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THE USAGE OF ROALD DAHL'S *CHARLIE AND THE CHOCOLATE FACTORY* IN ELT

DIPLOMA THESIS

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**VYUŽITÍ KNIHY ROALDA DAHLA *KARLÍK A TOVÁRNA NA ČOKOLÁDU* PŘI VÝUCE
ANGLICKÉHO JAZYKA**

DIPLOMOVÁ PRÁCE

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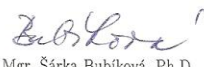
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ABSTRACT

This thesis suggests possible use of Roald Dahl's novel *Charlie and the Chocolate Factory* in English language teaching. The main concern of this work is to design learning activities aimed at the development of receptive skills that are based on Dahl's book. Firstly, the essential theoretical background connected to the topic is defined. The theoretical part introduces the author and his book. Further, it describes the learners involved and analyses the novel in terms of its learning potential. Emphasis is put on ELT methodology for receptive skills development. Secondly, the practical part presents learning activities created with the aim of developing various listening and reading strategies of the learners covered in this thesis.

KEY WORDS: Roald Dahl, *Charlie and the Chocolate Factory*, children's literature, receptive skills development, ELT methodology

ABSTRAKT

Diplomová práce zjišťuje možnosti využití knihy Roalda Dahla *Karlík a továrna na čokoládu* ve výuce anglického jazyka. Zásadním východiskem této práce je rozbor zvoleného literárního díla tak, aby bylo možno navrhnout aktivity zaměřené na rozvoj receptivních řečových dovedností konkrétní skupiny žáků. Teoretická část diplomové práce nejprve představuje osobnost Roalda Dahla a zasazuje jeho knihu do kontextu britské dětské literatury. Pozornost je rovněž věnována charakteristice skupiny žáků, která je později zapojena do navržených aktivit, a objasnění kritérií, která byla zvažována při hledání vhodného učebního materiálu. Závěr teoretické části této práce je tvořen analýzou zvolených didaktických principů vhodných pro rozvoj receptivních řečových dovedností. Praktická část pak obsahuje detailní rozbor a evaluaci navržených učebních aktivit.

KLÍČOVÁ SLOVA: Roald Dahl, *Karlík a továrna na čokoládu*, dětská literatura, rozvoj receptivních řečových dovedností, metodologie výuky anglického jazyka

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INTRODUCTION

In recent years, the acquisition of communicative competence has been established as the central goal of foreign language teaching. The present thesis addresses this standpoint by focusing on the development of receptive language skills through Roald Dahl's novel *Charlie and the Chocolate Factory*. Primarily, this paper identifies the pedagogical determinants that affect the process of acquiring listening and reading skills and diagnoses appropriate ELT methodology.

The theoretical part provides a basis for the practical part. The introduction part is followed with the explanation of key terms to avoid potential misunderstanding. The first chapter deals with literary background by examining the life of Roald Dahl and attempting to classify the main learning material, *Charlie and the Chocolate Factory*, in terms of literary genres and the historical context. The general characteristics of the learners involved in this study are presented in the second chapter. The third chapter evaluates Dahl's novel in terms of its learning potential and investigates the reasons for employing this book in English language lessons. Finally, the theoretical part deals with ELT methodology. Specifically, it designates pedagogical approaches that were selected for teaching receptive skills. Finally, detailed analyses of the theories of the development of listening and reading skills are covered.

The practical part presents three reading and three listening activities focusing on the development of various learning strategies. Firstly, it defines the general aim of the activities and provides necessary introduction. Secondly, the activities structured into lesson plans are introduced. The practical part ends with the evaluation of the activities as given by the learners. Finally, conclusion discussing both parts of the thesis is presented.

To introduce the key terms, according to Abbott (qtd. in Watkins et al. 2000, p.91) *learning* refers to a conscious and active process that enables the learners to make connections between previous, present, and future experiences with the aim to shape future action and acquire new knowledge. Generally, Kaufhold (2006, pp.3-4) classifies learning into three categories called domains. These domains are the cognitive, affective, and psychomotor. As Kaufhold (ibid.) continues, cognitive acquisition involves facts, information, and knowledge. Affective learning deals with emotions and

feelings. Finally, psychomotor domain consists of the acquisition of fine and gross motor skills.

The terms *native language*, *mother tongue* or *first language* refer to the language that is acquired first in the human life. In the context of multilingual situations the term first language is usually employed to denote a language that is preferred in order to meet communicative needs. Nevertheless, for the purposes of this thesis the terms native language, mother tongue, and first language are used as synonyms referring to the language first learnt. On the other hand, *second language* denotes the language that is acquired in addition to one's native language. Finally, *foreign language* refers to a non-native language that is not officially used by the people of a certain country, i.e. English in the context of the country, such as the Czech Republic (Crystal 2003, p.108).

Theoretical part

1. Context of Dahl's *Charlie and the Chocolate Factory*

This chapter of the Master's thesis attempts to put *Charlie and the Chocolate Factory* into the context of British literature. It examines historical and personal circumstances that influenced the genesis of Dahl's book but the main concern is the literary categorisation of the book. Specifically, the first part investigates the way in which the author's experiences shaped the novel in the climate of the twentieth century. It discusses Dahl's childhood, war adventures, and writing for both adults and children. The primary aim of the second part is to classify the book in terms of literary genres into which *Charlie and the Chocolate Factory* is grouped. Finally, the third part introduces a brief outline of British children's literature and integrates the book in a historical context.

1.1 Biography of Roald Dahl

The author is the most important determiner of every literary work. Usually, there is an overt connection between the life of the author and his or her writing. Dealing with the writer's biography is very beneficial because it enables to reveal the facts of his life important to his work.

Born to Norwegian parents in Wales in 1916, Roald Dahl witnessed many crucial events of the twentieth century. The young Dahl enjoyed adventure stories and read many journals in which his father, a passionate diary writer, captured the events of the Great War of 1914- 1918. Obviously influenced by his father, Dahl himself kept a secret diary from his early childhood. According to his father's wish, Dahl received his education within the English school system. But Dahl was not happy at school. The bright side of his school days was the fact that the school was situated near a chocolate factory and Dahl and his classmates were regularly involved in testing chocolate bars. The passion for chocolate served as the main theme of his *Charlie and the Chocolate Factory* (Roald Dahl Nominee Limited 2010).

When World War II broke out one year later in 1939 Dahl enthusiastically joined the Royal Air Force but he suffered multiple injuries during his very first mission and

nearly died. After convalescence and a short stay in England he was sent to Washington where he worked at the British Embassy and wrote war propaganda texts for the *Saturday Evening Post*. Dahl's writing gained popularity with American readers and he became established as an author. Nevertheless, Dahl soon realised that his articles were becoming less and less realistic and began to write fiction. For the first fifteen years of his career, he mainly concentrated on writing for adults. Many of his short stories, largely affected by his war experience and usually with a dark sense of humour and surprise endings, were televised and gained worldwide acclaim (Roald Dahl Nominee Limited 2010).

Nothing had a bigger impact on his writing than the births of his five children. Dahl's career as an author of books for children began in the sixties when he became a father. First, he wrote children's stories to be read to his daughters at bedtime. It was this time that *Charlie and the Chocolate Factory* was published. The book was first published in the United States by Alfred A. Knopf, Inc. in 1964 and in the United Kingdom by George Allen & Unwin in 1967. The book was a great success worldwide and a string of bestselling titles followed, including *Danny the Champion of the World* (1975), *The Twits* (1980), *The BFG* (1982), *The Witches* (1983) and *Matilda* (1988). Dahl's work has been translated into many languages and won several awards. More than 100 million copies sold testify to his mastery and rank him amongst the best-selling authors. In the seventies Dahl began to cooperate with Quentin Blake, who later illustrated his stories including *Charlie and the Chocolate Factory*. Their partnership lasted until Roald Dahl's death in 1990 (Roald Dahl Nominee Limited 2010).

To sum up, Roald Dahl's life is important to understand the significance of the author's experiences for writing *Charlie and the Chocolate Factory*. The impact of Dahl's parenthood was vital in terms of finding the motivation to compose *Charlie and the Chocolate Factory*. Dahl's involvement in tasting chocolate bars formed the basis for the book and being an outsider in the school served him as the inspiration for inventing the hero of the story, the underdog Charlie Bucket. Generally, Dahl's *Charlie and the Chocolate Factory* gives an excellent example of how a literary work may reflect facts of the author's life.

1.2 Categorisation of the book

Categorising literary works into literary genres is a useful way to group literature according to particular criteria. This part designates the literary genres into which *Charlie and the Chocolate Factory* is grouped according to its primary audience, form, and subject matter. It considers literary criticism of the book to examine its position in British children's literature. In terms of the form of the book, it focuses on its characterisation and analyses its structure using Freytag's Pyramid. Finally, the identifying characteristics of the genre of fantasy are briefly discussed.

1.2.1 Children's literature

To find general characteristics that all children books share is very difficult. According to Hunt (1994, p.12) the nature of this difficulty is that children's literature encompasses a huge spectrum of literary works. Nevertheless, there is one key factor that is common to every children book: its reader. Unlike any other literary genre children's literature is strictly defined by its child audience. Roald Dahl chose to publish *Charlie and the Chocolate Factory* as a children's book and, as the author (1973) states in the reply to a critical article by Eleanor Cameron, he dedicated the book to his own twelve-years-old son. According to Dahl, it is obvious that he composed the book with children in his mind. Children all around the world adopted *Charlie and the Chocolate Factory* and it became an international best-seller. Therefore, it has its place in the world of children's literature.

Hunt (1994, p.3) claims that children's literature written by adults is very powerful. Children's books are usually the first reading matter people read. Thus they are very important for the personal development of the readers. Because the primary audience, children, do not have a necessary education and experience there is a considerable proneness to negative manipulation (ibid.). Therefore, it is common that adults approach children's literature critically.

It is hardly surprising, that international best-sellers such as Dahl's *Charlie and the Chocolate Factory* attract the attention of literary critics. Generally, the critics are divided between those who espouse Dahl's ability to see the world as children do, and those who deplore the cruelty depicted in his descriptions. The latter try to answer the key question: Is *Charlie and the Chocolate Factory* suitable for the children audience?

To begin an examination of the controversy, let us consider why Roald Dahl's *Charlie and the Chocolate Factory* is greeted with delight. Peter Hunt (2001, p.58) in his *Children's Literature* appreciates the fact that Dahl's book is intended to transmit principles of good behaviour claiming that *Charlie and the Chocolate Factory* is "[...] a straightforward moral tale with solid nineteenth-century origins." *The Greenwood Encyclopedia of Folktales and Fairy Tales* (Haase 2008, p.170) generally classifies the narratives that are written to reinforce moral and behavioural norms as cautionary tales. A typical cautionary tale demonstrates the results of wrongdoings and thus teaches a moral lesson. The defining characteristics of this literary genre are unhappy or even cruel endings that serve as the main tools to warn the audience of possible danger. Cautionary tales refer to various narratives with didactic plots. For example, one of the best-known fairy tales, *Little Red Riding Hood*, falls within the genre because it warns the readers against the dangers of the forest.

With regard to *Charlie and the Chocolate Factory*, Dahl tries to warn the audience about greediness, laziness, stupidity and spoiling children. As warning devices he uses four unpleasant children who are the embodiment of human vices. Augustus Gloop is a greedy boy, Veruca Salt is spoiled by her parents, Violet Beauregarde chews chewing gum all day long, and Mike Teavee is lazy. Through the book Dahl tries to appeal to children's sense of morality according to which a villain is always punished and the good is rewarded. Dahl undoubtedly feels that punishment fits in a child's perception of justice. Therefore, he is not afraid to reform bad children through sometimes brutal punishments to demonstrate what is right and wrong. The delineation of right and wrong should not be ambiguous for children readers because Dahl's characters are strongly polarised.

Dahl's affinity with children is reflected in his writing style. Concerning *Charlie and the Chocolate Factory* it is obvious that Dahl is aware of the fact that children read books purely for enjoyment. Therefore, he frequently employs absurdities, wordplay, nonsense words and the grotesque. Humour goes through the whole book and it is evident that Dahl's main aim is to entertain the audience. Respecting children and their intellectual faculties, Dahl adjusts the language of his narrative to be as clear as possible in order to be natural to children readers. This makes the plot of *Charlie and the*

Chocolate Factory very straightforward, the narrative fast and the whole book easy to read.

Nevertheless, there are two sides to every coin. The cruelty involved in *Charlie and the Chocolate Factory*, particularly in the passages describing the bizarre punishments of the spoiled and greedy children is heavily criticised. One of these attacks is made by Eleanor Cameron (1972) who considers *Charlie and the Chocolate Factory* to be “one of the most tasteless books ever written for children.” What she (ibid.) objects to in Dahl’s book is “its phony presentation of poverty and its phony humour, which is based on punishment with overtones of sadism.” According to her “Dahl caters for the streak of sadism in children which they don’t realise is there because they are not fully self-aware and are not experienced enough to know what sadism is” (qtd. in Hunt 1994, p.22). Roald Dahl (1973) took the comments very personally, arguing:

The book is dedicated to my son Theo, now twelve years old. Theo was hit by a taxi in New York when a small child and was terribly injured. [...] So the thought that I would write a book for him that might actually do him harm is too ghastly to contemplate.

The fact that Dahl did not comment on the alleged passages but his defence shifted the focus away from the book itself gives rise to speculation whether there is something the author tries to disguise.

Roald Dahl also faced many complaints aimed at his use of the Oompa-Loompas in his *Charlie and the Chocolate Factory* on the grounds of racism. In the early editions of the novel the Oompa-Loompas were described as black pygmies who were brought from their country to work in Willy Wonka’s factory (Hunt 1994, p.21). No wonder that critics saw a clear parallel between the factory and the United States. One of the attacks came from Eleanor Cameron (1972) who strongly objected to the fact that the Oompa-Loompas were brought from their homeland without being given the opportunity to live outside of the chocolate factory. As a result of the criticism, the original portrayal of the Oompa-Loompas was found unacceptable and consequently changed (Hunt 1994, p.21). Nowadays, the politically corrected Oompa-Loompas are tiny people “no larger than medium-sized dolls” with blonde hair and white skin who wear either leaves or deerskins (Dahl 2004, p.64).

Both sides of the controversy may be supported by very persuasive arguments. Therefore, it is extremely difficult to draw any serious conclusions. Although published

as a children's book *Charlie and the Chocolate Factory* is read by both children and adults. Both audiences approach the book differently. Adults are usually critical readers seeking generalisations, interrelationships, and trends of a social nature. On the other hand, young children read emotionally, purely for pleasure. Being less experienced, children are not expected to identify and understand hidden allusions or parallels, thus, they can hardly be affected by them. Moreover, if we believe *Charlie and the Chocolate Factory* to be a cautionary tale and its characters are only innocent satiric portraits, Roald Dahl should be excused from the demands of generally accepted conventions. Because cruelty employed in his book has one overriding purpose; i.e. to warn the audience.

Nonetheless, in his *Children's Literature* Peter Hunt (2001, p.57) emphasises the fact that before he became writing for children Dahl had a worldwide reputation as a writer of sinister short stories that dealt with very dark corners of human nature. Consequently, he poses a question: "Can such a zestful exploitation of childish instincts for hate and revenge, prejudice and violence, be as innocent as it appears?"

1.2.2 Novel

The book probably requires more specific categorisation because the term children's literature is rather broad and refers to a wide range of literary works. As *Charlie and the Chocolate Factory* does not deal with any factual events but it is drawn from the author's imagination it is labelled as fiction (Holman 1980, p.184). Holman (ibid., p.185) considers fiction to be a subject matter rather than a type of literature because it assumes many forms. Considering its fictive characters and storyline *Charlie and the Chocolate Factory* is classified as a novel. According to Holman (ibid., p.298), the term novel is used to designate narratives in which the imaginary character occurs in the process of development as the result of actions. To find specific definition is difficult because this literary genre developed through ages and many forms of the novel appeared as a result. Nonetheless, all the novels concentrate upon two key components: the imaginary characters and the action (ibid., pp.299-302).

Holman (1980, p.75) defines that the method by which the author reveals the characters of imaginary persons is termed characterisation. In *Charlie and the Chocolate Factory*, Dahl depicts individual characters explicitly in the introductory part

of the book. He does not attempt to present fully rounded personalities but concentrates upon dominant traits that he carries to an extreme. As a result Dahl creates caricatures that lack depth, not believable characters. Furthermore, Dahl's characters are not modified by their actions but remain unchanged throughout the book. Characterisation is closely related to the point from which the author presents the story (ibid., pp.343-344). *Charlie and the Chocolate Factory* is recounted in the third person by the omniscient narrator, Roald Dahl himself. From this perspective the author knows everything about the exterior world of the story and the inner selves of the characters and he is free to describe whatever he wishes in the story (ibid., p.308).

Holman (1980, p.5) describes the story as "the series of events that constitute the plot." Consequently, the plot can be defined as all the events in a narrative. To focus on the plot of *Charlie and the Chocolate Factory*, Dahl follows a structure given by Gustav Freytag that consists of exposition, rising action, climax, falling action and dénouement (ibid., p.196).

According to Holman (1980, p.178), exposition is the introductory material that supplies facts necessary to an understanding of the story. *Charlie and the Chocolate Factory* begins with the exposition of its setting, characters and their situation. Although the main setting of Dahl's book is a magic chocolate factory the narrative begins with a description of a small wooden house on the edge of a big unnamed city. Dahl does not provide readers with details about the city and the time of the story. He is mainly concerned with polarising the characters in terms of their traits and situations at the beginning of the narrative. On the one hand, there is Charlie Bucket, the protagonist and the embodiment of all virtuous people, and his family who live an extremely poor life in a wooden house. On the other hand there is Mr. Willy Wonka, the eccentric owner of the chocolate factory living in plenty. The antagonists, or rather four children, are used as embodiments of human vices.

Holman (1980, p.385) argues that the rising action begins when the narrative gains in interest. The rising action of *Charlie and the Chocolate Factory* starts when Charlie finds a golden ticket that enables him to join other four children on their tour of Wonka's chocolate factory. The visit to Wonka's factory turns out to be the test of the characters of the ticket holders. During the rising action, the bad character traits of the

four children are exposed on the tour through the factory and each of the children comes to a rough sticky end.

The rising action reaches its peak when all the children are punished by being banished from the factory, whilst Charlie is allowed to stay. Such a peak is called the climax and Holman (1980, p.386) claims that it is “the point of highest interest, the point at which the reader makes the greatest emotional response.”

The falling action is the part of the story that follows the climax (Holman 1980, p.180). In *Charlie and the Chocolate Factory*, Dahl describes the effects of Wonka’s punishment on the four children and those children’s return home during the falling action. The falling action culminates in “the final unravelling of the plot” called dénouement (ibid., p.123).

Dahl (2004, p.143) concludes the whole narrative in a chapter entitled “*Charlie’s Chocolate Factory*.” As the title suggests Dahl’s story ends with a decision according to which Charlie inherits Wonka’s chocolate factory that subsequently becomes a new home for Charlie and his family. Compared to the wooden house where Charlie lived at the outset of the story the factory represents a major change in Charlie’s family situation and a striking difference between poverty and wealth.

1.2.3 Fantasy

To complete the classification of *Charlie and the Chocolate Factory*, let us focus on the novel in terms of its subject matter. Dahl’s book is categorised as a fantasy novel because it “takes place in a nonexistent and unreal world” and “concerns incredible and unreal characters” (Holman 1980, p.181). It is obvious that *Charlie and the Chocolate Factory* was written to break its readers free from reality. The novel is mainly set in a magic world which is represented by Wonka’s chocolate factory and supernatural phenomena such as a flying lift, square sweets that 'look around', chocolate river, or everlasting gob-stoppers going through the whole story.

To sum up all the above-mentioned criteria Dahl’s book can be labelled as a children’s fantasy novel. Some critics might dispute its position in children’s literature. However, the book features all widely accepted characteristics that determine the three genres.

1.3 Historical context

To fully understand the circumstances that influenced the genesis of Dahl's *Charlie and the Chocolate Factory* it is necessary to perceive the book in the historical context of British children's literature. The meaning of the book can be discovered only when considering the historical environment in which Dahl lived and wrote this story.

Children's books are fundamentally determined and influenced by how adult society perceives the concept of childhood. In response to historical and cultural changes the role of children in British society has changed substantially. Children's books have changed over time in parallel to the changing concept of childhood. In general, British children's books developed from religious through didactic to those written purely for enjoyment (Hunt 2001, p.10).

There was no fiction addressed to children readers until the mid-eighteenth century. 1744 was the year when John Newbery published *A Little Pretty Pocket-Book* intended for the amusement of children. Nonetheless, late Georgian society expected children to be rational and educated. Thus the trend was to publish books to instruct and inform the children readers (Drabble 2006, p.198).

The nineteenth century introduced books written for boys, usually adventure stories that basically dealt with topics such as the British Empire (Charles Kingsley's *Westward Ho!*, 1855) or school life (Harriet Martineau's *The Crofton Boys*, 1841). On the other hand, stories for girls very often pictured the domestic life of the middle class or of children (Mrs. Molesworth's *The Carved Lions*, 1895). Because Victorian society was highly stratified there was also a difference between reputable middle-class and mass-produced texts (Hunt 2001, p.11).

Childhood became to be more valued in the second half of the nineteenth and early twentieth century, children's books shifted from didactic themes towards the child's imagination. Children's literature became popular and expanded into many genres and books that remain immensely popular even today (Robert Louis Stevenson's *Treasure Island*, 1883, Lewis Carroll's *Alice's Adventures in Wonderland*, 1865 and Beatrix Potter's *The Tale of Peter Rabbit*, 1902) were introduced within this era (Hunt 2001, p.11).

When the political and economic stability was restored after the First World War, children's literature became a respectable part of commercial book publishing. In

response to post-war reality fantasy fiction rose to prominence and become one of the most successful literary genres. The same scenario was repeated after the Second World War. The last decades of the twentieth century were formed and dominated by Roald Dahl's fantasy novels until J.K. Rowling's *Harry Potter* phenomenon (1997- 2007) emerged (Hunt 2001, p.11).

In conclusion, considering the development of children's literature, Roald Dahl's *Charlie and the Chocolate Factory* may be considered to be a product of its time and place. The book was published during the great commercial boom of British children's literature and fitted the trend of fantasy books developed after the Second World War. Nonetheless, since the book does not deal with any particular historical events it remained quite topical to this day.

1.4 Conclusion

Exploring literary and historical context is essential for those who are trying to reveal a true sense of a literary work. It is vital when searching for underlying principles hidden within the text because it formulates the relationship between the author and his work and helps to understand how the author's writing was affected by the historical events of his life. Roald Dahl's *Charlie and the Chocolate Factory* is immensely valuable for those who extract meaning purely from the text itself because it is a children's book and thus its content is easily comprehensible even outside the context. However, investigating biographical, literary, and historical context is fundamental for those who search for the complete meaning of this book.

2. Description of the learners involved

In order to present a complex view of the activities developed in the practical part of this Master's thesis it is essential to introduce the learners involved. This chapter provides the reader with a global picture of a group of thirteen seventh-graders at Elementary School at Závodu míru 1951, Pardubice consisting of three boys and ten girls. Besides individual differences there are characteristic features the learners have in common. The following chapter points out the characteristics they share in terms of age, cognitive skills, learning styles, multiple intelligences and motivation.

2.1 Age

Weighing the factors influencing foreign language teaching Harmer (2001, p.37) concludes that the age of the learners is the most relevant one. According to him (*ibid.*) the age of each individual affects his needs, competences and cognitive skills. Therefore the age of the learners should be a major factor in the teacher's decisions about how to teach.

The education system in the Czech Republic is the one that groups the elementary school learners into grades by their chronological age. Consequently, the seventh graders covered in this thesis are children up to the age of twelve or thirteen. As Scrivener (2005, p.65) mentions every learning group seems to have a unique character. Moreover, the above-defined learners fall in an age category where individual interests are subject to quick changes. Hence, the group has to be provided with a wide range of activities and learning experiences because they can get bored easily, which is the case especially when learning is based on explanation and they are not given enough opportunities to interact. As a result, the learners lose attention very quickly. Because these pre-teenage learners are endowed with a great capacity to learn it is necessary to utilise their potential by encouraging their engagement. Above all, the pupils are fascinated by new things and love discovering new facts using modern technologies and other than textbook-based learning aids. They have increased feelings of independence and require being afforded enough opportunities to work on their own and to explore new subject matter independently while provided with only necessary help and examples to follow. Although the learners look up to older schoolmates they desire to be praised for their learning efforts by the teacher. Fairness is a virtue they seek in every

situation when facing authorities therefore they enjoy their achievements only if recognised justly. Generally, the group is well behaved and discipline problems occur rarely. The learners accept agreed behavioural rules and punishments resulting from breaking these rules; the latter being perceived as logical consequences of their actions. As mentioned above the pupils require interaction and their sociable nature makes them enjoy group and pair work. They prefer to cooperate with members of the same gender. During the learning process the pupils feel very comfortable when their personal experiences can be contributed to the subject matter. They are willing to talk about themselves especially when learning employs their own lives as the main topic.

2.2 Level of English

Typically, learners involved in one group show varying levels of English (Scrivener 2005, p.69). However, the group discussed in this paper is not the case. The learners have a relatively homogenous level of English as evidenced by their last school reports. At the end of sixth grade eight learners got an A in English and the other five got a B.

According to *Školní vzdělávací program (The School Curriculum* created and applied by ZŠ nábřeží Závodu míru 2007, pp.98-99) seventh graders who learn the English language are able to understand and take part in simple and direct conversations related to familiar matters (e.g. family, school). They manage to extract both specific and general information from written texts. They can work with textbook materials and, if provided with adequate visual support, also with authentic texts. Seventh graders are able to derive the meaning of unknown vocabulary and grammatical constructions appearing in English texts. They prove their understanding of appropriate written and spoken language by its correct interpretation. The learners can write simple, yet grammatically correct sentences and texts and they also know how to use bilingual and monolingual dictionaries.

Specifically, the seventh graders who have been following the student's books and the workbook *Project 2* and *Project 3* by Tom Hutchinson can create sentences in the present simple and continuous, and in the past simple; they also know how to express future by using the *will* and *to be going to* constructions. As far as structures are concerned, they employ the verbs *to be*, *to have got*, and *to like*; the existential constructions *there is/are*, and the modal verbs *must*, *can* and *should*. The learners apply

not only the most frequent prepositions but they are also aware of the usage of the articles *the*, *a*, and *an* with countable and uncountable nouns. Seventh graders know how to form and utilise personal, objective and possessive pronouns. They are able to use adjectives and adverbs correctly and to form their comparative and superlative forms. The vocabulary of the pupils was systematically enlarged. Thus, the learners without problems talk about themselves, other people, animals, objects and even abstract matters. They use words and phrases as a communication tool in specific situations such as ordering in a restaurant, meeting new people, socializing and talking about free time activities.

2.3 Learning styles

To describe the group in terms of learning styles it is necessary to first define the term. Harmer (2001, p.43) presents a model of learning styles proposed by Keith Willing, who distinguishes four student learning styles: convergers, conformists, concrete learners and communicative learners. In his point of view (ibid.) each category reflects the learners' approach to language learning characterised by interaction, input, and processing of new information the learners prefer.

Many characteristics that describe communicative learners are common for the group of the seventh graders. Applying Willing's terminology (Harmer 2001, p.43) it means that they are language use-oriented unlike the conformists who prefer learning about language over learning how to use it. Compared to the conformists, who feel well in non-communicative classrooms, the seventh graders are confident enough and enjoy it when they can interact with the other speakers of the English language. Like the concrete learners the seventh graders prefer to avoid individual work because they love games and group work in class. Surprisingly, the pupils do not like it when they are supposed to work without the guidance of the teacher. Instead, they prefer well-organised tasks and clearly arranged lessons as the conformists do.

2.4 Multiple intelligences

In his book *Frames of Mind* Howard Gardner introduced the concept of 'Multiple intelligences' claiming that humans possess a range of intelligences (qtd. in Harmer 2001, p.46). He distinguished eight types: linguistic, logical/mathematical, spatial,

musical, bodily/kinaesthetic, interpersonal, intrapersonal and naturalistic (ibid.). As Harmer (ibid., p.47) declares different intelligences predominate in different individuals. Hence, it is important for the teacher to know her students in order to adjust learning activities to fulfil the needs of the learners and to create the best learning conditions for them. Analysis of the group of seventh graders reveals that some types of intelligence are dominant.

The seventh graders share characteristics that are typical of the spatial learners. Specifically, they learn effectively when working with colours and pictures. They also enjoy activities that employ their interest in drawing and film watching. Regarding musical intelligence they like to develop listening skills through listening and responding to music. However, these learners most like activities that involve interpersonal and bodily/kinaesthetic intelligences. They learn most effectively through physical activities when they can move around classroom and use body as an interaction tool. They relish activities that require cooperation, communication and sharing of ideas.

2.5 Motivation

Harmer (2001, p.51) defines motivation as “some kind of internal drive which pushes someone to do things in order to achieve something” and considers it to be determining for success in language learning. To achieve learning aims effectively it is necessary for the teacher to stimulate learners’ interest and energy. There are different sources of motivation that affect learners’ desire to participate.

Considering the group of the seventh graders, significant others and being successful seem to be the most influential factors. The learners respond well to the positive attitude to the English language on the part of both parents and teacher. Highly important is the influence of the parents. In general, the parents are aware of the importance of the English language in the contemporary world and therefore they encourage their children to be enthusiastic about language learning. Nevertheless, pre-teen learners are not yet able to recognise long-term learning goals. Short-term ones seem to be closer to them and thus are much more motivating. Therefore, it is necessary to offer the pupils enough opportunities to succeed in a large number of short-term goals because nothing is more motivating for the seventh graders than being successful.

2.6 Conclusion

All the descriptions and characteristics of the pupils presented in this thesis provide general information. Despite the fact that the group is relatively homogenous where the above mentioned criteria are concerned, it is essential for the teacher to consider each learner to be a unique participant in the teaching process. Only then can the teacher create the most suitable conditions for successful learning.

3. Selection of learning materials

The following chapter introduces the material used for the teaching assignment covered in this thesis as well as the purposes and the criteria that were weighed in a search for a book that would be suitable for developing both reading and listening skills. Roald Dahl's *Charlie and the Chocolate Factory* is evaluated from two main viewpoints. Firstly, this part considers the linguistic appropriateness of the chosen material. Secondly, the predominant concern is the potential of the book in terms of providing the learners with a positive learning experience.

3.1 Linguistic appropriateness

When considering what material to use for the learning purposes, the linguistic criterion is the most determining one for many educators. To choose a text that is linguistically appropriate the teachers need to consider two other major factors: the learners and the task. Scrivener (2005, p.177) claims that the teachers should analyse the material in order to set learning tasks adequately to the level of the learners.

According to Nuttall (2005, p.175) the linguistic difficulty of the material is very much dependent on both a structural and lexical level. Her claim is based on the theory that texts with longer words and longer sentences are supposed to be more difficult to understand (ibid.). Nuttall (ibid.) believes that if a text is comprehensible in terms of lexical and structural aspects, unknown grammatical forms should not cause any comprehension problems. When judging whether a material is linguistically suitable for teaching purposes Nuttall (ibid., p.176) recommends that the teachers primarily rely on their own experience.

In *Charlie and the Chocolate Factory* Roald Dahl employs lexis and structures appropriate to the mental capacity of young children. Hence, the seventh graders should successfully recognise a high proportion of vocabulary and understand sentences without problems. As the main aim of this paper is to teach listening and reading through selected passages of Roald Dahl's *Charlie and the Chocolate Factory*, the learners covered in this thesis are not supposed to deal with the book as a whole. In accordance with Scrivener's suggestion suitable passages are analysed and learning tasks are adjusted with respect to the learning purposes and the level of the learners' competence (2005, p.177). Generally, as Nuttall (2005, p.176) argues, if the learners are

tasked to approach a text to get its gist, it has been found acceptable to choose a material with a relatively large number of complex and unknown words and structures. On the other hand, tasks aimed at listening and extensive, slow or careful reading are matched with texts with a small volume of unknown and complex vocabulary and sentences. However, the learners covered in this thesis should still be able to handle texts of greater difficulty because the set task is appropriate. In either case, the material and the task were balanced so that unfamiliar linguistic forms do not hinder the learners' ability to achieve reading or listening goals.

3.2 Attractiveness

Arousing children's interest and helping them to create a positive attitude towards learning is the cornerstone of the educational process. According to Harmer (2001, p.205) a learning material is very powerful in terms of engaging the learners in learning. Attractive learning materials positively stimulate the interests of the learners and increase their participation.

3.2.1 Authenticity

With regard to authenticity the teacher always considers two options; i.e. whether to use an authentic or a non-authentic material. Harmer (2001, p.205) defines that "an authentic material is language where no concessions are made to foreign speakers" and mentions benefits of using authentic materials in ELT. First and foremost, the learners get into contact with the natural facet of the target language they learn. According to Harmer (ibid.) when authentic texts are used, the learners have to employ complex knowledge of the language and work hardest to understand. An appropriately chosen authentic material has positive effects on the motivation of learners since the learners who successfully apply their previously acquired knowledge of the target language have the sense of accomplishment and find their learning meaningful.

Using *Charlie and the Chocolate Factory* in class serves the learners as the first step on their way to more complex literary texts in a foreign language. The aim of employing this children-friendly material is to expose the learners to simple English used by the native speakers but predominantly to increase their self-confidence in the English language through a positive learning experience. Primarily, the use of such an

easy-to-read book has one major purpose: to encourage and motivate the seventh graders to read English texts for pleasure in their free time.

3.2.2 Topic and Genre

When assessing a book to deal with Harmer (2001, p.205) recommends that the teachers choose a genre and a topic the learners are already familiar with. Therefore, the teachers should search for a book which is popular among children and which is relevant to their interests.

Roald Dahl, the author of *Charlie and the Chocolate Factory*, is considered to be one of children's favourite authors. "In numerous surveys into children's reading habits, his titles top the polls as the best-loved and most widely read stories" (Roald Dahl Nominee Limited 2010). Using this best-seller such as a teaching material is a safe choice in terms of attracting interest from the learners. Moreover, the book was much popularised in the Czech Republic by its 2005 film adaptation by Tim Burton.

From the point of its subject matter and form, Dahl's *Charlie and the Chocolate Factory* should fit the learners' interests. Firstly, Dahl's novel is a humorous story ideal for being read for enjoyment. Secondly, Dahl is a writer endowed with a great empathy. His *Charlie and the Chocolate Factory* is adjusted to the intellectual faculties of children who can thus easily identify themselves with the plot and characters. Keeping children's audience in mind, the key events of the book are easily recognisable and unambiguous and the fast-paced narrative should catch the child reader's attention very quickly. Moreover, Dahl's book teaches a moral lesson and transmits generally accepted social values confronting human vices and morality. Falling within the extremely popular genre of fantasy, the book offers the readers many opportunities to develop their imagination.

3.2.3 Visuals

In case of children's literature illustrations must be considered as an inseparable part of the book. As Wright (1989, p.2) points out there are many reasons for using pictures in foreign language teaching. According to him pictures play an important role in motivating and arising learners' interest (ibid). Furthermore, Wright (ibid.) claims that pictures contribute to understanding the context of language and may be used as a

specific reference point or stimulus in order to promote learning. Wright (ibid. pp.4-5) also considers pictures to be extremely flexible in terms of foreign language teaching. Using one picture he exemplifies how it can be employed in developing different language areas such as structures, vocabulary, functions, situations, listening, reading, writing and speaking (ibid.).

Dahl's *Charlie and the Chocolate Factory* is beautifully illustrated by the UK's first Children's Laureate, successful illustrator and children's author, Quentin Blake (Drabble 2006, p.199). Blake's dynamic and colourful pan drawings full of movement excellently pair with the text and thus should support the understanding of the learners. Primarily, Blake's funny caricatures are intended to be used as motivational tools that draw the learners' attention during pre-reading or pre-listening activities. The main aim of employing the illustrations in learning is to create a positive learning atmosphere and help the learners to comprehend the situation of the recording or text.

3.2.4 Culture

Various definitions of culture reflect different areas of concern. From the perspective of intercultural communication Lustig and Koester (qtd. in Moran 2001, p.5) describe culture as "a process, what people go through as they think, do, and feel in order to successfully communicate across cultures." Consequently, intercultural communication may be defined as one's ability to successfully communicate with members of different cultures. Hedge (2000, p.44) considers the development of this ability to be the main aim of contemporary foreign language teaching. It is based on the concept of communicative competence that includes linguistic competence, pragmatic competence, discourse competence, strategic competence, and fluency (ibid., p.56). In this view, there is a direct connection between the above mentioned competences and culture because the role of the context and circumstances under which language is used is essential. Moreover, as Moran (2001, p.35) claims, language and culture are fused because "in culture, the language is literally everywhere."

The main purpose of employing an authentic material such as Dahl's *Charlie and the Chocolate Factory* in language teaching is to provide the learners with a hands-on cultural experience. While dealing with the book the learners are supposed to engage the product of the target culture and thus to reinforce a particular cultural knowledge.

Generally, Dahl's novel was chosen to arouse interest in literature among the learners in those countries where the English language is spoken. Furthermore, working with the story should enable the learners to analyse and evaluate the principles and beliefs of the target culture the book transmits.

3.3 Conclusion

Dahl's *Charlie and the Chocolate Factory* is a material with a great learning potential for the purposes of developing listening and reading skills. The book should be appropriate to the level and the needs of the learners as far as the above-mentioned criteria are concerned. The chosen material is considered to be a suitable tool for exposing the learners to the authentic form of the target language they learn. The principal reason for employing this book is to encourage the learners by making their learning experience positive and interesting.

4. Receptive skills

Scrivener (2005, p.27) classifies the subject matter of English language teaching into two main categories: language systems and language skills. He distinguishes five language systems: phonology, lexis, grammar, function and discourse and four language skills: speaking, writing, reading and listening (ibid., p.29).

In terms of the direction of communication, listening and reading are called receptive skills because they refer to one's ability to extract meaning from a spoken or written discourse. In other words, the reader or the listener simply receives and comprehends information but is not required to produce it. On the other hand, speaking and writing are known as productive skills because they require a language output. The main purpose of communication is to transfer or exchange information successfully. Therefore, skills are commonly used interactively and in combination rather than in isolation (Scrivener 2005, p.29).

The importance of teaching language skills has changed over the past years. The current concern with the practical use of English for successful communication requires language skills to be at the heart of language teaching. Nevertheless, many textbooks predominantly focus on the development of grammar and other language systems. Therefore, the teachers usually need to balance the subject matter of their teaching with activities aimed at the meaningful development of language skills in order to enable the learners to communicate in a target language in real-life situations. This thesis deals with the activities that give the learners opportunities to practice and improve receptive skills.

4.1 Selected approaches to teaching receptive skills

From a historical perspective, approaches and methods in language teaching have changed a lot. The development of language teaching has reflected the recognition of changes in the kind of proficiency the learners need. There has been a remarkable move toward communicative proficiency. Richards and Rodgers (2001, p.5) claim that formerly textbook compilers were determined to codify a foreign language into frozen rules of morphology and syntax to be explained. Oral work was reduced to an absolute minimum. On the other hand the main aim of language study was to memorise grammatical rules of the foreign language in order to read literature written in that

language. Nowadays, increased opportunities for communication among people all around the world create a demand for communicative proficiency in a foreign language. Nunan (1989, p.12) concludes that it has been accepted that language is more than simply a system of rules. According to him language is now seen as a dynamic resource for the creation of meaning.

4.1.1 Communicative approach

The current view is concerned primarily with the effective use of English. The communicative approach in language teaching is based on the interactive process of communication. Hence, it sees the development of communicative competence as an established goal in ELT. Hedge (2000, p.46) lists the following key components of communicative competence, as identified by a number of researches (for example, Canale and Swain 1980; Faerch, Haastrup, and Phillipson 1984; Bachman 1990): linguistic competence, pragmatic competence, discourse competence, strategic competence, and fluency. According to Hedge (*ibid.*, pp. 46-54) linguistic competence involves knowledge of spelling, pronunciation, vocabulary, word forms, grammatical structure, sentence structure, and linguistic semantics. Pragmatic competence is generally considered to involve two types of ability: illocutionary and sociolinguistic competence. The former employs knowledge of the proper use of language in order to achieve certain communicative goals or intentions, whereas, the latter employs the ability to communicate appropriately with regard to the social context in which spoken or written messages are produced. Discourse competence is concerned with cohesive devices and coherence of utterances in discourse. In other words, it refers to the interpretation of individual message elements in terms of their interconnectedness and how meaning is represented in relation to the entire discourse. Strategic competence refers to how to cope in authentic situations and how to keep the communication channel open. Finally, fluency relates to language production. It is the ability to link units of speech together with facility and without strain or inappropriate slowness, or hesitation.

According to Richards and Rodgers (2001, p.161) there are three learning principles that reflect a communicative view of language and language learning. Firstly, there is a communicative principle, or activities that involve real communication promote

learning. This principle maintains that the learners should learn a language through using it to communicate and that authentic and meaningful communication should be the goal of classroom activities. Communication receives priority; therefore it should involve integration of different language skills with great emphasis on fluency. Secondly, there is a task principle, or activities in which language is used to carry out meaningful tasks promoting learning. Thirdly, there is a meaningfulness principle: Language that is meaningful to the learner supports the learning process.

4.1.2 Task-Based Approach

From the point of Richards and Rodgers (2001, p.223) task-based approach is based on the use of tasks as a core unit of planning and instruction in language teaching. It is often presented as a logical development of Communicative Language Teaching since it draws on the three above-mentioned principles that form a part of the communicative language teaching. Tasks are believed to be effective vehicles for applying these principles in language learning.

Richards and Rodgers (2001, p.223) find defining the task difficult since there are various interpretations in literature. However, they believe that there is a commonsensical understanding that communicative task is an activity or goal that is carried out by using language. Nunan (1989, p.10) specifies that it is:

A piece of classroom work which involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is principally focused on meaning rather than form.

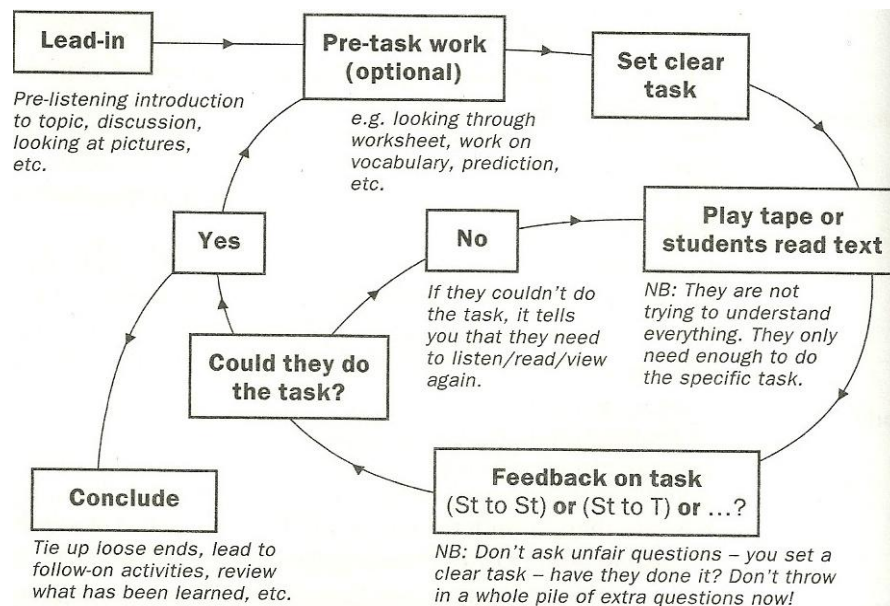
Using Feez's summary Richards and Rodgers (2001, p.224) offer key characteristics of task-based instruction:

- The focus is on process rather than product.
- Basic elements are purposeful activities and tasks emphasise communication and meaning.
- Learners learn language by interacting communicatively and purposefully while engaged in activities and tasks.
- Activities and tasks can be either:
 - those that the learners might need to achieve in real life;
 - those that have a pedagogical purpose specific to the classroom.

- Activities and tasks of a task-based syllabus are sequenced according to difficulty.
- The difficulty of a task depends on a range of factors including the previous experience of a learner, the complexity of the task, the language required to undertake the task, and the degree of support available.

In terms of receptive skills Scrivener (2005, p.172) considers teachers to be the most important component of task-based teaching. The major role of the teacher is seen in selecting, adapting, and creating the very tasks. When transforming tasks into an instructional sequence it is necessary to match them with the learners' needs, interests, and language level. With regard to the learners' needs, interests and motivation it is always engaging when tasks deal with real-life purposes and the learners feel they practice something useful, realistic and relevant. To set a linguistically appropriate task it is crucial to match it with a reading or listening material in order to make it neither too easy nor too difficult. Harmer (2001, pp.207-208) claims that where a material is difficult the learners may still be able to cope with it but only if the task is not too demanding. On the other hand, if a material is easy Harmer (ibid., p.208) requires a difficult task in order to help the learners to improve and to move towards becoming independent readers and listeners for their own purposes.

When the task-feedback principle is employed, Scrivener (2005, p.172) recommends the following sequence of activities:



(Adopted from Scrivener 2005, p.172)

Lead-in

During lead-in the teacher should prepare the learners for an activity. It is useful to focus on raising motivation and interest. The learners take part in various activities that introduce the topic or the situation that will appear in the task. Such activities are of various kinds, including brainstorming, use of pictures, mime or personal experience to introduce the topic (Richards and Rodgers 2001, p.238).

Pre-task

The focus is usually on thinking about the topic. The teacher may highlight some vocabulary and related language that might be useful in the activity in order to prepare the learners for the task by establishing schemata of different kinds (Richards and Rodgers 2001, p.238).

Set a clear task

The learners must find their learning activities purposeful. Therefore, Scrivener (2005, p.172) requests that the learners be introduced to the tasks before a text is read or a tape is played in order to get the opportunity to listen or read with clear aims in minds.

Task activity

While an activity is in progress the learners work on reading or listening tasks and the teacher monitors and provides them only with necessary help. The learners are given a chance to use whatever language knowledge they have to express themselves. The teacher may help the learners to formulate what they want to say, but she should not intervene to correct errors of form (Richards and Rodgers 2001, p.239).

Post-task, feedback on task

The teacher should allow the activity to close properly and give the learners a time warning rather than stopping the activity suddenly. The learners should also be encouraged to provide teacher with feedback. The weak points should be analysed and answers should be checked and corrected within this stage (Scrivener 2005, p.45).

Mainly, Scrivener (2005, p.174) argues that teacher should go round the circle as many times as the learners need to provide them with the opportunity to fulfil a task

successfully. The procedure involves not only setting a task and checking whether it was reached but also replaying the recording or letting the learners to read or listen to the text again and again until they are able to manage.

4.2 Teaching receptive skills

This part describes generalities that apply to receptive processing. However, there are also significant differences between listening and reading which are addressed in the chapters devoted to “listening” and “reading”.

4.2.1 Reading and listening for specific or detailed information

Generally, there are two ways of dealing with a listening or reading material. Firstly, reading or listening in order to understand the gist of a written or spoken discourse. Secondly, reading or listening in order to gather specific details. When getting a general overview of the main message of a conversation readers or listeners do not worry too much about the details but they try to get general comprehension of what the material is about (Harmer 2001, p.202). On the other hand, when focusing on details readers or listeners almost ignore all the other information until they come across specific items they are looking for (Scrivener 2005, p.173).

In fact a task determines the purpose of listening or reading. To keep the real-life aim of listening or reading activities the teacher needs to consider under what circumstances the learners might deal with particular material in real life. Afterwards, the teacher can decide whether the learners should gather specific details or understand the gist of the text. An ideal reader or listener should be able to extract general meaning and specific details at one time. Nevertheless, Scrivener (2005, p.174) recommends dividing different types of listening or reading into separate tasks.

4.2.2 Extensive and intensive listening or reading

Harmer (2001, p.204) makes a difference between extensive and intensive listening and reading. From his point of view the former is reading or listening in a relaxed way often done for pleasure. Whereas the latter tends to be more concentrated and is meant not to please but to achieve learning goals. Intensive reading and listening are very often teacher-directed. On the other hand, extensive reading and listening usually take place

outside the classroom when the learners are on their own. To get maximum improvement and benefit from their reading and listening the learners need to be involved in both. When teaching receptive skills intensively the teacher's role is evident. She organises, leads and evaluates the learning activities. On the other hand, the role of the teacher in extensive activities is not so obvious yet not less important. First of all, the teacher must motivate the learners to listen and read in their free time. Then, it is necessary to help the learners to choose an appropriate listening or reading material. Finally, the teacher should monitor reading and listening tasks and provide the learners with feedback.

4.3 Listening

4.3.1 Process of listening

In general, listening skills are the ability to understand the meaning of spoken utterances. Although classified as a receptive skill it is essential to perceive listening as an active process since understanding is not what happens automatically. To be a successful listener one has to activate various types of knowledge in order to decode what the speaker means (Anderson and Lynch 1988, p.6). Anderson and Lynch (ibid., p.4) identify four stages of the auditory process. Firstly, the listener has to recognise spoken signals from the midst of surrounding sounds. Secondly, it is necessary to segment a stream of speech into units which have to be recognised as known words. The third step employs the listener's ability to grasp the syntax of the utterance and to understand the speaker's intended meaning. Fourthly, the listener has to apply his/her linguistic knowledge to formulate a correct and appropriate response to what has been said. The fourth step demonstrates that listening skills are very often used in interaction with speaking skills in face-to-face communication. Therefore, Anderson and Lynch (ibid.) distinguish two types of listening. Reciprocal listening where there is an opportunity for the speaker and the listener to interact and exchange roles. On the other hand, non-reciprocal listening is a one-way process, for example, listening to the radio where exchange of information is excluded.

4.3.2 Reasons for listening

In real-life situations people listen for a number of different purposes. A particular purpose determines the range and balance of listening skills which need to be employed when processing incoming information. In a foreign language class environment it is the teacher who must consider what purpose there might be for listening to a particular text and whether that purpose is similar to the purpose the listener might have in real-life.

Galvin in Hedge (2000, p.243) lists five general reasons for reciprocal listening:

- to engage in social rituals
- to exchange information
- to exert control
- to share feelings
- to enjoy yourself

On the other hand, Underwood cited in Hedge (ibid.) is concerned with reasons for non-reciprocal listening:

- listening to live conversations in which one takes no part and where the purpose is curious eavesdropping
- listening to announcements, new items, and weather forecasts where the purpose is to extract information
- listening to or watching plays, radio, and TV entertainment, and listening to songs where the purpose is enjoyment
- following instructions in order to carry out a task efficiently
- attending a lecture or following a lesson in order to understand concepts and information
- listening to someone giving a public address in order to infer views and attitudes

4.3.3 Listening material

When choosing appropriate listening comprehension materials, Anderson and Lynch (1988, pp.5-6) require teachers to consider three potential problems that might occur. Firstly, the learners may not hear the medium adequately. Therefore, it is important to consider the speaker's accent and articulation, background noises and speech speed. Secondly, a speech may contain phrases that listeners hear but are not able to

understand because of limited word stock or some semantic and syntactic problems. Thirdly, listening material might be perfectly heard and understood but the learners might fail to concentrate. Scrivener (2005, pp.176-177) believes that the length of a listening exercise influences the learner's fatigue and memory load to a great extent. Therefore, he recommends keeping the recording short. According to him, two minutes of recorded material is enough to provide a lot of listening work.

There are objective factors that influence understanding of a listening material. These are: information structure, explicitness of information, type of spoken utterance and lack of visual support. The information structure of a spoken utterance can make listening easier or more difficult. Thus, it is necessary to consider the way in which information is sequenced. Anderson and Lynch (1988, p.48) claim that where events are described chronologically an utterance is better understood and more accurately recalled. When choosing an appropriate material language the teacher needs to evaluate the listening material with regard to the explicitness of information. It is important to take into account whether the material contains only necessary information or some redundant facts as well or whether the speaker presents all the information important for task achievement. Listening activities with a minimum amount of necessary information tend to be easier and less demanding in terms of information processing (*ibid.*, p.51).

The type of input affects the degree of comprehension difficulty. Using Brown and Yule's terminology Anderson and Lynch (1988, p.54) categorise three types of spoken utterances: static, dynamic and abstract. The static utterance such as description of an object or giving someone instructions is relatively easy to comprehend since the relationship between items is likely to be fixed. However, activities such as telling a story or recounting an accident demand the dynamic use of language. It usually involves shifts of scene and time; the people or characters in the story may drift in and out of the story or their relationships may change. Finally, abstract texts are the most demanding because they deal with ideas and beliefs rather than concrete objects.

In most real-life situations listeners are usually able to see the speaker, who provides non-verbal clues to meaning, for example, lip movements, facial expressions and gestures. The use of audio recordings is then unnecessarily restricting. Since, the learners must focus on what they hear and cannot use paralinguistic clues to meaning. Hedge (2000, p.242) recommends that using audio recordings should provide practice

only for situations where the speaker is not visible such as telephone conversations or radio programmes. Nevertheless, in a class environment the teachers are usually not fortunate enough to have video recorders available. Hence, they have to take time presenting learners sufficient information about background to contextualise audio recordings properly.

4.3.4 Listening strategies

Once a listening material is assessed, the receiver uses a variety of strategies to extract its meaning. There are two main views of listening known as top-down and bottom-up (Scrivener 2005, p.178). According to Harmer (2001, p.201), during the bottom-up process the listener achieves understanding of a message from segmenting a speech into individual small pieces. The main focus is on words, phrases, clauses, sentences and intonation patterns, and understanding is achieved by stringing these detailed elements together to build up a whole. The alternative process, or the top-down process, is that when the listener gets a general view of a spoken utterance by absorbing an overall picture. This process involves knowledge the listener brings to a text, as opposed to the information that is available within the text itself. Top-down listening infers meaning from contextual clues that come from the knowledge of a particular situation, i.e. the speakers, setting, topic, the purpose of a spoken text, and from the knowledge of what has been said earlier.

It is believed that the top-down process is mainly employed in real-life listening. Therefore, Scrivener (2005, p.181) suggests starting a listening activity with top-down work. Firstly, he claims that the teacher familiarise the learners with the general topic. The learners should start to think about the topic, raising a number of issues that will be discussed later on. Secondly, the learners should be encouraged to predict both the content and possible organisational structures. Thirdly, the learners should listen to get an overall overview of the content. Fourthly, Scrivener recommends focusing on gist listening for attitudes: the learners should interpret intonation etc. Fifthly, the learners should be concerned with careful listening for complex meaning. Lastly, specific small language details should be involved.

4.3.5 Listening activity format

According to Hedge (2000, p.247) it has now become a standard practice to use a relatively fixed procedure when dealing with a listening text in the classroom. Listening activities very often begin with a short pre-listening stage during which the teacher needs to activate the learners in order to prepare them for the listening stage. Afterwards, the teacher sets a while-listening task and makes sure that all the learners understood what it involves. Then, the while-listening stage follows. The work during this stage needs to be linked to pre-listening in a relevant way. While listening, the learners should work independently on the listening task. There should be no intervention by the teacher, unless it is clear from monitoring that some misunderstanding has occurred. The post-listening stage usually closes a listening activity. At this stage the teacher provides the learners with feedback. Richards and Renandya (2002, p.245) claim that listening texts often provide excellent examples of how language is used in communication. Therefore, teachers usually reflect on some features of the text which should assist the further development of effective listening.

In real-life listening there is always some knowledge possessed in advance about the content, context, speakers, subject-matter, etc. and people always have some expectations of what they are going to hear. In terms of listening in the classroom the background knowledge is crucial to the way language is understood. If the listening material is appropriately matched with the task the language element is no obstacle to comprehension. But when there is a lack of contextual information comprehension is very difficult or impossible. Therefore Hedge (2000, p.249) argues that the important objective of the pre-listening stage is to provide the learners with sufficient information on the setting and on the relationship between participants to match; i.e. non-linguistic information that would be available in real-life. The teacher usually contextualises a text by involving learners in these activities: predicting the content from the title of the talk, talking about a picture which relates to the text, discussing the topic, answering a set of questions about the topic, and brainstorming. These activities are highly beneficial because they introduce the context and the topic of the text and provide a purpose for listening as the learners create expectations which they confirm while listening.

4.3.6 Listening tasks

Listening is an unobservable process. To overcome this difficulty it is necessary to set tasks that require learners to demonstrate their listening comprehension in an observable way. Ur (1999, pp.43-44) classifies listening activities into four categories: activities which require no overt responses, short responses, longer responses and extended responses. Listening activities with no overt response do not require the learners to do anything in response to the listening. This is why their facial expressions and body language often reflect their comprehension. They might listen to entertaining stories or songs in this way. Tasks dealing with short responses include activities such as following instructions, ticking off items, true/false, detecting mistakes, cloze, guessing definitions, skimming and scanning. On the other hand, learning tasks such as note-taking, paraphrasing and translating, summarizing or long gap-filling require longer responses. On the other hand, answering questions demanding full responses, note-taking, paraphrasing and translating, summarising, long gap-filling require longer responses. Listening activities with extended responses, problem solving and interpretation combine more skills at once.

4.4 Reading

4.4.1 Process of reading

Nuttall (2005, p.4) defines that reading means decoding a written discourse in order to get the message the writer put into it. She emphasises that the reading process has one overriding purpose: to understand the meaning of a text. Like listening reading is an active process since the meaning of a written utterance cannot be passively absorbed but the reader has to be actively involved to understand the utterance. Scrivener (2005, p.184) claims that the most obvious difference between reading and listening is that people read at different speeds and in different ways and individuals can control the speed they work. On the other hand, a recording takes a definite length of time.

If communication is to take place it requires interaction between the reader and the text. Therefore, the reader and the writer should have certain things in common. They should use the same code (the same language). Another requirement is that the reader and the writer should share certain knowledge, experiences, attitudes and social and

cultural background. The interaction requires co-operation, therefore, it is assumed that the writer has a message and wants the reader to understand it (Nuttall 2005, p.11).

When developing reading skills the learners are supposed to use language to derive messages from written texts. Meaning is essential and all new language items learnt are beneficial. Diverse reading materials make different demands on the readers whereas different readers respond in different ways to the same texts. Therefore, a diverse variety of both texts and readers has to be considered when designing reading activities. Nuttall (2005, p.31) states the general aim of reading skills development. According to her, reading activities should be developed:

To enable students to enjoy (or at least feel comfortable with) reading in the foreign language, and to read without help unfamiliar authentic texts, at appropriate speed, silently and with adequate understanding.

4.4.2 Providing a reason for reading

To read effectively the learners are supposed to use their time and energy to the best effect. There are two main criteria for efficient reading: understanding and time taken to read. It is a difficult task to decide who reads more effectively. Is it someone who understands more or someone who reads faster? The demands of understanding and speed have to be balanced according to the reader's purpose. In real life people usually read for a purpose that influences the way they read. However, in terms of in-the-classroom reading it is not practicable to let learners to choose their own texts, therefore the real reason for reading is missing. It is the teacher who assesses reading materials; therefore, it is important for her to give students imaginary reasons for reading in order to let them judge how to extract information from the text (Nuttall 2005, p.155).

4.4.3 Introducing the reading material

It is helpful to introduce a text before starting to work with it. The principal goal is to get the learners interested in the topic and to point them in the right direction. It is always beneficial if there is a link between the topic and the learners' own lives and experiences as those help the learners to get into the right mood for a particular text. Nuttall (2005, p.155-156) requires that the pre-text introduction not be too long. Because some texts are difficult to understand if background is not known, it may be sensible to give students some marginal facts, although, too much of the content should

not be revealed as it is usually possible to deduce enough information from the text itself. The author recommends involving the learners in introduction by using debates or role-plays instead of the teacher's monologue.

When a task-feedback circle is employed it is more rewarding if the learners first get a global impression of the text (Scrivener 2005, p.184). The opening tasks should be straightforward because it is not the intention to let the learners read with close attention at this stage. Initial tasks might deal with predictions about the text based on the title, illustrations, headlines or key words. After that, Scrivener (ibid.) recommends, the teacher should proceed with tasks aiming at general understanding which should precede tasks focusing on reading for specific details.

4.4.4 Reading material selection criteria

Once reading objective has been defined and the text introduced it is necessary to decide what materials to consult. It is usually the teacher who provides the learners with sources of reading materials and who assesses books or texts for reading purposes. Nuttall (2005, pp. 170-176) identifies there are three main criteria affecting the choice of texts: suitability of content, exploitability and readability. Suitability is the most important criterion because the learners get fully engaged in a task only if they work with an attractive, interesting and motivating text. The exploitability of the text is the second most important criterion after interest. Every reading material should be used in order to develop the learners' reading competences. Therefore, purposes of reading materials have to be weighed. The teacher must consider what the text would be used for in a foreign language environment and real-life purposes should be the determining factors influencing the choice of suitable reading materials. The last criterion Nuttall (ibid., pp.174-176) considers is readability. The term involves both the structural and the lexical difficulty level of the text. To choose a structurally and lexically appropriate reading material the teacher must first assess the right level of the pupils. Afterwards, the teacher has to decide what proportion of new items is acceptable. The learners usually consider not having a big enough vocabulary to be their main problem in reading. For that reason it is crucial to convince them that ignoring new words is acceptable and necessary. By showing the learners how language vocabulary is structured and how words relate to one another teacher may help them to identify the

words that can be ignored without losing the message. The teacher has to analyse the material and identify the sources of lexical difficulty in order to set tasks not affected by unknown structures. To establish whether the structural level of the text is appropriate the teacher has to analyse both sentence and word length and complexity. Nuttall (*ibid.*, p.175) claims that structural difficulty influences comprehension more than the number of unknown words and grammatical structures. It is assumed that polysyllabic words and complex sentences tend to be more difficult in terms of text comprehension. However, there are also other minor factors influencing comprehension difficulty to be considered such as: presence of illustrations, familiarity of the topic, cultural background and conceptual complexity of the content (*ibid.*, p.176).

4.4.5 Processing the reading material

When the learners have been introduced to their reading purpose and have been provided with a suitable material, it is time to use the text efficiently. Nuttall (2005, p.48) considers flexibility to be the principal asset of a good reader. It refers to the reader's ability to vary his speed and the way of reading according to the text and his purposes in reading it. Many activities designed to develop reading skills are variations of these two techniques: skimming and scanning. Skimming means glancing quickly through a text to get its gist. Typical skimming tasks employ general assignments such as finding key topics, main ideas, overall themes, etc. To achieve skimming tasks the learners need to raise their awareness that it is not essential to understand every word, which should help them to read a material quickly not worrying about every specific detail. Scanning means glancing quickly through a text to find a specific piece of information. A common scanning task involves searching for details such as names, addresses, facts, prices, numbers, dates, etc. (Scrivener 2005, p.185). Scrivener (*ibid.*) classifies both skimming and scanning as top-down skills. Although scanning is concerned with text details it is necessary to bear in mind that the way in which the reader finds details involves processing of the whole text. The reader deals quickly with the whole page, searching for key words from the layout and content that enable him to focus on smaller sections that are likely to carry required specific information. The learners need plenty of practice in these techniques to learn how to select texts, or parts of texts that are worth spending time on.

4.4.6 Questioning

To check whether the learners understand the text is difficult since comprehension is an invisible process. Nevertheless, it is necessary to monitor what happens in the learners' minds. The teacher can get access to this kind of information by getting the learners to answer her questions. Nuttall (2005, p.181) highlights the importance of wrong answers because they usually suggest where misunderstanding arises. On the other hand, she claims that correct answers may be right by accident. Therefore, Nuttall (ibid.) recommends using questions not to test understanding but to assist learning. She believes that there is a connection between answering questions and developing understanding. According to her well planned questions are those that make the learners to work at the text. Especially, they should help readers to realise that they do not understand and focus attention on the difficult parts of the text. The process by which the learner arrives at an answer is critical. The key factor is to let the learners to look at the text when answering because the questions are intended not to test memory but to direct attention to the text. So the readers should always be able to refer to the text when replying. Nuttall (ibid., p.182) recommends that the teacher not accept an answer without asking reasons why it is acceptable and stresses the teacher's attitude to wrong answers. According to her it is necessary to convince the learners not to be afraid to be wrong. Nuttall (ibid.) claims that every imperfect answer should be considered as an opportunity for further learning and an aid to the successful exploration of the text. Therefore, the teacher should praise the learners for what they understand and help them to find clues leading to a satisfactory answer. Reading questions should be used to suit the reason for focusing on a particular aspect of the text and show the learners how to interpret language in order to understand content. Nuttall (ibid.) believes that the best questions make the learners aware of their weak points and help them to identify the source of problems. With regard to the presentation of questions it is supposed that there are never enough written questions (ibid., p.185). Nuttall (ibid.) argues that many questions depend on the way class responds. If unpredictable difficulties arise it is necessary to prompt learners to work out satisfactory answers. Oral presentation and responses make it quite easy to analyse and focus on the process of arriving at an answer. Moreover, discussion helps the learners learn how to think analytically and

interpret their ideas. The inability to express themselves in a target language limits the responses the learners give. Therefore, it is acceptable to take responses in their mother tongue if necessary. Similarly, the language used for questions should be as clear as possible in order to avoid possible misunderstanding of the task.

Nuttall (2005, pp.186-187) distinguishes three basic types of questions. Firstly, open-ended questions are those to which the learner can give any response she considers suitable. Secondly, in the case of multiple choice questions the learner has to choose from a set of possible responses. Thirdly, true/false questions present a statement whose veracity or falseness the learner has to consider according to the text.

Analysing questions according to the skills required from the reader Nuttall (2005, p.187) classifies questions of literal comprehension. These are questions answers to which are directly and explicitly expressed in the text. They can be answered in the words of the text. Questions involving reorganisation and interpretation require that the learner either reinterpret literal information or obtain it from various parts of the text and put it together in a new way. Questions of inference require that the learners consider what is implied but not directly stated. The reader is supposed to put together pieces of information that are scattered throughout the text. Questions of evaluation employ the reader's judgement about the text in terms of what the writer is trying to do and how far he has achieved it. Questions of personal response require the reader's reaction to the text. The response has to be based on the adequate understanding of the text. Ideally, the readers should be able to explain why it makes them to feel the way they do. Lastly, questions concerned with how writers say what they mean intend to give the learners strategies for handling texts in general rather than help them to understand one particular text (ibid., pp.188-189).

4.4.7 Reading tasks

Different texts require different treatments. Therefore, Nuttall (2005, pp.194-209) introduces activities involving spoken language, the use of writing and those that do not employ language at all. Outcomes involving little or no language allow the learners to demonstrate their comprehension without making unrealistic demands on their active control of the language. Among the activities encouraging the less proficient learners belong those that involve figures such as grids, flow charts, maps, etc (ibid. pp.194-

200). From Nuttall's (ibid., p.200) point of view activities involving spoken language are enjoyable and very often serve as preparatory tasks. Activities such as dramas, simulations, discussions or role-plays are beneficial because they provide the teacher with illuminating feedback (ibid., pp. 200-204). Reading and writing are closely associated; therefore, outcomes involving writing should not be underestimated. Reassembling and making use of information derived from reading is common in real-life situations. Hence, an activity such as planning a tourist brochure for a place described in a text could be highly useful. The use of figures such as diagrams offers an excellent starting point for written work. Activities such as summarizing, note-taking and translation also employ real-life needs. Jigsaw reading is an activity that involves close attention to a text and requires the oral exchange of information. The basic idea is that grouped learners are given several different but linked texts. These can be separate texts, all dealing with linked situations. The point of the activity is that unless the learners have information from all the texts they cannot understand the key aspects of the situation. Thus, they need information that the others have and vice versa and the information gap principle is provided (ibid., pp.204-209).

4.4.8 Extensive reading

A great many lexical items and structures are learnt from reading. Most words are learnt from a context. In the classroom there are not many opportunities to this natural assimilation. Therefore it is necessary to find solutions outside the classroom. Nuttall (2005, p.127) believes extensive reading to be the most effective way of improving the knowledge of a language.

Nuttall (2005, p.127) argues that letting the learners read extensively is the most effective way of improving their reading skills because when reading is valued not only as an educational tool, but also as a source of enjoyment learning is always easier. Giving the learners the opportunity to read texts they will enjoy makes it likely that the learners will read better, faster, with better understanding and more in their free time. When introducing a book or texts it is of most importance to get the learners interested in reading materials. Nuttall (ibid., p.130) mentions that above all books offered to the learners must be enjoyable. According to her, it helps if those books look attractive, are well printed and have illustrations. She adds that the length must not be intimidating and

recommends choosing short books that the learners can finish quickly to avoid boringness. To enjoy reading, language must not be a struggle and its choice must suit the needs of the readers with regard to the content and intellectual maturity (ibid., p.131). Nuttall (ibid., p.142) also raises a question whether to monitor extensive reading or not. On the one hand, she claims that a learner should answer a few questions to show that he has really read the book. On the other hand, she argues that extensive reading is a private activity and any attempt to check the process may be deterrent. Above all, she warns not to assign marks for extensive reading because the learners should read in their free time for pleasure and not for credit. Because different learners have different needs asking simple and optional questions presents a possible solution.

Practical part

5. Introduction

The main objective of the practical part of this Master's thesis is to prove that even young learners can successfully deal with an authentic material if it is adequately selected and matched to learning tasks. Based on the theoretical background introduced in the theoretical part, the practical part demonstrates the ways in which Roald Dahl's *Charlie and the Chocolate Factory* can be adopted into English lessons. Specifically, it introduces six activities aimed at the development of receptive skills among seventh-graders at Elementary School at Závodu míru 1951, Pardubice. Each activity is structured into a lesson plan and contextualised by general information about the number of students involved, their age and the level of English (For more information read the theoretical part.). The date of every activity, its general aim and teaching point are included. The relation between a respective activity and the school educational programme is stated as well. Being designed with respect to the theoretical basis introduced in the theoretical part of this thesis, the activities are organised into three stages: pre-listening or pre-reading, while-listening or while-reading and post-listening or post-reading. Activity plans are completed with the reflection of both the teacher and the learners.

6. Designed activities

6.1 Activity 1

GENERAL INFORMATION

Class: 7. A

Number of students: 13

Age: 12- 13

The level of English: Elementary

Date: October 20, 2010

Activity aim: By the end of the lesson, the learners will be better able to choose a suitable listening strategy to extract general meaning from news.

Teaching point: Listening for general overview.

Topic in the school educational programme: Free time

Required output according to the school educational programme:

The learners will:

- find necessary information in a simple text and formulate an answer to a question
- understand the content of simple texts in textbooks and the content of authentic materials using visual aids; find familiar expressions, phrases and answers to questions in texts
- infer the likely meaning of new words from context
- form a simple (oral or written) message related to a situation from family and school life and other themes studied

PRE-LISTENING STAGE

Lead-in

Procedure: The learners are introduced with the situation of the recording. They are told that they will hear a short newspaper article read by Roald Dahl. Afterwards, they are given the headline: “FACTORY TO BE OPENED AT LAST TO LUCKY FEW.” They start to think about the topic and predict the content of the recording.

Tasks: Discuss the headline and try to predict the content of the recording.

Aim: The learners will read the headline and discuss it in order to focus their attention on the topic of the recording.

Interaction: One group, learners-learners

Material: A newspaper headline, *Charlie and the Chocolate Factory*: 17 (appendix 1)

Time: 5 minutes

Pre-task

Procedure: The learners are given the beginning of the recording: “Evening Bulletin: Mr. Willy Wonka, the confectionery genius, whom nobody has seen for the last ten years, sent out the following notice today: ...” The teacher highlights useful vocabulary: bulletin, confectionery and factory. The learners consider possible organisational structures and the content of the recording.

Tasks: Discuss and predict the specific content and the structure of the recording. Write five words that come to your mind when you think of the news and see how many of those words will appear in the listening.

Aim: The learners will understand the lexis necessary for the recording. They will write five words that they think will appear in the listening in order to create expectations which they will confirm while listening.

Interaction: One group, learners-learners

Material: *Charlie and the Chocolate Factory*: 18 (appendix 2)

Time: 5 minutes

WHILE-LISTENING STAGE

Procedure: The learners listen to the recording to understand its gist. They are given a set of tasks before the tape is played and have enough time to go through the questions to make sure that they understand them before listening.

Tasks: Task 1: Check the correct facts: (There is more than one correct answer.)

1. Willy Wonka is
..... well-known
..... the owner of a candy shop
..... very rich
..... the Prime Minister
2. Willy Wonka has decided

- to allow no one to visit the factory.
 - to allow every child to visit the factory.
 - to allow one child to visit the factory.
 - to allow five children to visit the factory.
3. If you find a golden ticket,
- Willy Wonka will allow you to visit the factory.
 - Willy Wonka will buy it from you.
 - Willy Wonka will give you a lot of sweets and chocolates.
 - Willy Wonka will employ you.

Task 2: Answer the questions:

1. How will you get the golden ticket?

.....

2. Will you find a golden ticket? Why do you think so?

.....

3. Why does Mr. Wonka think that it will be the children who will find golden tickets?

.....

4. Why has Mr. Wonka released such an announcement?

.....

Aim: The learners will get an overall impression of the content of the recording by completing a true/false exercise and answering four questions aimed at the general understanding of news.

Interaction: Individual work

Material: *Charlie and the Chocolate Factory*: 18 (appendix 3), CD: Read by Roald Dahl: Track 3, CD player

Time: The recording lasts 1:04 minutes.

POST-LISTENING STAGE

Feedback on the task

Procedure: After listening the learners make small groups to check and consult their answers.

Tasks: Work in groups and compare your results and formulate the best answers together.

Aim: The learners will practise arguing skills by comparing their answers, which will provide them with feedback.

Interaction: Small groups, learners-learners

Material: A set of tasks

Time: 8 minutes

REFLECTION

It was for the first time that the learners dealt with Roald Dahl's *Charlie and the Chocolate Factory*. Therefore it was necessary to contextualise Dahl's book and give reasons for using an authentic material in the classroom. All the learners were familiar with Tim Burton's film version of Dahl's *Charlie and the Chocolate Factory*. However, none of the learners had ever heard of Roald Dahl before, so it was important to provide them with key information about Dahl. The learners actively participated in the pre-listening stage and their knowledge of the film version of Dahl's book was very beneficial for them when making predictions about the content of the recording. When talking about the structure of the recording it was necessary to provide the learners with some examples of newspaper articles. Generally, the learners had no problems understanding the general meaning of the recording. After playing the record three times it was obvious that all the learners got the gist of the passage. Only some of them had difficulties formulating their answers in English when completing task 2. After discussing their answers in pairs all the learners produced satisfactory answers.

6.2 Activity 2

GENERAL INFORMATION

Class: 7. A

Number of students: 13

Age: 12- 13

Level of English: Elementary

Date: October 21, 2010- November 4, 2010

Activity aim: The learners will be involved in reading an authentic text outside class.

Teaching point: Extensive reading

Topic in the school educational programme: Way of life

Required output according to the school educational programme:

The learners will:

- understand the content of simple texts in textbooks and the content of authentic materials using visual aids; find familiar expressions, phrases and answers to questions in texts
- infer the likely meaning of new words from context
- provide a brief summary of the text

PRE-READING STAGE

Lead-in

Procedure: The learners brainstorm the reasons why reading is important. They write the reasons on the blackboard and the teacher positively comments on every reason given.

Tasks: Why is reading so important? Write your ideas on the blackboard.

Aim: By coming up with at least five reasons why reading is important the learners will become aware of the benefits of the reading programme and thus will be positively motivated to read in their free time.

Interaction: Group work, teacher-learners, learners-learners

Material:

Time: 5 minutes

WHILE-READING STAGE

Procedure: The learners are given two chapters of *Charlie and the Chocolate Factory*. The part is set to be read by the learners in their free time, with optional easy questions that should draw their attention to the significant passages of the reading material. The learners are obliged to keep a compulsory reading journal and to draw a cartoon summarising the action of the story. The learners are given a time limit (14 days) to complete their reading tasks.

Tasks: You have fourteen days (October 21- **November 4**) to read a passage of *Charlie and the Chocolate Factory*. You must complete the tasks 1 and 2. Task 3 is optional. Do not forget to submit fulfilled task sheets on **November 4**.

Task 1: Keep a reading journal commenting on your reading experience. Reflect on successes and difficulties. See an example:

Date	Pages	Comment
31/12	48	<i>... I do not know why... Mr. Wonka has decided to reopen the factory. Or... I did not understand a lot of vocabulary...</i>
21/10		
22/10		
23/10		
24/10		
25/10		
26/10		
27/10		
28/10		
29/10		

30/10		
31/10		
1/11		
2/11		
3/11		

Task 2: Draw a cartoon summarising the development of the Oompa-Loompas.

Draw five pictures at least.

Task 3: Decide whether the statement is true or false. Note the page where you found the information.

Willy Wonka suddenly released all ordinary workers	True	/	False	Page:
Mr. Wonka was happy to share his recipes.	T	/	F	P.:
The Oompa-Loompas lived in Australia.	T	/	F	P.:
The beasts ate the Oompa-Loompas.	T	/	F	P.:
The Oompa-Loompas were eating ants every day.	T	/	F	P.:
The Oompa-Loompas love cacao beans.	T	/	F	P.:
The Oompa-Loompas had to live in tree houses.	T	/	F	P.:
The Oompa-Loompas work for Mr. Wonka.	T	/	F	P.:
The Oompa-Loompas hate joking.	T	/	F	P.:
The Oompa-Loompas wear cotton trousers.	T	/	F	P.:

Aims: Task 1: By keeping the reading journal the learners will identify the sources of comprehension difficulty. They will self-evaluate their reading experience.

Task 2 and 3: The learners will prove their understanding by both drawing a cartoon summarising the plot of the story and completing true/false exercise.

Interaction: Individual work

Material: *Charlie and the Chocolate Factory*: 14- 17, 65- 68 (appendix 4)

Time: 14 days

POST-READING STAGE

Feedback on task

Procedure: The teacher individually interviews every learner discussing extensive reading tasks.

Tasks: Comment on the difficulties you had when reading.

Aim: The learners will be able to orally summarise their reading experience. They will be provided with feedback and positively encouraged to read more books in a target language outside class.

Interaction: Teacher-learners

Material: A set of tasks

Time: 10 minutes

REFLECTION

All the learners actively participated in an initial discussion sharing their reading experiences and positively commenting on them. While talking a few learners had difficulties to express their abstract ideas in English and tended to use their mother tongue. It was allowed because the main aim was to create a positive atmosphere and to motivate and encourage the learners in reading outside the classroom. Surprisingly, there were children who had already dealt with materials written in English and positively reported back on their experience. Generally, to motivate the learners to read *Charlie and the Chocolate Factory* outside the classroom was easy because Dahl's book itself arouse great interest and all the learners seemed to be aware of the benefits of extensive reading. The enthusiasm of the learners was reflected in the successful fulfilment of reading requirements. A vast majority of the learners even completed optional tasks. Every feedback interview took about ten minutes and was conducted in a friendly and supportive manner.

6.3 Activity 3

GENERAL INFORMATION

Class: 7.A

Number of students: 13

Age: 12- 13

The level of English: Elementary

Date: November 1, 2010

Activity aim: By the end of the lesson the learners will be better able to choose a suitable reading strategy to understand the plot of the passage of the book.

Teaching point: Reading for general overview.

Topic in the school educational programme: Family, way of life

Required output according to the school educational programme:

The learners will:

- find necessary information in a simple text and formulate an answer to a question
- reproduce, both orally and in writing, the content of the text and simple conversation of appropriate difficulty
- understand the content of simple texts in textbooks and the content of authentic materials using visual aids; find familiar expressions, phrases and answers to questions in texts
- infer the likely meaning of new words from context
- form a simple (oral or written) message related to a situation from family and school life and other themes studied
- provide a brief summary of the content of the text

PRE-READING STAGE

Lead-in

Procedure: The learners are given a picture depicting gluttony. Afterwards they are provided with the images of starving people.

Tasks: Look at the pictures, think about them and compare them.

Aim: The learners will correctly use adjectives to compare the pictures. They will activate schemata relevant to the while-reading stage.

Interaction: Pair work

Material: Pictures (appendix 5)

Time: 3 minutes

Pre-task

Procedure: The teacher distributes role-play cards. The learners act out the role-plays.

Tasks: Task 1: Act out your role-play:

A: You are extremely hungry and have no money. Try to persuade B to give you his bar of chocolate.

B: You are a true chocolate lover who loves chocolate more than anything else. You are just eating your favourite bar of chocolate.

Aim: When acting out the role-play the learners will produce a grammatically correct argumentative dialogue. They will get familiar with the theme of the reading material.

Interaction: Pair work

Material: Role-play cards

Time: 5 minutes

WHILE-READING STAGE

Procedure: The learners read one chapter of the book. They are asked to put the events of the story in the correct chronological order.

Tasks: Task 1: Put the events of the story in the correct chronological order:

Charlie becomes hungry. 1. _____

Charlie finds money. 2. _____

Charlie walks to the shop. 3. _____

Mr Bucket loses his job. 4. _____

Winter arrives. 5. _____

The family's situation becomes desperate. 6. _____

Aim: By putting the events of the story in the correct chronological order the learners will prove their understanding of the general content of the passage.

Interaction: Individual work

Material: *Charlie and the Chocolate Factory*: 36- 40 (appendix 6)

Time: 10 minutes

POST-READING STAGE

Feedback on the task

Procedure: The learners compare and discuss their answers in pairs.

Tasks: Highlight the passages of the text where you have found the information.

Aim: The learners will be able to refer back to the reading material in order to justify their order of the events of the story. They will be provided with feedback.

Interaction: Pair work

Material: *Charlie and the Chocolate Factory*: 36- 40 (appendix 6)

Time: 5 minutes

Post task

Procedure: The learners complete the story.

Tasks: Imagine that you are Charlie. What will you do when you enter the shop? Write ten sentences at least.

Aim: The learners will write ten grammatically correct sentences. They will finish the story using the information gathered.

Interaction: Individual work

Material:

Time: 5 minutes

REFLECTION

The pictures used in the pre-listening stage had a great impact on the learners and started an unplanned and emotive discussion. Therefore, it was necessary to ease the atmosphere by involving the learners in a humorous role-play. When processing the text, the learners demonstrated again that they did not have any problems extracting general meaning from the story. Because the text was rather long some learners finished their reading faster than others. Thus it proved beneficial to have quite a demanding post-reading activity prepared. The slower learners who did not manage to finish the post-reading activity were allowed to complete it at home.

6.4 Activity 4

GENERAL INFORMATION

Class: 7.A

Number of students: 13

Age: 12- 13

The level of English: Elementary

Date: November 1, 2010

Activity aim: By the end of the lesson the learners will be better able to choose a suitable reading strategy to extract only important information from an invitation card.

Teaching point: Reading for specific information.

Topic in the school educational programme: Travelling

Required output according to the school educational programme:

The learners will:

- find necessary information in a simple text and formulate an answer to a question
- form a simple written message, short text and response to a message that is correct in terms of both grammar and form
- understand the content of simple texts in textbooks and the content of authentic materials using visual aids; find familiar expressions, phrases and answers to questions in texts
- infer the likely meaning of new words from context

PRE-READING STAGE

Lead-in

Procedure: The learners are given an envelope sent by Willy Wonka. They are asked to suggest what might be inside.

Tasks: Guess what might be inside the envelope.

Aim: The learners will practice giving suggestions. They will get interested in the topic.

Interaction: One group, learners-learners

Material: An envelope

Time: 5 minutes

Pre-task

Procedure: The teacher reveals that there is a golden ticket inside the envelope. She presents it as a kind of invitation. The learners are instructed to write down what information is important for them when reading an invitation (time, place, etc.).

Tasks: Write down what information you need to have when you travel somewhere.

Aim: The learners will write down their predictions about what specific pieces of information they will be tasked to search for.

Interaction: Small groups, learners-learners

Material:

Time: 5 minutes

WHILE-READING STAGE

Procedure: The learners are given a set of questions before the text is read to be sure what pieces of information they are supposed to find. Afterwards, the teacher distributes the text to be read by the learners for specific details.

Tasks: Task 1: You are going on a visit! Answer the questions:

What date has Mr. Wonka chosen for the visit?

What time has Mr. Wonka chosen for the visit?

Where will you come?

Who can you bring with?

What do you have to submit to be admitted?

How will you get home?

Aim: The learners will correctly answer six questions; they will skip unimportant passages and focus on those sections of the text that are likely to contain answers.

Interaction: Pair work

Material: *Charlie and the Chocolate Factory*: 48 (appendix 7)

Time: 15 minutes

POST-READING STAGE

Feedback on the task

Procedure: The teacher checks the answers by asking questions. When answering, the learners refer to the part of the text in which they found an answer.

Tasks: Answer the question and read the sentence in which you found it.

Aim: When answering the questions learners will be able to refer to the part of the text in which they found an answer. The learners will be provided with feedback.

Interaction: Frontal teaching, teacher-learners

Material: A set of questions, *Charlie and the Chocolate Factory*: 48 (appendix 7)

Time: 5 minutes

Post task

Procedure: The learners write a short letter in reply to Willy Wonka's invitation.

Tasks: Write a short letter to Willy Wonka (5 sentences). Do not forget to thank him for the invitation, confirm that you will come and write to him who you are going to bring with.

Aim: The learners will write a grammatically correct short letter in response to the invitation card. They will follow the defined structure of the letter.

Interaction: Individual work

Material: *Charlie and the Chocolate Factory*: 48 (appendix 7)

Time: 5 minutes

REFLECTION

The learners employed their knowledge of the film version of *Charlie and the Chocolate factory* to guess the content of the envelope. Despite reading for specific information some of the learners could not free themselves from reading every sentence, worrying too much about the meaning of every word. Therefore it was necessary to remind the learners not to try to understand everything but to concentrate on details only. After receiving this hint all the learners were surprised how easily and quickly they were able to fulfil the reading tasks. In reaction to the reading material the learners were supposed to write simple letters in reply to Mr. Wonka's invitation. Nevertheless,

some of them were not certain how to compose their replies and required guidance on the structure and content.

6.5 Activity 5

GENERAL INFORMATION

Class: 7.A

Number of students: 13

Age: 12- 13

The level of English: Elementary

Date: November 2, 2010

Activity aim: By the end of the lesson the learners will be better able to choose a suitable strategy to extract specific information from a video recording.

Teaching point: Listening for specific information.

Topic in the school educational programme: Housing, way of life

Required output according to the school educational programme:

The learners will:

- find necessary information in a simple text and formulate an answer to a question
- form a simple written message, short text and response to a message that is correct in terms of both grammar and form
- understand the content of simple texts in textbooks and the content of authentic materials using visual aids
- infer the likely meaning of new words from context

PRE-LISTENING STAGE

Lead-in

Procedure: The learners match the pictures to appropriate names and the teacher provides them with immediate feedback on the matching exercise.

Tasks: Task1: Draw the lines between every picture and a corresponding name and country:



Tower of London

Scotland



Edinburgh Castle

Czech Republic



Hluboká nad Vltavou

China



Forbidden City

England

Aim: The learners will correctly match pictures to appropriate names.

Interaction: Pair-work, learners-learners, teacher-learners

Material: Pictures

Time: 3 minutes

Pre-task

Procedure: The teacher introduces the learners to the situation presented on the listening track by reading the transcription of the beginning of the video to them: “Prince Pondicherry wrote a letter to Mr. Wonka and asked him...” The learners are tasked to come up with five different reasons why the prince decided to write a letter to Mr. Wonka.

Tasks: Why did the Prince write a letter to Mr. Wonka? Think up five different reasons.

Aim: The learners will write down five grammatically correct reasons why the letter was written. They will create expectations of what they will watch and hear.

Interaction: Pair-work, learners-learners

Material: The beginning passage of the video transcription (appendix 8)

Time: 5 minutes

WHILE-LISTENING STAGE

Procedure: The learners watch a passage of Tim Burton’s *Charlie and the Chocolate Factory* and answer the tasks. They are given tasks before the video is played to decide what information they are supposed to search for.

Tasks: Task 1: Complete the sentences:

Prince Pondicherry lived in (the name of the country) _____.

The prince asked Mr. Wonka to build him a (the type of house) _____.

Prince’s new house will have (the exact number) _____ rooms.

The bricks will be made of (material) _____.

Mr. Wonka told the prince to (one verb) _____ his new house.

Aim: The learners will correctly complete five sentences. They will focus their attention on specific details only.

Interaction: Individual work

Material: Tim Burton’s *Charlie and the Chocolate Factory*, DVD: 7: 45- 9: 25, DVD player, TV (appendix 8)

Time: The video lasts 1: 40 minutes.

POST-LISTENING STAGE

Feedback on the task

Procedure: The learners compare and discuss their answers. Afterwards they watch the video again, this time with subtitles, to check their answers.

Tasks: Discuss your sentences and agree on the correct answers. Watch the video again and make sure that your sentences are correct.

Aim: The learners will read the subtitles in order to check their sentences. They will be provided with feedback.

Interaction: Small groups, learners-learners

Material: Tim Burton's *Charlie and the Chocolate Factory*, DVD: 7: 45- 9: 25, DVD player, TV (appendix 8)

Time: 5 minutes

Post task

Procedure: The learners go through a role-play activity. They write a short email request and a reply.

Tasks: Task 1: Write emails following role-play instructions:

A: Imagine that you are Prince Pondicherry. Write a short email to B (Willy Wonka). Explain to him that your palace has been destroyed by the sun and ask him to come to rebuild it.

B: Reply to A's (prince's) email. Refuse A's request and explain why you will not rebuild the palace.

Aim: Following the role-play instructions and the defined structure the learners will write a short, grammatically correct email. The learners will practice using a modern means of communication.

Interaction: Pair-work, learners-learners

Material: PC

Time: 7 minutes

REFLECTION

The learners enjoyed this activity most. They loved watching the video and writing emails because it was something completely new for them. It was obvious that the learners had learnt a lot from the previous activity aimed at reading for specific

information and concentrated only on the sentences they were required to complete. All the learners fulfilled the listening tasks successfully and very quickly. Probably, the supplementary information in brackets provided unnecessary help and made the tasks inappropriately easy.

6.6 Activity 6

GENERAL INFORMATION

Class: 7.A

Number of students: 13

Age: 12- 13

The level of English: Elementary

Date: November 3, 2010

Activity aim: By the end of the lesson the learners will be better able to choose between the strategies of extracting both general meaning and specific details from the listening material.

Teaching point: Listening for both general overview and specific information.

Topic in the school educational programme: Way of life, housing, family

Required output according to the school educational programme:

The learners will:

- form a simple written message, short text and response to a message that is correct in terms of both grammar and form
- understand the content of simple texts in textbooks and the content of authentic materials using visual aids; find familiar expressions, phrases and answers to questions in texts
- infer the likely meaning of new words from context
- form a simple (oral or written) message related to a situation from family and school life and other themes studied

PRE-LISTENING STAGE

Lead-in

Procedure: The learners draw and describe an outside and inside view of their homes.

Tasks: Draw two pictures of your home. Draw what it looks like from the inside and outside and describe the rooms in your home.

Aim: The learners will draw two pictures of their homes. They will draw what it looks like from the inside and outside. They will label the rooms in order to refresh the lexis important for the while-listening stage and focus their attention on the topic.

Interaction: Individual work, learners-learners

Material:

Time: 4 minutes

Pre-task

Procedure: The learners share their pictures. Then they are given a picture of Charlie's house and asked to guess and draw what the inside of the house looks like.

Tasks: Share the pictures of your homes and draw what you think Charlie's house looks like inside.

Aim: The learners will guess and draw one picture of the inside of Charlie's house. They will create expectations of what they will hear, establish particular schemata and match their personal experiences with the listening tasks.

Interaction: Small groups, learners-learners

Material: *Charlie and the Chocolate Factory*: 3, the picture of Charlie's house (appendix 9)

Time: 5 minutes

WHILE-LISTENING STAGE

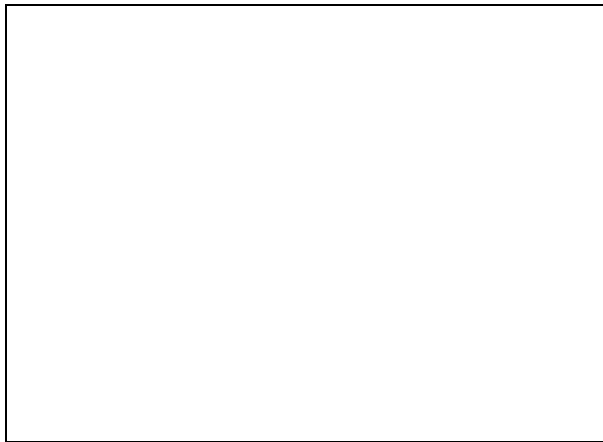
Procedure: The learners are introduced to the situation presented on the recording. They are told that Roald Dahl will read to them about Charlie's family and their home. The learners listen to the recording to understand its gist. Then they listen for details. They are given a set of tasks before the tape is played to have enough time to go through the questions to make sure that they understand them before the recording starts.

Tasks 1 and 2 (general understanding):

Task 1: Charlie's house is represented by... (choose one number) 1, 2, 3, 4,



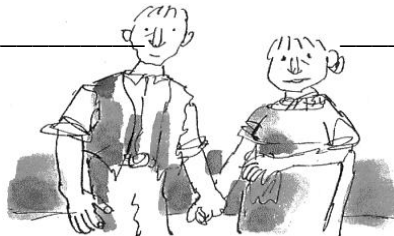
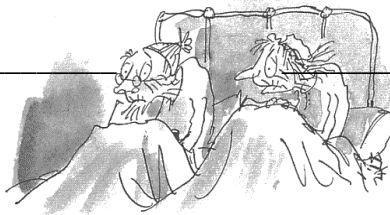
Task 2: Draw the interior of Charlie's house. Remember to draw its equipment and furniture.



Tasks 3 and 4 (specific information):

Task 3: Who is who?

Grandpa Joe



Task 4: Answer the questions:

Who was the only person in the family with a job? _____

Where did he/she work? _____

What did the family have for breakfast? _____

What did the family have for lunch? _____

What did the family have for supper? _____

Aim: Tasks 1 and 2: Correctly completing a multiple choice exercise and precisely drawing the inside of Charlie's house the learners will get the overall impression of the content.

Tasks 3 and 4: Correctly naming the characters of the story and answering five questions the learners will concentrate on specific information only.

Interaction: Small groups, learners-learners

Material: *Charlie and the Chocolate Factory*: 1- 4 (appendix 10), CD Read by Roald Dahl: Track 1, CD player

Time: The recording lasts 1: 09 minutes.

POST-LISTENING STAGE

Feedback on task

Procedure: The groups share, compare and discuss their pictures and answers. The teacher provides the learners with feedback by asking questions.

Tasks: Compare and discuss your answers. For example: How many rooms are there in Charlie's house?

Aim: The learners will practice *there is/are* constructions by answering the questions. They will be provided with feedback.

Interaction: Big group, learners-learners, teacher-learners

Material:

Time: 5 minutes

Post-task

Procedure: The learners write what they like to eat and drink for breakfast, lunch and dinner.

Tasks: Write what your favourite food and drink for breakfast, lunch and dinner.

Aim: The learners will write down what they like to eat and drink for breakfast, lunch and dinner. They will link the listening material to their own lives.

Interaction: Individual work

Material:

Time: 5 minutes

REFLECTION

The learners greatly enjoyed the pre-listening and post-listening stages. They were happy to link their personal experiences to the listening activity. Generally, this activity was the most difficult one because it combined listening for both gist and details. The learners had no difficulties handling the tasks aimed at general understanding. They liked the fact that the tasks did not involve writing but only circling and drawing. Nevertheless, when listening for details many learners had problems switching and employing different listening strategy. Therefore, it was necessary to give the learners control of the CD recorder to replay the passages they needed to understand to fulfil the tasks successfully.

7. Feedback from the learners

The present questionnaire examines the learning experience the learners gained using Roald Dahl's *Charlie and the Chocolate Factory* as the main learning material. More precisely, it attempts to investigate whether and to what extent the material chosen was adequate to the learning needs of the seventh-graders covered in this thesis. The questionnaire-based feedback is employed to provide the learners with an opportunity to reflect on the considered selection criteria and thus to evaluate the suitability of the learning material. The criteria that were taken into consideration when choosing the suitable material for teaching purposes cover various aspects such as linguistic appropriateness, authenticity, topic and genre, visuals, and the potential of the material to teach a target culture. The results of the questionnaire may contribute to identifying the needs and wishes of young learners on which further teaching strategies may be drawn.

7.1 Questionnaire

The questionnaire poses the fundamental question: *Was the selected learning material adequate to the learning needs and interests of the learners?* The main objective is further divided into the following evaluative sub-questions that take these target selection criteria into consideration:

1. *Byl pro tebe učební materiál jazykově obtížný? Pokud ano, v čem?*
 1. *Was the material linguistically difficult? If so, state the sources of difficulty.*
 2. *Bylo pro tebe obtížné plnit učební úkoly? Pokud ano, co bylo zdrojem obtíží?*
 2. *Was it difficult for you to fulfil the learning tasks? If so, try to identify the source of difficulty.*
 3. *Byla pro tebe práce s knihou určenou anglicky mluvícím čtenářům nějakým způsobem přínosná? Pokud ano, v čem?*
 3. *Was working with such an authentic material beneficial for you in any way? If so, try to explain why.*
 4. *Chtěl/a by sis ve svém volném čase přečíst nějakou jinou knihu napsanou anglicky píšícím autorem? Pokud ano, proč?*
 4. *Would you like to read more books in English in your free time?*
 5. *Jaký je tvůj názor na Dahlův příběh?*

5. *What is your opinion of Dahl's story?*
6. *Jaký je tvůj názor na ilustrace, kterými je kniha vybavená?*
6. *What is your opinion of the illustrations of Dahl's book?*
7. *Byly pro tebe ilustrace nějakým způsobem užitečné při plnění učebních úkolů?*
7. *Did the illustrations help you to fulfil the learning tasks?*

8. Conclusion of the practical part

To draw the conclusion of the practical part it is necessary to answer the following question: *Was the learning material selected adequately to the learning needs and interests of the learners?* Referring to the questionnaire-based feedback completed by the learners it can be stated that the selection criteria considered reflect the learning needs and interests of the learners. Thus the learning material Roald Dahl's *Charlie and the Chocolate Factory* can be classified as appropriate to the defined learning purposes. Generally, the questionnaire results prove that the learners under examination identified unknown vocabulary as the main source of linguistic difficulty. However, the learners' responses show that unknown lexis did not affect their understanding of the texts and did not hinder task fulfilment. The learners considered work with an authentic material to be very useful. First and foremost they found this kind of material to be important for their vocabulary development. Some respondents also appreciated the fact that the book exposed them to the target language as it is used by native speakers. Dealing with *Charlie and the Chocolate Factory* undoubtedly encouraged the learners to read English written books because a majority of the children answered that they are confident and curious to read more of them. Generally speaking, all the learners found Dahl's story very funny and interesting. On the other hand, the respondents did not appreciate the aesthetic value of Blake's illustrations claiming that they are strange or even depressive. Nevertheless, from the didactic point of view the pictures fulfilled their purpose; i.e. they were helpful for the learners in that they supported their comprehension of the listening or reading material.

In conclusion, the designed activities based on Roald Dahl's *Charlie and the Chocolate Factory* generally achieved goals concerning receptive skills development. Dealing with the book the learners improved different listening and reading strategies. In the light of the questionnaire-based feedback, the learners generally evaluated the

learning process as interesting. Therefore, it can be concluded that the main aim of providing the learners with an extraordinary and positive learning experience was reached.

9. Final conclusion

The present thesis deals with the area of teaching English as a foreign language. Specifically, it examines the potential of Roald Dahl's *Charlie and the Chocolate Factory* in terms of receptive skills development.

The theoretical part of this paper provides a complex view of Roald Dahl's *Charlie and the Chocolate Factory* by exploring its biographical, literary, and historical context. As a result, it is revealed that Dahl's book was heavily influenced by the author's personal circumstances. In view of literary categorisation *Charlie and the Chocolate Factory* is classified as children's literature, novel, and fantasy. Furthermore, dealing with historical background and integrating Roald Dahl and his writing in historical context the thesis emphasises the author's impact on British children's literature of the twentieth century. The second chapter of the paper aims at the learners; i.e. thirteen seventh-graders at Elementary School at Závodu míru 1951, Pardubice, for whom the activities developed in the practical part were intended. Specifically, their homogenous characteristics concerning age, cognitive skills, learning styles, multiple intelligences and motivation are identified. In addition, the thesis presents an analysis of the learning potential of *Charlie and the Chocolate Factory*. From the point of its linguistic appropriateness, the book is evaluated as suitable for the purposes of listening and reading skills development. The analysis also proves that the selected material provides an effective tool that facilitates the learners' motivating and interesting learning experience. Finally, the theoretical part prepares a methodological basis for learning activities. The theories of communicative and task-based approaches are presented as the key principles of the practical part of this work. The paper refers to the stages of listening and reading activities as identified by Jim Scrivener. Scrivener's pattern is fundamental since all the activities developed in this thesis follow his typology consisting of lead-in, pre-task, task activity, and post-task. Eventually, the theories of developing listening and reading skills in English language teaching are detailed.

The practical part of this paper is tightly connected with the outputs examined in the first part. For the purpose of the present thesis six activities focused on the development of receptive skills designed and applied to the seventh-graders of ZŠ nábřeží Závodu míru, Pardubice are introduced and analysed. Generally, the empirical findings address two general areas of concern. Firstly, the paper summarises that the young learners

included in research effectively employed the reading material during their learning and thus reinforced their receptive skills. Secondly, based on the feedback given by the learners it is concluded that the learning material was selected in accordance with their learning needs and interests.

10. Resumé

Anglický jazyk hraje v dnešním světě zásadní roli a jeho dobrá znalost je v mezinárodní komunikaci velice ceněna. Výuka anglického jazyka se proto stala nedílnou součástí českého systému vzdělávání. Předložená diplomová práce je věnována právě tomuto tématu a klade si za cíl prozkoumat možnosti využití knihy Roalda Dahla *Karlík a továrna na čokoládu* pro rozvoj receptivních řečových dovedností konkrétní skupiny žáků. Tato práce je strukturována do dvou částí: teoretické a praktické. Prvně zmiňovaná část je členěna do čtyř kapitol a slouží jako zásadní východisko pro část praktickou. Jádro praktické části tvoří jednak návrh aktivit k využití zmíněné knihy pro výuku poslechu a čtení v anglickém jazyce, jednak analýza jejich následné aplikace ve školní praxi.

První kapitola si klade za cíl zasadit zvolený učební materiál, Dahlovu knihu *Karlík a továrna na čokoládu*, do kontextu literárního i historického. Tato část diplomové práce představuje autorovu osobnost a zjišťuje okolnosti, které měly zásadní vliv na vznik zmíněného díla. Úvodní kapitola se nejprve pokouší objasnit, jak byla Dahlova literární tvorba ovlivněna jeho životními zkušenostmi. Za velmi důležitou etapu v jeho životě tato práce považuje období druhé světové války, během které se Dahl připojil ke Královskému letectvu. Po četných zraněních byl však převelen do Washingtonu, D. C., kde pracoval na britské ambasádě. Dahlov přesun do Spojených států je velmi důležitý, neboť právě zde započala jeho literární kariéra. V jejím úvodu se Dahl profiloval převážně jakožto autor krátkých hororově podbarvených povídek pro dospělé s tematikou druhé světové války a letectví, které vycházely v deníku *Saturday Evening Post*. Dahlov literární přerod v autora knih pro děti je pak spojen s narozením jeho vlastních dětí. Na základě analýzy Dahlova životopisu je zdůrazněno, jak významným způsobem jej k napsání knihy *Karlík a továrna na čokoládu* motivovalo jeho otcovství. Zvláštní význam je přisuzován autorovým osobním zkušenostem s ochutnávkami a hodnocením výrobků slavné čokoládovny Cadbury, které stály za vznikem hlavního motivu díla. Značnou část úvodní kapitoly tvoří podrobný literární rozbor vybrané knihy. Předně se předložená práce pokouší zprostředkovat kontroverzní pohled literární kritiky na Dahlovo dílo. Jedna část kritiků označuje dílo *Karlík a továrna na čokoládu* za zábavný a čtivý příběh, jehož důležitou součástí je morální ponaučení, podle jiných je ovšem kniha nevhodná pro dětského čtenáře, protože je plná násilí. Pro autora je

překvapivé zjištění, že Dahl byl obviněn z rasismu za to, jakým způsobem zachytil postavy Umpa-lumpů. Pod vlivem negativních reakcí posléze Dahl jejich podobu přepracoval k obrazu politicky více korektnímu. První kapitola se dále věnuje literární kategorizaci Dahlova *Karlíka a továrny na čokoládu*. Skutečnosti, že kniha byla publikována jako kniha dětská, že se těšila a stále těší velké oblibě u čtenářů a že se řadí mezi nejprodávanější tituly, jsou použity jako hlavní argumenty dokazující její významné postavení ve světě dětské literatury. Dále jsou krátce představeny hlavní postavy knihy a způsob, jakým se je autor rozhodl vyobrazit. Je konstatováno, že Dahlovy postavy postrádají hloubku a jsou vystavěny vždy na jednom určitém dominantním rysu. Lze je tedy označit za karikatury, které představují buď lidskou neřest, anebo ctnost. Pozornost je taktéž věnována ději příběhu, jehož struktura je detailně analyzována na základě teorie vytvořené Gustavem Freytagem. Dětská literatura bývá obecně spjata s rozvojem fantazie. Děj knihy je zasazen do továrny na čokoládu, která je ekvivalentem imaginárního světa plného kouzel. Právě nadpřirozené prvky a odklon od reality jsou charakteristickými znaky literárního žánru označovaného jako fantasy, do kterého diplomová práce Dahlův příběh zařazuje. Závěr první kapitoly přináší stručný průřez dějinami britské dětské literatury a uvádí Dahlovu knihu do historických souvislostí druhé poloviny dvacátého století.

Druhá kapitola charakterizuje skupinu žáků sedmé třídy základní školy na nábřeží Závodu míru v Pardubicích, která byla do práce s Dahlovou knihou zapojena. Důraz se klade na vymezení těch rysů, které jsou pro členy učební skupiny společné. Z pohledu vývojové psychologie diplomová práce zdůrazňuje důležitost věkových specifik konkrétních žáků středního školního věku pro tvorbu náplně a cílů cizojazyčné výuky. Podrobně se věnuje zvláštnostem pozornosti, seberealizace, disciplíny, samostatnosti a sebehodnocení. Následně jsou diskutovány otázky jazykové úrovně daných žáků v anglickém jazyce. Na základě jazykových schopností, učebního tempa a prospěchu žáků je skupina charakterizována jako relativně homogenní. Pro podrobnější vymezení jazykové úrovně jsou zmíněny okruhy jazykových prostředků a dovedností, které si zmínění žáci již osvojili podle Školního vzdělávacího programu příslušné základní školy. Z hlediska učebních stylů je v druhé kapitole uvedeno, že žáci výrazným způsobem upřednostňují komunikační učební úlohy, které jim umožňují praktickým způsobem využívat osvojené jazykové znalosti. V kapitole je rovněž představena teorie

mnohočetné inteligence vytvořená Howardem Gardnerem, na jejímž základu se diplomová práce pokouší identifikovat inteligenční typy, které převládají u zkoumané skupiny žáků. V oblasti cizojazyčného vzdělávání diplomová práce zjišťuje, že zkoumaná skupina žáků se nejefektivněji učí prostřednictvím aktivit, které jsou orientovány na inteligenci interpersonální a kinestetickou. Posledním specifickým, kterému druhá kapitola věnuje pozornost, je motivace. Ve vztahu k cizojazyčnému učení jsou identifikováni činitelé, jež pozitivním způsobem ovlivňují motivaci zmíněné skupiny žáků k učení. Za hlavní motivační faktor tato diplomová práce považuje úspěch žáků v učebních činnostech, který spočívá v kladném sebehodnocení. Zdůrazněny jsou také motivující role sociálně významných druhých a četných krátkodobých učebních cílů.

Třetí kapitola objasňuje kritéria, která byla zvažována při analýze vybraného učebního materiálu, kterým je Dahlův *Karlík a továrna na čokoládu*. Tato část diplomové práce bere v úvahu míru lexikální a větné obtížnosti zvoleného učebního textu. Z hlediska využitelnosti Dahlovy knihy pro tvorbu aktivit cílených na rozvoj receptivních řečových dovedností výše definovaných žáků tato kapitola dochází k závěru, že i takovýto materiál, jehož jazyková úroveň přesahuje znalosti žáků, lze využít při výuce angličtiny za předpokladu, že bude vhodně provázán s učebními požadavky. Dalšími kritérii, která byla brána v potaz, jsou autenticita zvoleného materiálu a fakt, že kniha je doplněna vhodnými ilustracemi podporujícími představivost žáků a jejich percepci textu. Argumentem pro využití Dahlovy knihy v cizojazyčné výuce je rovněž její obsah, jenž by měl žákům připadat zajímavý a odpovídat jejich duševnímu vývoji. Posledním hlediskem, úzce souvisejícím s autenticitou, je skutečnost, že Dahlova kniha byla vytvořena a publikována v anglicky mluvící zemi a tím pádem vhodným způsobem zprostředkovává žákům pohled na literaturu a kulturu země, jejíž jazyk si osvojují.

Závěrečná kapitola teoretické části nejprve vymezuje postavení receptivních řečových dovedností v jazykovém systému. Následně je nastíněn historický vývoj přístupů a proměna cílů v cizojazyčném vzdělávání. Zmíněn je přechod od gramaticko-překladové metody, která kladla důraz především na osvojení cizojazyčné gramatiky, ke komunikativnímu přístupu, jehož cílem je osvojení komunikační kompetence. Komunikační kompetence jako základní pilíř současné cizojazyčné výuky je dále

rozebrána na základě teorie definované Tricíí Hedgeovou, která vedle potřeby osvojení jazykových znalostí zdůrazňuje důležitost rozvoje dovedností sloužících k praktické realizaci komunikačních potřeb v kontextu různého sociálního a kulturního prostředí. Pozornost je taktéž věnována přístupu nazývanému task-based approach, ve kterém je rozvoj komunikační kompetence žáků založen na plnění učebních úkolů tvořených a zadávaných učitelem. V souvislosti s posledně zmíněným přístupem je uveden model učebního úkolu vytvořený Jimem Scrivenerem, jenž slouží jako zcela zásadní východisko pro učební aktivity navržené v praktické části této diplomové práce. Druhá polovina čtvrté kapitoly je pak věnována teoriím rozvoje čtení a poslechu v cizojazyčné výuce. Vymezena jsou zásadní specifika výuky zmíněných receptivních řečových dovedností. Pozornost je upřena na takové oblasti, jakými jsou jazykové cíle, učební materiál, role učitele, učební strategie nebo taxonomie učebních aktivit.

Praktická část předložené diplomové práce vychází z předpokladu, že kniha Roalda Dahla *Karlík a továrna na čokoládu* může být vhodným a efektivním způsobem využita při rozvoji receptivních řečových dovedností v cizojazyčné výuce. Kostru praktické části, založené na zmíněném literárním díle, tvoří návrh tří učebních aktivit zaměřených na rozvoj čtení a tří aktivit zaměřených na rozvoj poslechu. Tyto aktivity byly aplikovány při výuce angličtiny třinácti žáků sedmé třídy základní školy na nábřeží Závodu míru v Pardubicích. Následný zpětný pohled žáků i učitele pak posloužil k vyhodnocení. Dotazníkovou metodou bylo zjištěno, že z pohledu žáků byl učební materiál vybrán adekvátně jejich učebním potřebám. Dle reakcí žáků zprostředkovaných dotazníkem lze dospět k závěru, že z hlediska jazykového byl materiál vhodně provázán s učebními úkoly, jelikož ani poměrně vysoké procento neznámých slov zásadním způsobem neznemožnilo žákům plnit zadané učební úkoly. Obecně žáci uvedli, že práce s autentickým materiálem byla ve výuce velmi přínosná a užitečná, jelikož jim zprostředkovala nezkreslený obraz cizího jazyka tak, jak je používán rodilými mluvčími. Z hlediska motivace bylo zjištěno, že žáci shledali Dahlov příběh zajímavým a zábavným do té míry, že v nich vzbudil zájem o další anglicky psané knihy. Z perspektivy učitele lze konstatovat, že Dahlovu knihu je možné efektivně využít při aktivitách ve výuce cizímu jazyku. Autor předkládané práce si v praxi ověřil, že všechny tyto aktivity však lze úspěšně aplikovat jen s použitím příslušných lingvodidaktických přístupů.

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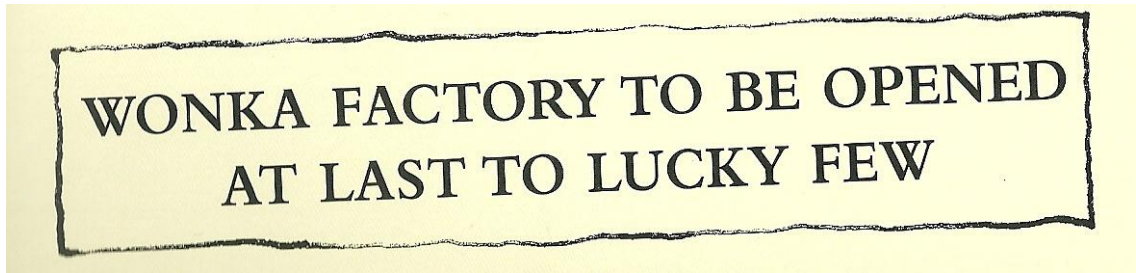
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12. Appendix

1. Learning material, activity 1, lead-in
2. Learning material, activity 1, pre-task
3. Learning material, activity 1, while-listening stage
4. Learning material, activity 2, extensive reading
5. Learning material, activity 3, lead-in
6. Learning material, activity 3, while-reading and post-reading stage
7. Learning material, activity 4, while-reading and post-reading stage
8. Learning material, activity 5, pre-listening, while-listening and post-listening stage
9. Learning material, activity 6, pre-listening stage
10. Learning material, activity 6, while-listening stage
11. Activity 1
12. Activity 2
13. Activity 3
14. Activity 4
15. Activity 5
16. Activity 6
17. Questionnaires

Appendix 1, learning material, activity 1, lead-in



(Roald Dahl's *Charlie and the Chocolate Factory* 2004, p.17)

Appendix 2, learning material, activity 1, pre-task

Evening Bulletin

Mr Willy Wonka, the confectionery genius whom nobody has seen for the last ten years, sent out the following notice today:

(Roald Dahl's *Charlie and the Chocolate Factory* 2004, p.18)

Appendix 3, learning material, activity 1, while-listening stage

Evening Bulletin

Mr Willy Wonka, the confectionery genius whom nobody has seen for the last ten years, sent out the following notice today:

I, Willy Wonka, have decided to allow five children – just *five*, mind you, and no more – to visit my factory this year. These lucky five will be shown around personally by me, and they will be allowed to see all the secrets and the magic of my factory. Then, at the end of the tour, as a special present, all of them will be given enough chocolates and sweets to last them for the rest of their lives! So watch out for the Golden Tickets! Five Golden Tickets have been printed on golden paper, and these five Golden Tickets have been hidden underneath the ordinary wrapping paper of five ordinary bars of chocolate. These five chocolate bars may be anywhere – in any shop in any street in any town in any country in the world – upon any counter where Wonka's Sweets are sold. And the five lucky finders of these five Golden Tickets are the *only* ones who will be allowed to visit my factory and see what it's like *now* inside! Good luck to you all, and happy hunting! (Signed Willy Wonka.)

(Roald Dahl's *Charlie and the Chocolate Factory* 2004, p.18)

Appendix 4, learning material, activity 2, extensive reading

CHAPTER FOUR

The Secret Workers

The next evening, Grandpa Joe went on with his story.

'You see, Charlie,' he said, 'not so very long ago there used to be thousands of people working in Mr Willy Wonka's factory. Then one day, all of a sudden, Mr Wonka had to ask *every single one of them* to leave, to go home, never to come back.'



'But why?' asked Charlie.

'Because of spies.'

'Spies?'

'Yes. All the other chocolate makers, you see, had begun to grow jealous of the wonderful sweets that Mr Wonka was making, and they started sending in spies to steal his secret recipes. The spies took jobs

The Secret Workers

in the Wonka factory, pretending that they were ordinary workers, and while they were there, each one of them found out exactly how a certain special thing was made.'

'And did they go back to their own factories and tell?' asked Charlie.

'They must have,' answered Grandpa Joe, 'because soon after that, Fickelgruber's factory started making an ice cream that would never melt, even in the hottest sun. Then Mr Prodnose's factory came out with a chewing-gum that never lost its flavour however much you chewed it. And then Mr Slugworth's factory began making sugar balloons that you could blow up to huge sizes before you popped them with a pin and gobbled them up. And so on, and so on. And Mr Willy Wonka tore his beard and shouted, "This is terrible! I shall be ruined! There are spies everywhere! I shall have to close the factory!"'

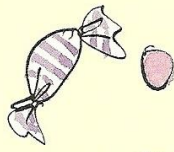


'But he didn't do that!' Charlie said.

'Oh, yes he did. He told *all* the workers that he was sorry, but they would have to go home. Then, he shut the main gates and fastened them with a chain. And suddenly, Wonka's giant chocolate factory became silent and deserted. The chimneys stopped smoking, the machines stopped whirring, and from then on, not a single chocolate or sweet was made. Not a soul went in or out, and even Mr Willy Wonka himself disappeared completely.

'Months and months went by,' Grandpa Joe went on, 'but still the factory remained closed. And everybody said, "Poor Mr Wonka. He was so nice. And he made such marvellous things. But he's finished now. It's all over."

'Then something astonishing happened. One day, early in the morning, thin columns of white smoke were seen to be coming out of the tops of the tall chimneys of the factory! People in the town stopped and stared. "What's going on?" they cried. "Someone's lit the furnaces! Mr Wonka must be opening up again!" They ran to the gates, expecting



Charlie and the Chocolate Factory



to see them wide open and Mr Wonka standing there to welcome his workers back.



‘But no! The great iron gates were still locked and chained as securely as ever, and Mr Wonka was nowhere to be seen.

‘“But the factory *is* working!” the people shouted. “Listen! You can hear the machines! They’re all whirring again! And you can smell the smell of melting chocolate in the air!”’



Grandpa Joe leaned forward and laid a long bony finger on Charlie’s knee, and he said softly, ‘But most mysterious of all, Charlie, were the shadows in the windows of the factory. The people standing on the street outside could see small dark shadows moving about behind the frosted glass windows.’



‘Shadows of whom?’ said Charlie quickly.

‘That’s exactly what everybody else wanted to know.

‘“The place is full of workers!” the people shouted. “But nobody’s gone in! The gates are locked! It’s crazy! Nobody ever comes out, either!”’

‘But there was no question at all,’ said Grandpa Joe, ‘that the factory was running. And it’s gone on running ever since, for these last ten years. What’s more, the chocolates and sweets it’s been turning out have become more fantastic and delicious all the time. And of course now when Mr Wonka invents some new and wonderful sweet, neither Mr Fickelgruber nor Mr Prodnose nor Mr Slugworth nor anybody else is able to copy it. No spies can go into the factory to find out how it is made.’

‘But Grandpa, *who*,’ cried Charlie, ‘*who* is Mr Wonka using to do all the work in the factory?’

‘Nobody knows, Charlie.’

‘But that’s *absurd*! Hasn’t someone asked Mr Wonka?’

‘Nobody sees him any more. He never comes out. The only things that come out of that place are chocolates and sweets. They come out

The Secret Workers

through a special trap door in the wall, all packed and addressed, and they are picked up every day by Post Office trucks.'

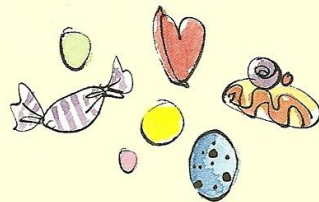
'But Grandpa, what *sort* of people are they that work in there?'

'My dear boy,' said Grandpa Joe, 'that is one of the great mysteries of the chocolate-making world. We know only one thing about them. They are very small. The faint shadows that sometimes appear behind the windows, especially late at night when the lights are on, are those of *tiny* people, people no taller than my knee . . .'

'There aren't any such people,' Charlie said.

Just then, Mr Bucket, Charlie's father, came into the room. He was home from the toothpaste factory, and he was waving an evening newspaper rather excitedly. 'Have you heard the news?' he cried. He held up the paper so that they could see the huge headline. The headline said:

**WONKA FACTORY TO BE OPENED
AT LAST TO LUCKY FEW.**



(Roald Dahl's *Charlie and the Chocolate Factory* 2004, pp.14-17)

CHAPTER SIXTEEN

The Oompa-Loompas

'Oompa-Loompas!' everyone said at once. 'Oompa- Loompas!'

'Imported direct from Loompaland,' said Mr Wonka proudly.

'There's no such place,' said Mrs Salt.

'Excuse me, dear lady, but . . .'

'*Mr Wonka*,' cried Mrs Salt. 'I'm a teacher of geography . . .'

'Then you'll know all about it,' said Mr Wonka. 'And oh, what a terrible country it is! Nothing but thick jungles infested by the most dangerous beasts in the world – hornswogglers and snozzwangers and those terrible wicked whangdoodles. A whangdoodle would eat ten Oompa-Loompas for breakfast and come galloping back for a second helping. When I went out there, I found the little Oompa-Loompas living in tree houses. They *had* to live in tree houses to escape from the whangdoodles and the hornswogglers and the snozzwangers. And they were living on green caterpillars, and the caterpillars tasted revolting, and the Oompa-Loompas spent every moment of their days climbing through the treetops looking for other things to mash up with the caterpillars to make them taste better – red beetles, for instance, and eucalyptus leaves, and the bark of the bong-bong tree, all of them beastly, but not quite so beastly as the caterpillars. Poor little Oompa-Loompas! The one food that they longed for more than any other was the cacao bean. But they couldn't get it. An Oompa-Loompa was lucky if he



Charlie and the Chocolate Factory



found three or four cacao beans a year. But oh, how they craved them. They used to dream about cacao beans all night and talk about them all day. You had only to *mention* the word “cacao” to an Oompa-Loompa and he would start dribbling at the mouth. The cacao bean,’ Mr Wonka continued, ‘which grows on the cacao tree, happens to be *the thing* from which all chocolate is made. You cannot make chocolate without the cacao bean. The cacao bean *is* chocolate. I myself use billions of cacao beans every week in this factory. And so, my dear children, as soon as I discovered that the Oompa-Loompas were crazy about this particular food, I climbed up to their tree-house village and poked my head in through the door of the tree house belonging to the leader of the tribe. The poor little fellow, looking thin and starved, was sitting there trying to eat a bowl full of mashed-up green caterpillars without being sick. “Look here,” I said (speaking not in English, of course, but in Oompa-Loompish), “look here, if you and all your people will come back to my country and live in my factory, you can have *all* the cacao beans you

The Oompa-Loompas

want! I've got mountains of them in my storehouses! You can have cacao beans for every meal! You can gorge yourselves silly on them! I'll even pay your wages in cacao beans if you wish!"

"You really mean it?" asked the Oompa-Loompa leader, leaping up from his chair.

"Of course I mean it," I said. "And you can have chocolate as well. Chocolate tastes even better than cacao beans because it's got milk and sugar added."

The little man gave a great whoop of joy and threw his bowl of mashed caterpillars right out of the tree-house window. "It's a deal!" he cried. "Come on! Let's go!"

"So I shipped them all over here, every man, woman, and child in the Oompa-Loompa tribe. It was easy. I smuggled them over in large packing cases with holes in them, and they all got here safely. They are wonderful workers. They all speak English now. They love dancing and music. They are always making up songs. I expect you will hear a good deal of singing today from time to time. I must warn you, though, that they are rather mischievous. They like jokes. They still wear the same kind of clothes they wore in the jungle. They insist upon that. The men, as you can see for yourselves across the river, wear only deerskins. The women wear leaves, and the children wear nothing at all. The women use fresh leaves every day . . ."

"Daddy!" shouted Veruca Salt (the girl who got everything she wanted). "Daddy! I want an Oompa-Loompa! I want you to get me an Oompa-Loompa! I want an Oompa-Loompa right away! I want to take it home with me! Go on, Daddy! Get me an Oompa-Loompa!"

"Now, now, my pet!" her father said to her, "we mustn't interrupt Mr Wonka."



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'But I want an Oompa-Loompa!' screamed Veruca.

'All right, Veruca, all right. But I can't get it for you this second. Please be patient. I'll see you have one before the day is out.'

'Augustus!' shouted Mrs Gloop. 'Augustus, sweetheart, I don't think you had better do *that*.' Augustus Gloop, as you might have guessed, had quietly sneaked down to the edge of the river, and he was now kneeling on the riverbank, scooping hot melted chocolate into his mouth as fast as he could.



(Roald Dahl's *Charlie and the Chocolate Factory* 2004, pp.65-68)

Appendix 5, learning material, activity 3, lead-in



<http://insatiableconsumer.blogspot.com/>



http://www.tyden.cz/rubriky/zahranici/afrika/etiopii-hrozi-opet-hladomor-zada-o-pomoc_144493.html

Appendix 6, learning material, activity 3, while-reading and post-reading stage

CHAPTER TEN
*The Family Begins
to Starve*

During the next two weeks, the weather turned very cold. First came the snow. It began very suddenly one morning just as Charlie Bucket was getting dressed for school. Standing by the window, he saw the huge flakes drifting slowly down out of an icy sky that was the colour of steel.

By evening, it lay four feet deep around the tiny house, and Mr Bucket had to dig a path from the front door to the road.

After the snow, there came a freezing gale that blew for days and days without stopping. And oh, how bitter cold it was! Everything that Charlie touched seemed to be made of ice, and each time he stepped outside the door, the wind was like a knife on his cheek.

Inside the house, little jets of freezing air came rushing in through the sides of the windows and under the doors, and there was no place to go to escape them. The four old ones lay silent and huddled in their bed, trying to keep the cold out of their bones. The excitement over the Golden Tickets had long since been forgotten. Nobody in the family gave a thought now to anything except the two vital problems of trying to keep warm and trying to get enough to eat.

There is something about very cold weather that gives one an enormous appetite. Most of us find ourselves beginning to crave rich steaming stews and hot apple pies and all kinds of delicious warming dishes; and because we are all a great deal luckier than we realize, we



The Family Begins to Starve

usually get what we want – or near enough. But Charlie Bucket never got what he wanted because the family couldn't afford it, and as the cold weather went on and on, he became ravenously and desperately hungry. Both bars of chocolate, the birthday one and the one Grandpa Joe had bought, had long since been nibbled away, and all he got now were those thin, cabbagey meals three times a day.

Then all at once, the meals became even thinner.

The reason for this was that the toothpaste factory, the place where Mr Bucket worked, suddenly went bust and had to close down. Quickly, Mr Bucket tried to get another job. But he had no luck. In the end, the only way in which he managed to earn a few pennies was by shovelling snow in the streets. But it wasn't enough to buy even a quarter of the food that seven people needed. The situation became desperate. Breakfast was a single slice of bread for each person now, and lunch was maybe half a boiled potato.

Slowly but surely, everybody in the house began to starve.

And every day, little Charlie Bucket, trudging through the snow on his way to school, would have to pass Mr Willy Wonka's giant chocolate factory. And every day, as he came near to it, he would lift his small pointed nose high in the air and sniff the wonderful sweet smell of melting chocolate. Sometimes, he would stand motionless outside the gates for several minutes on end, taking deep swallowing breaths as though he were trying to *eat* the smell itself.

'That child,' said Grandpa Joe, poking his head up from under the blanket one icy morning, 'that child has *got* to have more food. It doesn't matter about us. We're too old to bother with. But a *growing boy*! He can't go on like this! He's beginning to look like a skeleton!'

'What can one *do*?' murmured Grandma Josephine miserably. 'He refuses to take any of ours. I hear his mother tried to slip her own piece of bread on to his plate at breakfast this morning, but he wouldn't touch it. He made her take it back.'



Charlie and the Chocolate Factory



The Family Begins to Starve

'He's a fine little fellow,' said Grandpa George. 'He deserves better than this.'

The cruel weather went on and on.

And every day, Charlie Bucket grew thinner and thinner. His face became frighteningly white and pinched. The skin was drawn so tightly over the cheeks that you could see the shapes of the bones underneath. It seemed doubtful whether he could go on much longer like this without becoming dangerously ill.

And now, very calmly, with that curious wisdom that seems to come so often to small children in times of hardship, he began to make little changes here and there in some of the things that he did, so as to save his strength. In the mornings, he left the house ten minutes earlier so that he could walk slowly to school, without ever having to run. He sat quietly in the classroom during break, resting himself, while the others rushed outdoors and threw snowballs and wrestled in the snow. Everything he did now, he did slowly and carefully, to prevent exhaustion.

Then one afternoon, walking back home with the icy wind in his face (and incidentally feeling hungrier than he had ever felt before), his eye was caught suddenly by something silvery lying in the gutter, in the snow. Charlie stepped off the kerb and bent down to examine it. Part of it was buried under the snow, but he saw at once what it was.

It was a fifty-pence piece!

Quickly he looked around him.

Had somebody just dropped it?

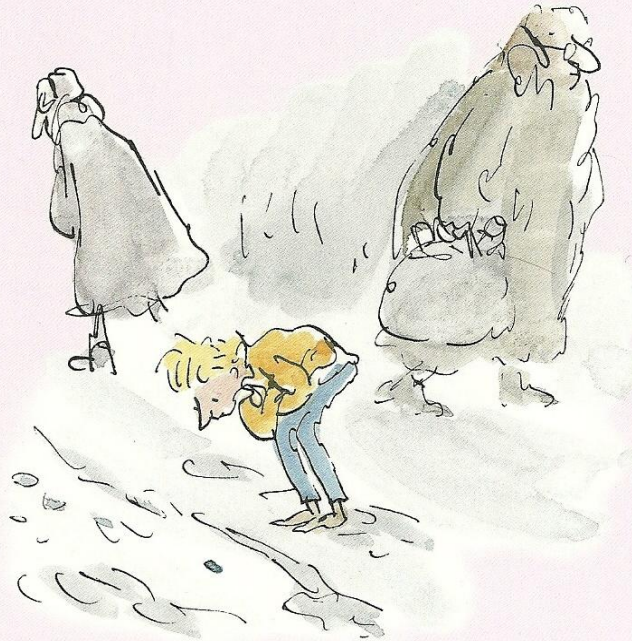
No – that was impossible because of the way part of it was buried.

Several people went hurrying past him on the pavement, their chins sunk deep in the collars of their coats, their feet crunching in the snow. None of them was searching for any money; none of them was taking the slightest notice of the small boy crouching in the gutter.

Then was it *his*, this fifty pence?

Could he *have* it?

Charlie and the Chocolate Factory

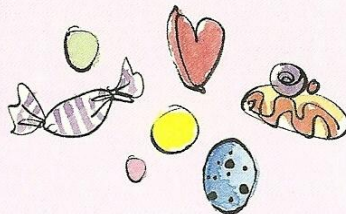


Carefully, Charlie pulled it out from under the snow. It was damp and dirty, but otherwise perfect.

A WHOLE fifty pence!

He held it tightly between his shivering fingers, gazing down at it. It meant one thing to him at that moment, only *one* thing. It meant FOOD.

Automatically, Charlie turned and began moving towards the nearest shop. It was only ten paces away . . . it was a newspaper and stationery shop, the kind that sells almost everything, including sweets and cigars . . . and what he would *do*, he whispered quickly to himself . . . he would buy one luscious bar of chocolate and eat it *all* up, every bit of it, right then and there . . . and the rest of the money he would take straight back home and give to his mother.



(Roald Dahl's *Charlie and the Chocolate Factory* 2004, pp.36-40)

Appendix 7, learning material, activity 4, while-reading and post-reading stage

'Greetings to you, the lucky finder of this Golden Ticket, from Mr Willy Wonka! I shake you warmly by the hand! Tremendous things are in store for you! Many wonderful surprises await you! For now, I do invite you to come to my factory and be my guest for one whole day – you and all others who are lucky enough to find my Golden Tickets. I, Willy Wonka, will conduct you around the factory myself, showing you everything that there is to see, and afterwards, when it is time to leave, you will be escorted home by a procession of large trucks. These trucks, I can promise you, will be loaded with enough delicious eatables to last you and your entire household for many years. If, at any time thereafter, you should run out of supplies, you have only to come back to the factory and show this Golden Ticket, and I shall be happy to refill your cupboard with whatever you want. In this way, you will be able to keep yourself supplied with tasty morsels for the rest of your life. But this is by no means the most exciting thing that will happen on the day of your visit. I am preparing other surprises that are even more marvellous and more fantastic for you and for all my beloved Golden Ticket holders – mystic and marvellous surprises that will entrance, delight, intrigue, astonish, and perplex you beyond measure. In your wildest dreams you could not imagine that such things could happen to you! Just wait and see! And now, here are your instructions: the day I have chosen for the visit is the first day in the month of February. On this day, and on no other, you must come to the factory gates at ten o'clock sharp in the morning. Don't be late! And you are allowed to bring with you either one or two members of your own family to look after you and to ensure that you don't get into mischief. One more thing – be certain to have this ticket with you, otherwise you will not be admitted.

(Signed) *Willy Wonka.*

(Roald Dahl's *Charlie and the Chocolate Factory* 2004, p.48)

Appendix 8, learning material, activity 5, pre-listening, while-listening and post listening stage

Grandpa Joe

Well, Prince Pondicherry wrote a letter to Mr Wonka and asked him to come all the way out to India and build him a colossal palace entirely out of chocolate.

Willy Wonka

It will have one hundred rooms, and everything will be made of either dark or light chocolate.

Grandpa Joe

True to his word, the bricks were chocolate and the cement holding them together was chocolate. All the walls and ceilings were made of chocolate as well. So were the carpets and the pictures, and the furniture.

Prince Pondicherry

It is perfect in every way.

Willy Wonka

Yeah, but it won't last long. You better start eating right now.

Prince Pondicherry

Oh, nonsense. I will not eat my palace. I intend to live in it.

Grandpa Joe

But Mr Wonka was right, of course. Soon after this, there came a very hot day with a boiling sun. The prince sent an urgent telegram requesting a new palace...

(Tim Burton's *Charlie and the Chocolate Factory* 2005, 7: 45-9: 25)

Appendix 9, learning material, activity 6, pre-listening stage



(Roald Dahl's *Charlie and the Chocolate Factory* 2004, p.3)

Appendix 10, learning material, activity 6, while-listening stage

CHAPTER ONE

Here Comes Charlie

These two very old people are the father and mother of Mr Bucket. Their names are Grandpa Joe and Grandma Josephine.



And *these* two very old people are the father and mother of Mrs Bucket. Their names are Grandpa George and Grandma Georgina.



Charlie and the Chocolate Factory



This is Mr Bucket. This is Mrs Bucket.
Mr and Mrs Bucket have a small boy whose name is Charlie Bucket.



This is Charlie.
How d'you do? And how d'you do? And how d'you do again?
He is pleased to meet you.

Here Comes Charlie

The whole of this family – the six grown-ups (count them) and little Charlie Bucket – live together in a small wooden house on the edge of a great town.

The house wasn't nearly large enough for so many people, and life was extremely uncomfortable for them all. There were only two rooms in the place altogether, and there was only one bed. The bed was given to the four old grandparents because they were so old and tired. They were so tired, they never got out of it.

Grandpa Joe and Grandma Josephine on this side, Grandpa George and Grandma Georgina on this side.



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Mr and Mrs Bucket and little Charlie Bucket slept in the other room, upon mattresses on the floor.

In the summertime, this wasn't too bad, but in the winter, freezing cold draughts blew across the floor all night long, and it was awful.

There wasn't any question of them being able to buy a better house – or even one more bed to sleep in. They were far too poor for that.

Mr Bucket was the only person in the family with a job. He worked in a toothpaste factory, where he sat all day long at a bench and screwed the little caps on to the tops of the tubes of toothpaste after the tubes had been filled. But a toothpaste cap-screwdriver is never paid very much money, and poor Mr Bucket, however hard he worked, and however fast he screwed on the caps, was never able to make enough to buy one half of the things that so large a family needed. There wasn't even enough money to buy proper food for them all. The only meals they could afford were bread and margarine for breakfast, boiled potatoes and cabbage for lunch, and cabbage soup for supper. Sundays were a bit better. They all looked forward to Sundays because then, although they had exactly the same, everyone was allowed a second helping.

The Buckets, of course, didn't starve, but every one of them – the two old grandfathers, the two old grandmothers, Charlie's father, Charlie's mother, and especially little Charlie himself – went about from morning till night with a horrible empty feeling in their tummies.

Charlie felt it worst of all. And although his father and mother often went without their own share of lunch or supper so that they could give it to him, it still wasn't nearly enough for a growing boy. He desperately wanted something more filling and satisfying than cabbage and cabbage soup. The one thing he longed for more than anything else was . . .
CHOCOLATE.

Walking to school in the mornings, Charlie could see great slabs of chocolate piled up high in the shop windows, and he would stop and stare and press his nose against the glass, his mouth watering like mad.



4



(Roald Dahl's *Charlie and the Chocolate Factory* 2004, pp.1-4)

Appendix 11, activity 1

Evening Bulletin

Mr Willy Wonka, the confectionery genius whom nobody has seen for the last ten years, sent out the following notice today: ...

gold, ticket, open, chocolate, factory

Task 1: Check the correct facts: (more than one correct answer)

1 Willy Wonka is

well known

the owner of the candy shop

very rich

the Prime Minister

2 Willy Wonka has decided

to allow no one to visit the factory.

to allow every child to visit the factory.

to allow one child to visit the factory.

to allow five children to visit the factory.

3 If you find the golden ticket

Willy Wonka will allow you to visit the factory.

Willy Wonka will buy it from you.

Willy Wonka will give you a lot of sweets and chocolates.

Willy Wonka will employ you.

Task 2: Answer the questions:

1 How will you get the golden ticket?

I will get it if I eat and ~~buy~~ ^(Wonkas) buy a lot of chocolate.

2 Will you find the golden ticket? Why do you think so?

I think I ~~will~~ ^{often} not because I have bad luck ~~often~~.

3 Why does Mr Wonka think that it will be children who will find the golden tickets?

Because children eat more chocolate than adults.

4 Why has Mr Wonka released such an announcement?

If he doesn't send an announcement, no one knows that chocolate factory is open.

Appendix 12, activity 2

You have got fourteen days (October 21- November 4) to read the passage of Charlie and the Chocolate Factory. You must complete the tasks 1 and 2. The task 3 is optional. Submit fulfilled tasks on November 4.

Task 1: Keep the reading journal commenting on your reading experience. Reflect on the successes and difficulties. See an example:

Date	Pages	Comment
31/12	48	... I do not know why... Mr Wonka has decided to reopen the factory. Or... I did not know vocabulary but I understood this page with no problems.
21/10	14-15	I read about secret spices and how <u>did</u> Mr. Willy Wonka closed his factory.
22/10	15	He was still gone. But one day his factory started to work again.
23/10	—	I didn't read. *
24/10	16	I read about mysterious shadows behind the windows and that factory made better and better chocolate.
25/10	16-17	The small shadows are people <u>is</u> and Wonka's Factory is to be opened at last to busy few
26/10	—	— 11 — *
27/10	—	— 11 — *
28/10	—	— 11 — *
29/10	65	Oompa-Lompas ate green caterpillars with red beetles, eucalyptus leaves... I haven't got more places for my sentences
30/10	66-67	Oompa-Lompas began work to work for Wonka's company.
31/10	—	— 11 — *
1/11	67-68	I read about Veruca and Augustus.
2/11	—	— 11 — *
3/11	—	— 11 — *

11/10

Task 2: Draw a cartoon summarising the development of the Oompa-Loompas. Draw five pictures at least.



Podpis: Jandlová

Task 3: Decide whether the statement is true or false. Note the page where you have found the information.

- Willy Wonka suddenly released all the ordinary workers True / False Page: 15
- Mr Wonka was happy to share his recipes. T / F P.: 15
- The Oompa-Loompas lived in Australia. T / F P.: 65
- The beasts ate the Oompa-Loompas T / F P.: 65
- The Oompa-Loompas were eating ants every day. T / F P.: 65
- The Oompa-Loompas love cacao beans. T / F P.: 65, 66
- The Oompa-Loompas had to live in tree houses. T / F P.: 65
- The Oompa-Loompas work for Mr Wonka. T / F P.: 66, 67
- The Oompa-Loompas hate joking. T / F P.: 67
- The Oompa-Loompas wear cotton trousers. T / F P.: 67

Appendix 13, activity 3

Tasks: Task 1: Put the events of the story in the correct chronological order:

- | | |
|---|--|
| Charlie becomes hungry. | 1, <u>Winter arrives</u> |
| Charlie finds money. | 2, <u>Charlie becomes hungry</u> |
| Charlie walks to the shop. | 3, <u>Mr Bucket loses his job</u> |
| Mr Bucket loses his job. | 4, <u>The family situation becomes desperate</u> |
| Winter arrives. | 5, <u>Charlie finds money.</u> |
| The family situation becomes desperate. | 6, <u>Charlie walks to the shop</u> |

~~When~~ he came to the shop ^{and} he bought ^{some} ~~some~~ chocolate. He put chocolate into his pocket. ~~When he went to eat~~
~~Charlie~~ Charlie ran ~~to~~ home. ~~and when~~ he came home and he didn't ~~find~~ find a
 chocolate. There ~~was~~ was a boy who found ^{the} chocolate and in ^{there} chocolate was a golden
 ticket. Charlie was sad.

+

Appendix 14, activity 4

Task 1: You are going on a visit!

Answer the questions:

What date has Mr Wonka chosen for the visit?

He ~~chosen~~^{chose} the date: The first of the February.

What time has Mr Wonka chosen for the visit?

At ten o'clock morning

Where will you come?

To the factory gates

Who can you bring with?

One or two members of the family

What do you have to submit to be admitted?

The golden ticket

How will you get home?

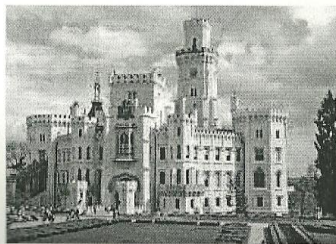
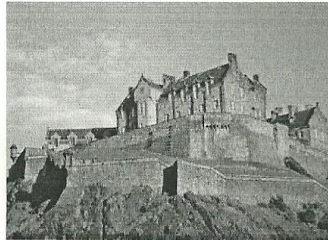
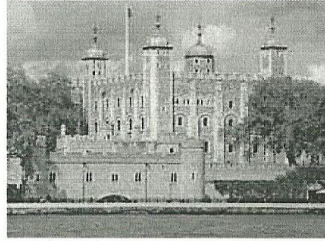
With buses

Dear Mr. Wonka, thank you for ~~the~~ ^{the} invitation card.
I bought only five chocolates and I found
the Golden Ticket!!! Chocolates were good and
that's why I'm looking forward to Gamm Chocolate Factory.
I am going to go ~~to~~ with my parents.
Have a nice day

Appendix 15, activity 5

Tasks: Task 1: Draw the lines from the picture to the corresponding name and country:

P. 1



Tower of London

Scotland

Edinburgh Castle

Czech Republic

Hluboká nad Vltavou

China

Forbidden City

England

Tasks: Task 1: Complete the sentences:

Prince Pondicherry lived in (the name of the country) ~~INDIA~~ INDIA.

The prince asked Mr. Wonka to build him a (the type of the house) ~~CHOCOLATE PALACE~~ PALACE.

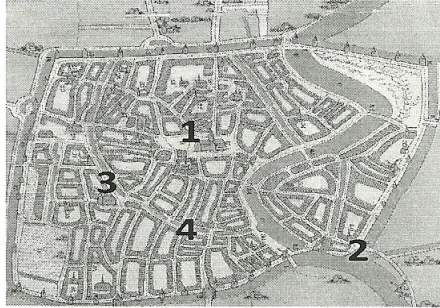
Prince's new house will have (the exact number) 100 rooms.

The bricks will be made of (the material) ~~CHOCOLATE~~ CHOCOLATE.

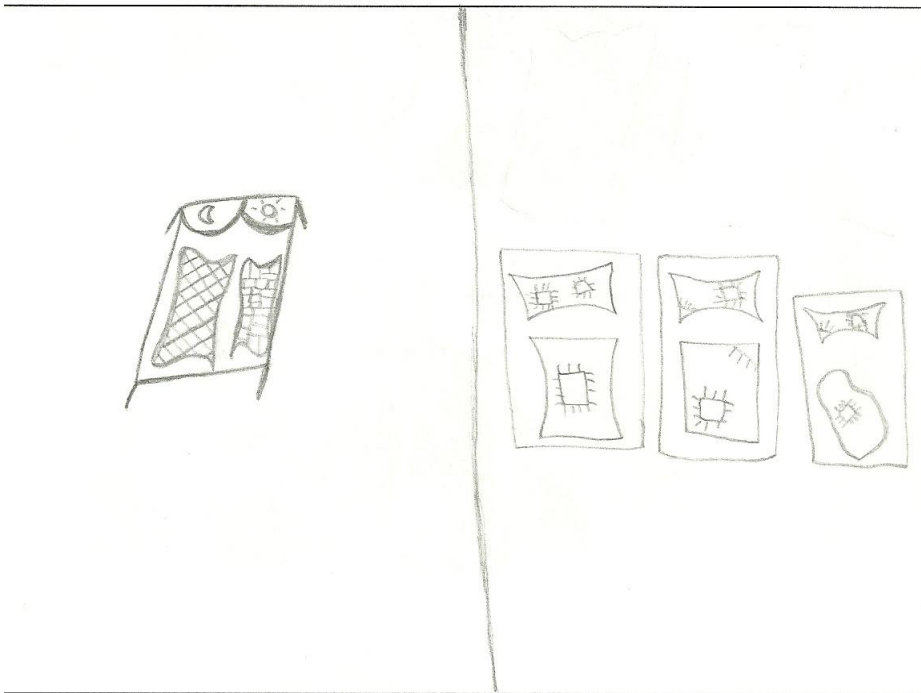
Mr. Wonka recommended the prince to (one verb) ~~EAT~~ EAT his new house.

Appendix 16, activity 6

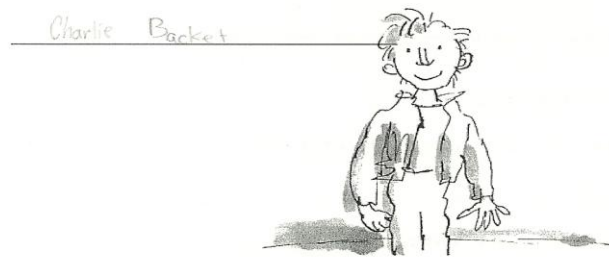
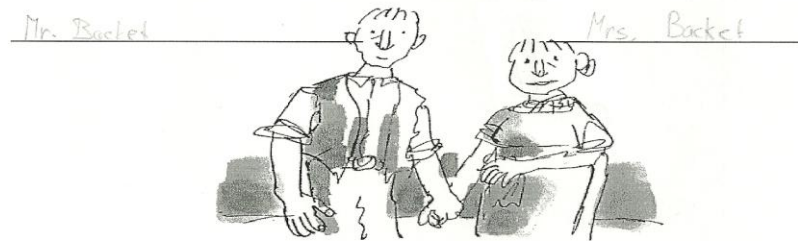
Task 1: Charlie's house is represented by... (choose one number) 1, 2, 3, 4,



Task 2: Draw the inside of Charlie's house. Do not forget to draw its equipmer and furniture.



Task 3: Who is who?



Task 4: Answer the questions:

Who was the only person in the family with a job? Mr. Bucket

Where did s/he work? _____

What did the family eat for breakfast? bread with margarine

What did the family eat for lunch? cabbage and potatoes

What did the family eat for supper? cabbage soup for Charlie - chocolate

Appendix 17, questionnaires

Prosím, pokus se zhodnotit učební zkušenost, kterou jsi získal/a prací s Dahlovou knihou **Karlík a továrna na čokoládu**. Odpověz na sedm jednoduchých otázek:

1, Byl pro tebe učební materiál jazykově obtížný?

Pro mě byl lehký ale přesto zásadný.

2, Bylo pro tebe obtížné plnit učební úkoly? Pokud ano, co bylo zdrojem tvých obtíží?

Ne, všechno bylo v pohodě.

3, Byla pro tebe práce s autentickým materiálem nějakým způsobem přínosná? Pokud ano, v čem?

Ano, byla v ní spousta nových slovíček, souvislých vět atd. Pomáhá to s porozuměním opravdovým Angličanům - Američanům.

4, Chtěl/a bys ve svém volném čase přečíst nějakou jinou knihu napsanou anglicky pišícím

autorem? Pokud ano, proč? Jo, knihy v angličtině jsou zábavnější. Protože v některých částech si musíme domyslet o co se vlastně jedná. Což mě baví.

5, Jaký je tvůj názor na Dahlův příběh?

Můj? Ale jo. Nebyla špatná
ale možná až moc slzňivá.

6, Jaký je tvůj názor na ilustrace, kterými je kniha vybavená?

Spíš strašidelná než že by pobavily. Ne strašidelná, ale divná.

7, Byly pro tebe ilustrace nějakým způsobem užitečné při plnění učebních úkolů?

Ne, všechno jsem si mohla přečíst.

Prosím, pokus se zhodnotit učební zkušenost, kterou jsi získal/a prací s Dahlovou knihou **Karlík a**

továrna na čokoládu. Odpověz na sedm jednoduchých otázek:

1, Byl pro tebe učební materiál jazykově obtížný?

Ani ne

2, Bylo pro tebe obtížné plnit učební úkoly? Pokud ano, co bylo zdrojem tvých obtíží?

Ne

3, Byla pro tebe práce s autentickým materiálem nějakým způsobem přínosná? Pokud ano, v čem?

Ano zjistil jsem že jsem nemusel překládat žádná cizí slovíčka a stejně jsem to pochopil

4, Chtěl/a bys ve svém volném čase přečíst nějakou jinou knihu napsanou anglicky pišícím

autorem? Pokud ano, proč?

Ano docela mě to bavilo

5, Jaký je tvůj názor na Dahlův příběh?

je zajímavý a je v něm ponaučení ^{v něm}

6, Jaký je tvůj názor na ilustrace, kterými je kniha vybavená?

jsou hezké a někdy srandovní

7, Byly pro tebe ilustrace nějakým způsobem užitečné při plnění učebních úkolů?

Ne nepotřeboval jsem je (podobně jsem dříve viděl film) ale moc se mi líbily

Prosím, pokus se zhodnotit učební zkušenost, kterou jsi získal/a prací s Dahlovou knihou **Karlík a**

továrna na čokoládu. Odpověz na sedm jednoduchých otázek:

1. Byl pro tebe učební materiál jazykově obtížný?

Něco ano ale něco ani ne
Dobře se mi s tím textem pracovalo

2. Bylo pro tebe obtížné plnit učební úkoly? Pokud ano, co bylo zdrojem tvých obtíží?

Ne, moc se mi to líbilo a bylo
to i zábavné

3. Byla pro tebe práce s autentickým materiálem nějakým způsobem přínosná? Pokud ano, v čem?

Ano, dozvěděla jsem se spoustu nových slov.

4. Chtěl/a bys ve svém volném čase přečíst nějakou jinou knihu napsanou anglicky psíciím

autorem? Pokud ano, proč?

Ano už jsem jednou přečetla a asi si
přečtu další, dozvěděla jsem se spoustu nových
slov...

5. Jaký je tvůj názor na Dahlův příběh?

Ano, ~~mi~~^{mě} se staráše líbí

je zábavný a nutí mě číst dál

6. Jaký je tvůj názor na ilustrace, kterými je kniha vybavená?

Moc se mi nelíbí, udělala bych to trochu
uhtedněji je tam moc přetahovaných čar

7. Byly pro tebe ilustrace nějakým způsobem užitečné při plnění učebních úkolů?

trochu vyjadřovali co se v textu děje
a mohla jsem se lépe zorientovat