

Západočeská univerzita v Plzni

**Fakulta pedagogická
Katedra anglického jazyka**

**Diplomová práce
ILUSTRÁTOŘI KLASICKÝCH DĚL ANGLICKÉ
DĚTSKÉ LITERATURY:
PREFERENCE DĚTÍ PŘI VÝBĚRU ILUSTRACÍ**

Pavína Bubnová

ILLUSTRATORS OF CLASSICS OF ENGLISH CHILDREN'S LITERATURE

University of West Bohemia

**Faculty of Education
Department of English**

Thesis

**ILLUSTRATORS OF CLASSICS OF ENGLISH
CHILDREN'S LITERATURE:
CHILDREN'S PREFERENCES OF
ILLUSTRATIONS**

Pavína Bubnová

Pilsen 2013

ILLUSTRATORS OF CLASSICS OF ENGLISH CHILDREN'S LITERATURE

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

V Plzni dne 25.března 2014

.....

Pavčina Bubnová

ACKNOWLEDGMENTS

I would like to express my many thanks to Mgr. Libuše Lišková, Ma. for her time and valuable and constructive suggestions during the writing of this diploma thesis. I would also like to express my appreciation to the teachers and students of SOSOUUD (Pilsen, Nerudova 33) that helped me to accomplish the research.

ILLUSTRATORS OF CLASSICS OF ENGLISH CHILDREN'S LITERATURE

ABSTRACT

Pavλίna, Bubnová. University of West Bohemia. March 2014. Illustrators of classics of English children's literature: Children's preferences of illustrations. Supervisor: Mgr. Libuše Lišková, Ma.

This research deals with examining illustrations in terms of children's preferences. For this purpose there were used 23 sets of pictures by various illustrators all of them made for one of the most famous classical pieces of English children's literature, *Alice's Adventures in Wonderland* by Lewis Carrol. The subjects of this research were predominantly older children 15 – 18 years old who participated in a questionnaire based investigation. There are also explained and practically examined the results of previous researches on corresponding issue. The hypothesis of the research which claimed that children prefer illustrations applying to certain criteria proved valid and the general rules of choosing illustrations for children are summarised at the end. These principles should be taken into account by adults that who participate in the process of creating or choosing illustrations for children. The conclusions of this research are especially meant to be exploited by teachers aiming to effectively use illustrated books as authentic inputs in foreign language education.

Keywords: children, illustration, literature

TABLE OF CONTENTS

I. Introduction	4
Hypotheses.....	1
Field of focus and structure of the thesis	2
II. Theoretical background	3
Definition of children's literature	3
Definition of children	3
Delimitation of classics of English Children's Literature	4
Role of Illustration in Children's Literature	5
Illustrations according to the age of children.	5
Relationship of illustrations and text.	6
The influence of illustrations on young children.	7
The influence of illustrations on older children.	8
Pros and cons of illustrations in children's books.	10
Conclusion.	10
Role of illustrations in foreign language learning	11
Native speakers versus foreign language learners.	11
FL learners' benefits of illustrated books.	11
Learning strategies.	12
Multimodal learning.	13
Criteria of using illustrations in foreign language learning	15
Children-appealing and FL learning suitable illustrations.....	15
Visual character and content of illustrations.	18
Art quality.	18
Quality of printing and base material.	19
Colour.	19
Technique and style.	20
Portion of illustrations.	20
Placement and size of illustrations.	20
Up to date-ness, recency.	20
Conclusion.	21
Conclusion of the theoretical background	21
III. Methods	23
Introduction and hypothesis.....	23
Research methods and procedures	23
IV. Results and Commentaries	27
Introduction to reseach results.	27
Classification of illustrations	27
Content of illustrations.	27
Colours.....	28
Realistic and conventionalized illustrations.	28
Depiction of Alice.....	29
Illustrations with common characteristics.	29
Illustrations in context of predicted children's preferences.....	33
The results of the questionnaires	34
Comparison of the hypothetical and questionnaires based preferences	36
The interpretation of the results	37
The most desirable illustrations	37
The least desirable illustrations	39

ILLUSTRATORS OF CLASSICS OF ENGLISH CHILDREN'S LITERATURE

The most important findings.....	41
V. Implications	43
Strengths and weaknesses of the research	44
Suggestions for further research	44
VI. Conclusion	45
References	
List of appendices	
Appendix A: boys' and girls' preferences of colours	
Appendix B students' questionnaire (in Czech)	
Appendix B1: students' questionnaire (in English)	
Appendix B2: score table rating illustrations by students	
Appendix B3: score table rating illustrations by students	
Appendix C: teachers' questionnaire (in Czech)	
Appendix C1: teachers' questionnaire (in English)	
Appendix C2: score table rating illustrations by teachers	
Appendix D: score table rating illustrations according to theoretical background	
Appendix E-A: John Tenniel, illustrations of Alice in Wonderland	
Appendix E-B: Lewis Carrol, illustrations of Alice in Wonderland	
Appendix E-C: Salvador Dalí, illustrations of Alice in Wonderland	
Appendix E-D: Mauritz Kennel, illustrations of Alice in Wonderland	
Appendix E-E: Mervin Peake, illustrations of Alice in Wonderland	
Appendix E-F: Evgenia Gapchinska, illustrations of Alice in Wonderland	
Appendix E-G: Lucie Attwel Mabbel, illustrations of Alice in Wonderland	
Appendix E-H: Fulvio Bisca, illustrations of Alice in Wonderland	
Appendix E-I: Greg Hilderbrandt, illustrations of Alice in Wonderland	
Appendix E-J: Margaret Tarrant, illustrations of Alice in Wonderland	
Appendix E-K: Maggie Taylor, illustrations of Alice in Wonderland	
Appendix E-L: Lisbeth Zwerger, illustrations of Alice in Wonderland	
Appendix E-M: Vladislav Erko, illustrations of Alice in Wonderland	
Appendix E-N: Peter Newell, illustrations of Alice in Wonderland	
Appendix E-O: Alison Jay, illustrations of Alice in Wonderland	
Appendix E-P: Arthur Rackham, illustrations of Alice in Wonderland	
Appendix E-Q: Charles Robinson, illustrations of Alice in Wonderland	
Appendix E-R: Scott Gustaffson, illustrations of Alice in Wonderland	
Appendix E-S: Camille Rose Garcia, illustrations of Alice in Wonderland	
Appendix E-T: Fernando Falcone, illustrations of Alice in Wonderland	
Appendix E-U: Sonny Liew, illustrations of Alice in Wonderland land	
Appendix E-V: Blanche McManus, illustrations of Alice in Wonderland	
Appendix E-X: Helen Oxenbury, illustrations of Alice in Wonderland	
Appendix F: Walt Disney, illustrations of Alice in Wonderland	
Summary in Czech / Shrnutí	

I. Introduction

Illustrations in books are an inherent part and a great influence of most people's childhoods. They stick with us as a nostalgic memory for the whole life, though worn by time, still very intensive. There are some illustrations we remember more and some that have vanished from our minds almost completely. But what has made the difference between those which have remained and those that we have lost in time? We are usually hardly able to define the reasons. And yet there must be an answer to the question.

What make some illustrations desirable for children and some not? Do these preferences differ with age? What influence do illustrations have on children? Are there any benefits that children draw from illustrations and which are these? Do illustrations have their purposeful use in foreign language education?

My presupposition and answer to these questions is positive. I see illustrations as one of very powerful influences in children's lives which feel to have a potential of being more than just a decorative supplement of books. Illustrations are a distinctive and original form of art that indivisibly ties visual and textual together. This unique bond motivates children to improve visual as well as their verbal skills. The language they usually meet and develop in picture books is their native, but they can similarly benefit of pictures in the process of foreign language learning. The trouble is to pick the right pictures to fit this purpose best.

Hypotheses

There is a presupposition that illustrations on the same topic made by various authors would be perceived and valued differently by children and by adults. It is also expected that some illustrations would be thus more suitable for use in foreign language education. The aim is to find out which of the selected illustrations are more and which less preferred by children and thus which of the pictures are possibly suitable for further

processing in foreign language learning. As it is mostly adults who are in charge of choosing illustrated books for children, at the end of this thesis there should be set some basic criteria for selection of illustrations for children to help making this process more effective.

Field of focus and structure of the thesis

This master thesis is focused on 23 illustrators and their pictures made for one of the most famous classical pieces of English children's literature, *Alice's Adventures in Wonderland* by Lewis Carrol. This research explores the rules of selecting illustrations that would be appealing for children. The aim is to examine suitability of the particular selected illustrations and draw some general rules for choosing illustrations for children and their foreign language education. The book illustrations as authentic inputs are also set in theoretical context of foreign language education.

The initial section of the thesis is devoted to investigation of the theoretical background. It deals with defining essential terms connected with the field of illustration in the context of children's literature and foreign language education. The first part also aims to describe the role and meaning of illustrations in children's books and the relationship of the visual to the textual is also explored.

Subsequently there is taken into consideration the purpose and benefits of illustrations in books for children that have the potential to be used in foreign language education. There are also explored preferences of children themselves as it comes to illustrations. Last but not least, works of selected illustrators are analysed and the findings are summarized to emphasize the most crucial findings about children's preferences of illustrations.

II. Theoretical background

Definition of children's literature

To start with, it is needed to answer a basic question; what does children's literature mean? There probably would not be a major disagreement on this issue; however, if looking closer for an accurate definition there arise some doubts about the meaning of this notion. There are books written exclusively for children and read by children. On the contrary, some books primarily aimed for adults are very much favoured by children readers, such as Gulliver's Travels or Robinson Crusoe, and vice versa. Some originally children's books have even found their way into adults' bookcases, for example Harry Potter series. The characteristics children's books have in common are not easy to define. According to Nodelman (2008), children's literature covers many various genres and types of texts. He has claimed that "children's literature is not defined by specific literary characteristics" (p. 3). Further on Nodelman (2008) has narrowed the explanation and has added that "children's literature might be defined as those texts produced in the hope of attracting an audience of children. Children literature is not so much what children read as what producers hope children will read" (p. 4). In broader sense he has considered children's literature to be "whatever literature children happen to read" (Nodelman, 2008, p. 4), and this definition, although vague, appears to be the most concise one since enabling an open space for children selecting themselves in the course of time what is suitable for them to read.

Definition of children

As claimed above, children's literature is foremost defined by its readers- children. This group however covers different representatives according to gender as well as age. To what age may someone be considered a recipient of children's literature? It can be reflected from legal or biological points of view which differ in their perception of the

notion child. It can either be someone up to reaching the age of puberty or, if referred to the generally recognized agreement of The United Nations, a child has been defined as “every human being below the age of eighteen years unless under the law applicable to the child, majority is attained earlier“. Basically a person can be referred to as a child until reaching the age of 18 and finishing upper secondary education. Not to forget, the notion child and childhood is to greater extent formed by sociocultural background of any particular country and can be perceived extremely different.

However, if sticking to the definition of child as someone up to 18 years of age, it still covers a very divergent group and its members can be distinguished into some more or less elaborate sub-groupings, such as pre-schoolers, schoolchildren and young adults. These various young people obviously have quite different reading preferences. The group involves girls and boys from toddlers to young adults and the books read by them vary in length, content, style, manufacturing, and of course illustrations.

Delimitation of classics of English Children's Literature

When pondering about which children books should be taken into consideration in this research I came across the need to explore more closely what the abstract term “classics” refers to. This notion is semantically vague since it has to do with subjective preferences of individuals. Nevertheless, there are certain books designated by many as the timeless old standbys of children's literature, some of these inseparably associated with their illustrations.

In search for an objective definition of classics of English children's literature I discovered The New York public Library's attempt to select 100 Great Children's Books. The list was compiled by The New York Public Library's Jeanne Lamb, Coordinator, Youth Collections, and Elizabeth Bird, Supervising Librarian who have claimed that “these 100 inspiring tales have thrilled generations of children and their parents —

and are still flying off our shelves” (2013). Similar list was created by readers of Junior magazine in United Kingdom who also picked the top 100 children's books. (2010) These selections provided worth information for my research and insight in the perception of children's classics in the two major English speaking centres of children's literature.

After consideration I decided to focus on illustrators that are tied together with one common theme they approached differently. *Alice's Adventures in Wonderland* by Lewis Carroll as an extremely widespread book appeared to be an ideal choice since there are many illustrations by various authors to be found. There was examined a selection of illustrations involving 23 sets of pictures by different authors.

Role of Illustration in Children's Literature

Illustrations according to the age of children. The ratio of the visual to the verbal varies distinctly in children's books. There are some made exclusively of pictures with no writing, others where illustrations accompany text or such books where the verbal part significantly prevails over the pictorial part. Typically the share of pictures in books decreases with age. Why is that so? Is it a consequence of an arbitrary decision of publishing companies, or does it actually have reasonable grounds?

The benefits of pictures in books for very young children are mostly seen as obvious. On the other hand, there are a little bit more contradictory opinions in case of illustrations for older children and youngsters' literature. Some see the explanation in preference and ability of using different ways of perception at different ages. Since younger children have not acquired the capacity of complex verbal communication their visual sensitivity plays a great role. According to Segun (1998): “for children of this age, the pictorial code is a more direct means of communication than the verbal code. (...) Thus the transmission of a message is not the privilege of written language alone. Pictorial language is literature in its own right. Even when words are used in books for pre-school

children and beginning readers, these children understand the language and the message better when there are many pictures.” (p. 1)

To conclude the experts has claimed that visual helps to transfer a message by different sensory means or can completely substitutes the verbal communication in case of small children. The meaning of illustrations in books for small children seems to be upheld and evident.

Anyway, does this mean that older children can't benefit from illustrated books? The fact is that there actually can be found illustrations even in books meant for older children and youngster. Moreover, there arises a question, what about children who, tough older, have limited verbal skills in terms of coming in contact with books written in their non-native language?

Relationship of illustrations and text. Some experts has analysed the purpose of illustration in more profound manner and the illustrations have not been seen as a mere accompaniment and a paraphrase of the textual. Pictures interacting with text are not meant to just serve as a twofold message transfer to the reader. The visual communique in books is perceived as something that often provides ambivalence and excitement.

According to Wolfenbarger and Sipe (2007) “in a picturebook, words and pictures never tell exactly the same story. It is this dissonance that catches the reader's attention. Satisfying picturebooks create a playing field where the reader explores and experiments with relationships between words and the pictures” (p. 274) In other words the final tone of a book is created majorly by the symbiotic or contrasting interaction of the writer's text, illustrator's pictures and finally the reader's perception and synthetic comprehension of both.

What meaning do pictures convey and what the relationship between texts and illustrations are in addition to the equivalent correlation?

According to Nikolajeva and Scott (as cited in Wolfenbarger & Sipe, 2007):

(...) there are at least five ways words and pictures interact in picturebooks, opening up possibilities for readers' experiences and explorations: 1) symmetry- the words and pictures are on equal footing; 2) complementary- each provides information; 3) enhancement- each extends the meaning; 4) counterpoint- words and pictures tell different stories; and 5) contradiction- beyond different narratives, the words and pictures seem to assert the opposite to each other. (p. 274)

An analogous division has been provided by Fang. He has claimed that pictorial elements may serve to swiftly sketch the setting and mood of a story. (1996) Illustrations also helps to present characters in greater detail and in context of interactions with others. Development and extension of the plot are realized by means of illustrations as well, and they can even show a different or contradictory viewpoint of the story. The visual elements also provide additional context and keeps the story coherent. This applies where the verbal part is not explanatory enough as in case of using personal and demonstrative pronouns which do not always provide a clear picture of a referent. Last but not least Fang has perceived illustrations as a visual reinforcement of the text where pictures serve as a paraphrase of the story rather than its extension. (p. 136)

The illustrations seem not to have as straightforward and symmetrical function as they are perceived at first; they rather convey various multi-layered meanings which are to be explored and attributed to them by readers. In consequence it provokes readers to further interaction with a book. This exciting encounter of pictures, texts and a perceiver appears to be not only exciting and pleasurable but also beneficial as it provides an educative and cultivating effect on children in many ways.

The influence of illustrations on young children. The role of pictures accompanying text seems to be especially accentuated in books for the youngest. Pictures

paraphrasing text appears to be essential for children's understanding of a story. The symmetry of pictures and text enables them to grasp the meaning of a story even without knowing the letters. They can in fact 'read' a story by means of the pictorial language and interact with a book in the pre-reading stage intensely. Watching pictures and listening simultaneously or following text at once deepens their verbal skills directly. When the message conveyed by illustrations isn't merely symmetrical it provides excitement and provokes children's interest and imagination.

In addition to illustrations helping with the limited verbal skills, Anderson and Pearson (as cited in Fang, 1996) have emphasized the beneficial influence of illustration on balancing the inefficiency of young children's memory:

(...) illustrations are important in that they provide mental scaffolds for the child reader, thus facilitate their understanding of the written text. The short attention spans of the young child, coupled with their limited vocabulary, syntax and world knowledge, place special demands on illustrations to help develop plots and characters so that fewer words and less complex syntax can be used. Reading comprehension has been characterized as a constructive process in which the reader uses what is already known to help interpret the new information in the text. (p. 138)

To summarize, undeveloped verbal skills and short attention spans are factors that hinder children's effective and enjoyable reading. Illustrations, on the other hand, help to balance this inefficiency and develop children's verbal skills. In addition, they are the first forms of art that children meet and that shape their visual sensitivity and taste.

The influence of illustrations on older children. The role of illustrations for young children is recognized and accredited. On the other hand, some argue that the importance of illustration is very much decreasing in books for older children. They are

better readers and can cope with text easier which makes illustrations seemingly lack its purpose. Evans (1998) has claimed that "(...) such maturation will eventually lead children from picture books, into what are regarded as more sophisticated or at least more elaborate entertainments; picture books, in this view, have little or no relevance for older children, and certainly none for adults" (p. 2). Evans has created the impression that illustrations completely lack relevance in materials for mature readers and "(...) that picture books are an age-related phenomenon" which merely "(...) provide a kind of prop which sustains and supports the initially incompetent beginning reader" (p. 2). To some extent this claim certainly applies because number of pictures in youngsters' literature is lower, but still the illustrations are to be found in juvenile literature and even in readings for grown-ups.

In the contrary to Evans, Anderson and Hite (2010) have seen illustrations as something that can be beneficial for young children as well as youngsters. They have reflected on children's restricted concept of the world and of a new book in particular, and its effect on the comprehension and process of reading. They have pointed out the importance of so called 'schema'. This term refers to reader's ability of connecting new information, e.g. from a book, to the already established knowledge and concepts. Exploring illustrations can be used as a great help in the process of building up the prereading-schema. (p. 26) A reader is then able to orientate better in the book, hold on to something and flow through a book smoothly. According to this opinion, illustrations can be very useful for small children as well as youngsters. Wolfenbarger and Sipe (2007) have also seen pictures accompanying text suitable for older children. They have claimed that picture books have a special appeal and importance for young children in the years before and while they learn to read, but many picture books are also suited for older or even adult readers. The best picture books appeal across age groups, providing a compelling interplay

between the text and illustrations and allowing readers of all ages to enjoy and gain meaning from both. (p. 273)

Pros and cons of illustrations in children's books. In addition to the obvious benefits of illustrations, there are also some controversies over the use of pictures for young children. Some experts have argued whether illustrations might have had a distractive effect on children in process of acquisition of written language. However, Fang (1996) has objected that the benefits of pictures are indisputable. Illustration, though a seeming risk of disruption, re-attracts children to the verbal part in the end. Illustrations thus contribute to the literacy development. As children perceive illustrations as pleasurable, this appears to be a very sophisticated way of attracting them to improving their verbal skills. (p. 136) Fang has especially stressed the significance of illustrations in the process of education. "Given the important role illustrations play in children's picture books and in children's language and literacy development, it is imperative that teachers, textbook writers and illustrators become more sensitive to the information" (p. 141). Last but not least Illustrations are one of the first children's encounters with visual art and according to Syddal:

It can be a great way to introduce different forms of art. For example, some books rely on collaged pictures, others are drawn, some are painted. Some illustrations are realistic while others are abstract. Illustrations allow you to talk about different visual elements such as colour, shape and texture. This is a great way to develop your child's aesthetic awareness.

Conclusion. Illustrations seem to be valuable for children of different ages in many various ways. Pictures are an efficient way of encouraging children to develop their verbal skills in various ways, e.g. by listening, watching illustrations and subsequent retelling of a particular story according to the pictures. It is a great help in the process of

evolving literacy as the illustrations paraphrase text or excites the reader by the asymmetrical relationship of pictures and words. As mentioned above, the presence of pictures decreases the negative effect of short memory spans of small children. Young as well as older children also benefits from illustrations as the pictures help to build their pre-reading knowledge. The schema then can serve as a base for understanding and enjoying the book better. Pictures in books also develop visual sensitivity, introduce children to various forms of graphic art, support children's imagination and bring aesthetic pleasure to them.

Role of illustrations in foreign language learning

Native speakers versus foreign language learners. To this point I have reflected on illustrations and their effect on children in general. Now I would like to shift the attention onto a more specific group of children. On the one hand, there are children born in countries speaking English as their first language. Such children usually move from picture books to books where the text dominates and the language they meet in books is their native one and thus the transition from pictures to the verbal part is more direct, smooth and definite. On the other hand, there are children learning English as their second language who might also come in contact with illustrated books and benefit from them in the process of learning foreign language. What would be the difference in effect of illustrations on native-speaking children and foreign language learning children?

FL learners' benefits of illustrated books. The combination of textual part with the pictorial seems to me to be very advantageous for the non-native speakers as well. The effect of illustrations on improving the verbal skills might be even more significant for FL learners than for English native speaking readers of the same age. As the process of FL learning often starts later than mother tongue acquisition, the language learning is more difficult and demands an extra effort and concentration. The delayed start of learning of a

language thus might affect the length of the period in which children and youngsters can benefit from illustrations in books.

In case of FL learners the share of pictures in books doesn't necessarily need to decrease so rapidly with age. It would rather depend on the levels of proficiency the learners achieve at different speeds and time. FL learners of different age would obviously prefer different styles of illustration, but the amount of pictures in books doesn't have to reduce. The illustrations can help to transmit a language message to a child as well as to a youngster since they can both be beginners at FL learning. Illustrations in books are recognized to be of significant use for FL learners by authorities in this field. Harmer has suggested that pictures are used to make work more pleasing and "the rationale for this is clearly that pictures enhance the text, giving readers (or students) an extra visual dimension to what they are reading" (2007, p. 178). According to Brown „appropriate selections give students exposure to new, illustrated vocabulary in context, provide repetition of key words and phrases that students can master and learn to manipulate, and provide a sense of accomplishment at the completion of study that finishing a single unit in a textbook cannot provide. (2004)

The mechanisms of exploiting illustrations by FL learners are in some ways very similar to the one done by any other children. However, the FL learners obviously don't have completely identical needs as native speakers in matter of illustrations. To maximize the beneficial effect of illustrations on FL readers there have to be paid attention to appropriate choice of authentic inputs for FL learners as the illustrated books weren't originally made with such readers in mind.

Learning strategies. Children are supposed to be sensitive to various stimuli, using different ways of sensory perception and thus having different styles of learning. There are assumed to be auditory learners, kinaesthetic learners or those who do best by

means of visual aids. In fact, no one is supposed to be strictly just one type, but some of these characteristics may dominate over others. Considering the impact of illustrations on learning, Zhao has emphasized that “some children are more and some less sensitive to learning by visual aids, which need to be taken into consideration when aiming to integrate illustrated books in the learning process” (2005, p. 158).

When searching for information about how frequent the visually focused type of children is, and how effective the visual perception is, I discovered some widely spread theories seeming to be, at first sight, credible. These statistics, were claiming that we remember 10% of what we read, 20% of what we hear, 30% of what we see, 50% of what we see and hear, 70% of what we say, 90% of what we say and do. This theory would see the visual perception quite effective. However, this statement proved to be unsubstantiated and with no reliable source of it to refer to. According to Pashler, McDaniel, Rohrer and Bjork, there has been found no satisfactory evidence for the learning strategies hypotheses. They have argued that “these studies, which we believe are methodologically strong, provide no support for the learning-styles hypothesis.” Even though, the experts haven't ultimately denied the chance of the learning strategies being to some extent valid, they have admitted that “at present, these negative results, in conjunction with the virtual absence of positive findings, lead us to conclude that any application of learning styles in classrooms is unwarranted” (2008, p. 112). The question remains what role does the visual perception play in the process of FL learning? How important it is and what effect does it have in combination with other means of perception?

Multimodal learning. The explanation of the position of the visual perception means in learning strategies has been offered by Greenfield. She has articulated quite a deprecatory attitude to the possibility of designating predominantly visual, auditory or

kinaesthetic learners. Greenfield has offered a strong opinion on the issue stating that from a neuroscientific point of view:

Humans have evolved to build a picture of the world through our senses working in unison, exploiting the immense interconnectivity that exists in the brain. It is when the senses are activated together - the sound of a voice is synchronization with the movement of a person's lips - that brain cells fire more strongly than when stimuli are received apart. (as cited in Henry, 2007)

This statement suggests that combination of all perceptions, involving the visual one, in unison is the most effective learning strategy. Greenfield's hypothesis well meets the concept of the so called 'multimedia theory' where the appropriate portion of each of the different means of perception influences the positive result of the educational process. This opinion has been supported by Zhao who has especially focused on the role of illustration in this context. He has seen illustrations as an inherent part of the multimedia theory of learning and has suggested that "exposing learners to multiple modalities of presentation (i.e. printed text, sound, picture or video) produces a language-learning environment that can have a real impact on learning" (2005, p. 157).

Coffield, Moseley, Elaine and Kathryn have shared Zhaos' opinion and have emphasized the importance of combining visual and auditory methods to achieve the most efficient perception. (2004, p. 25) According to Moreno and Mayer (1999) mixed modality presentations (visual/auditory) produce better results, 'consistent with Paivio's theory that when learners can concurrently hold words in auditory working memory and pictures in visual working memory, they are better able to devote attentional resources to building connections between them.' (as cited in Coffield, F. Moseley, D. Elaine, H. and Kathryn E. 2004, p. 25) These suggestions well meet the needs of children who are not yet able to

read, but can listen to reading and watch illustrations at once. On top of that, older children can start to combine observing illustrations, listening and reading together.

The appropriate use of illustrations in effective learning though seems to be even more complex as suggested by Fadel. He has seen the issue from a broader perspective and has offered a more analytical opinion claiming that “informed educators understand that the optimum design depends on the content, context, and the learner.” (2008, p.8) Fadel has recommended that the position of the pictorial elements in the efficient learning process has to be seen in wider perspective. There has to be taken into account the relationships of the particular factors – sociocultural setting, the character of the learning material and also learner's personality and previous experience. (2008, p.8)

The conclusion is that, so far, no research has unambiguously proven the learning strategies theory wrong or right. However, the experts have inclined not to attach too much credibility to it. They have rather agreed on the positive effects of the multimodal learning or so called multimedia theory. (Fang, 2005, p. 157) The point is that the best effect should be achieved by combining all means of perception with a special attention to factors such as a particular student's personality and previous experience, the context of learning situation and overall sociocultural background etc. Harmer has agreed that although students having their learning and sensory preferences is evident there has not been any sufficient scientific study to prove this. He has suggested organizing the learning activities in way to involve all of them and thus suit various students' needs. (2007, p.93) Illustrations representing authentic visual input seem to be a valid and effective element to be involved in FL learning process.

Criteria of using illustrations in foreign language learning

Children-appealing and FL learning suitable illustrations. It is usually adults, teachers or parents who are in charge of choosing illustrated book for children.

They do it, though with best intentions, mostly based just on their instincts, taste or someone's recommendation which might not quite correspond to what illustrations children would like. (Stewig, p. 273) Although, Harmer has claimed that selection of pictures naturally depends a lot on teacher's preference (2007, p. 179), Bamberger has argued that in her research she has found adults choices of books for children rather unreliable. (1922, p. 116) On top of that, the illustrations have to be not only desired by children but also useful for FL learning. Now, this makes the choice even trickier since the illustrations have to be found appealing by the children as well as suitable for the educative goal and there needs to be found an intersection of these two criteria.

To sketch the basics of the issue, there needs to be paid attention to illustrations in matter of their visual and art quality, techniques, style, colours used and also quality of print and printing base material. Not to forget, ratio of illustrations to the written part, their placement, size and relationship to the text also matter significantly. As regards the children themselves, there has to be especially considered their age, level of language proficiency, sociocultural background and also preference and taste of a particular individual.

It is supposed that the appearance of illustrations used in FL learning affects the outcomes of the learning process. The question to be answered is what the illustrations in books should look like to be expedient for FL learning. It has to be paid a special attention to the fact that illustrations in English children's classic books weren't created by authors having primarily on mind the use of these pictures for FL learning and that obviously some pictures are more suitable and some less for the implementation. The selection and use of authentic illustrations in language education cannot be random and there are various intricate factors influencing the optimal choice and application in FL learning to be determined.

To introduce the issue of looking for the right children-appealing and education-suitable illustrations, Brown has conceded that the “illustrations should be interesting and should help students understand both the vocabulary and the story” (2004). This foreshadows some of the essential points that need to be taken into consideration when aiming to integrate illustration in foreign language education, but still it is very rudimentary and brief.

Karakaş has also summarized some principles of the visual materials for use in FL learning. When selecting the materials, there should be paid attention to the age of learners and also it should correspond to the “topics covered in the classes, and be in harmony with the subject materials to be used. Moreover, materials to be used in foreign language classes should be prepared by taking the elements of visual arts into consideration.” Harmer has argued that teachers should be aware of three basic criteria of selecting pictures if they want to attract students' attention and make the activity meaningful. The pictures should be appropriate for the age of students; they also have to be suitable for the particular sociocultural background not to offend anyone. Last but not least, the teachers should pay attention to make the pictures accessible and visible for all students. (2007, p. 179)

As regards age of children learning FL, very young or teenage children have different preferences of illustrations. Yalın (1999), states that visual materials prepared for primary school children and used in FLT should be as simple as possible. Simple pictures, cartoons, diagrams and charts should be preferred instead of real pictures. Too much detail or closeness to reality not only makes learning difficult but also distracts learners' attention in terms of what is worth learning. (as cited in Karakaş) Harmer has agreed that teachers have to be aware of the power of appealing and interesting pictures to engage students' attention. (2007, p. 179)

It has been proven that the character of illustrations has an influence on attractiveness of a book in children's view. (Bamberger, 1922. Stewig, 1972) This leads to an essential question. Which attributes are those making illustrations desirable for children?

Visual character and content of illustrations. According to Bamberger "Pictures containing bold central groups, few but striking and well selected details, that contains action and humour or other emotional qualities, and that tell a story are favoured" (1922, p. 84). On the other hand, the illustrations weren't recognized as pleasing when "the illustrations were small and crowded together. In a great many instances the pictures were descriptive rather than narrative. Often, too, they lacked emotional appeal" (Bamberger, 1922, p. 81). Various studies have agreed on a following rule; the smaller children are the less they appreciate too much detail, overly realistic and complicated pictures. They prefer clear and distinct contours, not too realistic but rather stylized objects and plain and moderate composition. The older children grow the more appealing they find photographic-like pictures. (Stewig, 1972, p. 275) As regards the topics of illustrations, Bamberger has found that "humour and action in pictures make an appeal to primary children. Pictures that have story-telling qualities have a high attraction" (1922, p. 131).

Art quality. This should be one of the initial criteria considered as illustrations are one of the first examples of visual art children encounter and that help to cultivate their aesthetic taste. Also this might play a crucial role in matter of attractiveness of the illustrations for children as there is supposed to be some innate sense of beauty. On top of that, Bamberger has suggested that the older and more mature children are the more they seem to appreciate the artistic value of illustrations. (1922, p. 91) The pictures either encourage them to further interact with the verbal part or leave them indifferent. The visual

art quality is somewhat intricate criteria as this is somehow linked to the child's aesthetic preference and also to the general contemporary taste.

Quality of printing and base material. The printing technology and base material also matter since they have the potential to amplify the appearance of illustrations or to degrade it. The legibility of pictorial elements highly depends on the quality of printing and use of paper or other base material. The haptic feeling it produces might also be important, especially in case of smaller children. It also influences durability of the copy which is constantly examined by the contact with children.

Colour. The illustrations can vary in the use of colour. They can be multi-coloured or simply black and white. The colours of illustrations are highly related to the printing quality as this can influence its final appearance strongly. The contrast in illustrations is a significant factor of legibility. On the one hand, dull colours might be perceived as boring and not attract children's attention and interest. On the other hand, too bright and garish colours might feel distractive and irritant when in field of peripheral vision while reading. (Stewig, 1972, p. 275)

According to Bamberger colours of illustrations matter significantly and especially small children prefer "rather a high degree of saturation" and "black and white and faintly tinted prints do not seem to be acceptable" (1922, p. 84). Bamberger has also found that "colours preferred by the younger children are rather crude and elementary, (...). Older children gradually grow into a preference for softer tints and tones" (1922, p. 131). This is connected with older children finding pleasure in more realistic illustrations where broader range of tones is used. However, generally children of all ages seem to prefer full-coloured illustrations and most desired colours are blue, red and yellow whereas blue seems to be the most favoured one. (see Appendix A)

An interesting discovery was made by Bloomer (as cited in Stewig, 1972) who proved in her study that although children prefer coloured illustrations they themselves sometimes see colours as something distracting them from the content of pictures. (p. 276)

Technique and style. There are uncountable varieties of styles and art techniques used in illustrations - painting or drawing, realistic or stylized etc. The choice of these is in close relation to the age of a child and use of colours as mentioned above.

Portion of illustrations. How many illustrations should be part of a text to achieve the best effect for learning language? Bamberger has found in her research that children prefer illustrations to take over quarter of the book space. (1922, p. 84) Bamberger has suggested that too much text would not be pleasing for children and has added that „about twelve or thirteen lines to a page would appear to be fairly satisfactory.” (1922, p. 84)

Placement and size of illustrations. To start with, the placement of illustrations matters as according to Hartley “the positioning of illustration is important because of their attentional role: if illustrations are divorced from the text then readers are less likely to look at them or to look at them for less time” (p. 84). To follow, the size of illustrations also matters. Bamberger has suggested that “large, full-paged pictures are preferred to smaller ones inserted irregularly in the text” (1922, p. 131). Stewig, however, has admitted that “in contrast to many other sources, the Freemans found that nursery school children favored small and medium size pictures. (as cited in Stewig, 1972, p. 275) Stewig has also pointed to the risk of purposelessly large illustrations that “draws away from the main theme of the story and leaves the child puzzled” (Stewig, 1972, p. 277).

Up to date-ness, recency. Another point to consider is whether the pictures are contemporary enough. If not, there is always a risk that the visual message would not be clear and understandable, but rather confusing and distracting especially for smaller

children. In case of more mature children this might work, if used intentionally this way, as a source of excitement and impulse to explore the illustrations, texts and books more closely.

Conclusion. To summarize the findings, small children seem to tend to bright full-coloured illustration which content may get more complex and their appearance more realistic in detail and colours as children grow older. The smaller the children are, the bigger and the more illustrations they seem to desire. As regards the influence of gender, according to Bamberger, boys and girls don't differ in their overall preferences of illustrations too much. (1922, p. 99) All children also seem to prefer narrative pictures full of interaction and humour.

Some studies have more or less agreed on these findings, although, there are some with contradictory results. Also I must admit that relevant and up to date information sources in this area were quite a struggle to discover. Not to forget, some of the current experts don't see the results of researches in this field entirely sufficient because there aren't enough recent and relevant experiments that would be available to refer to. Stewig has seen this issue quite critically claiming that there cannot be drawn any conclusions about children's preferences of illustrations because there are predominantly dated researches where "inadequately controlled variables, incomplete reporting, and a variety of sample problems do not allow generalizations to be drawn with much certainty." Stewig also adds that "today more books are being published, the selection process is becoming more difficult, and there is reason to feel intuitive adult choices are not entirely reliable. Yet almost no research is being done to help clarify the problem" (Stewig, 1972, 277).

Conclusion of the theoretical background

Illustrations in books are an important phenomenon accompanying children as they grow up. They seem to be often taken for granted as mere decorative supplements of

children's literature and not assign a sufficient importance. However, they have much greater potential and this way they have to be treated. They might be a significant influence on children's development of verbal skills and visual sensitivity. All of this can be advantageously used in foreign language education.

Activities connected with illustrated books cover a wide range of possibilities. Perceiving the content of a book can be realised by means of various combinations of watching illustrations and reading or listening. This well fits the principles of the multimedia theory as a very effective learning strategy recognized by experts in this field. The illustrations also assist especially to young children to overcome their short memory spans and undeveloped verbal skills. In case of older children illustrations help them to create a 'schema' or a 'pre-concept' of the book. Moreover the interplay between the text and pictures creates an exciting tension that attracts children to interact with books further.

As quality children's literature is usually used in FL learning there should be also paid more attention to the selection of illustrations accompanying texts so the possible benefits of illustrations can be used to a maximum extent. Unfortunately, it is usually not children who are in charge of choosing illustrated books for themselves but rather adults judging on the basis of their subjective feelings. Similarly the illustrators should be interested and bear in mind what children find desirable. To conclude there needs to be showed a consideration for children having their own preferences in terms of illustrations. The creation and selection of illustrated books needs to be performed responsibly with regards to the right criteria of illustrations, such as visual characteristics, placement, amount of illustrations and also their relationship to the textual part.

III. Methods

Introduction and hypothesis

This chapter is focused on presenting the aim of the research and establishing the methods and procedures of the survey. The research is focused on examination of the effect of a set of pictures illustrating the same literary subject but made by various authors. It is aimed to analyse if they would be perceived and esteemed differently by children and by adults. The goal is to determine which of these selected illustrations are more and which less preferred by children. There should also be explored criteria we need to pay attention to when selecting illustrations suitable for use in English language learning.

Research methods and procedures

There is a selection of illustrations of a classic piece of English children's literature which are the core of the investigation. The subjects of the research are teachers and students. The illustrations serve as a material to be analysed and questioned in terms of perception by the students and teachers. Firstly, the pictures were evaluated by criteria collected and presented in the theoretical part. Subsequently, the theoretical findings and hypothesis are confronted with the results of a practical research among students and teachers.

After considering various options, the most suitable illustrated children classic book appeared to be *Alice's Adventures in Wonderland* by Lewis Carroll as it is an extremely widespread book and there are many illustrations by various authors to be found. The selection involves 23 sets of illustrations and each of the sets includes 4 pictures. These pictures were mostly taken from the first half of the book and aimed to be roughly from the corresponding sections of the story. The illustrations are chosen with respect to covering various examples of styles, colourings, degrees of stylization etc. They also differ in the time of origin, from over hundred years old ones to quite recent ones. Pictures by

following authors are used: Blanche McManus, Fernando Falcone, Camille Rose Garcia, Helen Oxenbury, Alison Jay, Lewis Carroll, Angel Dominguez, Mauritz Kennel, Evgenia Gapchinska, Lucie Attwel Mabbel, Mervin Peake, Peter Newell, Salvador Dali, Maggie Taylor, John Tenniel, Fulvio Bisca, Greg Hilderbrandt, Arthur Rackham, Lisbeth Zwerger, Vladislav Erko, Charles Robinson, Scott Gustaffson, Sonny Liew and Margaret Tarrant. The Illustrations were chosen with respect to inclusion of variety of styles, colourings, techniques, aesthetic qualities etc. (see Appendix E-A – E-X) To narrow the research field, all of them are extracted from the context of the book and its texts and printed on the same quality of paper. There are always 4 pictures of identical size placed approximately the same way on a page. The illustrations marked only with letters were presented to the students and teachers together with questionnaires to evaluate them.

The participants of the practical research and respondents of the questionnaires are students and teachers of a secondary school (SOSOUUD, Pilsen, Nerudova 33). The students are between ages 15 to 18. This age category was chosen intentionally to narrow the research field. The teachers are not just language teachers. The questionnaires were filled by teachers with random specialization as they all have pedagogical sense above average which is important and valuable for the relevance of the research. The results of the questionnaires were processed in score tables reflecting age and gender. In case of students' questionnaires, there were considered 2 main categories – boys and girls; these were divided in four subcategories of age – 15, 16, 17, 18. There were 70 students and 20 teachers participating in the questionnaires.

As regards the research methods, there are used several qualitative as well as quantitative tools. Firstly, methods of data collection were applied in form of questionnaires and score tables. Subsequently the evaluation methods were employed and

results interpreted in text. These methods were chosen with respect to the extensive amount of data that had to be transparently processed.

The quantitative tools are score tables. These serve to present the results of the grading questions in the questionnaires (see Appendices B2 , B3, C2) and also the evaluation based on the theoretical background criteria (see Appendix D). The qualitative assessment is realized by means of evaluative enquiries in the questionnaires (see Appendices B, B1, C, C1). These provided students' and teachers' verbal evaluations and reasoning of their preferences.

In the course of the research I also employed originally unplanned discussions with students to draw additional information from them. This appeared to provide quite effective insight in what they actually think as they tended to have prejudices of their abilities of written expression in the questionnaires. I paid a strong attention not to influence them by my questions. However, they seemed to be very involved and excited when letting them to comment on the illustrations in discussion.

As regards the quantitative means of the research, there are four score tables used in total. The three score tables serve to present the results of the questionnaires (see Appendix B2, B3, C2). The third table is focused on evaluating the selected illustrations in order to find how they match the expected preferences of children (see Appendix D). The items in this table are based on the criteria covered in the theoretical background. The criteria are colours, content and degree of stylization. The scoring of some items is made by numbers where the range is from 1 to 10. The item 'colours' provides space to register dominant colours used in the illustrations if applicable. There is also a box to rate the degree of stylization of colours. The item content rates if the content is descriptive or narrative. The criterion of art quality reflects the aesthetic validity of the illustration. The

degree of stylization describes the form of the illustrations in terms of the picture being rather realistic or conventionalized.

The two questionnaires prepared for students and teachers are in fact identical (see Appendix B, B1, C, C1). The questions are only slightly different as in the questionnaire for teachers they are asked to pick the most desirable illustration for children, and students are encouraged to pick illustrations for themselves. The questionnaires are opened with a brief introductory sentence informing the respondent that it is anonymous and that the purpose is to serve as a basis for a research of a diploma thesis at Faculty of Education in Pilsen. Then there is a demand for filling respondent's gender and age, in case of teachers also their specialization. The questionnaire consists of four items. The first two aims to write 5 illustrations that are either appealing or unattractive. The third and four item ask which illustration the respondent regards the best and the worst and why. It is focused particularly on the colour, content of the picture, art and aesthetic quality and technique by which the illustration was made.

The procedure of the research was realised in three steps. First, the research tools to record the data were prepared. The items in the tables and questionnaire were compiled with respect to the theoretical background. Secondly, the data from respondents was assembled. The questionnaires were filled by students and teachers. The score table evaluating the illustrations was filled on the basis of the theoretical background. Finally, after all the data was collected, processed and organized, they were ready to be analysed and evaluated. The results were explained, restated in text; and, finally, conclusions were drawn.

IV. Results and Commentaries

Introduction to research results.

This chapter is devoted to the analysis of the results of the research. The attention is paid to evaluating selected illustrations and recognising the more and less favoured by children and teachers. The hypothesis that children prefer certain characteristics of illustrations different than adults is considered. It is also expected that children's preferences match those proven by researches mentioned in the theoretical background.

The subjects of the research were 23 sets of illustrations by different authors, each including 4 pictures. The first part of the investigation was focused on comparing the pictures by means of the score table with set criteria considering content, colours and degree of stylization. The appearance of the central figure Alice also proved to be an interesting feature to follow. The analysis showed that there are significant differences as well as similarities between all the pictures. There appeared clusters of those that have common characteristics and some odd special ones remained quite hard to match with others and classify.

Classification of illustrations

Content of illustrations. As regards the first criteria of content, there are illustrations that tend to be more narrative. They tell a story, show interaction of figures, movement and emotions. The persons and animals in pictures show various facial expressions and mimics. They talk and look at each other and interact lively, such as those by Tenniel (see Appendix E-A), Mabbel (see Appendix E-G), Hildebrant (see Appendix E-I), Tarrant (see Appendix E-J), Newell (see Appendix E-N), Rackham (see Appendix E-P), Gustaffson (see Appendix E-R). Other illustrations rather describe a static appearance of figures and things around them. They might evoke mood and atmosphere, but feel rather stiff. There is put more focus to what things and people look like than to what they do. This

is especially case of illustrations by Taylor (see Appendix E-K) and Zwerger (see Appendix E-L).

Colours. The colours and their use also add a lot of character to the final look and impression of the pictures. Some of the illustrations are black and white as those by Tenniel (see Appendix E-A) and Carroll (see Appendix E-B), others are semi-coloured as by McManus (see Appendix E-V) and most of them possess a full range of colours. The final look of the colours also depends on the technique the picture was made with. Those illustrations made by water colours are rather subtle and fainted with colours smeared into each other, such as Tarrant's (see Appendix E-J), Mabbels' (see Appendix E-G) and Oxenburys' (see Appendix E-X). The pictures made by other different techniques have contrasting contours and clear colour fields, for example those by Jay (see Appendix E-O), Kennel (see Appendix E-D), Gapchinska (see Appendix E-F) or Bisco (see Appendix E-H). Some of the illustrations tend to realistic colours which make the pictures quite busy as in case of Gustaffson (see Appendix E-R). Other authors of illustrations work with colours in much more simplistic way. They use only the basic deep tones and sometimes use only limited amount of colours to make their point and evoke mood, such as Jay (see Appendix E-O), Zwerger (see Appendix E-L) or Gapchinska (see Appendix E-F). Some artists especially favour certain colours over the others, or they intentionally choose lighter or darker tones as is done for example by Falcone (see Appendix E-T).

Realistic and conventionalized illustrations. The examined illustrations tend to be either realistic or conventionalized in the depicting style. In the first case, there are used naturalistic shapes and various details shifting the appearance to a photographic style, such has done Hilderbrandt (E-I), Taylor (see Appendix E-K) and Gustaffson (see Appendix E-R). Other illustrations are stylized to more basic shapes omitting unnecessary details and emphasizing particular elements. The forms are more straightforward and smooth as in

case of pictures by Gapchinska (see Appendix E-F), Jay (see Appendix E-O) or Bisco (see Appendix E-H).

Depiction of Alice. As the central figure of all the illustrations is Alice, there is very interesting to follow and compare her appearance. There are illustrations that approaches Alice in a more experimental and unconventional way and others that stick to the common look established by the first illustrators, such as Tenniel (see Appendix E-A) and later firmed most probably by Disney (see Appendix F). By those more traditional ones Alice is painted as a blonde long haired girl with blue dress and white apron. The others change the colour and length of her hair and also the dress she is wearing. In the course of the research this appeared to be one of the possibly influential factors on children's preferences.

Illustrations with common characteristics. As implied, some pictures have significantly common characteristics and style which turned even more obvious after rating them in the score table. To start with, there raised strong similarities in case of Jay, Bisco and Gapchinska.(see Appendices E-O, E-H, E-F). Kennel has also corresponding scoring, but the style of this illustrations is a little bit different in a way he works with shapes of figures as they are more angular (see Appendix E-D). However, they are all marked shiny green colour in the table to signify that they are similar in the criteria. All of these illustrations are full coloured having high degrees of stylization in terms of colours as well as the conventionalized shapes. The content of all of them is rather descriptive with some signs of the narrative. They all possess deep bright colours with full and vibrant tones. Their authors belong to the modern and recent ones which is reflected in the style of the pictures. Concerning the depiction of Alice, the most experimental approach seems to be applied by Bisco who went furthest from the classic image of her. She is painted as skinny girl with brown bob and wearing a nightgown. Jay also changed Alice to a chubby girl

with big round head with plumpy cheeks and slightly reddish hair with pigtails tangled in Bavarian style. Kennel's Alice seems to be dressed quite traditionally; however, she has very red colour of facial skin which feels quite disturbing.

Another group of illustrations is compiled by Garcia, Falcone and Liew (see Appendices E-S, E-T, E-U). They are all very recent and modern referring to current styles of popular aesthetics inspired by horror, anime or psychedelic art. They are all average narrative and descriptive with middle marks around 5 from 10 points. They share the strongly stylized way of depiction. But they prefer quite different colour schemes. The Liew's pictures are quite ordinary in terms of colours of children illustrations using various bright shades. On the other hand, Falcone tends to dark and gloomy horror-like tones and Garcia prefers yellow and purple to an extreme degree and her pictures evoke a psychedelic feel of hallucinations. The depiction of Alice is quite untypical as she is painted by Liew and Falcone with brown hair and yellow brownish dress and by Garcia, though blonde, she has purple-black dress and bat-like bow.

Tenniel, Carrol and Peake (see Appendices E-A, E-B, E-E) form another group with common characteristics. At first sight, all the illustrations are black and white and pen drawn. They possess similar degrees of stylization which might be also caused by the technique they are made with. All three of them belong to the older illustrators of Alice. Carrol's and Tenniel's illustrations followed almost immediately after writing *Alice's Adventures in Wonderland*. Carrol is obviously the author of the book as well as the pictures and Tenniel was the first to illustrate the book after its publishing. As regards the content, Carrol's and Peake's pictures tend to be partially descriptive and narrative. In the contrary, Tenniel's illustrations are a lively example of interaction and movement and they are marked as strongly narrative. In addition, these pictures show the highest degree of crafting skills. The depiction of Alice by Tenniel and Peake is the conventional one with

fair hair. Carroll's illustrations seem alike although the real person which inspired the literary Alice had actually brown hair.

The watercoloured illustrations by Tarrant, Oxenbury and Mabbel have obviously more common features than just the technique they are made with (see Appendices E-J, E-X, E-G). They are all recognized similar in content, colour and degree of stylization. They are significantly narrative as there is a lot of action, contact between figures and emotive expressions in their faces, especially in case of Tarrant and Oxenbury. The colours used in all of the pictures have an average level of stylization marked approximately half of ten points. The degree of stylization also bounces around the same average level. As to the differences between them, the Oxenbury's illustrations are much younger than those by Tarrant and Mabbel which can be recognized especially by the style of clothing of figures in the pictures. Their Alices are quite loyal to the traditional appearance of her as an innocent fair haired girl; although, their dresses are a little bit adjusted.

Hildebrant and Gustaffson are interesting examples of one direction of the recent illustration (see Appendices E-I, E-R). They share not only the approximately same time of origin but also other overall characteristics of style, content and colours. They are both significantly narrative and people and animals in their pictures look at each other, communicate, gesture forcefully and mimic lively. Both the sets of pictures are full coloured making use of a wide range of tones and shades aiming to be quite realistic not only in colours but also in shapes. The appearance of Alice, which is also interesting, is in fact almost the same. She seems to be highly conventional subjected to the general image of her probably initiated by the first depiction by Tenniel and later by Disney. Hildebrant's as well as Gustaffson's Alice is blonde having a blue ribbon in her long hair and she is also wearing blue dress with white apron and white tights. The similarity is genuinely striking.

Rackham and Robinson (see Appendices E-P, E-Q) originated both approximately at the same time. Both their sets of illustrations are full coloured having black contoured colour fields in Art Nouveau style. They also tend to be rather narrative. However, otherwise they are quite different and odd to the others. Robinson's pictures are bright coloured and Rackham's colours are faded greyish which feels flattening and confusing as there are many details in the pictures.

Finally there are the oddest sets of illustrations which were hard to connect to others. Erko and Newell are quite specific (see Appendices E-M, E-N). They share the colour approach being in brown and grey tones. Both are also rather narrative, especially Newell whose pictures are full of action and movement. However, they differ in the time of origin very much.

Taylor is also extremely different to others (see Appendix E-K). Her illustrations look like renaissance portraits as to the clothing and poses of figures. The creatures in her pictures are very static not taking notice of each other being gloomy focused merely on themselves. The style is very realistic in terms of colours as well as shapes and the focus points are usually persons. This makes the illustrations actually resemble portraits. Zwerger's illustrations would also perfectly work as large wall pictures (see Appendix E-L). They have big one-coloured fields showing high level of stylization in colours and shapes and being rather descriptive.

McManus' illustrations are also dissimilar (see Appendix E-V). They are black contoured using just white, red and green colours. This is probably due to the technology of print they were made with as this was a possibility of using at least some colours and still being economic in price. The pictures are quite narrative showing interaction of figures and the level stylization is quite high.

Last but not least, Dalí's illustrations are very odd having an absolutely specific style (see Appendix E-C). The colours and shapes are smeared making the impression of being abstract at first sight. Although, there are some concrete elements and symbols to find, it feels very stylized and hard to orientate and read the story in the pictures.

The selection of illustrations provides quite a broad overview of styles, treatment of colours, approach to content and stylization. This shows that there are many varieties to choose from but not all of them are valued the same by children.

Illustrations in context of predicted children's preferences

Considering the criteria explored and set in the theoretical background, after investigating the sets of illustrations there raised some pictures appearing to be more corresponding to children's preferences and some less corresponding.

As regards the narrative content that is desired by children, Tenniel, Mabbel, Tarrant, Hildebrandt, Newell, Rackham, Gustaffson and Oxenbury are those who would pass (see Appendices E-A, E-G, E-J, E-I, E-N, E-P, E-R, E-X). The full coloured illustrations are also expected to be more favoured by children. This excludes all black and white and partially coloured as those by Tenniel, Carrol, Peake, Erko, Newell and McManus (see Appendices E-A, E-B, E-E, E-M, E-N, E-V). The coloured illustrations are also preferred to be of high saturation, such as especially those by Kennel, Gapchinska, Mabbel, Bisca, Jay, Liew, Oxenbury (see Appendices E-D, E-F, E-G, E-H, E-O, E-U, E-X). The preference of degree of stylization differs in case of younger and older children as these tend to prefer more realistic pictures such as Rackham and Robinson. (see Appendices E-P, E-Q).

As the research was lead among children at secondary education level, the best marked illustrations in terms of children's preferences seem to be those by Hildebrandt and Gustaffson. (see Appendices E-I, E-R). There is also a reasonable assumption that Tenniel

and Newell would also be desirable, although, their illustrations are black and white, in other categories it is well marked (see Appendix E-A). Rackham has got rather dark and faded colours, but his illustrations are strongly narrative and quite realistically depicted which might also make him appealing to the older children. (see Appendix E-P).

On the other hand, there are illustrations that seem to be quite surely despised by youngsters, such as those by Carroll which are rather static, not very realistic and moreover the drawing is quite poor quality (see Appendix E-B). Illustrations made by Kennel, Bisca, Jay and Gapchinska also signify not to be valued too much by children from 15 to 18 (see Appendix E-D, E-F, E-O, E-H). It has to do with their descriptive and static character, the strongly stylized shapes and, last but not least, the unconventional depiction of Alice which might feel disturbing for children. The scores of Garcia and Liew also tend to mark these as undesirable for youngsters; however, they are quite recent made in a strongly trendy and modern style which might influence the final choice (see Appendix E-S, E-U). Zwerger, though quite artistic, also don't seem to be appreciated by children as it is quite descriptive and stylized in colours and shapes (see Appendix E-L).

The results of the questionnaires

The results of the questionnaires for students and teachers (see appendix B2, B3 and C2) proved that some illustrations were considered more appealing than others and some of those were marked outstandingly high. This showed that some characteristics are desirable and some repellent. Teachers proved to be quite profound in choosing illustrations; although, their selections didn't always completely fulfil children's taste.

The best rated illustrations of all ages of girls and boys were by Tenniel, Peake, Bisco, Hildebrandt and Falcone (see Appendices E-A, E-E, E-H, E-I, E-T). The absolute winner was Falcone. The teachers' most rated illustrations for children were by Tenniel, Bisco, Zwerger, Jay, Falcone (see Appendices E-A, E-H, E-L, E-O, E-T). The highest

marks were awarded to Jay. On the other hand, the least favoured pictures for students were by Dalí, Carrol, Kennel, Jay, García (see Appendices E-B, E-C, E-D, E-O, E-S), and Jay was considered the absolutely worst. The least desirable illustrations selected by teachers were those made by Carrol, Dalí, Kenel, García, Oxenbury, Liew, Gustaffson and Hilderbrandt (see Appendices E-B, E-C, E-D, E-R, E-S, E-U, E-X) whereas Dalí was recognized the least desirable.

At some points teachers and students agreed, but they also had quite contrary opinions on some pictures. As regards the positively marked pictures, adults as well as youngsters appreciated those by Bisco, Tenniel and Falcone (see Appendices E-H, E-A, E-T). However, they disagreed on Hilderbrandt, Peake, Zwerger and Jay (see Appendices E-I, E-E, E-L, E-O). Both groups of respondents rather despised Dalí, Carrol, Kennel and García (see Appendices E-C, E-B, E-D, E-S). They didn't share opinions on Liew and were in absolute contrast regarding Jay which was marked completely opposite (see Appendices E-U, E-O). Jay's illustrations were considered the worst by children whereas teachers valued this one the most. Hilderbrandt was very much appreciated by children and strongly denied by adults. Zwerger was the second most selected by adults and seen rather critically by adults. Peake was quite appreciated by students but teachers neither appreciated it too much nor despised it.

There also raised some differences and similarities when comparing the results across the age groups of students. Children of all ages from 15 to 18 strongly agreed on appreciation of Tenniel and Falcone. The opinions on Bisco were quite level. The younger the respondents were the more they valued Hilderbrandt. Peake was found the most desirable by the 18 years old respondents. All the students agreed on not liking Jay as well as Dalí and Kennel. Carrol was given the more negative points the older the children were. Finally García was quite controversial as it was selected among the least desirable

illustration and at the same time it achieved quite a high position in positive markings of all children.

Comparison of the hypothetical and questionnaires based preferences

Finally there needs to be referred to the findings summarized in the theoretical background in context of the results of the questionnaires. The hypothetical selection of possibly most preferred illustrations quite fulfilled with some minor deviations.

The overall evaluation recognized Hildebrandt and Gustaffson as the best marked and most likely to be preferred by children. Hilderbrandt really fitted in the first five whereas Gustaffson surprisingly was by quite many marked as desirable and by approximately the same number as unappealing. There was also an assumption that Tenniel and Newell would be desirable, although, their illustrations are black and white, in other categories they were well marked. In the questionnaires these sets of pictures actually were quite highly valued; especially Tenniels' illustrations which got in the first best five. Rackham, although with dark and fainted colours, but with narrative illustrations and quite realistic style, was also supposed to be perceived as appealing by children. The questionnaires proved it right and especially the oldest ones appreciated those illustrations very much.

In the contrary to the illustrations appreciated by children there were some not expected to be overly valued. The illustrations by Carrol being rather static, not very realistic and moreover poor quality drawing were supposed to fail and so they did. The pictures by Kennel, Bisca, Jay and Gapchinska also weren't expected to score high in case of children from 15 to 18 because of their descriptive and static character, the strongly stylized shapes and the very unusual depiction of Alice. Jay, Gapchinska and Kennel actually weren't successful but unexpectedly Bisco became one of the best rated. The scores of Garcia and Liew also didn't make these seem to be appealing, although

considering the quite recent and modern style of them, they had some potential. Nevertheless, they didn't quite fulfil it. Garcia proved to be considered one of the worst, although with quite many positive markings. Liew got even more positive points but still remained rather unnoticed among others. Last but not least, Zwerger, though quite aesthetically valuable, didn't score too much especially because of its descriptive nature.

The interpretation of the results

The results of the questionnaires summarized in the tables carry a clear message about which illustrations would pass and which would be despised by children. The obviously most favoured pictures were by Tenniel, Peake, Bisco, Hildebrandt and Falcone (see Appendices E-A, E-E, E-H, E-I, E-T) and the least appealing illustrations were by Dalí, Carroll, Kennel, Jay, García and Jay (see Appendices E-B, E-C, E-D, E-O, E-S). The question is why did the children choose these and how did the reasons correspond to the categories set in the theoretical background?

The most desirable illustrations

The most appreciated illustrations were by Falcone (see Appendix E-T) which, according to the general criteria, is average narrative, stylized and rather dark coloured which didn't quite signify its possible success. However, its style is very recent and quite well fitting in the current trendy horror like style, similar for example to Tim Burton's aesthetic, which might have been the crucial factor of influence. According to a girl (18) "the colours and atmosphere are nicely dark and interesting, I also like the proportion of the figures." Another girl (17) wrote that "it feels mysterious and it is not gaudy, this perfectly fits the way I imagine this story." Other children often greatly appreciated the modest colours, the gloomy atmosphere of the pictures, the overall stylization and also the depiction of the March hare. There were also some that marked these illustrations as the worst since basically the same reason, finding it too horror like a dark.

Tenniel's illustrations (see Appendix E-A) were the second most valued and they are indeed of high art quality, rather realistic and strongly narrative, but their minus is lack of colours. What made this illustration got into the first five according to children's opinions? A girl (age 18) wrote that the drawing is very crafty and elaborate. Another girl of the same age wrote: "great work with crosshatching, even though the illustration is black and white, it is greatly visible what it aimed to depict."

Hilderbrandt's pictures (see Appendix E-I) were third most desirable and they especially scored among 16 years old children. They are rather realistic, full-coloured, very narrative and full of action. A boy (16) wrote: "beautiful colours, very bright, the depicted creatures are unusual, it is very attractive because of the colours and the scenes." Another girl, aged 16, appreciated that "it is not pretentious and fussy and it well portrays the character of the story." A girl (16) wrote: "I was surprised by the colours and details; I always perceived Alice as blonde and Mr. Caterpillar as blue, I like that the author stuck to the tradition. I think the story is greatly captured." Other similarly emphasized the realistic depiction, nice colours and understandable depiction of the story. They also valued the narrative style, interaction of the figures and conventional depiction of Alice. However, some of the older children as well as teachers found the style too kitsch.

Bisco (see Appendix E-H) was selected as fourth best illustrator. It is full coloured, strongly stylized and surprisingly rather static and with non-traditional depiction of Alice. Which is also paradoxical, these pictures were by some picked as the worst. A girl (18), in contrast to most, didn't find the pictures by Bisco appealing and wrote: "the illustrations seem to be perfectly adequate, but to me they feel very bad, they are too scary and psychedelic and feel so depressing." A boy (15) wrote: "depressive, the figure of Alice isn't realistic, dark colours, nothing interesting, scary, disturbing and unpleasant to look at,

suitable maybe for a horror book.” Other, though, appreciated the colours and shape stylization. These illustrations were also appreciated by teachers.

Last but not least, Peake (see Appendix E-E) was chosen by many, although it is black and white and isn't especially narrative. A boy (15) wrote: “the pen drawing technique adds mysterious mood, it sucks me in the story. It is drawn very freely which makes it very lively. The yellowish colour of the paper makes it look old which I like.” Another girl (16) wrote: “I like that the colours are not used, the fairy tale thus seem to be more attractive to me, I like the cross hatch, I like the gloomy look even though it is a fairy tale.”

The least desirable illustrations

Jay's (see Appendix E-O) illustrations were recognized by students as the least appealing which isn't very surprising as the scenes are rather static and stiff. Alice is depicted in quite a traditional way and the colours are very bright. The degree of stylizations is very high in terms of colours and shapes. By some children it was found too “cheap” and “too happy and bright coloured”; others didn't like the “stylization of pictures in oval shapes”.

Kennel (see Appendix E-D) earned second place in the row of the least desired illustrations. Similarly to Jay's pictures it is of high degree of stylization of shapes as well as colours. It isn't very narrative either. A girl (18) wrote: “the colours are overly contrasting, too naive, I don't like the strong and dark colour of Alice's face”. Many students also mentioned that Kennel's pictures didn't attract them by absolutely anything and some even wrote that they find it very unpleasant because of the shapes of figures, colours and composition of the scenes. A girl (18) wrote: “I mind the violation of the perspective, the pictures look like cut out of paper, bad composition, too shiny colours, combination of green and red”. Another girl (17) wrote: “the figures don't look natural,

especially the face colour, it is unnatural and exaggerated". A negative opinion was also articulated by some teachers: "it is aesthetically flat, suitable rather for small children, too affected by the time of its origin – (70's ?), no action, it doesn't relate to the story."

Dalí (see Appendix E-C) was found to be the third worst of all which was expected as it is greatly stylized, almost abstract making it hard to read the references to the story. A girl (17) wrote: "I can't guess what is in the pictures; I can't imagine the story, too colourful". Similar points were mentioned by others, too. A girl (16) wrote: "I feel chaos and confusion in the pictures". Another girl (16) wrote: "too many colours, clutter, I can't recognize shapes, it is gloomy and confusing". A boy (18) wrote: "non-functional colours, unsure and incomplete and ineffective shaping." There were some students that in contrast appreciated the vagueness of the depiction as they could use their imagination more to picture the story. A teacher summarized his negative opinion and claimed that "the illustration deals too much with itself and don't mirror the mysteriousness and poetic and narrative nature of the story (...), the technique and colours seem to be all right, the stylization feels unpleasant."

Carroll (see Appendix E-B) unsurprisingly didn't score either since it is black and white, static and poor quality drawings. A girl (17) wrote: "uninteresting, boring, and ordinary". Another girl (18) wrote: "without invention and atmosphere, it looks amateurish, impetuous and unsophisticated" A teacher commented that "its art technique isn't persuasive and it is overall monotonous."

Garcia (see Appendix E-S) also proved not to be appreciated by teenagers as the stylization is very intense, colours unreal, the scenes quite static and the overall feeling rather psychedelic. A boy (17) wrote: "it is too amorphous; the last picture is sad and spoils the atmosphere of the fairy tale". A girl (16) mentioned that "the colours are too bright and unnatural, the faces are too depressing". Another girl (16) wrote: "I don't like these

illustrations because it feels scary, I don't like the colours at all and I think that the pictures are very fussy". A girl (15) criticised that "it is too creepy, such a book wouldn't attract me at all but rather repel, I hardly recognized the story form the pictures." A girl (16) found the pictures "too exaggerated, tense and brutal". There were some exceptions to the rule that found Garcia's illustrations appealing and very innovative, such as a girl (18) who wrote: "I like the colours, originality and the dynamics". A teacher mentioned that "the colours are poisonous, the content caciques the shape of a woman body, it corresponds to the current commercial style."

The most important findings

The results of the questionnaires quite correspond to what was found in the previous researches focused on children's preferences of illustrations as summarised in the theoretical background. The teachers' insight in children minds also proved quite satisfactory and profound as their choices mostly correspond to what children selected themselves. The preferences of boys and girls didn't differ too much.

It proved that older children tend to favour pictures that are in some points different to the preferences of younger children. The youngsters from 15 to 18 didn't insist on the illustrations to be always colourful and in the best five they selected two black and white sets of pictures. These were said to be appreciated especially because of the mastering of the technique of drawing and reality of depiction. This might refer to the fact that especially at the age of approximately 15 and older the children most appreciate the realistic style of drawing and painting as the proficiency in technique and realism is what they themselves want to achieve. This might be also proven by their high appreciation of the illustrations made by Hilderbrandt which tend to be very realistic and detailed. On the contrary, Carrol's illustrations where the drawing is rather poor and not mastered to perfection were recognized unpleasant.

Generally the children appreciated narrative scenes and despised static and descriptive pictures. They also preferred pictures where the story was quite clearly referred to and not too encrypted. In fact, they didn't find very acceptable too much of a deviation from the original plot. They saw it as displeasing if the illustrations didn't follow the written version enough. The children proved to be rather conventional, especially as regards the depiction of Alice.

To conclude, the ideal illustration for youngsters in age 15 to 18 should possess several criteria. The mastering of the technique and art quality is a very important factor and it should be considered primarily when selecting suitable illustrations for children. The content of the pictures should follow the plot and its atmosphere. The pictures should not be overly experimental nor in colours neither in shapes. The colours should rather correspond to reality than to be too bright and exaggerated. The scenes are better narrative with characters interacting with each other. It is essential that the pictures are clear and not confusing and chaotic. Vague or completely abstract depiction is not found appealing at all.

V. Implications

The practical research proved the hypotheses that there are some illustrations most desired than others to be correct. It was focused particularly on students of age 15 to 18 and based on the results of the questionnaires there raised some criteria that are essential to bear in mind when selecting illustrations for older children. All Adults involved in the process of making and selecting illustrations for this age group need to be aware of these criteria. This applies especially to illustrators, publishers, writers, parents, librarians and last but not least teachers.

The reactions of the teenagers showed them finding a lot of joy in book illustrations. The teenage respondents of the questionnaires exhibited great excitement and involvement and they expressed a frank interest evaluating the illustrations. This suggests that this genre of art doesn't seem to be perceived meaningless by this age group and that the development of this field is purposeful. Because of the reasons mentioned in the theoretical background and because the youngsters reacted strongly and passionately to the illustrations it suggests that pictures might be as well effectively used to involve children in the process of education, particularly in English language teaching.

Firstly, the illustrations might serve as a great mean of attraction. Secondly the pictures help to build the 'schema' or the 'pre-concept' of the book, and through the course of reading it also helps to perceive the verbal messages more effectively by the assistance of the pictorial language. Authentic texts from various books accompanied by illustrations are thus more digestible, understandable and enjoyable for the foreign language learners. According to 'multimedia theory', involving various kinds of perceptions and memorizing ways involving the visual maximizes the effect of the learning process.

Strengths and weaknesses of the research

The research brought some very interesting findings; however, the actual results may probably not be considered universally valid as it is connected to the sociocultural and geographical setting and time which it was lead in. Moreover there might also be articulated some doubts about the objectivity of the results as there would be needed greater number of respondents to participate in the questionnaires. Not to forget, it would make the results much clearer if there were the same numbers of students in each of the age groups participating in the questionnaires. These seem to be the major weaknesses of this research. However, even the limited findings made in this survey could be used as beneficial in teaching process.

Suggestions for further research

The texts with corresponding pictures offer a wide variety of activities to be used in. The application of illustrated books in particular FL learning activities would be a field worth to investigate. Firstly, there could be selected illustrated books applying to the criteria of desirability; and subsequently, they might be used in a particular teaching activity. There would be number of questions to answer in further research on this issue, such as: Would different appealing illustrations be more effective than others in particular FL learning activities? Which illustrations would help to the most effective learning outcomes and why? Which particular activities would be the most suitable to involve illustrated authentic texts?

VI. Conclusion

This research was primarily focused on examining illustrations in terms of children's preferences. For this purpose there were used sets of pictures by 23 various illustrators all of them made for one of the most famous classical pieces of English children's literature, *Alice's Adventures in Wonderland* by Lewis Carrol. There were explored the rules of selecting illustrations that would be appealing for children. The aim was to set some general rules for choosing illustrations for children which would help adults to effectively orientate in this process. Findings of this research can be especially exploited by teachers aiming to effectively use illustrated books as authentic inputs in foreign language education.

The hypothesis of this research was that illustrations are perceived and valued differently by children and by adults. It was also assumed that some illustrations are more and some less preferred by children. In addition, there were summarized and practically examined the results of previous researches on corresponding issue. The hypothesis and the findings of similar researches proved valid. There actually are some illustrations that children desire and some that they rather don't appreciate. The adult's choices were quite profound, but still there proved to be some disagreement on what illustrations children would actually prefer.

To summarize, a desirable illustration for youngsters 15 – 18 years old should possess several key criteria. The technique and art quality should be mastered. The content of the pictures should correspond to the plot, be clear and narrative. The colours and shapes in the pictures should rather not be overly experimental. The colours should also shouldn't be too bright, exaggerated and far from reality. Confusing and chaotic pictures, vague or completely abstract depiction are not found appealing. All of the mentioned criteria should be taken into account when selecting illustrations for children.

As described in this research pictures as part of illustrated books can be effectively used in the process of foreign language education. Illustrations are seen by children to be exciting and enjoyable component of books. They help to build the 'schema' or the 'pre-concept' of the book, and through the course of reading it helps to understand the verbal messages more effectively by the help of the pictorial language. Authentic texts from various books accompanied by illustrations are more understandable and enjoyable for foreign language learners. In accordance with the 'multimedia theory', involving various ways of perceptions and memorizing including the visual maximizes the effect of the learning process.

Referencers

- Anderson, N. A., Hite, C. E. (2010). Building comprehension for reading novels: The prereading-schema building proces. *New Englang Reading Association Journal*, 45 (2), 26. Retrieved from http://www.reading.ccsu.edu/6th_Year_Renewal/Helen%20Portfolio/Files/NERA-V45-N2-2010.pdf#page=32
- Bamberger, F. E. (1922) *The Effect of the physical make-up of a book upon children's selection*. Baltimore: The Johns Hopkin Press. Retrieved from <https://archive.org/stream/effectofphysical00bambrich#page/n5/mode/2up>
- Brown, E. (2004). Using Children's Literature with Young Learners. *The Internet TESL Journal*, 2, 10. Retrieved from <http://iteslj.org/Techniques/Brown-ChildrensLit.html>
- Coffield, F. Moseley, D. Elaine, H. and Kathryn E. (2004) *Learning styles and pedagogy in post-16 learning: A systematic and critical review*. Retrieved from <http://skills.nl/lerenlerennu/bronnen/Learning%20styles%20by%20Coffield%20e.a..pdf>
- Evans, J. (Ed.) (1998). *What is in the picture?: Responding to illustrations in picture books*. London, UK: SAGE.
- Fadel, Ch. (2008). Multimodal learning through media: What the research says. Retrieved from <http://www.cisco.com/web/strategy/docs/education/Multimodal-Learning-Through-Media.pdf>

Fang, Z. (1996). Illustrations, Text, and the Child Reader, What Are Pictures in Children's Storybooks for? *Reading Horizons*, 37, 136. Retrieved from http://scholarworks.wmich.edu/cgi/viewcontent.cgi?article=1280&context=reading_horizons

Harmer, J. (2007). *The practice of English language teaching*. Essex, England: Pearson Education Limited.

Hartley, J. (1985) *Designing Instructional Text*. London: Kogan Page.

Henry, J. (2007, Jul). Professor pans 'learning style' teaching method. *The Telegraph*. Retrieved from <http://www.telegraph.co.uk/news/uknews/1558822/Professor-pans-learning-style-teaching-method.html>

Karakaş, A. (Year). Use and importance of illustration as materials in foreign language *teaching* Retrieved from http://www.academia.edu/1753909/Use_and_Importance_of_Illustration_as_Materials_in_Foreign_Language_Teaching

Lamb, J. & Bird, E. (2013, June). 100 Great Children's Books. New York Public Library. Retrieved from <http://www.nypl.org/childrens100>

Nodelman, P. (2008). *The hidden adult: defining children's literature*. Baltimore, MD: The Johns Hopkins University Press.

Pashler, H., McDaniel, M., Rohrer, D., Bjork R. (2008 Dec). Learning Styles: Concepts and Evidence. *Psychological science in the public interest*, 9. Retrieved from http://www.psychologicalscience.org/journals/pspi/PSPI_9_3.pdf

Segun, M. (1988). The importance of illustrations in children's books. Segun, M. (Ed.), *Illustrating for Children*. (pp. 25-27). Ibadan, Nigeria: Clan. Retrieved from <http://www.mabelsegun.com/Illustrating.pdf>

Stewig, J. W. (1972 Dec). Children's preference in picture book illustration. *Research in review*. Retrieved from http://www.ascd.org/ASCD/pdf/journals/ed_lead/el_197212_stewig.pdf

Syddal, S. 8 Tips for Choosing Children's Books. Retrieved from <http://storiesandchildren.com/tips-for-choosing-childrens-books/>

The Top 100 Children's Books. (2010, April 20). *Junior Magazine*. Retrieved from <http://www.juniormagazine.co.uk/books/the-top-100-childrens-books/60.html>

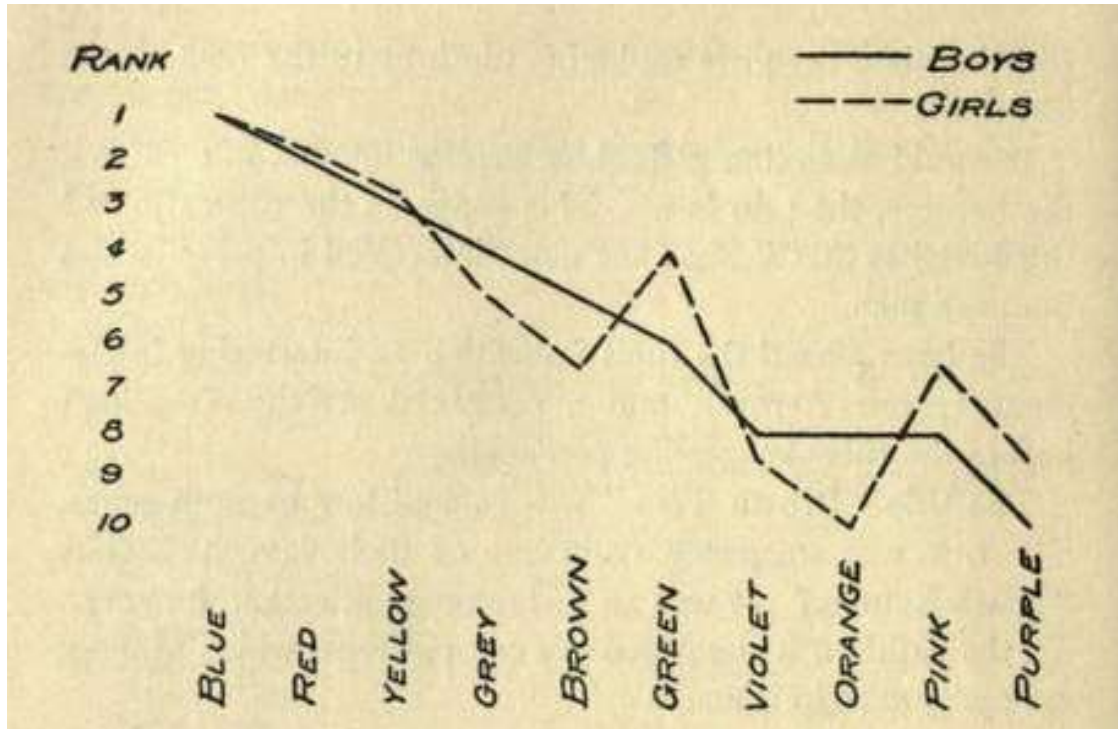
Wolfenbarger, C. D., Sipe, L. (2007). A Unique Visual and Literary Art Form: Recent Research on Picturebooks. *Language Arts*, 8333 (3), 273-280. Retrieved from http://repository.upenn.edu/gse_pubs/

Zhao, Y. (Ed.) (2005). *Research in technology and second language learning: Developments and directions*. Greenwich, CT: Information Age publishing

Appendices

Appendix A

(Bamberger, 1922, p. 108)



Appendix B

Dotazník pro studenty

Tento dotazník je anonymní a slouží jako podklad pro výzkum v rámci diplomové práce na PedF ZCU Plzeň.

věk:

žena / muž

1. **Pokud by sis měl/a vybrat ilustrovanou knihu pouze na základě ilustrací, které bys dal/a přednost? Napiš prvních 5 v pořadí od nejlepší do nejhorší. (1 je nejlepší)**
 - 1.
 - 2.
 - 3.
 - 4.
 - 5.

2. **Kterých 5 ilustrací by sis naopak vybral/a nejméně rád/a? Napiš v pořadí od nejlepší do nejhorší. (5 je nejhorší)**
 - 5.
 - 4.
 - 3.
 - 2.
 - 1.

3. **Která ilustrace se ti líbí nejvíce a proč? Uveď její označení a krátce vysvětli podle následujících bodů.**

Barevnost

Obsah obrázku – co je zobrazeno

Estetická kvalita – jak je ilustrace zpracovaná

Technika – čím je obrázek vytvořen

4. **Která ilustrace se ti líbí nejméně a proč? Uveď její označení a krátce vysvětli.**

Barevnost

Obsah obrázku – co je zobrazeno

Estetická kvalita – jak je ilustrace zpracovaná

Technika – čím je obrázek vytvořen

Appendix B1

Students' questionnaire

This questionnaire is anonymous and serves as a basis for a research of a diploma thesis at Pedf ZCU Pilsen.

age:

female / male

1. If you could choose an illustrated book only on the basis of illustrations which would you prefer? Choose the best 5. (1 is the top rated)

- 1.
- 2.
- 3.
- 4.
- 5.

2. Which 5 illustrations would you rather not choose? Write in order from the worst to the best. (5 is the worst)

- 5.
- 4.
- 3.
- 2.
- 1.

3. Which illustration do you appreciate the most and why? Write the letter marking and explain briefly according to the points.

Colouring

Content of the picture – what is depicted in the picture

art and aesthetic quality

Technique – how the illustration is made

4. Which illustration do you appreciate the least and why? Write the letter marking and explain briefly according to the points.

Colouring

Content of the picture – what is depicted in the picture

art and aesthetic quality

Technique – how the illustration is made

Appendix B2

Score table - rating of illustrations by students according to age and gender

Explanation: The score table is based on the results of the students' questionnaires. Each of the students picked 5 best and 5 worst illustrations. The points in the table refer to how many times the illustration was selected as one of the worst (-) and one of the best (+) five illustrations.

Best rated: T, A, I, H, E

Worst rated: O, D, C, S, B

Age	Boys' rating								Boys' total		Girls' rating								Girls' total		Total	
	15	16	17	18			15	16	17	18			15	16	17	18			+	-	+	-
	+	-	+	-	+	-	+	-	+	-	+	-	+	-	+	-	+	-	+	-	+	-
A	4		2		2		11		19		4		10		5	2	1	3	20	5	39	
B		2		2		2	2	9	2	15	2	2	1	3		6		3	3	14	5	29
C		3		2		3	10	6	10	14	2	3	1	12	4	3	1	3	8	21	18	35
D	1	1		2		1		14	1	18		3		9		7	1	1	1	20	2	38
E	1	1	1				11	2	14	3	3	1	4		1	1	4	1	12	3	26	6
F	1	1		4		1	1	5	2	11	1	3	1	7	2	5	1		5	15	7	26
G	1			2	1		2	9	4	11		2		2	4	1	1	1	5	6	9	17
H	4		1			3	10	6	15	9	4	2	6	3	3		1		14	5	29	14
I	2		3	2	1		3	2	9	4	4		13	1	5	1	2		24	2	33	6
J			3				3	1	6	1			2		2		2		6		12	1
K	3		2			2	4	10	9	12	1	2	1	5		6	2	1	4	14	13	26
L	1		1			2	2	7	4	9		2	1	1				1	1	4	5	13
M	1	2	1		1		8	8	11	10	2		3	1	3	1		1	8	3	19	13
N		1	1		2		6	1	9	2	2	1	4		1	3	1		8	4	17	6
O		3	1	2	1	3	1	15	3	23		6	2	7	1	3		4	3	20	6	43
P		2	3	1	1		14	4	18	7	1	1	4	6	2	2	2		9	9	27	16
Q				1	2		4	3	6	4		2	1		2	1	1		4	3	10	7
R	1				2		3	6	6	6		2	2		2	1	1		5	3	11	9
S		4	1	2		2	6	10	7	18	2		4	9	5	3		2	11	14	18	32
T	1		5		1		20		27		3		8	3	6	2	4		21	5	48	5
U	2			2	3		6	2	9	4	2		8	1	3	1		1	13	3	22	7
V	1	2		2	1	1		6	2	11	1	1	2	6	1	4		1	4	11	6	22
X					2		2	5	4	5	1	1	4		3	2		2	8	5	12	10

Appendix B3

Score table - rating of illustrations by students according to age

Explanation: The score table is based on the results of the students' questionnaires. Each of the students picked 5 best and 5 worst illustrations. The points in the table refer to how many times the illustration was selected as one of the worst (-) and one of the best (+) five illustrations.

Best rated: T, A, I, H, E

Worst rated: O, D, C, S, B

Age	Boys 'and girls' rating								Total	
	15		16		17		18		+	-
	+	-	+	-	+	-	+	-	+	-
A	8		12		7	2	12	3	39	
B	2	4	1	5		8	2	12	5	29
C	2	6	1	14	4	6	11	9	18	35
D	1	4		11		8	1	15	2	38
E	4	2	5		1	1	15	3	26	6
F	2	4	1	11	2	6	2	5	7	26
G	1	2		4	5	1	3	10	9	17
H	8	2	7	3	3	3	11	6	29	14
I	6		16	3	6	1	5	2	33	6
J			5		2		5	1	12	1
K	4	2	3	5		8	6	11	13	26
L	1	2	2	1		2	2	8	5	13
M	3	2	4	1	4	1	8	9	19	13
N	2	2	5		3	3	7	1	17	6
O		9	3	9	2	6	1	19	6	43
P	1	3	7	7	3	2	16	4	27	16
Q		2	1	1	4	1	5	3	10	7
R	1	2	2		4	1	4	6	11	9
S	2	4	5	11	5	5	6	12	18	32
T	4		13	3	7	2	24		48	5
U	4		8	3	6	1	6	3	22	7
V	2	3	2	8	2	5		7	6	22
X	1		4		5	2	2	7	12	10

Appendix C

Dotazník pro učitele

Tento dotazník je anonymní a slouží jako podklad pro výzkum v rámci diplomové práce na PedF ZCU Plzeň.

věk:

žena / muž

obor (aprobace):

1. **Pokud byste měl/a vybrat ilustrovanou knihu pro dítě pouze na základě ilustrací, kterým byste dal/a přednost? Napište prvních 5 v pořadí od nejlepší do nejhorší. (1 je nejlepší)**

1.

2.

3.

4.

5.

2. **Kterých 5 ilustrací byste naopak vybral/a nejméně rád/a? Napište v pořadí od nejlepší do nejhorší. (5 je nejhorší)**

5.

4.

3.

2.

1.

3. **Která ilustrace se Vám líbí nejvíce a proč? Uveďte její označení a krátce vysvětlíte podle následujících bodů.**

Barevnost

Obsah obrázku – co je zobrazeno

Estetická kvalita – jak je ilustrace zpracovaná

Technika – čím je obrázek vytvořen

4. **Která ilustrace se ti líbí nejméně a proč? Uveď její označení a krátce vysvětli.**

Barevnost

Obsah obrázku – co je zobrazeno

Estetická kvalita – jak je ilustrace zpracovaná

Technika – čím je obrázek vytvořen

Appendix C1

Teachers' questionnaire

This questionnaire is anonymous and serves as a basis for a research of a diploma thesis at Pedf ZCU Pilsen.

age:

female / male

specialization:

5. If you could choose an illustrated book for a child only on the basis of illustrations which would you prefer? Choose the best 5. (1 is the top rated)

- 1.
- 2.
- 3.
- 4.
- 5.

6. Which 5 illustrations would you rather not choose? Write in order from the worst to the best. (5 is the worst)

- 5.
- 4.
- 3.
- 2.
- 1.

7. Which illustration do you appreciate the most and why? Write the letter marking and explain briefly according to the points.

Colouring

Content of the picture – what is depicted in the picture

art and aesthetic quality

Technique – how the illustration is made

8. Which illustration do you appreciate the least and why? Write the letter marking and explain briefly according to the points.

Colouring

Content of the picture – what is depicted in the picture

art and aesthetic quality

Technique – how the illustration is made

Appendix C2

Score table - rating of illustrations by teachers

Explanation: The score table is based on the results of the teachers' questionnaires. Each of the teachers picked 5 best and 5 worst illustrations. The points in the table refer to how many times the illustration was selected as one of the worst (-) and one of the best (+) five illustrations.

Rating points: -5 – +5

Best rated: O, L, H, A, T

Worst rated: C, B, D, S, X

Illustrations	Rating	
	+	-
A	10	
B	4	11
C	4	14
D	6	10
E	4	4
F	6	4
G		4
H	11	
I	2	8
J	3	3
K	4	6
L	12	
M	2	2
N	1	
O	13	
P	6	
Q	4	
R		8
S	4	10
T	9	
U		8
V		4
X		9

Appendix D

Score table – rating illustrations according to the criteria covered in the theoretical background

Explanation: The score table is based on the findings from the theoretical background. Each of the illustrations could be awarded from 1 to 10 points according to content, colours and degree of stylization.

Content: narrative (10) – descriptive (1)

Colours: full coloured (F) – partially coloured (P) – black and white (BW)

Realistic colours (range of tones) (1) – stylized (10)(elementary, contrasting, bright)

Dominant colours (if applicable)

Degree of stylization: realistic (1) – conventionalized (10)

Illustrations	Content	Colours			Degree of stylization	Comments	Author
	descriptive /narrative	black and white /full coloured	realistic / stylized	Dominant colours	realistic / conventionalized		
A	8	BW	x	x	4	x	Tenniel
B	6	BW	x	x	5	poor quality drawing	Carroll
C	x	F	10	x	10	Very abstract	Dali
D	4	F	7	Basic colours	9	Deep, bright colours	Kennel
E	3	BW	x	x	4	x	Peake
F	4	F	7	Black, red, blue	9	Deep colours; Odd Alice	Gapchinska
G	7	F	5	yellow	6	Watercoloured; warm, faded colours	Mabbel
H	3	F	7	x	9	Deep colours, post-modern	Bisca
I	8	F	9	x	2	x	Hilderbrandt
J	7	F	3	x	6	Watercoloured; soft colours	Tarrant
K	1	F	1	black	1	Static; dark tones; like "renaissance" portraits	Taylor
L	2	F	5	x	5	Large monochromatic areas	Zwerger
M	5	BW	x	brown	7	Cappuccino colour	Erko
N	9	BW	x	grey	3	x	Newell
O	5	F	7	Yellow, green, blue	8	Deep, bright colours	Jay
P	9	F	3	x	8	Dark, faded colours	Rackham
Q	5	F	4	x	3	x	Robinson
R	9	F	2	x	2	x	Gustaffson
S	5	F	9	Yellow, violet, red	8	psychedelic	Garcia
T	6	F	4	brown	6	Horror like	Falcone
U	4	F	7	x	8	x	Liew
V	7	P	8	Red, green	7	x	McManus
X	8	F	4	x	7	Watercoloured; soft colours	Oxenbury

Appendix F



Summary in Czech / Shrnutí

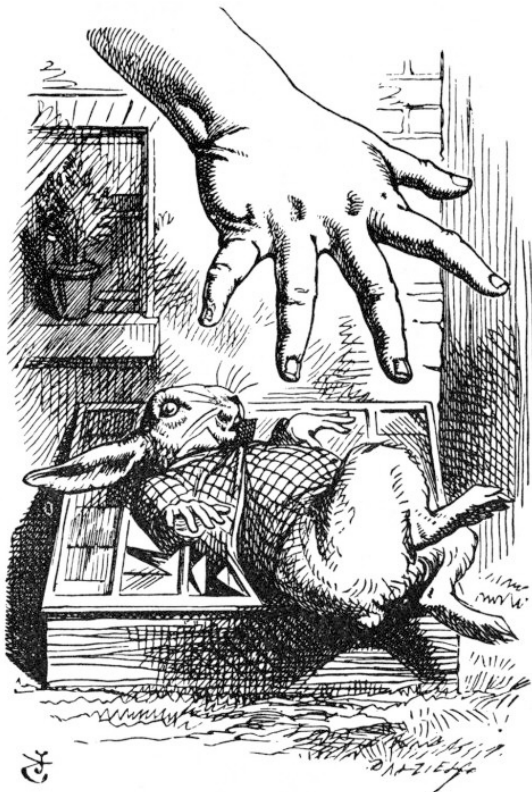
Tato diplomová práce je zaměřená na zkoumání ilustrací s ohledem na preference jejich výběru dětmi. V praktickém výzkumu, který je součástí této práce, bylo použito 23 souborů ilustrací vytvořených různými autory k jedné z nejznámějších klasik anglické dětské literatury – Alenka v říši divů, kterou napsal Lewis Carrol. Výzkum je zaměřen na zjištění a ustanovení základních principů pro výběr ilustrací přitažlivých pro starší děti ve věku 15 – 18 let. Cílem bylo definovat všeobecná kritéria pro vybírání ilustrací, která by pomohla dospělým lépe a se v tomto procesu orientovat. Výstupy z tohoto výzkumu mohou být obzvláště užitečné učitelům, kteří by rádi efektivněji používali ilustrované knihy jako autentické materiály ve výuce cizího jazyka.

Základní hypotézou tohoto výzkumu bylo, že děti a dospělí vnímají odlišné ilustrace jako různě atraktivní. Také se předpokládalo, že děti vnímají některé ilustrace jako velmi přitažlivé a jiné ne. Součástí této práce je také shrnutí poznatků z jiných podobně zaměřených studií a jejich ověření v praktickém výzkumu. Závěry z těchto studií i zmíněná hypotéza se víceméně potvrdily. Děti opravdu upřednostňují ilustrace s určitými znaky před jinými. Volby ilustrací dospělými se ukázaly být překvapivě předvídaté a odpovídající těm dětským, přesto zde byly některé zásadní nesrovnalosti v tom, co děti preferují nejvíce.

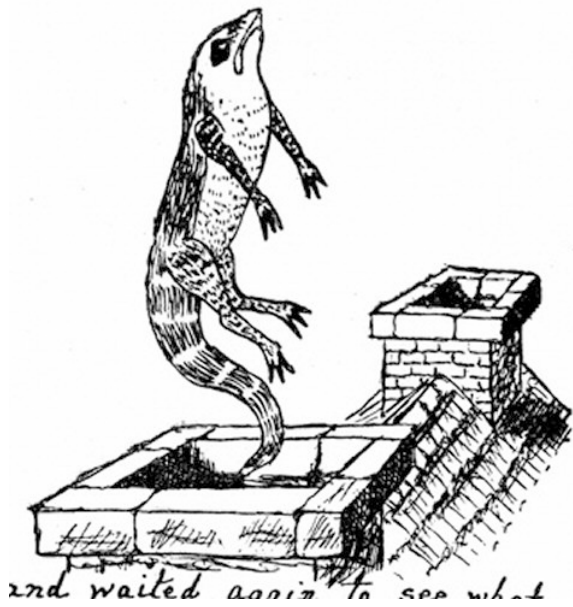
Z výzkumu vyplynulo několik zásadních kritérií, které by měli být při výběru ilustrací dodrženy. Velice důležitá je především technika a umělecká kvalita ilustrací. Obrázky by měly obsahově odpovídat psanému příběhu, být jasné a srozumitelné. Dále by neměly být popisné, ale raději dějové, kde se postavy hýbou, vyjadřují emoce a vzájemnou interakci. Barvy a tvary by neměly být příliš experimentální ani stylizované, přehnané a příliš vzdálené realitě. Příliš komplikované a chaotické nebo dokonce abstraktní obrázky také nejsou vůbec vhodné.

Ilustrace jako součást knih mohou být efektivně využity například v procesu cizojazyčného vzdělávání. Děti je vnímají jako zábavné a vzrušující a zároveň jim mohou být v mnohem užitečné, a to dokonce i těm starším z nich. Pomáhají totiž vytvářet schéma neboli pre-koncept toho, o čem kniha je a při jejím čtení tak pomáhá jejímu porozumění a orientaci v textu. Autentické texty doprovázené ilustracemi jsou tak pro děti, které se učí cizí jazyk, mnohem srozumitelnější a také zábavnější. Navíc s ohledem na multimediální teorii, kdy využití více prostředků vnímání pomáhá účinnému přenosu informací a zapamatování, je vhodné zařadit právě i vizuální pomůcky jako ilustrace, aby proces učení byl co nejefektivnější.

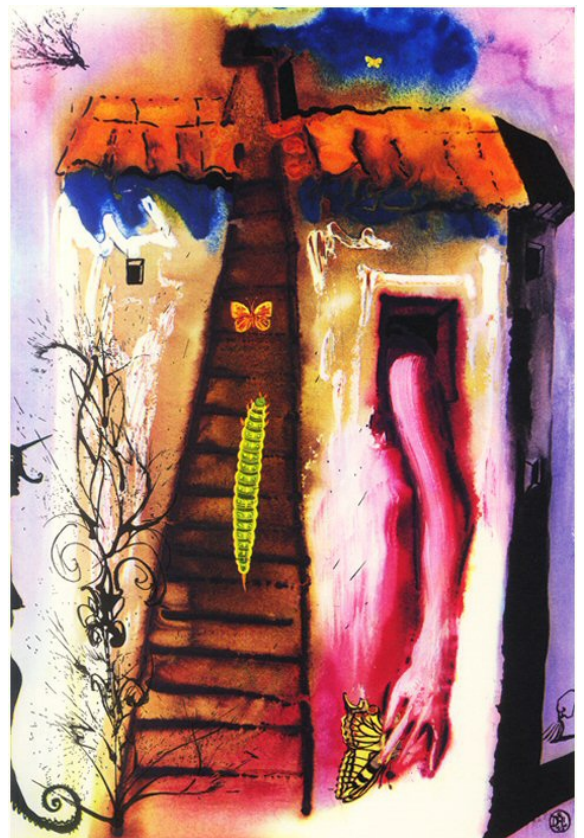
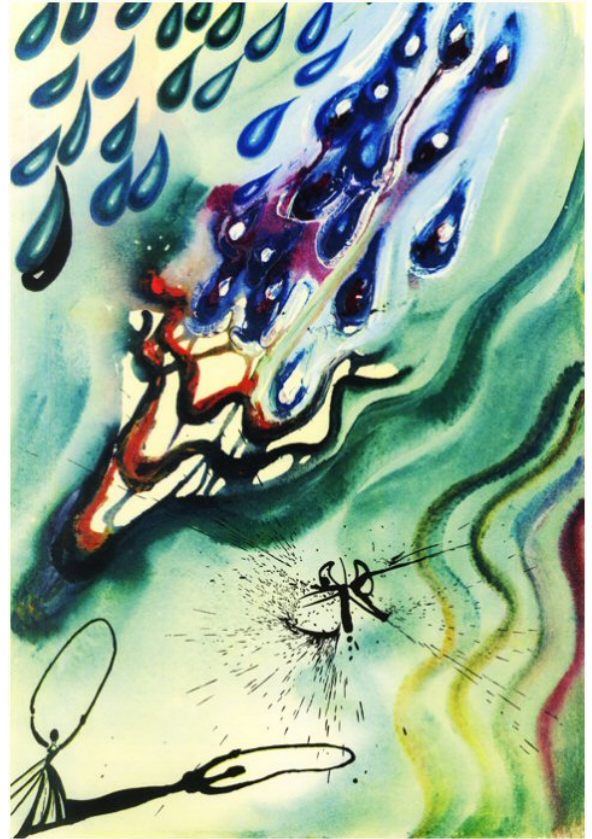
Appendix E-A
John Tenniel



Appendix E-B
Lewis Carroll



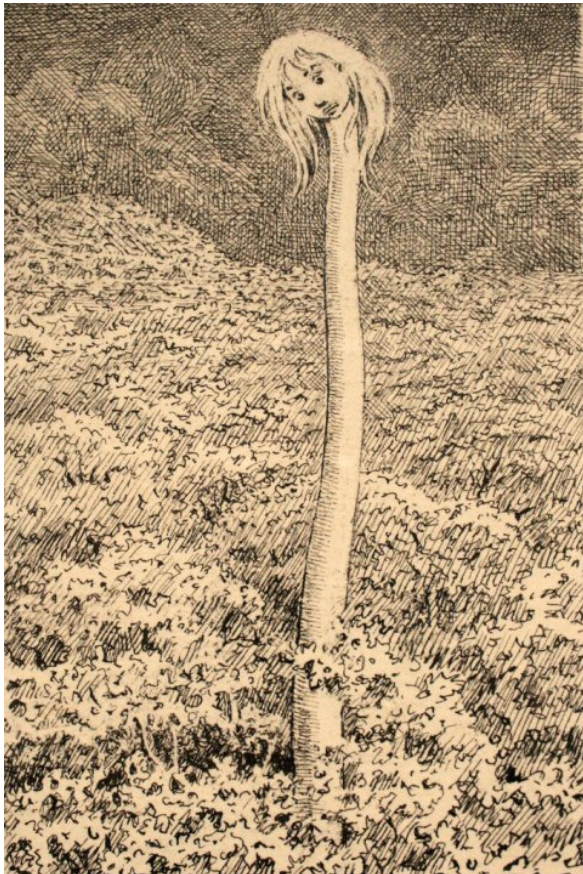
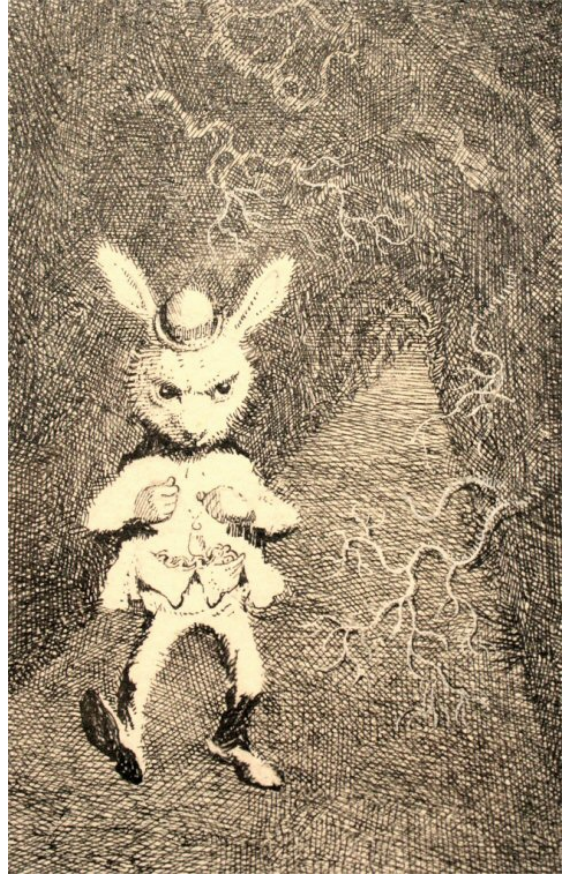
Appendix E-C
Salvador Dalí



Appendix E-D
Mauritz Kennel



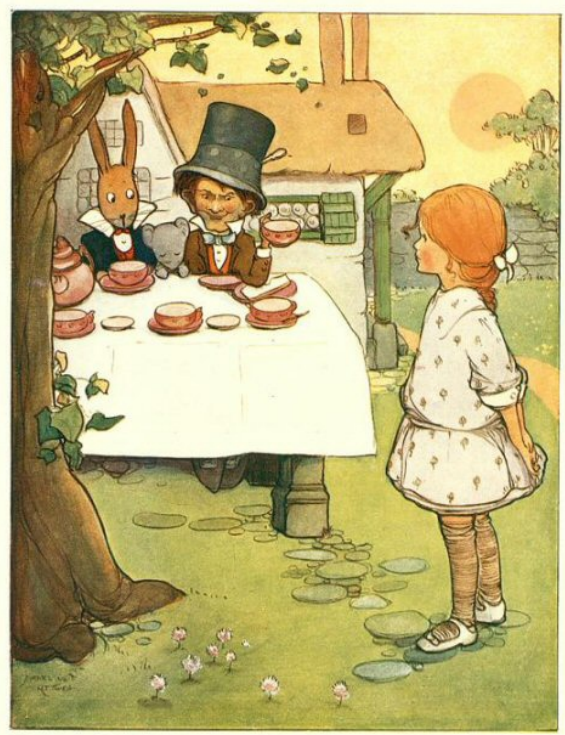
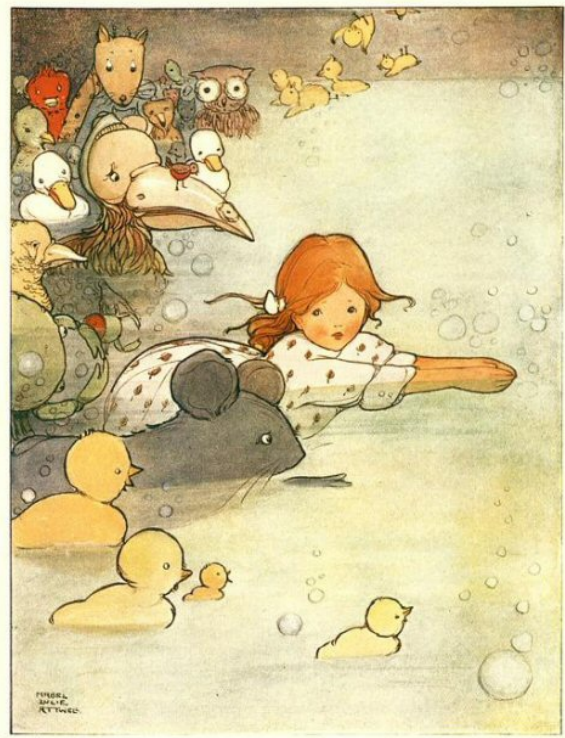
Appendix E-E
Mervin Peake



Appendix E-F
Evgenia Gapchinska



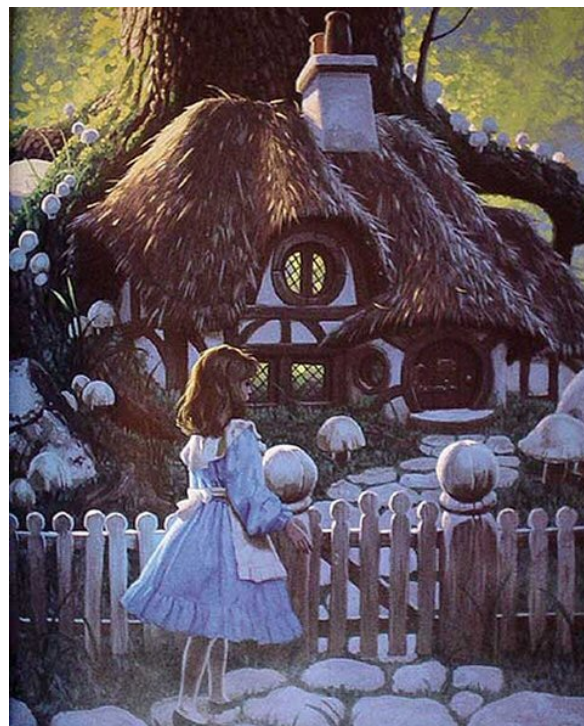
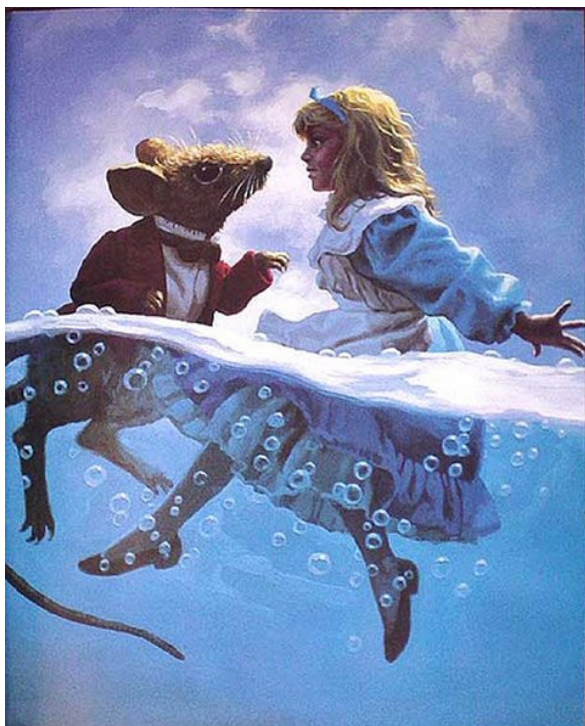
Appendix E-G
Lucie Attwel Mabbel



Appendix E-H
Fulvio Bisca



Appendix E-I
Greg Hilderbrandt



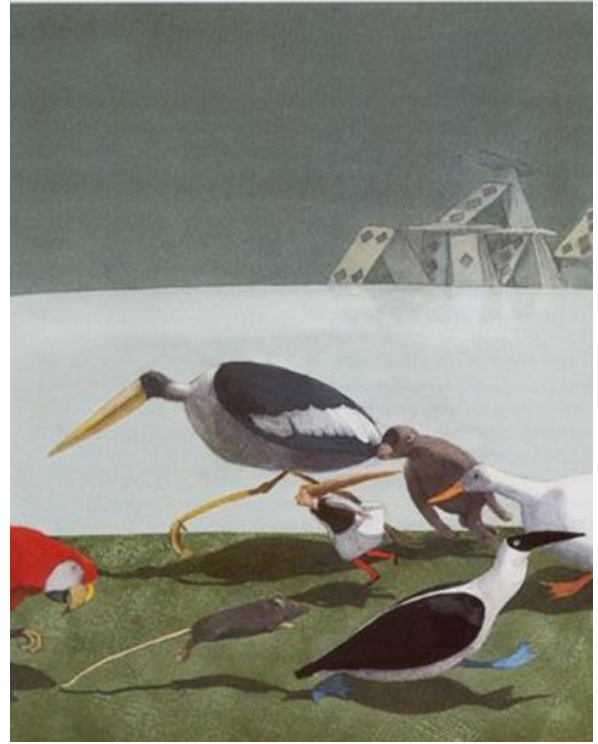
Appendix E-J
Margaret Tarrant



Appendix E-K
Maggie Taylor



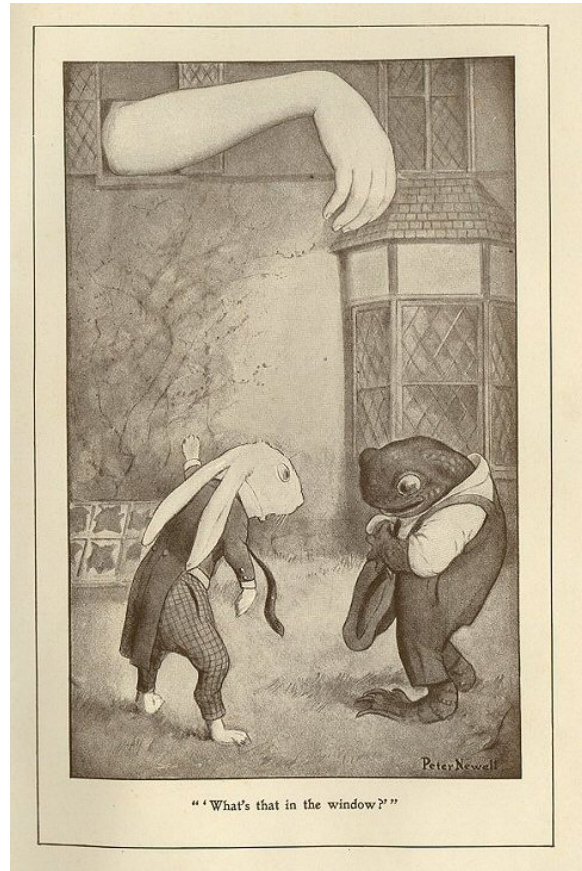
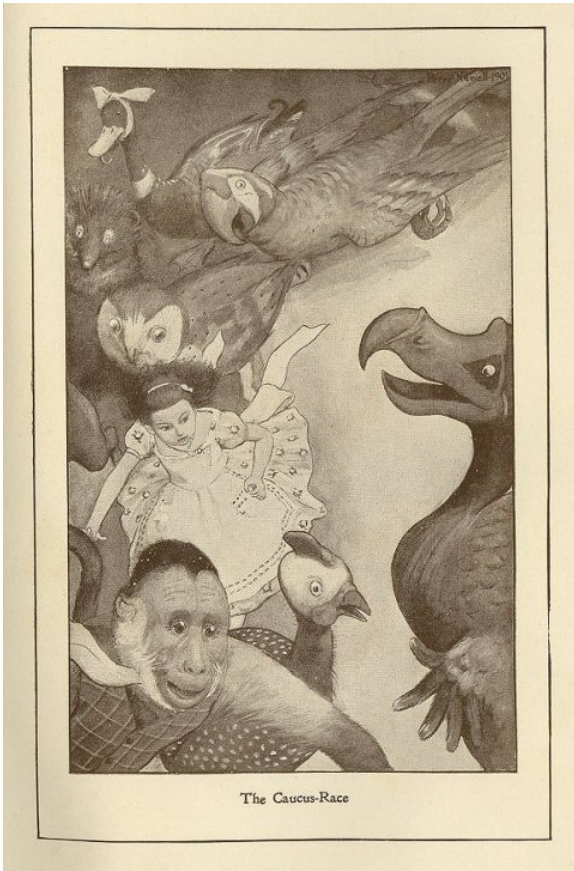
Appendix E-L
Lisbeth Zwerger



Appendix E-M
Vladislav Erko



Appendix E-N
Peter Newell



Appendix E-O
Alison Jay



Appendix E-P
Arthur Rackham



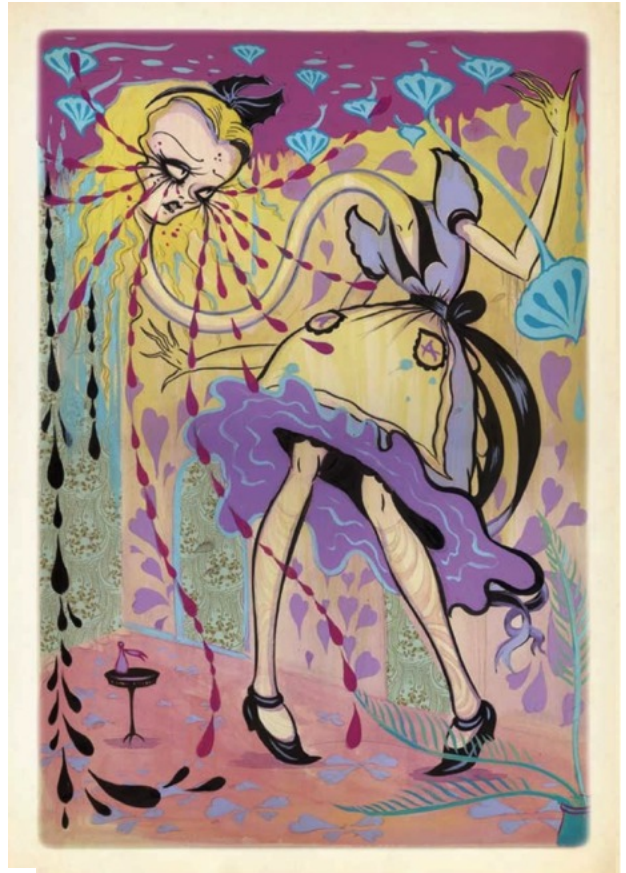
Appendix E-Q
Charles Robinson



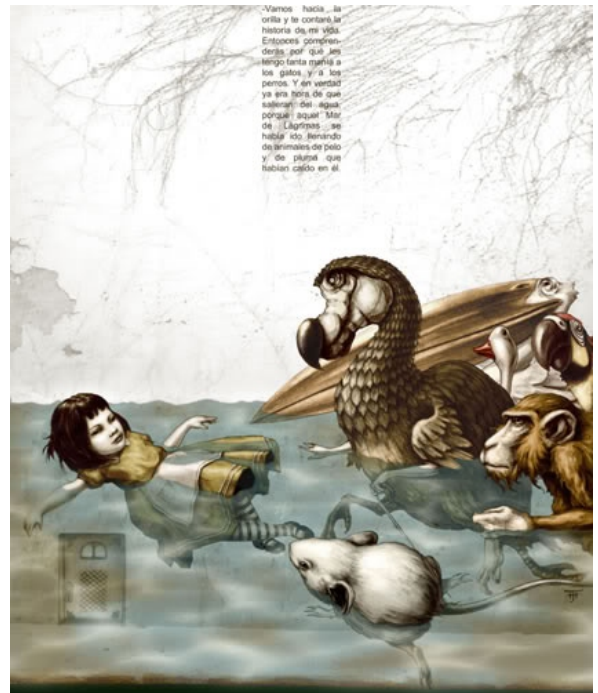
Appendix E-R
Scott Gustaffson



Appendix E-S
Camille Rose Garcia



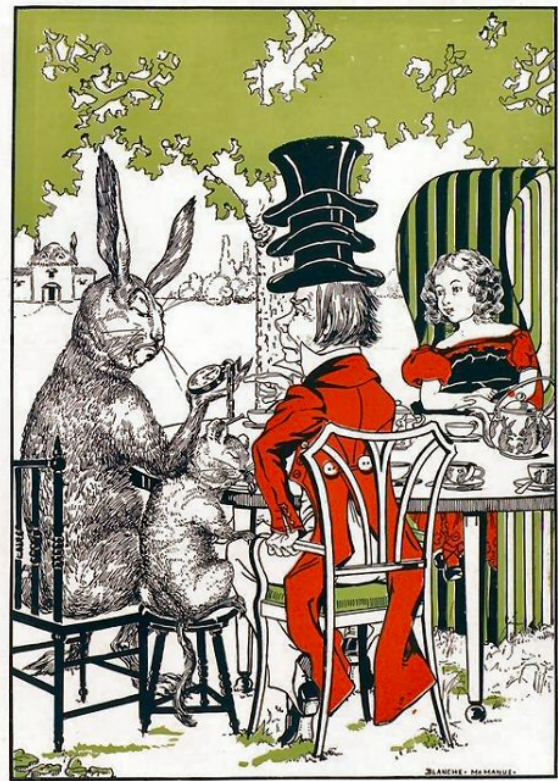
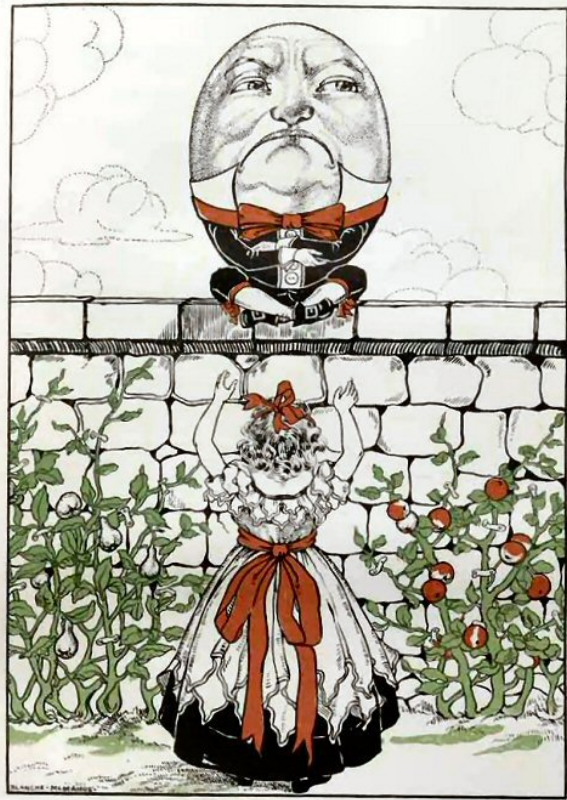
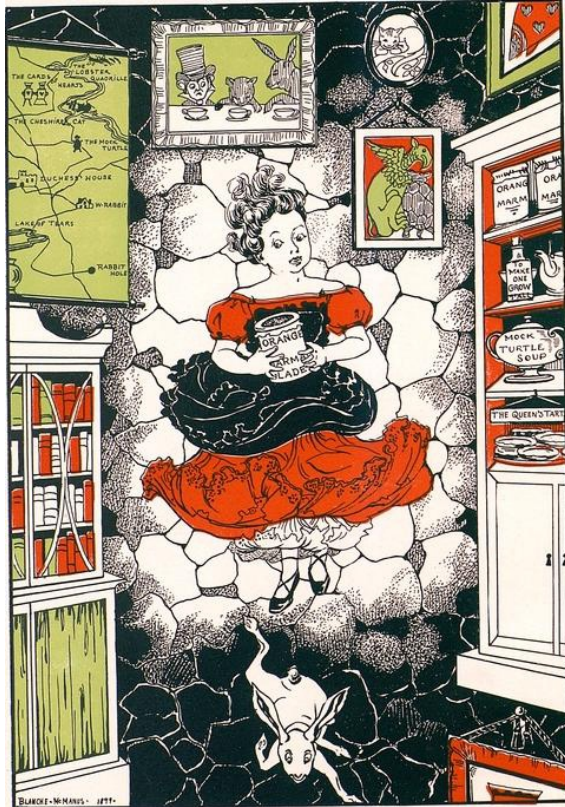
Appendix E-T
Fernando Falcone



Appendix E-U
Sonny Liew



Appendix E-V
Blanche McManus



Appendix E-X
Helen Oxenbury

