Západočeská univerzita v Plzni

Fakulta pedagogická

Katedra anglického jazyka

Diplomová práce

KULTURNÍ OBOHACENÍ PROSTŘEDNICTVÍM LITERATURY PRO MLÁDEŽ V HODINÁCH ANGLICKÉHO JAZYKA (*BOG CHILD*)

Adéla Andělová

Plzeň 2016

University of West Bohemia

Faculty of Education

Department of English

Thesis

CULTURAL ENRICHMENT THROUGH YOUNG ADULT LITERATURE IN ESL CLASSROOM (*BOG CHILD*)

Adéla Andělová

Plzeň 2016

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

V Plzni dne 22. dubna 2016   …………………………….

                                                              Adéla Andělová

ACKNOWLEDGMENTS

ABSTRACT

Andělová, Adéla. The University of West Bohemia. April, 2016. Cultural enrichment through young adult literature in ESL class. *Bog Child*. Supervisor: PhDr. Magdaléna Potočňáková, Ph.D.

The thesis deals with the topic of cultural enrichment through reading in English as a second language classroom. In the background chapter, the terms children's and young adult literature are defined and characterized. The reasons for inclusion of literature into English classes are explained as well as the models of teaching literature. The greatest importance is put on the cultural enrichment model and thus, also the term culture is defined. The theoretical part of the thesis deals also with the use of authentic materials since its authenticity is mentioned as one of the benefits of inclusion of literature in ESL classes. The conducted research at Masarykovo gymnázium Plzeň is described in the practical part of the thesis. The research, realized by means of observation, questionnaires, and an interview explored students' and teacher's attitudes towards a young adult novel as a means of cultural enrichment, the use of other authentic materials and towards four teaching units based on reading selections from the novel *Bog Child* by Siobhan Dowd. Based on the results of the research, it is concluded that the students and the teacher included in the study understand *Bog Child*, an example of young adult literature, and other authentic materials as effective and interesting means of cultural enrichment. It is also concluded that the lessons designed for the purposes of the thesis were planned in a way enhancing cultural enrichment, however, the coherence of the lessons was sometimes disrupted by an excessive number of lesson aims.

TABLE OF CONTENTS

I. INTRODUCTION

Learning a second language goes hand in hand with gaining an insight into the cultures of the countries of the language studied. Understanding the culture, in the broad sense of the meaning, means understanding the way of life of the country influenced by social, political, and historical context (Collie & Slater, 1987, p. 6). A better grasp of the cultural values influencing the way of life of the speakers of the language studied means greater understanding of speakers themselves. This fact is also reflected in the Framework Education Programme for Secondary General Education which recommends teaching and learning the realia of the language studied (Výzkumný ústav pedagogický v Praze, 2007, p. 18). There are a lot of ways how to understand a culture of a foreign country. Leaving aside the option of living in the country, literature and reading about issues important for the particular country are some of the best means of getting to know its culture. Literature can serve various purposes in the English as a second language (ESL) classroom. It can foster development in both language and personal areas and last but not least it can help cultural enrichment of the students.

The aim of this thesis is to find out whether a young adult novel dealing with a political conflict, namely *Bog Child* by Siobhan Dowd, is an interesting and effective means of cultural enrichment from both teacher's and students' point of view. The study also tries to answer the question whether other authentic materials, specifically videos and pictorial materials, can support cultural enrichment and thus the set lesson aims. Finally, the thesis attempts to find out if the four lessons that have been designed for this study are a good way of mediation the cultural content of the book *Bog Child* to students and if they can lead to meeting the set aims.

Since young adult literature can be regarded as a subgroup of children's literature, the Theoretical Background of the thesis deals with the definition and typical characteristics of both of these terms. The next part of the theoretical chapter lists benefits that are associated with using literature in ESL classroom but also points out to some disadvantages that have to be thought of as well. There are more ways of approaching a literary text in a language classroom. The one the teacher decides for depends on the aims of the lesson or course. As the lesson aims within this study are content-based with the focus on cultural values and historical and political circumstances of the chosen story, the

1

cultural enrichment model of teaching literature is the most important one here. But the other two models, language enrichment, and personal growth, are presented as well. Next, Theoretical Background deals with the procedure of selecting a literary work and the best way how to present it and work with it in ESL classroom. This chapter further provides basic information about authentic materials and their advantages and disadvantages. Their selection has to be as careful as the selection of a literary work and the theoretical chapter discusses this.

The practical part of the thesis presents the findings of the research that was carried out at Masarykovo gymnazium Plzeň in the second grade of a four-year program. The four teaching units designed for these purposes tried to reflect the cultural enrichment model and present the cultural values in *Bog Child* to the students. These lessons were provided to and willingly taught by Ms. Jana Kajanová, the English teacher at Masarykovo gymnázium. To answer the research questions presented above, the lessons were studied through three research tools – an observation, student's questionnaire and a semi-structured interview with the teacher. All of the four lessons (the aims set for each lesson are to be seen in the lesson plans attached in Appendices) and the research tools are introduced in the Methods chapter. Then, the result of the observation, questionnaire and interview are presented and commented on in Results and Commentaries. The teaching implications of the findings of the research are given in the Implications chapter which also points out limitations of this research and suggests a possible expansion of this study or studies on similar topics.

II. THEORETICAL BACKGROUND

Firstly, the Theoretical Background chapter introduces the term children's and young adult literature. It discusses various definitions of both terms and their mutual relations. Secondly, it describes attitude to the use of literature in ESL classroom and various models of teaching literature. The concept of culture and its place in the English classroom is introduced. Finally, the chapter deals with the issue of authentic materials, their advantages, disadvantages and their use in English language teaching.

Defining Children's and Young Adult Literature

Children's Literature

The term 'children's literature' is a frequently used designation and its definition does not seem to be problematic outside the academic sphere. However, there are many discussions regarding this ambiguous and difficult to grasp term, which represents many complications for researchers. O'Sullivan (2010) asks whether it is possible to identify some specific stylistic or thematic features of children's literature (p. 1). When answering this question, the author states that children's literature is represented by a broad and diverse range of texts which addresses readers from infants, through middle graders to young adults (see later in this chapter).

Neither the age of the readers nor the genres of children's texts are a clearly defined group. Works of many genres can hide under the umbrella of children's literature; folk and fairy tales, myths and legends, ballads and nursery rhymes or fan fiction (Reynolds, 2011, p. 2). Besides the wide range of genres, the variety of themes adds another difficulty to the already problematic definition of children's literature. Not only that there are so many themes and topics depicted, but moreover they have changed in time. What has been classified as writing for children has developed. For example, from the 1960s, taboo topics began to appear. Books about children different mentally or in the color of their skin stopped being unthinkable. There is more realism in today's children books than there was in the past, which demonstrates the fact that the most current trend are books with multicultural themes (Denman-West, 1998, p. xii).

When trying to define children's literature, one has to look behind textual features. It is very often argued, "whether children's literature is literature by children, for children or about children" (O'Sullivan, 2010, p. 1). Children write, but their works are rarely

published. There is, of course, a large amount of books about children. However, these are primarily focused on adult readers. As O'Sullivan (2010) noted the key defining feature is the audience (p. 4). Thus, children's literature is mainly literature for children, yet produced by adults.

Regarding the adult production of children's books, some authors refer even to the impossibility of children's literature. Specifically, the nature of the adult-child relationship in children's fiction represents one of the ambiguous elements of this term (Reynolds, 2011, p. 2). The communication between a child reader and an adult is naturally unequal in terms of command of language, the experience of the world and positions in the society (O'Sullivan, 2010, p. 4).

Since there is no coherent body that makes up children's literature, it is useful to set out the key differences between children's and adult literature. There are jewels, mediocrity, and trash both among the works of children's and adult literature. Although children's literature lacks the degree of complexity of adult literature, we have to bear in mind the necessary accommodations for beginner readers. But some of the novels for children (or young adults) adopted sophisticated literary techniques of their adult counterparts. There is probably no difference between emotional themes dealt with in children's and adult literature because "no such thing as an exclusively adult emotion exists" (O'Sullivan, 2010, p. 3). The primary difference between children's and adult literature is according to Stoodt (1996) that children audience has more limited life experience (p. 5). Some of the children's books depict even very harsh events, such as war and poverty, as do adult ones. While Stoodt considered the limited life experience as the key feature, O'Sullivan (2010) referred to the 'happy ending' as the essence of the best children's literature (p. 3).

As discussed above, children's literature is an enormously large and amorphous field of study and it is definitely not clearly identifiable. On the top of that, characteristic features of this branch of literature do not apply to all of the texts, "there are too many buts, too many exceptions" (O'Sullivan, 2010, p. 4). This thesis, in accordance with O'Sullivan (2010), assumes that children's literature can be defined as literature for children produced by adults (p. 4).

On the basis of this assumption, it is possible to argue that functions, uses, and values of children's literature are assigned by adults. From an adult point of view, the main function of children's literature is a didactic or doctrinal one. Children's reading promotes basic literacy; hence children's literature belongs to both literary and educational realms (O'Sullivan, 2010, p. 4). As Stoodt (1996) mentioned, children's literature is central to education; it contributes to readers growing experience (p. 5). Regarding educational values of this branch of literature, Stoodt referred to enhancing understanding. That is to say helping children understand self and others. For the purposes of this thesis, the fact that literary works for children are able to promote understanding cultures is especially important (see later in this chapter the definition of "culture"). Through literature, child readers can identify and understand the values, attitudes and beliefs that are acceptable and unacceptable in a particular culture (p. 9). The increase in knowledge and information is also related to understanding other cultures. Literature provides children the possibility to participate in experiences that go far beyond mere facts and give them a sense of people and real life events. Moreover, such a background experience encourages questions and thus critical thinking (p. 10). For language teachers, literature is a rich source that provides a language model for their students. During work with literary texts, students benefit from associating the stories with their experience which has a great impact on language. Consequently, readers incorporate literary language and use it to express their ideas (p. 11). These were only some of the many benefits of children's literature and its impacts on the readers. The main advantages of using literature in the language classroom are discussed later in the Theoretical Background chapter.

Young Adult Literature

As shown above, defining children's literature is a difficult task. The best way to do that is probably characterizing this field through its audience. Due to the immense range of addressees of children's literature (roughly from infants to 18-years-olds), it is possible to claim that young adult literature is a subcategory of it. But, unfortunately, the term young adult literature is as slippery and amorphous as its younger counterpart.

When defining the term young adult literature, one probably does not doubt the meaning of the second part, literature. But who exactly are young adults? Nilsen and Donelson (2009) define young adults as "those who think they are too old to be children but who others think are too young to be adults" (p. 1). To be more precise, young adults

range somewhere between 12 and 19 years of age. Synonym for this term is a well-known word teenager. But it is worth mentioning that the young adult was scarcely used until The Second World War for the simple reason that, in the past children had to become adults literally overnight. Therefore, there was no need for such a category as young adults until 1900 (Cart, 2010, p. 4).

The characteristic feature of this group of people is the tremendous difference between twelve-year-olds and eighteen-year-olds. Sometimes, the age level of tweeners is set aside. Tweeners usually read shorter and simpler books that are still purchased by their parents. A typical tweener novel starts with the protagonist in a particular situation, then a problem occurs, is solved and everything is back to normal and a new adventure may begin (Nilsen & Donelson, 2009, p. 4). Such a pattern is very suitable for publishing of book series. Regarding this, Garcia (2013) mentioned the fact that books are often serialized by mainstream publishers and as a consequence "young adult literature is forcing readers to consume books in ways that orient them toward hegemony, encourage their consumption of specific forms of publishing, and redefine what it means to be a reader in the 21st century (p. 4).

Based on the definition of a young adult, Nilsen and Donelson (2009) specify young adult literature as "anything that readers between the approximate ages of 12 to 18 (19) choose to read for leisure reading or to fill school assignments" (p. 3). There are also some rival terms designating the same thing as young adult literature does. A lot of authors speak about teenage books or teenage fiction but also the term adolescent literature is sometimes used. But none of them was as successful as young adult literature, which is pretty firmly established. Cart (2010) explained that the word adolescent sounds too clinical. Similarly, Nilsen and Donelson (2009) believe that the term adolescent literature has the unpleasant ring of puberty and suggests something immature (p. 3). Other terms such as juvenile literature, junior novel, teen novel or juvie were used in the past but seldom heard today (p. 4).

There are debates regarding the beginnings of the use of the term young adult literature. Cart (2010) argued that until the late 1930s there was no separate category of literature specifically targeted at young adults. But books for young adults began to appear at the end of the 19th century (e.g. *Little Women*). Still, the whole new field of writing for teenagers became established in 1942 with the publication of the novel *Seventeenth*

Summer by Maureen Daly (p. 11). In contrast, Hamilton (2002) rejected the assumption that the beginning of literature for young people occurred in the middle of the 20th century (some authors say that one of the first novels for young adults was Salinger's *The Catcher in the Rye*). Other authors refer to a roughly 400 years period beginning with titles like *A Book of Courtesy* (1477) or *Aesop's Fables*. These works served as literature socializing children into the expected habits and behavior of the grown-up society. During the 17th and 18th centuries, the literature for young people served mainly to religious and didactic purposes. But there was a slight change in the 1700s with the publication of Defoe's *The Life and Strange Surprising Adventures of Robinson Crusoe* and Swift's *Gulliver Travels* which represent the more adventures stories for the then teenagers (p. 60).

Hamilton (2002) pointed to the fact that at that time, plots of these books were still "intended to relate and adult view of the world to young readers rather than trying to present their own" (p. 60). He believed that it was not until the 20th century that the characters in books read by young people were depicted as having their own thoughts about the world. Nilsen and Donelson (2009) on the other hand assumed that one of the characteristic features of young adult literature is the fact that the authors write from the point of view of young people (p. 26). If the adolescent point of view is really a key trait of young adult literature, it is possible to believe Cart's conviction that the actual writing for teenagers really has its roots at the beginning of the 1940s. Hamilton (2002) further assumed that until the mid-twentieth century, the books for young adults were rather moralistic and superficial but when realism started to creep into some authors' works, the classic young adult books were born (books such as *The Catcher in the Rye, The Pigman, The Outsiders* or *Where the Lilies Bloom*) (p. 60). Hence, if we want to work on the presumption that a young adult book should be written from the teenage point of view, the actual beginnings of young adult literature date roughly in the mid-twentieth century.

The term young adult literature was already defined, the alternative designations were presented and the beginnings of this literary field were approximately determined. But what are the characteristic features that make from a literary work a work for young adults? It is mainly the above-mentioned viewpoint of young people and the age of the protagonist because teenagers like reading about other teenagers (Nilsen & Donelson, 2009, p. 26). Next characteristic is the fast pace of young adult novels which is accommodated to teenagers' shorter attention span (however, they can stick with a longer

book if they are interested, as proven by *Harry Potter* series). Another quality is the great variety of genres and themes, similarly to children's literature. The topic of moving from being a child to being an adult winds like a red thread through many teenage stories. Such a topic can be definitely depicted in many genres: novels, poetry, drama, humorous and adventurous stories, science fiction, fantasy, historical fiction or even literary and informative non-fiction (Nilsen & Donelson, 2009, p. 31). Since the 1960s, various taboos disappeared from teenage books, likewise from the children's literature. From the late 1960s and 1970s many authors focused on minorities and non-middle class and stories from many different ethnic and cultural groups began to be described (e.g. *Chandra's Secret*, *Sold*, *Go and Come, A Girl Named Disaster, After the War*) (Nilsen & Donelson, 2009, p. 33). In contrast, Garcia (2013) assumed that a large proportion of young adult books is focused on the interests of white, affluent teenagers; it depicts the life and choices of America's well-off young people and thus define and reinforces these practices. And yet, even Garcia himself admitted that many authors of young adult literature help "bridge a multicultural scope" (p. 5).

This first part of the theoretical chapter dealt with the issue of children's and young adult literature. It presented the difficulties that may occur when trying to define these two terms. The characteristic features of these literary fields were described. The next part is devoted to the use of literature in the ESL classroom. It introduces the reasons for using literature and advantages of it but mentions also some disadvantages that need to be kept in mind. Different models of working with literature are presented while the biggest attention is paid to the cultural enrichment model. Thus, the term 'culture' has to be defined. At the end of this part, some general tips for English language lessons using literature are suggested.

Using Literature in the ESL Classroom

Why Use Literature in the ESL Classroom

The previous part introduced the tricky terms 'children's' and 'young adult' literature and discussed various possible ways how to approach these fields of the literary world. This part presents attitudes toward the use of literature in ESL classroom. Using literature in a language classroom provides many benefits for both teachers and students. But because every coin has two sides, this part also mentions some arguments which can be raised against the use of literature. This section of the work further deals with different models of teaching literature in a class while the biggest attention is paid to the cultural enrichment model which forms the very core of the practical part of this thesis. Thus, the proper definition of the term 'culture' is unavoidable in this part of the work. At the very end, some general tips for the use of literature in a language classroom are provided.

Before presenting the answer to the question 'Why to use literature in a language classroom?' let us define what exactly literature is. As stated in the Macmillan English dictionary, literature means stories, poems and plays, especially those that are considered to have value as art and not just entertainment. Literary works are produced to reflect different aspects of society (Macmillan Dictionary, n.d., literature definition), which, as shown further, provides the base for one of the benefits of using literature as a part of language teaching.

Why should an English language teacher use literature in his or her lessons at all? According to Collie and Slater (1987) one of the pros of literature is the fact that if using it, students have the opportunity to meet an authentic language material; i.e. a material which was not fashioned for the specific purpose of teaching a language (p. 6) (see the part about authentic materials). Clandfield (n.d.) believes that thanks to the authenticity of literary texts students are exposed to unmodified language and thus become more aware of the norms of the language use (Why use literature section). Regarding the language use, it is worth mentioning what McKay (1988) calls "two levels of linguistic knowledge". We can distinguish the level of 'use', which is a knowledge of linguistic rules, and 'usage', in other words a knowledge of how to use these rules. As MacKay claims, literature can provide basis especially for extending language usage (p. 191). Some authors believe in the ability of literature to increase all language skills (reading, writing, listening, speaking) and to

stimulate growth in the main language areas (vocabulary, grammar, pronunciation) (Naik, 2011, p. 5).

Apart from being a valuable authentic material literature used in a language classroom can also contribute to the cultural enrichment of the students (more on cultural enrichment and defining culture as such further in this chapter). With the help of an appropriate literary work, they are able to better understand how communication takes place in the target country. But not only linguistic abilities can be promoted, cross-cultural understanding of the L2 society benefits from using literature too (Carroli, 2008, p. 1).

McKay (1988) points out other benefits. Literature can foster an overall increase in reading proficiency. It may provide affective, attitudinal and experiential factors which will motivate students to read further and not only books assigned to them (p. 192). If properly chosen, literature can then create students' enjoyment of reading. This can be highly motivational for students, of course. They can feel a real sense of achievement at understanding a piece of respected literature, which is often far more interesting than texts found in course books.

Another benefit literature provides, which is connected with the enjoyment of reading, is its ability to encourage interaction within the class. A literary work can be effectively mined for discussions and sharing opinions and feelings (Clandfield, n.d., Why use literature section). Because teaching literature needs a response, it usually creates an interesting classroom situation. Teaching literature to non-native speakers naturally seeks to develop responses (not only in terms of linguistic knowledge), which means interaction between the teacher and the students and among students mutually (Long, 1987, p. 43). It is thus logical that literature in a classroom encourages talking and provides the basis for highly motivated small-group work (Gajdusek, 1988, p. 229).

Along with the above-mentioned reasons regarding literature as a potential resource in the language learning process, Naik (2011) mentions seven other benefits. Literature is universal in terms of the themes it is dealing with. Issues like death, love, separation, belief or nature are common to all cultures and, therefore, accessible for many different people. Further, literature does not trivialize experience because it provides genuine and authentic inputs. Another great benefit of reading a literary work with students is the fact that they can relate to their own lives. Literature educates the whole person when students develop

attitudes towards values in literary text and then compare these with their own lives (Clandfield, n.d., Why use literature section). Naik (2011) also speaks about a diversity of literature which provides its readers with all possible varieties of subject matter. Another advantage is the suggestive power which invites us to go beyond what is said, fosters response and generates language discussion. One of the key features of literature is its ability to produce interest. It presents themes which are intrinsic in ways designed to engage the reader's attention. Last but not least, literature is ambiguous, in a good way. Its ambiguity brings different meanings to different people, which, again, means an almost infinite fund of interactive discussions (p. 9).

Getting to know literary works written in the studied language is also recommended in The Framework Education Programme for Secondary General Education. This document presents areas of the realia of the countries of the language studied and literature is one of them (Výzkumný ústav pedagogický v Praze, 2007, p. 18)

Debates about and Arguments against Using Literature

Using literature in the ESL classroom has attracted more interest among English teachers since the 1980s (Clandfield, n.d., para. 1). Although literature definitely brings many benefits, the role it plays in language education is not agreed upon. It is definitely a constant, albeit questioned, part of foreign language pedagogy. During history, three main paradigms of literature in the language classroom have chronologically developed. The first, classical period (beyond mid-1900) preferred teaching the canon or, in other words, high literature. The next period dated from the 1970s to the 1980s was focused on teaching the language. The most recent period, since the 1990s, has been aimed to the need to teach intercultural awareness or teaching culture (Carroli, 2008, p. 8). The last paradigm is the basis of the practical part of the thesis since it promotes the role of literature as a topic or a resource.

Nevertheless, there is still disagreement about the using and teaching of literature. This discussion reached its peak in the 1980s especially in the field of English as a second language (but was definitely not limited to the English language only and referred to the whole field of L2 pedagogy). Many educators have stressed the importance of using literature since it is a great authentic material for culture analysis.

We can distinguish two different standpoints in the use of literature discussion. The first of them advances the communicative view of literature as a tool for language learning. The second one refers to cultural and rhetorical perspectives and perceives a text as a means to teach culture and writing (Carroli, 2008, p. 9). I believe that these two standpoints, although they seem to be very different, do not necessarily have to stand in the opposition. They are just two parts of one problem and they can complement each other; which of them will play the first fiddle depends only on the purpose of the particular lesson/course and the students. Yet, it is certain that literature extends a language classroom beyond its walls into the community of the target language and culture. This is something very closely connected to the cultural enrichment model of teaching literature in class and it is going to be discussed in more detail further in this chapter.

Literature as a part of language learning has undoubtedly many benefits, like e.g. developing linguistic knowledge, increasing reading proficiency, promoting understanding of a different culture and many others. But if considering using literature with our students we definitely have to be aware of its cons as well. There are several arguments raised against it.

Pointing out the disadvantages of literature, McKay (1988) claims that if the aim of language education is teaching grammar of the language, literature does little to contribute to this goal. It is too complex and uses language in a unique way (p. 191). Similarly, Carroli (2008) believes that literature is too difficult at the language level. As for the unique use of language, she adds to McKay's argument that literary works do not include examples of everyday language (p. 9).

Next, McKay (1988) refers to literature's inability to help students to meet their academic or occupational goals (p. 191). However, she does not forget to mention that literature can foster an overall increase in reading proficiency and thus contribute to these goals. Another weakness of literature lies in the reflection of a particular cultural perspective potentially difficult to grasp by a reader (p. 191). Carroli (2008) on the other hand does not consider cultural difficulty a relevant argument because cultural factors can be difficult also for insiders and not only for students of a foreign language (p. 10).

Models of Teaching Literature in the Class

There are different models of teaching literature in the class. Which one of them a teacher chooses depends on the aim of the particular lesson or course. Usually, these three models are distinguished: cultural enrichment model, language enrichment model, and personal involvement model (Collie & Slater, 1987, p. 7). Every one of them has its place in a language classroom. Let me present what they are based on. For the purpose of this thesis, the greatest attention is paid to the cultural model.

Considering the language enrichment model, general grammar, and vocabulary or stylistics are the main focus. This model is a learner centered one and aimed at increasing students' awareness of English (Clandfield, n.d., Different models of teaching literature in class section). Students can learn how the language is used thanks to a rich context in which individual lexical or stylistic items are made more memorable. Although literature may not be typical of the language of daily life (which is one of the things some authors mention as a drawback of using literature) (McKay, 1988, p. 191), it is far more interesting than texts in textbooks. Literature can help students gain familiarity with many features of the written language, let alone, it is an excellent prompt for oral work. Eventually, a language centered literature lesson helps extend the intermediate or advanced learner's awareness of the range of language itself (Collie & Slater, 1987, p. 7).

The personal involvement, or if you prefer the personal growth, model draws back on students' own opinions, feelings and experiences. It is based on the interaction between the text and the reader in the language studied (Clandfield, n.d., Different models of teaching literature in class section). This model seeks to shift the focus of students' attention beyond more mechanical aspects of the foreign language system. When drawn into the book, learners are eager to find out what happens as events unfold. They are then able to share their emotional responses with the rest of the class. Consequently, the whole language learning process benefits from it (Collie & Slater, 1987, p. 7).

Cultural enrichment model studies a literary text as a product, a source of information about the target culture and its social, political and historical background (Clandfield, n.d., Different models of teaching literature in class section). Lessons focused on culture depicted in a literary work help students understand the way of life of a different country. Collie and Slater (1987) refer to radio programs, films, newspaper and literary works as resources for such lessons. Students are introduced to a full vivid context in

which characters from different social backgrounds can be depicted. They gain a feel for the codes and preoccupations that structure a real society which help them imagine what life is like in another country (p. 6).

Likewise, Gajdusek (1988) understands exploration of a literary text with readers from another culture as an exercise in cultural relativity or as a response to the call for cultural awareness and teaching culture. However, the primary purpose is not just to convey information, but to involve the reader in direct experience (p. 229). I believe this is the proof that the individual models are inseparable. For the best results in a "cultural model focused" lesson, the teacher cannot expect astonishing results when the reader is not personally involved (personal growth model). On the other hand, if personally involved, the language learning process of the reader is definitely more effective (language enrichment).

Studying a culture hidden within a text can be very tricky since a writer assumes that readers share his/her cultural knowledge. The teacher of literature in the ESL classroom has to be alert to the possibility of cultural interference or misunderstanding and has to sensitively address these issues (Gajdusek, 1988, p. 232). McKay (1988) shares the opinion that literature as a highly charged cultural artifact may lead to certain difficulties in class. Still, it can promote a greater tolerance for cultural differences (McKay, 1988, p. 193).

Definition of Culture. Culture in the ESL Classroom

The term culture is pretty clear at first sight, similarly to terms of children's and young adult literature. But if we consider them in more detail, their definition is not that simple. What exactly is culture and what role does it play in the class in terms of cultural enrichment model?

The term culture is one of the three most complicated words in the English language; moreover, the use of this designation varies in languages other than English (Williams, 1985, p. 85, 91). According to Williams (1960), there are four kinds of meaning of culture. To begin with, culture means "a general state or habit of the mind" which was closely related to the idea of human perfection in the past. Secondly, it denotes "the general state of intellectual development in a society as a whole". Thirdly, Williams understands culture as "the general body of the arts". And finally, he talks about culture as "a whole way of life, material, intellectual and spiritual, of a group of people" (p. xiv).

14

Milner (2005) adds that these four different conceptions of the term reflect the contrast between the interpretations of culture either in a narrow or in a wider sense (p. 15). He also speaks about another sense of the term, "common value system" (p. 17), which is very close to Williams' fourth meaning mentioned above. Also, Salzmann (1996) discusses the complex, wide sense of culture and describes it as "the whole system of learned human behavior, passed from one generation to another" (p. 97).

One would think it could not be any more complicated, but the fact is that the term culture has an intricate historical development and it is used in several distinct and incompatible systems of thought. Culture in its early uses was a noun of process, the tending of something. The next stage of meaning was based on metaphor; it designated the process of human development (Williams, 1985, p. 87). Salzmann (1996) claims that in one of its meanings, culture designates "the human effort to adapt to diverse conditions both natural and artificial and endeavour invested in a long line of innovations" (p. 12). To make it even more difficult, there is a slight difference between the singular culture and its plural form cultures. The plural refers to the specific and variable cultures of different nations and periods, but also to the specific and variable cultures of social and economic groups within a nation (Williams, 1985, p. 89). However, the development of the term has not stopped yet. It gains negative connotations these days when used in a trivializing way as well ('coffee culture', e.g.) (Rothman, 2014, para. 5).

Regarding teaching culture in a language classroom, Kramsch (1993) states that in the past, the teaching of culture was limited to the transmission of information about the foreign country and the people. But we have to bear in mind that what we call culture is a social construct and thus, new ways of looking at teaching culture emerge these days. One of them says that understanding a foreign culture requires putting that culture in relation with one's own. Teachers should try to replace the presentation of cultural facts and behaviors by the teaching of a process that applies itself to understanding foreignness. Kramsch (1993) also recommends avoiding viewing culture in terms of national traits which cannot be adduced without further specification of age, gender or social class. Furthermore, she says that language teachers should link the teaching of culture to other sciences like anthropology or sociology, e.g. (p. 206).

Brooks (1990) believes that a teacher has to relate language to culture and be interested in the study of culture (p. 123). Brown (1990) agrees when saying that second

language learning in some respects involves the acquisition of a second identity or culture (p. 33). Therefore, it is necessary for foreign language curricula to deal with cultural connotations of the foreign language (p. 35). This is also reflected in the Framework Education Programme for Secondary General Education (if we understand culture as "the way of life of the country" (Collie & Slater, 1987, p. 6)), which requires teaching and learning of the realia of the language studied. It specifically speaks about the brief characteristic of the society and culture, about current affairs and events of greater significance and about getting to know the authentic materials of the target culture (Výzkumný ústav pedagogický v Praze, 2007, p. 18).

Valette (1990) speaks about four categories of cultural goals a teacher can seek to fulfill with his/her students (p. 181). The first is developing a greater awareness of and broader knowledge about the target culture. Next goal is acquiring the command of the etiquette of the target culture. The third goal is understanding differences between the target culture and the students' culture. To accomplish this goal, students should learn how to interpret unfamiliar cultural realia, which can help them in real life when traveling, trying to understand foreign films, newspapers or magazines etc. As the fourth and last goal, Valette mentions understanding the values of the target culture. Students realize that the target culture may have a system of values that differs from their own and learn the foreign system of values (p. 191).

Is it possible to use literature for teaching culture in a language classroom? Valdes (1990) is convinced it is. She claims literature is a great medium for teaching culture and a viable component of second language programs. A literary work is able to transmit the culture of the people who speak the language in which it is written (p. 137). As a valuable medium, literature can promote understanding of the values of a certain cultural group. It is the teacher's task to make these values that underline the behavior of a character and points of view of the authors clear in order for the students to understand them and the literary work. This way, students can learn the culture of a certain country by observing the behavior of fictional and real personalities and what influences them (p. 139).

General Tips for Lessons Using Literature

The most important step for creating a good language lesson using literature (based on either language, personal or cultural model) is selecting an appropriate literary work.

The sort of literature a teacher chooses naturally depends the most on a particular group of students. The teacher has to keep in mind their current level of knowledge and consider the language difficulty of the text. It should not be too much above the students' normal reading proficiency (Collie & Slater, 1987, p. 8) because extremely difficult works have only few benefits. However, simplified texts are not usually the best solution (McKay, 1988, p. 194). Teachers should choose such books which are relevant to life experiences, emotions or dreams of the learners (Collie & Slater, 1987, p. 8). For exactly this reason, McKay (1988) believes that literature for young adults is the best choice. It deals with the problem of personal growth and development. Usually, these works are relatively short and the number of characters is limited. Another advantage is that a young adult acts usually as a central character and is concerned about themes with which students can identify (p. 194). Collie and Slater (1987) confirm this conviction when claiming that if students enjoy themselves, have a fresh insight into issues which are felt to be close to their hearts, they are even able to overcome the linguistic obstacles (p. 8).

Regarding the teaching of culture or the system of values, Valdes (1990) points out that rather than coming up with a value and trying to find a suitable work to illustrate it, one should select a work interesting for students, extract the values and include them in the teaching process. Such a book should be relatively simple in structure and style, free from abstruse vocabulary and, of course, contain valuable cultural content (p. 141).

To summarize it, the most important thing when choosing a book, is the interest of the students. Topics discussed should be close to their own life experience and thoughts so that they can enjoy the reading itself and overcome the difficulties connected with reading in a foreign language. Collie and Slater (1987) recommend teachers give out their students questionnaires on taste and interest. Or they can give them the choice; summaries of three different books are presented and it is student's turn to pick the one they are most interested in (p. 8).

Even if a teacher succeeds in choosing the right book, there are several other problems that he or she may encounter when presenting a particular work to the class. These problems are introduced here because they possibly may affect the work with *Bog Child* in the practical part of the thesis. It is thus useful to mention them so that they can be avoided as much as possible.

17

Sometimes, a whole novel seems to be too much to tackle but extracts do not spark much interest. Collie and Slater (1987) recommend selecting from a long work (*Bog Child* e.g.) a series of extracts which provide the basis for classroom activities. The best thing to do is to combine class work and substantial private reading which allows students to form a personal relationship with the text.

Next logical question follows. How to select the right passages to work with in class? The criteria are similar to those when choosing the whole book. The excerpts should be interesting in themselves and close to the students' interests. They should definitely reflect an important part of the book's overall pattern and have good potential for a variety of classroom activities.

Further, a teacher can ask what to do about the sections not read in the class. A possible solution is to encourage students to enjoy reading on their own and ask them to read specified sections at home. According to Collie and Slater (1987), this is a good way of dealing with long texts. It is effective to prepare supportive worksheets for home reading, which can either help students to understand the set section or generate a class follow-up. There are various different types of supportive worksheets to choose from, e.g. classical question-and-answer worksheets which can lead to pair work in class, questionnaires the students devise themselves and share again in pairs in class or gapped summaries and many others (p. 33).

Sometimes, the actual language of the book may seem to be too difficult to handle. Naturally, the key step is to choose an appropriate book; at earlier levels simplified texts, at more advanced levels we should choose books which do not present formidable linguistic difficulties (p. 13). This is related to the issue of using the target language during the chosen activities. Some students may not possess the richness of vocabulary to response in English. Teachers should try to encourage their students in using the target language as much as possible, of course. But it is not a disaster if there is a reversion to the native language in the discussion following a shared activity. It only indicates that the learners are enjoying the task (Collie & Slater, 1987, p. 11).

We distinguish several stages of in-class work with any literary text. Various authors choose various names for these stages but, in fact, they mutually differ only a little. Gajdusek (1988) speaks about four level sequence containing pre-reading activities, factual

in-class work, analysis and extending activities (p. 233). On the other hand, Clandfield (n.d.) mentions five stages and calls them warmer, before reading, understanding the text, understanding the language and follow-up activities (DIY literature lesson plans section).

Clandfield (n.d.) adds one stage in comparison to Gajdusek's (1988) sequence, the warmer. This phase helps to get students thinking about the topic of the extract. Various discussions, either whole class or in pairs, a brainstorming of vocabulary around that topic are great activities for preparing students for next stages (DIY literature lesson plans section). Although she does not specifically name anything like a warmer, Gajdusek (1980) basically includes this stage into what she calls pre-reading activities. She recommends providing some background information to help students approach the text successfully. Anticipating some cultural and linguistic problems in this phase is very important. Teachers should identify key words, concepts and background information that the native reader will be assumed to have. On the other hand, we should allow students the excitement and pleasure of discovery and not tell them too much. We shouldn't ever supply a summary of the action or a statement of the theme; on the contrary, we should just let students communicate with the work on their own. Gajdusek also suggests pre-reading vocabulary work and claims that these lexical items can also be chosen to introduce necessary cultural, background and even thematic information (p. 235). Of course, Clandfield (n.d.) also mentions pre-teaching very difficult words before the reading phase. But she points out we shouldn't spend too much time on it and limit the number of words to seven or eight. One of the great activities we can do at this stage is giving students some words from the extract and ask them to predict what happens next (DIY literature lesson plans section).

As for the next stage, factual in-class work, Gajdusek (1988) speaks about four steps. First of them is focusing on the point of view, on who is telling the story. Next step deals with the character and with who the story is about. The focal point of the third step is the setting, namely when and where the story takes place. The fourth and last step aims at the action of the story when dealing with what happens (p. 238). In this regard, Clandfield (n.d.) doesn't divide this stage into particular steps but rather speaks about general comprehension and understanding the text. She believes it is important to let students approach it for the first time without any specific task and then ask the questions (or we can e.g. ask students to explain to each other, in pairs, what they have understood).

For Clandfield (n.d.), the next level is understanding the language. We should focus on more difficult words in the text we didn't mention in the before reading phase and on the style the author uses (DIY literature lesson plans section). In Gajdusek's (1988) analysis phase, learners should develop their own attitudes towards the characters and values mentioned in the work. They are supposed to analyze the structure, plot, theme and style of the extract (p. 239).

Extending or follow-up activities spur learners' creative and relevant responses. Role plays and dramatizations of key scenes or scenes we have been told about but not seen suggest themselves (Gajdusek, 1988, p. 251). Students own writing in reaction to what has been said in the book is also a great tip. They can write what they think will happen next or create a background character description (why a character is the way he/she is). It is always good to relate the events in the story with students' own experiences and thus they can write if anything similar has ever happened to them and what their reaction would be (Clandfield, n.d., DIY literature lesson plans section).

Naturally, the teacher always has to know why he/she chose the certain piece of work and toward what experience he is trying to guide the students. According to the aim of the lesson we choose different activities. There will be a difference between a lesson focused language wise and a lesson focused on cultural enrichment as in the case of this thesis. But the general tips mentioned above work more or lesson for the most of the language lessons using a literary work.

Literature definitely has its place in the ESL classroom. It illustrates the language use and motivates students to read in English. Of high importance for purposes of this work is the fact that literary works introduce cultural assumptions. But, of course, everything depends upon the selection of texts which is a very important step in the whole process of working with literature (McKay, 1988, p. 198). This part discussed both benefits and drawbacks of using literature. Models of teaching literature in class, such as language enrichment, personal growth, and cultural enrichment model were presented. In this regard, the special attention was paid to the cultural enrichment, the core of the thesis, and to the meaning of the term culture as such. General tips for approaching a literary work with students and individual stages of a literary lesson were mentioned.

The next part of Theoretical Background introduces the issue of using authentic materials. What role can they play, how they support language teaching and some other questions are answered. If we stick to the definition which says that "an authentic text was created to fulfill some social purpose in the language community in which it was produced" (Carroli, 2008, p. 11), literature can definitely be classified as authentic. For this reason, a mention of authenticity in a language classroom has its place in this thesis.

Using Authentic Materials in the ESL Classroom

The previous part of the theoretical chapter presented some benefits of the use of literature in English language teaching. The fact that literature is a valuable authentic material definitely counts among them. But what is actually meant by the terms authentic and authentic materials? Why, how and when can we use them? And what are the key advantages on one side and drawbacks on the other, when using authentic materials? These are the basic questions this chapter seeks to answer. For the simple reason of not being focused primarily on authentic materials, this chapter covers only the very basics of this issue. But still, it has its place in this thesis, since some examples of authentic materials (literature, song, videos, photos) are used in the practical part which follows.

Definition of Authentic Materials

The question of what constitutes 'authentic' language, texts and learning experiences began in the 1970s (Carroli, 2008, p. 10). But until these days, a considerable range of meanings associated with authenticity prevails. Gilmore (2007) notices eight possible meanings emerging from the literature. The first one relates authenticity to "the language produced by native speakers for native speakers in a particular language community". Second, the authentic language is "produced by a real speaker or writer for a real audience, conveying a real message". Third, authenticity denotes "the qualities bestowed on a text by the receiver, in that it is not seen as something inherent in a text itself but is imparted to it by the reader". The fourth possible definition understands authenticity as "the interaction between students and teachers". Five, authenticity relates to "the type of tasks chosen". In its sixth possible meaning, the term refers to "the social situation of the classroom". Seven, we can relate authenticity to the assessment. And the very last, eighth, meaning refers to "culture, and the ability to behave or think like a target language group in order to be recognized and validated by them" (p. 4).

As we can see, the concept of authenticity can be situated in either the text itself, the participants, in the social or cultural situation and purposes of the communicative act or combination. Obviously, it is a very slippery concept to identify. It is thus necessary to limit it to some objective criteria, otherwise, anything can be called authentic and the term loses its meaning. Gebhard's (2006) very loose definition serves as a proof, saying that authentic is "anything that is used to communicate" (p. 103). But Gilmore (2007) brings the definition this thesis identifies with: "An authentic text is a stretch of real language, produced by a real speaker or writer for a real audience and designed to convey a real message of some sort" (p. 5). Other authors share this point of view and define authentic materials in a similar way. For example, Cook (1981) claims that authentic materials are "examples of language produced by native speakers for some real purpose of their own rather than using language produced and designed solely for the classroom (What are Authentic Materials section).

Authentic materials stand in opposition to textbooks which are written with a specific purpose in mind (House, 2008, p. 53). The language presented in textbooks is usually far from real, informal kind of English. But it doesn't mean that there is anything wrong with textbooks. On the other hand, 'authentic' doesn't necessarily mean 'good'. Teacher's choice of materials depends on learning aims and on what we are trying to achieve with classroom materials (Gilmore, 2007, p. 6).

There are various types and examples of authentic materials. Gebhard (2006) talks about authentic listening/viewing materials (e.g. films, TV commercials, news, comedy shows, songs), authentic visual materials (photographs, paintings, popular magazines etc.) and authentic printed materials (e.g. newspaper articles, cartoons, advertisements, short stories, novels, lyrics to songs, restaurant menus, tourist information brochures) (p. 104). The practical part of the thesis uses excerpts from a novel, a song, and lyrics to it, videos and photographs, examples of all three categories Gebhard mentions then.

Advantages and Disadvantages of Authentic Materials

What are the main advantages of using authentic materials in the classroom? Many authors agree that authentic materials are more interesting and motivating for learners (Little & Singleton, 1988, p. 4). But some authors, on the contrary, claim that authentic materials can be very demotivating because of the difficulties associated with them. But

this question is unanswerable since we are unaware of learners' true motivation for learning a language. It is hard to talk about motivational power when the definition of the term is very unclear (Gilmore, 2007, p. 45).

Authentic materials present the direct relations between the language classroom and the outside world (Gebhard, 2006, p. 105). Consequently, they give students a glimpse of what they will be able to access in English (Maxom, 2009, 121). Because of their flavor of everyday life, authentic materials help students to get closer to language speakers, to understand them better. With the help of such materials, the target culture becomes more familiar. Authentic materials are thus relevant especially for the students who have the aim of going to the country itself (Cook, 1981, Why should we use authentic materials section). The Framework Education Programme for Secondary General Education testifies in favor of introducing authentic materials to students when recommending their use as a way of exploring the realia of the language studied (Výzkumný ústav pedagogický v Praze, 2007, p. 18).

As usual, there are also some drawbacks a teacher has to be aware when deciding to work with authentic materials in his or her classroom. Authors agree upon the fact that preparing a lesson plan based on authentic materials is very time-consuming (Maxom, 2009, p. 121) (Gebhard, 2006, 105). It just takes time and effort to locate them and prepare the tasks for the students. Sometimes, the authentic materials may seem a bit too difficult. Maybe too much slang or irrelevant vocabulary appear in them. It can be quite demanding to make them comprehensible to students who may easily be overwhelmed by the variety of the authentic language. Another important thing a teacher has to realize is the fact that to understand authentic materials, students sometimes need to possess some knowledge of current affairs and culture (Maxom, 2009, p. 121) and it is necessary to pay attention to it. Gebhard (2006) also mentions one disadvantage which might not be obvious at the first sight. Since we can count for example TV comedies as authentic materials, he believes that some students may not take them as serious sources. These can seem to be more fun than a valuable learning source (p. 105).

How to select and use Authentic Materials

The most important thing to consider when selecting authentic materials is, similarly to selecting a literary work, their motivational power. They just have to be interesting for

students to pay attention to them. But being interesting is not enough. Authentic materials used in the classroom should be organized in some way, e.g. a great way to link all of them together is to build the lesson around one theme (Maxom, 2009, 122). Teachers also have to carefully select authentic materials in terms of their language content. Materials have to be appropriate not only linguistically but educationally as well (not racist, sexist etc.) (Cook, 1981, How to select authentic materials section).

There are also several practical points to consider when choosing authentic materials. It may seem to be clear, but a teacher always has to make sure he or she has enough copies of materials for each student (or for each pair of students). Such materials shouldn't have too many pages because students could easily get lost in them. A lot of authors also mention that students are supposed to be given authentic materials which are as up-to-date as possible. (Kelly, Kelly, Offner & Vorland, 2002, The authentic materials section). This particular point will not be met in the case of this thesis because considering the topic of *Bog Child* it's not even possible. The thesis and its practical part deals with historical events and uses certain authentic materials which are not up to date, however, correspond with the period which is most important for the classroom procedures.

For the actual in-class use of authentic materials Kelly, Kelly, Offner and Vorland (2002) recommend pair work (Using authentic materials section). They believe that in pairs students are more enthusiastic and work harder. Moreover, students of different abilities complement one another and their work can be thus more effective.

House (2008) advises not to make the mistake of using an authentic material the same way as a textbook. Various gap fills, sentence transformations and so on are well suited for materials provided by textbooks, but there is no point in trying to reproduce it with authentic materials. A different way of exploiting authentic materials is needed; they require much more of a task-based approach. We have to understand them as a stimulus to use the language and thus a teacher is supposed to stimulate the students to explore the possibilities the material offers in terms of language production (p. 61).

As for the tasks, Cook claims that teachers should ask whether they are natural activities or not, whether they are authentic. Authentic tasks and activities are those which native speakers themselves use when dealing with the materials. It usually means using the information in the text for some reason (How can one teach authentic materials section).

Authentic materials are definitely a great and useful complement to language teaching. They provide many benefits that textbooks cannot (e.g. motivation, linkage to the outside world etc.). There are naturally some difficulties a teacher should be aware of (e.g. language difficulties, time-consuming selection, and preparation etc.). For the simple reason of being very different from classical textbooks, authentic materials require a different way of work in the class. It would be a shame to lose their authenticity because of improperly chosen activities and tasks. These basic issues related to the work with authentic materials in the classroom were outlined since examples of various types of authentic materials appear in the following practical part of the thesis.

The first part of the practical chapter provides a description of the research methodology and explains why and what methods were used for the research. The research questions are also restated.

III. METHODS

The first chapter of the practical part of the thesis provides a description of the methods that were used for the research. Firstly, it specifies the research questions and covers the relevant information in relation to them, namely where and when the research was carried out and who the subjects were. Secondly, it briefly describes each of the four lessons that were taught during the project. Then, Methods characterize the research tools that were used to gather data and exactly how the research was carried out. Finally, reasons for the chosen book are presented.

The aim of the research was to find out whether literature for young adults is an effective means of cultural enrichment from both teacher's and students' point of view. The research also tried to answer the question whether a young adult book dealing with a political conflict, specifically *Bog Child*, is an interesting and effective means of cultural enrichment from both teacher's and students' point of view. Apart from the literary work, the research examined whether other authentic materials, namely videos and picture materials, can support cultural enrichment and thus the aims of the lessons. Finally, the research tried to find out whether the four lessons that have been designed are a good way of mediation the cultural content of the book to students and whether they can lead to meeting the set lesson aims.

The research was realized at Masarykovo gymnázium Plzeň in November 2015 and was carried out in collaboration with Ms. Jana Kajanová who was willing to take part in it and taught the four lessons designed for these purposes. The lessons started on Wednesday and continued until Monday the following week. Initially, we wanted the weekend not to interrupt the project; unfortunately, there was no other way.

The English lessons that were taught through the book *Bog Child* by Siobhan Dowd were realized in the second grade of a four-year program in four 45-minute classes. The class consists of 18 students but some of them were absent at all of the four lessons; usually, about 16 students attended the class. It is a usual English class, not an elective one, but the students are very talented. Their language level was about B1 according to the Common European Framework of Reference for Languages.

The lesson plans were based on the cultural enrichment model of teaching literature in class. This model, as it was explained in the theoretical chapter, suggests studying a

literary text as a source of information about the target culture and its social, political and historical background. Students can thus imagine what life is like in the country of the language studied. Except for literary works, the cultural enrichment model uses also films, videos, music or photos as sources for such lessons, which was also reflected in the lesson plans. This model of teaching literature was partly combined with the personal growth model which seeks to shift the focus of students' attention to their feelings and experiences, their own opinions and promotes their personal interaction with the literary text. The lessons were not intended to be strictly language focused, therefore, the activities reflect rather the content of the literary work.

The lesson plans were based on seven selections from the book *Bog Child*. After much consideration, I decided to follow only one plot line of the story. Initially, I wanted to cover more aspects of the novel but it seemed to be undoable; the aims and the selections would be too broad and the lessons would be incoherent. Although I struggled with it, I had to narrow down the lesson aims and in compliance with these to choose the appropriate selections. Students read usually one or two shorter selections in the class. There were also two longer selections for homereading, which is, as described in the theoretical chapter, a good way of dealing with long texts; it provides a natural environment for reading and encourages students to enjoy reading on their own.

The literary selections were also supplemented by other authentic materials, namely, a video explaining the political, cultural and historical context of the book, a video with Margaret Thatcher's speech, a trailer to the movie dealing with the same topic as the book, music video "Sunday Bloody Sunday" and a series of photographs of political murals in Northern Ireland. I decided to work with these authentic materials because of the advantages they provide as described in the theoretical part.

According to the required division of a reading lesson, the lessons were divided into three main stages: before you read (pre-reading), as you read (reading) and after you read (post-reading). The first lesson (see Appendix 1) was focused on meeting the story for the first time and on introducing the topic to the students (for the specific aims see Appendix 1). The before you read stage of the lesson included a motivational activity and work with unknown words and terms attached to the first selection (see Appendix 2). Pre-reading work with unknown vocabulary recommended in the theoretical chapter is included in all of the four lessons. However, the lesson aims of neither of the lessons are strictly linguistic

and thus the work with the language of the selections was limited. In the as you read stage, students were asked to read the first selection on their own. The after you read stage consisted of two major parts – comprehension questions designed for discussion in pairs and work with a video explaining the context of the Troubles (the conflict described in the book). Because of its length and density of provided information, the video was divided into two parts, where there was a task assigned to students for both of these parts (true or false exercise, matching exercise – see Appendix 3 for students' handout). At the end of the first lesson, homereading was assigned and students were asked to read selection number two (see Appendix 4) and do two following comprehension check tasks.

In the beginning of the second lesson (see Appendix 5), the students were asked to recall the selection they have read at home and the tasks they were supposed to complete so that a follow-up could come after. The purpose of this stage of the lesson was to get the students concentrate on the story again and get them motivated for the rest of the lesson. In the before you read stage, the students watched two videos and then answered two comprehension questions. Then, they were asked to choose one of three options according to what they thought the main character would do next. Before reading the third selection, the students studied the definitions of possible unknown words highlighted in the text. The third selection from the book (see Appendix 6) was read, again, silently and individually. In the after you read stage, the students discussed the comprehension questions in pairs and then frontally. After doing so, they were assigned to attempt to write a similar letter, as the main character did, and to try to imagine being in his position. This task was incorporated into the lesson to spur students' creative responses as recommended in the theoretical chapter. For examples of students' letters see Appendix 7. As in the case of the first lesson, each student was given a handout describing all the important steps of the lesson (see Appendix 8).

The beginning of the third lesson (see Appendix 9) was focused on the understanding of the context of the Troubles. The teacher helped the students to recall what had happened in the previous lessons and to connect these with what was going to happen next. Then, the students listened to and watched the music video "Sunday Bloody Sunday" and completed three following tasks (for student's handout see Appendix 10). In the short before you read stage, the students studied the definitions of unknown words below the text of the fourth selection (see Appendix 11) and the teacher checked their understanding. Because of the

dialogical character of this selection, the students practiced pair reading and took turns reading the story aloud to one another. After reading the text, the students discussed four questions in pairs and then, whole class feedback followed. Next, the students filled in the first column of the anticipation guide (see Appendix 10), compared their answers with a partner and gave reasons for their choices. At the end of the lesson, another homereading was assigned. The students were asked to read the fifth selection (see Appendix 12) and complete the anticipation guide.

There was feedback on homereading and a short whole class discussion about the fifth selection at the beginning of the fourth and final lesson of the project (see Appendix 13). After that, there were three exercises aiming at understanding the context of the Troubles and connecting it with *Bog Child*. The students met political murals and studied six specific examples of these (the students could study them in their handouts – see Appendix 14 – or look at them projected by the overhead projector). Before the students read the sixth and seventh selections (see Appendix 15 and 16), they were asked to write in one or two sentences what they thought would happen. Then, they studied the definitions of unknown words attached to these selections and afterward read both of the selections individually at their own pace. Once the students finished reading, they were asked to look at what they had anticipated and noted down before the reading, to compare it with what really happened and to discuss their findings with a partner. As a follow-up activity, it was planned for the students to act out a role play in pairs. There was a role play card for Student A and a role play card for Student B (see Appendix 17). According to what was on their cards, the students were supposed to discuss the attitudes of both sides of the Troubles (pre-teaching of some useful language was also planned). At the very end of the after you read stage and the lesson itself, the students worked in pairs to summarize their knowledge about the 1981 Irish hunger strike. They used a summary model in their handouts. When the task was completed, the teacher brought the whole class together and checked students' answers.

As for the choice of the selections from the book, I tried to follow the rules described in the theoretical chapter (the section General Tips for Lessons Using Literature). I chose selections that were interesting and that reflected important aspects of the novel but at the same time followed only one plot line. It was also important for me to choose such selections that provide the potential for a variety of classroom activities.

I prepared a handout for each of the four lessons which was given out to each student. I wanted the handout to serve as a point of reference for them. I believed that it could have helped them to get themselves better oriented in the lessons and in the newly gained knowledge.   For more details relating the lesson plans, student's handouts and selections, please check the Appendices as referenced to above. All the materials the students needed for the lessons or their home assignments were uploaded on a Facebook page which was created for these purposes. In the case that some of the students could not get to these materials via Facebook, I always brought a few spare copies to the class.

I carried out observation of all of the four lessons and completed observation sheets where I recorded information about time, activities of both the teacher and the students. I also noted some important comments that seemed to be relevant for the research (for an example of a completed observation sheet see Appendix 18).

At the end of the four-lesson project, the students filled in a questionnaire (see Appendix 19). This questionnaire consisted of two parts, each of them in the length of ten statements. The first part included statements trying to find out whether the students enjoyed the lessons and whether they thought the lessons were effective. They could choose from four possible reactions to the statements and were asked to circle only one (strongly agree, agree, neutral, disagree, strongly disagree). The second part of the questionnaire included statements trying to find out whether the aims of the lessons (as set in each lesson plan) were accomplished. In this case, the students were allowed to choose one of two reactions to each of the statements (agree or disagree). At the end of the questionnaire, there was a space left for student's commentaries to the project. The questionnaires did not ask whether the respondent is a male or a female because it does not seem relevant for this research.

To gain teacher's point of view as well, I carried out a semi-structured interview with Ms. Jana Kajanová who taught all of the four lessons. I had prepared ten questions which I asked the teacher. But if a new issue came out during the interview, we discussed it as well. I decided not to transcribe the whole interview but to provide a paraphrase of the answers (see the next part of the thesis).

Rationale for the Chosen Book

There are some significant reasons of using selections from the book *Bog Child* by Siobhan Dowd that are based on the recommendations mentioned in the theoretical chapter. The first criterium I considered was the language difficulty of the text. *Bog Child* seemed to be just a little above students' current level. In fact, I initially wanted to conduct the research in the third grade, which, however, was not possible. Therefore, I decided to choose a class of second-grade students, whom I taught during my teaching practice and knew they were interested in English and very talented. I was afraid that it sometimes could be way too difficult. Fortunately, it turned up to be at the appropriate level.

Another reason for choosing this book was the fact that it is a young adult novel. Thus, it is quite simple but still has a great value. A teenage boy acts out as a central character in the story, so I hoped that students would be able to identify with him. Some of the life experience the main character has, are similar to those of the students (studies, first love, e.g.). Unfortunately, due to lack of time, these topics were only mentioned but not dealt with in detail and had to step aside to the central plot line.

I wanted to find out whether *Bog Child* is a good means of cultural enrichment. But it was not my intention to find a book about the 1981 Irish hunger strike. It was the other way round. As mentioned in the theoretical chapter (General Tips for Lessons Using Literature), it is recommended to find a work interesting for the students and then extract the cultural information and values and incorporate them into the teaching process.

This chapter provided a description of research methodology chosen for this project. The research questions were specified and then information about the place, date and subjects of the research was included. The chapter briefly summarized each of the four lessons that were taught. After that, observance, a questionnaire, and an interview as the research methods used were introduced. Finally, reasons for the chosen book were given. The following chapter presents the results of the research and comments on them. It interprets the findings of the in-class observance, the questionnaires and the interview with the teacher. It also attempts to comment on the mutual relations of these findings.

IV. RESULTS AND COMMENTARIES

The following chapter presents and comments on the results of the research which was carried out at Masarykovo gymnázium Plzeň in November 2015. Firstly, the results of the observation are described in compliance with the observation sheets filled in during all of the four lessons of the project. Secondly, the chapter shows the results of the questionnaire the students completed after the last lesson. Bar charts present the findings of the first part of the questionnaire while pie charts the results of the second one. Thirdly, the interview with the teacher who taught the four lessons is paraphrased.

For clear arrangement, the results of all of the three research tools are immediately followed by commentaries. The results and commentaries are thus not completely separated. Still they are clearly distinguished from each other.

Observation

The first lesson

All of the activities that were planned were realized; none of them had to be left out due to lack of time. Or, on the other hand, there was no spare time at the end of the lesson. At the beginning of the lesson, the students were shy and it took the time to get them engaged and active. In the task (for student's handout, 1.2, see Appendix 3), where the students were asked to choose one of the suggested options, according to how much they were interested in the book, most of the students chose the second option – 'I don't mind reading this book'. When students were asked to search the Internet to find out what some of the names from the first selection meant, they actively completed the task (student's handout 1.3). After reading the first selection, the students discussed the questions from their handout in pairs (1.5). They did so but they seemed to be quite apathetic (especially in the case of 1.5c), nonetheless, their answers to 1.5b were mostly correct. Even though the sound quality of the video was not so good, the students responded with understanding to the tasks 1.6 and 1.7 in their handouts.

As mentioned above, all of the activities from the lesson plan were realized. The number of the activities was excessive, though. On the other hand, it was necessary to do so, if the set aims should have been met (for the lesson aims, see Appendix 1). It was not that obvious from students' reactions to the activities, but from teacher's acting in the lesson it was. Some of the activities would have deserved more generous timing (e.g. task

32

1.5 in student's handout). From the point of view of an observer, I would definitely imagine a bit more relaxed end of the lesson and more time for the home reading assignment.

From my point of view, the students responded to the first lesson in a neutral way. They seemed to be quite shy and not very active. On the other hand, they completed all of the activities as expected and reacted to the reading of the first selection (see Appendix 2) with understanding. I ascribe the rather passive attitude of the students to the fact that it was the first lessons of the project and they were not as engaged as desired yet. Still, I was quite shocked by their answers to the first task (student's handout, 1.2, Appendix 3). I had expected that the students would have chosen either the option 'I'm not interested in reading this book' or 'It sounds interesting; I want to find out more about the story' (alternatively 'I'm very interested in reading this book'). But the neutral reaction ('I don't mind reading this book') was quite a disappointment for me. In my opinion, it was probably caused by the fact that they knew very little about the book or by the fact that the chosen plot line (the imprisonment of Fergus' brother Joe – as said in the student's handout) was not that appealing for the students. As mentioned in the theoretical chapter of the thesis, it is vital to choose stories that are close to students' own life experience. The plot line I had chosen was probably very remote for the students and probably not so motivating at the first sight.

The second lesson

There was, even more, time pressure in this lesson than in the first one. One of the activities had to be slightly modified but none had to be skipped. At the beginning of the lesson, the students were asked to recall their home reading assignments and discuss their prepared questions in pairs (see student's handout, Appendix 8). The discussion was quite lively; some of the pairs were more engaged than others, though. The overall impression of students' work was much better than the previous lesson. The following group discussion of the arguments the students should have prepared at home was also very vigorous (student's handout 2.2). After each group of the students wrote the most persuasive argument they had chosen, the teacher asked them to read these out loud. This was not planned, it added power to the arguments and the students could have thus become more conscious of them.

During watching the video, subtitles would have been useful. On the other hand, they were able to answer the comprehension question (student's handout 2.3). It was interesting that in the anticipation task (student's handout 2.4) different students chose different options. And all of the students who explained their choice had reasons for it, it did not seem to be a random choice.

After the reading (student's handout 2.7), it was needed to change a pair discussion into a whole class discussion due to the lack of time. It was necessary so that there was enough time for the final writing task (student's handout 2.8). The students were quite willing to write and the results of this task showed students' engagement. For some examples see Appendix 7).

Overall all, the second lesson went much better than the first one. The students reacted more lively; they seemed to be more engaged. In my opinion, they had already gained insight into the story. The greater engagement can probably be credited to both the fact that it was the second lesson and to homereading. As written in the theoretical chapter, homereading is a way how to arrange a more natural reading experience and this probably influenced students' greater motivation and engagement in the second lesson.

I had expected that the second lesson (basically all four lesson) would be time-consuming. And my expectations were confirmed. It was again difficult to manage all of the activities. From the observation itself, it was not possible to recognize whether the students felt it, but from the point of view of a teacher, it definitely was intense (but, again, I believed it was necessary to do all of the activities to reach the set aims – Appendix 5). For example, the writing task would have deserved more time. It is also a question whether to put a writing task at the very end of a lesson. After the lesson, the teacher told me that she would not have done it. On the other hand, it was necessary for the students to read the third selection (see Appendix 6) and to gain greater insight into the story to be able to complete the writing task.

The third lesson

Regarding the timing, the third lesson signified the same problems as the previous two. Reflection of the reading (see student's handout, 3.6, Appendix 10) and the last task (student's handout 3.7b) had to be shortened. But the students responded very well to all of the activities and actively participated in the lesson. At the beginning of the lesson, the

students answered teachers revision questions correctly and seemed to be able to recall and apply information gained in the previous lessons. The activities connected with the song (student's handout 3.2, 3.3) engaged student's attention. When they were asked to describe the mood of the song, they had a lot of interesting ideas reflecting their understanding. Unfortunately, instead of discussing the comprehension questions in the after you read stage in pairs, it was necessary to do it only briefly as a whole class. The home reading was assigned even after the bell had rung. From the point of view of the observer, the end of the lesson was very hasty and the homereading assignment was not given as much time as appropriate.

Overall, the students showed great engagement and understanding during the third lesson. I observed that the song was an interesting change in the mostly reading based lessons. It was mentioned in the theoretical chapter that it is necessary to let students answer (e.g. in pairs to one another) the comprehension questions after reading a text. In this regard, it was a mistake not to plan the timing of the lesson better, so that there was enough time for students' pair discussion of the comprehension questions (student's workout 3.6).

The fourth lesson

The final lesson of the project was the one where the time pressure was the greatest. It is the only lesson in which the teacher had to decide to leave one activity out due to lack of time. It was the discussion with role cards (for the lesson plan see Appendix 13, for the role cards see Appendix 17), one of the final activities. In my opinion, this activity would nicely sum up students knowledge and opinions they had built during the lessons. Fortunately, there was one more activity finalizing the project (student's handout, 4.9, Appendix 14).

Students' reactions were a bit more passive in comparison to the third lesson. The feedback on the homereading was not as lively as I would imagine but it still served its purpose and the students seemed to be engaged enough. In the next activities dealing with political murals, I planned group work and pair work as recommended in the theoretical chapter. It paid off because, in the activity where the students were asked to distinguish between republican and loyalist murals, they worked actively and completed the task correctly. Unfortunately, their passivity showed in the anticipation activity, when the

students should have write (student's handout 4.4) in one or two sentences what they thought would happen in the last two selections (for the selections see Appendixes 15 and 16). The students were unwilling and a bit lazy to write but eventually, they finished the task. Besides, different students anticipated different development of the story which was a perfect start for the reading and a good ground for the following pair discussion (student's handout 4.7). The very final activity of the lesson was the summarizing one (cinquain method). The students had to write a summary of their knowledge according to the model (student's handout 4.9). The students produced valuable summaries that proved their understanding of the topic.

The fourth lesson was way too excessive and when planning, I should have been more reasonable regarding a number of activities in one lesson. This was a problem of all of the lessons, but mainly of the fourth one. It was caused by the desire to fulfill the aims of the lessons and at the same time to provide students with as many values from the book as possible. One of the goals of teaching culture in the language classroom is developing students' greater awareness of and broader knowledge about the target culture (see the theoretical chapter). I tried to reflect this in the aims of the lesson. But there was probably way too many of them in each lesson. The solution to this problem would be narrowing down the number of aims. It had seemed impossible before the project started – initially, I wanted to involve even more plot lines of *Bog Child* into the lesson. But from today's point of view, it looks like an unavoidable change. On the other hand, on the basis of my observation and students' work, it seems that majority of the aims has been met. But at the cost of very busy lessons.

I can see two possible explanations for students' greater passivity in the fourth lesson in comparison to the third one. For one thing, its role definitely played the fact that the fourth lesson followed after a weekend break and the students had to start again with the topic, to recall what they had already done. And for another, it could be caused by the fact that four lessons were maybe too many for the students. But reducing the number of the lessons in the project would, naturally, require further cutting down the lesson aims.

As I expected, the use of political murals as examples of authentic materials was a good choice. Students seemed to be interested in them. The theoretical chapter says that authentic materials enable students to get closer to the target culture and motivate them, which I could observe in students' work. On the other hand, the disadvantage of authentic

materials mentioned in the theoretical chapter (lessons based on authentic materials are time-consuming) confirmed itself. One whole lesson (project) could be based on work with political murals. But then, the lesson aims would have to be set differently. If lesson aims were set as they were, political murals had to play only a supporting role.

Questionnaire

The questionnaire was filled in by sixteen students. The total number of the students in the class is eighteen but two of them were absent. The results of the questionnaire are presented and commented on below. The results of first and the second part of the questionnaire are presented separately. Each statement to which the students expressed their opinions is presented in an individual graph.

The first part

Five point scale of agreement (or disagreement) was given under the statements in the first part of the questionnaire. The results of each of the items are presented in a bar chart graph which seemed to be the best option for these purposes.

STATEMENT ONE
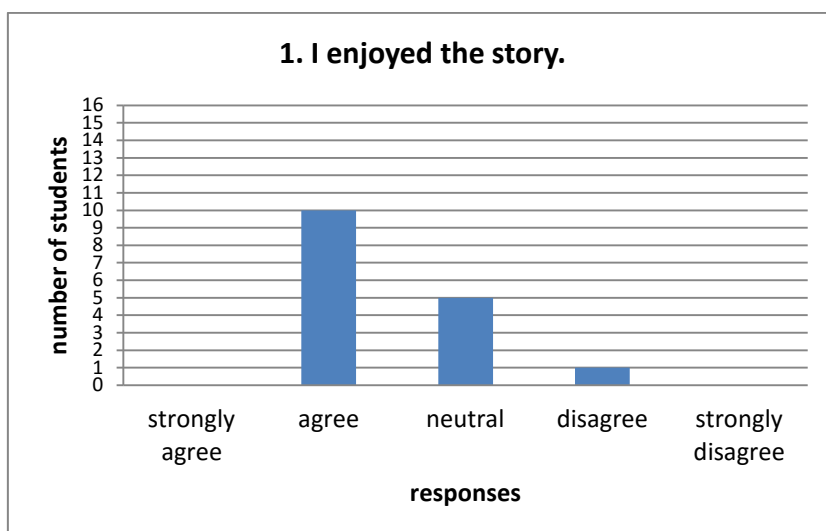
Graph 1

Ten students agreed with the statement. Five students showed the neutral attitude towards the story and one student disagreed with the statement. None of the students either strongly agreed or strongly disagreed.

The importance of the literary work chosen has been mentioned several times both in theoretical and in the practical part of the thesis. The most positive reactions to the story signify that young adult literature is a good choice if we want to implement more reading in English lessons. The advantage of the fact that the main character is more or less of the same age as the students was confirmed. Still, there were five students who felt neutral towards the story. A possible explanation of this result can be the fact that although the

main character belongs to the same age group with the students, some of the problems he has to cope with (the imprisonment of his brother, political and armed conflict in his country) could not be more remote from the students at Masarykovo gymnázium Plzeň. Their life experience is completely different in this regard. But the book should be the means of mediating cultural, historical and political background of the story. Thus, the age similarities between the students and the main character served as a bridge to the more foreign topics *Bog Child* presents. Some of the plot lines would be maybe more interesting for the students (school-leaving exam or the first love), but then, the lessons would have been different and would not aim to the achievements planned.

STATEMENT TWO
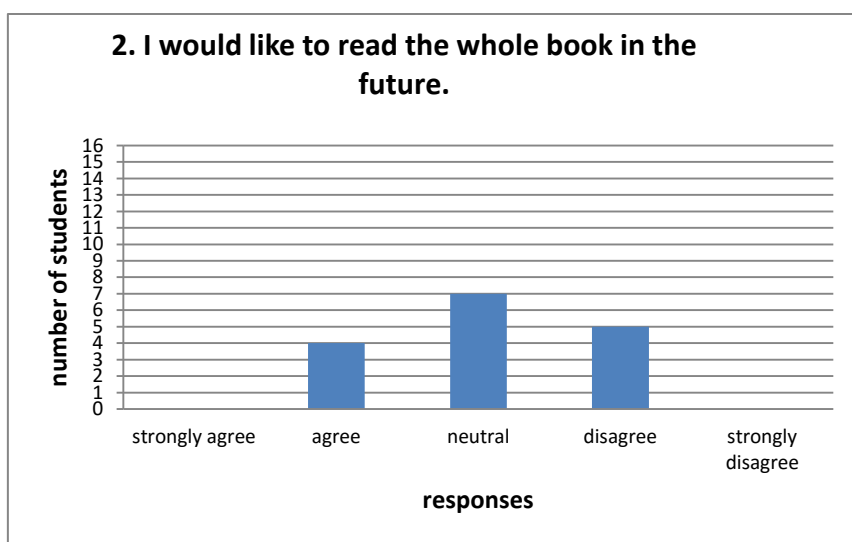
Graph 2

Four students agreed with the statement 'I would like to read the whole book in the future', seven felt neutral and five students disagreed with it. None of the students either strongly agreed or strongly disagreed.

Responses to this statement can be explained by more than one reason. Maybe some of the students who disagreed or showed neutral attitude just did not feel like to read a whole book in English yet. Another possible explanation could be the fact that *Bog Child* did not interest them that much - if we look at the previous item, one student disagreed with the statement that he or she enjoyed the story and five students felt neutral. Also, it could be just enough for some of the students to get to know the book in those four lessons and they did not feel the need to engage in reading the rest of it. On the other hand, four

39

students answered that they would like to read the whole book in the future. Among these students were probably those who are both avid readers and good at English or those who were really interested in the story and other plot lines of the book (the students were given a short summary of the book at the beginning of the first lesson, see Appendix 3).

3. I enjoyed home reading.

[bar chart: y-axis "number of students" from 0 to 16; x-axis "responses" with categories strongly agree, agree, neutral, disagree, strongly disagree. Bars: agree = 3, neutral = 8, disagree = 5.]
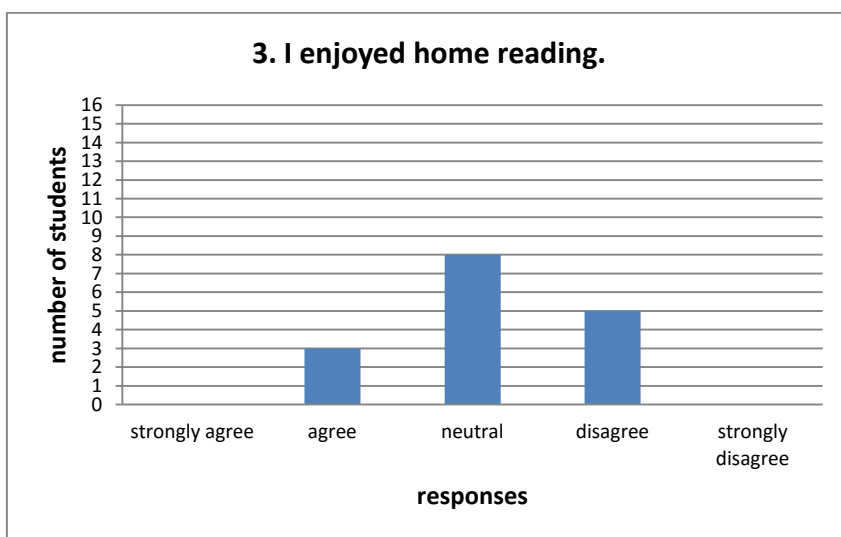
Graph 3

Three students agreed that they had enjoyed home reading, eight felt neutral and five disagreed with the third statement. None of the students either strongly agreed or strongly disagreed with 'I enjoyed home reading'.

Home reading was an important part of the project. According to the theoretical chapter, this is a good way of dealing with long texts; it should also encourage students to enjoy reading on their own. However, students' responses to this item do not really confirm this conviction. I do not think it is due to lack of students' interest in reading itself. This particular class, as I remember from my teaching practice, is favorably disposed to reading. A possible explanation could be that the story did not impress them that much. Or maybe it was just way too many duties for the students in combination with other subjects. On the basis of the results of the research, I do not think that homereading is a sustainable model of homework. But it definitely could be a way to make English lessons more varied. Still, there were three students who enjoyed it.

4. The length of the selections was appropriate.
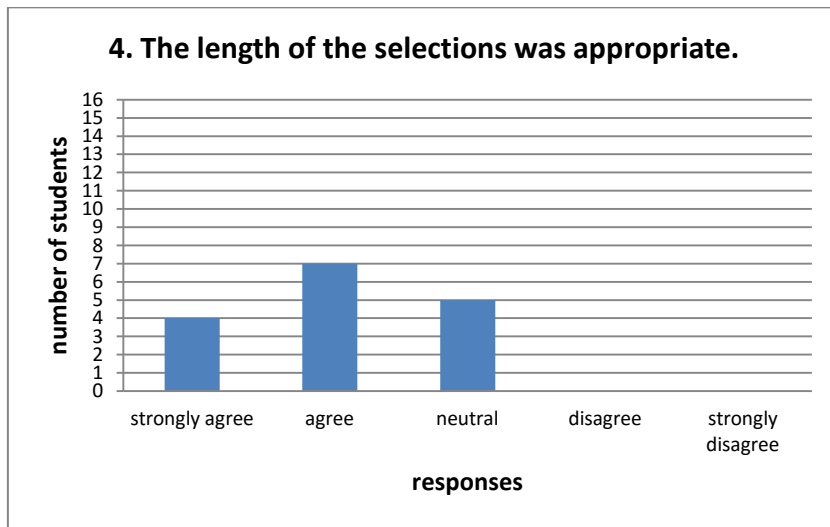
Graph 4

Four students strongly agreed with the fourth statement, seven agreed and five of them showed the neutral attitude. Nobody disagreed or strongly disagreed.

Students' responses signify their mostly positive attitude to the length of the selections. From the results, we can infer that the selections were long enough to attract their attention but not too long to bore them.

STATEMENT FIVE

5. I understood the language of the selections. The amount of unknown words was bearable.
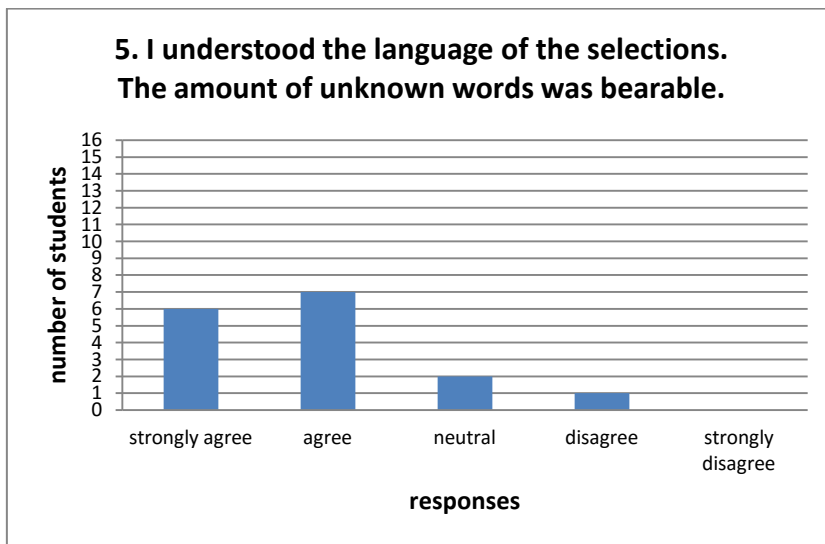
Graph 5

Six students responded that they strongly agreed with the fifth statement. Seven students agreed, two students chose the neutral standpoint and one student disagreed. None of the students strongly disagreed with the statement.

The theoretical chapter sets the language level as one of the most important factors to consider when choosing a literary work for students. The results show that even though I was afraid of the language level at first (firstly, I wanted to carry out the research in third grade), it was the proper level for this class. The theoretical chapter says that the text should not present formidable language difficulties – according to the graph above, it did not.

STATEMENT SIX

6. I enjoyed the activities we did.

number of students

responses
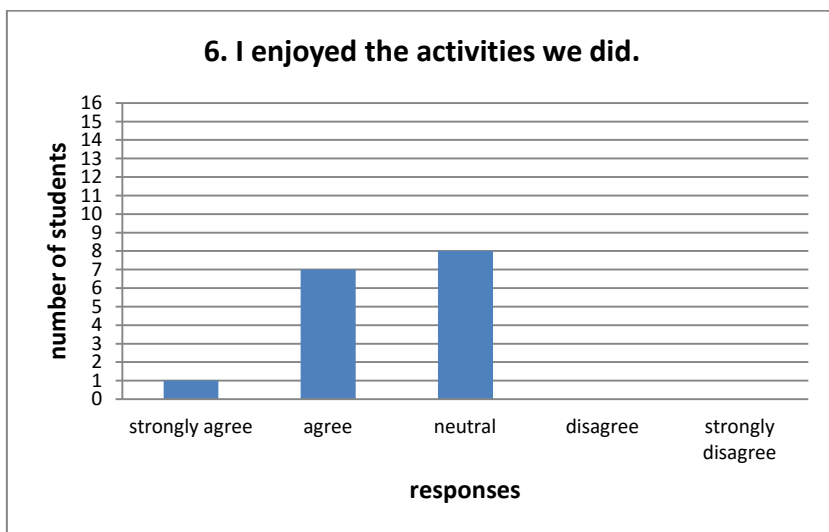
Graph 6

One student strongly agreed that he or she enjoyed the activities in the lessons. Seven students agreed and eight felt neutral. None of the students either disagreed or strongly disagreed.

The lessons of the project had, as recommended by the theoretical chapter, clear structure. Providing some background information was also suggested so that students can approach the text successfully. The videos, the song, and the work with political murals served to this purpose. The results of the questionnaire signify that the students rather enjoyed the activities. From the predominantly positive feedback, it is possible to assume that the activities were engaging enough to have positive feedback on learning. Whether

the activities helped to reach the set aims show the results of the second part of this questionnaire.

7. The number of activities in the lessons was appropriate (there were neither too many nor too few activities)
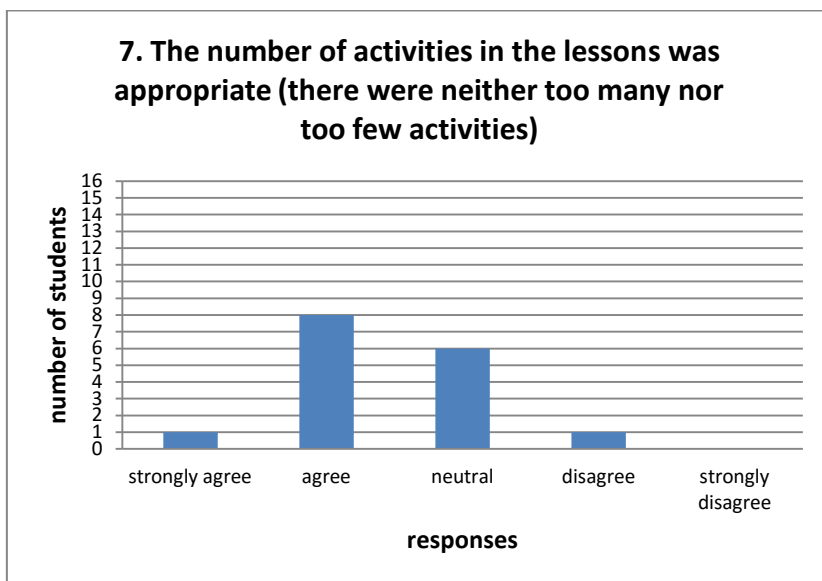
Graph 7

The seventh statement asked whether the number of activities in the lessons was appropriate. One student strongly agreed, eight agreed, six were neutral and one disagreed with this statement. None of the students strongly disagreed.

This item seems to be an extremely interesting one in the light of the findings of the observation. From the point of view of an observer, the lessons were quite tight in terms of timing. In the fourth lesson, one activity had to be completely omitted. But the students did not seem to mind, at least according to the results of the questionnaire. It is possible to assume that the one disagreeing student thought there were too many activities in one lesson. But the rest of the class showed rather a positive attitude. I expected more negative reactions from the students but this expectation was not confirmed. It may signify that a possibly stressful lesson is perceived differently from teacher's and student's point of view.

8. The handouts were useful for me during the lessons.
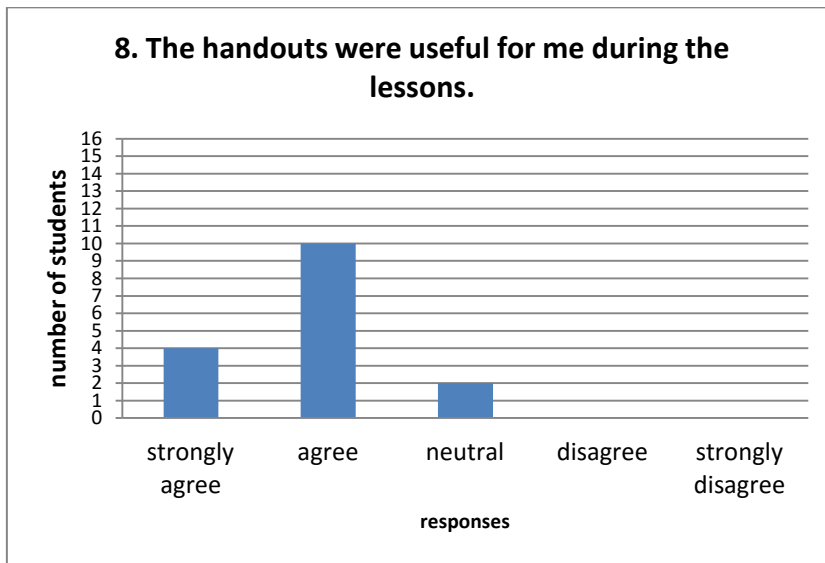
Graph 8

In the eighth statement, four students strongly agreed, ten students agreed and two showed neutral attitude. None of the students either disagreed or strongly disagreed.

I wanted the handouts to help the students with orientation in the lesson. Even though some of the handouts were long (three pages), the results signify that the students find them helpful and that they served its purpose.

9. I would like to work with literature in English lessons also in the future.
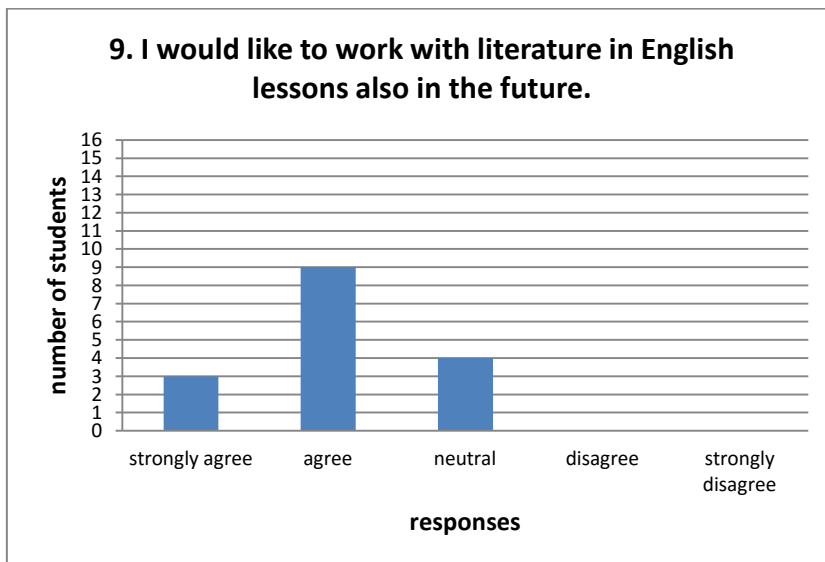
Graph 9

Three students strongly agreed they would have liked to work with literature in English lessons also in the future, nine agreed and four were neutral. No student either disagreed or strongly disagreed.

The results confirmed the expectations that literature introduces enjoyable variety in language lessons. Whether literature is also a means of reaching lesson aims focused on cultural values in a particular work show the results of the second part of the questionnaire.

STATEMENT TEN

10. I have learnt something I didn't now before.
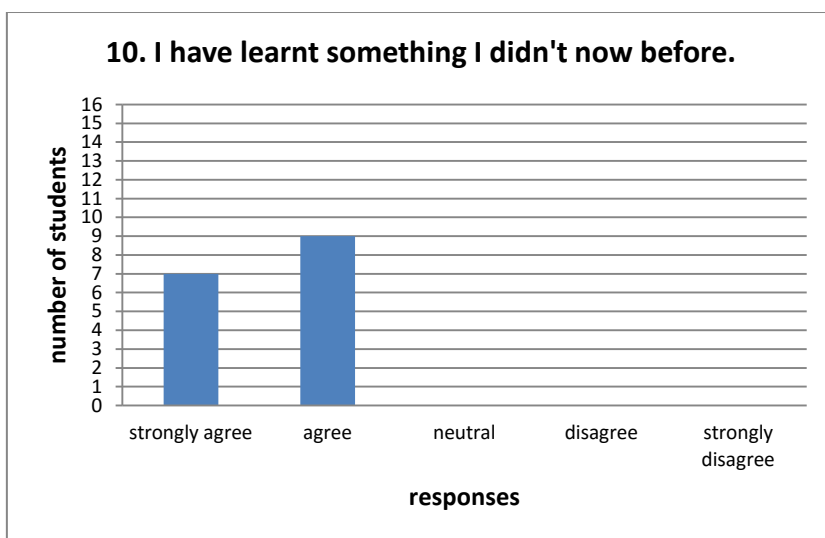
Graph 10

Seven students strongly agreed with the final statement and nine agreed. None of the students showed neutral attitude, disagreed or strongly disagreed.

These results confirm that the students thought that the lessons had enriched them and provide them with new information and values. The second part of the questionnaire shows whether this finding is in accord with the fulfillment of the aims.

The second part

The statements in the second part of the questionnaire are identical with the aims of the four lessons. The students could either agree or disagree with these. Ten pie chart graphs showing the results are presented all at once. Unfortunately, only fifteen students in total filled in the second part of the questionnaire; one student forgot to do so. Subsequently, an overall commentary on all of the items follows.

1. I can name the two opposing sides of the Troubles.

0

15
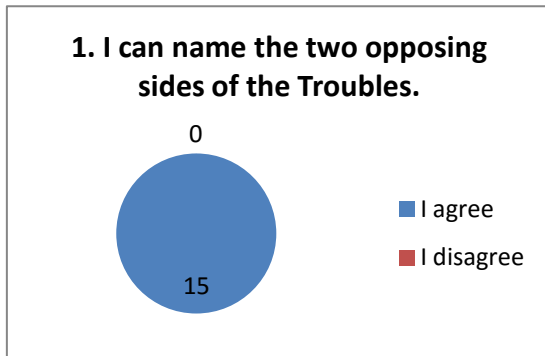
☐ I agree
☐ I disagree

Graph 11

Fifteen students agreed and none of them disagreed with the first statement.

2. I can say how the 1981 Irish hunger strike was connected to the Troubles.

3

12
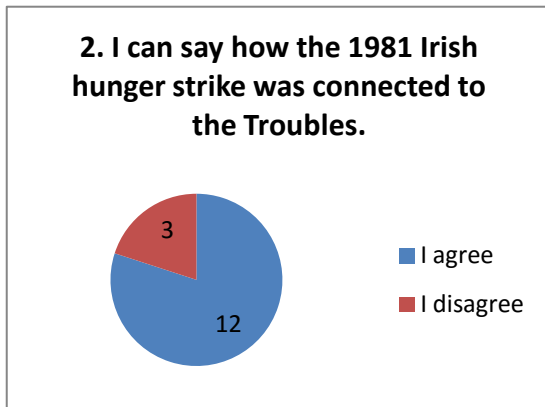
☐ I agree
☐ I disagree

Graph 12

Twelve students agreed they could say how the 1981 Irish hunger strike was connected to the Troubles. Three students disagreed with the statement.

3. I can list at least 2 of the strikers' demands.

3

12
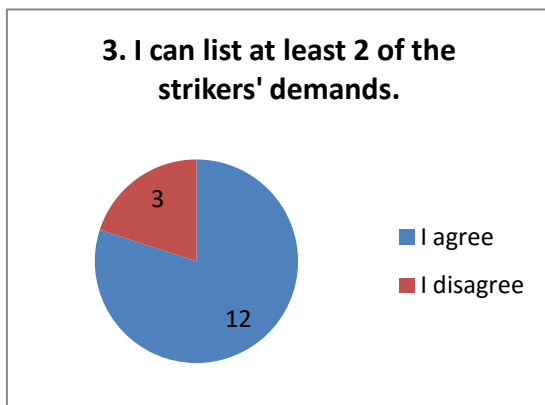
☐ I agree
☐ I disagree

Graph 13

Twelve students agreed with statement number three and three students disagreed.

4. I know who the key character of the 1981 Irish hunger strike was.
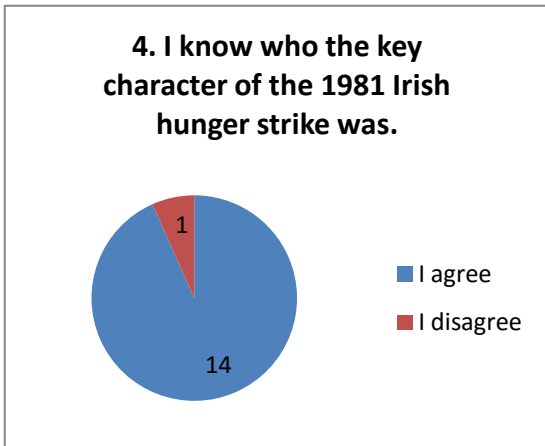
- I agree
- I disagree

Graph 14

Fourteen students agreed they knew who the key character of the strike was, one student disagreed with the statement.

5. I can describe M. Thatcher's attitude towards the strikers and their demands.
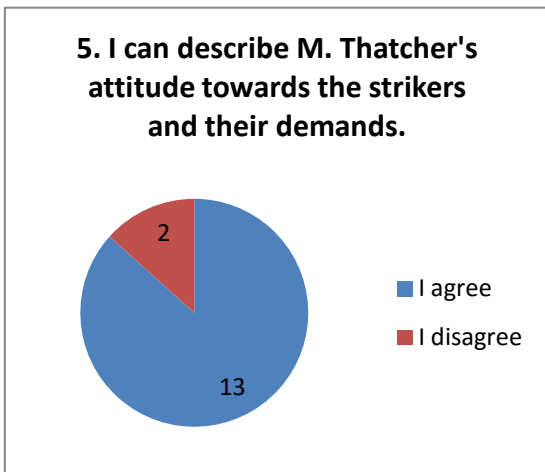
- I agree
- I disagree

Graph 15

Thirteen students agreed and two disagreed with statement five.

6. I can imagine being in Fergus' position
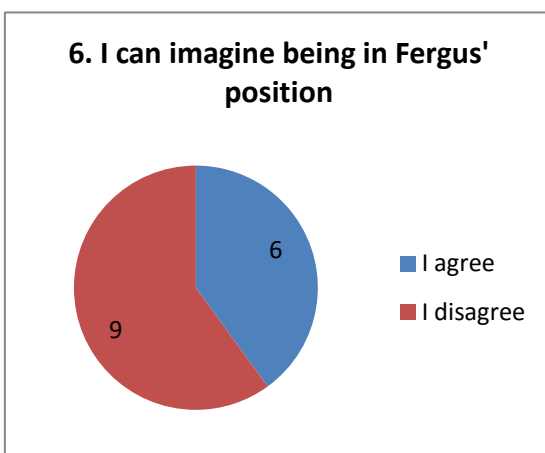
- I agree
- I disagree

Graph 16

Six students agreed they could imagine being in the main character's position, nine of them disagreed with this statement.

7. I can name one more event of the Troubles (except for the hunger strike).

6

9
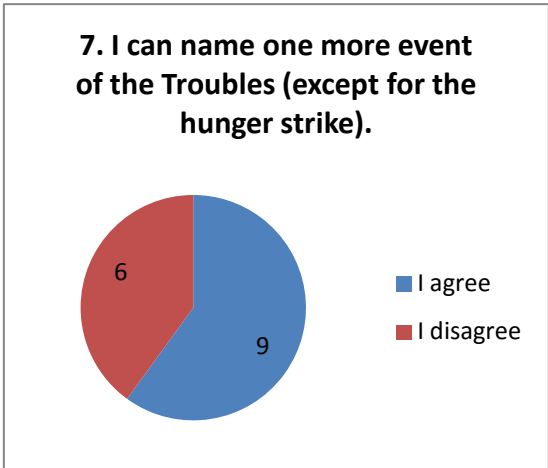
■ I agree
■ I disagree

Graph 17

Nine students agreed and six disagreed with the statement 'I can name one more event of the Troubles (except for the hunger strike)'.

8. I can describe my feelings about the strike.

2

14
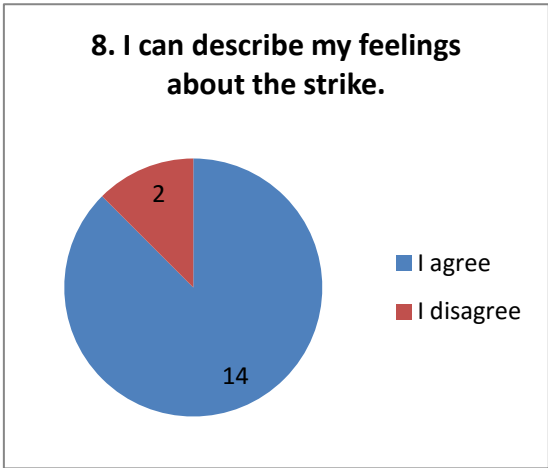
■ I agree
■ I disagree

Graph 18

Fourteen students agreed they could describe their feelings about the strike and two disagreed with it.

9. I know what a political mural is.

0

15
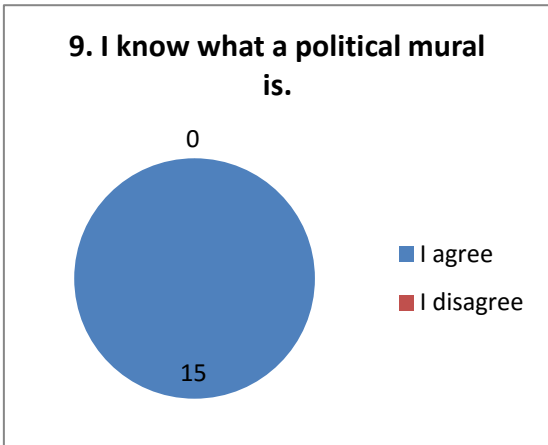
■ I agree
■ I disagree

Graph 19

Fifteen students agreed they knew what a political mural is, none disagreed.

10. I know how the strike ended.
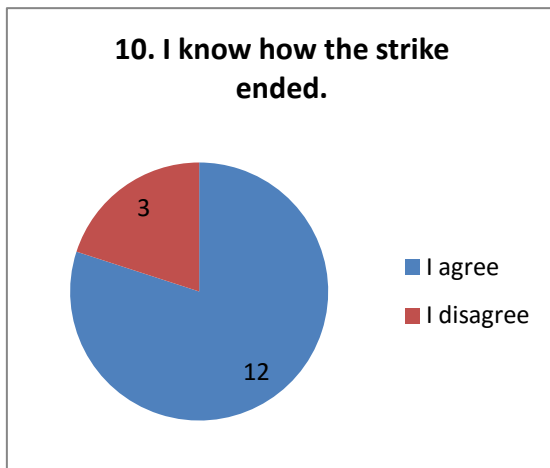
Twelve students agreed with the tenth statement while three students disagreed.

Graph 20

COMMENTARY ON THE RESULTS OF THE SECOND PART OF THE QUESTIONNAIRE

Overall, the results of the second part of the questionnaire seem to signify fulfillment of the set aims. Responses to statements one and nine are clear. The majority of the other statements indicated fulfillment of the aims also quite clearly. An interesting item is statement number six. The majority of the students could not imagine being in the position of the main character of *Bog Child*. The question is whether this statement and thus the aim was well formulated. The students could definitely try to imagine being in such a position. But could they do more than try to? The main character found himself in position so remote from the students that it was practically impossible for them to meet this aim. The result signifies students' understanding of the events described in the novel to such extent that they realize they can not even imagine being in Fergus' situation.

Again, there is a strong recommendation mentioned in the theoretical chapter to provide students with literature corresponding with their own life experience. On the other hand, the theory talks about the importance of choosing works that contain interesting cultural values and these subsequently present to students. According to this, I believe it is all right to present a work whose some aspects are completely new to students. If we only choose books that remind students their own lives, there would be no place left for learning new things and values. Of course, the situation is different if the lesson aims are strictly linguistic. But in lessons based on the cultural enrichment model where the aims are rather content based, there has to be space left for students' exploring.

49

The results of the second part of the questionnaire confirmed that literature for young adults, and *Bog Child,* in particular, is an effective means of cultural enrichment from students' point of view. The students could feel close enough to the main character thanks to the same age but still there were things new to them. The second part of the questionnaire also confirmed that authentic visual material (murals, e.g.) enhance cultural enrichment.

Interview

The interview carried out with Ms. Jana Kajanová is summarized below. The content of the interview is not presented in its exact version but it is paraphrased for the purposes of the thesis.

Q: What is the first thing that comes to your mind when you think of the four lessons you taught?

A: U2 and "Sunday Bloody Sunday". It was an interesting and fun moment for the students and at the same time, it showed what should have been shown. It was a nice change in the lessons that were full of reading. On the top of that, the students are used to watching music videos in their personal lives on the regular basis. The song and video were a medium which they are familiar with.

Q: Wasn't it a pity that we had not more time for the song? The lesson was very hasty. Didn't the song suffer by it?

A: Yes and no. For the aims of the whole project, it was ok. For the song itself, it could be dealt with longer and in more detail. I as a fan of protest songs would imagine more time for the song. But as for the students, it was maybe enough - in a good way. Of course, you can work with a song for a whole lesson. But in this case, it was not the core stone of the lesson – it was connected with other activities. In my opinion, it fulfilled what it should have.

Q: Do you think that the story we worked with in the lessons was suitable for students of this age? Was it attractive, engaging, and motivating enough for them?

A: The students are more or less at the same age as the main character. It was motivating enough for them. On the other hand, Fergus' story was very remote from them. If there was more space in the lessons for the other story lines in the book (Fergus' studies and his school leaving exams, e.g.) they could identify even more with it.

50

Q: Was it a mistake to focus only on the "brother Joe" story line? Wasn't the main engaging force of the story (from students' point of view) lost? Maybe the most interesting thing for them would be Fergus' relationship with Cora, the girl he is in love with, and the school leaving exams? But then there is the question of the aims of the project…

A: Exactly. You are right. You had to narrow it down so that you could meet the aims you set.

Q: What do you think about homereading? Was it justifiable in this kind of lessons? Do you think it helped to reach the lesson aims? Did it help students to tune into the story? Or was it too much; was it an unnecessary burden on the students?

A: I have thought about this quite a lot. It was justifiable relating to the aims. But I cannot imagine this as usual homework because it would lose its extraordinariness. They were able to cope with it. Those who like reading would like to read even more, maybe. And all of the students really read it at home. I would only imagine working with the homework even more in the lessons. It was enough to remind the students what happened and it served as a bridge to the next lesson. But it could be dealt with in more detail. Fewer selections and more language-focused activities. But I understand that the lessons were not strictly language-focused and that the aims were different.

Q: Do you think the length of the selections the students read in class was appropriate?

A: It was definitely ok. Even the homereading was of an appropriate length. There was no problem with that.

Q: Do you think that the language level of the selections was appropriate? I believe so. The students did not ask much about the unknown words in the lessons and at the same time, they responded to the after you read activities with understanding.

A: I think it was ok. I thought it would be more difficult for them than it seemed to be. On the other hand, I don't think that the fact that they did not ask about some unknown words meant that they really understood everything. But they understood the text to the extent we needed. They definitely got the gist and were able to work on the activities that followed. So, yes, overall, the language level was reasonable. But, it is true that this class is very clever and skillful.

51

Q: How would you comment on the activities that were planned for the lessons in the context of the lessons aims? Did the activities help to meet these aims?

A: Yes, most of the time. The activities were inductive. I think they led the students towards the aims you set. They helped them to consider the things you needed. One of the activities I liked was the one where the students were supposed to anticipate the story. It was also interesting and important that they had to justify their predictions. I think this will help them to remember the story better and thanks to that to remember the real conflict and how it ended. It was great that there were many different activities that as a whole helped to meet the aims.

Q: Were the lessons as a whole coherent and smooth? Or was it sometimes a bit bumpy?

A: Well, there were sometimes too many activities. And sometimes it really felt bumpy for me as a teacher but maybe it didn't for the students. But it is make or break. It sometimes could be a bit less hasty, calmer but, again, you needed to reach the aims. It was partly caused by the fact that I hadn't created the lessons. Maybe it would be smoother after a few more times of teaching these lessons.

Q: Do you think the handouts were useful for the students? Did they help them to orient in the lesson? Or were they rather distracting?

A: From my point of view, the handouts were necessary. They seemed to be rather long, but they actually were not. It also functioned as notes from the lessons that students usually think they need. It was a good point of reference for the students. The handouts were really great.

Q: Do you think that Fergus' story got the cultural-historical facts over in a way that was beneficial for the students? Is *Bog Child* a good means of cultural enrichment?

A: Yes, it is. I asked the students for their feedback and most of the class admitted that they enjoyed the lessons. I asked them why it was interesting to them and they answered that they enjoyed it because they read in English and because they learned something new about an English speaking country and that they had no idea something like that had happened in Northern Ireland. A big yes for *Bog Child*.

Q: Were the aims of the lessons accomplished?

A: Generally, yes. Not 100%, of course. But the students would be able to pass a test focused on the content of the lessons.

It is interesting that quite a lot of students answered in the questionnaire that they are not able to put themselves in Fergus' place. In my opinion, this shows their understanding of the story. They understand it to the extent that they are able to answer responsibly that they cannot imagine being in such a situation.

Q: If you could stress out one thing you liked the most about the lessons, which one would it be?

A: Only one thing? I like when aims are reached and, in this case, they really were. I loved watching how the students got gradually engaged. The level of enjoyment was rising from the first lesson on and there was a big difference between the first and the last lesson. It was a proof that there is a reason to try to introduce topics to the students that do not seem interesting to them at the first sight (reading, history, and politics). I liked that the literature engaged them more than they themselves would have expected. Most of them, of course, not all of them.

It was also great that there was no Czech in the lessons. The students did not realize at all that they did not need Czech to communicate with the literary work and with each other in the lessons. They felt natural.

Q: On the other hand, what changes would you recommend? What should be done better in the future?

A: There were rather too many activities. On the other hand, I prefer more activities. There is nothing worse than a lesson that drags on.

But I would not recommend lengthening it to five lessons. I am afraid that the next possible lesson (the fifth one) would lose the drive. I definitely cannot generalize, but the topic could possibly start to be boring for some of the students in the fifth lesson.

So, how to solve this? I would recommend reducing the number of activities and leaving some of them out. Or set fewer aims. We have to combine our ambition as teachers with the reality of the lessons.

I would also imagine them speaking a bit more. But it is always a problem in such a big class (the end of the interview).

Some of the results of the interview are the same as those of the observation and the questionnaire. Both the observation and the interview points out the number of activities in the lessons. It was obvious from the observations that some of the lessons could use calmer pace. The same problem mentioned the teacher in the interview. She, on the other hand, also referred to the set aims and suggested reducing the number of aims which would enable also reducing the number of activities in one lesson. This was probably the biggest problem with the lessons and the solution would definitely be reducing the number of aims in one lesson. The initial intention was to prepare a five-lesson project which, however, was not realized due to the schedule of the class. I thought that the research would confirm my expectation that five lessons would be better than four and that this would be the solution to the above-mentioned problem. However, the teacher was of a different opinion and from today's point of view I agree with her. One more lesson would be too much for the students.

The interview confirmed the findings of the questionnaire concerning meeting the aims. The students would probably be able to pass a test focused on the content of the lessons. The teacher also noticed the fact that most of the students could not imagine being in main character's situation and that this fact to a certain extent signifies their understanding of the story. On the basis of these findings, it is possible to conclude that the aims were met.

The teacher also believed that *Bog Child* and the lessons designed on it were able to get the cultural enrichment over. The teacher also evaluated positively the use of another authentic material, the music video, especially because it was a change in mostly reading lessons and because of the fact that it is something the students are used to.

The teacher asked the students (by her own initiative) for feedback on the lessons. The feedback was mostly positive and more than the observation or the questionnaires showed students true engagement in the lessons. This partly answers the question whether *Bog Child* was a good means of cultural enrichment. From the reactions of both the teacher and the students, it seems it was.

This chapter presented the results of the observation, the questionnaire and the interview carried out during the research. The major findings of these research tools were commented on. On the basis of the results, the chapter answered the research questions. Literature for young adults and *Bog Child,* in particular, is an effective means of cultural enrichment from both teacher's and students' point of view. Also, the way the lessons were designed was a good way of mediation the content of the book and its cultural background to the students. The authentic materials used seemed to support the effort to meet the aims and thus helped the cultural enrichment.

The following chapter discusses the importance of the research findings for teachers and students, comments on the major weaknesses of the project and suggests possible future improvements. The chapter also ponders possible further research on related or similar topics.

IV. IMPLICATIONS

The Implications chapter is divided into three parts. The first part, Teaching Implications, explains how are the findings of the observation, questionnaire, and interview important for both the teachers and the students. Then, Limitations of the Research discuss why this particular research can not be generalized too much. This part of the chapter also addresses the problems and difficulties that occurred in the process of the research. And finally, Suggestions for Further Research makes suggestions about the possible improvement of this study and its expansion. Possible other studies addressing related research questions are also suggested.

Teaching Implications

The findings of the research give evidence that it is of high importance to set a reasonable amount of teaching aims per lesson. In this study, the desire of presenting as much from the book as possible in the limited amount of time caused setting an unreasonable number of teaching aims. And in order to fulfill these aims, the number of the activities was rather excessive. This is important for both the teachers and the students. An appropriate number of activities in one lesson enables relaxed atmosphere in the class and I believe that less time pressure would allow the teacher to make the transitions from one activity to another smoother.

The research showed how important it is to present a literary work that students can feel familiar with. Teachers should be aware of that the closer the students are to the story the greater their engagement. On the other hand, from students' feedback that mentioned Ms. Kajanová in the interview, the learners appreciated that they learned completely unknown things about an English speaking country. It is, therefore, important to find a balance between similarity of the story and students' own life experience and the amount of new cultural information presented.

The interview with the teacher and the observation confirmed that combination of literature with other authentic materials is effective and engaging. For example, the use of a music video can bring the feeling of familiarity into lessons dealing with a remote historical or political topic. Work with other audio, visual or audiovisual materials also brings greater variety into lessons.

The importance of the worksheets from both teacher's and students' point of view was proved. They helped both sides of the teaching-learning process to get oriented in the amount of information discussed. The interviewed teacher believed that the students needed a physical outcome of the lesson and the worksheets served this purpose. Another important thing the teachers should probably consider when planning reading lessons working with longer texts is homereading. The results of the questionnaire and the interview regarding home reading are rather ambiguous. On one hand, it probably helped to fulfill the aims. On the other hand, it is probably not a sustainable way of students' homework. Teachers should always carefully consider the class their work with. Home reading was doable in this particular class because of their interest in English and their talent, which I knew from my previous teaching practice and from their teacher. With another class, homereading may not be possible to the extent it was with this one.

Limitations of the Research

For many reasons, this research cannot be generalized too much. First of all, a limited amount of respondents took part in the study. Although a questionnaire filled in by sixteen students from one class have its explanatory value, the results can be inaccurate. The type of school where the research was carried out has to be taken into consideration as well (grammar school, four-year program). The results could have been different if the lessons were taught at a different type of school. Another important factor is the character of the class. It has been already mentioned that this class, although, a regular non-elective one consists, of talented students with an interest in English. Not only the character of the class but the character of the teacher who taught the lessons played a vital role. If the teacher herself was not interested in the chosen book and in its theme, she would not have enjoyed teaching the lessons and it would have affected the results. Therefore, the results and the attitude of both the students and the teacher cannot be applied generally to a different class of students of the same age and language proficiency level.

In the process of analyzing the data, it occurred to me that explanatory value of some of the items of the questionnaire was limited. For example, statement six asks whether the students enjoyed the activities. Although such statement provides a researcher with some findings, more detailed results would be more interesting (e.g., 'Name one activity you enjoyed the most.'). Also, statement seven shows only a half of the reality. It asks whether the number of activities in the lessons was appropriate and some of the students stayed

neutral or disagreed with the statement. But the researcher can only infer from the other research tools that the disagreeing student probably thought that there were rather too many activities in one lesson. It is probably all right in the combination with the results of the observation and the interview. But if the questionnaire was the only research tool it could slant the findings.

The results of the interview could have been more interesting if the teacher knew the results of the questionnaires before. Then, we could have discussed the results and compare them with teacher's expectations. But the teacher could only skim through the filled questionnaire right before the interview to get a general impression.

Suggestions for Further Research

A possible solution to the problem with the limited amount of respondents would be carrying out the research in more classes. It would be interesting to teach these lessons in the parallel class at the same school and compare the results. The same study could be done at another grammar school with students of the same age and approximately the same level of English (second year, four-year program). This would also mean a different teacher, which could bring new insight into the study.

This form of the study combines qualitative (observation and interview) and quantitative (questionnaire) research tools. Next time, I would suggest carrying out a qualitative research also with the students. As mentioned above, some of the items of the questionnaire would show more if they were combined with a free space for students' writing a more detailed to response (e.g., statement six, 'Name one activity you enjoyed the most'; statement one 'Why enjoyed/didn't enjoy the story', etc.). As for the interview, I suggest providing the teacher some time to study the results of the student's questionnaire. She would be then better able to comment on its results.

The book *Bog Child* could be the basis of another study. It provides enough valuable material for more cultural enrichment model-based reading lessons. I suggest using the plot line of the story dealing with the discovery of girl's body of in the bog. The phenomenon of bog people is an interesting topic and a lesson(s) built around it could be engaging for the students (I suggest combining the text of the book with Seamus Heaney's poetry).

The material the book provides is a good inspiration for CLIL lessons. Of course, the focus of such study would be different from this one. It would not deal with literature in

the ESL classes to the extent this study does but would provide more space to CLIL methodology. The aims of such lesson(s) would also have to be very different. There would be more language-focused activities since CLIL requires setting both language and content objectives.

Also other young adult books presenting a teenager's life affected by a historical and political conflict can be an interesting material for cultural enrichment model-based reading lesson. Among such books are, for example, *Brighter Fear* (set in Iraq) or *Dream of Lights* (set in North Korea) by Kerry Drewery (Drewery, 2014, Exploring conflict through teen and YA books).

This chapter addressed the importance of setting a reasonable amount of aims per lesson, which occurred to be one of the problems of this project. It presented also other findings important for teachers and their students. Some features of a literary work presented to students have to be familiar enough for them but, at the same time, introduce new values if cultural enrichment is the goal. The importance of considering designing a student's worksheet and careful planning for homereading was mentioned as well.

This research has its limitations, especially in the limited amount of respondents and in the formulation of some of the items of the questionnaire. A possible solution would be expanding the study to more classes and thus more respondents. This chapter also presented ideas for other studies based on either the same book or addressing similar topics. The next chapter provides a summary of the main ideas of the thesis.

VI. CONCLUSION

This thesis dealt with integration of young adult literature into English lessons and its ability to enhance cultural enrichment. Young adult literature can be considered a subgroup of children's literature which is a broad concept including literary works for people from infants to young adults at the age up to nineteen. Both children's and young adult literature are terms difficult to define. Authors agree that the key to defining them is, therefore, the age of the audience and some characteristic features that such books show. *Bog Child*, the book which was the core of the practical part of the thesis, shows some of these characteristics. It is a fast paced novel with a teenage boy as the main character. Even though it deals with complex social, political, and historical issues, the plot is not so complicated.

Literature can be used in a lot of ways in the ESL classroom. There are three models of working with literature: the language enrichment, personal growth, and cultural enrichment model. If the term culture is understood as the way of life of the country or as values of the certain cultural group, *Bog Child* is the perfect source for the cultural enrichment model based lessons. Its language difficulty is not formidable and thanks to the fact that the main character is approximately of the same age as the chosen audience, it is in a way relevant to students' life experience. The selections that were worked with in the lessons were carefully chosen so that they represented the key cultural values within the book and so that they correspond with the set aims. The four lessons based on these selections had a recommended structure of a reading lesson; they contained pre-reading activities, the actual reading, and some follow-up activities.

One of the benefits of using literature in the ESL classroom is the fact that it is an opportunity for students to meet an authentic material. An authentic material can be defined as something that was produced by a real speaker or writer for a real audience conveying a real message for non-educational purposes. Authentic materials, if treated properly, have a great motivational power. Apart from literature, the lessons designed within the thesis used other authentic materials such as video, music video and photos of political murals to supplement the content of *Bog Child* and to bring even more cultural information and knowledge to the students.

If well chosen, a young adult novel and *Bog Child,* in particular, is an effective means of cultural enrichment. All of the three research tools confirmed that. According to

60

the observation, questionnaires and interview, the students enjoyed the lessons and the story. The language level of the selections seemed to be appropriate. The fact that the set lesson aims were met was documented by the second part of the student's questionnaire and by the interview with the teacher. The way the lessons were designed supported the cultural enrichment and led to meeting the aims, which was supported also by the authentic materials other than the selections from the novel.

This study showed how important it is to set a reasonable amount of aims per lesson. If there is too many of them, the lessons are then overloaded with different activities and sometimes feel incoherent. An interesting finding is that the students and the teacher probably perceived this differently. The teacher pointed out the excessive number of activities in one lesson as the major weakness while the reactions of the students towards this issues were rather neutral or in favor of the number of activities.

The topic of this thesis provides a range of possible future studies. Such studies could deal with other storylines of the book *Bog Child*, which is full of valuable material. It would be also a great source for CLIL lessons since the book presents a lot of topics for both the language and content objectives. But *Bog Child* is definitely not the only young adult book rich in interesting political, historical, and cultural information as a possible basis for ESL classes. Possibilities for further research in this area are almost endless.

REFERENCES

Brooks, N. (1990). Culture in the classroom. In Valdes, J. M. (Ed.), *Culture Bound. Bridging the cultural gap in language teaching* (pp. 123-129). Cambridge: Cambridge University Press.

Brown, H. D. (1990). Learning a second culture. In Valdes, J. M. (Ed.), *Culture Bound. Bridging the cultural gap in language teaching* (pp. 33-48). Cambridge: Cambridge University Press.

Carroli, P. (2008). *Literature in Second Language Education: Enhancing the Role of Texts in Learning*. London: Continuum.

Cart, M. (2010). *Young Adult Literature: From Romance to Realism*. Chicago: American Library Association.

Clandfield, L. (n.d.). *Teaching materials: using literature in EFL/ESL classroom*. Retrieved from: http://www.onestopenglish.com/support/methodology/teaching-materials/teaching-materials-using-literature-in-the-efl/-esl-classroom/146508.article

Collie, J., & Slater, S. (1987). *Literature in the Language Classroom*. Cambridge: Cambridge University Press.

Cook, V. (1981). *Using Authentic Materials in the Classroom*. Retrieved from http://homepage.ntlworld.com/vivian.c/Writings/Papers/AuthMat81.htm

Denman-West, M. W. (1998). *Children's Literature: A Guide to Information Sources*. Englewood: Libraries Unlimited.

Drewery, K. (2014, December 3). Exploring conflict through teen and YA books. *The Guardian*. Retrieved from http://www.theguardian.com/

Gajdusek, L. (1988). Toward Wider Use of Literature in ESL: Why and How. *TESOL*, 22, 227 – 257.

Garcia, A. (2013). *Critical Foundations in Young Adult Literature: Challenging Genres*. Rotterdam: Sense Publishers.

Gebhard, J. G. (2006). *Teaching English as a Foreign or Second Language: a Teacher Self-development and Methodology Guide*. Ann Arbor: The University of Michigan Press.

Gilmore, A. (2007). Authentic Materials and Authenticity in Foreign Language Learning. *Language Teaching*, 40, pp. 97-118. doi:10.1017/S0261444807004144

Hamilton, G. (2002). Mapping A History of Adolescence and Literature for Adolescents. *The Alan Review*, Winter 2002, 57 – 62.

House, S. (2008). Authentic Materials in the Classroom. In Penamaria, S. S. & Martinez, R. D. (Eds.), *Didactic Approaches for Teachers of English in an International Context* (pp. 53-70). Salamanca: Aquilafuente.

Kelly, Ch., Kelly, L., Offner, M. & Vorland, B. (2002). Effective Ways to use Authentic Materials with ESL/EFL Students. *The Internet TESL Journal*, VIII. Retrieved from http://iteslj.org/Techniques/Kelly-Authentic.html

Kramsch, C. (1993). *Context and Culture in Language Teaching*. Oxford: Oxford University Press.

Literature (n.d.). In *Macmillan Dictionary*. Retrieved September 8, 2011, from http://www.macmillandictionary.com/dictionary/british/literature

Little, D. G. & Singleton, D. M. (1988). *Authentic Materials and the Role of Fixed Support in Language Teaching: Towards a Manual for Language Learners* (CLCS Occasional Paper No. 20). Dublin: Trinity College.

Long, M. N. (1987). A Feeling for Language: The multiple values of teaching literature. In Brumfit, C. J. & Carter, R. A. (Eds.), *Literature and Language Teaching* (pp. 42 – 59). Oxford: Oxford University Press.

Maxom, M. (2009). *Teaching English as a Foreign Language for Dummies*. Chichester: Wiley.

McKay, S. (1988). Literature in the ESL Classroom. In Brumfit, C. J. & Carter, R. A. (Eds.), *Literature and Language Teaching* (pp. 191 – 197). Oxford: Oxford University Press.

Milner, A. (2005). *Literature, Culture and Society*. Abingdon: Routledge.

Naik, N. S. (2011). *Teaching English Language Through Literature*. New Delhi: Sarup Book Publishers.

Nilsen, A.P., Donelson, K. L. (2009). *Literature for Today's Young Adults*. London: Pearson.

O'Sullivan, E. (2010). *Historical Dictionary of Children's Literature*. Plymouth: Scarecrow Press.

Reynolds, K. (2011). *Children's Literature: A Very Short Introduction*. Oxford: Oxford University Press.

Rothman, J. (2014, December 26). The Meaning of "Culture". *The New Yorker*. Retrieved from: http://www.thenewyorker.com/.

Salzmann, Z. (1996). *Jazyk, kultura a společnost. Úvod do lingvistické antropologie*. Praha: Ústav pro etnografii a folkloristiku Akademie věd České republiky.

Stoodt, B. (1996). *Children's literature: discovery for a lifetime*. Melbourne: Macmillan Education Australia FTY LTD.

Tomalin, B., Stempleski, S. (2003). *Cultural Awareness*. Oxford: Oxford University Press.

Valdes, J. M. (1990). Culture in literature. In Valdes, J. M. (Ed.), *Culture Bound. Bridging the cultural gap in language teaching* (pp. 137-147). Cambridge: Cambridge University Press.

Valette, R. M. (1990). The Culture test. In Valdes, J. M. (Ed.), *Culture Bound. Bridging the cultural gap in language teaching* (pp. 179-197). Cambridge: Cambridge University Press.

Výzkumný ústav pedagogický v Praze (2007). *Framework Education Programme for Secondary General Education*. Prague: VÚP.

Williams, R. (1960). *Culture & Society 1780 - 1950*. New York: A Doubleday Anchor Book.

Willaims, R. (1985). *Keywords: A vocabulary of culture and society*. New York: Oxford University Press.

APPENDIX 1

Bog Child & 1981 Irish hunger strike - Lesson 1

Level: B1

Time: 45'

Number of students: 18

Materials and teaching aids used: excerpt 1, video 'The Troubles: Northern Ireland's Conflict'[1], board

Lesson aims: SS can say in their own words how 1981 Irish hunger strike is connected to the Troubles; name the two opposing sides of the Troubles; list strikers' demands (at least 2/5); name the key character of the 1981 Irish hunger strike

Language skills practiced: reading, listening, speaking, and writing

_____

Notes

_____

[1] Grace Braxton. (2010, May 31). *The Troubles: Northern Irelan's Conflict* [Video file]. Retrieved from https://www.youtube.com/watch?v=HzSTiOFndN4

Stage	Procedure T does	Tasks SS do	Interaction	Aims SS can	Time	Notes
1.	explains the task	read the 'Before you read' text chose 1-4 in the following exercise go in one of the classroom corners according to their decision (1-4) discuss with at least one classmate why they decided to go to the particular corner	T & SS SS & SS	SS are motivated for reading, know what they're going to read about	7 min	ex. 1.1 & 1.2 SS don't have to read the column 'About the Author' one corner of the room is for SS who chose 1 (not interested); another for SS who chose 2 (don't mind reading) etc.
2.	explains the task monitors, helps with unknown words/searching the Internet if needed checks SS' understanding (who is Bobby Sands/MT, what's Long Kesh)	take the 1st selection & read and study the definitions of the new words in pairs search the Internet, find out who/what are unknown people/things highlighted in the text	S S & S SS & SS T & SS	define unknown words, tell who were Sands and Thatcher, what was Long Kesh	10 min	ex. 1.3

		check in fours check as a whole class				
3.	monitors	read the 1st selection	S	name one of the strikers' demands	3 min	ex. 1.4 independent reading
4.	makes sure SS understand the Q checks the answers with the class (whole class feedback)	discuss answers to the Q in pairs	S & S T & SS	name some of the strikers' demands	7 min	ex. 1.5
5.	assigns the task checks SS understand the meaning of the statements plays the video checks the answers/helps SS correct the false statements	go through the statements, make sure they understand watch the video decide whether the statements are T/F	S T & SS	name the two opposing sides in NI name the conflict the 1981 Irish hunger strike was part of	8 min	ex. 1.6 video 00:00-03:09 min a. T b. T c. T d. F e. F f. T Make sure SS know what IRA was. Briefly explain if needed.
6.	assigns the task	go through the events	S	name the conflict the 1981 Irish hunger strike	7 min	ex. 1.7

67

	checks SS understand plays the video checks the answers	watch the video match the events & the years	T & SS	was part of		video 03:09-05:13
7.	assigns home reading	read the instructions for home reading ask if anything is unclear	T & SS	after the home reading: name strikers' demands, use the gained information to imagine themselves in Fergus' position	3 min	ex. 1.8 & 1.9 Make sure SS know what selection they're going to read (the 2nd)

Four

That evening Da came home as the table was being laid for a fry. He slammed the *Roscillin Siar* down on the sofa and cursed, and his thick grey eyebrows scrunched together.

'Was it a bad day at the garage, Malachy?' Mam said.

'No. We'd a fair bit of trade.'

'So what's eating you?'

'You've not heard the radio? Two more dead,' he said. 'After sixty-one days of starving.'

'Mother of God.'

'They're letting them all die. Bobby Sands was only the start.'

'The Maze is a place accursed.'

'It's not the Maze, woman. It's Long Kesh.' He plumped down on a chair.

'The Maze, Long Kesh. What's the difference?'

'You might as well call Britain the mainland, Pat.'

Mam pulled out the table from the wall. 'I've a fry done.'

starving: ill or dying because of a lack of food
Bobby Sands: find out who he was!
The Maze/Long Kesh: find out what it is!

28

'Is that all you can say?'

Mam got the fold-up chairs for the girls and arranged them between the wall and table. 'Where are those two hoodlums?' She went to the back door. 'Th'rese, Cath,' she hollered. Then she arranged the last knife and fork at Da's place. 'No point us starving too.'

'Jesus, Women.'

'OK. So the hunger strike's a tragedy. All over a few old clothes.'

'It's not about clothes.'

'It is about clothes.'

'It's what the clothes *mean*, Pat. If you don't wear prison garb, you're a political prisoner. And if you're a political, you're not a petty criminal. And that's what the Brits make out they are.'

'What matter is it what they think?'

'Next you'll be saying your woman Thatcher over's right to let them die.'

'I'd never say that. She should let them wear what they want, if it would stop the insanity. Now sit and have your tea.'

Da grunted and sat down. Fergus joined him. 'I heard Uncle Tally say "the mainland" the other day, Da.'

'Was he having a rise?'

'Don't think so. He was just saying how he was planning a trip over later this summer.'

Da chuckled. 'You'd be tarred and feathered out of Drumleash if you were anyone else saying that but Tally. How he gets away with it's a mystery.'

hunger strike: prisoners refusing to eat for a long time to protest against something
prison garb: type of clothing prisoners have to wear
political prisoner: someone who is sent to prison by their own government
because it does not approve of their beliefs or actions
Thatcher: find out/make sure you know who she was

selection 1

APPENDIX 3

Bog Child by Siobhan Dowd & 1981 Irish hunger strike: lesson 1

Before you read

1.1 Read the following text

The selection you are going to read is from the novel *Bog Child* by Siobhan Dowd. The book tells a story of an 18-year-old boy named Fergus McCann who makes a horrible discovery digging peat *(rašelina)* in 1980s Ireland: the body of a young girl who may have been murdered. Later on, Fergus finds out that the body is nearly 2000 years old. Fergus helps archaeologists to find out more about the discovery and falls in love with Cora (a daughter of an archaeologist).

Fergus' brother Joe is currently in prison because of his involvement with the Irish Republican Army (IRA; an armed movement which believes that all of Ireland should be an independent republic).

> **About the Author**
>
> **Siobhan Dowd**
>
> Siobhan Dowd was a British writer who wrote several books for children and teenagers, and some of them received awards. Her novel *Bog Child* won the 2009 Carnegie Medal recognising the year's best book for children and young adults published in the UK.
>
> Dowd died of breast cancer in 2007, aged 47.
>
> source: Siobhan Dowd (n.d.). Retrieved October 23, 2015, from https://en.wikipedia.org/wiki/Siobhan_Dowd

The novel narrates several story lines. We are going to pay attention to only one of them – the imprisonment of Fergus' brother Joe.

1. 2 How much are you interested in reading this book? Choose from 1 to 4.

1 – I'm not interested in reading this book.

2 – I don't mind reading this book.

3 – It sounds interesting; I want to find out more about the story.

4 – I'm very interested in reading this book.

1. 3 Most of the new words in the story will have definitions at the bottom of the page. **Read and study these definitions to be sure you understand the words**. Use a dictionary if needed.

Except for unknown words, there are also some names below the text. **Work in pairs. Search the Internet and find out who these people/things were. The, join another pair and compare your findings with theirs. Share it with the whole class.**

As you read

1.4 You're going to read the first selection from the book and meet two characters: Fergus' dad and mam, Malachy and Pat. Fergus' two younger sisters, Theresa and Cath, are mentioned as well.

> **Read the first selection. Read on your own, at your own pace.**

After you read

1.5 Work with a partner and discuss answers to the following questions.

a. Mam thinks the hunger strike is "all over a few old clothes". Dad thinks "it's not about clothes". Why? How does he explain it to mam?

b. What do you think prisoners want except for clothes? There are ten demands down below, but only five of them are true. Can you decide which five are true?

The prisoners wanted to have the right:

- to listen to a radio/watch TV
- to chose a fellow prisoner in one's cell
- not to wear a prison uniform
- not to do prison work
- to wear long hair
- to associate *(sdružování)* with other prisoners, to organise educational and recreational activities
- to paint graffiti on the walls of their cells
- to one visit, one letter and one parcel (balíček) per week
- to use prison library
- full restoration of remission lost through the protest *(prominutí části trestu v délce trvání protestu)*

c. Is there anything you would be willing to starve yourself to death? Why yes? Why not?

71

Understanding the context: video

1.6 Read the statements; make sure you understand their meaning. Watch the first part of the video and decide whether the statements are True or False.

a. The two major religious groups in the Northern Ireland are Protestants and Catholics.   T/F

b. Catholics wanted the Northern Ireland to become a part of the Republic of Ireland.   T/F

c. Protestants wanted the Northern Ireland to stay within the United Kingdom.   T/F

d. Northern Ireland was created in 1918.   T/F

e. Irish Republican Army (IRA) was a protestant paramilitary organization and wanted The Northern Ireland to stay within the United Kingdom.   T/F

f. The Northern Ireland's violent conflict (the 1960s – 1990s) is called 'The Troubles'   T/F

1.7 Read the names of the events; make sure you understand. Watch the second part of the video. Match the events with the years.

Good Friday Agreement	1978
IRA renounced violence.	1981
Internment (going to prison without trial)	1998
Bloody Sunday	1971
IRA prisoners began to protest (refused to wear prison clothes).	2005
Dirty Protest (prisoners refused to wash themselves)	1972
Hunger strike	1976

Home Reading

1.8 You are going to read the second selection from the book at home. You're going to meet Fergus McCann, his brother Joe and their mam. Joe's friend Len is also mentioned. The scene is set in the jail where Joe is imprisoned.

After you read

1.9 Try to come up with three questions relating to the text. Don't answer them! Just imagine you are asking them your classmate. The questions will be answered in the next lesson. Then, **try to think of another argument Fergus could use to persuade his brother not to participate in the hunger strike**. You don't have to write it down. Just be prepared to answer this question in the next lesson.

Mam's fingers tightened on his elbow. 'That's his voice. Joey's voice.'

In the faded blue of the prison garb, Joey's tall form appeared. As he sat down, his face came into view. His lips were chapped and his eyes bright, as if he had a fever. He beamed at the sight of them.

'Mam. Ferg. What a surprise.' He flopped down in the chair and stretched out his arms as if he had the whole world to embrace. Then he dropped his elbows down on the table and propped his chin up on his knuckles. 'Hi.'

'Hi?' Mam said. 'Is that all you can say? Hi?'

'Hello, then.'

'Joe McCann. You were doing the refraction on Friday. Next thing I hear you've joined the hunger strikers. Tell me it's not true.'

'Mam, I'm sorry. I should have warned you.'

Mam stared. 'You mean you *are* on it?'

Joe closed his eyes and nodded. 'We joined yesterday, Len and me.'

'Why? Why would you do that?'

'Why d'you think?' He opened his eyes again and smiled. 'I want to drop a trouser size. I've been putting on weight inside here.'

'Stop that, Joey. Tell me why you're doing this.'

'Like they say. Less is more.'

They stared at him. He was smiling now, almost euphoric.

'It's not something I'm *doing*. It's something I'm *not doing*.'

Fergus felt the three arguments he'd been

chapped: dry and painful
to beam: to smile in a very obvious way
to flop: to sit down heavily   77
to drop a size: to lose weight
to stare: to look at someone directly for a long itme

selection 2

73

unraveling: thinking about sth. complicated for a long time
tart: a pie filled with fruit
instant: a very short period of time
puffed up:full of air
to tut-tutt: making a sound of disapproval with your mouth

preparing unravelling. His belly churned from the hasty dinner they'd had. Calmly, Mam took the foil-wrapped tart from her lap and put it on the table. 'The guards say I can leave this for you. It's your favourite. Rhubarb. And I made it fresh before coming. And it's all butter, no margarine.'

Fergus saw Joe's nostrils widen for an instant and then he shook his head. 'You shouldn't have.'

'It came out good, Joe.'

'You have some, Fergus. My belly's a bit puffed up. With air, don't you know.' He laughed.

'This – is – no – joke,' Fergus said, his teeth clenched. He thumped the table on the word 'joke'.

The guard tut-tutted.

'Hush,' Mam said.

Joe put a hand out and touched the glass. 'It's all right, Mam. Ferg's right. It is no joke.'

Mam took a slice from the foil and held it up. 'It's good food,' she said. 'Flour, fruit, sugar, butter. Good food. Put here for us to eat.'

Joe made a motion like a priest might, blessing the holy bread. 'I know. But it's a strange time we live in. And we have to do strange things to get out of the strange time.'

'But not starve yourself, Joe. It's not natural.'

'That's my point. This is an unnatural time. See, Mam, it's like this. I'm not a common criminal. What I did was fight for freedom. I'd rather die free in my own head than live like the dregs of the earth. And that's how they treat us here, I swear to God.'

'Can't you just turn the other cheek?'

hush: used for telling someone to be quiet
priest: a job, someone who leads ceremonies in Christian churches
blessing: protection and help offered by God
dregs: the least important persons in a group of people

dignity: respect that other people have for you and you have for yourself
to muck in: to join an activity with other people
to rehearse:to practise sth. before a performance

Joe shook his head. 'It's not as simple as that. It's about dignity, Mam. Human dignity. Da understands. We talked about it last time he came in. It's about freedom and dignity. Clothes, visits, the right not to muck in with the common prisoners. The right to keep ourselves apart, doing what we want to do. It's the right to hold our heads up and not be ashamed of what we've done. And me and the boys here – we're in this together.'

'Oh, Joe. Fergus. Say something to him.'

Fergus swallowed. No words came.

'You were always good with the arguments, Fergus.'

Fergus looked through the glass and caught Joe's smiling eyes. He took a breath and began the first argument he'd been rehearsing in his head.

'Joe – the Thatcher woman over – she's not for turning. She says it again and again.'

'I know.'

'When Sands died, all she said was he'd had a choice and the bomb victims didn't. That was the extent of her regret.'

'You sound like you agree with her.'

'I don't, but—'

'There are no buts. You're either for us or against us. And more are for us all the time. And that's what counts.' Joe leaned forward, his eyes shining. 'There's a sea-change. I can feel it. Even in here, I can sense it.'

'I feel nothing.'

'How can you say that, when Sands won the Fermanagh seat?'

to be for turning: to be willing to change your mind
sea-change: a very big or important change
Fermanagh: one of the six counties of Northern Ireland, Bobby Sands was elected a Member of Parliament for this county

74

'I voted for him. But I'd rather him alive than dead.' Fergus paused. He put his right palm on the glass and leaned forward. 'Joe, it's a brave thing you're doing.'

'Thanks.'

'But a foolish thing. Vain. I know in my bones. It will get you nowhere, only into a coffin. What use is that?'

'A coffin's a mighty statement, Ferg.'

'It's the end, Joe. It's worms and earth and generations coming after you that have never even heard of you.'

'They'll hear of Bobby. For years and years they'll remember him. Wasn't there a hundred thousand people at his funeral?'

'And fighting on the streets, Joe. Petrol bombs. More killings.'

Joe waved a hand as if this had nothing to do with it. 'I tell you who will remember him most.'

'Who?'

'Those who killed him, as surely as if they put a gun to his head. They'll remember him for ever. He'll be like a ghost, haunting them.'

Fergus sighed. The argument was going nowhere. It was as if Joe had an incubus in him doing the talking. It wasn't his old, familiar brother on the other side of the glass, but somebody new, with new associations, new purposes. Fergus shifted in his seat, searching for another argument, one that would bring Joe closer. Then he had it.

'Joe – remember John Lennon.'

vain: unsuccessful, useless
coffin: a box in which a dead person is buried
mighty: powerful, impressive
incubus: an evil spirit, daemon

80

'Who could forget him? The nearest thing to Christ in our time.'

Fergus sang *sotto voce*: '*In the middle of the night. In the middle of the night I call your name. Oh Yoko!* Your favourite, Joey.'

Joey smiled. '*My love will turn you on*,' he said. He flicked his eyebrows suggestively and did an hour-glass shape with his hands.

Fergus smiled. 'It's about love and life, Joey. Not coffins, or martyrdom. And what about the refraction? The physics. And your Newry girl waiting on you.'

'Cindy? She's history.'

'History?'

'She went off with another fellow. I told her to forget me and she did.'

'There are plenty more girls. Stacks of them.'

Mam leaned forward. 'The girls were always mad for you, Joe. I remember Sandra Gannon mooning round our back door. And you only thirteen.'

Joey splayed his fingers. 'Spare me.'

They sat in silence.

After a moment Fergus took a slice of Mam's tart and held it up on the palm of his hand. Mimicking Joe's earlier gesture, he blessed it. '*Take this and eat it*,' he said.

'Fergus!' Mam said.

'*This is my body*,' said Fergus, ignoring her. He shook his head and touched the crust. 'I don't think so. It's what it looks like. God-honest plain tart. And delicious with it.'

martyrdom: suffering because of political/religious beliefs
to spare someone: not to tell someone every detail because it's too boring

81

75

Joe beamed a smile. 'You're the same old clown, Ferg.'

Fergus took a bite. 'It's fantastic, Joe. Superb.'

He ate the slice up.

'You should try it.' He held out another slice. Joe shook his head. 'Please, Joe. Come off this weary strike.'

Joe shook his head. 'It's day two now. Every day gets easier, so they say.'

'Easier for you. Harder for us. Right, Mam?'

'That's right. Listen to him, Joe. You've us all paralysed with fright.'

'You mustn't worry about me. I'm doing what I want to do. Can't you respect that, either of you?'

'Your life's your own to ruin. But what about Fergus's? You're putting him off his exams.'

'I'd never want to hurt you.' Joe reached a hand to the glass. 'Oh, Fergus. Mam. Never.' Fergus saw a tear start from his brother's eye. He held his breath in hope.

'Isn't every moment I think of you starving yourself a torment?' Mam said.

Joe leaned back and Fergus bit his lip.

'Come back to us, Joe,' Mam blurted, her face pressed to the glass. 'Please.'

A spasm of something crossed Joe's face. His eyes and nose scrunched up. But then the moment evaporated. His forehead smoothed out like clean paper. 'I am in no pain, Mam. The hunger's nothing. It comes and goes and then it vanishes for good. And then you're bright and clear. Fasting is what holy men

weary: a weary activity is an activity that makes you feel very tired, annoyed
torment: suffering a severe physical or mental pain caused by someone else
fasting: to eat no food or very little for a period of time, often for religious reasons

have done for centuries. All around the world.' Joe stretched his arms out like a bird. 'They say the second week's like floating. Flying and floating.'

'Joe,' Fergus called. But Joe had shut his eyes and was shaking his head, as if rubbing out all the arguments. The moment of possibility had passed.

Fergus put the slice back in the foil and wrapped it up. 'It's no good, Mam. He's not listening.'

Joe opened his eyes. He looked tired and sad. 'I'm listening, Fergus. It's you who's not listening to me.'

Fergus looked at his brother. He thought of the bog child, the archaeologists, the driving lessons and the exams. They no longer existed in this place. He opened his mouth to say something, then gave up.

'What were you going to say, Fergus?'

'Nothing. Only another thing John Lennon wrote.'

'What?' Joe's eyes opened again.

'*I don't wanna to be a soldier Mama, I don't wanna die.*'

Joe laughed. 'You're a card, Ferg. Just a song. Written in another place, another time.' His eyes shut again. 'Pacifism's a luxury, Ferg. It's not for the likes of us.' He was leaning back, arms dangling, humming the tune.

Fergus stood up and touched Mam's shoulder. 'Let's go,' he whispered.

'Have you no more arguments, Fergus? There must be another argument.'

'I can't think of one.'

'Oh, Fergus. And we nearly had him persuaded.'

pacifism: the belief that violence is wrong, people should refuse to fight in wars

83

76

Bog Child & 1981 Irish hunger strike - Lesson 2

Level: B1

Time: 45'

Number of students: 18

Materials and teaching aids used: excerpt 3, video 'Margaret Thatcher: A crime is a crime'[2], video trailer 'Hunger'[3], board

Lesson aims: SS can describe Thathcer's attitude towards strikers and their demands; use the gained information to imagine themselves in Fergus' position

Language skills practiced: reading, listening, speaking, and writing

_____

Notes

_____

[2] Irelandinschools. (2010, May 3). _Margaret Thatcher: 'A crime is a crime'_ [Video file]. Retrieved from https://www.youtube.com/watch?v=D7bTsRZh5bk
[3] IFC Films. (2009, March 2). _Hunger – official trailer_ [Video file]. Retrieved from https://www.youtube.com/watch?v=Mw7WJLZmVF4

Stage	Procedure T does	Tasks SS do	Interaction	Aims SS can	Time	Notes
1.	asks SS to recall the Q they've prepared at home monitors, asks some pairs to sum up their Q&A	in pairs ask the Q they've prepared at home sum up their Q&A if called out	S & S	remind the story for themselves	5 min	ex. 2.1 reflection of the 2nd selection read at home SS are supposed to have their questions ready (homework)
2.	assigns the task writes: 'How would you persuade Joe?' on the board monitors feedback: are the arguments of all the groups similar, different? Did the class agree in general?	in fours discuss their arguments against Joe's involvement in the strike agree upon the most persuasive argument within the group and write it on the board as a whole class: are the arguments on the board similar/different? Did the class agree in general?	SS & SS T & SS	imagine Fergus' situation, effort to persuade his brother	7 min	ex. 2.2 In the last step, ask SS whether all of the groups came up with similar or different arguments.
3.	assigns the task	read the Q	S	describe Thatcher's attitude towards	5 min	ex. 2.3

	plays the video checks comprehension asks the SS about their answers, discusses	watch the videos answer the Q individually discuss the Q with the class	T & SS	strikers and their demands		Tell SS to concentrate on Thatcher's voice when watching the trailer. She speaks only at the beginning. Possible to stop the trailer earlier. If difficulties with understanding occur, stop after each sentence (e.g.) and check the understanding. Play any of the videos twice if need.
4.	assigns the task checks comprehension	read the sentences choose the one they think is true	S	imagine Fergus' situation	3 min	ex. 2.4 Make sure SS understand the sentences both language and content wise.
5.	asks SS to study vocabulary at the bottom of the 3rd selection randomly asks for SS'	study the new words	S	define the new words	2 min	ex. 2.5

	understanding of the words					
6.	assigns the reading	read the 3rd selection	S	imagine Fergus' situation	6 min	ex. 2.6
7.	assigns the task makes sure SS understand the Q whole class feedback on the answers	read the questions, discuss the answers in pairs discuss with the class	S & S T & SS	describe Thatcher's attitude towards strikers and their demands imagine Fergus' situation	5 min	ex. 2.7
8.	assigns the writing task	write a letter	S	use the gained information to imagine themselves in Fergus' position	8 min	ex. 2.8
9.	gives feedback to the texts	share letters with classmates	T & SS	reflect on their own letters/classmates'	5 min	ex. 2.9 Ask if there are volunteers, if not, ask some of the SS to share their letters with the class

APPENDIX 6

Seventeen

When Fergus got home, the house was empty. There was nobody to ask him how his exam had gone. He got a packet of Jaffa cakes out of the biscuit tin and munched through the lot, standing at the window, staring out at the washing as it dried in the wind. Mam had hung up the sheets for the twin room in readiness for Felicity and Cora's return the next day. Then she must have gone out prison-visiting. Pegged up next to the sheets was the coverlet Cath had inherited from Joe, the one he'd loved as a kid with the 101 Dalmatian dogs plastered all over it. Fergus smiled then felt a sob threaten to convulse him.

He shut himself into the front room. *Three Bs and you've a place for medicine, Fergus McCann. A whole new life.* He put on *London Calling* by The Clash at top volume. He sat head in hands at the drop-leaf table where his textbooks were piled. Then he opened his Nelkon and Parker.

But after a few minutes he gave up. Instead, he took a fresh piece of paper and started to write.

He tore the paper up, threw it in the wastepaper

to tear up: to destroy something such as a piece of paper
by pulling it into pieces   116

bin and restarted on a fresh page. The bin was filled with crumpled balls of paper and London had been calling three times over by the time he was done.

He looked at what he'd written.

Dear Margaret Thatcher,

My brother would not want me to do this so I cannot tell you my name. My brother is a hunger striker and I do not want him to die. You say that crime is crime and there is no such thing as political crime. But there are times when we've no choice but to fight. My brother believes this is one of them. I don't know if he's right. I just don't know. But one thing is sure. This is a time of hate and it's getting worse.

There are no winners in this strike, just losers. My brother will lose his life. I will lose my brother. On the streets, more lives are being lost every day. You will lose votes and supporters, maybe even your place in history. And hope – we'll lose that too. All of us. Is there no way out?

The strikers won't budge. I have visited my brother and seen his face. He is happy to die. You are the only person who can save him, Mrs Thatcher. It may go against what you see as your principle. But you will save his life and many others, and isn't this a better principle than not giving the strikers the special category status they want?

Every death makes peace more distant. Every funeral makes more hate. Save us from this violence, this despair. My mam prays to God every Sunday in church, 'Only

to crumple: to crush something so that it forms untidy folds
not budge: to refuse to change your opinion or decision about something
the special category status: de facto prisoner of war status
distant: far away in time
despair: the feeling that a situation is so bad that nothing you can do will chang

selection 3

81

*say the word and I shall be healed'. Please. Over there in
Westminster. Say the one word. 'Yes.' You will never
regret it. Never.*

From a sincere citizen.

Fergus stared at the words. Death. Peace. Hate.
Principle. Crime. It was as if an older, more seasoned
Fergus from twenty years into the future had bent
time and returned to the brain of his younger self to
write this letter. Surely it was persuasive. Surely anyone
would think twice on reading this. Surely—

*Put it in an envelope. Address it to the House of
Commons. Before you change your mind.*

Then he thought of the long corridors of power,
of the secretaries screening everything, of mailbags
groaning with letters from sincere citizens, the mani-
fold pleas of the kingdom; and the grating,
intransigent voice of the woman herself.

She'd never see it. Let alone be moved by it.

Send it anyway.

He frowned at the words 'a sincere citizen'. He
crossed them out, thinking of the running he was
doing for Michael Rafters. What was sincere
about that? And what country was he a citizen of?
Britain? Ireland? Who was he? What had he
become?

He dropped the pen and tore up the letter. Then
he took the bin with all the drafts out into the garden
and burned them to ashes. When the flames died, he
upended the ashes over the flowerbeds, cursing under
his breath.

APPENDIX 7

Dear Margaret Thatcher,

Do you have any siblings? Do you love a brother or a sister? Well I do. My brother is in prison right now. He joined the hunger strike. He is going to die.

Can you imagine my feelings when I know that my brother is going to die? I don't say that what happend was right. But I ask you just to help me. To not let my brother die. To give him "extra status".

Dear Margret Thatcher,

I've heard your speech but I must mention that I disagree with you. I have a brother who is actually joining the hunger strike and I'm worry about him. I was trying to persuade him to stop but he didn't listen. You should know that another prisoners, as my brother won't budge. I think that giving them a special cathegory status is small think against the human life. So I'm beggining you in name of my family to stop this mad buziness

Dear Margaret Thatcher,

My brother is a hunger striker and I've seen him recently. He looks like he could die for starving any moment. My mum is really sick and I'm afraid that the death of my brother would kill her. Hunger strikers won't give up anyways. They are persuaded and happy for what they are doing. They are ready to die for what they believe in. Please, change your mind, Mrs Thatcher. This will end with a lot of deaths of innocent people.

Dear Margaret Thatcher,

I can tell you that I'm just scared. I don't know what to do, I just want end of all this situation. I understand that you think that crime is crime is crime but look at that from our side. We can lost our lovely members of family, our friends.

I've never wanted to beg anyone, but now I'm begging you. Save my brother please. I trust that your heart is on right place and you'll understand our fear of losing.
— Please

                                    Fergus

Bog Child by Siobhan Dowd & 1981 Irish hunger strike: lesson 2

Home reading reflection

2.1 Work in pairs. Ask your partner the questions relating to the home reading you have prepared. Be prepared to sum up one of your questions and your partner's answer to it for the rest of the class.

 2.2 Recall the argument you have prepared at home. What do you think would persuade Joe to end his participation in the hunger strike? **Discuss your arguments in fours**. **Choose the most persuasive argument in your group. Write the argument you've agreed upon on the board.**

Before you read

2.3 You already know what the hunger strikers wanted. But what was the attitude of the then prime minister Margaret Thatcher towards their demands?

You're going to watch two videos. The first one is a short excerpt from Margaret Thatcher's speech. The second one is a trailer for the movie 'Hunger' which is about the strikes in Long Kesh.

Watch the videos. Think about the following questions and try to answer:

a. What did Margaret Thatcher think by saying that 'crime is crime is crime'?

b. Was Margaret Thatcher willing to negotiate with prisoners or satisfy their demands?

2.4 Fergus is desperate. He knows none of his arguments against Joe's involvement in the hunger strike is good enough. But Fergus doesn't give up and tries to come up with one more ideas to save his brother…

What do you think Fergus will try to do? Circle the option you choose.

a. Fergus will try to write a letter to Margaret Thatcher and ask her to give the prisoners the special category status they want.

b. Fergus will try to speak to the local IRA commander and ask him to call off the hunger strike.

c. Fergus will discuss the matter with his dad and ask him to tell Joe to end his hunger strike. Fergus believes Joe will listen to their dad.

2.5 Study the definitions of the new words at the bottom of the third selection. Make sure you understand them.

As you read

2.6 You're going to read the third selection from the book. You're going to meet Fergus whom you already know. **Read on your own, at your own pace**.

After you read

2.7 Work in pairs. Discuss answers to the following questions. Be ready to report about your answers to the rest of the class.

a. To whom wanted Fergus to address his letter?

b. Why do think Fergus decided not to send the letter after all?

c. Have you ever send a letter/an e-mail in order to persuade someone, to ask someone about something really important for you?

2.8 Try to tune in Fergus' situation, his mind, feelings. **Try to write a similar letter to Margaret Thatcher**. Recall all information you know about the hunger strike and Thatcher's attitude towards it and come up with strong arguments.

2.9 Share your letter by reading it out loud to your classmates.

Bog Child & 1981 Irish hunger strike - Lesson 3

Level: B1

Time: 45'

Number of students: 18

Materials and teaching aids used: handout 3, music video "Sunday Bloody Sunday"[4], excerpt 4, board

Lesson aims: SS can name at least one more event of the Troubles; express their own feelings in relation to actions of the strikers; use the gained information to imagine themselves being in Fergus' position

Language skills practiced: listening, speaking, reading and writing

_____

Notes

[4] The Dubliners HQ. (2011, 19 December). *U2 – Sunday Bloody Sunday-HQ* [Video file]. Retrieved from https://www.youtube.com/watch?v=Yv5U0A10hrl

Stage	Procedure T does	Tasks SS do	Interaction	Aims SS can	Time	Notes
1.	reminds the last lesson, the last selection tells SS what's going to happen	-	T & SS	SS are motivated to listen to the song.	2 min	ex. 3.1 Help SS to recall Fergus' letter to MT they read in the last lesson. Fergus wrote that "one the streets, more lives are being lost every day." Tell SS that one of the most important events of the Troubles, when lives were being lost on the streets, was Bloody Sunday. Tell the SS they're going to listen to a song by U2 called 'Sunday Bloody Sunday'.
2.	explains the task plays the song asks the SS to explain	listen to the song write down one word that they think describes the mood of	S & S T & SS	describe the mood of the song	8 min	ex. 3.2[5]

---

[5] Tomalin & Stempleski, 2003, p. 23.

	why they chose those moods	the song compare their words in pairs pairs call out their words explain why they chose those moods				
3.	explains the task gives out the lyrics plays the song monitors, help checks the fill in ex.	listen to the song, read the lyrics read the paragraph fill in the summary	S	name at least one more event of the Troubles	10 min	ex. 3.3[6]
4.	asks SS to study vocabulary at the bottom of the 4th selection randomly asks for SS' understanding of the words	study the new words	S	define the new words	2 min	ex. 3.4
5.	assigns the reading explains SS' taking turns in reading	read the 4th selection in pairs, take turns	S & S		8 min	ex. 3.5

---

[6] The activity is inspired by *Song Worksheet: Sunday Bloody Sunday by U2* (n.d.). Retrieved from http://busyteacher.org/12670-sunday-bloody-sunday-by-u2.html.

6.	assigns the task makes sure SS understand the Q whole class feedback on the answers	discuss the answers in pairs discuss with the class	S & S T & SS	express their own feeling in relation to actions of the strikers	5 min	ex. 3.6
7.	assigns the task makes sure SS understand the statements asks SS about some of their answers assigns the home reading	read the statements complete the 'Before you read' column discuss their answers with a partner	S & S	use the gained information to imagine themselves being in Fergus' position	7 min	ex. 3.7[7]

[7] The anticipation guide is inspired by Office of English Learning Programs. (2012). *American Themes: An Anthology of Young Adult Literature*. Washington, DC: United States Department of State.

APPENDIX 10

Bog Child by Siobhan Dowd & 1981 Irish hunger strike: lesson 3

Understanding the context: 'Sunday Bloody Sunday' by U2

3.1 Recall the letter Fergus tried to write to Margaret Thatcher. Along with others things, Fergus wrote that "one the streets, more lives are being lost every day" (Dowd, 2008, p. 117).

One of the events when lives were being lost on the streets in Northern Ireland was 1972 Bloody Sunday.

3. 2 You're going to listen to a song by U2 called 'Sunday Bloody Sunday'.

Choose one word that you think describes the mood of the song (sad, happy, optimistic, bitter, etc.). Write down the word you choose then work in pairs to compare your words.

3.3 Listen to the song one more time. Follow the lyrics as the song plays. Then, read the following paragraph.

On Sunday January 30th 1972, about 20000 civilians marched through the town of Derry in Northern Ireland. They were protesting against the policy of the English government which imprisoned suspected members of the IRA without trial. While they were demonstrating, the English army fired on the unarmed marchers, killing fourteen people, some shot in the back. Those responsible for this massacre were never punished.

The popular Irish group wrote the song Sunday bloody Sunday in 1983 to sum up a decade of hatred and violence called the Troubles.

Now, fill in the following summary. Choose from the expressions bellow.

U2 entitled this song _____because the song refers to a tragic event which happened in _____ .

It took place on _____ in _____ .

The people involved were _____ .

They were _____ because _____ were jailed without _____.

The people who were demonstrating didn't have _____, they weren't _____ but the English army didn't hesitate to shoot them and _____ people died

Derry; suspected members of IRA; guns; fourteen; armed; Northern Ireland; Sunday, Bloody Sunday; protesting; trial; civilians; January 20th 1972

Before you read

3.4 Study the definitions of the new words at the bottom of the fourth selection. Make sure you understand them.

As you read

3.5 You're going to read the fourth selection from the book. You're going to meet Fergus, his brother Joe, their mam and dad. The scene is set in the jail where Joe is imprisoned and takes part in the hunger strike.

With your partner, take turns reading the story aloud to each other. Take turns after each paragraph. In the sections where the dialogue between Fergus and Joe appears, one of you is going to be Fergus and the other one is going to be Joe.

After you read

3.6 Work in pairs. Discuss answers to the following questions. Be ready to report about your answers to the rest of the class.

a. How does Joe look like in this selection? Find the sentence(s) in the selection where the answer can be found. Do you think he looks or behaves different from the time Fergus visited him in the prison for the first time?

b. Why did Joe ask mam and dad to wait outside? Why did he want to speak with Fergus alone?

c. What emotions do you think Fergus must have felt? Did he really understand Joe?

d. How would you describe what Joe did – involve himself in the hunger strike to get the special category status? Was what he did brave, stupid or was he only a criminal? How do you feel about it? Remember Bobby Sands, who died after more than 60 days of hunger strike. Was it worth it?

Home reading

3.7 Before you read another section of the book look at this anticipation guide.

a. Complete the 'Before you read' column of the Anticipation Guide by writing 'T' if you think the statement is going to be true or 'F' if you think the statement will be false.

b. Work with your partner and compare your predictions. Which ones are the same? Which ones are different? Tell your partner why you chose the answer you did. For example, "I chose True (or False) for #1 because _____.' Listen as your partner tells you why he/she chose the answer.

c. After you read the 5th selection at home, you will mark in the 'After you read' column whether the statements are true or false based on what you read.

Before you read	After you read	Statement
		1. The prison doctor called Fergus' family because of Joe's health.
		2. There has been a change in Joe's state of health. He passed into a coma.
		3. Fergus' dad wants medical help for Joe even if he knows Joe wouldn't approve it.
		5. Fergus' mam is against medical help. She knows Joe wanted to finish the hunger strike even if he would probably die at the end.
		6. Fergus wants Joe to live. He wants medical help for his brother.

APPENDIX 11

bright: full of strong shining light
to glow: to shine with a soft light
to huddle up: to move close together in order to stay warm or feel safe
spasm: a sudden movement in which one of your muscles becomes tight and painful
penumbra: an area covered by the outer part of a shadow, so that it is not completely da
gaunt: very thin, skinny
downcast: sad or upset
lamb: a young sheep
slaughter: the killing of animals usually for their meat

Twenty-six

The prison visiting room was bright. Light filtered through the frosted glass, making the glass dividers glow. Across from him, Joe sat huddled up to himself. Spasms of shakes came over him. It was warm in the room but around Joe was a chilly penumbra.

Mam and Da passed the time of day with him, while Fergus was struck dumb. Joe was gaunt-looking, older. His cheekbones jutted through his skin, his eyes were downcast. There was a weary resignation to him, like a lamb being led to slaughter. He remembered a picture he'd once seen in a book, of Christ crowned with thorns. The face of the Saviour had been elongated, the eyes calm, the complexion only one step removed from the pallor of death. Joe looked the same. The struggle of fear and temptation was over. He was going with the flow, on cruise-control to his coffin.

'Couldn't you take the water hot?' Da was saying. 'It wouldn't be breaking the fast, would it?'

Joe shook his head, not answering. He looked up and caught Fergus's eye. A flicker of a smile crossed his face.

175

selection 4

94

to murmur: to say something in a very quiet voice
to nod: to move your head first downwards and upwards, to answer 'yes' or to show you agree
hoarse: a hoarse voice is a low rough voice
to shrug: to move your shoulders up and let them drop to show you do not know or do not care
deal: a formal agreement, especially in business or politics

'Mam, Da,' he murmured. 'D'you mind if I have this visit with Fergus? On his own?'

Da got up. 'You see us all the time, Joe. That's fine. We understand. Don't we, Pat?'

Mam bit her lip and nodded. She got up, touching the glass panel. 'We'll wait outside, Joe.'

A guard approached, and after some hushed conversation they were led away. Joe settled back into his huddle. Fergus stared at the ceiling wondering what to say. No words came. No arguments. Nothing.

'You still don't agree, do you?' Joe said. His voice was hoarse.

Fergus shrugged. 'Like Da says, it's your choice, doing this. I respect that.'

'So you understand, Fergus?'

'I suppose I do.'

Joe nodded.

Fergus leaned forward. 'Joe?'

'What?'

'Is it true that a deal's being made?'

'A deal?'

'To end the strike?'

'No. There's no deal.'

'You sure?'

'Sure.' Joe coughed and shivered. 'They say your man Adams is delighted. Nobody could have foreseen the rallying around. Nobody.' He coughed again, grabbing his belly.

'You all right?'

Joe shook his hand as if to say not to worry. The coughing subsided. 'The strike, Fergus. It's worked.'

176
to shiver: if you shiver, your body shakes slightly, for example because you are cold or frightened
to rally around: to work with other people in order to help someone in a difficult situation (informal)
to subside: to become weaker, less violent or less severe

to come off: to finish your participation in something
to convulse: if you are convulsed with a strong emotion, it makes your body move in an uncontrolled w...
sob: crying noisily while taking short breaths
to scrunch: to press or squeeze something into a smaller shape

'If it's worked, can't you come off it? What more can you achieve?'

'Special category status. Remember? The whole point.'

'You'll never get that, Joe.'

'Wait and see.' Joe moved in his chair as if all the bones of his body were sore with pressing on the hard seat. 'I might not live to see it. Others will.'

'Oh Joe.' A terrible thing was happening to Fergus. His shoulders convulsed and a great sob came from him. He was crying like a woman. Like Mam. Here, in this place, in front of his brother. He buried his head in his hands. 'Joey.'

There was silence. When he looked up, he saw a tear gathering in Joe's eye.

'Fergus.'

'What?'

'You know. Love. That stuff.'

Fergus scrunched his fists to make the crying stop. 'Yeah, I know.' He forced the crying feeling back down his throat. He sucked his lips between his teeth and bit the flesh, hard. He felt like a toddler crushing the jack-in-the-box back in.

A bleak silence fell on them both.

'Tell me, Fergus?' Joe rasped.

Fergus swallowed. 'What?'

'How's your man with the van?'

'Who?'

'Uncle Tally.'

Fergus smiled. 'Uncle Tally? He's grand. I saw him yesterday. He said to send you his . . . "greetings".'

177
to force: if an event or situation forces you to do something, you have to do even if you do not want to
toddler: a very young child who is learning how to walk
bleak: without any reason to feel happy or hopeful

clenched: if you clench a part of your body, you close it tightly, especially because you are angry or upset
to shrink: to become smaller in size
wire: a long thin piece of metal that carries electricity or telephone signals
coma: a state in which someone is unconscious for a long time because they have been seriously injured or are extremely ill

Forty-one

The phone call from the prison came at seven o'clock. Tea had been cleared away. Da sat with the *Roscillin Star* in his chair, tapping his foot on the lino. Mam was drying the last glass. She put it down on the draining board.

'You get it, Fergus,' she whispered.

Fergus went to the hall and picked up the phone. His teeth were clenched. His heart shrank into itself like a frightened animal.

'H'lo?' he managed.

'Is that Mr McCann?'

'It's Fergus McCann.'

'It's the prison doctor here.'

Fergus grimaced, winding the receiver wire in and out of his fingers.

'It's about Joe.'

'Is he alive?'

'He is. But there's been a change.'

A change of heart. A change of plan. What change?

'He's passed into a coma.'

279

selection 5

96

to rasp: to make an unpleasant sound as if two rough surfaces were rubbing together, especially when speaking or breathing
to furrow: a deep line on the surface of something
impregnable: impregnable opinions or feelings are very difficult to change
buzz: the continuous sound that an insect makes

'A coma?'

Suddenly Mam's fingers were biting into his shoulder. 'Give it here, Fergus. Give me.'

'Just a minute,' he told the caller. He unwound the wire from his fingers and pressed the receiver into Mam's hand. 'He's alive,' he whispered.

'What news do you have of my son?' she rasped.

Fergus watched as Mam listened. Her forehead furrowed, her mouth became an impregnable line of defence.

'Can I see him?'

The faint buzz of a reply seemed to satisfy her. 'I'll be there tonight.'

A further buzz seemed to be arguing.

'I understand.' She met Fergus's eye, holding the receiver away from her ear. 'It's only the beginning, he says, Fergus. The beginning of the end.'

She turned back to the receiver. 'I'll come anyway.'

She set down the phone and crossed herself. 'Fergus. You and me and Da. This is the moment. Now. We've got to talk.'

'Talk?'

'About Joe.'

'What's there to say, Mam? Haven't we said it all?'

'No. We haven't.'

She went back into the kitchen. 'Malachy,' she said.

Da looked up from the paper, his eyes stricken. 'It's over, isn't it?'

Mam shook her head. 'No. He's in a coma.'

'A coma?'

to cross yourself: to make shape of the Christian symbol of the Cross over your body, especially in the Roman Catholic religion
stricken: extremely sad

palm: the inside of your hand, between your fingers and your wrist
chaplain: a Christian priest
Sinn Fein: an Irish republican political party, has been associated with IRA

'The doctor says it's the beginning of the end. He won't wake up again.'

Da folded the paper up into neat quarters. He put it on the table and smoothed it down. 'Then it is over.'

'It's never over until it's over, Malachy.'

Da put his forehead onto his palms, shaking his head. 'Should we drive over? Would they let us see him? Would he even know we were there?'

Mam sat down by Da's side. 'Fergus,' she said, 'make another pot of tea.'

Fergus put the kettle on and got the teapot down. He put three spoonfuls in and poured hot water in with great concentration.

'I've a proposal to make,' Mam said when tea was on the table.

Da looked up, raising his empty hands.

'The prison chaplain called us together today,' she said. 'He'd spoken to everyone. Prison people. The doctors. Sinn Fein, even.'

'So?'

'They want the strike to end. Everyone.'

'Sinn Fein? I don't believe it,' Da said.

'The man's a priest. He wouldn't lie.'

'Priests are the best bloody liars of the lot.'

Fergus poured out three cups of tea. It was strong and black. He poured in the milk, with two spoons of sugar for himself and Da, none for Mam.

'Fergus, put a spoon in for me,' she said.

'But I thought—'

'Never you mind.'

Da took a sip, then snorted. 'What does it matter

sip: a small amount of liquid taken into your mouth
to snort: to make a sudden loud noise through your nose, for example because you are angry or laughing

deliberate: intended not by chance but accident
drip: a piece of equipment used in a hospital for putting a liquid such as medicine directly into your body
fleeting: continuing for only a very short time

what other people want or don't want? Our Joe's an inch from death. He's in his final coma. It's over.'

Mam took her tea and stirred it again. She lifted the cup to her lips and drank. The motion was deliberate, as if the tea was a magic potion. 'We are Joe's family. We can say it's not over. That's what the prison chaplain brought us together today to say. We have the right.'

'What do you mean?' Fergus said.

'We only have to say the word and Joey will be saved.'

'Saved?'

'He'll have a drip put up. A drip to feed him.'

For a fleeting moment Fergus thought of Lazarus, coming out of the tomb in his swathing bands. The thought made him shudder. Da pushed his teacup away.

'Pat, that's nonsense.'

'It's not.'

'Joe wouldn't thank you.'

'Maybe not. But I'm his mother.'

'You are. But Joe's life is his own.' Da said the words slowly, as if to a five-year-old. 'His own to take.'

Mam's face crumpled.

'Pat, listen to me. We can't play God.'

Mam put the teacup down crooked, so that liquid slopped into the saucer.

'It's not playing God. And I don't care if Joe wakes up and never talks to us again. At least he'd be alive. He'd be alive with his life before him. I could live with that. I could.'

tomb: a grave where a dead person is buried
to shudder: if you shudder, your body suddenly shakes
to crumple: if your face crumples, you sudenly look very unhappy or disappointed

overdose: too much of a drug that someone takes at one time
to shrug: to move your shoulders up and let them drop to show that you do not know something or do not care
suicide: the action of deliberately killing yourself
anguished: suffering great physical or emotional pain

'Pat, I'm telling you, Joe's life is his own. Not yours.'

'If he'd taken an overdose – if he was on top of a building, about to jump – we'd save him, wouldn't we?'

Da shrugged. 'You said yourself – or that chaplain of yours said so a few weeks back – what Joe's doing isn't suicide.'

The anguished workings of Mam's mind worked across her face. Fergus could see she'd been out-manoeuvred.

'Da. Mam—'

'What difference does it make if it's suicide or something else?'

'Every difference.'

A terrible thing happened. Mam stood up and made as if to strike Da across the face. Da didn't wince or move. He caught at her hand at the last second, trapping it in his. Fergus froze, terrified he was going to strike her back. But he didn't. Instead he held Mam's hand close to his face and stifled a sob. Then he stroked her fingers and gave her palm a kiss.

'Pat, love, let it go. Just let it go.'

She pulled her hand away. Grabbing a tea-towel, she pressed her face into it, sobbing.

'I can't. It's Joey How can I let go of him?' Then, 'Fergus? Haven't you an argument for Da? Haven't you?'

They waited while she cried. At last they heard her breathing calmly. She folded the tea-towel over the bar on the cooker.

to outmanoeuvre: to defeat or gain an advantage over someone by being more clever or skilful than they are
to strike: to hit someone or something with your hand
to wince: to react to something with a sudden expression on your face that shows you are embarrassed or feel pain
to trap: to prevent a part of someone's body from moving by pressing it hard

98

'Sit down, Pat,' Da coaxed.

Mam sat down, her face ravaged.

'Mam?' Fergus whispered.

'What?'

'If they did feed Joe, could they really save his life?'

She folded her hands together. 'That's what the doctor says. But he said something else.'

'What?'

'The longer we leave it, the more likely it is Joe will be . . . damaged.'

'Damaged? What kind of damage?'

'I don't know. They don't know.'

'Physical? Mental?'

Mam put her face in her hands. 'He might be all right,' she whispered. 'God willing.'

Da thumped the tabletop. 'This is sickening,' he said. 'You'd interfere with everything Joe's done, everything he's done for his country, everything he's tried to achieve by this amazing, courageous sacrifice. You'd interfere, just so he'd end up a cabbage?'

Mam looked up, white. 'It's only a risk. And if we gave the go-ahead, here and now, the risk would be lower. Please, Malachy. We've only to pick up the phone. We've only to say the word.'

And Joe will be saved, but not healed?

'No,' Da said. The word came out low and soft but had the finality of a commander's order to his troops.

'I say yes, Malachy. Doesn't my word count as much as yours?'

Da bit his lip and turned away. 'If Joe was here, you know what he'd say, don't you?'

There was no denying it. Mam raised two protesting hands.

'So that's two to one.'

Fergus swilled the last of his tea-leaves round in his cup. 'Two to two,' he said.

'What?'

'I'm with Mam. Sorry, Da.'

Da glared. 'I cannot believe my ears.' His face went purple. 'You're just a kid.'

'I'm not. I'm eighteen. I voted, didn't I?'

'Yes, you did. For Sands. And now look at you. Turncoat.'

'Da, I've wanted to be a doctor for as long as I can remember. I've no choice but to vote for life. Please. My vote counts.'

Da's face was rigid. Fergus put his cup down. The sword had fallen from Joe's grasp and his arm in the water was sinking until only the wrist, shorn of its watch, was visible. 'Theresa and Cath, Da,' he pleaded. 'They'd want Joe back alive too. At all costs.'

'They're too young to understand. Leave them out of it.'

'What about Uncle Tally, Da? What would he say?'

'Leave Uncle Tally out of it,' Mam snapped. 'He's not immediate family.'

Da thumped the table. 'He *is* immediate family. And Uncle Tally would agree with me. You know it.'

Fergus stared. 'I'm not so sure, Da.'

Da waved a dismissive hand. 'He'd either agree with me or say nothing.'

Say nothing? Yes. That was Uncle Tally. He never

285

wanted to get involved. But in this case, doing nothing
was the same as letting Joe die. Fergus pressed his fists
into his eyes.

'But anyway,' Da was saying, 'it's not a voting
matter.'

'No, it isn't,' Mam said. 'It's a matter of you,
Malachy. Laying down the law.' She got up, pushing
the table away from her. 'This house, it's not a
republic. It's a bloody dictatorship.' She seized the
cups off the table and threw them into the sink. The
hot tap gushed, teaspoons rattled. 'I will never forgive
you for this, Malachy. Not so long as I ever live. So help
me God.'

Bog Child & 1981 Irish hunger strike - Lesson 4

Level: B1

Time: 45'

Number of students: 18

Materials and teaching aids used: excerpts 6 & 7, handout 4, PPT with murals, over head projector, board (+ handout 3 just for SS to quickly remind themselves the Anticipation guide)

Lesson aims: SS can explain what a political mural is; distinguish between republican and loyalist murals; outline the end and consequences of the strike; discuss the attitudes of both sides (strikers; Thatcher-the government); summarize their knowledge about the 1981 Irish hunger strike;(tell who the key character of the hunger strike was)

Language skills practiced: reading, listening, speaking, and writing

_____

Notes

Stage	Procedure T does	Tasks SS do	Interaction	Aims SS can	Time	Notes
1.	a short feedback on home reading asks SS whether their answers in the 'Before you read' column differ very much from those in the 'After you read' ask that SS what the major the major topic of the last selection was checks SS remember where they left the story	go back to their answers in the anticipation guide from the last lesson discuss their answers and the major topic of the selection with T and the class	T & SS	summarize the main topic of the previous selection, remind themselves the story	3 min	look back into Anticipation Guide from the last lesson
2.	shows SS the mural depicting Bobby Sands monitors checks SS know who Sands was by asking some of them	discuss what they know about Sands and how he's connected to the book	S & S	tell who the key character of the hunger strike was	3 min	ex. 4.1 PPT slide 1 use the overhead projector
3.	tells SS that what they	discuss in fours the	SS & SS	explain what a	6 min	ex. 4.2

	can see is a 'political mural' shows other examples of murals assigns the task whole class feedback on what a political mural is makes sure SS understand the term	characteristic features of political murals, their purpose		political mural is		PPT slide 2 use the overhead projector Make sure SS understand that murals they've just seen are 'political graffiti'. Tell SS that both sides of the Troubles used murals to tell what was happening in the conflict and as a means of propaganda. You can tell SS that political murals aren't to be found only in NI, e.g. in Palestine as well.
4.	assigns the task makes sure SS remember Catholics/Republicans & Protestants/Loyalists and their beliefs about NI monitors	look at the pictures divide them into two groups: Republicans; Loyalists	S & S	distinguish between republican and loyalists murals	6 min	ex. 4.3 PPT slide 3 use the overhead projector for SS to see the pictures clearly a. Republican (the slogan)

	checks the answers and reasoning					b. Loyalists (HM Elizabeth II) c. Republican (Bobby Sands) d. Republican (Vote Sinn Féin – already mentioned in the reading, remind what Sinn Féin is = Irish republican political party associated with IRA) e. Loyalists (Red Hand, the symbol of Loyalists, dances on the Irish tricolour) f. Loyalists (Still Loyalist, Always British)
5.	assigns the task monitors	write down what they think will happen in the next selections	S	write what they think will happen in the next two selections	2 min	ex. 4.4 no need to check what SS wrote down, their predictions are going to be discussed in pairs after the reading

6.	assigns the task monitors, helps with new words if needed checks SS understand the words	take the 6th & 7th selection; read and study the definitions of the new words	S	define the new words	4 min	ex. 4.5 excerpts 6 & 7
7.	assigns the reading	read selections 6 & 7	S	outline the end of the strike	6 min	ex. 4.6 excerpts 6 & 7
8.	assigns the task monitors provides additional information (see notes)	share with their partner how their prediction is different/similar to what happened in the selections	S & S	outline the end of the strike	4 min	ex. 4.7 After SS discuss their prediction in pairs, tell them how the hunger strike ended. Two or three sentences will be enough. Some of the families gave permission for their sons to be removed while unconscious to hospital beds, where they could be drip fed. Others decided not to intervene. The strike ended in fall 1981. Some of the demands

						of the strikers were met.
9.	explain the task gives out role play cards makes sure SS understand their cards monitors whole class feedback	read their role cards discuss in pairs	S & S T & SS	discuss the attitudes of both sides	10 min	ex. 4.8 If needed pre-teach some useful language for the discussion (In my opinion…, I think…, I believe…). Try to ask some of the SS what they really believe (A or B).
10.	explain the task (cinquain method) checks SS' answers	write a summary of their knowledge according to he prescribed model	S & S	summarize their knowledge about the 1981 Irish hunger strike	3 min	**Line 1**: Topic (noun) 1 word **Line 2**: Description (adj.) 2 words **Line 3**: Action (verb) 3 words **Line 4**: Description (sentence/phrase) 4 or more words **Line 5**: Topic (synonym for the topic) 1 word There may not be enough time for this activity.

Bog Child by Siobhan Dowd & 1981 Irish hunger strike: lesson 4

Understanding the context: Murals in Northern Ireland

4.1 Look at the picture. Who can you see on it? **Tell your partner who he was, what he did and how he is connected to the book**.

4.2 What you can see is an example of **a political mural**. **Watch the screen and look at other examples of political murals**. **Then, work in groups of four and write down some characteristic features of these murals and try to explain what their purpose is**. Be ready to share your group's findings with the class.

4.3 Remember the video about the Troubles you watched?

There are six political murals down below. Three of them are made by Loyalists (Protestants who wanted the Northern Ireland to stay within the United Kingdom) and three of them are made by Republicans (Catholics who wanted the Northern Ireland to become a part of the Republic of Ireland). **Can you tell which were done by Republicans and which by Loyalists? Work in pairs and sort these murals into two groups. Be ready to explain why you decided the way you did.** If you cannot see the pictures clearly, watch the screen.

a.[8]

b.[9]

c.[10]

d.[11]

---

[8] Source:
https://www.google.cz/search?biw=1920&bih=893&tbm=isch&sa=1&btnG=Hledat&q=get+the+brits+out+mural#btnG=Hledat&imgrc=IGz6IGLjM3qKYM%3A

[9] Source:
https://www.google.cz/search?biw=1920&bih=893&tbm=isch&sa=1&btnG=Hledat&q=get+the+brits+out+mural#tbm=isch&q=loyalist+murals&imgrc=MUgJdueousZkUM%3A

e.[12]

f.[13]

[10] Source:
https://www.google.cz/search?biw=1920&bih=893&tbm=isch&sa=1&btnG=Hledat&q=get+the+brits+out+mural#t
bm=isch&q=bobby+sands+mural&imgrc=RQLMouCNV44_oM%3A

[11] Source:
https://www.google.cz/search?q=sinn+fein+mural&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwi9o569xL
3KAhVHkSwKHamjBhkQsAQllQ&biw=1920&bih=893#imgrc=FG6jtY-iK0ASOM%3A

[12] Source:
https://www.google.cz/search?q=sinn+fein+mural&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwi9o569xL
3KAhVHkSwKHamjBhkQsAQllQ&biw=1920&bih=893#tbm=isch&q=no+surrender+northern+ireland+mural&imgrc=l
DrwPy28JrduDM%3A

[13] Source:
https://www.google.cz/search?q=sinn+fein+mural&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwi9o569xL
3KAhVHkSwKHamjBhkQsAQllQ&biw=1920&bih=893#tbm=isch&q=loyalist+murals+in+northern+ireland&imgrc=Vld
Bs6PhX_LoJM%3A

Before you read

4.4 You're going to read two last selections from the book. But before you do so, try to remember what you already know about the story. **What do think will happen in the next two selections?** Will Joe's family respect his wish to die for his beliefs and will he really die? Will Joe's family decide to intervene and remove him to a hospital bed, where he will be drip-fed *(dostat infúzi, být na kapačkách)*? Will Joe survive? **Write down in one or two sentences what you think will happen**.

4.5 Read and study the definitions of the unknown words in the sixth and seventh selection to be sure you understand them. Use a dictionary if needed or ask your teacher.

As you read

4.6 You're going to read the sixth and seventh selection from the book. In the sixth selection, you're going to meet Fergus and his dad. In the seventh selection, you're going to meet Fergus(who is leaving his hometown to go to university) and his mam.

   Read the sixth AND seventh selection. Read on your own, at your own pace.

After you read

4.7 Look at what you wrote down before the reading (ex. 4.4). Were you right? Or did something completely different happen? Are you surprised? Share with your partner.

4.8 Read what's on your card. Discuss it with your partner.

4.9 Work in pairs. **Write what you know/how you feel about the 1981 Irish hunger strike**. Use the following model.
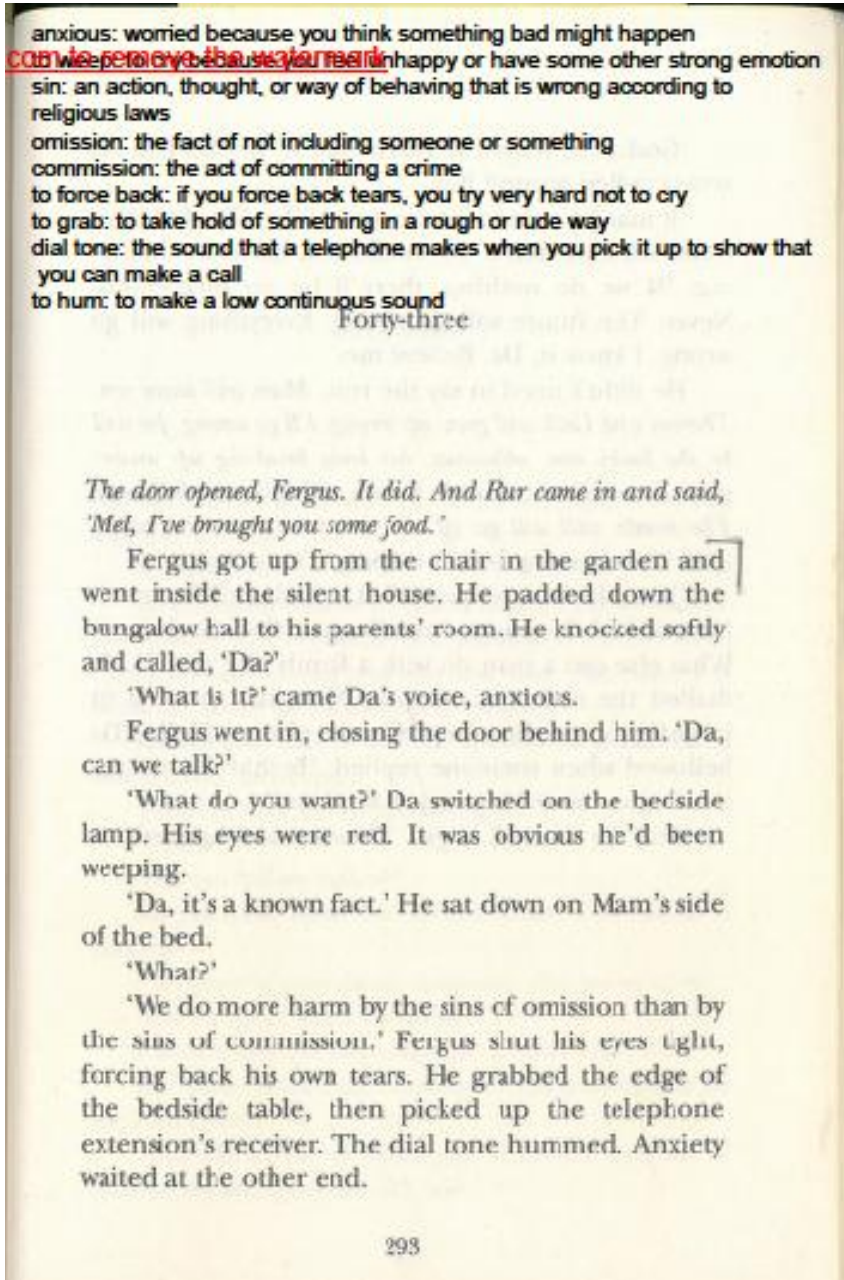
_____ (topic, 1 noun)

_____   _____ (description, 2 adjectives)

_____ _____ _____ (action, 3 verbs)

_____ _____ _____ _____

(sentence/phrase)

_____ (synonym for the topic, 1 noun)

APPENDIX 15

anxious: worried because you think something bad might happen

weeping: to cry because you feel unhappy or have some other strong emotion

sin: an action, thought, or way of behaving that is wrong according to religious laws

omission: the fact of not including someone or something

commission: the act of committing a crime

to force back: if you force back tears, you try very hard not to cry

to grab: to take hold of something in a rough or rude way

dial tone: the sound that a telephone makes when you pick it up to show that you can make a call

to hum: to make a low continuous sound

Forty-three

The door opened, Fergus. It did. And Rur came in and said, 'Mel, I've brought you some food.'

Fergus got up from the chair in the garden and went inside the silent house. He padded down the bungalow hall to his parents' room. He knocked softly and called, 'Da?'

'What is it?' came Da's voice, anxious.

Fergus went in, closing the door behind him. 'Da, can we talk?'

'What do you want?' Da switched on the bedside lamp. His eyes were red. It was obvious he'd been weeping.

'Da, it's a known fact.' He sat down on Mam's side of the bed.

'What?'

'We do more harm by the sins of omission than by the sins of commission.' Fergus shut his eyes tight, forcing back his own tears. He grabbed the edge of the bedside table, then picked up the telephone extension's receiver. The dial tone hummed. Anxiety waited at the other end.

293

selection 6

110

'God. Son. What's all this baloney?' But Da had his arms cradled around him.

'It may be a sin to intervene with Joe, Da. But it's a worse sin if we don't.' He swallowed, his heart thumping. 'If we do nothing, there'll be no forgiveness. Never. The future will go wrong. Everything will go wrong. I know it, Da. Believe me.'

He didn't need to say the rest. *Mam will leave you. Theresa and Cath will grow up wrong. I'll go wrong. Joe will be the lucky one, oblivious, his body breaking up underground, mindlessly. And the British will still own the North. The bombs will still go off. For years to come, the misery of it. The mourning and the weeping. The vale of tears.*

'Jesus. Is there no peace left, anywhere?' Da raved. He grabbed the phone from Fergus. 'God forgive me. What else can a man do with a family like mine?' He dialled the series of numbers Mam had printed in large figures on the notepad by the phone. 'Hello,' Da bellowed when someone replied. 'Is that the doctor treating my son? My son, Joe McCann?'

Only say the word, Fergus. The one redeeming word.

baloney: nonsense or lies
to cradle: to hold something carefully and gently in your hands or arms
forgivness: the action or feeling of forgiving someone (after s/he did sth. wrong)
oblivious: not noticing something, or not knowing about it
to go off: to explode
mourning: the process or ceremony of expressing great sadness because someone has died
to rave: to talk in an angry and uncontrolled way
notepad: several sheets of paper joined together along one edge, used for writing notes
to bellow: to shout very loudly

111

close. Mam and he said little as they crossed the rolling plains and hills of the North. They came at last to Antrim and to Larne and descended into the brightly lit harbour. Fergus pulled up on the dockside, close to where the ferry boat was moored. He hefted the rucksack onto his back and together they walked over to the departure point.

'Have you everything?' Mam fretted. 'The cake, the papers, the directions?'

'Yes. Everything.'

'Because all I can see from here are those.' Mam shook the new trainers that dangled down, knotted to the drawstring at the top of the rucksack. He'd bought them with the money from Rafters' 'operation'. 'Watch they don't come loose.' They were top-of-the-range, springy, with pumas racing off the edges.

Fergus smiled. 'They're safe enough.'

They came to the barrier where he had to go through and she couldn't. She'd her lips between her teeth. Her eyes glistened. Her sunglasses sat on her head and he'd never seen her look so happy or so sad. 'Oh, Fergus. They'll make a fine doctor of you.'

She pulled him into a rough hug. Eighteen years of scoldings, nudgings, goadings, praisings and teasings were in it. 'What will I do without you?'

'You've Theresa trained up now, Mam,' he said.

'Get along with you.' She released him from her arms.

He was about to go when he thought of something. 'Mam?'

'What?'

He rolled up his sleeve and took off Joe's watch. 'Take this.'

'Why give that to me? Didn't Joe give it to you to mind?'

'I don't want to risk losing it, Mam. It said in the brochure to keep valuables to a minimum in the halls of residence. Besides . . .'

'Besides what?'

'I reckon they'll let Joe out soon. Early.'

'D'you really think so?'

'Yes.'

Mam took the watch and put it on her own wrist, smiling. 'He's coming along grand, the doctors say. Maybe he'll even be right as rain.'

Fergus suppressed a shrug. What he'd seen of Joe was hardly grand. 'He's definitely improved,' he said. He gave Mam a final hug. 'You've one son going and another returning.' He quickly went through the gate, showing his ticket.

'I'll be waving from the car,' Mam called.

Fergus turned. 'See you at Christmas,' he called back.

He was down the ramp and up the steps to the top deck in a few minutes. He went to the boat's starboard and found a space by the railing. There was the old Maxi, and Mam beside it, her trouser suit a neat navy and her hair let loose. She waved the giant pot of Marmite she'd bought for him at the last minute but forgot to add to his rucksack, where there was no room anyway. He opened his two hands, grinning, and the funnel gave its boom of departure. Imperceptibly,

selection 7

✂

Student A	Student B
You believe that what the hunger strikers did was a brave thing. You believe they had the right to wear they own clothes and to do the other things they asked for. They were not criminals! They fought for their nation. You sometimes need to do horrible things to get what you believe is right.	Crime is a crime is a crime! The strikers were criminals who committed horrible things (bombings, e.g.). They had no right to be treated differently than normal prisoners. They were in prison because they committed crimes and that's it! There was no reason to meet their demands! To starve themselves to death was only their decision; nobody asked them to do that.

✂

Student A	Student B
You believe that what the hunger strikers did was a brave thing. You believe they had the right to wear they own clothes and to do the other things they asked for. They were not criminals! They fought for their nation. You sometimes need to do horrible things to get what you believe is right.	Crime is a crime is a crime! The strikers were criminals who committed horrible things (bombings, e.g.). They had no right to be treated differently than normal prisoners. They were in prison because they committed crimes and that's it! There was no reason to meet their demands! To starve themselves to death was only their decision; nobody asked them to do that.

✂

Student A	Student B
You believe that what the hunger strikers did was a brave thing. You believe they had the right to wear they own clothes and to do the other things they asked for. They were not criminals! They fought for their nation. Sometimes, you need to do horrible things to get what you believe is right.	You believe that a crime is a crime is a crime! The strikers were criminals who committed horrible things (bombings, e.g.). They had no right to be treated differently than normal prisoners. They were in prison because they committed crimes and that's it! There was no reason to meet their demands! To starve themselves to death was only their decision; nobody asked them to do that.

APPENDIX 18

Observation sheet: lesson 3

Time	Activities (what is happening)	Teacher does	Students do	Comments
2'15"	recalling yesterday's lesson	asks about y. lesson Is there a difference between a political and criminal pris.?	answer T's Q	revision: that was very good
	song	motivates SS for the son. reminds the 1st lesson		
13'		prepares the video plays 1.	listen describe the mood of the song in pairs (one group of 3)	During the 2nd listening we chose to play video with lyrics instead of giving out the written lyrics. SS have many ideas about the mood.
	recalling Fergus' letter	ask for comparison with Fergus' letter	fill in the gap ... on the streets more are being lost every day	
20'	song 2nd time	plays 2.	listen, watch the lyrics	Only the song could be worked with
22'30"	reading about Bloody Sunday	would they change the 'mood words'?	→ no, the same read the paragraph about Bloody Sunday	for the whole lesson 🙁

Time	Activities (what is happening)	Teacher does	Students do	Comments
30'30"	completing the summary checking the summary	asks if they understand corrects if needed	complete the summary	they work in pairs excellent
	vocabulary in the 4th selection	helps with new words if needed	study the words	
40'	reading	explains	take turns in reading pairs (in the dialogue)	NOT ENOUGH TIME 🙁
	reflection			had to shorten the reflection part

114

APPENDIX 19

FIRST PART

Answer the questions below. Decide whether you strongly agree, agree, disagree, strongly disagree or whether you feel neutral. Circle one of the options.

1. I enjoyed the story.

  strongly agree   agree   neutral   disagree   strongly disagree

2. I would like to read the whole book in the future.

  strongly agree   agree   neutral   disagree   strongly disagree

3. I enjoyed home reading.

  strongly agree   agree   neutral   disagree   strongly disagree

4. The length of the selections was appropriate.

  strongly agree   agree   neutral   disagree   strongly disagree

5. I understood the language of the selections. The amount of unknown words was bearable.

  strongly agree   agree   neutral   disagree   strongly disagree

6. I enjoyed the activities we did.

  strongly agree   agree   neutral   disagree   strongly disagree

7. The number of activities in the lessons was appropriate (there were neither too may nor too few activities).

  strongly agree   agree   neutral   disagree   strongly disagree

8. The handouts were useful for me during the lessons.

strongly agree   agree   neutral   disagree   strongly disagree

9. I would like to work with literature in English lessons also in the future.

strongly agree   agree   neutral   disagree   strongly disagree

10. I have learnt something I didn't know before.

strongly agree   agree   neutral   disagree   strongly disagree

SECOND PART

Answer the questions below. Decide whether you agree or disagree and circle one of the options.

1. I can name the two opposing sides of the Troubles.

I agree   I disagree

2. I can say how the 1981 Irish hunger strike was connected to the Troubles.

I agree   I disagree

3. I can list at least 2 of strikers' demands.

I agree   I disagree

4. I know who the key character of the 1981 Irish hunger strike was.

I agree   I disagree

5. I can describe M. Thatcher's attitude towards the strikers and their demands.

I agree   I disagree

6. I can imagine being in Fergus' position.

I agree   I disagree

7. I can name one more event of the Troubles (except for the hunger strike).

I agree   I disagree

8. I can describe my feelings about the strike.

       I agree   I disagree

9. I know what a political mural is.

       I agree   I disagree

10. I know how the strike ended.

       I agree   I disagree

If there is anything else you would like to comment on, please, feel free to write it here.

SHRNUTÍ

Předkládaná diplomová práce se zabývá tématem kulturního obohacení prostřednictvím literatury v hodinách anglického jazyka. Teoretické východisko práce definuje termíny dětská literatura a literatura pro mládež. Důvody pro využívání literatury v hodinách angličtiny a různé modely práce s ní jsou taktéž diskutovány. Největší důraz je přitom kladen na model prosazující kulturní obohacení. Z toho důvodu se práce snaží o definici pojmu kultura. Jelikož je autenticita uváděna jako jedna z výhod zařazování literárních děl do hodin angličtiny, věnuje se teoretická kapitola také využití autentických materiálů. Praktická část práce popisuje výzkum provedený na Masarykově gymnáziu Plzeň. Výzkum využiv nástrojů pozorování, dotazníků a interview zkoumal postoj studentů a vyučující k románu pro mládež jako prostředku kulturního obohacení, k využití autentických materiálů a ke čtyřem výukovým jednotkám založeným na četbě ukázek z knihy *Bog Child* od Siobhan Dowd. Na základě výsledků výzkumu lze usuzovat, že studenti a vyučující účastnící se studie považují *Bog Child*, jako zástupce literatury pro mládež, a další autentické materiály za efektivní a zábavné prostředky kulturního obohacení. Můžeme se rovněž domnívat, že hodiny navržené pro účely diplomové práce byly naplánovány způsobem posilujícím kulturní obohacení, avšak jejich soudržnost byla občas narušována příliš vysokým počtem stanovených výukových cílů.