

**University of Pardubice  
Faculty of Arts and Philosophy**

***Winnie-the-Pooh* in ELT**

**Klára Kabeláčová**

**Thesis  
2010**

Univerzita Pardubice  
Fakulta filozofická  
Katedra anglistiky a amerikanistiky  
Akademický rok: 2010/2011

## ZADÁNÍ DIPLOMOVÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: Klára KABELÁČOVÁ  
Studijní program: M7503 Učitelství pro základní školy  
Studijní obor: Učitelství anglického jazyka  
Název tématu: Winnie-the-Pooh od A.A. Milne ve výuce anglického jazyka.

### Z á s a d y p r o v y p r a c o v á n í :

1. Studentka s využitím relevantní sekundární literatury nejprve objasní základní pojmy, s nimiž bude pracovat a uvede do literárního kontextu zvolené dílo. Výběr díla zdůvodní.
2. Jádrem práce bude jednak analýza zvoleného díla z hlediska jeho využitelnosti v ELT při výuce a nácviku odlišných jazykových dovedností, jednak výzkum zaměřený na to, zda a jaké texty anglické dětské literatury učitelé při výuce anglického jazyka využívají. Teoretické vývody a východiska studentka vhodně opře o relevantní zdroje.
3. Závěrem studentka shrne výsledky svého výzkumu a porovná je s možnostmi využití zvoleného textu v ELT.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování diplomové práce: **tištěná/elektronická**

Seznam odborné literatury:

Carpenter, H., Prichard, M. **The Oxford Companion to childrens literature. Oxford: OUP, 1984.**

Milne, A. Alexander. **Winnie the Pooh. London: Methuen, 1971.**

Scott, A.W., Ytreberg, L.H. **Teaching English to children. London: Longman, 1993.**

Vedoucí diplomové práce:

**Mgr. Šárka Bubíková, Ph.D.**  
Katedra anglistiky a amerikanistiky


Datum zadání diplomové práce: **30. dubna 2008**

Termín odevzdání diplomové práce: **31. března 2010**



prof. PhDr. Petr Vorel, CSc.  
děkan

L.S.



Mgr. Šárka Bubíková, Ph.D.  
vedoucí katedry

V Pardubicích dne 30. listopadu 2008

## **Prohlášení autora**

Prohlašuji:

Tuto práci jsem vypracovala samostatně. Veškeré literární prameny a informace, které jsem v práci využil, jsou uvedeny v seznamu použité literatury.

Byl jsem seznámen s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., autorský zákon, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

V Pardubicích dne 29. 3. 2010

Klára Kabeláčová

### **Acknowledgements**

I would like to thank Mgr. Šárka Bubíková, Ph.D. for her patient supervision and her helpful advice in writing my thesis. I would like to thank also to my mother and my boyfriend for their understanding and support in crucial moments of my life.

## **Abstract**

The thesis is aimed at the children's book *Winnie-the-Pooh* by Alan Alexander Milne and its possibilities of uses in ELT. The thesis depicts the theory and historical background of children's literature since the turn of the 19<sup>th</sup> and 20<sup>th</sup> century, it also portrays the authors of Pooh bear. In the second half of the thesis follow the research aimed at the real use of children's literature at ZŠ Studánka and it is completed by suggested activities which are based on the research results.

## **Keywords**

children's literature; teaching English language; Alan Alexander Milne; Pooh in ELT

## **Název**

*Medvídek Pú ve výuce anglického jazyka*

## **Souhrn**

Práce je zaměřena na dětskou knihu *Medvídek Pú* od Alana Alexandra Milneho a možnosti jejího využití ve výuce anglického jazyka. Diplomová práce zachycuje teorii a historické pozadí dětské literatury na přelomu 19. a 20. století, práce také zachycuje autory *Medvídky Pú*. Ve druhé části práce následují výzkum, který je zaměřen na skutečné využití dětské literatury na ZŠ Studánka a ten je doplněn navrženými aktivitami, které jsou založeny na výsledcích výzkumu.

## **Klíčová slova**

dětská literatura; výuka anglického jazyka; Alan Alexander Milne; Pú ve výuce anglického jazyka

# Table of Content

1.	Introduction.....	1
2.	Theory.....	3
2.1.	Introduction .....	3
2.2.	Children’s Literature.....	3
2.2.1.	Moral and Educational Importance of Children’s Literature .....	5
2.2.2.	Social Importance of Children’s Literature .....	7
2.2.3.	Commercial Importance of Children’s Literature .....	8
2.2.4.	Conclusion.....	9
2.3.	History of children’s literature since the turn of 19 <sup>th</sup> and 20 <sup>th</sup> century .....	9
2.3.1.	New concept.....	9
2.3.2.	New genres.....	10
2.3.3.	Differences in development in Britain and America .....	11
2.4.	Language Skills and Subskills in ELT.....	12
2.4.1.	Reading skills .....	13
2.4.2.	Speaking Skills.....	15
2.4.3.	Spelling .....	17
2.4.4.	Writing and Vocabulary .....	18
2.4.5.	Conclusion.....	19
2.5.	Conclusion.....	19
3.	Alan Alexander Milne (1882 – 1956).....	21
4.	<i>Winnie-the-Pooh</i> – development from Shepard to Disney.....	24
5.	Research – children’s literature in English classes at ZŠ Studánka 2008/2009.....	27
5.1.	Introduction .....	27
5.2.	Outcomes according to the phases of the research .....	28
5.2.1.	The first phase (2 February – 19 February 2009).....	28
5.2.2.	The second phase (23 February – 12 March 2009) .....	31
5.2.3.	The third phase (16 March – 3 April 2009).....	34
5.3.	Conclusion.....	39
6.	Suggested activities based on research results .....	41
6.1.	Introduction .....	41
6.2.	Practical Activities.....	42
6.2.1.	Suggested pre-task activities .....	43
6.2.2.	Suggested main activities .....	46
6.2.3.	Suggested post-activities .....	50
6.3.	Conclusion.....	51
7.	Conclusion .....	53
8.	Resumé.....	55
9.	Bibliography .....	59
10.	Appendices .....	62

# 1. Introduction

In few last years, the schools are focused on English language teaching since the very early age, teachers use mainly the given materials in form of textbooks and newly also interactive boards, but they feel still rather limited in using different unusual teaching aids. One of the rarely used aids is children's literature which is unnecessarily omitted. The thesis concerns possibilities of uses of children's literature, particularly *Winnie-the-Pooh*, in English language teaching.

The thesis is divided into two parts, the first part is theoretical and it is focused on the theory of children's literature and also the theory of skills and subskills which can be practised with *Winnie-the-Pooh*. Next, the theoretical chapter faces the historical development of the children's books at the turn of the 19<sup>th</sup> and 20<sup>th</sup> century and during the 20<sup>th</sup> century, i.e. since the time when Milne published his Pooh stories for the first time and the boom of children's literature, and also popularity of *Winnie-the-Pooh's* adventures continued throughout the whole century. Moreover, next chapter focuses on the circumstances of Milne's thought about creation his books about the Pooh bear will be mentioned. Finally, in the theoretical part it will be faced on Shepard's and Disney's drawings, concerning Pooh and his friends. This part of the diploma paper is aimed at readers' understanding of the main terms as children's literature and its sub-genres, benefits which teachers can gain from this kind of literature, and also introduction of the authors and of the protagonists of the adventures.

The second part of the thesis is aimed rather practically, it consists of a research aimed at the use of children's books at school ZŠ Studánka and it is followed by suggested activities based on the results of the research. This part of the thesis is focused mainly on readers who want to work with children's literature in ELT and who want to try to use it as a teaching aid since they should explore the benefits in English classroom within pupils.

About the topic of the children's literature in ELT which could be used effectively have not been written much secondary literature, so it was mainly work of combining various sources of secondary literature with the use of research results. However, the discipline is rather fully described as the kind of literature – children's literature rather than this genre involved in English language teaching. Thus, this thesis tries to involve it in ELT and to draw inspiration for language teachers in general, since the potential of the kind of children's literature could be used in any language teaching.



Although the character of *Winnie-the-Pooh* is widely known, it was popularized mainly as Disney's creatures, moreover, it has also been publishing as educational books which are aimed at parents and their children, so parents can read to their children with the purpose of Pooh bear teaches children colours or numbers etc. Publishers try to sell as many products with this mascot as possible. However, he was not as popular as Shepard drew him and his friends but publishers have tried to commercialize also some books where the Bear is the originally drawn in his real shape. This issue is also described in one of the chapters.

To conclude, the thesis gives opportunities to develop some other methods and materials than it was known for language teachers before. In the practical part the English teachers will find some tips and reasons for improving their English lessons and the activities would also motivate pupils who appreciate any change of everyday English lessons.

## **2. Theory**

### **2.1. Introduction**

In this chapter it will be introduced some basic terms which are basic for an understanding throughout the thesis. At first, the term children's literature and its importance and also childhood concepts will be introduced. After that, the history of the children's literature at the turn of the 19<sup>th</sup> and 20<sup>th</sup> century will be mentioned. Whereas in the second sub-chapter the term English language teaching and the terms such as skills and sub-skills will be explained, moreover, those skills and subskills which were focused in the chapter suggested activities will be described in more detail.

### **2.2. Children's Literature**

Children's literature is a kind of literary works written exclusively for children, however, it is also passionately enjoyed by adults, as P. Hunt quoted C.S. Lewis' note: "I am almost inclined to set it up as a canon that a children's story which is enjoyed only by children is a bad children's story." (Hunt: 1994, 7) Moreover, as Peter Hunt mentioned in his book: "It involves and integrates words and pictures, it overlaps into other modes – video, oral story-telling – and other art forms." (Hunt: 1994, 1) To generalize characteristics of children's books, they usually do not contain sex, violence, or soul-searching, unless they are written for teenagers. What is more, they are written with large font and pictures, they have more central characters who are children, and they are usually easier to read and shorter than literature written for adults. However, it does not mean that the children's books are depleted in comparison with adult literature, as J. Webb objects:

It is mistaken and misleading to regard writing for children as being neutral, a homogenous mass of innocence, for as adult literature embodies the construct of nationality and culture, so does Children's Literature, and despite globalisation, the shrinking of our world, writing for children continues to capture and reflect the particularities [...] of our varying national characteristics.

(Webb, 9)

Thus, it means that the children's literature is equally important and good as the adult books. What is more, they must fulfil the moral, social, economical, cultural, and educational function. Besides, P. Hunt reported:

All books must teach something, and because the checks and balances available to the mature reader are missing in the child reader, the children's writer often feels obliged to supply them. [...] Children's writers [...] are in a position of singular responsibility in transmitting cultural values, rather than 'simply' telling a story.

(Hunt: 1994, 3-4)

The children's literature has been developing together with the concept of childhood, which does not exist before the 16<sup>th</sup> century, but the books were not aimed particularly at children. In the pre-industrial era, children were not perceived as a developing human being but as incapable creatures with animalistic traits. They were not spared from hard work, moreover, they were mixed with adults as early as possible, i.e. when they were capable of physical work. Books for children led them to hard work and household discipline. After this came the era of modern childhood, it developed according to J.A. Comenius' and J. Locke's ideas, for the first time, children were perceived as innocent and fragile who need parents' protection. Moreover, new institutions for children were established, e.g. foster homes or orphanages, or girl- and boy-scouts. Finally, the third era of the childhood concept which was called post-modern era, it was important due to the fact that it came a breakdown of norms about family, gender roles, age and reproduction. Moreover, children were not perceived as innocent and naive, they became participants and consumers in semi-autonomous youth culture.

The children's literature is thought primarily for children, it is crucial for them to read or acquire this literature thus it is very influential, to prove this point, P. Hunt commented: "Children's books are important educationally, socially, and commercially." (Hunt: 1994, 1) In fact, children usually do not choose books for reading themselves – they are advised by adults which books they might read, this statement is supported by A. A. Milne in P. Hunt's quotation:

Children's books ... are books chosen for us by others, either because we have reasons for thinking that they please children today; or because we have read them lately, and believe that our adult enjoyment of them is one which younger people can share.

(Hunt: 1994, 1)

Furthermore, it is also very important which literature adults recommend or give children to read, because in the young age, literature helps develop children's characters, as Ch. Sarland quoted F. Inglis: "Only a monster would not want to give a child books she will delight in and which will teach her to be good" (Sarland, 40). And thus, it is very important to consider

which books the children should read since the reasons which mentioned A. Ellis: “There are a number of good reasons why it is necessary to select books for children, because while so much is available which is of good quality, there is even more which is not; and much of this larger section may well have a detrimental effect upon its readers.” (Ellis, 4)

To sum up, the children’s literature is a specific area of the literature as the whole. This kind develops with time and it changes according to social needs, moreover the books may succeed in the case that an adult would choose it for a child. The selection is crucial in child’s reading since they must be protected from a bad influence.

### **2.2.1. Moral and Educational Importance of Children’s Literature**

As mentioned above, the children’s literature must have taught something, in earlier times especially proper behaviour was highlighted. The situation concerning children’s literature published in England during the 17<sup>th</sup> century described A. Cagnolati:

Before the restoration, there had been few books aimed at children and adolescence: ‘courtesy books’ such as *A Little Booke of Good Manners for Children*, [...] some books of riddles, manuals of rules for apprentices, and the so/called books ‘of parental advice’ which were written by parents for their own children, although sometimes the title like *The Advice of a Father* [...] were just contrivances for publishing general manuals of good manners for the young.

(Cagnolati, 2)

Moreover, in children’s poems, riddles, or prose have always been given some advice, for illustration, proper behaviour, i.e. listen to the parents’ advice, some of the earlier works were so strict that they ended tragically indeed – with children’s death. Children’s literature also has aimed at showing morals, i.e. in early age when Puritan created their own books, they encouraged children for respect for God, it was the most important in that time – as A. Cagnolati reported: “Calvinism [which Puritans accepted] taught that children were born with an inheritance of sin and wickedness” (Cagnolati, 3 – 4) and so they should have learnt from the Bible from very young age to purge sins away. Puritans also required self-discipline, piety and respect for parents. Except of the Bible, they were published some books called ‘little goodly books’ (Cagnolati, 4) which had taught children about the sins and self-discipline and piety, one of the most known of this genre is *A Token for Children* by J. Janeway since, as A. Cagnolati declared:

[It mixed] education, good manners, and religious teaching. [...] Nevertheless, children had other choices of reading [than the Bible or ‘courtesy books’]:

Aesop's Fables [...] used as a schoolbook, [...] that had animals as main characters and were often illustrated with etchings.

(Cagnolati, 2, 4)

It means that the children's literature had started to develop since the 17<sup>th</sup> century however, it became popular many years later and they had also contained more advice, rules, and morals.

Later, modern types of children's books were also important for their moral values. Consequently, it changed with time, religious motives were not so important. Especially in Victorian era, literature was very strongly gender divided – for girls were important home duties and domestic role, on the other hand, for boys were highlighted empire building and features of manly boy. These values are highlighted in the books *The Coral Island* by R. M. Balantyne which was written for boys, on contrary *Little Women* by L. M. Alcott which was made for girls. However, in the late nineteenth century there was a book which made fun of Victorian values, it was *Alice's Adventures in Wonderland* by L. Carrol, this book was exceptional in that time, because it did not consist any moral, i.e. the book was only for pleasure, which was uncommon.

Contemporary, English children's fiction and poetry do not highlight the past values so strongly, the genre is also useful in the second language teaching. Either it can help morally or it facilitates new vocabulary, spelling and reading skills. Young usually meet with authentic English texts which were written particularly for them at school for the first time. Moreover they are fruitful for learning they mainly motivate pupils in learning foreign language, because they are able to read something in original version, which is a very nice reward for English learners.

The use of literature should vary with the age of students, with young learners may be used mainly picture books and easy readers, because they are colourful and children can imagine a story better than if they read plain text without any pictures or illustrations. Furthermore, picture story books and easy readers are often thought for children who are learning reading and correct punctuation. On contrary, for older English language students can be suggested books which are shortened and thus they can be read with more delight by teenagers, moreover pupils usually feel better and motivated because they are capable to read more difficult literature. To support this statement that it is possible to make differences between learners' levels, Z. Faklová introduced a book called *Children's Literature and the Foreign Language Classroom*: "The teacher's handbook contains twenty-five lesson plans exploiting literature-based materials. [...] The difficulty varies from very easy activities that

can be employed with young learners to those suitable for intermediate ones.” (Faklová, 186 – 187)

As mentioned above, morals were (and still are) interdependent part of children’s literature. Development of all values which has been highlighted in children’s books has gone hand in hand with time and development of the society. Moreover, the children’s literature has become useful in ELT since contemporary society require knowledge of English language and children’s books are a new teaching aid.

### **2.2.2. Social Importance of Children’s Literature**

Social importance is also interrelated with children’s fiction and poetry. Authors can influence young readers, since they are more experienced. However, the social importance was not transparent in earlier times, it changed, and contemporary children’s literature offers even racial issues or gender roles and they are accepted by critics and the society.

However, the society has not always been so tolerant, as Ch. Sarland wrote in his contribution:

The fact that the protagonists of most children’s books tended to be white middle-class boys was adduced in evidence. Black characters rarely made an appearance in children’s fiction, and working class characters were portrayed either as respectful to their middle-class ‘betters’.

(Sarland, 41)

Thus, children’s books are composed as youth can read about how people lived in earlier, or in different countries, i.e. they acquire multicultural knowledge, as for example in *Charlie and Chocolate Factory* by R. Dahl, where children meet with black skinned boy who must work to earn money, what was inappropriate at the time when the book was published for the first time. Furthermore, young realize different values, because with guidance they are explained the historical background, i.e. slavery, wars etc.

In present world, multicultural values are also important, children should allowed to handle books by various worlds’ authors, since they will absorb different customs from different parts of world, as example serves *Arabian Night*, pupils gain knowledge about typical clothes, customs, names, and legends of Arabic countries.

Nevertheless, the modern literature describes also current problems of the society the main issues are dysfunctional families, drugs, child’s labour etc which is also socially important for young to know about problems of the real world. The children need to know

about things which are not always nice because they must live in a modern world which does not offer only nice things to them.

To conclude, the social role of children's literature is crucial for contemporary society, in the age of multicultural ideas, moreover, children must have a general overview of the historical and modern world.

### **2.2.3. Commercial Importance of Children's Literature**

The commercial importance of children's books became especially after the World War II when literature for children noted a boom in trade. It was connected with the concept of childhood which developed and flourished at the turn of 19<sup>th</sup> and 20<sup>th</sup> century (see in the sub-chapter *History of children's literature*). Until 16<sup>th</sup> century children's books did not exist, it has been gradually changing until 20<sup>th</sup> century since until that time children's fiction was quite rare because authors did not think it was important to create books exclusively for youth. As mentioned above, it changed with the turn of the centuries and creating books for children has become a good business.

Hence, it is no wonder that the children's books increased in publishing. Regarding amount of published children's books, P. Hunt declared that the turn of 19<sup>th</sup> and 20<sup>th</sup> century is also called the Golden Age of children's literature and according to the figures of published 'juveniles' the increase was huge, in 1913 it was only 688 books, whereas in 1938 the number of 'juveniles' had increased to 1.629, which was a real boom of 137 per cent. (Hunt: 1995, 192) The development continued in producing good-quality children's books, A. Ellis commented: "At the present [1970], approximately 2,300 new children's books are being published annually in this country [Britain] alone. (Ellis, 3) As it is seen from the figures, the children's literature became a popular issue, many writers began to write. What is more, the authors and film factories started working with psychologists and pedagogical experts to gain as much children as possible.

What is more, A. Ellis mentioned that children the children's literature became more available since the publishers had started to sell it as paperback books and it caused that more people could afford it to buy. (Ellis, 3) Children's books started their fame mainly after the WWII but it prevailed up to the present. Moreover, the booming market tried to make accessible children's books to broader public. Contemporary, people are spending a lot of money for books for children since their young age.

#### **2.2.4. Conclusion**

To conclude, children's literature developed with some difficulties but it succeeded and was accepted as an independent form of literature, although it was conditioned with society development, how adults perceived children. However, it gained popularity and it became very popular, not only economically, but also socially and educationally.

### **2.3. History of children's literature since the turn of 19<sup>th</sup> and 20<sup>th</sup> century**

The children's books often reflect the historical background in any periods, thus, it is important to know something about it. A. Cagnolati noted:

For children's literature, since the economic, social, cultural, and religious motives of the writers often dominated more than do the literary and artistic concerns. It is therefore really important to examine the historical setting of this literature, since literature for children offers us a detailed social landscape and tells much about the history of the period.

(Cagnolati, 1)

And thus, the historical background of children's literature and the concept of childhood development must be introduced. Description of the turn of 19<sup>th</sup> and 20<sup>th</sup> century was chosen because of the selected book for the thesis – *Winnie-the-Pooh* which was published in 1926 for the first time. And so, this chapter is aimed at the development of children's literature near this period. Moreover, new genres of this period will be introduced and finally it will be given comparison of the children's literature in the Great Britain and in the United States of America.

#### **2.3.1. New concept**

The turn of the 19<sup>th</sup> and 20<sup>th</sup> century was a real breakdown in production of books for children, as J. Briggs mentioned:

The twentieth century saw a radical change in the depiction and position of the child in the society, which was directly reflected in the range and variety of writings addressed to children.

(Briggs, 167)

Children were not perceived as innocent creatures anymore. What is more, they were understood independent youth consumers with special needs. And therefore, new radio broadcasts, magazines and books were focused upon children. It became a prestigious issue to



write, illustrate or at least any cooperation was appreciated on works for children. (Hunt: 1995, 192 – 196)

### 2.3.2. New genres

With historical development of books for children goes hand in hand new genres which were also influenced by new concepts. Since the beginning of children's literature, moralizing was common, however, at the turn of the centuries, morals were moved, because it was not considered the main theme anymore. The society gave opportunity to some new genres.

As a very new genre, children's encyclopaedias were produced. The first attempt to compile an encyclopaedia for children was managed by Larousse who "issued *Petite Encyclopédie du jeune âge (Small Children's Encyclopaedia)* in 1854, but next [...] did not appear until 1957." (Britannica, 'Encyclopaedia') However, as mentioned further on Britannica.com, the first English language encyclopaedia was published in 1910 in Britain and in 1912 in the United States, these were illustrated with shorter texts. (Britannica, 'Encyclopaedia') Encyclopaedias became a popular genre since the society required children's independence in education, i.e. they were required to find and work with new information.

Another influential genre was fantasy and high fantasy which became very popular especially after the Second World War, P. Hunt reported about this genre: "In the mid-1950s fantasy began to dominate the field in Britain." (Hunt: 1994, 32) Evidently children could have denied the real cruel world in which they had lived and they had imagined unreal and better, as an example can be mentioned Lewis' *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (1950)*, where children were the main protagonists who had gone through a wardrobe and thus they escaped from the warring world in an imaginative empire where they felt much better, they found new friends and helped them to save their imaginative and magic world. This genre was a real boom after the wars. Nevertheless, other genres were established.

Animal stories became new phenomenon in the 20<sup>th</sup> century, especially R. Kipling with his *The Jungle Book (1894)* influenced modern animal stories including A. A. Milne. News of this period became also comic stripes which were wildly popular at the beginning of the 20<sup>th</sup> century and they endured until present, moreover, nursery rhymes, children's poetry or adventure stories, and its sub-genre, detective stories were still popular within the 20<sup>th</sup> century. To conclude, as indicated above, almost all genres were written for children, they

were not so cruel or so demanding for reading but because of the fact that they were perceived that they need their own semi-autonomous culture, they must not have been omitted in any aspect of literature.

### **2.3.3. Differences in development in Britain and America**

Differences of favourite genres in Britain and the United States were significant mainly before 1900 but it continued during the 20<sup>th</sup> century as well even though the differences were not so significant after the turn of the centuries. At the end of 20<sup>th</sup> century, gender divided literature was highlighted in Britain. For girls were written especially family stories about the family duties and religious themes, on the other side, for boys were produced especially adventure stories with theme of building British Empire, manly boyhood and games which also originated from Victorian values. Whereas ‘dime novels’ were more popular in America, as at encyclopaedia Britannica is written, these were very cheap books, usually paperback and it often featured a western theme. (Britannica, ‘*dime novel*’) Other significant genres were adventure stories, but in contrast to British adventure stories, they highlighted American character. Moreover, children’s literature became radically popular in America earlier than in Europe. Furthermore, American writers of children’s books were mainly women, which was not so common in Britain.

After the World War II, the situation changed in both countries, children’s literature was more commercialized. However, the differences between American and British favourite genres still prevailed, as P. Hollindale and Z. Sutherland wrote:

The traditions of British and American children’s literature have tended to converge, although the cultural colonization by the USA has been more visible. [...] Writing in the USA seems to have been more sensitive to social and technological change. [...] Thus the great strength of British post-war publishing was fantasy, whereas in the USA [...] revisionist history and a new growth of social realism.

(Hollindale & Sutherland, 252)

On contrary to the USA, the English historical literature does not occur in the contemporary children’s literature as Webb noted: “Contemporary writing in England is not particularly engaged with the past; there is very little historical fiction produced amongst 7,000 plus publications a year. This becomes an indicator when considering writing for children as a reflection of contemporary culture.” (Webb, 15) What is more, Hollindale and Sutherland added to the historical, and thus, the development of children’s literature in England that: “After 1970 Britain entered a new period of unease.” (Hollindale & Sutherland, 253) New

problems erased such as racism, economic problems, mass immigration, gender and class division and industrial unrest appeared which mirrored in current literature and it was also involved in children's literature, these problems were mentioned especially in books aimed on teenagers because it would not be appropriate for young readers. What is more, in earlier times these problems were absolutely inappropriate, it was impossible to write about drugs or about child's labour, e.g. Twain's *The Adventures...* were not accepted before 1900 the main characters were antiheroes because they smoked and they helped slaves, so they were refused by librarians and also literary critics.

Current writing is better accepted by the society than in earlier times, however, the contemporary literature for children, compared to the older children's books written by the classic authors (such as Twain, Kipling, Milne, Lewis etc), is not very well developed, according to T. Watkins and Z. Sutherland, contemporary children's literature is a series of paradoxes. Furthermore, there have been relatively few new writers in Britain; hardback production has declined, paperbacks have boomed; there has been an overproduction of some kinds of books – picture books which are underfunding for education. (Watkins & Sutherland, 289) In 1980 ethnical literature appeared which was not common until these times, new authors tried to introduce their ethnic cultures to wide children's audience. In last fifteen years any new genre was not invented, nevertheless, the fantasy is still very popular within young readers, J.K. Rowling's *Harry Potter series* became bestsellers as well as S. Meyer's *Twilight saga* these are aimed mainly on teenage readers.

Thus, the children's literature has been developing with the society according to children's needs. Literature was different in America and in Britain; it was also caused by the situation in the particular country. However, children's books are well developed and after the turn of 19<sup>th</sup> and 20<sup>th</sup> century it developed magnificently.

## **2.4. Language Skills and Subskills in ELT**

This sub-chapter will be focused on the terminology of English teaching, in the introduction, the general terms such as ELT and language skills and subskills will be introduced, it will continue with other sub-chapters where it will be stated the skills and subskills used throughout the whole thesis, mainly in the practical part where the research and suggested activities occur.

The abbreviation ELT stands for English language teaching, it also has different terms but this is used in the United Kingdom. The term is used widely, however, it is mainly used by teachers. What is more, according to definition from Encarta, it is: “the teaching of English to non-native speakers of English” (Encarta, ‘*ELT*’)

English language learners must be taught language skills and subskills since they are crucial in English teaching. English learners need to know sub-skills, i.e. vocabulary, grammar, pronunciation and spelling. However, they also must learn how to use skills which are reading, writing, speaking and listening. Listening and reading skills are also called ‘receptive skills’ because learners receive information, on contrary, speaking and writing skills are called ‘productive skills’, because when learners speak or write, they produce some language. Scrivener explained: “Skills are commonly used interactively and in combination rather than in isolation, especially speaking and listening.” (Scrivener, 29) and thus the activities which are in the fifth chapter, called *Suggested activities*, contain usually more skills at which they are aimed. Moreover, the skills and subskills are organized on the basis of frequency of their co-occurrence throughout the activities. So, as the first, reading skills will be introduced, these are followed with speaking, spelling, and finally writing and vocabulary will be explained.

#### **2.4.1. Reading skills**

Reading skills are important and difficult in language learning. Reading skills are especially significant for this thesis thus the theory of reading skills is so sizeable. Reading can be taught through children’s literature, in this case, with books about the Pooh-bear. In this sub-chapter reading skills will be introduced, how to develop them and how to include reading activities in language teaching.

The skills of reading are crucial for everyday life experience. People need to understand written texts and to extract the required information, and thus learners must be taught this skill as early as possible, it means that learners are mastering this skill throughout the whole studies, since their early age, i.e. it is possible to start with English reading since they are eight year old as they manage reading in their mother tongue. Moreover, reading is crucial in future language development W. A. Scott and L. H. Ytreberg wrote: “As pupils become better and better in the foreign language, the printed word becomes the main source of expanding and strengthening the language.” (Scott & Ytreberg, 49)

So, learners must master these skills, they acquire ways of reading which were distinguished by F. Grellet in his book in four categories. The first is called skimming which is reading for the general information of the text, the second is scanning which means to read the text quickly to get a particular information, the third way is called extensive reading where a reader deals with a longer text, especially for one's pleasure, this reading is fluent, involving global understanding, and the fourth is intensive reading which involves shorter texts with extracting specific information and reading for detail. (Grellet, 4) These four ways of reading is vital to teach and though teachers should vary questions and activities according to the text and purposes of reading.

As mentioned above, learning all reading categories is not easy, that is the reason why teachers should remember that reading is a silent activity. On contrary, Scott and Ytreberg suggest activities where pupils are reading aloud:

Reading aloud is not the same as reading silently. [...] But it can be useful, especially with beginners in a language. [...] Reading aloud can be a useful skill to have in the classroom, and one which teachers make good use of.

(Scott & Ytreberg, 59 – 60)

However, reading aloud is not much appropriate in teaching reading skills, children usually feel embarrassed since they are nervous, and another other counter point is that pupils may adopt wrong intonation patterns or pronunciation of words. Moreover, reading aloud is not effective in the time management of one forty-five minute long class. So, as suggested above, silent reading is better for acquiring reading skills, what is more, children must concentrate when learning e.g. skimming.

Furthermore, the teacher can help pupils except of the possibility of silent reading also in approaching various texts and thus Grellet suggested some tips to manage the reading skills: "Consider the text as a whole, its title, accompanying picture(s) or diagram(s), the paragraphs, the typeface used, and make guesses about what the text is about, who wrote it, who it is for, where it appeared, etc." and he continued: "Skim through the text a first time to see if your hypotheses were right. [...] Read the text again, more slowly and carefully this time, trying to understand as much as you can." (Grellet, 10 - 11) Teachers should realize that they cannot facilitate pupils much with a text, because learners must develop their own techniques how to manage texts in a whole, however, teachers should create a list of useful advice which are suitable for varied materials, and they may use some of Grellet's advice.

In teaching reading is basic to select a good text, in this case, Winnie-the-Pooh stories were chosen. First of all, teachers must assess pupils' level, after that, teachers must decide about a readability of the selected text, i.e. how learners will comprehend and enjoy it. To help teachers choose an appropriate text, Ch. Nuttall suggested that as a readability indicator can be recommended making a cloze test from a text a teacher want to use in an English lesson, the first paragraph should stay in an original version and in the rest of paragraphs the teacher should delete words with the same sequence of, for example, ten words. If a learner is capable to fill the missing words in then the text is suitable for reading activity, it is recommended for independent reader the success of 60 per cent and for class about 45 per cent. (Nuttall, 29)

An important question before teaching reading skills with a text is to decide whether to choose an authentic or simplified text. It is also necessary to think about difficulty of vocabulary and grammatical structures which are contained in the text. Considering A. A. Milne's text, it is suitable for pre-intermediate and intermediate learners, and i.e. it would be appropriate for eighth and ninth graders since the book contains a lot of difficult words which could cause misunderstandings, so dictionaries should be allowed or teachers can provide a list of unknown vocabulary which should be learnt afterwards. However, for younger children, the text must be adjusted, however Ch. Nuttall claims: "[...] however good the simplification, something is always lost." (Nuttall, 31) Nevertheless, the simplification is really necessary if the teacher wants to use Milne's books with younger learners.

To conclude, all categories of reading skills must be acquired during studies at primary and lower secondary school since it is crucial for children to be able to read to develop themselves. Teaching reading is not easy since teachers must adjust texts and select them carefully, moreover they must also consider readability. After choosing a text and making appropriate questions lessons must be successful in enjoying the lessons by both teachers and learners.

#### **2.4.2. Speaking Skills**

As indicated at the beginning of the sub-chapter, speaking skills will be also involved in working with *Winnie-the-Pooh* in ELT. And so, the theory of this subskill must be explained, what it concerns and how teachers can help pupils develop speaking skills.

Speaking is a productive skill since the English learners try to produce a vocal product. It is the first skill which is taught when beginning with English, since younger

learners cannot write or read, the only strategy to teach them the language is through speaking. Moreover, Thornbury noted: “Speaking is generally thought to be the most important of the four skills.” (Thornbury, 208) The aim of ELT is to teach pupils to produce adequate speaking abilities. According to J. Harmer who made a list of language features of speaking, it means to teach connected speech involving expressive devices, with knowledge of lexis and grammar, but also to acquire negotiation language and to teach learners to interact with others. (Harmer, 269 – 271)

Here are described the features for better understanding. The first mentioned was the connected speech, it may be explained as the ability to connect words and sentences as the speaker wishes in a specific situation, unless the speaker mastered this ability, he would not be able to communicate and express himself. Next feature, called expressive devices, represents, as Harmer described:

Native speakers of English change the pitch and stress of particular parts of utterances, vary volume and speed, and show by other physical and non-verbal (paralinguistic) means how they are feeling [...]. The use of these devices contributes the ability to convey meanings. [...] Students should be able to deploy at least some of such suprasegmental features and devices.

(Harmer, 269)

Thus, it is necessary to teach pupils also this part of speaking skills unless they express emotions in speaking, it would be very poor dialogue and the speaker would not attract much attention. For speaking is also important to know the lexis and grammar. Pupils often think that they need primarily speak to acquire the language but they do not consider that unless they know vocabulary and grammar it is impossible to produce any speech. Moreover, they need to learn some phrases typical in particular life situations, as Harmer suggested that the teacher should supply a variety of language functions, i.e. expressing surprise, disagreement, shock etc. Thus, the teacher should prepare some lessons applying some thematic issues and introduce some typical phrases, e.g. expressing surprise, they can use phrases like ‘Really?’ or ‘Are you joking?’ And the teacher can ask them to have dialogues in pairs to express everyday situations to adopt needed lexis. Furthermore, learners of English language must also acquire negotiation language, which means that they need to learn speaking to negotiate their problems, for example, if they do not understand at the hotel at the receptionist desk, they must ask about it. Moreover, as J. Harmer described, they need to know how they should question on clarification and thus teachers can help in offering their pupils some useful phrases for not understanding and asking for explanation. (Harmer, 269 – 270) Unless pupils

interact with other people in English, their speaking abilities lack the purpose, thus the next feature is interaction, learners should be involved in guided discussions since they learn how to take their turns. Moreover, it is also useful to make groups and to give learners some tasks (e.g. cards with identities) for better understanding English language, moreover teachers are able to check their results of the discussions, what is more, pupils get comparison of speaker's feelings with themselves.

To sum up, the speaking skills are inevitable part of English language with all their features. What is more, these skills are acquired as the first, because it is the most common way to teach younger learners thus they learn to develop their speaking skills and they extend the other skills continuously.

### **2.4.3. Spelling**

One of the marginalized subskill is spelling, it is also very little written about its teaching methodology, however, many exercises exist for improving it, as S. Watson reported in her article: "very little research is available regarding the teaching and acquisition of spelling skills." (Watson, "The Do's and Don'ts of Spelling Lists") However, teachers usually do not omit teaching it because of lack of secondary literature about methodology of spelling, but as they feel that it is natural that their learners know how to spell. As S. Thornbury described that:

Knowing how to spell a word is part of knowing a word. [...] Spelling is also one of the sub-skills of writing. Moreover, knowing how to pronounce a word on the basis of its written form is also a useful speaking skill. Both spelling-for-writing and spelling-for-speaking involve recognizing sound-spelling relationship.

(Thornbury, 210)

What is more, it is inevitable to teach pupils some basic rules of English spelling since they must know the system of it because as Thornbury claimed, although the English spelling is not completely regular, more than seventy per cent is predictable in spelling and only three per cent is to be learnt because of irregularity. (Thornbury, 210) Harmer also suggested that: "We [teachers] should also get them [learners] to look at different ways of pronouncing the same letters (or combinations of letters) of have them [learners] do exercises to discover the spelling rules," and he added: "one of the best ways to help students improve their spelling is through reading, especially extensively." (Harmer, 256)



When having a lesson, teachers should highlight spelling of words which are being taught since pupils need to know the spelling of the vocabulary which is currently taught, i.e. if the topic is career and jobs, the spelled words would be for example, shop-assistant, look for, find, boss, business etc. However, the teacher should remember that the spelling must be practised on only known words which sound familiar to the pupils at first and subsequently they should try to dictate even unknown words which the older pupils should deduce from the English spelling rules, what should be added is that the English teacher should aim at one variety of English language, i.e. American or British since these two varieties differ and when pupils begin with foreign language they should not be overloaded with other varieties of the language.

Thus, spelling is interrelated to speaking and writing, what is more, teachers should not omit this subskill when teaching English. It exists many types of activities to improve the spelling, moreover, children might appreciate some interesting unknown exercises where they would have activities with *Winnie-the-Pooh*, see in the chapter *Suggested activities*.

#### **2.4.4. Writing and Vocabulary**

Writing and vocabulary are also used in the suggested activities but they were contained rather marginally and this is the reason why they are explained only briefly. Firstly, the writing skill will be introduced and in the second half of this sub-chapter the subskill will be explained.

Writing is a productive skill, it is necessary for learning English language, what is more, it is closely connected with subskills like spelling, grammar and vocabulary without knowledge of them the writing is impossible to learn. Moreover, S. Thornbury wrote in his book:

The teaching of writing has tended to focus on the ‘lower-level’ features of the skill, such as being able to write sentences that are connected to the sentences next to them. [...] Writing demands a greater degree of explicitness than speaking, since writers and their readers are separated in time and space. They therefore can’t rely on immediate feedback in order to clear up misunderstandings.

(Thornbury, 249)

However, pupils are taught the writing skills since early age but these are only basic knowledge of writing, they are being accustomed to write from very short easy sentences to complex written structures which are connected with linkers and sentences which are well developed.

Vocabulary is a subskill which is also important in ELT, however, according to Thornbury's notes, it was not always so major subskill, e.g. in audio-lingualism was more important to remember grammatical structures and vocabulary was only a filling in them. (Thornbury, 240) It is generally thought that people who want to become independent English speakers. "In terms of goals," according to Thornbury, "learners need a receptive vocabulary of around 3.000 high-frequency words [...] in order to achieve independent user status. [...] For a productive vocabulary, especially for speaking, they may only need half this number." (Thornbury, 240)

When teaching vocabulary, teachers should use visual aids, demonstrations, texts or dictionaries they should also provide the written and also spoken version, i.e. the spelling and pronunciation of a new item. For teaching vocabulary is the best to combine more aids because pupils need to be provided with more stimuli and thus they remember the new vocabulary. According to Thornbury, pupils need opportunities for incidental vocabulary learning, i.e. they are not capable to learn all words which exist, but when they read an unknown text, they will learn some new words. (Thornbury, 240)

Thus, vocabulary subskill is a kind of stuff which cannot overload pupils. They should be offered to get new words both consciously and incidentally since they must be learnt some topic oriented vocabulary. On contrary, pupils must be allowed to choose which other words they might need in future.

#### **2.4.5. Conclusion**

This sub-chapter focused on ELT terminology which is important to introduce for this thesis since the practical part concerning suggested activities do not offer space for explaining widely what is to be taught. Moreover, the introduced skills and subskills will be focused in the activities.

### **2.5. Conclusion**

This chapter introduced the main terms which are most commonly used throughout the whole thesis. Each key word is explained according to the frequency of appearance in it, i.e. children's literature is crucial to understand to the thesis, so it is the most widely described. In the second sub-chapter is introduced historical background of the children's literature at the turn of the 19<sup>th</sup> and 20<sup>th</sup> century since it is interesting to have an overview about the period of publishing *Winnie-the-Pooh*. In the third sub-chapter presents key words which are involved

in ELT methodology, i.e. skills and sub-skills which are used mainly in the practical part of this diploma paper.

The term of children's literature was divided according to its importance in various fields, in education, in commerce and in social environment. Some basic historical facts were given to clarify some important circumstances and changes in concept of the children's literature.

### 3. Alan Alexander Milne (1882 – 1956)

Alan Alexander Milne was a British writer, poet and playwright. He became famous especially because of his stories about the Pooh Bear, as it is written in A. Silvey's book: "It is his writings for children that have captured the hearts of millions of people worldwide and granted Milne everlasting fame." (305) This chapter will focus upon three main areas: What was Milne's work? Why did he create Winnie-the-Pooh's stories? What language did Milne use that made him unforgettable within children and adults?

Milne started to write when he was about twenty-five years old, although these writings were his first efforts. In fact, he began to write plays when he was older, around the year 1919. He wrote and also directed some less significant plays for children, furthermore he composed some detective stories and plays for adults. The main aim of this thesis is children's literature and concerning this area, he managed to publish two books of poetry called *When We Were Very Young* (1924) and *Now We Are Six* (1927). After all, his most popular works are stories about the Pooh Bear, i.e. *Winnie-the-Pooh* (1926) and *The House at Pooh Corner* (1928). Nevertheless as it is stated in Carpenter's and Prichard's book, Milne did not produce any other books for children after 1928, for he tried some plays for adults, because he did not want to return in time and rely on literature for children only. Although his plays were witty, no other work after *The House at Pooh Corner* made much evidence. (352) "He [Milne] resented the fact that his children's books had come to dominate his reputation, and were sometimes used as a critical stick to beat his adult work." (Carpenter and Prichard, 352)

As mentioned above, *Winnie-the-Pooh* was the important factor that made Milne famous. Stories about the Pooh Bear were developed because of Milne's small son whose name was Christopher Robin Milne and the same name also appeared as the name of one of the main characters in the books. However, for the first time, Winnie-the-Pooh could be noted in the book of children's verses *When We Were Very Young* (1924). Why was Winnie-the-Pooh the main protagonist of the stories? Because Christopher Robin had a toy; a teddy bear whose name was Edward, as Christopher Robin gave him this name. But after some time, Christopher re-named him on Winnie-the-Pooh, it arose from the name of a bear in an English zoo, Christopher loved visiting the zoo and this bear, the second name – Pooh – was a name of a swan, and so Edward bear must have been called Winnie-the-Pooh. Moreover, the setting of Milne's stories is also taken from the reality, Milne's family had a farm near Ashdown Forest, where Milne was taking his inspiration. And so Winnie-the-Pooh's home was placed in the forest which was called *Hundred Acre Wood*.

Milne created the story where the main characters were introduced Christopher Robin and his animal friends, what is more, almost all animals were his son's real toys, so his son can be understood as a contributor of Winnie-the-Pooh's adventures. In this connection, it should be mentioned that Pooh's stories are based on Christopher's active and imaginative plays with toys. Milne's companion in creating was Dorothy Milne [A.A. Milne's wife] who gave voices to the toys and helped her husband to create the Pooh's adventures. Milne once said: "I described them [animals] rather than invented them. Only Rabbit and Owl were my own unaided work." (Carpenter and Prichard, 352) This statement can be understood as he would not manage to write such successful stories without his wife's and E.H. Shepard's [Milne's illustrator] cooperation.

However, he was quite modest because his mastery language, which he used, was thought for double-audience, which is not obvious for the first moment. A. Silvey claims that:

Milne's light-hearted prose, periodically intersperses with simple verses composed by Pooh, is a joy to read and displays Milne's mastery of the English language. [...] Milne capitalized various words and phrases to stress their importance to the characters.

(Silvey, 305)

He used very witty and ironic language which cannot be understood by small children and it is not thought for them indeed, as it is explained:

Interestingly, Milne didn't write the Pooh stories and poems for children but instead intended them for child within us [adults]. He also never read the stories and poems to his son Christopher, preferring rather to amuse him with the works of P.G. Wodehouse, one of Milne's favourite authors.

(Mander, "A. A. Milne")

Milne proved to produce probably the greatest toy fantasies which have ever been written for children, but they have been admired by adults as well. Everybody can find in these stories something attractive what they like; as P. Hunt cited B. Wall who observed that books may have been written for double audience, which is the case of *Winnie-the-Pooh*, it means that:

[...] the narrators will address child narrates [...] and will also address adults, it can be either overtly [...] or covertly, as the narrator deliberately exploits the ignorance of the implied child reader and attempts to entertain an implied adult reader by making jokes which are funny primarily because children will not understand them.

(Hunt: 1994, 12 – 13)

So, children like it because of the adventures and fantasies they can experience with animals, on contrary, adults may love it for the emphasis on the naivety of all animal characters, which Milne showed through his exceptional language. What is more, Milne created many jokes with the aim to entertain adults within these books, Hunt suggests some examples may be offered: “Pooh living ‘under the name of Sanders’, Milne’s use of Significant Capital Letters, and probably the whole of the character of Eeyore” (Hunt: 1994, 13). One more thing should be written, according to P. Hunt: “[...] where Milne caters for a dual audience, he succeeds magnificently.” (Hunt: 1994, 114) As mentioned in the book *The Essential Guide to Children’s books and Their Creators*: “Stylistically, the books [*Winnie-the-Pooh and The House at Pooh Corner*] shine.” (Silvey, 305)

In conclusion, Milne is the unforgettable author who created bestsellers in children’s literature when he developed stories about Winnie-the-Pooh. Their popularity is spread not only within children but also within adults, and it was mainly caused by his significant language. Finally, as P. Hunt noted: “Small wonder that the ‘Pooh’ books remain a potent cultural symbol, and that many adults, as well as many children, have an uneasily intimate relationship with them.” (Hunt: 1994, 115)

#### **4. *Winnie-the-Pooh* – development from Shepard to Disney**

Milne's *Winnie-the-Pooh* is originally known as a bear who was drawn by Ernest Howard Shepard for the first time, however he was being more popularized by Walt Disney since 1966. So, Pooh developed from Shepard's lifelike bear to Disney's bear who is yellow and wears a red t-shirt. The main questions of this chapter are: Who was Shepard? How did he create his pictures? Why was Disney Bear developed?

This chapter is included into the thesis because of the fact that children do not usually know the original lifelike bear and it is a pity. Moreover, the Disney's bear has little emotions in his creatures whereas Shepard's pictures have their own magic in each line of a picture. The development from Shepard to Disney is given because children should decide which version they like better and their parents should undeniably introduce them the old version too.

E. H. Shepard was an illustrator who worked for Punch magazine and also cooperated with many leading authors of children's literature, as the most significant it can be mentioned Kenneth Grahame or A. A. Milne. However, the way to become Milne's collaborator was not easy at all, at first Milne asked his colleague at work to recommend somebody who could illustrate his children's verses, as it is described on the webpage:

At first Milne was not keen to use Shepard, but when his illustrations were a success Shepard went on to illustrate all of the Pooh books. Despite the success of the partnership, the two men only had a working relationship and never became close friends.

(Mander, '*E.H. Shepard*')

As mentioned above, Milne did not like Shepard's work at first but the illustrations were so successful that Milne did not have any other possibility and the cooperation begun, the first work with Shepard's drawings was a book of children's verses *When We Were Very Young*. After the success, he became known, as Silvey noted in her book: "He [Shepard] is chiefly known for his pen and ink illustrations, which are rich in detail and alive with the personalities of his characters." (412) Moreover, by the beginning of the 20<sup>th</sup> century, "Ernest Shepard's dreamier and less precise line drawings were well known and loved." (Briggs, 182) Besides his pictures were very similar with the reality, indeed, the primer Pooh Bear and his friends looked like real Christopher Robin's toys; for comparison, see appendices IV and III – Christopher Robin's toys and Shepard's animals. Christopher Robin Milne was also

represented as he really looked when he was a small boy; compare on the appendices I and III – Milne and his son and Christopher Robin on the Shepard's picture.

Shepard's pictures have their own magic, they completed Milne's wonderful stories, as it is an illustrated book, children with imagination can see the stories like they were in the *Hundred Acre Wood*.

Winnie-the-Pooh also exists as a modern yellow bear with a red t-shirt, it is not Shepard's work anymore, this creature was made by Walt Disney company. How did the cooperation with Milne begin? "A.A. Milne," according to the Mander, "always a fan of Disney's work, had commented that he would be honoured if Disney ever wanted to animate his Pooh stories, so Daphne Milne sold the film rights to Disney on June 16, 1961." (Mander, *'Disney and Pooh'*) As the result of a contract, as noted on Disney's webpage, the first film with Pooh Bear appeared in 1966 and it was called *Winnie-the-Pooh and the Honey Tree*. (Disney Archives, *'Winnie-the-Pooh'*) After this, the film became immediately very popular and it is even one of the most popular characters by Disney which were ever made, it is probably because of the fact that it was made with a great care, as mentioned on the fans' webpage, Disney wanted to develop a new masterpiece (Mander, *'Disney and Pooh'*). And he succeeded, creatures are so famous because of their colours and because the creatures are rather modern, in comparison to Shepard's animals. What is more, Disney's last version of *Winnie-the-Pooh* was produced in 3D version. Compare appendices VII, XI and VII – Disney's animals from the year 1966 and the 3D picture and Shepard's animals.

After introduction of Disney's Pooh, critics were objecting to the popularization via mass media and to an American man – Walt Disney, as it is written in the book by Carpenter and Prichard: "too often he [Walt Disney] debased writers' or artists' work; [...] it is regrettable that many children now think of *Winnie-the-Pooh* as the Disney animators depicted him rather than as drawn by E. H. Shepard." (Carpenter and Prichard, 153) Moreover, it hit E. H. Shepard, as mentioned by James Milne: "E.H. Shepard, [...] called the film 'a complete travesty', but Daphne Milne seemed pleased about the film." (Milne, *'General Information'*) Not only the original illustrator was disappointed but also British public, James Milne reported:

The general public review in America was high, but the British reaction was less than favourable. Disney had replaced the character of Piglet with a gopher [a small furry animal living mainly in North and Central America], which they thought is a more 'folksy, all-American, grass-roots image'. [...] Nearly all the characters had a Mid-West accent. Thanks to a crusade by British film critic Felix Barker, Disney consented



to re-dub the part of Christopher Robin with a British accent, and Piglet appeared in the next film, *Winnie-the-Pooh and the Blustery Day*.

(Milne, '*General Information*')

On the contrary, new books, films, toys and other film supporting products came with Disney's rights and it goes hand in hand with time, and children are really keen for new creatures by Disney, moreover, he brought children to reading, and it is probably the best thing because in present, it is difficult to catch children's attention to reading. Disney's *Winnie-the-Pooh* has been known better as film adaptations, but they are inspirations for reading other Pooh's stories, furthermore, publishers compete in publishing new books with Pooh as the main character, taken from the online bookshop: *Cooking with Pooh: Yummy Tummy Cookie Cutter Treats: Cookie Cutters*, or *My Very First Encyclopaedia with Winnie the Pooh and Friends: Animals*. Moreover, businessmen try to sell as much goods as possible with currently popular toys, or even dishes with their design.

To conclude, Shepard's illustrations were wonderful, but the time passes and things change, so Pooh Bear developed from the lifelike bear to the modern Disney's bear. The point for E. H. Shepard sounds that he demonstrated admirable talent in Milne's books, his creatures look like they want to begin moving. On the other hand, there is today's more popular Disney's Pooh characters who are probably even more popular and children like them, although critics oppose Walt Disney and his popularization of classic fairy tales.

## **5. Research – children’s literature in English classes at ZŠ Studánka 2008/2009**

### **5.1. Introduction**

This research was conducted during my Clinical Year, i.e. one year long teaching experience, at lower secondary school, ZŠ Studánka in Pardubice. The research might be called action research because some actions had been done for teachers’ motivation and persuasion. I was cooperating mainly with English teachers but I also involved a German teacher who was also interested in my research topic. Considering the timing of the research, it lasted nine weeks, from 2 February until 2 April 2009. After this period, it must have been evaluated the result of the research.

First of all, the problem identification must have been stated. The aim of the research was to discover if the teachers use children’s literature in their English classes. Eventually, I wanted to suggest them some possibilities of employing this stuff in English language teaching (further only ELT). One of the main purposes is to offer some ideas for possible improvements in further engagement of children’s books in teachers’ experience in ELT.

Research methods used during the research were dialogues with English language teachers, two kinds of observations of English classes with debriefing sessions (the first one, lessons where the teachers were teaching with *Winnie-the-Pooh* and the second observed lessons were ‘common’ what usually meant according to the textbooks). Finally, questionnaires which had been filled by both teachers and pupils were used.

Before I had started my research, I must have stated some hypotheses. I was considering why teachers do not use children’s literature in their English classes. The first of the hypothesis was that using children’s literature was time demanding since the creators of the School Educational Programme, *Studánecká cesta*, did not consider involving it in English syllabuses. So, the teachers must have followed the syllabuses, what very often meant to teach according to textbooks very often, and thus it would have been counterproductive to add more new materials because they had enough stuff for teaching in the textbooks. What is more, they probably had thought they lacked time for creating some more exercises for their pupils.

The second hypothesis was that the teachers had been feared to use the children’s books because they had not known where they should have searched for appropriate literary texts, in order to offer the pupils a quality children’s book. So, the teachers were afraid of

unknown area of their teaching competence and they did not want to fail in front of their pupils.

And the third hypothesis was that they had not worked with children's literature because they had not had any ready-made exercises which they could have copied and used immediately. Moreover, it was quite difficult to find some activities designed for teaching with children's literature unless the teachers were not keen in this field of English.

## **5.2. Outcomes according to the phases of the research**

Later on, procedures and outcomes will be divided according to particular research phases in sequence of time.

### **5.2.1. The first phase (2 February – 19 February 2009)**

The first phase lasted from 2 until 19 February 2009. In this phase, individual dialogues were held with English language teachers. It helped to motivate them and to support my ideas about involving *Winnie-the-Pooh* adventures in ELT. Although, the teachers were sceptical at first and constantly refused to try children's literature (the teachers were consistent in claiming of not being fruitful to involve other non-textbook activities into English lessons) they permitted to try it. However, it was not easy, they agreed after my insisting on trying children's stories in lessons through praising *Winnie-the-Pooh* and explanations that the pupils would surely appreciate it. Some of the teachers (three out of seven) agreed to have a team-teaching lesson to try how it would work in English classes with pupils. And so, the three team-teaching lessons occurred. Moreover, I observed some lessons in this phase. These lessons were those that the rest of the teachers, who did not accept my request on the team-teaching, agreed to use the prepared materials for involving *Winnie-the-Pooh* activities in ELT.

#### *Dialogues conclusion*

The first mode, which I used, was individual dialogues with seven English teachers. These dialogues were done during the first week of the research, i.e. from 2 February until 5 February. Immediately after the dialogues followed the team-teaching lessons, I was allowed to do this with three teachers, the rest did not accept this way of teaching. However, as I could evaluate, the three participants enjoyed the team lessons well. What is more, I occasionally continued in the team-teaching with one of the teachers.

The frame of the dialogues was prepared beforehand. I intended that it should not be longer than 15 minutes, thus I arranged five questions for not making the dialogue boring for the teachers. Nevertheless, it usually took more time (in all approximately 20 minutes) because the teachers usually answered my questions and continued speaking. I followed my prepared structure of the dialogue as I was considering what I would like to know about the teachers' attitude towards the use of children's literature in ELT. Moreover, I was curious about their opinion about *Winnie-the-Pooh* because I intended to prove my thoughts of using Pooh's stories in the teaching experience.

From the dialogues resulted that the teachers were not implicitly against using children's literature but they often highlighted that the English lessons do not offer much extra time for this area of language teaching. The outcomes are presented according to teachers' answers on particular questions.

*Do you use children's literature in your lessons? Why?*

On this question answered positively only two teachers, i.e. 29 per cent. What surprised me was that one of them was a man teacher. And the rest of questioned teachers who did not work with children's literature were women. When I wanted to know why, they answered that it was time demanding and did not have enough time for preparing new materials. Moreover, they claimed that it would be difficult to teach it and also manage the content of the syllabus, although the two teachers managed to work with children's books. I must have opposed the teachers who were teaching at the lower secondary school since they had opportunity to involve the children's books during the English conversations.

*What English children's book is/was your favourite?*

The respondents liked this question since they were thinking of only one favourite English book which was their favourite. Three teachers surprisingly agreed and responded that their favourite book is *The Lord of the Ring*. Then two answered that they like *Bob the Builder* which they had watched with their children, one teacher's favourite book was *Winnie-the-Pooh* and the last one preferred *Little Women*. Additionally, I wanted them to think of the chosen children's book, whether they would introduce to their pupils and they admitted that yes, because their pupils would probably like it.

*Do you think that your pupils would appreciate use of children's literature?*

All teachers confirmed that the pupils like different activities which are more entertaining thus, the pupils would certainly appreciate involving it in ELT. Some opinions

about a change of the School Educational Programme appeared. Three teachers were discussing about involving the children's literature in lessons of English conversation. What is more, one teacher suggested that it would be possible to create a new optional debate club for the oldest pupils who would be interested in this field of English language. However, it seemed as improbable that it could ever work.

*Would you like to try a team-teaching?*

Only three teachers agreed to try the team-teaching with me. After this, I asked to four why did not want to cooperate, they responded that it would disturb their pupils if we were two in the classroom.

*Could you try to teach with Winnie-the-Pooh prepared exercises?*

All the teachers accepted my request. The teachers tried using prepared exercises with *Winnie-the-Pooh's* adventures which I observed or I participated on them during the team-teaching.

I also managed to suggest positives of using Milne's books during the dialogues. I requested the teachers to attempt to teach with the use of prepared materials with *Winnie-the-Pooh*. Moreover, those who did not want to hold the team-teaching promise me observations at these lessons.

*Team-teaching and Pooh's independent lessons conclusion*

After the guided dialogues occurred the three team-teaching lessons, they were held during 9 and 19 February. Two lessons were prepared for the lower secondary school and one was planned for the primary school. Finally, I could experience how my ideas worked within children and I was also observing their reactions in the classroom, until this time my ideas were only theoretical and in these team-teaching I could persuade myself about how the ideas worked in ELT. At first, I was worried about the eighth and ninth graders' reactions, since *Winnie-the-Pooh* is known as a TV series for young children. However, my worries showed as inappropriate because pupils really enjoyed the lessons. What is more, it was better that two teachers were teaching the lessons because it was appreciated mainly by learners – when they needed some advice, one of the teachers was always ready to help, it was also time for consideration of learner's differentiation in these lessons. Further, it was useful in terms of teacher's class duties, i.e. signing the class book, explaining tasks or helping to weaker pupils. To sum up, the team-teaching lessons were unforgettable experience, moreover, the three

teachers enjoyed the lessons as well and they started considering possibilities of involvement of some children's stories in their lessons regularly.

On contrary, the teachers who did not accept my offer on the team-teaching held the *Winnie-the-Pooh* lessons themselves, as they promised in the dialogues. In three out of four cases, the lessons were considered boring (from my perspective as an observer), children did not enjoy the lessons. As I observed, the teachers who were given the materials presented them rather than taught them and it was probably the main problem. Compared to the last teacher who also did not want to teach in pair succeeded and made the lesson really enjoyable for the pupils, the teacher was teaching according to the prepared materials, moreover she showed the real interest in teaching with children's literature, particularly with *Winnie-the-Pooh*, the interest was proved by added pictures and also she brought the pupils book about the Pooh bear, as they could imagine the book version, moreover, she motivated them by lending them the book. Moreover, she asked me after the lesson if I could make more materials for her lessons concerning children's books, she was even asking about the poetry for children.

On the whole, the team-teaching lessons enjoyed the teachers, the pupils and me. The lessons were usually easygoing. However, the unaided lessons were rather a failure, except of the one lesson which was amazing due to the teacher who was interested in the problematic of using children's literature in English lessons.

### **5.2.2. The second phase (23 February – 12 March 2009)**

During the whole second phase which lasted from 23 February until 12 March, I observed English lessons passively, I wanted to discover if any children's literature is used by the teachers either in their common English lessons or in English conversational lessons (conversation in English concerns only the lower secondary school since at the primary school the School Education Programme does not count with it). Eventually, I wanted to know how often they worked with it, furthermore what children's books they use. As I have noted, the observations were done during fourteen lessons (one 'common' English lesson and one conversation in English at the lower secondary school), each teacher was observed twice. What is more, three teachers were teaching at lower secondary school and four were teaching at the primary school.

When I was preparing for the observations, I made a form where I prepared columns for recording which skills and subskills the teachers were teaching during the observed

lessons. I concentrated on the frequency of the use of children's fiction or poetry as well as I aimed at the used materials during the reading activities. Finally, I made notes about pupils' reactions on involving some kind of children's literature.

#### Outcomes from the observation form

After all fourteen observations, I summarized the found information. The used form can be seen in appendix II. For each lesson was filled one form. At first, I aimed at variety of taught skills and subskills. The results were as follows;

In all observed lessons was not noted any special difference between skills which were taught. However, as recorded in the diagram Figure 1 (Appendix VII.I), writing is usually the most omitted skill which should be changed since it causes problems in the future when it is required developed writing skills equivalent to the level of English language.

Among the subskills taught on both, the primary and the lower secondary school, it could be seen more visible differences, as indicated in the diagram Figure 2 (Appendix VII.II). The most preferred subskills were vocabulary (taught eleven times) and grammar (taught six times). What is more, it proved that spelling and pronunciation were the least taught although they are inevitably important.

In brief, the English teachers at ZŠ Studánka were omitting especially writing skills but it was not so evident in comparison with omitted subskills, besides pronunciation, spelling was also marginalized. Moreover, from the diagram Fig.3 (Appendix VII.III) is obvious that the teachers preferred teaching subskills to teaching skills which is not appropriate for ELT, even though the observations were done during fourteen lessons, teaching skills and subskills should be in balance.

The second item observed was focused on kinds of exercises used for reading activities and whether they were taken from textbooks or not, eventually, what different source the teacher worked with.

The teachers made preparing of the lessons easier for themselves, since they worked mainly with their textbooks. However, the articles were related to the topic of the syllabus and accompanied with various exercises. One more point should be mentioned, concerning the use of textbooks, I noticed that even if the teachers did not use children's books during their lessons on purpose, they worked with it either. Since, in one of the fourteen observations I viewed that the authors of children's English textbook involved a fairy-tale in it. It was in the seventh grade in the textbook *Project2*, the story narrated about *Stone Soup*, it was

accompanied by some exercises, for instance, a cloze test (pupils were asked to fill the missing verbs in past simple tense, since the problematic was taught in that unit), questions about the story, discussion about the morals, listening exercise and finally they were asked by the teacher to create a similar fairy-tale. To sum up, the class was working with the fairy-tale during the whole lesson, except of the writing task which was moved on the following lesson. However, pupils appreciated the significant change from their monotonous English lessons and so did the teacher who could notice the classroom atmosphere.

On contrary, concerning the use of textbooks, only one teacher did not use it, it was in the fourth grade. The used books were published by Oxford University Press and they were aimed at young readers who begun with English language, the teacher selected a book called *My Family* which he chose because of the theme pupils were learning. I observed that children were keen into this lesson since they were discovering a new aid on their way for better English. Moreover, the book was designed as it contains colourful pictures and shorter text because it is more productive for younger learners. What is more, the teacher told me that these books are created particularly for the young learners who learn English as the second language.

Thus, it depends on the chosen activity for pupils, since they appreciated any change from the usual grammar and vocabulary drill which they got in form of reading exercises as well. Even though they were not offered a different material, they were satisfied with the textbook fairy-tale and it was equally important as the satisfaction of fourth graders whom the teacher prepared a surprise in giving them the new original English books and thus he motivated them to start reading English texts although simplified and they were also supported to begin with children's literature.

The debriefing discussions were not as long as the guided dialogues, they lasted about five minutes and were held immediately after each observed lesson, since the teachers were curious about my reactions on their lessons, and similarly, I also had some questions. However, these discussions were rather evaluative and the teachers tried to help me by answering my questions. I asked about the materials and also about arranging the activities since they must have been connected with each other and also they must not have been monotonous. The two longer discussions were with the teachers who used the children's stories during their lessons. Firstly, I discussed the English easy books with one of the teachers, because I was interested in the price of these books and also availability on the Czech book market. The second teacher was teaching with the textbook where was also the



fairy-tale and we discussed a little bit longer than with others. She was amazed about the pupils' reactions, she proposed that we could cooperate on a special project at school, the theme should have been *Read books!* This project was thought to motivate and engage them to read English books written for children.

In conclusion, the observations were very fruitful to experience since I was successful in motivating some teachers in use of children's books. Moreover, I learnt something new about children's simplified books which are suitable for non-native learners. And finally, I was excited about preparing a new project with one of the teachers.

### **5.2.3. The third phase (16 March – 3 April 2009)**

The third phase lasted from 16 March until 3 April 2009. Within this phase, questionnaires were disposed to both the teachers and pupils. It was the trickiest part of my research, because as D. Nunan reported: "questionnaire is a relatively popular means of collecting data. [...] However, [...] the construction of valid and reliable questionnaires is a highly specialised business." (Nunan, 143) It was difficult to construct two appropriate questionnaires. The first was thought for all language teachers (German and English language) were asked whether they used children's books during their language classes. The second questionnaire was composed for children if they know some non-native children's literature and if they feel motivated to read some.

#### *Outcomes of the teachers' questionnaires*

The questionnaires which were set for the teachers were aimed at the use of children's literature in ELT. It was partly also focused on A.A. Milne's prose books about *Winnie-the-Pooh* and their use in English classes. The respondents were eight language teachers from the primary and lower secondary school at ZŠ Studánka and they answered the questionnaires anonymously. Moreover, the questionnaires were written in Czech language since they were not aimed at English teachers only.

Most of the questions were closed with suggested answers, or mixture of closed and open questions since it was more comfortable for the respondents than to think of some answers in open ended questions. However, as D. Nunan reported:

While responses to closed questions are easier to collate and analyse, one often obtains more useful information from open questions. It is also likely that responses to open questions will more accurately reflect what the respondent wants to say.

(Nunan, 143)

I tried to use more closed questions because it is known from the teaching experience that teachers lack time for writing long paragraphs of their thoughts, it is the reason why I used mainly listing and ranking questions which named Youngman (1986), then it was cited by Bell (1987) and used in Nunan's book (Nunan, 144)

In the following part, the questions will be mentioned and they will be accompanied with results:

*Do you use children's literature in your lessons? And why?*

Positive answers were given by three respondents, i.e. 37,5 per cent of the teachers. They added mainly that it is appreciated by children and it develops their fantasy. On contrary, five teachers, i.e. 62,5 per cent answered negatively with one consistent reason – lack of time.

*If yes, do you use it in its original versions, i.e. in English/German?*

All teachers who tried to use children's literature in their classes responded that they do maximum for using books in original versions, although one admitted that he uses easier books for English beginners, however it was a teacher who was teaching at the primary school.

*Which of these given genres of children's literature do you use in your lessons?*

The absolute winners in popularity showed picture books with three points, as the second most popular genre were fairy-tales, fantasy and adventure stories with two points for each. And finally, it was marked animal stories with one point.

*Do you prefer any genre of children's literature? And what?*

Two respondents, i.e. 25 per cent, answered that they did not have any favourite genre. Nevertheless, three, i.e. 37,5 per cent, teachers' favourite books were fairy-tales, one, i.e. 12,5 per cent, admired fantasy and one preferred picture books.

*Do you support your pupils in reading children's books? If yes, how?*

Six respondents, i.e. 75 per cent, answered positively, they supported their statements with the explanations that they try to show them some new or favourite English books which they introduce and attempt to say as much information as possible to motivate pupils to read it. Another support was a class discussion about understanding to English books or about

improvement of language skills and subskills. On contrary, two teachers did not support their pupils in reading, surprisingly these teachers were those teaching more than twenty years.

*Do you provide your pupils feedback on children's literature which they read themselves?*

The results were obvious since the previous question, it showed that the two teachers had disinterest in children's books, so they did not give their pupils any feedback. On contrary, the six teachers who motivate their pupils in reading English books had no problems in providing them feedback within English lessons.

*Is English literature important for improving pupils' skills and subskills? Which?*

On this question agreed all eight respondents, they claimed that any literature is important for improving skills and subskills. On the question which skills and subskills are the most practised through the children's literature, the respondents agreed three times on reading skills and twice on vocabulary. As the second most important items were supposed twice vocabulary and reading and finally, as the third most important were stated twice grammar, twice pronunciation and once spelling.

*Is children's literature involved in School Educational Programme?*

The answer was obvious, since the research was conducted at one school, eight respondents answered that no, it was not. Because of the answers on this question, the next stayed unfilled, it was question: What subject does it concern? However, at mentioned above, the school did not teach with children's literature.

*Do you think that it should change? And why?*

Three respondents, i.e. 37,5 per cent, answered that it was no point for involving children's literature in syllabuses. On contrary, five teachers thought that it would be fine to work with children's books. On the question why, the teachers answered that it was enriching for pupils and it would be enjoyable for them, moreover, it was motivating for learning English language.

*Can you imagine what subject would be appropriate for children's literature?*

Four teachers, i.e. 50 per cent, responded that it would be the best to involve it in English conversations where was time for discussing various topics. On contrary, one teacher would involve it in common English lessons, the rest did not agree on using children's literature as a regular stuff in ELT.

*Have you ever read Winnie-the-Pooh stories before the team-teaching or use of it in the lessons? Which version – Milne’s or Disney’s?*

All respondents agreed that they had met with Pooh Bear, however, only two, i.e. 25 per cent had read the stories written by A.A. Milne, the rest of them, i.e. 75 per cent had watched it on TV or had read Disney’s colourful books. Moreover, even those who knew the Milne’s books, claimed that Disney’s books were better for pupils’ reading since they usually contain easier sentence structures including basic vocabulary.

*Would you like to give your pupils a presentation about A.A. Milne? Do you consider it important that pupils should know the original author of the Pooh’s stories?*

Seven teachers, i.e. 87,5 per cent, replied that if they had worked with his books, they would have introduced the author. What is more, they added that introduction of any author was important before working with a literary work. Concerning *Winnie-the-Pooh* and its author, they considered introducing him crucial since pupils knew mainly Walt Disney and they had not ever heard about the name of Alan Alexander Milne.

*Do you think that Pooh’s adventures are appropriate stuff which should be taught?*

Surprisingly, all respondents answered that it would be appropriate. However, they also added that it is so little time for it in English lessons that they would not manage to teach with it.

To sum up the questionnaires, the teachers did not surprise with their attitudes towards children’s literature. However, they amazed me with their opinions concerning *Winnie-the-Pooh*. After the long-term research, they seemed that they were thinking about involving the children’s books in English lessons since they experienced that it had worked with two exceptions, the oldest teachers. Moreover, they were considering including some more *Winnie-the-Pooh* lessons because they assured that I had prepared some interesting activities for the English lessons. Thus, they felt more motivated to start working with this kind of literature.

#### *Outcomes of pupils’ questionnaires*

During the final phase of the research, pupils were also asked to express their opinions concerning children’s literature and mainly the experienced lessons with *Winnie-the-Pooh*. For the reason that it would be much demanding, I only questioned pupils in the fourth, seventh and ninth grades, the total number of pupils’ respondents was forty-four. Since the

questionnaires were also disposed to younger learners, they were conducted in Czech language, for the purposes of giving the results, they were translated.

The pupils were given seven questions, they were partly closed and partly open-ended, because it would not be appropriate for them to dispose only open-ended questions because of their different ages.

In the following part, it will be again organized in the order of questions and answers which were given by pupils.

*Do you know some English books? What?*

Twenty pupils, i.e. 45,5 per cent, answered that they knew some English books. On the added question 'What' book, they surprisingly agreed on *Harry Potter*, and three wrote *Narnia*. On contrary, twenty-four, i.e. 54,5 per cent, did not respond because they did not know any English books, between these pupils were the fourteen youngest from the respondents, i.e. the whole group of the fourth graders who probably did not have any knowledge of literature in general since they were not taught even literature in Czech language nor in English.

*Do you know some fairy-tales or children's stories in English (can be also those involved in your English lessons)? What?*

Forty pupils, i.e. 91 per cent, replied positively with *Winnie-the-Pooh* as the example. However, four pupils, i.e. 9 per cent, answered that they had not ever met with any children's literature. Thus, one of my explanation is that they were absent at the lessons when Pooh's lessons were taught or the second explanation is that they were the weaker ones who did not remember that it was read in English.

*Would you appreciate more lessons such as Pooh-lesson?*

Answers on this question were absolutely positive by all forty-four pupils that it would be good to have other such lessons as with *Winnie-the-Pooh* activities.

*What did you appreciate during these lessons most?*

With fifteen answers, i.e. 34 per cent, won opinion funny activities which were enjoyed most, at the second place were mentioned group work, it was answered by twelve pupils, i.e. 27 per cent. The third most common reply was that two teachers in the lesson were present, ten children appreciated, i.e. 23 per cent, and the fourth most valued were changes from normal lessons which were mentioned by five pupils, i.e. 11 per cent. The rest of the

respondents answered differently, i.e. each pupil had its own opinion and that is why they are not mentioned here.

*Did you understand the English texts? What helped you?*

Thirteen respondents, i.e. 30 per cent, answered that they had understood without any serious problems. On contrary, eighteen respondents, i.e. 40 per cent, claimed that they had not understood and thirteen, i.e. 30 per cent, had understood partly. More than one half replied that they were helped by teachers the most, it was twenty-four pupils, i.e. 55 per cent, twenty pupils, i.e. 45 per cent, managed to translate the text with dictionaries which helped them the most.

*Choose, which activities did you enjoy most?*

Pupils were asked to choose one of the most enjoyed activities, thirty respondents, i.e. 68 per cent, answered that poster making was their favourite activity. Ten children, i.e. 23 per cent, responded that theatre with puppets was the greatest activity and four pupils, i.e. 9 per cent, enjoyed crossword puzzles the most.

*What else would you like to do in English lessons with English books for children?*

Thirty-five pupils, i.e. 77,8 per cent, responded that they would appreciate watching DVD version of English books with supplemented quizzes which would be in English language. Ten respondents, i.e. 22,2 per cent, would appreciate making puzzles and pictures which they could be exposed on a notice board in a classroom.

To sum up, children were given the questionnaires after some time after the lessons which were held including Pooh's activities. It was done consciously, since I wanted them to have opportunity to sort their thoughts.

From the results of the questionnaires was obvious that pupils liked the lessons with children's book and would appreciate any other lessons with it. Moreover, they enjoyed it so much that they would consider an English notice board devoted to these projects since they would like to show others their ability in English language.

### **5.3. Conclusion**

The research lasted for three months, the collected data served for inspiration in creating activities aimed at the use of *Winnie-the-Pooh* in ELT. The research and its results were divided into three phases and various modes of data collecting were used.

The gained information throughout the whole research was taken in consideration. Thus, the data which was collected from the questionnaires concerning the taught skills and subskills were used in creating new activities. The research showed that the teachers did not differ in teaching skills, so it did not influence the activities aimed at them. However, the teachers did not include much spelling exercises and so some of the activities are aimed specifically at it. On contrary, the questionnaires also showed that the teachers used many vocabulary exercises, thus, some of the activities are aimed also at this subskill to motivate the teachers in including children's literature in English lessons with the use of their favourite field of taught subskills.

After the research, six teachers were curious about the possible uses of children's literature in ELT and it was the focus of the research. They felt more certain in the field of children's books in English classes which was also caused by the experimental use of materials with *Winnie-the-Pooh* stories and dialogues where I persuaded the teachers that preparing the materials for lessons with the children's literature was not so time demanding as they had thought. Moreover, they realized that they were not forced to teach the children's literature but only with it, i.e. the teachers were not frightened and they also suggested that it would not have taken the whole lesson working with the children's literature if they had prepared the exercises beforehand.

What also pleased me was the project *Read Books!* which suggested one of the teachers. Although we were in the phase of preparing it we did not manage to finish it during my Clinical Year, so the project has not been included.

To conclude, the research showed useful information which I used when I was suggesting activities. Hopefully, the teachers would really involve children's books in ELT to enrich the common English lessons either with younger learners or at the lower secondary school.

## 6. Suggested activities based on research results

### 6.1. Introduction

What is more, the next division follows the stages of suggested lessons, i.e. the first activities are aimed at pre-tasks, then follows main activities and finally post-activities. All activities were composed with the use of the books *Winnie-the-Pooh* and *The House at Pooh Corner* by A. A. Milne. It should be also mentioned that the activities do not involve only the chosen skill or subskill because it would be counterproductive, moreover, it is almost impossible to create the exercise aimed at only one skill or subskill when working with a children's book.

As it was indicated in the theory for this thesis, the activities are aimed mainly at reading skills. These pre-task exercises are followed by the main activities, each activity is marked according to skills or subskills which they are aimed at, but all activities are accompanied by practising reading skills. What is more, according to research results, also speaking and writing skills were involved and teachers' demand was improving vocabulary and grammar. In one main exercise is also spelling subskill practised since it is the most omitted in ELT.

When the types of activities were developed, some reading problems, which the pupils might have, must have been taken in consideration. It was summarized by G. Lazar that English teachers believe that their pupils have problems especially with motivation and comprehension. Regarding motivation, they suggested that English learners usually lack confidence or the reason for problems with reading in English might be caused by their disinterest in literature in their own language. On contrary, problems with comprehension could be that they do not understand the plot or vocabulary. And finally, they can have problems with understanding the whole stories because they have tendencies to translate word for word rather than trying to understand the general meaning. (Lazar, 76) So, the activities were created with the respect of the advice.

To sum up, the exercises were created as they should fulfil the criteria mentioned above, i.e. they should be enjoyable for pupils, practical for practising language skills and subskills and finally, they should help learners to comprehend the children's literature.



## 6.2. Practical Activities

All activities must follow some particular sequences. The first sequence is called pre-task activity which means that pupils are getting prepared for the text, they try to absorb new information. The second sequence focuses on the main part of the activity, in case of reading, they are called ‘while-reading activities’ according to G. Lazar (84), which the teacher had prepared for pupils. And the last, the third sequence which can be called post-activity aims at discussions about findings and enjoyment from the text or some more activities about gained knowledge from the story.

At the very beginning of working with the book *The Complete Winnie-the-Pooh*, a teacher should start with pre-task. It should contain questions about the author of the book; whether children have heard about A. A. Milne before or not. Another way of discovering, and probably more interesting for youth, is showing A. A. Milne’s photograph, firstly where he is alone and secondly with his son Christopher Robin, because as mentioned in one of the previous chapter E. H. Shepard drew him as he really looked like, so the children could recognize at least Christopher Robin and then they could deduce who is the man in the photograph. (see appendices I and V) After the introductory part in form of photographs and questions, main information about the author should be conveyed to the pupils, it is vital for them to know basic data about the creator, at the end of this phase can be given some questions or puzzles to the children, it is better to offer it in an enjoyable way, as they would remember more things if they like the activities.

The second sequences focus on the main activities regarding the text. These exercises can be divided according to their types, for example into two categories, the first one is those which requires spoken or written language response, on the other side, are those which do not require language at all. So, the first part of the tasks which require spoken or written response involve multiple choice exercises, role plays and dramatizing, discussions, text sequencing or predictions of an end of the story. On contrary, the second group contains tasks which do not require language response, for example making diagrams or maps, pictures which children usually like, because they are not supposed to create their own product in the foreign language, this obtains mainly when children are forced to work individually, they are usually ashamed to produce anything in English language, conversely, if they are allowed to work in groups, it is more effective to give them a creative language activity.

The third sequence should contain some conclusion, for example, in form of a test or a debriefing discussion which are aimed at findings of understanding and also outcomes. The

discussions can be either between individuals, between groups or within the whole class. Another possibility of post-reading activity is essay writing or a follow-up exercise.

What is more, G. Lazar suggested some rules for creation of activities. For pre-reading activities he recommended to help students with cultural background, to stimulate students' interest in the story and to pre-teach some unknown but important vocabulary. He composed tips for while-reading activities, e.g. helping them to understand the plot and characters or helping them with difficult words. Finally, he suggested post-reading activities, for example follow-up with writing or fluency practice, or teachers should help pupils with making interpretations of the text. (Lazar, 84) Thus, the practical activities are also partly based on these recommendations.

Below, the practical activities are described they are organized according to the sequences which were written above. Thus, the first part of the suggested activities is the pre-tasks, after them, the main activities follow and finally, the post-reading activities are suggested. In each activity, the time-management is mentioned, moreover, in the main activities also the needed things are described. What is also important is the fact that the aims are written in each activity.

### **6.2.1. Suggested pre-task activities**

#### *The first pre-task activity – Discussions*

The activity is preferably for eighth and ninth graders but with grammatically easier questions, which could be accompanied with pictures, it is possible to use it also with younger children. The aim of the exercise is to improve speaking skills in interviews and also peer discussions.

The pupils are firstly asked about *Winnie-the-Pooh*, the discussion should not be longer than ten minutes. The teacher can question them where they saw Pooh for the first time (and if they have ever heard about him). Another question sounds if they prefer a series, a DVD or a book version and why they prefer the chosen variant.

Another topic for pre-task discussion is a dialogue between two pupils about the title of the chosen story, for example: What do you imagine if you hear the title *V. In which Piglet meets a Heffalump?* The teacher lets them brainstorm some thoughts. At the end of the pre-task, the teacher accepts all suggestions and they discuss them together, after it they continue with the main reading task, in this case, it should be reading the story where the pupils discover what 'Heffalump' is in the named chapter.

### *The second pre-task activity – Poohdjectives*

‘Poohdjectives’ is a word which was invented especially for this exercise, it is a compound of words Pooh and adjectives. The term represents the adjectives based on protagonists’ characteristics which can be described in adjectives, e.g. playful, restless, wise, silly, gloomy or worried. At the beginning of the lesson, the teacher talks with pupils about the names of all creatures which they can remember from the adventures.

This activity is aimed at vocabulary development and fixation, moreover, it can be considered also a spelling practising exercise, since pupils are asked to write the ‘Poohdjectives’ on a sheet of paper. The warm-up is based on the pupils’ choice of their favourite character. When they are ready and have their animal chosen, the teacher explains that they are supposed to think of characters’ typical features and characteristics which match the initial letters from the chosen animal’s name, for example, OWL → old, wise, lovely. What is more, they are also ordered to write them on the paper. When using this warm-up with younger learners, the teacher can make it easier and he/she may allow dictionaries. The feedback should be given orally either a peer correction could be done or teacher could tell the pupils if they were right.

### *The third pre-task activity – Know the illustrator*

This activity is aimed mainly at speaking skills, however it is also focused on the background of the book which is intended to be used in ELT. The illustrator/the author are the crucial people for the literature, thus, it is necessary to have some knowledge about them, it is up to a teacher how he/she decides who is better to introduce to pupils, if both or only one of them is sufficient. However, this pre-task is focused rather on the illustrator. Moreover, the exercise is appropriate for the ninth graders.

The teacher discusses with the class about the illustrators’ work in general, what they think is important for them, what schools they must have studied before they had become illustrators. After an introductory talk, the teacher introduces E. H. Shepard. Pupils are asked to compare Shepard’s and Disney’s pictures (see Appendices VII and VIII) which are exposed to them.

At the end of the discussion, the pupils should gain the overall idea of illustrator’s work, moreover they might express what piece they prefer and these are also the outcomes from this activity. The feedback is provided to them throughout the whole activity because the pupils interact with the teacher.

#### *The fourth pre-task activity – Match the vocabulary*

This activity is aimed at pupils' preparation for unknown vocabulary in the text. They will learn new vocabulary, moreover, they will also improve themselves in working with dictionaries, according to pupils' level of English the teacher decides if he/she wants pupils to use monolingual or bilingual dictionaries. The exercise is suitable for all levels of English learners', with the exception of the youngest pupils.

The teacher selects some most important or the trickiest vocabulary from the text and writes them on a blackboard, pupils' task is to match the vocabulary with dictionary definitions. They are supposed to transfer them in their notebooks, i.e. the new vocabulary will be the outcomes from this activity.

#### *The fifth pre-task activity – Happy birthday!*

This activity is transparent since its name. Thus, it can be used only with the chapter *In Which Eeyore has a birthday and gets two presents*. The aim of the warm-up is to support sensitiveness to others (interpersonal relations) in pupils by suggesting a suitable present and also by designing a perfect birthday card. Moreover, the activity is also focused on spelling sub-skill which will be practised during the listing items on a sheet of paper. The character who has the birthday, as the title of the chapter prompts, is always gloomy Eeyore.

The pupils are asked to make a list of presents which would please Eeyore and also a list of needed things for a birthday party. Pupils exchange the items which they have thought of in peer dialogues which are also the feedback, the teacher can walk around the class and monitor pupils' discussions. The outcomes, except of the lists of items needed for the birthday party and suggested presents will also be designed birthday cards for Eeyore which can be stuck on a notice board in the classroom.

#### *The sixth pre-task activity – Guessing exercise*

This pre-task is aimed at developing pupils' imagination and speaking skills in presentations, moreover, they are also practicing the cooperation in groups. The guessing exercise is based in watching on pictures to a story where the pupils are asked to create probable story, after presenting their tips, they will continue with reading the real story. The teacher has prepared three pictures from the chapter *In Which Pooh goes visiting and gets into a tight place*, all drawn by E. H. Shepard. Both the first and the second depict the same situation where Pooh is in a very tight place (see Appendices VI and VII). Children are

questioned to think of what happened to Winnie-the-Pooh. Thus, they are creating a story on the basis of three pictures from one chapter.

Finally, the pupils are supposed to present their stories before the classmates. Afterwards, the feedback is given to them either by the peers and the teacher. Thus, the outcomes are the oral presentations.

### **6.2.2. Suggested main activities**

#### *The first activity – Developing the end of the story*

This activity is aimed at the text understanding, besides pupils will practise cooperation, in form of group work, and they are supposed to produce a written story what means that they will also improve their writing skills. The time management of this activity is approximately one forty-five minute lesson. It is aimed at intermediate and pre-intermediate pupils, i.e. eighth and ninth graders.

What is needed for this activity? Teachers should copy the first half of one chapter, for this purpose, the chapter, *In which Pooh goes visiting and gets into a tight place*, was chosen, because this is a ten-pages long chapter, only first five or six pages were copied (see Appendix XII – The last of the five pages). It is illustrated, so the text is not so dense and thus it is not so time-demanding or difficult for the learners. Other things, which should be prepared, are some sheets of paper, pencils and dictionaries. Although this exercise is mainly for eighth and ninth graders, if the teacher decides to use it with younger pupils, he/she should prepare an example for them because they should know how to compose a story.

This activity is suggested for a group work, the teacher should divide a class into groups of four pupils. The pupils are supposed to read the first half of the story, the teacher may advise them to make notes and to note some unknown vocabulary. This is the first half of the lesson. In the second half of the lesson, the pupils are asked to develop an end of the story, the first half end with ‘... and then –’ (Milne: 2005, 37) that helps the pupils to continue the story easier. They are asked to write the end of the story, it should not be longer than one hundred words. The teacher must give the pupils the extent since they need to be limited with the length of the story.

The teacher should not facilitate them too much, so it is not recommended to tell the pupils how they should work in the group, however, it could be easier for them if the teacher says how it is usually done – two read the story quietly for the two others and if they do not understand a word, the two others find the word in a dictionary – before the lesson. In the

second part of this activity, the pupils should cooperate as well, at least one must make notes and the rest others must give some suggestions for creation of the story.

The feedback is provided by the teacher, it should be done in written form when the teacher collects the stories. It is important to give the pupils written feedback since they need to see their errors and thus they learn to avoid them. Moreover, the pupils will appreciate if the teacher corrects the stories.

### *The second activity – Happy Birthday!*

This activity is aimed at reading for specific information, what is more, pupils will learn new vocabulary and they will also practise speaking skills in a class discussion and they will also fix the ability of dramatizing a part of the chosen story. The time management for the activity is about ninety minutes, i.e. two English lessons. The exercise is appropriate for ninth graders because they have their vocabulary and grammar knowledge better developed than younger learners. Pupils should be divided into pairs or into groups of four, it is up to the teachers how they will decide. For this exercise, the teacher will need a copied chapter *In which Eeyore has a birthday and gets two presents*, dictionaries, some sheets of paper and coloured pencils.

Children are supposed to read the chapter with the use of dictionaries and they are asked to note unknown vocabulary and also deduce adjectives which describe the characteristic features of the main protagonists the best. Piglet's, Pooh's, Eeyore's and Christopher Robin's characteristics are transparent to guess from the story, moreover, the pupils are supposed to write the characteristics on the paper and according to their decisions they divide them into two groups whether the characteristics are positive or negative. The feedback is provided in the class discussion with peers and with the teacher. After that, the pupils and the teacher will summarize the characteristics they found in the story, the summary may be written on the blackboard, or better, it can be stuck on the notice board until the next lesson, when the activity will continue.

At the end of the second lesson, the learners will have refreshed their speaking skills, moreover, the pupils will also design their own puppets, and i.e. they will improve their practical ability in the creativity. Thus, the teacher asks the pupils to create the protagonists' puppets, the pupils are working in the same pairs (or groups) as in the first lesson. After finishing, the teacher requests them to choose a part of the story and to prepare it as a role play, i.e. dramatizing of the chosen part. After the preparations, the pupils will present their

plays before the classmates. The feedback should be provided by the peers exclusively, it is up to the teacher whether he/she decides to participate in the feedback provision.

To sum up, the outcomes from the activity will be pupils' lists of vocabulary with characteristic features which would be divided into two groups (the first – positive, the second – negative). Other outcomes will be created puppets and finally, the presentations of dramatized parts of the story.

#### *The third main activity – Bearology*

The term 'Bearology' was invented again for the purpose of this activity. The activity requires a classroom with, at least, one computer with the Internet. The aim of this main exercise is to improve pupils' ability to find some needed information with use of information technology, moreover, they will also develop their reading skills when reading for specific information and also writing skill since their final product is a short essay.

The pupils are supposed to find various kinds of bears with help of the Internet hence they need an access on it and also on encyclopaedias. For simplification, the teacher may suggest them some useful web pages. The pupils should also suggest which species Winnie-the-Pooh could be. After completing found information, they are asked to write an essay, it is appropriate for seventh graders and older pupils, however, for the seventh graders a draft would be appreciated since they need a guidance. They may write them individually. One more possibility which is up to the teacher is that he/she can ask the pupils to present their essays orally (then the activity would offer also speaking skills practice). The feedback is in this case better written, in case that the pupils would write the essays. On contrary, if the teacher decides for the presentations, the feedback is more effective in an oral way. After the pupils' products collecting (presentations), the teacher should tell them about the story of the bear who was called Winnie, what species it was, and Christopher Robin visited it in London zoo (see chapter A.A. Milne). To conclude, the outcomes will be the essays with gained information and eventually, the oral presentations.

#### *The fourth activity – Birthday spelling*

The lesson might start with a warm-up activity which can be chosen from the designed pre-tasks in previous sub-chapter. Moreover, the fifth pre-task is recommended, it is called *Happy Birthday!* which was designed for the purpose of the chapter *In Which Eeyore has a birthday and gets two presents*. The time needed depends on the teacher's decision, it can be forty-five minutes or it can be divided into two lessons, i.e. ninety minutes. What is more, this

chapter is used for the second time, it is demonstrated that one chapter might be used in many ways in ELT and thus the teachers cannot be afraid that it is much time demanding for preparation, if they take as much as possible from one chapter.

Firstly, children are asked to read the story, to make it faster, the teacher can help them with understanding or it can be divided into two lessons, in the first, the task should involve the text reading with dictionaries in pairs. Afterwards, the pupils are given questions for the reason that the teacher makes sure that they understood the plot. So, illustrative questions may be, for example, ‘Who is the main protagonist in this story?’ or ‘Whose birthday is it?’, ‘What presents did he get?’ or ‘What did Christopher Robin make?’ - with these questions ends the first part aimed at reading with understanding where pupils also practised speaking skills when answering the questions.

The second part is focused on spelling since as mentioned in previous chapter, it was discovered that this subskill is very often omitted in ELT. The focus is laid on the part of the story where Pooh goes for Owl and asks him to write a birthday card for Eeyore because Owl is the only sophisticated animal in *the Hundred Acre Wood* who knows letters and writing. However, from the point of view of the pupils, the reality is rather different. The task for the pupils is to correct the birthday card. What is more, Owl has also problems with the entrance announcement next his door (nevertheless, it can be found in the chapter *In Which Eeyore loses a tail and Pooh finds one*), so the pupils are asked to help him with correction as well. For inspiration, see Appendix X, there are suggested variations for pupils if the authentic text from the book *Winnie-the-Pooh* is too difficult, the teacher can also modify it.

At the end of this activity, the teacher offers to the pupils the feedback. It can be given in written form at the blackboard, where it is up to the teacher if he/she decided, who would write it if the teacher or the pupils. The other possibility is a mixture of spoken and written feedback, which might be even more practical when practising spelling, it should proceed in the way that the pupils would spell aloud and a pupil (or the teacher) would write it on the blackboard.

In conclusion should be mentioned the outcomes from this activity, those should be practised spelling subskills with corrected announcements and corrected birthday card. Moreover, the pupils also improve their reading and speaking skills in the first part of this activity. The time management is mentioned only approximately in this chapter because it is individual for each teacher if he/she wants to strengthen the reading skills with speaking skills



where the pupils would be asked to present their understanding to the text then it should be highlighted that the time would surely take two lessons of English.

### **6.2.3. Suggested post-activities**

Post-activities serve the purpose to discover if the exercise was effective and if pupils gained required knowledge. Moreover, it is a conclusion of the activities where the teacher gets an overall awareness of the passed activity. The designed post-activities are rather enjoyable for the reason to reward the pupils for the done work. The time needed for post-activities should be about ten minutes, it is not effective to work longer on these types of activities.

#### *The first post-reading activity – crossword puzzle*

Crossword puzzle is the basic exercise which can be used to gain some feedback from pupils, the teacher discovers if the pupils concentrated on the activity and if they understood. The crossword puzzles are usually aimed at vocabulary, nevertheless, they might be aimed at the understanding to the text as well, (see it below). The teacher can create an easier crossword puzzle for younger learners, i.e. with pictured or word legend. However, it could be designed more difficult for older pupils where the teacher creates sentence-based legend, i.e. a sentence which explains some facts from the read chapter (e.g. “And he wrote on one side of the paper: HELP!” - the solution is who *HE* was (Milne, 130).

The feedback can be given in written form on a blackboard, it could be facilitated by the teacher or the pupils could write it one by one on it which is usually more popular for younger learners when they are allowed to write on the blackboard, however, it is more time consuming, so it depends on the teacher how he/she decides.

#### *The second post-reading activity – Bingo*

Bingo is very popular game, it is appropriate as a post-activity since pupils need some rest after demanding exercises when they must have been concentrated. The focus is concentrated on vocabulary in Bingo game. Pupils are supposed to choose three out of nine picture words. The vocabulary must be given by the teacher from the read chapter from Winnie-the-Pooh, i.e. *A Chapter In Which Pooh invents a new game and Eeyore joins in*, the game could be aimed at nouns only or verbs only etc. (however they may be focused on mixture of all words highlighted during the reading, especially for pre-intermediate pupils) which were mentioned during the discussion to the text or highlighted during the reading, see Appendix IX for inspiration where the vocabulary were drawn, the teacher asks pupils to

circle three pictures and he/she says vocabulary from the table, pupils are supposed to cross the announced pictures, who has crossed the chosen pictures as the first, is the winner.

The teacher says the vocabulary aloud and only in English, if some pupils do not know some vocabulary, they lose the game. The feedback might be provided after the game to explain some unknown words to weaker pupils. The post-reading activity should not be longer than ten minutes again.

#### *The third post-reading activity – Eeyore’s Birthday Card*

This activity is intended for the second or the fourth activity which were concentrated on the same chapter *In Which Eeyore has a birthday and gets two presents*. It is aimed at grammar in the birthday card and also on pupils’ practical skills in designing it. Moreover, they will also remind the phrases used in congratulations, i.e. social phrases.

In this post-activity, children are asked to create a perfect birthday card for old and always unhappy Eeyore. They are divided into pairs and thus, they are forced to cooperate and to agree on the best concept of the card for Eeyore. After designing cards, they can expose them on a notice board. However, before putting them on the notice board, the teacher should have controlled them to avoid errors. The feedback is provided mainly by the peer reactions on the birthday cards on the notice board, what is also important is a feedback given by the teacher.

### **6.3. Conclusion**

All activities with the book *Winnie-the-Pooh* and *The House at Pooh Corner* were designed for the use at the lower secondary school with exceptions which were mentioned directly in the suggested activities, these might be used at the primary school as well but they must be modified for this level of English. The exercises fulfil the requirements which were gained through the research.

The pre-tasks were designed as the first because they are suggested for the opening parts of the English lessons. The warm-up activities serve to the preparation for the main activities. The main activities followed the pre-tasks, these exercises are usually designed for the one forty-five minute lesson. Those activities are primarily aimed at the reading skills, secondarily, they focus on the speaking or writing skills and concerning subskills, they usually aim at vocabulary and spelling, rarely, they were suggested to practise grammar. Finally, the last part of the suggested activities was the post-reading activities which aimed at

the final conclusive activities. Those showed the teacher what the pupils learnt from the main activities.

To sum up, the practical activities were used in classes with the pupils, they worked very well, hopefully, they will help in various cases and teachers.

## 7. Conclusion

The goal of this thesis was to clarify the general theoretical key words with respect of children's literature and its use in ELT, specifically with the orientation on *Winnie-the-Pooh* by A.A. Milne. Moreover, the aim was also to collect data about using children's literature at ZŠ Studánka and also suggest possible involving of it in English classes.

In the first part, the theoretical terminology was introduced. It contains the crucial problematic which is used throughout the whole diploma paper. At first, the theory of children's literature with its main purposes and affects where P. Hunt's theory was developed since he claimed: "Children's books are important educationally, socially, and commercially." (Hunt: 1994, 1) After that, the aim was to introduce some basic facts about the concepts of childhood to get a view of how the children's literature developed until the turn of the 19<sup>th</sup> and 20<sup>th</sup> century when Milne composed his best-sellers *Winnie-the-Pooh* and *The House at Pooh Corner*. Moreover, it was necessary to sketch the genres of children's literature in the 20<sup>th</sup> century until present. After these introductions to children's books, the ELT terminology which is also necessary for the thesis followed. The most important key words were skills and subskills, in detail, from skills is the most important, transparently, reading skills, however, also speaking and writing skills were used when designing the activities. From subskills were the most usually involved vocabulary and spelling.

Next, the two chapters were focused on the authors of the popular Pooh Bear' character, A.A. Milne and E. H. Shepard, and what is more Walt Disney who made Pooh even more unforgettable than the two original authors, however, he was not the main theme for the thesis. The chapter aims at the circumstances of 'Pooh's birth', i.e. why Milne started writing the Pooh stories and why the stories were for double-audience. Moreover, in the next chapter, it was developed the differences between Shepard's and Disney's bear whose bear was more famous and why, this chapter was also important for this thesis since children usually choose the Disney's bear, however Shepard's work was pure and more emotional than the modern yellow bear. Thus, parents and teachers should select the original version written by Milne and illustrated by Shepard.

Within the fifth chapter, the research results were published. The research was aimed at the use of children's literature, with focus on *Winnie-the-Pooh*, at ZŠ Studánka. The main reasons of not using it were discovered and it was trying to be changed the existing situation. Finally, the research seemed to be successful in terms of beginning to use children's literature, at least irregularly, in ELT.

In the final chapter, some activities which were developed as to be appropriate for the lower secondary school are published. Moreover, suggested exercises fulfil the requirements of the teachers' needs which followed the results of the research.

Overall, the thesis should be helpful for English teachers to know something about Milne's books and children's literature in general. Moreover, it should help them to inspire from the research concerning the frequency of uses of children's literature at Czech schools, i.e. not to feel afraid to use it, to prepare short exercises for pupils and to involve at least once a month the children's book for change from common English lessons. What is more, the thesis offers possible activities which can be used by teachers and they would not have any troubles about time demand of preparing a lesson. To conclude, hopefully, the thesis will serve its purpose and it will help at least one English teacher.

## 8. Resumé

Vzhledem stále většímu tlaku moderní společnosti na znalost cizích jazyků, zejména anglického, učitelé musí hledat stále inovativní metody, jak zajistit kvalitní výuku. Ačkoli učitelé na základních školách jsou stále příliš konzervativní na to, aby zkoušeli nové zdroje k vyučování. I proto je tato diplomová práce zaměřena na možnosti využití anglicky psané dětské literatury, konkrétně *Medvídka Pú* od původního autora, Alana Alexandra Milneho, ve výuce anglického jazyka na základních školách.

Cílem diplomové práce bylo seznámit s anglicky psanou dětskou literaturou. Vzhledem k době, kdy byla publikována původní, první verze *Medvídka Pú* (tj. rok 1926), byl čtenář také seznámen s historickým vývojem dětské literatury na přelomu 19. a 20. století a přehled pokračoval až do dnešních let. Dále bylo nezbytnou součástí představit také základní pojmy z lingvodidaktiky, jako ty nejdůležitější byly vybrány jazykové prostředky a řečové dovednosti, které byly využity zejména v praktické části, kde byly naznačeny některé aktivity jako možnosti využití *Medvídka Pú* ve výuce angličtiny. Názorné aktivity byly vytvořeny i na základě výsledků výzkumu, který byl proveden na Základní Škole Studánka v Pardubicích.

V úplném úvodu práce je představena dětská literatura jako celek, co tento pojem znamená, jaké přínosy může nabídnout nebo stručný přehled vývoje konceptu dětství. V první kapitole je definována dětská literatura, tzn. literatura, která je psaná pro děti (ale hojně si jí užívají i dospělí) s hlavním cílem vzdělávat je, v dnešní době jsou dětské knihy velmi oblíbené, ale nebylo tomu tak vždy, dětská četba se vyvíjela s vývojem společnosti a jejímu pojetí dětství. Koncept dětství se začal rozvíjet od 16. století, kdy lidé vnímali děti jako neschopné bytosti se zvířecími rysy. Hned jak byly děti práce schopné, nebyly ušetřeny před těžkou prací a začínaly pracovat s dospělými, prvotní literatura pro děti je vedla k práci a k disciplíně. Po této éře přišlo období moderního dětství, kdy byly uplatněny ideje Komenského a Locka, tzn. poprvé dítě vnímáno jako bezbranné stvoření, které potřebuje rodičovskou péči, navíc pro děti vznikají nové organizace, jako jsou sirotčince a skaut, což také dokládá větší zájem o dítě než v předchozím období. A prozatím poslední koncept dětství, zvaný post-moderní, nadcházejí další změny, zejména v přístupu k dětem, kdy jsou vnímány jako plnohodnotné bytosti, které mají stejné, samostatné potřeby k životu jako dospělí. Změna nastává také v normách o rodině, v normách rolí rozdílného pohlaví a také reprodukce.

Důležitost dětské literatury spočívá hlavně v jejích morálních a výchovných hodnotách, což bylo dáno tomuto druhu literatury od samého začátku jejího vzniku. V dobách

Puritánství bylo stěžejní poučit děti o úctě k Bohu a k rodičům, vést je k sebeovládání a zbožnosti a v neposlední řadě také k tvrdé práci. Za dob viktoriánských hodnot se dětská literatura vyvinula zejména do těch hodnot, které uznávaly hlavně oddělené funkce dospívajících mužů a žen. Ale v soudobé dětské literatuře není žádným překvapením, když se děti dočtou o drogových závislostech, šikaně nebo disfunkčních rodinách, tato literatura je ale určená především dospívajícím. Dále hodnoty dětských knih pramení z jejich společenských i komerčních hodnot. Knihy mají za úkol šířit mezi dětmi povědomí o historii a mezilidských vztazích nenásilnou formou, ale přesto je to velmi důležité, aby se děti o faktech z historie, z chyb dospělých poučily a hlavně, aby si utvořily vlastní obraz o společnosti. V posledních letech je velmi zdůrazňována multikultura, protože společnost vede děti k toleranci odlišných kultur a náboženství. Komerční důležitost dětských knih tkví v tom, že obchodníci si z tohoto druhu literatury utvořili vzkvétající obchod, kdy rodiče jsou ochotní nakupovat pro své ratolesti spoustu hezkých, rozmanitých knížek.

Další podkapitolu diplomové práce tvoří zaměření na období historického pozadí k dětské literatuře na přelomu 19. a 20. století, v tomto období dochází k radikální změně, je to přikládáno i novému konceptu dětství, ale především je toto období považováno za zlatý věk dětské literatury, je to z toho důvodu, že knihy pro děti začaly být plnohodnotně vnímány jako prestižní literatura, protože byla věnována právě dětem, takže autoři, ilustrátoři a postupně i lidé z multimediálního světa se začali věnovat tomuto odvětví. Právě proto, že období přelomu století zažilo takový boom v produkování dětských knih, byly produkovány i nové žánry, ty z nejdůležitějších byly dětské encyklopedie, fantazie, ale také knížky se zvířátky jako hlavní protagonisté, mezi něž patří i *Medvídek Pú*.

Rozdíly ve vývoji dětské literatury byly také zaznamenány v britské a americké tvorbě. Zatímco americké knihy pro nejmenší čtenáře byly více zaměřeny na dobrodružství, které zdůrazňovalo americké vlastnosti, ve Velké Británii dětské knihy zdůrazňovaly zejména oddělené role mužů a žen. Navíc dětská literatura zaznamenala ve Spojených Státech mnohem dříve pomyslný boom než v Británii. Po obou světových válkách se stala populárním žánrem dětská fantasy, ve které uspěli spíše Britové, na druhou stranu, Američané byli úspěšnější v dobrodružné literatuře. Po úspěších ve 20. století je paradoxní, že dnešní moderní tvorba pro děti není tak kvalitně vyvinuta jako tomu bylo na začátku minulého století, knižní trh sice nabízí velké množství knih určených právě pro děti, ale jejich kvalita klesá. V posledních letech se opět vrací velká obliba fantasy, kdy J. K. Rowling přilákala děti zpět k četbě příběhy o Harry Potterovi.

V dalších dvou kapitolách se čtenář dozvídá základní informace o autorech *Medvídko Pú*, A. A. Milnem a E. H. Shepardovi. Milne začal psát příběhy o neohrabaném medvídkovi zejména kvůli svému synovi, jež si hrál se svými hračkami. Na základě synových her vznikla dobrodružství přihlouplého medvídko, jak o sobě rád prohlašuje ve svých dobrodružstvích. (Milne: 1978, 36) Avšak Milne myslel při svém psaní i na dospělé čtenáře a *Medvídek Pú* je proto určen pro dvojí obecnost, obsahuje totiž i narážky, které by děti sotva mohly pochopit. V kapitole o autorovi se také čtenář dočítá, kde se vzalo jméno pro medvídko. Na tuto kapitolu navazuje další část věnovaná ilustrátorovi E. H. Shepardovi, který je původním 'otcem' kreseb medvídko a jeho přátel, ale tato kapitola také pojednává o vývoji k Walt Disneymu, který koupil práva na příběh od manželky A. A. Milneho, a udělal tak z *Medvídko Pú* bestseller. Zmínka o těchto dvou variantách medvídko je proto, že děti v dnešní době už jen zřídka znají původní verzi, což je škoda a jejich rodiče by jim měli zajisté Púu představit i ve starých knihách, protože Shepard namaloval zvířátka podle skutečné předlohy – hraček Kryštůvka Robina. Disney si vybuodoval na medvídkovi dobrý obchod, ale ten postrádá veškeré emoce, kterých je původní originál knihy plný. Proto vývoj od Sheparda k Disneymu, aby děti viděly srovnání a samy si vybraly, zda budou číst krásný originál nebo si zvolily Disneyho žlutého medvěda, který je spíš takovým maskotem pro jeho obchod, nicméně učitel může v diskuzích se svými žáky zjistit, kterou verzi oni upřednostňují a na tomto základě používat příslušnou literaturu ve svých hodinách. Tato práce je však zaměřena pouze na *Medvídko Pú* v jeho původní verzi a proto i navrhnuté aktivity pracují s knihou v originálním, anglickém, jazyce s původní kresbou od Sheparda. Touto kapitolou také končí první, teoretická část.

Druhá pomyslná část diplomové práce je zaměřena spíše prakticky, a sice na výzkum, který proběhl na ZŠ Studánce mezi učiteli anglického jazyka a také žáky čtvrtých, sedmých a devátých tříd. Výzkum je následován kapitolou, kde jsou navrženy možné aktivity s využitím dětské knihy *Medvídko Pú*, navíc aktivity respektovaly údaje vyplývající z výsledků výzkumu.

Výzkum byl zaměřen na výzkumnou otázku: Využívají angličtináři na základní škole dětskou literaturu? Popřípadě bylo úkolem motivovat je, aby tuto vyučovací pomůcku začali využívat. Výzkum byl proveden v loňském školním roce, tj. 2008/2009 a trval po dobu devíti týdnů. Za pomoci diskuzí, pozorování a následných dialogů s učiteli anglického jazyka bylo zjišťováno, jaký vztah mají k dětské literatuře, průběžně byli učitelé motivováni, ať už připravenými materiály obsahující plány hodin určené na vyzkoušení dětské literatury v praxi



nebo společnými hodinami s angličtináři. Navíc v závěru výzkumu byly učitelům a žákům předloženy dotazníky k vyplnění. Na konci tohoto výzkumu byly shrnuty všechny výzkumné techniky. Výsledky ukázaly, že učitelé se bojí používat dětskou literaturu z těch důvodů, že nejsou zahrnuti do sylabů a tím nemají čas oživit hodiny těmito materiály, navíc sylaby tvoří většinou náplň používaných učebnic, tzn. učitelé nemají volbu svých materiálů, jak dosáhnout cílů. Nicméně, většina učitelů byla na konci výzkumu zvědavá na další možnosti využití dětské literatury v angličtině, někteří připustili, že by bylo možné používat tyto učební pomůcky v hodinách konverzace, protože děti by mohly číst literaturu v jejím originále a v hodinách by mohla probíhat i diskuze, nebo by mohly plnit další úkoly spojené s výukou dalších jazykových prostředků a řečových dovedností. Co bylo potěšující, projekt, který vymyslela jedna z učitelek, nazvaný *Read Books!*. Celý projekt byl plánován jako propagace dětské literatury psané v angličtině mezi dětmi druhého stupně základní školy, bohužel po dobu klinického roku projekt nebyl uskutečněn, byl pouze ve fázi příprav, takže další informace nejsou k dispozici.

Poslední kapitola se zabývá návrhy možných aktivit, které by mohly být použity v hodinách anglického jazyka. Všechny aktivity mají určený cíl, který jim byl předurčen při jejich tvorbě, navíc u každého cvičení jsou zmíněny také prostředky a dovednosti, které budou procvičeny. Aktivity byly navrženy ve třech skupinách, ta první shromažďuje aktivity na úvod vyučovací hodiny, ty většinou trvají do 10 minut, kdyby byly delší, bylo by to kontraproduktivní, vzhledem k tomu, že hlavní aktivity mají vyhrazenou dobu minimálně 20 až 25 minut a tyto aktivity jsou navázány závěrečnými aktivitami, které shrnují celou hodinu. To znamená, že použije-li učitel všechny části aktivity, nebude jedna čtyřiceti-pěti minutová hodina stačit. Nicméně, při návrhu aktivit bylo počítáno s tím, že si je učitel může obměňovat podle různých kapitol a kompletovat si je tak sám, podle svého vkusu, proto nejsou vždy u jedné aktivity úvod-střed-závěr.

Tato práce by měla učitelům anglického jazyka pomoci při překonávání předsudků ohledně dětské literatury, v tomto případě je pomáhal přesvědčit *Medvídek Pú*, který měl úspěch u učitelů na ZŠ Studánka, kteří na konci snažení motivovat je a přesvědčovat je, že dětská literatura oživí jejich hodiny, ustoupili a přiznali, že je to hezký nápad a budou se snažit svým žákům alespoň občas nějakého zahraničního autora představit a motivovat je, aby více četli. To je ta nejlepší odměna, která mohla být.

## 9. Bibliography

### *Printed materials:*

- BRIGGS, Julia. *The Emergence of Form (1850 – 1890)* In HUNT, Peter. *Children's Literature: an illustrated history*. 1st edition. Oxford : Oxford University Press, 1995. s. 253 – 288. ISBN 0-19-212320-3.
- CAGNOLATI, Antonella. "Not Too Little to Go to Hell" : Literary Representations of Childhood in Seventeenth Century England. In BUBÍKOVÁ, Šárka. *American and British Studies Annual*, vol. 2. Pardubice : University of Pardubice, 2009. s. 154. ISBN 978-80-7395-216-7, ISSN 1803-6058, s. 1 – 12.
- CARPENTER, Humphrey, PRICHARD, Mary. *The Oxford companion to children's literature*. Oxford : Oxford University Press, 1984. 586 s. ISBN 0-19-211582-0.
- ELLIS, Alec. *How to find out about children's literature*. 3rd edition. Oxford : Pergamon Press, 1973. 252 s. ISBN 0-08-016970-8.
- FAKLOVÁ, Zuzana. *Children's literature & the Foreign Language Classroom*. In MÁNEK, Bohuslav. *Children's Literature in English at the Turn of the Millennium*. 1st ed. Hradec Králové : Gaudeamus Publishing House, 2002. ISBN 80-7041-940-7. s. 186 – 187.
- GRELLET, Françoise. *Developing Reading Skills: A practical guide to reading comprehension exercises*. 13<sup>th</sup> edition. Cambridge: Cambridge University Press, 1992. 252 s. *New Directions in Language Teaching*. ISBN 0-521-28364-7.
- HARMER, Jeremy. *The practice of English language teaching*. 3rd rev. edition. Harlow : Pearson Education, 2001. 370 s. ISBN 0-582-40385-5.
- HUNT, Peter. *Introduction to children's literature*. 1st edition. Oxford : Oxford University Press, 1994. 241 s. ISBN 0-19-289243-6.
- HUNT, Peter. *Retreatism and Advance (1914 - 1945)*. In HUNT, Peter. *Children's Literature: an illustrated history*. 1st edition. Oxford : Oxford University Press, 1995. s. 192-224. ISBN 0-19-212320-3.
- HOLLINDALE, Peter, SUTHERLAND, Zena. *Internationalism, Fantasy, Realism*. In HUNT, Peter. *Children's Literature: an illustrated history*. 1st edition. Oxford : Oxford University Press, 1995. s. 253 – 288. ISBN 0-19-212320-3.
- LAZAR, Giliian. *Literature and language teaching : A guide for teachers and trainers*. 1st edition. Cambridge : Cambridge University Press, 1993. 268 s. *Cambridge teacher training and development*. ISBN 0-521-40651-X.
- MILNE, Alan Alexander. *The Complete Winnie-the-Pooh*. Shepard Ernest Howard. London : Egmont Books Limited, 2005. 316 s. ISBN 0-603-56213-2.

- MILNE, Alan Alexander. *Medvídek Pú*. Skoumalová Hana; Zápál Jaromír. Praha : Albatros, 1978. 237 s. ISBN 13-652-KMČ-78.
- NUNAN, David. *Research Methods in Language Learning*. 9<sup>th</sup> edition. Cambridge: Cambridge University Press, 2001. 249 s. ISBN 0 521 42968 4.
- NUTTALL, Christine. *Teaching Reading Skills in a Foreign Language*. 1<sup>st</sup> edition. Oxford: Heinemann Publishers', 1982. 236 s. Practical language teaching. ISBN 0-435-28973-X.
- SARLAND, Charles. *The Impossibility of Innocence: Ideology, Politics, and Children's Literature*. In HUNT, Peter. *Understanding Children's literature*. 2nd edition. London: Routledge, 2005. ISBN 0-415-37546-0. s. 39 – 55.
- SCOTT, Wendy A., YTREBERG, Lisbeth H. *Teaching English to children*. 1st edition. London : Longman, 1991. 115 s. ISBN 0-582-74606-X.
- SCRIVENER, Jim. *Learning Teaching*. 2nd edition. Oxford : Macmillan, 2005. 431 s. ISBN 1-4050-1399-0.
- THORNBURY, Schott. *An A-Z of ELT : a dictionary of terms and concepts used in English language teaching*. 1<sup>st</sup> edition. Oxford: Macmillan, 2006. 256 s. Macmillan Books for Teachers. ISBN 1-4050-7063-3.
- WATKINS, Tony, SUTHERLAND, Zena. *Contemporary Children's Literature (1970 – present)*. In HUNT, Peter. *Children's Literature: an illustrated history*. 1st edition. Oxford : Oxford University Press, 1995. s. 289 – 321. ISBN 0-19-212320-3.
- WEBB, Jean . *Children's Literature : The State of the Art*. In MÁNEK, Bohuslav. *Children's Literature in English at the Turn of the Millennium*. 1st ed. Hradec Králové: Gaudeamus Publishing House, 2002. ISBN 80-7041-940-7. s. 9 – 20.
- The Essential guide to children's books and their creators*. In SILVEY, Anita. 1st edition. New York : Houghton Mifflin Company, 2002. 504 s. ISBN 0-618-1908-1.

### ***Internet Sources:***

- ALLEN, Michael. "How Winnie The Pooh Works" 20 March 2010. <<http://electronics.howstuffworks.com/how-winnie-the-pooh-works.htm/printable>>.
- "A.A. Milne." Britannica. 2010. Encyclopædia Britannica Online. 26 Jan. 2010 <<http://www.britannica.com/EBchecked/topic/383024/A-A-Milne>>.
- "Dime novel." Encyclopædia Britannica. 2010. Encyclopædia Britannica Online. 02 Feb. 2010 <<http://www.britannica.com/EBchecked/topic/163635/dime-novel>>.
- "Disney's Winnie-the-Pooh" *Disney.go.com/pooh/index.html* [online]. [2009] [cit. 2009-10-07]. Dostupný z WWW: <<http://disney.go.com/pooh/index.html>>.

“*ELT.*” Encarta® World English Dictionary [North American Edition] 2009 Microsoft Corporation. 26 Feb. 2010 <[http://encarta.msn.com/dictionary\\_1861607988/elt.html](http://encarta.msn.com/dictionary_1861607988/elt.html)>.

“*Encyclopaedia.*” Encyclopædia Britannica. 2010. Encyclopædia Britannica Online. 22 Feb. 2010 <<http://www.britannica.com/EBchecked/topic/186603/encyclopaedia>>

“*Favourite Quotes from Children’s Books.*” 28 Feb. 2010 <<http://hbaychildroom.blogspot.com/>>.

MANDER, Keith. “*E. H. Shepard.*” 7 Oct. 2009 <[www.just-pooh.com/shepard.html](http://www.just-pooh.com/shepard.html)>.

MANDER, Keith. “*Disney and Pooh.*” 7 Oct. 2009 <[www.just-pooh.com/disney.html](http://www.just-pooh.com/disney.html)>.

MANDER, Keith. “*Winnie-the-Pooh – Pictures*” 20 March 2010 < <http://www.just-pooh.com/pictures-view.html?id=924>>

MILNE, James. “*General Information.*” 18 Nov. 2009 <<http://www.pooh-corner.org/general.shtml>>.

MILNE, James. “*Pooh Corner.*” 18 Nov. 2009 <[www.pooh-corner.org/general.shtml](http://www.pooh-corner.org/general.shtml)>.

“*Milne with his on.*” Getty Images. 20 March 2010 <<http://www.gettyimages.com/detail/89856291/Hulton-Archive>>.

“*Original Winnie the Pooh stuffed toys.*” Encyclopaedia Wikipedia. 26 Oct. 2009 <[http://en.wikipedia.org/wiki/File:The\\_original\\_Winnie\\_the\\_Pooh\\_toys.jpg](http://en.wikipedia.org/wiki/File:The_original_Winnie_the_Pooh_toys.jpg)>.

“*Winnie-the-Pooh.*” Walt Disney. 10 Nov. 2009 <<http://disney.go.com/vault/archives/characters/winnie/winnie.html>>.

## 10. Appendices

APPENDIX I (Getty Images, “A.A. Milne with his son.”)

Alan Alexander Milne with his son – Christopher Robin.



**APPENDIX II – Observation form**

**Observation Form**

Date of observation:

Teacher observed:

Class observed:

*1 Number of skills and subskills taught during the observed lessons:*

Skills		Subskills	
Writing		Vocabulary	
Speaking		Grammar	
Listening		Spelling	
Reading		Pronunciation	

*2 Kinds of exercises used for reading. Were they taken from textbooks?*

1		
2		
3		
4		
5		
6		

*3 If not, where did the teacher get the materials?*

*4 Frequency of use children's prose or poetry:*

*5 How did pupils react when they were learning with children's literature?*

*6 Comments:*

**APPENDIX III** (Milne: 2005, 62)

Shepard's picture



**APPENDIX IV** (Encyclopaedia Wikipedia, “*Original Winnie the Pooh stuffed toys.*”)



**Original Winnie the Pooh toys. Clockwise from Tigger, Kanga, Edward Bear (Winnie-the-Pooh), Eeyore, and Piglet.**



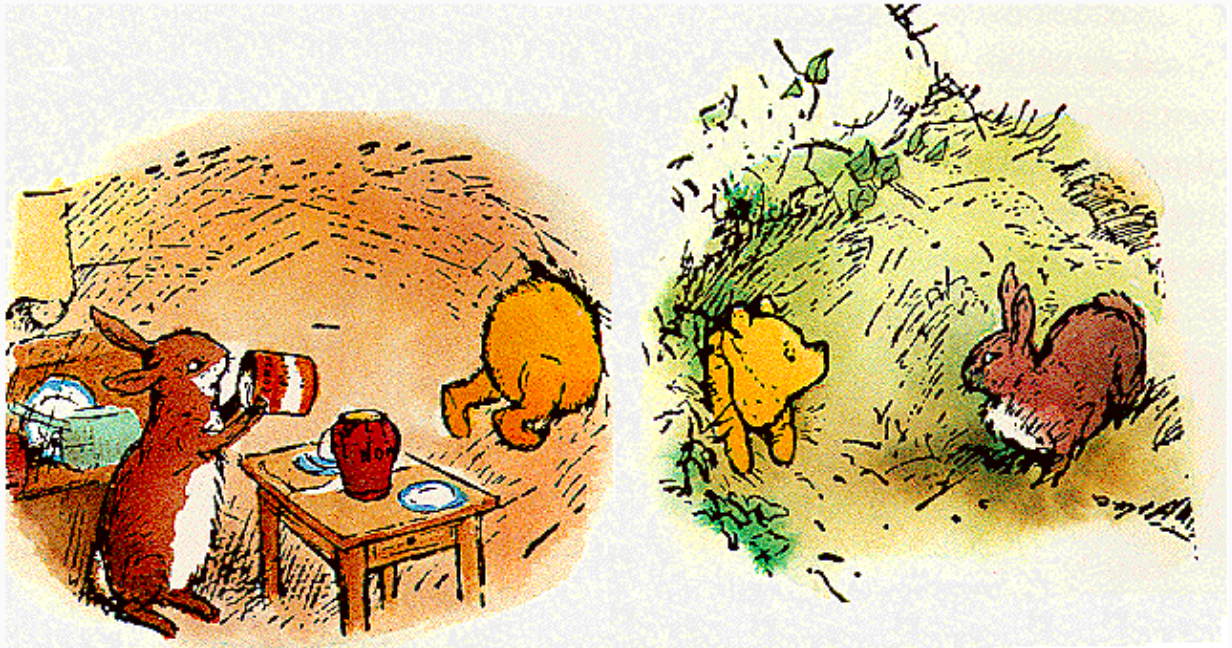
**APPENDIX V** (Encyclopædia Britannica, “*A.A. Milne*”)

Alan Alexander Milne



APPENDIX VI (*"Favourite Quotes from Children's Books"*)

**Pooh goes visiting and gets into a tight place.**



APPENDIX VII (Milne: 2005, 42 - 43)

Pooh goes visiting and gets into tight place.

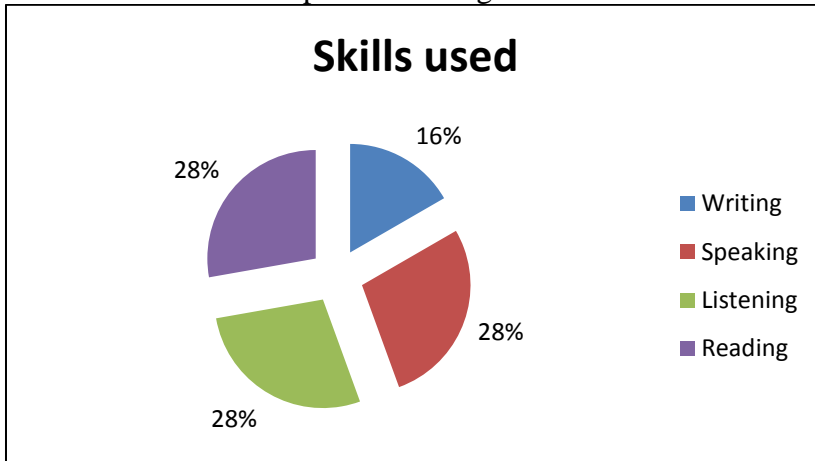


APPENDIX VIII (Allen, "How Winnie The Pooh Works")

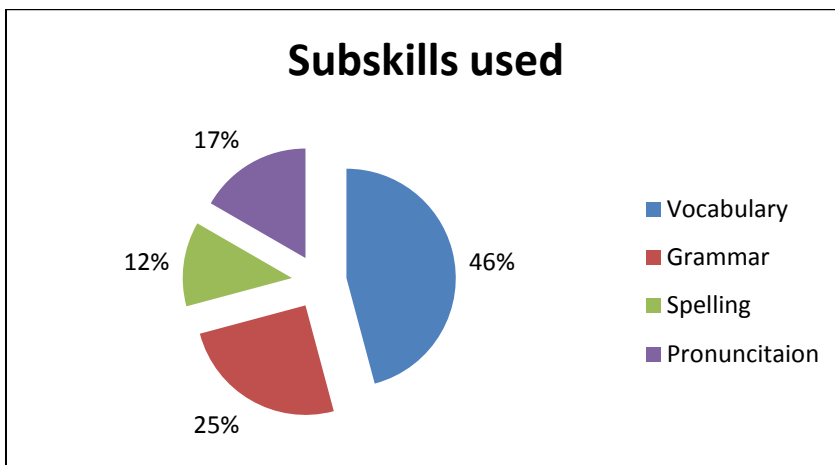
**Pooh goes visiting and gets into a tight place.**



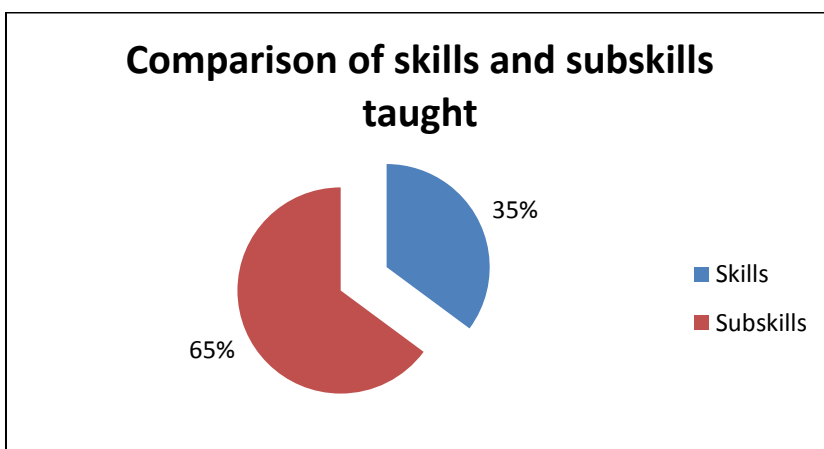
**APPENDIX VII – Graphs of the taught skills and subskills in observed English lessons.**



**Appendix VII.I: Figure 1 – number of skills used during the observed lessons in per cents.**

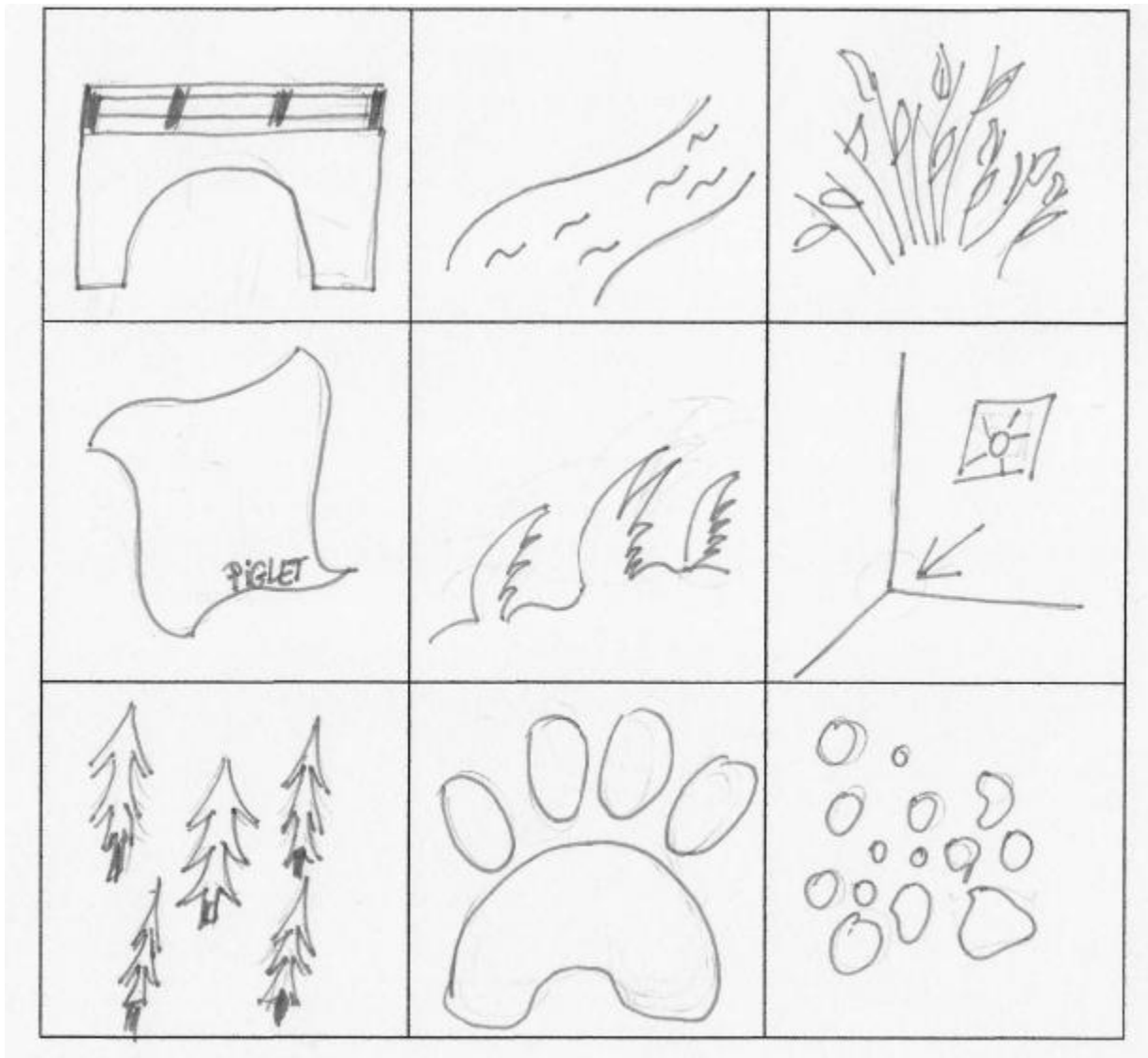


**Appendix VII.II: Figure 2 – number of subskills used during the observed lessons in per cents.**



**Appendix VII.III: Figure 3 – comparison of skills and subskills used in the observed lessons in per cents.**

**APPENDIX IX** – A chart with vocabulary for Bingo.



**Clues:**

bridge

river

hedge

handkerchief

waves

corner

forest

paw

stones

APPENDIX X – Activities for spelling exercise. (Milne: 2005, 57 & 85)



PLES RING IF AN RNSER IS REQIRD

Underneath the bell-pull there was a notice which said:

PLEZ CNOKE IF AN RNSR IS NOT REQID.

HIPY PAPY BTHUTHDTH THUTHDA BTHUTHDY.

Pooh looked on admiringly.



Commentary:

In this case of birthday card, the teacher can make it easier for pupils because this is really very difficult. It means A Very Happy Birthday with love from Pooh.

Commentary:

**A Vry Heppy Birsday wit lave fram Poh.**

This version should be easier for learners to correct.



**APPENDIX XI** – Winnie-the-Pooh 3D (Mander, “*Winnie-the-Pooh – Pictures*”)





## APPENDIX XII

The last of the five copied  
pages from the chapter. (Milne: 2005, 37)

### POOH GOES VISITING

Pooh always liked a little something at eleven o'clock in the morning, and he was very glad to see Rabbit getting out the plates and mugs; and when Rabbit said, 'Honey or condensed milk with your bread?' he was so excited that he said, 'Both,' and then, so as not to seem greedy, he added, 'But don't bother about the bread, please.' And for a long time after that he said nothing . . . until at last, humming to himself in a rather sticky voice, he got up, shook Rabbit lovingly by the paw, and said that he must be going on.

'Must you?' said Rabbit politely.

'Well,' said Pooh, 'I could stay a little longer if it – if you –' and he tried very hard to look in the direction of the larder.

'As a matter of fact,' said Rabbit, 'I was going out myself directly.'

'Oh well, then, I'll be going on. Good-bye.'

'Well, good-bye, if you're sure you won't have any more.'

'Is there any more?' asked Pooh quickly.

Rabbit took the covers off the dishes, and said, 'No, there wasn't.'

'I thought not,' said Pooh, nodding to himself. 'Well, good-bye. I must be going on.'

So he started to climb out of the hole. He pulled with his front paws, and pushed with his back paws, and in a little while his nose was out in the open again . . . and then his ears . . . and then his front paws . . . and then his shoulders . . . and then –