of the students were against more authentic texts. The reason for my delight was the fact that almost half of the students would enjoy more extracts from the author's work. They expressed their interest both in the language and the author. However, I decided to follow the wishes of the majority and I kept the extracts relatively the same length for the new worksheets.

The students confirmed that quite naturally the most used tasks for English language lessons are those that involve reading. However, I thought it quite strange that tasks with listening would be second. Apparently, the literature classes at the school in Mariánské Lázně contain hearing someone read the works out loud or watching an adaptation. I personally think it is a good thing and a step forward towards greater variety of activities, as that is not how the lessons were lead during my time at the school. Tasks involving writing ended in the third place closely followed by speaking activities. The low scores assigned to tasks with visual aids and acting were a disappointment. As was mentioned in the theoretical part of this work, tasks with pictures can greatly improve both the memory process and students' involvement in learning. The same applies for acting, especially when it is combined with some visuals. Therefore, I think it would be helpful to increase the number of these activities in future English literature classes.

Question number ten was designed to find out preferences of the pupils when it comes to these tasks. Unfortunately, many of them misunderstood the instructions, so the results may not be very precise. Although, since most of the students managed to write down at least their top three favourite tasks, the top three places should be relatively accurate. Contrary to the popular belief that the youth of today does not like to read, task that involve reading were in the first place. That means that the lessons are to the students' satisfaction at least in that respect. However, the second place showed the conflict between students' wishes and reality, as tasks with visuals were listed as their second favourite, but they are only the fifth most

used. I think this is a matter where Czech schools still have a lot to change in order to make learning more appealing to students.

As for the rest of the results in question number ten, I was not surprised by the results except for tasks involving acting which ended in the last place. I thought that students would enjoy acting and role play during the lesson. But it seems that it might be a bit too early for them, as Czech students are not used to such tasks and may be shy. However, I believe that if tasks that involve acting are implemented slowly, starting with very short re-enactments of simple scenes, the students may come to like them and become more engaged in the learning process.

The last question asked students if they are missing something in their English literature lessons. Even though more than half of the students answered no, there appears to be a demand for diversity. That can be deduced from the different answers of those pupils who thought there is something lacking. I think that especially the answers asking for more authors, reading books and interesting texts prove that the students themselves would appreciate a wider range of themes and tasks in their literature lessons. Furthermore, I believe that using the worksheets can help provide this variety and satisfy students' learning needs.

After I considered the feedback from the students, I could start developing nine new worksheets. I think I have managed to include most of their wishes in the improved versions of the worksheets. There might still be some unknown words left or some pictures might still be a bit difficult to recognize. However, I believe I have raised the quality of the worksheets a bit and that they will help provide some diversity for English literature lessons.

All in all, the students were mainly positive about working with the worksheets. They enjoyed working with the text and the pictures and it seems they were also content with the amount of these used. The results of the questionnaire provided clues for improvement of the worksheets, mostly in the area of language level and prior knowledge as well as the picture quality. The students showed their interest in altering and diversifying the English literature classes, which can be at least partially achieved by implementing the worksheets into the lessons.

V. Implications

This section of this thesis discusses the implications of the research for teachers, the limitations of the research and how it could be improved. The first couple of paragraphs briefly explains what teachers need to be aware of when including pictures and poems into their lessons. The following part describes in what way are the findings lacking and the last section elaborates on refining and extending the research.

Implications for Teaching

The research has proved that there is a demand for more diverse tasks in English literature classes. Furthermore, students showed interested both in tasks with pictures and the gap filling activities in the poem. The questionnaire also revealed that more attention should be paid to visual aids and that the students' expectations do not exactly match the reality of the English literature lessons. The theoretical part of this thesis mentioned a number of possible activities to choose from, however there are some concerns that need to be accounted for before using these activities.

Teachers should realize that students are open to new things, often even more than the teacher. The pupils clearly stated that they enjoyed working with the worksheet even though it was the first time they have encountered something like it. There is no need to fear introducing more varied and unconventional activities to literature classes. After all, diverse tasks can help engage students and create a more positive atmosphere for learning. Therefore, trying new materials and teaching methods can prove quite rewarding and productive.

However, there is one thing teachers need to keep in mind. That is to proceed slowly and refrain from flooding students with too many different things at once. This is especially relevant for Czech students, since they are not very used to active learning yet. While something unusual can spark interest in students, it also takes time to get used to new tasks. The teacher needs to give clear instructions and make sure that whatever tasks he/she is setting up is not going to fail before it even started because of misunderstandings.

In other words, it is better to start from familiar tasks and then slowly lead into a new one or combine new and old tasks together. That could be for example designing pictures as hints for a gap filling activity or making a simple re-ordering task by jumbling the stanzas of a poem. This way students have something familiar they can work with and they can avoid getting lost or confused by the new elements in their lessons.

That said, there are a couple of things that apply specifically to using pictures and poetry in English literature classes. First, teachers have to be sure that their instructions have only one interpretation, so there would be no misunderstanding like when it came to question

number ten of the questionnaire. Then, whether the teachers will be using someone else's work or they will create their own teaching aids, they need to consider some characteristics of the activities they intend on using. Teachers should carefully evaluate the difficulty of the task, how effective it is and if it serves the desired purpose, whether it is self-made or taken from somebody else.

For pictures it means making sure that they are understandable and the lines are visible even after photocopying. Furthermore, the images should be well-arranged and represent the text in a clear manner. Teachers should also be aware of how visually apt their students are and make sure they use the right amount of picture based tasks, so that the students will not be flooded with visuals only. Choosing humorous pictures is perfectly acceptable, however the pictures should not turn into an infantile attempt to entertain the class without any benefits for learning.

When it comes to using poetry, the main concern is whether students have the necessary vocabulary to understand it and to complete the tasks. After all, that is the only issue students complained about when it came to task number two in the worksheet. For this reason, teachers should provide the students with dictionaries or with a list of translations for the most difficult words. Another possible way of dealing with this problem is asking students to translate the poem in pairs or groups. Each pair/group would be asked to translate one section of the poem and then present it to the rest of the class. This way the teacher could make sure that there is no lingering confusion about the meaning of the poem.

All things considered, probably the most important things about various tasks is whether they are comprehensible, appropriate for the students' language level. Furthermore, it is vital to create a suitable amount of task elements (pictures, poems), so the students do not feel overwhelmed and they can focus on their learning with ease.

Limitation of the Research

The main limitation of this research is that it was carried out in a single class. Therefore, the preferences of the students as well as their interests and satisfaction is limited to a small group. In other words, the results may not necessarily apply to other age groups. Furthermore, the selected group consists of a nearly even mix of girl and boys. Some of the questions showed different results for the female students and the males. This suggests that in schools with homonymous groups of either boys or girls, implementing tasks including pictures or poetry may have to be carried out in a completely different manner.

Another shortcoming of the research is that it was designed for a secondary grammar school. Therefore, the conclusion is only valid for schools with a well established language

program where the desired outcome is level B2 or B1 for the late beginners according to the Common European Framework of Reference for Languages. Even then, students' needs at similar schools may vary and what appeals to the pupils in Mariánské Lázně might be a horrendous task for others.

All in all, the findings of this work should be taken with caution. Teachers should reserve their judgement on the tasks recommended until they try them out with their own students. While the students in Mariánské Lázně showed interest and enthusiasm for the worksheets, their attitude does not represent all the student groups and therefore it can not be applied generally.

Suggestions for Further Research

Possibly the best option to improve this research would be to carry it out on a larger scale. That means creating more worksheets, trying them out with more age groups and at different secondary schools. The questionnaire itself could be longer and focused more specifically on the issue of implementing pictures and poetry.

While the number of authors used for the worksheets would not necessarily have to be increased, the worksheets themselves would have to be altered for each individual type of school. Although, in vocational schools and other practically focused schools there would probably be no need for any research whatsoever since there are no English literature lessons. However, there should be versions of the work sheets made specifically for secondary business schools and secondary grammar schools. There could even be slight alterations for the four year and eight year programs of secondary grammar schools.

As for the questionnaires, there could either be a short questionnaire after each lesson that made use of the worksheets or there could be one more extensive questionnaire at the end of the term. The first options would mean that the questions would be more specific and ask directly about concrete tasks on the worksheets. Therefore, the results would provide more details about students' preferences and the utilization of poems and pictures in English literature classes. The second option, one major questionnaire, would then offer more general views on working with poems and pictures.

Overall, further research would require the cooperation of many schools and teachers as well as an increased number of worksheets and their variations. The results could then lead into creating new tasks designed specifically for concrete age groups and types of schools.

VI. Conclusion

This thesis elaborates on the application of poetry and pictures in English literature classes. The theoretical section provides elementary reasons for using them, it lists a number of possible tasks and activities and it warns about problems that may occur when implementing images and poems in literature lessons and offers possible solutions to these issues.

The practical part of this work describes the method used and the outcome of the research. It discusses the process of designing the worksheets and the outcome of the questionnaire. The results show that students enjoy working with tasks including pictures and poems and that they expect their literature lessons to provide a wider range of tasks than what is the current state at their school. Recommendations for teachers based on the results as well as the limitations of the research and its possible further development are included in the following chapter. The worksheets and questionnaires are located in the appendices section.

The results imply that students would enjoy more varied tasks in their English literature classes and that they are open to new things. However, problems may arise if there are too many new things at once. Therefore, teachers should proceed with caution and introduce new elements in their lessons slowly. They can achieve that by starting from familiar tasks that are adapted to new materials, for example gap filling in poems. Furthermore, it is vital to make sure that the pictures are visible and that students have the necessary vocabulary to understand the poems. Therefore, the worksheets in the appendices section were created with the students' recommendations in mind.

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Appendix A

"Poetry and Religion"

Religions are poems. They concert
our daylight and dreaming mind, our
emotions, instinct, breath and native gesture

into the only whole thinking: poetry.

Nothing's said till it's dreamed out in words
and nothing's true that figures in words only.

A poem, compared with an arrayed religion,
may be like a soldier's one short marriage night
to die and live by. But that is a small religion.

Full religion is the large poem in loving repetition;
like any poem, it must be inexhaustible and complete
with turns where we ask Now why did the poet do that?

You can't pray a lie, said Huckleberry Finn;
you can't poe one either. It is the same mirror:
mobile, glancing, we call it poetry,

fixed centrally, we call it religion,
and God is the poetry caught in any religion,
caught, not imprisoned. Caught as in a mirror

that he attracted, being in the world as poetry
is in the poem, a law against its closure.

There'll always be religion around while there is poetry

or a lack of it. Both are given, and intermittent,
as the action of those birds – crested pigeon, rosella parrot –
who fly with wings shut, then beating, and again shut. (Murray, 1999)

Appendix B William Shakespeare

1. Fill in the blanks:



William Shakespeare was _____ in Stratford upon Avon on 26. April 1564. His _____ was a glove-maker and his mother a daughter to a wealthy landowner. Shakespeare _____ Anne Hathaway at the age of 18 and they had three _____: Susanna, Hamnet and Judith. Unfortunately Hamnet died when he was 11. Shakespeare began his career in _____ as an actor, writer and co-owner of the Lord Chamberlain's Men (later the King's Men). Shakespeare wrote many _____ including comedies, _____ and historical plays and 154 Sonnets. Shakespeare _____ on 23. April 1616 and was buried in the Holy Trinity Church.

Sonnet: is a poem of 14 lines divided into four sections – quatrains (each has 4 lines) and a couplet (2 lines). It is written in iambic pentameter (5 stressed and 5 unstressed syllables alternating in a line).

2. Fill in the rhymes:

Sonnet 130 *My Mistress' eyes are nothing like the Sun*

My mistress' eyes are nothing like the _____;
 Coral is far more red than her lips' red;
 If snow be white, why then her breasts are dun;
 If hairs be wires, black wires grow on her _____.
 I have seen roses damask'd, red and _____,
 But no such roses see I in her _____;
 And in some perfumes is there more delight
 Than in the breath that from my mistress reeks.
 I love to hear her speak, yet well I know
 That music hath a far more pleasing sound;
 I grant I never saw a goddess _____;
 My mistress, when she walks, treads on the _____:
 And yet, by heaven, I think my love as rare
 As any she belied with false compare.

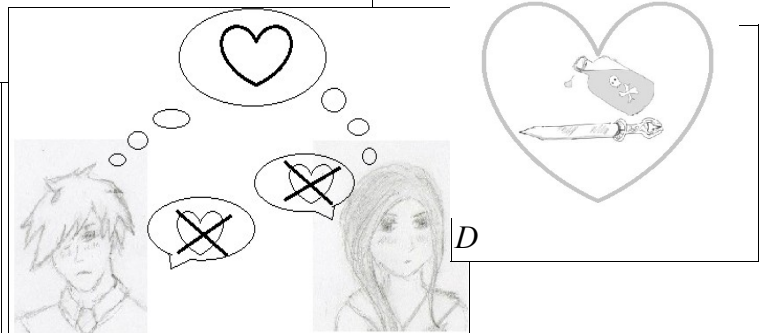


3. Pictures for exercise 3



3.a Match the pictures to the plays:

- A Midsummer Night's Dream
- Hamlet
- Romeo and Juliet
- Henry VIII.
- The Winter's Tale
- Much Ado About Nothing

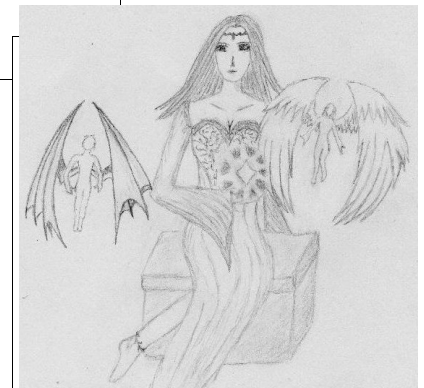
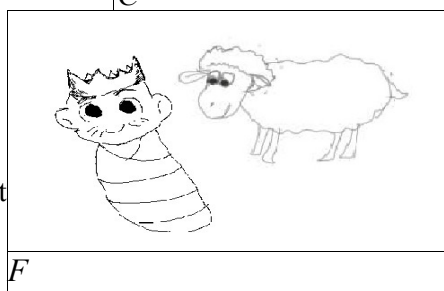


3.b Group the plays into categories:

tragedy, comedy, historical

Tips:

Films/Series – The Tempest (2010), A Midsummer Night's Dream (1999), Much Ado About Nothing (2011 – D. Tennant, C. Tate), Hamlet (2009 – BBC)
Songs – William Shakespeare by Horrible Histories



Appendix C

Jane Austen (16 December 1775 – 18 July 1817)

1. There are 12 misspelled words in the text, locate them and correct the mistakes



Jane Austen was an English novelist. Her family belonged to the landed gentry. She was educated by her father, a landowner, her brothers and through her own reading. Her romantic fiction was full of realism and biting social commentary and resulted in the immense popularity of her books. Among her most popular works are *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816). There is little biographical information about Austen as most of her personal letters were burned and most of the known data was written by her relatives fifty years after her death in 1817.

Landed gentry: is a historical British social class consisting of land owners who could live off rental income.

2. Read the extract from *Pride and Prejudice*, in groups of 4-5 think about how the conversation would continue, come up with a short scenario that you'll act out in front of the class (you can change the setting to modern society)

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of their daughters.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she; "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer.

"Do you not want to know who has taken it?" cried his wife impatiently.

"YOU want to tell me, and I have no objection to hearing it."

This was invitation enough.

Dictionary: fortune – bohatství, surrounding – sousední, property – vlastnictví

3.a Finish the quotes by Jane Austen using the hints from the pictures below (the pictures are arranged in a different order than the quotes)



- "I do not want _____ to be agreeable, as it saves me the trouble of liking them."
- "One half of the _____ cannot understand the pleasure of the other"
- "Silly things do cease to be silly if they are done by sensible people in an impudent _____."
- "A large income is the best recipe for _____ I ever heard of."
- "Oh! Do not attack me with your _____. A _____ is always too fast or too slow. I cannot be dictated to by a _____." (the same word is missing)
- "For what do we live, but to make sport for our neighbours, and _____ at them in our turn?"

3. b What did you think about the quotes? Discuss in pairs.

Tips: Films – *Becoming Jane* (2007), *Pride and Prejudice* (2005), *Emma* (1996), *Sense and Sensibility* (1995), Series – *Sense and Sensibility* (2008)

Appendix D

William Blake (28 November 1757– 12 August 1827)

1. Try to sum up Blake's life in fifteen key words.



William Blake was an English poet, engraver, painter and printmaker. He only attended school until he was ten years old, then he was homeschooled by his mother. Later his parents enrolled him in drawing classes. In 1782 Blake married Catherine Boucher who was illiterate and then taught her how to write and draw. While he was largely unrecognised during his lifetime, he is now considered an important figure in the history of both poetry and visual arts. His first work were Poetical Sketches (1783), followed by probably his most popular works Songs of Innocence (1789) and Songs of Experience (1794). The Great Red Dragon series are his most famous watercolour paintings. Blake kept working even on his deathbed where he also painted the last portrait of

his wife Catherine while claiming she has been an angel to him.

Engraving: is a practice of drawing on a hard surface with a sharp object. The result can be used as a printing plate for printing images on paper, often used for book illustrations.

2. Stanzas of the following poem *The Tyger* by William Blake are jumbled, put them in the right order

a)
In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

b)
Tiger, tiger, burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

c)
When the stars threw down their spears,
And water'd heaven with their tears,
Did He smile His work to see?
Did He who made the lamb make thee?

d)
Tiger, tiger, burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

e)
What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? What dread grasp
Dare its deadly terrors clasp?

f)
And what shoulder and what art
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand and what dread feet?

Dictionary: aspire – usilovat, dare – odvážit se, furnace – pec, anvil – kovadlina, dread – děs, grasp – uchopit, clasp – sevřit, sinews – síla/(šlachy), spear – kopí, seize – zmocnit se

3.a Match the pictures to the names of the poems

A) The Lamb B) The Tyger C) The Blossom D) The Sick Rose E) The Angel



3.b Which of these poems do you think belong to Songs of Innocence and which to Songs of Experience?

Tips: Films - Red Dragon (2002), Dead Man (1995), Blade Runner (1982)

Appendix E

George Gordon Byron (22 January 1788 – 19 April 1824)

1. Order these parts so that they would create a single paragraph (there are multiple solutions)



- A) He fought the Ottoman Empire in the Greek War for which Greeks honour him as a national hero.
- B) George Gordon Byron, known as Lord Byron, was an English poet and a leading figure in the Romantic movement.
- C) His works also include the narrative poem Childe Harold's Pilgrimage (1812), She Walks in Beauty (1814) and Don Juan (1819 – 1824). Byron died from a fever when he was 36.
- D) He created the 'Byronic hero' a defiant, melancholic young man brooding over his mysterious past.
- E) He was known for his aristocratic excesses such as huge debts, numerous love affairs and self-imposed exile to Geneva.

Narrative poem: is a poem that tells a story, the voices of a narrator and characters are often included

2. Fill in the rhymes using the hints on the right

She walks in beauty, like the night
Of cloudless climes and starry _____;
And all that's best of dark and _____
Meet in her aspect and her eyes:
Thus mellow'd to that tender light
Which heaven to gaudy day _____.

One shade the more, one ray the _____,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her _____;
Where thoughts serenely sweet _____
How pure, how dear their dwelling-place.

And on that cheek, and o'er that _____,
So soft, so calm, yet eloquent,
The smiles that win, the tints that _____,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is _____!

Note: the words are listed in a different order than in the poem and the letters in the words are jumbled (the first and the last letter is correct)


Example: eeys = eyes

lses
sikes
epesrxs
borw
bigrht
fcae
dienes
golw
incenont


Dictionary: clime – končina, mellow – něžný/jemný, gaudy – okázalý/křiklavý, impaire – znehodnotit/poškodit, tress – kadeře, serenely – vyrovnaně, eloquent – výmluvný, tint – odstín/zbarvení


3.a Complete the quotes by Byron using the picture hints

a) "Friendship may, and often does, grow into  but  never subsides into friendship."

b) "Always  when you can. It is cheap medicine"

c) "I love not the  less, but Nature more."

e) " form the channels of a future tear."

d) "The dew (rosa) of compassion is a  ."

3.b What did you think about the quotes? Discuss in pairs.

Tips: Films – The Bad Lord Byron (1949), Byron (2003)

Appendix F

Geoffrey Chaucer (1343 – 25 October 1400)

1. Choose the right words to fill in the gaps

A) poet x politician B) winemaker x watchmaker C) astronaut x astronomer D) French x English
E) Ales x Tales F) first x last



Geoffrey Chaucer is considered the greatest English a) _____ of the Middle Ages. He was born in London to a b) _____. When he was twelve his aunt kidnapped him in hope of marrying him to her daughter, however the aunt was caught and imprisoned. He was not only an author but also a philosopher, alchemist, c) _____, bureaucrat, courtier and diplomat. Chaucer is known as the Father of d) _____ literature and a crucial figure in developing Middle English. His works include The Book of the Duchess, the House of Fame, the Legend of Good Women and perhaps the most famous The Canterbury e) _____. He died of unknown causes on 25 October 1400 and was the f) _____ poet to be buried in Poet's Corner of Westminster Abbey.

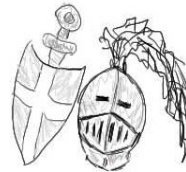
2. Read the extracts from Chaucer's poems and match them to their titles

<p>a) To you, my purse, and to no other creature I lament, for you are my lady dear. I am so sorry now that you are light! Surely, unless you make me heavier cheer, I may as well be laid upon my bier. Therefore unto your mercy thus I cry--be heavy again, or else surely I must die.</p>	<p>b) And Absalom no better felt nor worse, But with his mouth he kissed her naked arse Right greedily, before he knew of this. Aback he leapt- it seemed somehow amiss, For well he knew a woman has no beard; He'd felt a thing all rough and longish haired, And said, "Oh fie, alas! What did I do?" "Teehee!" she laughed, and clapped the, window to</p>	<p>c) Experience, though no authority Were in this world, were good enough for me, To speak of woe that is in all marriage; For, masters, since I was twelve years of age, Thanks be to God Who is for aye alive, Of husbands at church door have I had five; For men so many times have wedded me; And all were worthy men in their degree.</p>	<p>d) They had a cook with them who stood alone For boiling chicken with a marrow-bone, Sharp flavouring powder and a spice for savour. He could distinguish London ale by flavour, And he could roast and boil and seethe and fry, Make good thick soup and bake a tasty pie...</p>
---	--	--	--

1) A Cook 2) The Wife of Bath's Tale 3) The Complaint of Chaucer to His Empty Purse
4) The Miller's Tale

3. There are many other stories that are part of The Canterbury Tales. Try to come up with their titles using the pictures bellow as hints.

Example: The  Tale = The Cook's Tale



Tips: Films – The Canterbury Tales (1972), A Knight's Tale (2001)

Songs - The Canterbury Tales ("California Dreamin" by the Mamas and the Papas), Canterbury Tales Rap by RedYak

Appendix G

Samuel Taylor Coleridge (21 October 1772 – 25 July 1834)

1. There are twelve letters that are capitalized when they shouldn't be, locate them, together they create a name for a group of Coleridge's poems – what is the name?

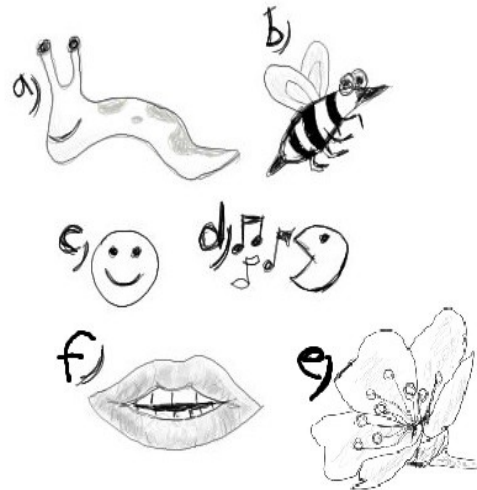


Samuel Taylor Coleridge was an English poet, philosopher and literary Critic. He was a friend of Wordsworth and together they were part of the Lake Poets and published the Lyrical Ballads together. Coleridge planned On creating a UtopiaN society together with a fellow Lake Poet Robert Southey. He eVen married for that purpose. However, thE plan failed, the marriage was unhappy and he sepaRated from his wife in 1807. It is believed that Coleridge Suffered from A bipolar disorder and had an addiction To opium to which he confessed In 1814. His mOst famous works include the poems The Rime of the Ancient Mariner, Christabel, Kubla Khan, Frost at Midnight. He died in London oN 25 July 1834.

Lake Poets: is the name of a group of English poets who lived at the turn of the nineteenth century in the Lake District. They are considered part of the Romantic Movement.

2. Fill in the missing words to the poem Work Without Hope using these picture hints (D, E are verbs)

All Nature seems at work. A) _____ leave their lair--
The B) _____ are stirring--birds are on the wing--
And winter slumbering in the open air,
Wears on his C) _____ face a dream of Spring !
And I, the while, the sole unbusy thing,
Nor honey make, nor pair, nor build, nor D) _____.



Yet well I ken the banks where Amaranths blow,
Have traced the fount whence streams of nectar flow.
E) _____, O ye Amaranths ! bloom for whom ye may,
For me ye bloom not ! Glide, rich streams, away !
With F) _____ unbrightened, wreathless brow, I stroll :
And would you learn the spells that drowse my soul ?
Work without hope draws nectar in a sieve,
And hope without an object cannot live.

Dictionary: slug – slimák, lair – doupě, stir – bouřit/míhat se, slumber – podřimovat, ken – znát/rozpoznat, Amaranth – amarant (a type of flower), fount – zdroj, bloom – kvést, glide – plynout, drowse – uspávat, sieve – sítko

3. Read the following quotes by Coleridge, in groups of 4/5 choose one quote and come up with a short scene based on the quote that you will act out in front of your classmates

- “Common sense in an uncommon degree is what the world calls wisdom.”
- “I have seen great intolerance shown in support of tolerance.”
- “Swans sing before they die - 'twere no bad thing should certain persons die before they sing.”
- “Silence does not always mark wisdom.”
- “What comes from the heart goes to the heart.”

Tips: Films/Series - Rime of The Ancient Mariner (1977), Pandaemonium (2000), The Romantics (BBC 2006)

Appendix H

Charles Dickens (7 February 1812 – 9 June 1870)

1. Underline all the names in the text, which of them belong to a real life person and which to fictional characters?



Charles Dickens was an English novelist in the Victorian era. His father John was imprisoned for debt when Dickens was only twelve years old. As a result he was forced to leave school and sent to work at a boot-blackening factory. This had a great impact on his life and his work which contains such themes as orphans, abusive schoolmasters and judicial injustice. Dickens was very fond of the style of picaresque novels. Most of his novels were originally serialised in magazines and then reprinted in book formats. His most famous works are *The Adventures of Oliver Twist* (1837), *The Life and Adventures of Nicholas Nickleby* (1838), *The Old Curiosity Shop* (1840) *A Christmas Carol* (1843), *David Copperfield* (1849), *Bleak House* (1852) and *Great Expectations* (1860). He suffered a stroke on 8th June 1870 and died the next day. He was buried in the Poet's Corner.

Picaresque novel: is a satirical prose fiction that describes in a realistic and humorous way the adventures of a roguish hero of low social class who gets by thanks to his wits in a corrupt society.

2. Read the extract from *Great Expectations*, fill in the gaps using these hints (the words listed below rhyme with the words missing) (example: cooking = looking)

a) clown b) dead c) wrong d) log e) hat f) kind g) weep h) fun i) lack

The man, after looking at me for a moment, turned me upside a)_____, and emptied my pockets. There was nothing in them but a piece of b_____. When the church came to itself-- for he was so sudden and c)_____ that he made it go head over heels before me, and I saw the steeple under my feet -- when the church came to itself, I say, I was seated on a high tombstone, trembling, while he ate the bread ravenously.

'You young d)____,' said the man, licking his lips, 'what fat cheeks you have got.'

I believe they were e)_____, though I was at that time undersized for my years, and not strong.

'Damn Me if I couldn't eat em,' said the man, with a threatening shake of his head, 'and if I haven't half a f)_____ to tell'

I earnestly expressed my hope that he wouldn't, and held tighter to the tombstone on which he had put me; partly, to g)_____ myself upon it; partly, to keep myself from crying.

'Now look here!' said the man. 'Where's your mother?'

'There, sir!' said I.

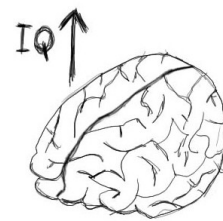
He started, made a short h)_____, and stopped and looked over his shoulder.

'There, sir!' I timidly explained. 'Also Georgiana. That's my mother.'

'Oh!' said he, coming i)_____. 'And is that your father along with your mother?'

'Yes, sir,' said I; 'him too; late of this parish.'

3. The following pictures describe a typical Dickensian hero, what are his qualities?



Tips: Films – *Great Expectations* (1999), *Nicholas Nickleby* (2002), *Doctor Who 1x03 The Unquiet Dead* (2005), *Doctor Who Christmas Special: A Christmas Carol* (2010)

Appendix I

Lord Alfred Tennyson (6 August 1809 – 6 October 1892)

1. Read the text and answer these questions

- How old was Lord Tennyson when he wrote a 6 000 line epic poem?
- Who was his wife?
- When did they get married?
- What are most of his poems based on?
- What were his last words?



Lord Alfred Tennyson was a Victorian poet and the Poet Laureate of Great Britain and Ireland from 1850. He wrote a 6 000 line epic poem when he was only twelve years old. He wanted to marry Emily Sellwood, however the family called off the engagement because Tennyson lost his inheritance due to a bad investment in 1840. He was able to marry her ten years later after the successful publication of his poems. Most of his verse is based on mythological themes. Among his more famous works belong *Poems, Chiefly Lyrical* (1830), *The Lady of Shalot* (1832), *Ulysses* (1833) and *Idylls of the King* (composed 1833 – 74). Tennyson died on 6 October 1892 at Aldworth and was buried at Westminster Abbey. His last words were, „Oh, that press will have me now!“.

2.a Match the poems to their titles and fill in the blanks with the words from the titles

A) Below the thunders of the upper deep,
Far, far beneath in the abysmal sea,
His ancient, dreamless, uninvaded sleep
The _____ sleepeth: faintest sunlights flee
About his shadowy sides; above him swell
Huge sponges of millennial growth and height;
And far away into the sickly light,
From many a wondrous grot and secret cell
Unnumber'd and enormous polypi
Winnow with giant arms the slumbering green.
There hath he lain for ages, and will lie
Battening upon huge sea-worms in his sleep,
Until the latter fire shall heat the deep;
Then once by man and angels to be seen,
In roaring he shall rise and on the surface die.

B)
He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

C)
_____ in the crannied wall,
I pluck you out of the crannies,
I hold you here, root and all, in my hand,
Little flower -but if I could understand
What you are, root and all, and all in all,
I should know what God and man is.

- 1) The Eagle, 2) The Flower in the Crannied wall 3) The Kraken

Dictionary: abysmal – propastný, swell – bobtnat, sponge – mořská houba, grot – jeskyně, cell – kobka, winnow – prosívat, batten – hodovat/krmit se, crag – útes, crooked – zahnutý, wrinkled – vrásčitý, thunderbolt – blesk, crannied – popraskaný, crannies – pukliny, root – kořen

2.b Choose one of the titles and write your own poem about it

3. Read these quotes, which ones do you agree/disagree with? Discuss in groups of 4/5

- “Knowledge comes, but wisdom lingers.”
- “A lie which is half a truth is ever the blackest of lies.”
- “Men at most differ as Heaven and Earth, but women, worst and best, as Heaven and Hell.”
- “Better not be at all than not be noble.”
- “Sin is too stupid to see beyond itself.”

Tips: Films – *Ulysses* (1955), *Ulysses* (1967)

Songs – *The Lady of Shalot* by Loreena McKennitt

Appendix J

William Wordsworth (7 April 1770 – 23 April 1850)



1. Fill in the blanks using these hints:

1850, District, Romantic, walking, nature, illness, published

William Wordsworth was an English a) _____ poet. He was Britain's Poet Laureate from 1843 to b) _____. He was born in the Lake c) _____, its beautiful landscape affected Wordsworth's imagination and resulted in a great love of d) _____. Another influence on his life was e) _____ through revolutionary France and travelling to Switzerland. Wordsworth became friends with another poet Samuel Taylor Coleridge. They f) _____ the famous Lyrical Ballads together in 1798. His other works include Poems, in Two Volumes (1807), Guide to the Lakes (1810) and The Prelude (1850). Wordsworth died of g) _____ on 23 April 1850 and was buried at St. Oswald's church in Grasmere.

Poet Laureate: is a poet officially appointed by a government, who is often expected to compose poems for special events and occasions.

2. These two poems: *I Wondered Lonely as a Cloud* and *I Travelled Among Unknown Men* are jumbled together, assign the stanzas to the right poem in the right order

A) I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils,
Beside the lake, beneath the trees
Fluttering and dancing in the breeze.

B) Among thy mountains did I feel
The joy of my desire;
And she I cherished turned her wheel
Beside an English fire.

C) For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills
And dances with the daffodils.

D) 'Tis past, that melancholy dream!
Nor will I quit thy shore
A second time; for still I seem
To love thee more and more.

E) I travelled among unknown men
In lands beyond the sea;
Nor, England! did I know till then
What love I bore to thee.

F) Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.

G) Thy mornings showed, thy nights concealed,
The bowers where Lucy played;
And thine too is the last green field
That Lucy's eyes surveyed.

H) The waves beside them danced, but they
Out-did the sparkling waves in glee: -
A poet could not but be gay
In such a jocund company:
I gazed -and gazed -but little thought
What wealth the show to me had brought.

Dictionary: vales – údolí, cherish – opatrovat, bore – nesl, host – zástup, daffodil – narcis, concealed – skrytý, bower – komnata, fluttering – třepetající se, margin – okraj, toss – pohazovat, glee – radost, gay – veselý, jocund – radostný, pensive – zadumaný/zádumčivý, bliss – blaho

3. Here are the titles of Wordsworth's other poems, try to come up with a short story using the words from the titles:

Love, Lucy, The Fountain, The Dungeon, The Reaper, The Thorn, The Idiot Boy, The Sun Has Long Been Set

Tips: Films/Series - Monty Python's Flying Circus (1969), The Romantics (BBC 2006), Pandemonium (2000)

Appendix K

Virginia Woolf (25 January 1882 – 28 March 1941)

1. Fill in the publication dates of the works



Virginia Woolf was an English modernist writer. She wasn't given any formal education, instead she learned from her father's writing. Woolf suffered from several mental breakdowns throughout her life. The first one occurred when she was thirteen years old and her mother died. She was part of the Bloomsbury group that comprised of English intellectuals. Her most famous works are novels *To the Lighthouse* (____), *Mrs Dalloway* (____), *Orlando* (____) and the essay *A Room of One's Own* (____) which became important for the feminist movement. In 1941 Woolf lost the battle with depression and drowned herself.

Hints: 1925, 1927, 1928, 1929

Feminism: is an ideology focused on establishing and defending equal political, economic and social rights for women.

2. Read these quotes by Woolf, choose one you like the most, find others who like the same quote and discuss (why do you like it, what do you think it's about etc.), each group will then present their ideas to the rest of the class

- "I can only note that the past is beautiful because one never realises an emotion at the time. It expands later, and thus we don't have complete emotions about the present, only about the past."
- "Things have dropped from me. I have outlived certain desires; I have lost friends, some by death... others through sheer inability to cross the street."
- "This soul, or life within us, by no means agrees with the life outside us. If one has the courage to ask her what she thinks, she is always saying the very opposite to what other people say."
- "I thought how unpleasant it is to be locked out; and I thought how it is worse, perhaps, to be locked in."
- "It is the nature of the artist to mind excessively what is said about him. Literature is strewn with the wreckage of men who have minded beyond reason the opinions of others."
- "Each has his past shut in him like the leaves of a book known to him by heart and his friends can only read the title."

3. The following three pictures represent the three parts of *To the Lighthouse*. What do you think are the names of these parts?



Tips: Films - *Who's Afraid of Virginia Woolf?* (1966) *Orlando* (1992), *To the Lighthouse* (1983), *A Room of One's Own* (1991)

Appendix L

Key to the worksheets

William Shakespeare

1. born, father, married, children, London, plays, tragedies, died
- 2 Sun, head, white, cheeks, go, ground
3. A Midsummer Night's Dream - E, Hamlet - A, Romeo and Juliet - D, Henry VIII. - B, The Winter's Tale - F, Much Ado About Nothing - C

Jane Austen

1. family, educated, brothers, reading, realism, commentary, books, works, information, personal, known, years
3. a) people, b) world, c) way, d) happiness, e) watch, f) laugh

William Blake

2. d,a,f,e,c,b
3. a A-5, B-2, C-1, D-3, E-4
3. b Songs of Innocence: The Lamb, The Blossom x Songs of Experience: The Sick Rose, The Tyger, The Angel

George Gordon Byron

1. for example: B, A, E, D, C - B is always first, C is always last
2. skies, bright, denies, less, face, express, brow, glow, innocent
3. a - love, b- laugh, c - man, d - tear, e - smiles

Geoffrey Chaucer

1. A) poet, B) winemaker, C) astronomer, D) English, E) Tales, F) first
2. a-3, b-4, c-2, d-1
3. The Second Nun's tale, The Shipman's Tale, The Knight's Tale, The Doctor's Tale

Samuel Taylor Coleridge

1. critic, on, utopian, even, the, separated, suffered, a, to, in, most, on
2. A) slugs, B) bees, C) smiling, D) sing, E) bloom, F) lips

Charles Dickens

1. Real life characters: Charles Dickens, John, (David Copperfield - as the illusionist)
Fictional Characters: Oliver Twist, Nicholas Nickleby, David Copperfield
2. a) down, b) bread, c) strong, d) dog, e) fat, f) mind, g) keep, h) run, i) back
3. poor, an orphan, has a good heart, witty

Lord Alfred Tennyson

1. a) 12, b) Emily Sellwood, c) 1850 d) mythological themes e) „Oh, that press will have me now!“
2. a A-3 Kraken, B-1, C-2 flower

William Wordsworth

1. a) Romantic, b) 1850, c) District, d) nature, e) walking, f) published, g) illness
2. I Wondered Lonely as a Cloud A F H C x I Travelled Among Unknown Men E D B G

Virginia Woolf

1. 1927, 1925, 1928, 1929
3. The Window, Time Passes, The Lighthouse

Appendix M
Worksheet questionnaire

Age:

Gender: Male/Female

- 1) Did you like working with the work-sheet?
 - a) Yes
 - b) No

- 2) Please specify what did you like/dislike about the work-sheet
.....

- 3) Do you think the language used on the w-s. was too difficult?
 - a) Yes
 - b) No
 - c) It was appropriate for our level of English
 - d) Other.....

- 4) Did you enjoy the tasks containing pictures?
 - a) Yes – Why?.....
 - b) No – Why?.....
 - c) Other.....

- 5) Were the pictures clear enough for you to understand?
 - a) Yes
 - b) No

- 6) If you've answered No, please specify what was the problem (the pictures were too small/I would prefer them in colour etc.).....
.....

- 7) Would you like to have more picture-based tasks?
 - a) Yes
 - b) No

- 8) Would you prefer more text from the author's work in the w-s.?
 - a) Yes – Why?.....
 - b) No – Why?.....

- 9) Which of these tasks do you encounter in your English literature classes? Rate them from 1-5 according to how often they appear (5 being the highest mark=all the time).
 - a) Writing based tasks
 - b) Listening based tasks
 - c) Reading b. t.
 - d) Speaking b. t. (discussions etc.)
 - e) Acting (role-play, drama)
 - f) Visual b. t. (illustrations, films)

- 10) Which of these tasks do you like the most? Put them in order according to how much you like them (first being the one you like the most).

- 11) Is there something that is missing/that you would like in your English literature lessons?
 - a) Yes – What?
 - b) No

Thank you for your time!

Appendix O

Work-sheet questionnaire

Age: 17 Gender: _____
 Male/ Female

12) Did you like working with the work-sheet?
 a) Yes
 b) No

13) Please specify what did you like/dislike about the work-sheet
It's good and interesting.

14) Do you think the language used on the w-s. was too difficult?
 a) Yes
 b) No
 c) It was appropriate for our level of English
 d) Other.....

15) Did you enjoy the tasks containing pictures?
 a) Yes - Why?.....
 b) No - Why? I don't make it.
 c) Other.....

16) Were the pictures clear enough for you to understand?
 a) Yes
 b) No

17) If you've answered No, please specify what was the problem (the pictures were too small/I would prefer them in colour etc.)
The pictures is nice.

18) Would you like to have more picture-based tasks?
 a) Yes
 b) No

19) Would you prefer more text from the author's work in the w-s?
 a) Yes - Why? like Shakespeare!!
 b) No - Why?.....

20) Which of these tasks do you encounter in your English literature classes? Rate them from 1-5 according to how often they appear (5 being the highest mark=all the time).
 a) Writing based tasks 3
 b) Listening based tasks 3
 c) Reading b. t. 15
 d) Speaking b. t. (discussions etc.) 15
 e) Acting (role-play, drama) 3
 f) Visual b. t. (illustrations, films) 3

21) Which of these tasks do you like the most? Put them in order according to how much you like them (first being the one you like the most).
14

22) Is there something that is missing/that you would like in your English literature lessons?
 a) Yes - What?,
 b) No

Thank you for your time!

Work-sheet questionnaire

Age: 16 Gender: _____
 Male/ Female

12) Did you like working with the work-sheet?
 a) Yes
 b) No

13) Please specify what did you like/dislike about the work-sheet
I like the pictures and filling in.

14) Do you think the language used on the w-s. was too difficult?
 a) Yes
 b) No
 c) It was appropriate for our level of English
 d) Other.....

15) Did you enjoy the tasks containing pictures?
 a) Yes - Why? It was more funny.
 b) No - Why?.....
 c) Other.....

16) Were the pictures clear enough for you to understand?
 a) Yes
 b) No

17) If you've answered No, please specify what was the problem (the pictures were too small/I would prefer them in colour etc.)

18) Would you like to have more picture-based tasks?
 a) Yes
 b) No

19) Would you prefer more text from the author's work in the w-s?
 a) Yes - Why? I don't read his own mail, it's good.
 b) No - Why?.....

20) Which of these tasks do you encounter in your English literature classes? Rate them from 1-5 according to how often they appear (5 being the highest mark=all the time).
 a) Writing based tasks 4
 b) Listening based tasks 3
 c) Reading b. t. 4
 d) Speaking b. t. (discussions etc.) 4
 e) Acting (role-play, drama) 1
 f) Visual b. t. (illustrations, films) 3

21) Which of these tasks do you like the most? Put them in order according to how much you like them (first being the one you like the most).
a) Visual b. t.
 b) Listening b. t.
 c) Speaking b. t.
 d) Reading b. t.
 e) Writing b. t.
 f) Acting b. t.

22) Is there something that is missing/that you would like in your English literature lessons?
 a) Yes - What? More films.
 b) No

Thank you for your time!

Appendix P

Work-sheet questionnaire

Age: 17 Gender: _____
 Male/~~Female~~

- 1) Did you like working with the work-sheet?
 a) Yes
 b) No
- 2) Please specify what did you like/dislike about the work-sheet
You may fill in whatever you want, but with think is id much more easier.
- 3) Do you think the language used on the w-s. was too difficult?
 a) Yes
 b) No
 c) It was appropriate for our level of English
 d) Other.....
- 4) Did you enjoy the tasks containing pictures?
 a) Yes - Why? it is easy
 b) No - Why?.....
 c) Other.....
- 5) Were the pictures clear enough for you to understand?
 a) Yes
 b) No
- 6) If you've answered No, please specify what was the problem (the pictures were too small/I would prefer them in colour etc.).....
 ✓

- 7) Would you like to have more picture-based tasks?
 a) Yes
 b) No
- 8) Would you prefer more text from the author's work in the w-s.?
 a) Yes - Why?.....
 b) No - Why? It was enough.
- 9) Which of these tasks do you encounter in your English literature classes? Rate them from 1-5 according to how often they appear (5 being the highest mark=all the time).
 a) Writing based tasks 4
 b) Listening based tasks 3
 c) Reading b. t. 5
 d) Speaking b. t. (discussions etc.) 1
 e) Acting (role-play, drama)
 f) Visual b. t. (illustrations, films) 2
- 10) Which of these tasks do you like the most? Put them in order according to how much you like them (first being the one you like the most).
1, 3, 2
- 11) Is there something that is missing/that you would like in your English literature lessons?
 a) Yes - What? more speaking and listening
 b) No

Thank you for your time!
 You are welcome!
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Shrnutí

Tato práce se zabývá použitím obrázků a básní při výuce anglické literatury. Teoretická část podává základní informace o sociální a historické zázemí o užití obrázků a poezie ve vzdělávání. Dále uvádí množství úloh s obrázky, básněmi, nebo kombinací obou. Každá úloha obsahuje krátký popis a jak jí lze obměnit. Poslední sekce teoretické části rozebírá tři základní problémy, které se mohou objevit při zařazování vizuálních pomůcek a poezie do výuky anglické literatury a jak je řešit. Tyto obtíže jsou rozděleny do tří tématických celků: učitelé, studenti a materiály.

Praktická oblast této práce popisuje tvorbu deseti pracovních listů, zařazených v sekci Přílohy, a výsledků následného výzkumu spolu s komentářem a důsledky pro výuku anglické literatury. Nejdříve byl vytvořen zkušební pracovní list o Shakespearovi. Ten byl poté prezentován studentům sexty na Gymnáziu a obchodní akademii v Mariánských Lázních. Na práci s listy navázal výzkum provedený pomocí dotazníků. Ty zjišťovaly spokojenost studentů s listy a úkoly, které obsahovaly obrázky a básně, a jaké úlohy studenti v hodinách anglické literatury upřednostňují.

Výsledky výzkumu odhalily rozpor mezi přáním studentů a současně nejpoužívanějšími úkoly při výuce anglické literatury. Zatímco úlohy založené na čtení získaly první místo jak v četnosti použití, tak v oblíbenosti, druhé místo bylo v každé kategorii zastoupeno jinak. Žákům se líbily úlohy s obrázky, ale označili je jako páté nejméně používané. Navíc odpovědi z dotazníků naznačují, že studenti by ocenili bohatší repertoár způsobů výuky anglické literatury. Pokud jde o jejich názor na pracovní listy, většina studentů s nimi byla spokojena. Přesto žáci našli několik problémů, kterým se bylo třeba věnovat. Zbývajících devět pracovních listů tak bylo vytvořeno s ohledem na připomínky studentů.