

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

Dr. Seuss's children's books in ELT

Bc. Jana Rulíková

**Thesis
2012**

Univerzita Pardubice
Fakulta filozofická
Akademický rok: 2011/2012

ZADÁNÍ DIPLOMOVÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Bc. Jana Rulíková**
Osobní číslo: **H10588**
Studijní program: **N7503 Učitelství pro základní školy**
Studijní obor: **Učitelství anglického jazyka**
Název tématu: **Dětské knihy Dr. Seusse ve výuce anglického jazyka**
Zadávací katedra: **Katedra anglistiky a amerikanistiky**

Zásady pro vypracování:

Americký spisovatel tvořící pod pseudonymem Dr. Seuss se již stal klasikem literatury pro děti a důležitou součástí jeho tvorby byly také knihy pro začínající čtenáře, které se dají velmi vhodně využít i v ELT. V teoretické části práce studentka stručně uvede do problematiky dětské literatury, nastíní její historii, žánrové členění (s ohledem na téma práce se soustředí hlavně na žánr "picture story books") a význam. Zvoleného autora zasadí do tohoto kontextu. Dále studentka vysvětlí pojmy language skills a subskills v ELT. Praktická část práce se bude věnovat využití děl Dr. Seusse v jazykové výuce, navrhne konkrétní aktivity využívající jak celé texty, tak ukázky. Závěrem studentka práci shrne a vysloví obecnější závěry o vhodnosti děl zvoleného autora při výuce anglického jazyka.

Rozsah grafických prací:

Rozsah pracovní zprávy:

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

Seznam odborné literatury:

CARPENTER, Humphrey. PRICHARD, Mari. The Oxford companion to children's literature. New York: Oxford University Press, 1999. ISBN 0192115820. GEISEL, Theodor Seuss. Horton Hears a Who! New York: Random House, 1954. ISBN 0394800788. HUNT, Peter. Children's Literature. Oxford: Blackwell, 2004. ISBN 0-631-21141-1. MURRAY, Gail Schmunk. American children's literature and the construction of childhood. New York: Twayne, 1998. ISBN 0-8057-4107-0. SIMON, Shibu. Teaching Literature in ELT/TESOL Classes. New Delhi: Sarup & Sons, 2006. ISBN 81-7625-657-9. 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 2011


Termín odevzdání diplomové práce:

31. března 2012



prof. PhDr. Petr Vorel, CSc.
děkan

L.S.



Mgr. Šárka Bubíková, Ph.D.
vedoucí katedry

V Pardubicích dne 30. listopadu 2011

Prohlašuji:

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

Byla jsem seznámena 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. 2012.

Jana Rulíková

Acknowledgements

First and foremost, I would like to thank my supervisor Mgr. Šárka Bubíková, Ph.D. whose guidance and support helped me to write the thesis.

Further, I would like to thank my family for understanding and creating a supportive home atmosphere. My thanks also belong to my friend Sally Anderson for her useful comments and advice.

Finally, I would like to thank Mgr. Jana Janoušková for enabling me to try some of the activities developed in the thesis in her classroom.

ABSTRACT

The thesis concerns the issue of children's literature and its possible uses in English language teaching (ELT). For this purpose, picture books of an American author Dr. Seuss have been chosen. Firstly, the theoretical background is introduced. It deals specifically with the term children's literature, its definition, genre division, historical context and its importance to readers. It also focuses on the author, Dr. Seuss, his works and their potential for English language teaching and learning. Furthermore, it describes the learners involved and general objectives they are going to achieve. Secondly, the practical part presents five lessons that reflect the findings from the first part. It also contains a teacher's reflection and feedback from pupils.

KEY WORDS: children's literature, Dr. Seuss, picture books, English language teaching

ABSTRAKT

Diplomová práce se týká problematiky dětské literatury a možností jejího využití při výuce anglického jazyka. Pro tento účel byly vybrány obrázkové knihy Amerického spisovatele Dr. Seusse. Nejprve je představena teoretická část diplomové práce. Věnuje se především pojmu dětské literatury, její definici, žánrovému členění, historickému kontextu a významu pro čtenáře. Zaměřuje se také na samotného autora, Dr. Seusse, jeho díla a potenciál pro jazykovou výuku. Dále je popsána skupina žáků, pro které jsou jeho knihy určeny a také výstupy, kterých by měli tito žáci dosáhnout. Praktická část pak předkládá pět navržených hodin, které čerpají z teorií zjištěných v první části diplomové práce. Obsahuje také reflexi učitele a feedback od žáků.

KLÍČOVÁ SLOVA: dětská literatura, Dr. Seuss, obrázkové knihy, výuka anglického jazyka

Contents

1. Introduction	1
THEORETICAL PART	2
Introduction of the theoretical part	2
2. Children's literature	3
2.1. Defining children's literature	3
2.2. Genre division in children's literature	4
2.3. History of picture books	8
2.4. The concept of childhood since the twentieth century	9
2.5. The importance of children's literature	11
3. Dr. Seuss	15
3.1. Life and work	15
3.2. Power and legacy	19
3.3. Literary analysis	20
4. Literature in English language teaching and learning	23
4.1. Authenticity	23
4.2. Motivation	24
4.3. Language development	25
4.4. Illustrations	26
4.5. Background information and cross-curricular approach	27
4.6. Moral and cultural background	28
5. Learning potential of Dr. Seuss's children's books	31
6. Specification of the learners involved	33
6.1. Age	33
6.2. Level	34
7. Aims	36
7.1. The concept and objectives of elementary education	36
7.2. The objectives of a foreign language	37
7.3. Lesson aims	38
Conclusion of the theoretical part	39
PRACTICAL PART	40
Introduction of the practical part	40
8. Suggested activities on Dr. Seuss's children's books in ELT	41
8.1. Lesson 1: Background information	41
8.2. Lesson 2: <i>Green Eggs and Ham</i>	44

8.3. Lesson 3: <i>The Cat in the Hat</i>	48
8.4. Lesson 4, Independent reading, Lesson 5: <i>How the Grinch Stole Christmas!</i> ..	52
8.5. Follow up: Summary	58
9. Reflection on the lessons taught.....	60
9.1. Teacher's reflection.....	60
9.2. Feedback from learners	62
Conclusion of the practical part	63
10. Conclusion.....	64
11. Résumé	66
12. Bibliography	70
13. Appendix	74

1. Introduction

“Seuss. The mere mention of his name starts juices flowing through the mouths of children” (Hopkins: 1978, 104). An American author Theodor Seuss Geisel writing under the penname Dr. Seuss became one of the most outstanding figures in children's literature. He stepped out of mid-twentieth century traditions by writing and illustrating creative, iconoclastic books for children. The significant part of his literary output are works adjusted to beginning readers, which attempt to make reading experience easier whilst at the same time pleasant and beneficial. As the initial quote suggests, children usually find his stories very entertaining. These and other reasons that are discussed later make Seuss's books suitable for educational purposes.

In general, using children's literature might be a challenging experience for both teachers and learners. Seuss's children's books are widely used as a teaching aid with native English speakers. However, the main focus of the thesis is to analyze their appropriateness for non-native speakers who study English as their second language. The paper is divided into two parts, theoretical and practical. The first deals with the literary and didactic background and provides basis for the latter which focuses on presenting concrete activities in English lessons. The suggested activities concern books *Green Eggs and Ham*, *The Cat in the Hat* and *How the Grinch Stole Christmas* but most of them are applicable to other of Seuss's books as well. Finally, the lessons taught are complemented with the teacher's reflection and learners' feedback. The range of activities actually attempts to show various possibilities of pupils' development - both of language and personality. Finally, the thesis is summarized and more general findings about the appropriateness of Seuss's literary output for English language teaching are included. Both parts of the thesis are supported by references to primary sources and other relevant sources which serve as cogent materials.

THEORETICAL PART

Introduction of the theoretical part

The theoretical part particularly deals with the literary and didactic background. It might actually serve as a useful source of information for teachers who are getting ready to accompany Dr. Seuss's children's books into their lessons. The main objective is to provide basis and support for the practical part. The first four chapters concern the term children's literature, i.e. its definition, genre division, history and importance to readers. The fifth chapter puts the author, Dr. Seuss, into the previous context and examines his life, work and ideas behind his stories. The following chapters then justify the use of literature in English language teaching and learning and evaluate the learning potential of Seuss's books in particular. Finally, the characteristics of learners involved are presented and the general objectives that these learners are supposed to achieve are discussed.

2. Children's literature

2.1. Defining children's literature

The term children's literature is not easily defined. There are different aspects and opinions about what actually constitutes children's literature. The history of literature indicates such disunity. Ty Hulse (2008) explains that lots of books that were popular with children had not been initially intended for them, like for example *Adventures of Huckleberry Finn* by Mark Twain or the Grimm's fairytales. Such books were even considered inappropriate for children and had to be censored (Ibid.). In brief, these and other books are selected entirely by children themselves. However, probably the most common description of children's literature is books specially written for child readers. Lynch-Brown and Tomlinson (2005, 3) note that children's literature is “good quality trade books for children from birth to adolescence”. The books are invented, written and published for children by adults which Peter Hunt defines as a key issue:

The primary audience is children, who are less experienced and less educated into their culture than adults. This does not mean that the texts are 'less experienced' as well; on the contrary, it means that they are part of a complex power-relationship.
(Hunt: 1994, 3)

In general, books always have a certain meaning to readers. In this case, the readers are children and the intermediaries are adults. Children are inevitably influenced by the text. Hence, writers are responsible for what they include into the story or what values and knowledge they transmit. In fact, the mutual relationship between a writer and a child reader is considered “complex and ambivalent” (Ibid.)

The books intended for children may also be popular among adults. Hunt (Ibid., 1) notes that children's literature “is enjoyed passionately by adults as well as by children”. As it was already mentioned, children's literature is a diverse and rich area with further broader descriptions considering various points of view in the matter. Hunt (2004, xviii) further explains that children's literature can be viewed as a collection of texts ranging from classic to very modern works of different languages. It is also seen as a field of study and as such includes areas such as psychology, history or literary theory. What is more, children's literature is connected with culture and represented by people that contribute to it – illustrators, writers, publishers or historians.

To conclude, children's literature is an area of writing intentionally written for children or/and selected by children themselves. No matter how diverse this subject matter is, children's literature is produced to entertain as well as instruct.

2. 2. Genre division in children's literature

Children's literature includes all types of books that entertain and inform children. It covers “topics of relevance and interests to children through prose and poetry, fiction and nonfiction” (Lynch-Brown, Tomlinson: 2005, 3). Today's children have a panorama of books they may choose – from poetry, histories, science fiction to fantasy and funny illustrated stories.

Children's literature is also associated with different art forms. As Hunt (1994, 1) mentions, “it involves and integrates words and pictures, it overlaps into other modes – video, oral storytelling – and other art forms” As far as genre division is concerned, there are certain characteristics that help readers identify individual books and put them into a particular genre. Barbara Stoodt (1996, 28) explains that each literary genre shares certain common conventions. These conventions occur in all types of literature, including also children's literature and they are additionally associated with literary forms. For example, the book classified as a picture book is expected to provide the interaction between pictures and text. Fantasy books, on the other hand, will probably contain fantasy elements. In short, genre division is influenced by different literary conventions. According to her (Ibid., 29), the most common classification of children's books includes picture books, realistic fiction, fantasy, historical fiction, traditional literature, poetry, biography and nonfiction.

Stoodt (Ibid.) briefly describes these types of children's literature. Firstly, realistic fiction and fantasy share certain features. She explains that they are both products of the author's imagination. They are stories with made-up characters, plot and setting. However, realistic fiction takes place in the real world, i.e. there are no fantasy and magical elements such as speaking animals or travelling in time. The definition of historical fiction is clear in the name - it is connected to historical events. Traditional literature is then based on oral tradition and is passed from one generation to another.

The authors are usually not known. Moreover, traditional literature often includes conventional introductions and conclusions and its characters are stereotyped. Another important genre is poetry. It does not differ from prose in function but especially in format. Poetry generally has short lines in verse. Lastly, nonfiction deals with events, places and people that are understood to be fact. Picture books that represent a focus of the thesis and are a significant part of children's literature are discussed further in detail.

2.2.1. Picture books and easy readers

Picture books are a prominent part of children's leisure reading. Peter Hunt (1994, 155) confirms: "if, however, there is any one area in which children's books have found their own individual voice, and have influenced literature in general, it is in the picture-book". Picture books combine words and pictures and are most aimed at young children. They come in different styles, forms and colors. Within all this variety, there are some common characteristics that distinguish picture books from other book formats.

Picture books are short and the text of the story depends heavily on pictures. Barbara Barstow (2002, 136) notes that they often contain only thirty-two pages in order to be easily read by the beginning reader. Moreover, she claims that to create a well-written and appealing picture book may be harder than first appears. Its brevity and simple language may actually reveal several authors' weaknesses. Illustrators also have a difficult task. Pictures should cooperate with the text of the story and at the same time be creative and appealing to children. Since lots of readers are not able to read yet, they play an essential role in the story (Ibid.). According to Lewis (2001, 74), pictures in picture books "are never just pictures, they are pictures-as-influenced-by-words. Their influence is however mutual. The words without pictures seem to be "incomplete" and "unfinished" and the pictures without words are waiting to be specified by the words (Ibid.).

Several subgenres of picture books are defined further. Mary Burns notes that the varied types are loosely organized into five major categories: First, alphabet and counting books that usually have little or no text. Second, wordless books with no text but with carefully arranged illustrations that convey the meaning. Third, picture story books and

picture information books in which pictures are equal or even more important than the text in telling the story. The illustrations in picture story books in fact dominate the pages and are aimed at beginning readers. Fourth, illustrated books in which pictures are used to decorate the story. In these books, text may be prevailing and may stand alone without losing its meaning. Fifth, toy and movable books designed for very young children (2002, 349). Similarly to other genres of children's literature, the division is not watertight. It is possible that some books simply belong to more than one category. For example, counting books as well as toy and movable books provide some information, therefore, they might also be classified as information books.

Picture story books are the main focus of Dr. Seuss, one of the most creative and beloved authors in the field of children's literature. His books are a good example of an effective way of combining text with pictures. Thomas Fensch (1997, 4) claims: "Some authors do words; some books feature exquisite illustrations. The Dr. Seuss books offer story and illustrations perfectly matched to each other". Besides that, it is important to note that his works span more than one genre category. They include fantastic elements such as magical power and talking animals. They are also known for successful handling the poetry. His rhyming stories frequently use metrical units. What is more, some of Seuss's books may be regarded as easy readers. Easy readers are not dependent on picture books, they are integral to children's literature in general. As Barstow (2002, 135-138) explains, easy readers are specially designed to be read by beginning readers or even children who do not know how to read yet. They are carefully written, usually very short with larger than average print, large illustrations and limited vocabulary. For these reasons, they are frequently used as a teaching aid in classrooms (Ibid.). The examples of Seuss's easy readers are *The Cat in the Hat*, *Hop on Pop*, *The Foot Book*, *Green Eggs and Ham*, *I Can Read with My Eyes Shut!* or *One Fish Two Fish Red Fish Blue Fish*.

Even though there are several subgenres among picture books, they are generally made to introduce children the idea of books and reading. Easy readers are not integrated into the category of picture books, however, they might function as early reading picture books. They are easy to follow and cover a wide variety of themes.

2.2.2. Significance of genre division

The categorization of genre is actually discussed by several field specialists. Their classification is often very close to Stoodt's with only slight differences. Jacobs and Tunnell (2008, 56-58) for instance, simply divide children's literature into prose and poetry, fiction and nonfiction with its own subcategories. Firstly, fiction includes fantastic fiction, historical fiction, science-fiction and traditional literature. In science fiction the characters' abilities are not the result of magic like in fantasy but of scientific and technological innovations. Secondly, nonfiction is classified as biography and informational. According to Jacobs and Tunnell (Ibid.) all nonfiction has one thing in common and that is the reliability of sources. Lastly, they consider picture books to be a pseudo-genre. Picture books are regarded as a broad area. They may offer fictitious stories as well as informational. Besides this, the authors (Ibid., 59) warn that some books may belong to more than one genre and claim that genre categorization of children's literature does not have to be strictly followed.

Even though, the categories are not self-explanatory, they help understand the field of children's literature more clearly. They provide a framework important for further discussion. Moreover, genre division helps people become aware of gaps in their own reading that need to be improved. In teaching, for example, one's own deficiencies are apparent. The teacher who has never read a fantasy story usually cannot give students as much information as the teacher who has. Personal opinions, views, examples and own experience are very important aspects. Jacobs and Tunnell confirm:

A self-check of our reading backgrounds can help us realize where we need more exposure, can provide direction to broaden our personal reading, and ultimately can help us serve students better. However used, the genres of children's literature provide a road map for those interested in finding their way about.

(Jacobs, Tunnell: 2008, 59)

Besides usefulness of genre awareness, it is necessary to mention that the genres of children's literature have been changing according to historical development and changes in society. The following sub-chapter focuses on the historical context of picture books.

2.3. History of picture books

Picture books have changed throughout the years as they explore the topics relevant to the particular time. Joyce Whalley (2004, 318) notes that the emergence of picture books is connected to John Amos Comenius who realized that children best remember things they can see not only read about. His Latin *Orbis Pictus* published in 1659 was the earliest illustrated book aimed specifically at children. Whalley (Ibid., 319) also claims that in the seventeenth and eighteenth centuries the method of woodcutting and engraving was used. The first one was cheaper but on the other hand of lower quality. The latter was more expensive but expressed the picture better in detail and contributed to greater effects. John Newbery, connected to the method of woodcuts, produced a considerable amount of picture books that were small and cheap for the market. He is therefore considered to be the first who made children's literature a profitable part of the literary market. Furthermore, Whalley (Ibid., 320-322) refers to the beginning of the nineteenth century when rationalism was reflected in children's literature. Thus, picture books tended to be more educational in content. Additionally, due to technological advancements picture books became better available to public and also the color printing started to be used, though many artists still preferred black and white printing. One of the most significant illustrators associated with color printing were Walter Crane, Randolph Caldecott and Kate Greenaway. According to Carpenter and Prichard (1984, 411), Crane created toy books that were not only printed in color but also excellently engraved. Thanks to contribution of these authors, picture books started to be considered as an artistic work itself

In the early years of the twentieth century, the picture books of a British author Beatrix Potter were the most notable ones. She stressed the importance of pictures and text that complement each other. In *The Tale of Peter Rabbit*, the first of her series, the objects and animals had been studied properly before their illustration was made and the text written (Whalley: 2004, 325). Dr. Seuss also remarkably contributed to picture books of the first half of the twentieth century, especially with an introduction of “cartoon-like graphic style” (Carpenter; Prichard: 1984, 411). The second half of the twentieth century brought lots of “high-quality picture-books” (Hunt: 1994, 127). Peter Hunt (Ibid., 156) emphasizes that technological improvements caused a better quality of printing and also increased the quantity. Carpenter and Prichard (1984, 411) confirm:

“By the 1960s it was possible for artists to work in full color, using such widely different media as water color, gouache, collage, or pastel, and have their work produced comparatively cheaply”.

Picture books became a significant part of publishing for children throughout its historical development. Although they have changed the styles, techniques and content, the audience and main function, on the other hand, preserved.

2.4. The concept of childhood since the twentieth century

As already suggested, all types of literature reflect the historical period in which they are written. Children's literature reflects not only different eras of history but also the turns in perceiving the concept of childhood and growing up. The examination of the historical setting is important since it provides a theoretical background for further research. The sub-chapter focuses on quite recent historical period, the middle of the twentieth century, since it is the time when Dr. Seuss created his books.

The twentieth century brought a great increase in the diversity in children's books. Similarly to other spheres of human activities, children's literature was influenced by the period of prosperity. Gail Schmunk Murray (1998, 145-147) explains that especially in the 1920s, the economy grew fast and consumerism increased. Relatively diverse books for children were published and new prizes in children's literature were established which encouraged the interest in children's literature. Moreover, he claims that early twentieth century brought a change of perceiving children as innocent beings. They were depicted more realistically with all their abilities and emotions. However, families and environment of these children remained highly idealized. Due to the war and other dangers of the twentieth century, the authors of children's literature focused on family togetherness and its strength to protect children from the external world. Murray says:

In the fifties, society constructed childhood as a time of complete dependence on adult providers, of socialization by schools, clubs, and peer activities, and of freedom from any responsibility before age 18. Experts believed that being a child should be a wonderful experience in which children were carefree, protected, and supervised and had lots of fresh air and competitive activities.

(Murray: 1998, 176)

The dependence on authorities was often depicted in the stories. However, Seuss's books show a certain redirection from this tendency. According to Murray (Ibid., 179), the fifties was the decade when Dr. Seuss published his most influential books and had the greatest impact on children's literature. Both *The Cat in the Hat* and *Horton Hears a Who* include criticisms of American society. The former book even rebels against parents' dominance and control. The children in *The Cat in the Hat*, after the day full of adventure and games, did not know what to say their mother when she asked what they had been doing all day. If the reader expects them to tell the truth, he/she will be disappointed. Instead, the author asks readers what they would do if the same happened to them. Murray (1998, 180) asserts that this situation in which the parents do not obviously have control over the situation and children avoid telling the truth refuses the conventionalities of the fifties. What is more, the setting of the story (two children left alone in the house) could be hardly acceptable for typical family story at that time. Seuss's depiction was quite rare since most authors of his period stressed the unity of family and children's dependence on authorities. Bubíková (2008, 24) notes that this concept was later criticized and replaced by new, modern beliefs. For instance, J.D. Salinger's *The Catcher in the Rye* depicts a teenage alienation and rebellion against adults. It predetermined a new era of books aimed at adolescent readers. Murray (1998, 185) claims that the book became a symbol of a new perception of childhood. Besides alienation and rebellion, it also depicts difficulties of growing up and loss of children's innocence. The second half of the twentieth century thus went through the shift – children were no longer protected by adults from the dangerous external world. The authorities rather tended to prepare them for the real life – life of adults. He (Ibid., 186) also notes: “the boundaries that had protected children and adolescent from adult responsibilities throughout the nineteenth century and the first half of the twentieth century became much more permeable”. The traditional view on family as a protector and supporter of children, typical for the fifties, thus disappeared.

Nowadays, people are living in a period of mass production and sales of children's books. Children's books that are popular and sell well are often made into films. They are also integrated with television, video, music and computer-related materials. Today's children are frequently positioned as consumers, as equally as their parents. They are

encouraged by advertising in various media and at a very young age they may enter the world of adults. Bubíková (2008, 24) perceives an omnipresent diversity as another feature of the recent concept of childhood. Nowadays, children live in the environment in which the presence of minorities, different races and religions is common. Besides that, Lamers (2011) observes that children's books of the twenty-first century frequently involve themes such as sex, drugs, violence and death. Children are no longer protected and isolated from the world of adults but they are an integral part of it.

To conclude, children's literature is connected to perception of childhood in general. The way how adults and children acted toward each other, especially what adults thought that children needed or wanted is reflected in the literature. The twentieth century and especially its first half altered the concept of childhood and also the literature profoundly. Although Seuss's books surely cannot be identified with just one decade in history, one of his writing periods prefigured a further course of children's literature. The image of secure family in which children are protected from poverty, crime and danger of the world has slowly disappeared. The books no longer avoid themes such as drugs, sex, violence, suffering or death. The positive fact remains that a great variety and a range of writings are available for children, including also those written by ethnic minorities.

2.5. The importance of children's literature

Besides the importance of historical development of children's literature, it is also necessary to mention its functional outcomes. What needs to be emphasized is that literature for children is not subordinate or even less important than literature for adults. It has its own unique genres, styles and history as already proved above. Peter Hunt (1994, 3) confirms: "children's literature is a powerful literature" and as such cannot be considered "neutral or innocent, or trivial". Additionally, it fulfils moral, cultural, commercial and educational function.

2.5.1. Educational importance

It is an unchanging and common habit of people to read and tell stories. Children are usually very excited about the first book that is introduced to them and they remember it

for long or even forever. Margaret Meek (2004, 2-3) claims that children often gain the first experience with books when their parents read to them. Adults read the story aloud and point at the interesting illustrations. This experience enables small children to retell the stories they heard in their own words. Hence, it helps improve their mother tongue and expand their vocabulary. Moreover, the stories become part of their own fantasies. Preschool age children may be inspired by the books that are read to them and imagine themselves in a place of their favorite character. Therefore, the character can help them understand such things as for example the dark, someone's behavior or difference between good and evil (Ibid.). Children's literature may therefore pose a good means of learning and integrating young inexperienced readers to the world around. If children start to read at a very young age, or the stories are read to them early, they not only gain the basic knowledge of how stories actually work but they also form their own imagination.

Picture books, in particular, are the first books that children are able to understand without adults' assistance. Perry Nodelman (2004, 155) suggests that pictures seem to be more natural and direct than words. Children learn to read pictures before they learn to read words so they are able to perceive a picture without anyone's help and also add the meaning to a written text. However, to be able to read pictures requires certain background knowledge. Nodelman (Ibid., 156-157) emphasizes that a reader needs to understand their meaning, for instance that two black dots are eyes and that a figure in the picture is not flat and paper-like. The reader simply needs to imagine a real-like person with a normal skin, height and movements. In short, a pre-existing knowledge causes that the reader can see the image differently. If the picture is understood, the reader then fully enjoys looking at it.

2.5.2. Moral and cultural importance

Besides its educational purpose, children's literature has also its moral importance. The morality and proper behavior were emphasized especially in the past centuries. As Cagnolati (2009, 2) in her work declares, most books aimed at children and adolescence in the sixteenth century concerned the rules of how to behave. Furthermore, parental advice to young readers was often provided. The earliest stories generally ended tragically, with a child's death, serving as a warning to young people against bad

behavior. Elizabeth Lamers (2011) in her article affirms: “Early books were often written to frighten children into behaving as parents wished”. In contrast, contemporary books are more aimed at entertainment than intimidation. Lots of them are enjoyable, full of colors and pictures and do not mention anyone's death. However, they still may send a moral message to the readers. For example, Seuss' book *The Lorax* teaches children about greed and dangers of industrialized society to nature. Children's books may also transmit cultural values. Gillian Lazar (1993, 62) points out that books that deal with cultural issues are enriching. Even though the culture may be unknown to children, reading such a book increases awareness about different values and beliefs.

2.5.3. Commercial importance

Finally, children's literature has a commercial purpose. More and more books are available in bookshops, libraries, schools and other institutions. The quality of writing as well as illustrations has improved and more books are published than ever before. Barstow (2002, 138) notes that children may choose not just from classic titles but also new books of various genres. Throughout the history of children's literature, some books became more popular and successful than others. One of the recent examples of a huge commercial success is J.K.Rowling's series about Harry Potter that became famous worldwide. Margaret Drabble (2006) notes that the sixth episode “sold over two million copies in the first 24 hours on sale in the U.K, with sales estimated at over 300 million worldwide”. If children choose a book from such a wide range and variety and if they read it with pleasure, they will most likely continue reading in future. Moreover, their own orientation in a literature world will become easier.

However, it is often complicated to choose a right book. Children usually expect entertainment and perhaps some information from reading. In contrast, their parents or educators may have different ideas. Vosková (2002, 90) claims that young readers are influenced by adults and therefore the selection of a book may not be an easy task. The problem is not availability of books but their quality. Vosková (Ibid., 91-93) mentions that there are certain recommendations on how to select a book for children. It includes several items such as the language without sexist and racist cues, accuracy about a culture and topic, presence of minorities in the story, equality of men and women etc. However, the book that fulfills such requirements is not necessarily readable. More

important seems to be an interesting plot, lively characters or overall attractiveness. Peter Hunt (1994, 2-3) claims: “Children's literature is for children, and cannot thus be worthy of, let alone sustain, the interest of the adult”. Seuss's books, for example, are accepted by authorities as well as children. They are enjoyable and beneficial at the same time which is proved further in the thesis. Although the previously mentioned guidelines do not have to be followed, it shows that it is really necessary to carefully think of books that are available to children nowadays.

To summarize, literature helps children develop and grow up. Denise von Stockar (2011) claims that:

It is very important that children become familiar at the earliest possible age with the different literary genres so they learn to use them as they want. Because the true reading pleasure lies in the satisfaction we get from reading something that talks to us and touches us personally.

(Stockar: 2011)

No matter the books are fantastic or realistic, humorous or serious, they offer readers opportunities to progress and escape into a different world. They always teach something and they may additionally transmit cultural as well as moral values. To identify general features that constitute children's literature and trace a part of its history has not been an easy task. However, such complexity only proves the richness and diversity of this area.

3. Dr. Seuss

Theodor Seuss Geisel, better known as Dr. Seuss, belongs to the most outstanding authors of children's literature. With the reference to the first chapter, his books match a general characterization of children's literature. Some of his books provide a political and social critique of the time. With his fantastical stories, zany pictures and unique writing style he stepped outside of the mid-century authors' traditions. At the time of his death, he had written and illustrated children's books that have been translated into many languages and some of them even made into movies.

3.1. Life and work

“I've published any number of great writers, from William Faulkner to John O'Hara, but there's only one genius on my authors' list. His name is Ted Geisel.” These are the words of Bennett Cerf, the former president of Random House, the author's crucial publishing company (qtd. in Parravano: 2002, 409). Dr. Seuss was an American writer and cartoonist. His life is associated mainly with books for small children. However, he had not always been a writer of children's stories. Firstly, the circumstances that affected his writing and illustrating are explained. Secondly, the inauspicious beginnings of his career are put in contrast with his later success. Lastly, his most well-known books are discussed with a special attention to a critique that they expressed.

Seuss's writing career is connected to his family and hometown. His parents and siblings as well as the environment where he grew up influenced him profoundly. Tanya Dean (2002, 17-20) explains that his father was the son of German immigrants and managed the brewery in the city. Later he supervised a park system that had a local zoo where little Geisel was drawing the animals and therefore developing his extraordinary artistic diction. His mother was often telling him rhyming stories that she remembered from her youth. She influenced her son so much that he started to create his own tales that, in fact, made him well-known. What is more, young Geisel and his older sister liked playing in the attic that was filled all kinds of clothing. They dressed up and pretended to be various people. Geisel especially enjoyed wearing hats which actually lasted to the end of his life. He reflected his partiality in the well-known story *The Cat in the Hat*.

In general, Geisel had a happy childhood. Dean (Ibid., 21) notes that his memories of his home-town are expressed in his works. For example, Mulberry Street, in the story named *And to Think That I Saw It on Mulberry Street*, is a real street in Springfield. He also mentions policemen on red motorcycles, the color that is traditional for the town. Or Horton the Elephant's wandering along the streams in the Jungle of Nool probably symbolizes the brook in Forest Park in Springfield. Apart from this, the author often used the names of real people in his stories. For instance, Horton was the name of one of his classmates. Dean (Ibid., 29-34) also writes about the author's later life when he entered Dartmouth College where he started to use the pen name Dr. Seuss. Moreover, it was there where he put his characteristic humor into effect as an editor of school magazine. He also studied at the Lincoln College of Oxford University but did not finish and decided to travel throughout Europe instead. After returning to the United States, Seuss created cartoons and humorous writings but he was not successful at all. After some time he started to work in advertising and sell his cartoons to various magazines, such as Vanity Fair or the Saturday Evening Post. Furthermore, he created political cartoons of New York's and Chicago's famous residents and leaders that earned him at least some money (Ibid.).

Although Seuss begun his career by writing satirical articles for adults, he gained his fame from his books for small children. However, the beginnings of writing and illustrating these children's books were not easy either. Parravano (2002, 410) describes that *And to Think That I Saw It on Mulberry Street*, considered to be Seuss's first children's book, was rejected by twenty-eight publishing companies before it was finally accepted. The publishers considered the book too different from what was commonly available to children at the time. Seuss tried to find the reason: "The excuse I got for all those rejections was that there was nothing on the market quite like it, so they didn't know whether it would sell" (qtd. in Parravano, Ibid.). As already mentioned in the sub-chapter about the concept of childhood, in the early twentieth century there was a tendency to protect and supervise children. Nevertheless, Seuss did not want to moralize but simply give readers fun and enjoyment. Dean (2002, 11-12) notes that after he lost almost all hope, the book was accepted and prefigured his further success. Anne Duggan (2000, 460) states that Seuss then continued with *The 500 Hats of Bartholomew*

Cubbins, The King's Stilts and *Horton Hatches the Egg*. As a result, the imaginary gate to the world of children's literature was, without any doubts, opened.

Even though Seuss avoided writing stories with an intentional moral message, much of his work is critical and reflects his beliefs about the world. Nel (2004, 3) even claims that some of his works reflect his feelings about the Second World War. He explains that Seuss drew political cartoons in which he often expressed disagreement with America's reluctance to join the war. Katie Odell (2008) asserts that Seuss utilized his experience from political cartoons later in children's books. He created books that are based on basic human concepts and morals that educate children even today. His interest in political and social issues is therefore reflected in his writing.

In *Horton Hatches the Egg* and later also in *Horton Hears a Who!* the big elephant, the main character of both stories, is extremely gentle and protective. In *Horton Hatches the Egg*, he promises to sit on the egg of a bird while the irresponsible mother flies away to take a holiday. He keeps his word and overcomes multiple difficulties. He is then rewarded when an elephant-bird hatches from the egg. Dr. Seuss teaches responsibility and patience in this book. The refrain, "I meant what I said, and I said what I meant / An elephant's faithful, one hundred percent," has become a classic in the field of children's literature (qtd. in Parravano: 2002, 409).

Horton Hears a Who! is his second book to present the elephant called Horton. It depicts Seuss's political point of view. Duggan (2000, 460) notes that the book was published in 1954 and it is an allegory for the Hiroshima bombing and the post-war occupation of Japan by Americans. One day, Horton hears a tiny voice coming from a speck of dust. He discovers that it is a small planet with inhabitants known as Whos who live in the city called Whoville. The elephant promises to protect them although the other animals claim it is nothing important and mock him. He says that even though they are not seen or heard, they are people too: "From sun in the summer. From rain when it's fall-ish, I'm going to protect them. No matter how small-ish!" (Geisel: 2004, 60) It criticizes greed, laziness and selfishness of people and through the story the author asks for parity and warns people against the loss of imagination. Murray (1998,

179) claims it is “a twentieth-century moral tale” that criticizes the society in which “no room exists for the unusual and unique”. Seuss calls for greater respect to those who are different in some way.

In 1957, Seuss wrote *The Cat in the Hat*, perhaps his most famous book for children. It is considered to be a reaction on the situation about children's literary market which offered only “pallid primers” with “abnormally courteous, unnaturally clean boys and girls” that disheartened real children from learning to read (Parravano: 2002, 409). The story features a tall, mischievous and chaos-making cat that came to play and entertain two bored children on a rainy day. The children are left alone in the house with their pet fish that serves as the voice of reason throughout the story. The Cat performs various astounding tricks, such as balancing on the ball with a toy boat, cake, cup, some milk, three books and his blue umbrella. However, the things are gradually getting out of control, especially when the Cat comes along with Thing One and Thing Two, creatures that start to fly kites in the house. Luckily, the Things are captured with a net and the Cat finally cleans the mess he caused and disappears a second before the mother enters the house. Although the Cat trashes the children's house and participates in reckless behavior, he is a positive and loving character. He transforms children's boring day into adventure. Similarly to Seuss's previous work *And to Think That I Saw It on Mulberry Street*, the children doubt whether or not to tell parents about their fantasies which may be considered a criticism of parents' control over children and of everything that is happening in their lives. Parravano (Ibid.) affirms: “The book's open acceptance of children's misbehavior [...]” which was quite unusual for that time. The reason why children misbehaved was actually because they were bored. Therefore, the book might also criticize parents who leave their children at home alone.

The book *How the Grinch Stole Christmas!* also concerns the criticism, this time of American society. Seuss criticizes those who profit from Christmas and points out the commercialization of the holiday (Ibid.). The story takes place in Whoville which is the magical land inside a snowflake. Its inhabitants love Christmas and always look forward to exchanging presents and preparing Christmas decorations. However, there is one person who does not like Christmas at all and that is the Grinch. He is annoyed by the

Who's happiness so he dresses up as Santa Claus to deprive them of their presents. Despite his attempt, the Whos still enjoy Christmas. They gather in the square and sing Christmas carols. In the end the Grinch learns that he was wrong about the meaning of Christmas that it is more than just gifts. He says: "Maybe Christmas...perhaps...means a little bit more" (Geisel: 1985, 62). He returns the presents and is kindly welcomed to the community of the Whos. By reading this story, children may learn that Christmas is more about friendship and love than lots of presents or the amount of food on the table.

Green Eggs and Ham was first published in 1960 (Parravano: 2002, 409). It tells the story of a character known as Sam I Am who pushes, with very little success, another nameless character to try the unusual-looking dish. The story changes the locations quickly as the dish is once offered in the tree, in the house, once on the boat etc. Sam also offers various dining partners such as the mouse, goat and fox. Finally, the character tastes green eggs and ham and discovers they are tasty. He even thanks Sam for his unrivalled persistence. The moral of this story is that people cannot know if they like something unless they try it. Other books followed, including simple rhyming books *Green Eggs and Ham*, *One Fish Two Fish Red Fish Blue Fish*, *Fox in Socks* or *Hop on Pop*. Stories that came out later are for example, *The Lorax* and *The Butter Battle Book* (Duggan: 2000, 460).

3.2. Power and legacy

Despite difficult beginnings when Seuss's books were considered too different to be published, he became a publishing phenomenon. Parravano (2002, 408) claims: "Since 1937, his books have sold more than two hundred million copies and have been translated into some twenty languages as well as Braille". It was already mentioned that it is very important what the authors include into their stories since it inevitably influences young readers. Dr. Seuss manages to entertain children and at the same time transmit some important values. Even nowadays his books are popular with children as well as adults and receive lots of positive reviews from critics. Tanya Dean (2002, 13) points out that the work *And to Think That I Saw It on Mulberry Street* was praised after it was published and its positive reviews "helped establish Dr. Seuss as one

of the best children's book authors of his time". Helen Renthall also confirms Seuss's uniqueness:

What Dr. Seuss brought to children's literature were qualities that are rare in any literature and that children especially need, cherish, and too rarely find: a genuine comic spirit and a sense of the power and joy of language.

(Renthall: 1997, 37)

Moreover, she compares his works to an endangered species of whales because they extraordinarily differ in "shape, size and function" (Ibid., 38). Dr. Seuss turned away from the characters that act superficially, think conventionally or see only the obvious. His Horton who suffers to keep his word or the Cat who does absurd things to entertain bored children express a kind of freedom from the conventional way of thinking and acting. The moral messages, which Seuss's books send, are relevant even today. The author actually continues to affect a new generation of children through the same stories. His book *The Lorax* teaching children about environmental-awareness has recently been made into a Hollywood movie which actually spreads the idea of caring for the environment worldwide.

3.3. Literary analysis

The subchapter concerns a literary analysis of selected Dr. Seuss's works within the term of children's literature. It discusses their illustrations, language, length and characters, all of which contribute to the originality and creativity of his texts. Murray (1998, 178-179) notes that the popularity of Seuss's books is caused especially by "the relentless rhythm of the text, the fantastical creatures that cavort through the pages" and "the sheer exuberance and playfulness of the story line".

Firstly, as far as an artistic diction is concerned, Dr. Seuss focused on original drawings that help children expand their imagination. His illustrations are commonly white and black adding just one or two more colors. Tanya Dean (2002, 78) claims that he was very precise in selecting colors for his books. For instance, in *One Fish Two Fish Red Fish Blue Fish* the combination of red, yellow and turquoise was carefully used in order to make it visually attractive to small readers.

Secondly, Seuss's texts are fun to read also because their language is full of play. His books most vary between rhymes and prose. *Green Eggs and Ham*, for example, is written in the form of a rhyming dialogue between two characters. His *Horton Hears a Who* and *The Cat in the Hat* are considered to be “cleverly rhymed” (Murray: 1998, 179). Dr. Seuss is rarely studied as a poet since his verse stands “in the centre of children's book genre” (Nel: 2004, 35). His verse style is very distinctive and is more complex than it may appear at first glance. One of the reasons is Seuss's unique use of rhythm. Fensch (1997, 3) explains that Seuss's poetic meter contributed to a huge success of his books and also positive acceptance by both critics and readers. In particular, the significance of anapestic tetrameter should be mentioned. It is a rhythmic composition of two weak beats followed by a strong beat repeated four times on a line. This is well illustrated by an excerpt from *Horton Hatches the Egg*:

And it should be, it should be, it SHOULD be like that!
Because Horton was faithful! He sat and he sat!

(qtd. in Fensch: 1997, 3)

Philip Nel (2005, 17-18) adds that the rhythmic pattern helps a child reader to master the text. Its narrative power attracts readers and also aids profoundly in word recognition. Some of Seuss's books also contain rhyming tongue twisters. Parravano (2002, 409) points out their occurrence especially in *Fox in Socks*, *There's a Wocket in My Pocket*, *Oh, the Thinks You Can Think* or *Oh, Say Can You Say*. For illustration, here is an example from *Fox in Socks*: “You can make a quick trick chick stack. You can make a quick trick clock stack“(Geisel: 1965, 11). According to Parravano (2002, 409) such texts “are simply celebrations of invention”.

Thirdly, most of Seuss's stories are very short. Parravano (Ibid.) claims that after publishing *The Cat in the Hat*, which contains only 223 words, Seuss wrote seventeen more that are vocabulary-limited. *The Cat in the Hat* therefore became his first of easy readers series aimed at beginning readers. Dean (2002, 78-86) lists other of his vocabulary-limited books such as *One Fish Two Fish Red Fish Blue Fish* with 220 words or *Green Eggs and Ham* that followed and contained mere fifty words.

Finally, the stories have various fantastic characters. They sometimes look like real animals and sometimes like impossible creatures. The latter may be combinations

of different animals or even of objects and people. The Cat from *The Cat in the Hat* is wearing a tall, red and white striped hat, gloves and a bow tie which actually makes him very recognizable. According to Lee Hopkins (1978, 13) the Cat is a funny and clever character and apropos its popularity may be compared to characters such as Winnie the Pooh, Peter Pan or Alice in Wonderland. Another iconic character, the Grinch from *How the Grinch Stole Christmas!*, is green-haired and in the fur of his large stomach seems to have pockets. Sam from *Green Eggs and Ham* has white fur and wears a red hat and yellow suit. Or Nook from *One Fish Two Fish Red Fish Blue Fish* has a hook that is growing out of his head. All these creatures look definitely funny, however, their gender is often discussed - they all are males. The lack of female characters is one of few things that is criticized in Seuss's work. Alison Lurie (1997, 159) claims that a typical Seuss's hero is a male – either boy or a male animal. Females usually play either subordinate or a bit negative roles, like for example the lazy bird mother Mayzie in *Horton Hatches the Egg*.

To conclude, Dr. Seuss's unconventional style, experimentation with the language and fantastic characters are the main reasons why his books are considered so innovative and unusual. What is more, his books are reflections of author's cultural and social beliefs. Even though they may include a moral, they do not sound so behavioral or strict. He probably wrote his books for reasons other than simply an intended moral. This is supported by a statement made by his wife, Helen, when she said: “Ted doesn’t sit down and write for children. He writes to amuse himself. Luckily what amuses him also amuses them” (qtd. in Odell: 2008). Both entertaining and beneficial, his books show children that reading does not have to be always obligatory-like. Here are the words of Gerald Harrison, the president of Random House's Merchandise Division:

[Seuss] was not only a brilliant master of word and rhyme, and an original and eccentric artist, but down deep, I think he was basically an educator. He helped teach kids that reading was a joy and not a chore....

(Harrison: 1997, 185)

Therefore, his books may work well with schoolchildren and may function as enjoyable textbooks in their educating.

4. Literature in English language teaching and learning

In order to provide a didactic support to further research, this chapter turns to the role of literature in English classes. The successful and effective use of literary works depends largely on the teacher's own attitude to them. Eowyn Brown (2004) explains that the attitude is crucial so teachers should not choose books that they do not like or they are not familiar with. Jayne Moon (2005, 16) confirms that success is much more likely when he/she is comfortable with the literary work being used. Previous chapters provide detailed insights into the area of children's literature as well as into works that are the main focus of the thesis. It seems to be important for teachers to know the books well before they offer them to pupils. Their background knowledge, support and help with understanding might be useful to learners who, most likely, will be seeing the book for the first time.

In order to gain positive outcomes, it is equally important to choose a book that corresponds to students' tastes. Gillian Lazar (1993, 3) explains that books that are irrelevant or remote from learners' interests may cause frustration or even reluctance to further reading. For successful learning it is, hence, important to choose the texts that are close to students' lives and experiences. On the basis of previous findings about Seuss's children's literary output, his books fulfill such requirements. They are relevant to children's interests. Even though they are full of impossible creatures, readers may easily identify with the children's characters or admire the brave and funny-looking animals. Besides their overall attractiveness, they strengthen moral values in the classroom and also contribute to language acquisition. Such outcomes are very important and present good reasons for using literature in the language classroom. Therefore, this chapter is dedicated to the importance of literature in English language teaching and learning. It covers but is not exclusive to children's literature's authenticity, effect on pupils' motivation, language development, access to background information and illustrations, as well as moral and cultural values.

4.1. Authenticity

One of the reasons for using literature in the classroom is its authenticity. Authentic materials are works designed for the use of native speakers. They typically involve

naturally occurring language in native-speaker contexts and their purpose is other than teaching the target language (Jordan: 1997, 113). Reading a book in English provides authentic experience for learners and might be highly motivating for them. It brings them new themes and “fresh, unexpected uses of language” (Lazar: 1993, 15). What is more, a good story fully involves its readers and is possibly more gripping than most classroom materials such as textbook narratives or dialogues. David Nunan (2001, 54) adds that such materials “do not adequately prepare learners for coping with the language they hear and read in the real world outside the classroom” Therefore, in order to deal with texts successfully in a real world, learners should have an opportunity for approaching real-world texts in class. Today's learners might then appreciate that what they do in the classroom is not meaningless or separated from the real life. Moreover, their common antipathy towards reading in particular might be eliminated or at least reduced. Furthermore, authentic materials bring an input for communicative language learning and teaching. Nunan (Ibid.) explains that the main argument for using authentic materials is “that the most effective way to develop a particular skill is to rehearse that skill in class”. He points out that it is always better to create activities and exercises from the input, rather than “deciding to teach a particular item, and then creating a text to exemplify the target feature or item” (Ibid., 138).

4.2. Motivation

Harmer (2001, 51) defines motivation as “some kind of internal drive which pushes someone to do things in order to achieve something” He (Ibid.) considers motivation crucial for successful language learning. Authenticity is closely associated with motivation. As already suggested using an authentic literary text in the classroom might stimulate pupils' motivation. Students might feel a sense of achievement after turning to the last page since they acknowledge they have just finished a piece of literature written in a foreign language. Moreover, if they truly enjoy reading the story, they might be interested in reading even more. Motivation might actually help them become proficient readers.

4.3. Language development

Literature also supports language acquisition. The second language acquisition is the field in which an American applied linguist Stephen Krashen became very influential. He proposed that acquisition is the product of a subconscious process that is similar to the process that children undergo when they acquire their first language. It actually requires natural and spontaneous input (Harmer: 2001, 71). The classroom as such does not offer many opportunities for students' natural input. Therefore, reading an authentic text may provide it. According to Winch (2006, 402) children's literature in particular "provides a wonderful opportunity for children to see language in action". Joan Novelli (2003, 8) explains that literature may enable young learners to acquire vocabulary and grammatical structures and due to the context to understand words that they have never seen or heard before. For example, rhyming in the story helps greatly develop students' vocabulary range. Children are actually able to remember rhymes very easily which contributes to their language acquisition. Lazar (1993, 17-18) adds that a teacher's reading aloud might improve students' recognition of stress and intonation patterns. If he/she accompanies reading with gestures or mime, it will make the understanding of an authentic text even easier. Besides language acquisition, literature may be a useful tool for language production as well. Lazar (Ibid., 17) also claims that written texts generally provide "meaningful and memorable contexts for processing and interpreting new language". For instance, teachers might think of activities in which students practice the pronunciation or spelling of words found in the book.

As far as classroom activities focusing on literary texts are concerned, Nunan (2001, 40-41) points out that many of them do not resemble to the situations required of learners beyond the classroom. The learner would hardly ever meet certain tasks in the real life. Despite this fact, they still stimulate internal processes of acquisition. They provide learners with skills that are needed for successful fulfilling real-world tasks. For instance, after reading the text pupils are asked to fill in the true/false exercise. They might use their reading and thinking skills they developed in this exercise for later understanding texts outside the classroom. There are actually lots of classroom activities that use literary texts and develop the target language. Carter and Long (1991, 7-10) list activities such as role play, jumbled sentences or cloze procedure. In cloze procedure, students fill in the missing words previously removed from the text by a teacher. The

words may be verbs, adjectives or adverbs depending on the aims and needs of a particular class. The pupils then compare their versions with the original. Another language-literary activity is to give pupils different summaries of the story and they decide which one is the most accurate. The last activity mentioned employs reading skills. Reading and listening are receptive skills in which the reader or listener “receives information but does not produce it” (Scrivener, 2005, 29). In case of authentic written materials, reading skills are especially in focus as pupils attempt to extract and understand their meaning. Besides receptive skills, there are also productive skills that on the other hand require language output. These skills include speaking and writing. Scrivener claims that it is very important to become aware of the fact that language skills are not used in isolation but rather in combination with one another (Ibid., 29). Therefore, with one material a student might practice more language skills and also sub-skills that go with them, such as pronunciation, grammar, spelling and vocabulary. Scrivener (Ibid., 32) affirms: “There can be no speaking if you don’t have the vocabulary to speak with; there’s no point learning words unless you can do something useful with them”. Language skills and sub-skills are integrated and learners should be supported in developing them in order to communicate meanings successfully.

4.4. Illustrations

Illustrations play an important role not only in development of children's literature but also in English language teaching and learning. So far this chapter has explored advantages that literary works bring to the classroom such as their authenticity, stimulus for motivation and language development. However, a book accompanied with colorful and attractive illustrations might continue to highlight these benefits. Pictures contribute to greater fun and variety and increase pupils' attention and interest in reading the book. On the basis of one research concerning the importance of enjoyment of literature, Arizpe (2003, 65) claims that almost “without exception, the children thought the pictures were more interesting than the words”. Especially young readers considered books without any pictures boring and unappealing. Therefore, teachers should be aware of their importance and possible uses.

Picture books provide an opportunity to practice and reinforce the target language. Andrew Wright (1989, 2) explains that illustrations contribute to understanding the context of the language and therefore, they are good to use as “a specific reference point or stimulus”. He (Ibid., 4-5) also describes how one picture may promote different language areas, such as structures, vocabulary, functions, listening, reading, speaking and writing. Their flexibility enables a number of possibilities, hence, teachers should think of how the selected visuals might work best in their classroom.

Seuss's books were already identified as picture books and easy readers in which illustrations help tell the story which is especially useful for students in their early stages of learning. New language is introduced within the context which seems more beneficial than teaching meaning by direct translation. Translation is probably faster but students should have an opportunity to find the right meaning themselves (Ibid.,137). In order to find out how Seuss's illustrations might work best, it is necessary to remind their character. It was discovered that they are related to fantastic and imaginary worlds. Wright (Ibid., 199) notes that fantasy pictures are well used in listening and reading activities. For instance, whether the students read the book themselves, or are read it by their teachers, they are provided with illustrations and recall its key parts. He (Ibid., 175) also asserts that fantasy illustrations provide an opportunity for non-verbal response. The teacher selects pictures, numbers them and shows them to pupils. She/he then reads individual sections from the story aloud and students guess which picture matches. In general, such activities develop learners' listening and reading skills (Ibid., 136). To summarize, illustrations play an important role in foreign language teaching and learning. In today's world of omnipresent colorful images and development of media technology, it seems appropriate to include them into the lesson plan.

4.5. Background information and cross-curricular approach

Among others, literature may be a useful tool for exploring some background information about the author, genre, history and other characteristics. However, some language teachers reject to teach about such things claiming that it is a task of literature teachers. Nevertheless, connecting subjects across the curriculum might be very beneficial for learners. Jayne Moon (2005, 118-119) notes that teachers, who do so,

enrich their lessons and pupils gain new experience in a more integrated manner. English is then practiced in a purposeful and interesting way. Scrivener (2005, 33) similarly claims that English language teaching is more than just focusing on the language itself. Giving learners some background information might be a pleasant departure from mechanical drills. The Framework Education Programme for Elementary Education (FEP EE) also supports cross-curricular approach. The mutual relationship between various subjects is considered an important part of basic education (2007, 91). Decisions about the amount of information given to pupils and the way of presentation depend more or less on teachers' intuition. Lazar (1993, 38) points out that the information provided should lead to better understanding and enjoyment of the text. Teachers should consider the age and level of their students and, especially with younger and beginning learners, consider the use of a mother tongue. She (Ibid., 35-38) also thinks that it is necessary to note that such activities tend to be teacher-centered and as such offer fewer opportunities for extended language practice. Therefore, giving background information should not be the main concern of English lessons but rather complementary to the activities that require some language practice.

4.6. Moral and cultural background

Finally, literature brings access to moral and cultural values. A book with a moral message can be considered to be a useful aid in teaching. Lazar (Ibid., 3) explains: "literary texts have a powerful function in raising moral and ethical concerns in the classroom". Therefore, the activities, which teachers choose, should raise learners' awareness of these concerns and contribute to a greater interest in the society they live in. As already mentioned, Seuss's works include moral messages concerning eternal social or political issues.

Literature can also provide access to cultural background. This area, however, is quite complex. Lazar (Ibid.,16) claims that there are only few books that would thoroughly and factually inform about the target society. Some books, for example, seem to present reality but they are still works of fiction. Seuss's books even do not create this illusion. They provide certain indirect links to the real world since they are full of imaginative characters, unreal situations and settings. However, all literary texts mirror the varieties

of the world in some way since they are written by different authors living in different countries and different cultures. Lazar (Ibid., 16-17) writes that the background of the story helps learners distinguish social, political and historical features of a particular culture. The setting, for example, provides insights into the scenery and social relationships of a particular community. The context shows how characters react and behave in specific situations and, how they express their attitudes and emotions. These outcomes do not have to present total reality but they should not be passively accepted but rather critically evaluated and questioned by students.

Seuss's books, often considered nonsense, do not explicitly familiarize readers with the target culture, however, like all literary works provide a certain context that get readers closer to it. They are definitely a good source for initiating a discussion. Lazar (Ibid., 19) claims that the whole class discussion provides space for learners' opinions and feelings about the subject matter. In a discussion, they might compare culture-related issues that appear in the book to their own and develop their critical thinking. Involving one's own feelings and emotions into the learning is very important. Harmer (2001, 74) points out that it is as significant as focusing on pupils' cognitive abilities since learning should speak to the whole person. This gives a significant reason for justifying the use of literature in the classroom. The book encourages a learner as a whole person as it provides the access to the target culture and a possibility of expressing own opinions about it.

In Seuss's stories there are a few topics to talk over such as the importance of Christmas for Americans as depicted in *How the Grinch Stole Christmas*. However, it is necessary to consider the fact that younger learners might find a bit difficult to discuss opinions, emotions or feelings in a foreign language. Children in their early stages of learning probably do not have enough language skills that are needed in this type of activity. In this case, a teacher's support is needed. Some authors recommend using a mother tongue in order to provide learners with background information about the book as well as to discuss serious issues or retell the story. They refer to so-called "cross-linguistic approach" (Koda: 2005, 9-13). Although there are lots of voices against using mother tongue in the language classroom in any way, if it is used reasonably and not so often it

might be acceptable. Harmer (2001, 132) explains that it largely depends on when the first language (L1) is used and what purpose it has in a particular situation. He notes that “there are times, especially at lower levels, where the use of L1 may help both teacher and students”.

To conclude this chapter, positive aspects of using literature in the language class were briefly reviewed. A well-selected piece of literature supports learners' motivation as it brings an aspect of authenticity to the classroom. Moreover, it contributes to language acquisition, raises moral concerns in the classroom and sometimes even helps students understand another culture. Pictures found in a literary work contribute to understanding the text and are stimuli for various activities. However, it is necessary to emphasize that these benefits are not mutually exclusive, they actually overlap in reality. For example, teachers may use one particular book for both the discussion of morals and also for teaching vocabulary. Teachers might also attempt to improve learners' language proficiency by providing them with some background information. In general, literature has an important educational value. What is more, it promotes an innovative approach to teaching.

5. Learning potential of Dr. Seuss's children's books

Seuss' children's books definitely bring the above mentioned benefits to the language classroom. They include large colorful illustrations and various topics that evoke discussion or reinforce moral values. They are also unique in terms of the language used. This chapter specifies the original purpose of Seuss's books and examines their learning potential in ELT. They are authentic materials and as such might be more difficult to access than for example textbooks that are specially designed for the second language learners' purposes.

Seuss's books are intended for native English speakers that are learning to read. In general, children with English as their mother tongue find it difficult to develop reading skills. The reason is that the English spelling system is quite complex compared to other languages. Masha Bell even insists that English is “the worst of all the alphabetical languages” and that there are problems with spelling as well as reading that “do not exist anywhere else” (qtd. in Asthana: 2008). The problem with reading probably stems from the fact that most words are not spelled and pronounced in the same way. In English, there are words that have the same pronunciation but different letter combinations, such as “same” and “aim” and also words whose letter combination is alike but they sound different such as “eight” and “height” (Ibid.). Therefore, learning to read takes longer in English. For this reason, there are books that attempt to make the process easier. Seuss's books help children acquire reading skills in an enjoyable way. The author himself once summarized it by claiming: “Most every child learning to read has problems, and I am just saying to them that reading is fun” (qtd. in Hopkins: 1978, 13). Pupils' own enjoyment of the story is essential for successful reading and helps also non-native speakers to access the story. Brown (2004) explains that students who are fascinated by the story leave behind their worries and doubts about the new language.

The thesis attempts to find ways of using Seuss's books with non-native speakers. There is a controversy about what level is suitable for introducing them authentic materials. Some authorities claim that authentic texts are only possible to use with advanced levels of learners. They argue that lower level classes may feel “frustrated, confused” and even “de-motivated” since they are not familiar with most lexical items used (Guariento; Morley: 2001, 348). On the other hand, there are numerous opposing voices saying that

exposure to authentic texts should start in the earliest stages of language learning. In order to do so, careful selection is needed. With lower levels it is recommended to consider several criteria such as “linguistic complexity, amount of information, length [...] or the objectives to be achieved” (Laamri: 2009, 19). Eowyn Brown (2004) notes that short stories with words that are frequently repeated are most suitable for young readers. What is more, bigger printed letters may encourage learners as well as a limited number of words on one page. Furthermore, some authors, such as Amos Paran, claim that if pupils know at least half of the words, their interest and belief in finishing the story is strengthened (qtd. in Harmer: 2001, 203).

In previous chapters, Seuss's stories were analyzed from various points of view. It was discovered that they are adjusted to beginning readers – they are quite short, their language is simplified, vocabulary limited and often repeated. Since his colorful illustrations dominate the stories, there are not too many words on each page. The pictures also help learners understand the text better and hence avoid frustration and demotivation from reading. All these things definitely help second language learners. However, it is still important to bear in mind that they differ from learners whose mother tongue is English. The second language learners should be provided with more support and guidance from the side of a teacher. The teacher might for instance teach them that it is not necessary to know every word in order to understand the story. In order to make an authentic text work effectively, it is important to define the focused learners in detail and state the aims as well.

6. Specification of the learners involved

Describing the learners, for whom Seuss's books are appropriate, is actually necessary for creating the activities in the practical part of the thesis. They are particularly discussed in terms of age and level. Although learners are categorized from this point of view, it is still necessary to respect their individual differences. Teachers should not forget the fact that each learner is a unique participant in the teaching process. Jeremy Harmer (2001, 41) points out that even though they might be of the same age and level, they might differ in their personalities, behavior, attitudes to learning, motivation as well as learning styles.

6.1. Age

To start with, one of the most important factors in describing learners is their age. Harmer (Ibid., 37) notes that its specification leads to clarification of how and what to teach: "People of different ages have different needs, competences, and cognitive skills". Therefore, teachers might approach children's learners differently than adults, as well as use different strategies with them. James Scrivener (2005, 65) confirms that every group of learners have their own and unique character.

As already mentioned, Seuss's books are originally intended for native English speakers that are learning to read. His easy readers are aimed at pre-school children or first and second graders. The author's central publishing company, Random House (2010), puts these books into the age group four-eight. Other books such as *How the Grinch Stole Christmas*, *Horton Hears a Who!* or *Horton Hatches the Egg* do not fall into the category of easy readers but they all involve moral messages and certain stimuli for a discussion. They are intended for the same age group as easy readers or only a bit older. As the main focus of the thesis is on children whose mother tongue is not English, it was decided to use Seuss's books with slightly older students than it is recommended for native English speakers. When deciding, two aspects were particularly considered: the linguistic complexity of texts and content. The content should be interesting and correspond to learners' mental development. Thus, the practical part examines the possible uses of Seuss's books with the fourth and fifth grades of elementary education.

These grades mostly involve learners aged from nine to eleven. In the FEP EE (2007, 9) they are defined as “cycle 2” learners of the first stage of elementary education.

Harmer (2001, 38) determines this age group as “young learners” and lists several characteristics that are typical for them. He explains that young learners are able to understand the meaning even though they do not know individual words. They respond actively to what they hear, see or touch, not only what is explained to them. They subconsciously acquire language with considerably ease. Furthermore, young learners are generally interested in and curious about learning and the world around them and they enjoy discussing their own lives and experiences with the class (Ibid.). Furthermore, Moon (2005, 3) claims that this age group tends to acquire a foreign language especially by listening, repeating or imitating the teacher. A friendly and supportive atmosphere is very important to them, possibly even more than to other age groups. Therefore, the teacher should attempt to build a good relationship with pupils (Ibid.). Another typical characteristic concerns their attention span. Young learners' concentration does not last long even though the activity they are engaged in might be very entertaining. Therefore, it is recommended to think carefully about time spent on each activity. Eowyn Brown (2004) advises teachers to change it every ten minutes. If teachers see that students are getting bored, they should improvise and possibly move to another exercise. Moreover, in order to win their attention Brown recommends including a little dancing, singing, drawing and playing. Harmer (2001, 38) adds that “children love discovering things” as well as exploiting their imagination in various activities. Therefore, it is useful to make the lessons playful and interesting. Due to their short attention spans, teachers might also include energetic activities and mix them with quiet ones.

6.2. Level

For children whose main exposure to English is within the context of primary schooling, using authentic children's literature might be a new and challenging experience. Teachers who consider pupils' preparedness to deal with authentic materials might take comprehensible input into account. Stephen Krashen purports that language exposed to learners should be slightly above their current English language level. This

hypothesis actually refers to “comprehensible input” (qtd. in Harmer: 2001, 66). Harmer claims that it is essential especially for lower levels to receive comprehensible input in the classroom since the language outside might be too difficult for them. Teachers, therefore, should be the ones who offer appropriate language as they know their pupils best. They might build off learners' prior knowledge and help them understand authentic texts more easily (Ibid.). The language difficulty of an authentic material has already been mentioned. Thus, the activities that go with it should be carefully prepared. Harmer (Ibid., 205) explains that teachers should “help students understand [the text] better, rather than showing them how little they know”. He recommends starting with smaller tasks that would lead to bigger ones. He also suggests pre-teaching some words that might cause major problems in comprehension of an authentic material. Which words to choose is more or less up to teachers, however, they should have in mind that the text should remain slightly above pupils' productive level (Ibid., 203-205).

As far as dividing pupils into levels is concerned, the Czech education system follows the guideline of the Common European Framework that describes achievements of learners in foreign languages. According to the FEP EE (2007, 18) learners in the first stage of basic education should achieve the level A1. Such learners are defined as basic users of the language and should be able to use and understand basic phrases and expressions as well as to interact in a simple and clear way. The lessons in the practical part are designed with this in mind.

7. Aims

It was stated that pupils' motivation might differ, however, one of the ways to increase it for all is to set achievable goals. Harmer (2001, 53) claims: “motivation is closely bound up with a person's desire to achieve a goal”. The accomplishment of a goal, whether long-term or short-term, might be very stimulating for further progress. In particular, younger learners like being successful, hence, setting short-term goals that are closer to them seems to be easier to set and achieve as well (Ibid.). The chapter is divided into three subchapters concerning long-term and short-term goals for the learners defined in the previous chapter. The first two subchapters are based on the FEP EE. Firstly, they list general concept and objectives of the first stage of basic education that should contribute to successful learning and teaching. Secondly, they focus more specifically on the pupils' outcomes in a foreign language. Finally, lesson aims, are identified and the importance of stating them is discussed.

7.1. The concept and objectives of elementary education

The target group of learners was already identified as attendants of the first stage of elementary education. It concerns the pupils up to the fifth grade. On the basis of the FEP EE (2007, 9) the stage has its own concept and objectives. It is inevitably related to the end of pre-school education and the beginning of compulsory and regular school attendance. At this stage, learners should be motivated and encouraged to further learning by practical activities:

[Stage 1] is based on acquiring new knowledge, respecting and developing each pupil's individual needs, potential and interests (including pupils with special educational needs). With its activity-based and practical nature as well as its the application of suitable methods, the education motivates pupils to further learning, guides them to active learning and to the realization that a suitable way of solving problems may be sought, discovered, created and found.

(FEP EE: 2007, 9)

In other words, teachers should create a positive, non-threatening and inspiring atmosphere that stimulates all pupils. This condition is crucial not only for the first stage but also for the second stage that involves the sixth and higher grades. More specifically, teachers should also respect pupils' individual differences and create the activities that suit them and develop their personalities. Learners should not be afraid of making mistakes but rather learn through them. They should be taught to cooperate with

others as well as to respect their own and other people's cultures (Ibid., 9-10).

7.2. The objectives of a foreign language

Besides the general objectives of elementary education, the FEP EE also specifies the objectives of a particular educational area. English as a foreign language is an educational field falling into a broader area called “Language and Language Communication” (Ibid., 17). This area also includes Czech language and has a central position in education. The objectives concern for example developing a positive attitude to language and literary works and seeing language as a resource of personal growth and development (Ibid., 18). The FEP EE also defines the outcomes that are expected to be achieved in a foreign language. Those determined for the fourth and fifth grades concern receptive, productive and interactive language skills. In order to achieve receptive skills pupils in these grades should:

- understand familiar words and simple sentences related to the topics being studied,
- understand the content and meaning of simple authentic materials [...] and use them in their activities,
- read simple texts containing familiar vocabulary fluently and respecting the rules of pronunciation,
- find necessary information in a simple text and create an answer to a question,
- use a bilingual dictionary.

(2007, 23-24)

Besides that, the FEP EE emphasizes the importance of enabling pupils to learn about different traditions and lifestyles of people from foreign countries (Ibid., 18).

Seuss's books actually provide good opportunities for acquiring skills and achieving the mentioned outcomes. The practical part actually takes the expected outcomes into consideration. What is more, the activities suggested are activity-driven and involving which should suit younger learners best. It is also important to do them in a nonthreatening, cooperative and friendly environment that support and motivate pupils in learning.

7.3. Lesson aims

Lesson aims are an example of short-term goals and the awareness of them is very important for successful teaching. A lesson aim is a concrete goal that should be achieved by the end of the lesson: “For every lesson you teach, and for every activity within that lesson, it is useful to be able to state what the aims are” (Scrivener: 2005, 124). Writing lesson aims is definitely helpful not only to beginning teachers but to all since they clarify what activities are most likely to lead to a desirable result. Scrivener (Ibid., 124) claims that the lesson aims also increase teachers' awareness of why they are doing something in class and contribute to their decision about the best techniques and methods to be used. Besides that, aims might be defined for every single activity in the lessons. However, the most important aim seems to be the overall aim of the lesson – what students will be able to develop, learn and accomplish by the end of the lesson.

When considering the lesson aims, teachers should also think of how to write them. Jayne Moon (2005, 113) claims that they should not be ambiguous or too general. They should be written from a pupil's point of view since pupils are the main focus. Therefore, when writing them, teachers should have several aspects in mind: they should have a meaningful purpose, correspond to pupils' needs and reflect their active engagement in the activity/lesson. A teacher's point of view sounds more academic and does not usually clearly express what pupils are going to do. Scrivener (2001, 126) prefers so-called “achievement aims” that actually corresponds to Moon's pupil-centered objectives. He claims that “aims are the results of the lesson from the learner's perspective” (Ibid.). Furthermore, he considers the phrase “by the end of the lesson” as a good starting point for the formulation of the aim (Ibid.). Lesson aims are a very important step in planning the lesson. They help teachers to be explicit about what they want their pupils to achieve. Scrivener (ibid, 127) explains that they also tell teachers how to approach different materials.

Conclusion of the theoretical part

The theoretical part found out lots of information about the given subject matter. Children's literature has its own unique characteristics and genres. One of them, picture books, provides the main focus of this thesis. They have an important position in children's literary history as well as people's childhood and growing-up. Moreover, they might transmit cultural and moral values and have a significant educational purpose. It is therefore important to choose a right book that is entertaining and at the same time beneficial for children. In general, there are lots of advantages of using literary works in English language teaching. Seuss's picture story books in particular seem to be an appropriate learning material that offers good opportunities for developing pupils' personalities as well as the target language. The chapters in the theoretical part provide a useful background for the lessons suggested in the following, practical part. For example, teachers in their lessons might explain learners what children's literature is or offer them some interesting information about the author and his works.

PRACTICAL PART

Introduction of the practical part

The practical part develops the idea of how Seuss's books may be used in English language teaching. The main objective is to prove that even young non-native speakers despite their restricted language proficiency might successfully deal with an authentic material. The suggested activities are largely based on the information found in the first part of the thesis. They attempt to reflect and exploit a literary as well as didactic theory about for example children's literature, genres, author, his style, learners involved, aims or benefits of using literature in the language classroom.

The practical part contains five lessons aimed at *Green Eggs and Ham*, *The Cat in the Hat* and *How the Grinch Stole Christmas!*. They are logically connected with one another in order to form a compact whole. Their order is chronological, thus, the teacher should start with the first lesson and finish with the follow-up that summarizes the pupils' gained knowledge about the books used. What is more, the process might be spread out over two school years. Teachers might start using the books with the fourth graders and finish with the fifth graders. Each lesson is structured into a plan that includes general information about learners, their age, level, lesson aim and time. Each lesson is also completed with the note that provides further clarification and reasons for the activities used. Additionally, the practical part contains a reflection on two lessons taught and feedback from the learners in the form of a questionnaire.

8. Suggested activities on Dr. Seuss's children's books in ELT

8.1. Lesson 1: Background information

Learners: 4th grade, 5th grade

Age: 9-11

Level: A1

Lesson aim: By the end of the lesson, pupils will be able to better understand the term children's literature and familiarize with one of its authors, Dr. Seuss, his style and characters.

Lesson time: 45 minutes

Lead-in

Aim of the activity: To gain a basic idea of children's literature – its meaning and common features - and also familiarize with books that belong to this category.

Time needed: 10 minutes

Interaction patterns: teacher–learners, individual work, pair work

Aids: blackboard, small papers

Supposing that it is the first time that learners deal with an authentic literary text and in particular Dr. Seuss's children's books, it is necessary to provide them with some background information. In the lesson preceding this, pupils had been asked to bring their favorite book from their childhood. When the lesson begins, pupils have it prepared on their desks. The teacher starts by writing the term *children's literature* in capital letters on the blackboard. Although pupils most likely have never seen this expression before, they should be able to deduce its meaning. The teacher asks if they like reading children's literature and asks them to show the books they brought. The teacher then notes various titles on the blackboard, preferably in the form of a mind map. With the teacher's assistance, pupils conclude that children's literature is literature written for children (for them) or selected by them (in case a pupil brings a book such as *Adventures of Huckleberry Finn* mentioned in the sub-chapter 2.1.). The teacher then distributes small papers where pupils find some features typical for this literature:

Title of the book:	
.....	
Author:	
fantasy	
rhyme	
animals	
limited number of pages	
adventure	
pictures	

Pupils then go through it together with a teacher and guess the meaning of individual items. Teacher might help by miming, pointing, explaining or providing concrete examples to convey the meaning. When the words are understood, pupils start to tick what actually appear in their books. When they are finished, they compare their versions in pairs. In the meantime the teacher copies the chart on the blackboard and with pupils then counts how many of them ticked a particular item. The results are recorded on the blackboard. The teacher concludes that all these features might be found in children's literature and asks them to name one feature they especially like in their books.

Dr. Seuss and his picture books

Aim of the activity: To familiarize with Dr. Seuss as one the authors of children's literature as well as his most distinctive characters.

Time needed: 15 minutes

Interaction patterns: teacher-learners

Aids: illustrations (appendices 1-5), projector, blackboard, Dr. Seuss's books

After introducing them children's literature, pupils' attention is turned to Dr. Seuss and his works. Teacher says that he/she is going to show them books that include all features they just discussed – they are short, full of fantasy, they have large and colorful pictures, lots of animals, they are rhymed and include some adventure as well. Teacher then projects the pictures of Seuss's most famous characters in various situations and

tells students their names (the Cat, Horton, Grinch, Sam). Then teacher points to individual images (appendices 1-4) and asks various questions, for instance *What is this?* (Answer: This is a mouse/ an elephant/ a cat etc.), *What is the Cat wearing?* (Answer: The hat), *Where are Sam and mouse?* (Answer: In the house), *Where is the elephant?* (Answer: In the tree). The last picture is Dr. Seuss himself surrounded by his characters (appendix 5). Students should be able to deduce that he is an author of previously displayed illustrations. The teacher reads his name from the picture and says that he is also called Dr. Seuss and writes it on the blackboard. Most likely pupils have never heard his name before since he is more known to native English rather than Czech speakers. The teacher says he comes from the United States and, as the case may be, asks someone to show it on the map placed in the classroom. Finally, the teacher opens one of the books and shows pupils that the illustrations they have just seen are combined with text. Such books are called picture books. Pupils are then provided with a few books to look them over.

Distinct features

Aim of the activity: To explore a distinct author's style and review some language structures.

Time needed: 20 minutes

Interaction patterns: pair-work, teacher-learners

Aids: Dr. Seuss worksheet (appendix 6)

After gaining a basic idea of Dr. Seuss, his books and characters, pupils reinforce their knowledge in this activity. The teacher divides pupils into pairs and gives each pair one copy of Dr. Seuss worksheet. The worksheet consists of five tasks based on the previous activities (small papers, questions about illustrations, teacher's explanation). Pupils are going to familiarize with a unique style of Seuss's picture books, such as the use of colors. As mentioned in the theoretical part, Dr. Seuss was famous for combining basic colors especially red and white or black with more vivid such as yellow, green or blue. Apart from background knowledge, pupils also practice colors, animals, numbers and spelling. They have about ten minutes to complete the worksheet and then they go through their answers together with a teacher who provides a feedback.

Note: In this lesson, teacher wants to give pupils an idea of children's literature in general and introduce them one of the most beloved authors and illustrators Dr. Seuss. The aim is not to overload pupils with information but rather engage their attention, motivate and prepare them for further reading. Asking pupils to bring their favorite books to the classroom means that they need to think about the topic in advance. Sharing their books with classmates or showing them colorful images depicting funny-looking animals should involve them as well. The amount of information given to pupils was carefully considered from various points of view, such as the time available, students' interests, age and level. Teacher especially relied on the theories from the first part of the thesis and also her own intuition. She considered what information should support pupils in dealing with Seuss's books as well as what should enhance their enjoyment. For instance, there is not much information about Dr. Seuss, however, telling pupils about his nationality has its reason – for further discussion on cultural issues depicted in his books. Giving background information tends to be teacher-centered, therefore, more learner-centered activities are needed. Hence, following lessons supplement this introductory lesson and at the same time attempt to be as enjoyable and beneficial as possible.

8.2. Lesson 2: Green Eggs and Ham

Material: *Green Eggs and Ham*

Learners: 4th grade

Age: 9-10

Level: A1

Lesson aim: By the end of the lesson, pupils will understand an authentic English text, build their reading-aloud confidence and expand their vocabulary.

Lesson time: 45 minutes

Warm-up

Aim of the activity: To introduce pupils a book they are going to work with and build their confidence in answering simple questions.

Time needed: 5 minutes

Interaction patterns: teacher – learners

Aids: illustration (appendix 4)

At the beginning of the lesson, teacher shows pupils the illustration of Sam and the mouse in the house which they saw in the first lesson. She/he asks if they remember the picture and asks about the name of a fantasy animal and one rhyme they can elicit from the picture. The teacher might also build confidence of pupils in answering simple questions such as: *What is the second animal in the picture? Where are they? What is the color of Sam and the mouse? What is Sam wearing?* Teacher then draws pupils' attention to green eggs and ham and says that it is the name of the book they are going to read today. She/he might also ask questions such as: *What do you think the book is about? Would you eat green eggs and ham?*

Presenting vocabulary

Aim of the activity: To understand and pronounce selected lexical items and prepare pupils for the following activity.

Time needed: 5 minutes

Interaction patterns: teacher-learners

Aids: flashcards (appendix 7)

In this activity, students recall words they already know or possibly learn some new. The teacher shows pupils ten flashcards (the sample is provided in appendix 7) with the words that are often repeated in the book: eggs, ham, a tree, car, a box, a fox, rain, a train, a boat, a goat, here, there. He/she points to a flashcard with the illustration side up and pupils either elicit the word themselves or the teacher says it. Pupils then practice correct pronunciation by repeating words chorally. This activity should help students with the text that follows.

Reading the story

Aim of the activity: To understand the story, enjoy it, practice pronunciation and sentence rhythm.

Time needed: 20 minutes

Interaction patterns: teacher-learners, pair-work

Aids: a book *Green Eggs and Ham*, copies of the text

Since it is always better to hear or see words in context rather than in isolation, the story *Green Eggs and Ham* is offered to students. After lexical items are introduced, teacher opens the book and starts reading. He/she occasionally omits the words occurring mainly at the end of lines and pupils shout out them, for instance:

I do not like them in a box.
I do not like them with a (students: fox!).
I do not like them in a house.
I do not like them with a (students: mouse!).
I do not like them here or(students: there!)
I do not like them anywhere.

(Geisel: 2003a, 31)

After reading the story, pupils are asked to practice it in pairs. Since the story is told through a rhyming dialogue between two characters, it makes switching within the pair much easier. One pupil is Sam-I-am who mounts a determined campaign to convince another unnamed character to eat a plate of green eggs and ham. The teacher listens to them and gives a feedback.

Continue the rhyme

Aim of the activity: To develop vocabulary as well as ability to express themselves creatively.

Time needed: 15 minutes

Interaction patterns: individual work / group work

Aids: a book *Green Eggs and Ham* / copies of the text

In this activity, the teacher have children come up with own ideas of where else and with whom they can try to eat green eggs and ham. They replace words in the book with other words of their choice to create a short poem. The might elicit rhymes such as: *I would not, could not, in a car/tree – I could not, would not with a star/bee*. The teacher might use one of these as an example and see what rhymes the pupils can come up with. It is also better to incorporate some of students' names into rhymes to make it more interesting and easier. In less confident classes pupils might work in groups. Moreover, they can figure out rhyming words with the teacher's help at first and then create a poem.

Homework: a word search (appendix 8).

Note: The book *Green Eggs and Ham* belongs to the easiest of Seuss's children's books. It contains only fifty words. The words are simple, mono-syllabic and often repeated. Thus, it was selected as the first of Seuss's books to be introduced to pupils. Reading the story by a teacher enables them to listen to a correct form and also perceive text as an authentic literary work. On the basis of own experience, reading the story does not take more than ten minutes including random stops and questions asked. During pupils' reading in pairs, teacher walks in the classroom, listens to them and corrects pronunciation if necessary. Since teacher reckons with a higher number of pupils in the classroom, providing each pair with a book might be simply impossible. Teacher might make copies with text instead. Finally, having pupils write their own poems might seem difficult at first sight, however, they already explored a number of nonsense rhymes in the book that they should feel free to write almost anything. Playing with the language should eliminate their stress about it. The activity is not aimed at grammatical accuracy but rather on creativity and development of intuitive feel for the language.

There are many alternatives for this lesson. Pupils might for example recall the words that rhyme in the book after reading it and write them on the blackboard. They might also draw words that they remember on the cards and the class then guesses what it is. Besides that, *Green Eggs and Ham* is a valuable source for practicing different types of sentences. Before a teacher reads the story, he/she asks pupils to pay attention to how different sentences are pronounced. When pupils practice reading themselves, they are asked to use colors in order to categorize sentences into statements, questions and exclamations. The book might also help with a correct word order as the sentences are often repeated. The teacher might for instance provide a cloze exercise in which the words from text are deleted.

Very similar activities might be used with other Seuss' easy readers such as *One Fish Two Fish Red Fish Blue Fish*, *Hop on Pop*, *Fox in Socks*, *The Foot Book* or *I Can Read with My Eyes Shut!* They all include easy vocabulary, rhymes, rhythm, repetition that help young learners read. English is by nature a rhythmic language and regular rhythm in these stories reinforces meaning. Rhyme helps reinforce the sound of particular

phonemes. Additionally, these books are useful for practicing colors, numbers and for instance *One Fish Two Fish Red Fish Blue Fish* is especially suitable for teaching opposites while *Hop on Pop* for prepositions.

8.3. Lesson 3: The Cat in the Hat

Material: *The Cat in the Hat*

Learners: 4th grade

Age: 9-10

Level: A1

Lesson aim: By the end of the lesson, pupils will read an authentic text on their own, summarize its main events and also understand its moral message.

Lesson time: 45 minutes

Warm-up

Aim of the activity: To connect their ideas with the context of the book they are going to read.

Time needed: 10 minutes

Interaction patterns: teacher - learners

Aids: blackboard, appendix 1

At the beginning of the lesson, students discuss the picture of the Cat (appendix I) and they recall what they remember about it from the first lesson. Teacher might help with asking simple questions (*What is this? What is the cat wearing? Is the cat happy or sad?* etc.). After that, pupils discuss rainy day activities. On the blackboard teacher draws a picture of the house and big raindrops around it into which pupils list their favorite things to do on a rainy day. Then the teacher says they are going to read a book (points to the cover of the book with the Cat) about two children who are at home alone on a rainy day and pupils guess which role the Cat plays in the story.

Match the rhyme

Aim of the activity: To be able to pronounce words frequently occurring in the story and hence make reading-aloud easier.

Time needed: 10 minutes

Interaction patterns: pair work, teacher-learners

Aids: appendix 9

This activity gets pupils ready to some rhymes which often occur in the story *The Cat in the Hat*. Pupils are divided into pairs and teacher gives them an envelope with the cut out cards inside. On each card there is a word and pupils are supposed to match it with another word that rhymes. Teacher encourages pupils to pronounce the words aloud while they are working. After that, pupils are called on to read their pairs and the activity is checked out with teacher.

Reading the story

Aim of the activity: To develop pronunciation and understanding the content.

Time needed: 20 minutes

Interaction patterns: teacher-learners, individual work

Aids: a book *The Cat in the Hat* / copies of the text, chart

After matching the rhyming words, pupils' attention is directed to the book *The Cat in the Hat*. Teacher distributes the copies of text in case children do not have their own books and starts reading the first page. After that, pupils take turns. Teacher might also ask random questions during this activity, points to the pictures and corrects pupils' pronunciation if necessary. After reading the story, pupils are asked to put the events of the story in the correct chronological order. Each of them gets the chart which they go through before start to work. They work individually and their answers are then discussed in the class.

Mother comes home.	
The Cat in the Hat comes to their house.	
Mother is on her way home.	
The children do not know if they should tell their mother about their day.	

The cat wants to do tricks but the fish tells him to go away.	
The cat cleans the house and leaves.	
It is raining, so Sally and her brother have nothing to do.	1
Mother asks the kids about their day.	
The cat does not listen to the fish and starts to do tricks and messes up the house.	

Discussion

Aim of the activity: To discuss the question that the story raised and find out pupils' opinions.

Time needed: 5 minutes

Interaction patterns: teacher-learners, learners-learners

Aids: blackboard, a book *The Cat in the Hat*

After putting events into the correct order, the teacher draws pupils' attention to the event they numbered last – *The children do not know if they should tell their mother about their day*. The teacher opens the book again and reads aloud the last page of the story:

Then our mother came in
 And she said to us two,
 “Did you have any fun?
 Tell me. What did you do?”
 And Sally and I did not know
 What to say.
 Should we tell her
 The things that went on there that day?
 Should we tell her about it?
 Now, what SHOULD we do?
 Well...
 What would YOU do
 If your mother asked YOU?

(Geisel: 2003b, 61)

The question is given and a small discussion can be raised. Pupils talk it over with the teacher who also asks about the reason for their answers. He/she then points to the blackboard with raindrops which he/she drew at the beginning of the lesson and asks if they prefer the activities they listed or the adventure of Sally and her brother. Teacher then adds a drawing of two faces on the blackboard – one smiling and one frowning. He/she points to the faces and asks if the Cat was a good (smiling face) or a bad (frowning face) character. After pupils agree he was good, the teacher asks why they think so. The teacher should help them to figure out that the Cat was a good and responsible character because he cleaned the mess and set everything what he did right.

Note: *The Cat in the Hat* was selected as the second book to be introduced to pupils. It belongs to easy readers and it contains the same number of pages as *Green Eggs and Ham*. However, it has a slightly bigger number of words and its sentences are not repeated as much. Considering the fact that students has already dealt with one Seuss's picture book, they are encouraged to read *The Cat in the Hat* themselves. They already know what style and features to expect. What is more, they are prepared for reading by the activity on matching the rhyming pairs. The activity that follows reading should, on the other hand, help pupils with understanding the story and summarizing the main events. The final discussion is short and due to pupils' limited speaking skills might be held in their mother tongue. However, part of a discussion, especially on the Cat's qualities should be held in English. With reference to the theoretical part, *The Cat in the Hat* openly accepts children's misbehavior which was quite unusual at the time it was published. On the other hand, this fact, rebellion against parents, contributes to the attractiveness and popularity of the book among children. The final discussion might also reveal lots of interesting facts about pupils that the teacher probably did not know. The book depicts one of the problems of today's society, i.e. children who are left home alone due to parents' career or other duties. The book also points out the importance of one's own responsibility. Finally, for homework pupils might be asked to create their own picture books. They write each story event from the chart on a separate paper and below they draw the illustration that reflects this event. Pupils might also work in groups and their works could be then presented on the classroom notice board.

Besides the activities above, the book provides lots of opportunities for vocabulary practice, especially of the house equipment and prepositions such as *under*, *above*, *below*, *on* and *in*. Teacher brings to the classroom various things that are found in people's houses - *a toy, ship, pot, cup, book* or *an umbrella* - and puts them on different places. Pupils are then supposed to say where the things are and use the structure there is/ there are correctly, for instance: *There is an umbrella under the desk*. Pupils will not only work with real objects but also practice vocabulary and correct sentence structure.

8.4. Lesson 4, Independent reading, Lesson 5: *How the Grinch Stole Christmas!*

Material: *How the Grinch Stole Christmas!*

Learners: 5th grade

Age: 10-11

Level: A1

Lesson 4 (lead-in)

Aim: To prepare pupils for reading an authentic text outside the class.

Time needed: 20 minutes

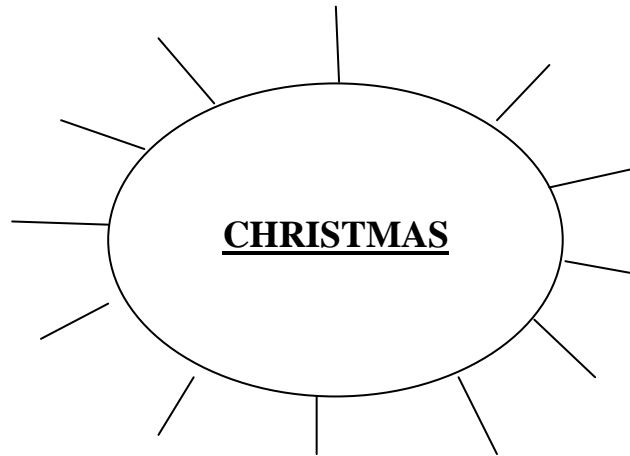
Interaction patterns: teacher-learners, learners-learners

Aids: blackboard, appendix 3, appendix 10, books / copies of *How the Grinch Stole Christmas!*, chart

Pupils are supposed to read the book *How the Grinch Stole Christmas!* outside the classroom. In order to help and prepare them for independent reading, the teacher provides a brief lead-in, which is a part of one of the lessons and takes place one month before the lesson 5. He/she introduces some important names and vocabulary that pupils will come across in the story.

At first, the teacher shows pupils the picture of the Grinch (appendix 3), points to him and asks pupils if they remember his name. Then she points to another creature in the picture and says that it is the Grinch's dog whose name is Max. After that, the teacher shows pupils the picture of the Whos (appendix 10) and says that they are people from the story that like Christmas very much and live in the village called Who-ville (appendix 10). Then the teacher asks if they remember the name of the story and if not

the teacher shows the cover of the book and let one pupil to read its title. Pupils try to elicit the meaning altogether. As the story is about Christmas and both lessons 4 and 5 should preferably take place before the holidays, it is useful to recall some Christmas-related words. The teacher draws a mind map on the blackboard:



Children think of the words they already know. Then the teacher shows them pictures of words that repeatedly appear in *How the Grinch Stole Christmas!* and are Christmas-related as well. The selected words are:

bell	
feast	
chimney	
mistletoe wreath	
present	
pudding	
reindeer	
roast beast	

sleigh	
stockings	
merry	

Pupils write the meanings of words into the second column and keep this chart for their reading. Finally, the teacher points out that they should not worry when they come across the words they do not know. They might simply guess their meaning from the context and illustrations.

Independent reading

Aim: To read an authentic text outside the class and complete two reading tasks.

Time needed: 1 month

Interaction patterns: individual work

Aids: *How the Grinch Stole Christmas*, appendix 11

At the end of the lead-in, each pupil is provided with a book or alternatively a copy of the text with pictures and told they have one month to read it. Additionally, they are supposed to complete the independent task (appendix 11). Two tasks given should draw their attention to important parts of text and also check their understanding. The first task is to draw the Grinch's facial expression at the beginning and at the end of the story to see how the Grinch changed and the second one is to complete true and false exercise that summarizes the main points of the story.

Lesson 5

Lesson aim: By the end of the lesson pupils will review important events of the story and understand its moral and cultural message.

Lesson time: 45 minutes

Warm-up

Aim of the activity: To check the reading tasks and provide positive feedback on their reading experience.

Time needed: 10 minutes

Interaction patterns: teacher - learners

Aids: appendix 11

The lesson starts by checking the independent task that pupils were supposed to bring to this lesson. They show their pictures of the Grinch to the teacher who looks at them and provides feedback. The class might briefly discuss the Grinch's change. Then they go through the T/F exercise. When the statement is false, the teacher asks additionally why and pupils explain the reason. The correct answers are: 1) F: The Grinch does not like the Whos, 2) T, 3) F: Max is a dog, 4) T, 5) T, 6) F: The Grinch's heart is big at the end.

Storytelling with pictures

Aim of the activity: To recall the key parts of the story and practice writing and speaking skills.

Time needed: 15 minutes

Interaction patterns: group work, teacher-learners

Aids: illustrations from *How the Grinch Stole Christmas!*

After checking the reading tasks, pupils are divided into groups and asked to sit on the floor in circles. There are about three, four learners in each group. The teacher gives each group two illustrations that are randomly chosen from the book. They are supposed to write the commentary under each illustration. For example:



After they are finished, each group shows their pictures and read what they wrote to others. Then all groups put illustrations together and try to order them correctly. The teacher observes students while they are working and offers a prompt if necessary.

Christmas cultural difference

Aim of the activity: To review Christmas-related vocabulary from the lead-in as well as transmit some cultural values.

Time needed: 15 minutes

Interaction patterns: teacher-learners, individual work

Aids: illustrations from *How the Grinch Stole Christmas!*, appendix 12

After putting the illustrations into a correct order and reminding what is going on in the story, the class is ready to discuss some culturally-related topics. Firstly, the teacher asks if they remember what the nationality of Dr. Seuss is (it was mentioned in the first lesson). Pupils recall he is American and the teacher says that the story is American as well. He/she selects a few illustrations depicting a difference between Czech and American way of celebrating Christmas and places them to the middle of the circle that everybody can see them. Pupils are asked to point to one or two things they find different from Christmas they are used to in the Czech Republic. The illustrations elicit lots of differences such as what Americans eat during Christmas season, who brings presents, when and where they are usually put etc. After brainstorming some ideas, the pupils are given the worksheet (appendix 12) in which they categorize the differences.

They work individually and have a few minutes to finish it. Their answers are then checked in the class.

Meaning of Christmas

Aim of the activity: To discuss the moral that the story teaches – the true meaning of Christmas.

Time needed: 5 minutes

Interaction patterns: teacher-learners, learners-learners

Aids: appendix 10, a book *How the Grinch Stole Christmas!*

In this activity, pupils, who are still in the circle, discuss the meaning of Christmas. The teacher draws pupils' attention to the picture of the Whos (appendix 10) and asks why they are still happy if they have no presents, no pudding, no Christmas tree. He/she then reads the end of the story:

And the Grinch, with his Grinch-feet ice-cold in the snow, Stood puzzling and puzzling: “How *could* it be so?” “It came without ribbons! It came without tags!” It came without packages, boxes or bags!” And he puzzled three hours, till his puzzler was sore. *Then* the Grinch thought of something he hadn’t before” “Maybe Christmas,” he thought, “*doesn’t* come from a store.” “Maybe Christmas...perhaps...means a little bit more!”

(Geisel: 1985, 62)

The teacher puts emphasis especially on the last two sentences. Students discuss their ideas about the true meaning of Christmas. The teacher might ask pupils if they would stay happy like the Whos if they did not find any presents under the Christmas tree. They discuss the importance of love, friendship, happiness and joy at Christmas and compare it to the importance of amount of presents under the Christmas tree or food on the table.

Note: The book *How the Grinch Stole Christmas!* (similarly to *Horton Hears a Who!* or *Horton Hatches the Egg*) does not belong to the category of easy readers as *Green Eggs and Ham* and *The Cat in the Hat* used in the previous lessons. It has more pages (sixty-four), sentences are longer and vocabulary a bit more complicated. Therefore, this book was selected as the last to be introduced to pupils. Students are supposed to read it out of the classroom so they have more time to deal with it. They are given either real books

that school or institution might order in bulk, or copies that should be in color and include all pictures since they make reading comprehension much easier. As discussed in the fourth chapter (Literature in English language teaching and learning), Seuss's pictures help with reading, therefore pupils should be able to understand the story even though probably not every single word. Independent reading as well as the activities in the lesson 4 (lead-in) and the lesson 5 are interconnected. For example, during a discussion on cultural differences in the lesson 5 students are encouraged to use vocabulary from the chart that was distributed in the lesson 4 (lead-in). Besides cultural differences, the book teaches a moral lesson which is very relevant these days. Holidays, especially Christmas, are often commercialized and people are very materialistic about it. Therefore, it is reasonable, especially nowadays, to remind children the true meaning of Christmas.

8.5. Follow up: Summary

Material: *Green Eggs and Ham*, *The Cat in the Hat*, *How the Grinch Stole Christmas!*

and other Dr. Seuss's children's books

Learners: 4th grade, 5th grade

Age: 9-11

Level: A1

Lesson aim: By the end of the lesson, pupils will gain more complete idea about Seuss's lively characters, settings and events.

Lesson time: 45 minutes

This follow-up section attempts to brainstorm ideas on activities that the teacher might use after pupils are familiar with at least some of the Seuss's books. It is not a lesson plan that should be strictly followed but rather a source of inspiration. The lessons 1-5 focus on three children's books: *Green Eggs and Ham*, *The Cat in the Hat* and *How the Grinch Stole Christmas!*. However, activities in this follow-up do not have to be used only with these books but also with other Seuss's books that were mentioned in the note below each lesson.

The first activity pays attention to one feature occurring in most Seuss's stories and that is wearing hats. Students are asked to match the hats with the names of characters such as the Cat, the Grinch and Sam. Pupils draw a line between each hat and its correct owner. In order to make the activity a bit more complicated, the teacher might include the hats of people that everybody knows, such as a policeman or clown.

In the second activity, pupils guess a character from Seuss's stories. Pupils choose their favorite character and pretend they are that character. They write a short description such as: I wear a big hat. I have small ears. I like playing. I know many tricks. They read it aloud and other pupils guess their identity.

In the third activity, pupils brainstorm places, events and characters of each story they read and create the so-called story maps. Pupils list several features on the blackboard around the picture that characterizes a particular story. The book *Green Eggs and Ham*, for example, frequently changes the setting since the green eggs and ham are always offered in a different place. This activity might also serve as a project work in which pupils in groups work together on creating a story map.

9. Reflection on the lessons taught

9.1. Teacher's reflection

Due to the limited time assigned to the teaching practice, only two first lessons, which are designed in the previous chapter, were tried in practice with pupils. Specifically, they are students of the fourth grade at Elementary School Štefánikova in Pardubice. There were fourteen pupils in both lessons. The first lesson took on March 19 and the second lesson one week later on March 26, 2012. The following two paragraphs describe how the lessons went, what problems occurred and what the strong and weak points were.

The first lesson on background information was the first time that children heard about Dr. Seuss and his books. During the lesson the teacher spoke English as much as possible. The learners understood without any bigger problems since the teacher helped a lot with gestures and concrete examples. The books they were asked to bring to the classroom were of various genres but mostly fantastic and adventurous. However, there were also a few examples of nonfiction such as children's encyclopedias. Such books do not contain many features listed in the chart (see lesson 1). *Pictures* was the feature that was ticked most and that children especially appreciated in their books. On the other hand, the item *a limited number of pages* was ticked least. There were lots of children's books that were quite thick but all contained illustrations. Some of the charts filled-in by pupils are found in appendix 13. They actively participated in talking about Dr. Seuss and his pictures. What is more, they seemed quite excited about dealing with books that are originally intended for native English speakers, which the teacher emphasized. Pupils quite easily understood the tasks that were given in so-called Dr. Seuss worksheet (appendix 6). However, it is still better to go through the tasks before they start to work and ensure they understand. Pupils worked in pairs, however, each pupil had his/her own printout. A completed worksheet of one fourth grader is in appendix 14. Above all, the learners actively participated in the lesson and teacher did not monitor any serious problems. From her point of view, they especially enjoyed looking at pictures and talking about them.

The second lesson on *Green Eggs and Ham* went good as well. Pupils remembered the name of Sam in the picture and said it even before the teacher asked. Moreover, they

felt comfortable with answering various questions about the illustration. When the teacher asked if they would try to eat green eggs and ham they said unequivocally *no*. However, after reading the story they changed their opinion. Presenting vocabulary before reading supported learners in dealing with the story. They were familiar with the meaning of most words, however, they had problems to pronounce them so rhyming pairs really helped. When the teacher announced she was going to read the story for them, they disagreed and wanted to read it by themselves. However, the teacher pointed out that each of them would read the excerpt in the following activity. She really wanted them to concentrate on the meaning of the story this time. During teacher's reading aloud they participated actively, adding the end rhyme and making lots of facial expressions and gestures with the teacher. Mostly it was very funny for them, especially various comical places and situations in which green eggs and ham are offered. After reading the story the teacher discussed a moral of the story with learners in their mother tongue. Pupils agreed that they should not refuse things they have not tried. The only problem in the lesson was with the time management. The dialogues in pairs took longer than the teacher previously expected. She walked and listened to all pupils and sometimes corrected their pronunciation. Therefore, for the last activity, writing pupils' own poem, was not much time left. They only brainstormed several rhymes that the teacher noted on the board. They were very creative and writing their own poem was given to them as homework. They brought it to the next class and shared it with their classmates. Three examples of learners' creative output is provided in appendix 15. At home they had more time to focus on accuracy so their poems do not have many spelling mistakes.

In both lessons, the teacher considered learners' characteristics, especially in terms of their age and level. In the theoretical part it was stated that young learners should not spend more than ten minutes on each activity. Teacher's reading and dialogues in pairs in the lesson 2 took a bit longer in the end. However, the activities were dynamic and pupils did not evince any signs of boredom or unconcern. They also received comprehensible input since the language they acquired was slightly above their current language level. Even though they did not understand all words in text, they were able to deduce their meaning.

9.2. Feedback from learners

In order to gain feedback on the lessons used, the learners are asked to fill in the short questionnaire with five questions (appendix 16). Scrivener (2005, 74) claims that it is very important to find out what pupils think and what they want and take it into consideration. Teaching is then more effective and beneficial for both the teacher and learners. The questionnaire examines pupils' learning experience and opinions. There are questions concerning a linguistic difficulty of Dr. Seuss's books, their attractiveness and reasons for it. It also explores which activity pupils found the most difficult and which they enjoyed most and whether they would be interested in reading other of his children's books. The main objective is to find out whether the learners enjoyed working with Dr. Seuss's book and whether the activities designed were appropriate for them. Since merely one book, *Green Eggs and Ham*, was used with them in practice, the questionnaire reflects this fact and is filled out with reference to this book.

The questionnaire confirmed that pupils liked suggested activities and they would be interested in reading other of Seuss's picture books. Most pupils also wrote that text they dealt with was not too much difficult for them. They did not have any serious difficulties with understanding it as a whole; however, a few of them mentioned they did not understand some parts. The main source of a linguistic difficulty was unknown vocabulary. In this case, illustrations helped significantly. A few pupils also mentioned that rhyme and teacher's miming made the comprehension easier. The most difficult activities concerned pronunciation of words at the beginning of the lesson and reading a dialogue in pairs at the end. The most popular activity seems to be listening to the teacher's reading and secondly playing at writers and creating their own poems. The examples of pupils' filled-in questionnaires are provided in appendix 16. It might be concluded that pupils especially at early stage of learning need teacher's support and help with vocabulary and pronunciation before they are going to deal with an authentic material. The remaining lessons take this into consideration and always involve some preparation. Pictures in the story as well as Seuss's unique blend of rhyme and repetition significantly helped pupils with understanding. It was quite surprising that pupils considered the teacher's reading to be the most entertaining activity since in the lesson they wished to read the story themselves. Pupils could enjoy the story more, hear the correct pronunciation and also concentrate on the overall meaning.

Conclusion of the practical part

The practical part explored various possibilities of using Seuss's picture books in ELT. The main objective was to prove that his books might be used with young learners in an effective and enjoyable way even though they are not native English speakers. The suggested lessons actually reflect various benefits such as authenticity, range of illustrations, access to moral and cultural values, background information as well as language development. In order to make the lessons really beneficial and entertaining, various aspects were considered such as pupils' age, level and aims they should achieve. In order to follow the concept and objectives of elementary education stated in the FEP EE, the activities suggested attempt to be practical and motivate pupils to further learning. This attempt was successful which is proved by pupils' positive reactions expressed in the questionnaires. The teacher, who knows the pupils well, might also modify the activities according to what suit them best and also respect their individual differences. The lessons have actually shown the range of skills – speaking, listening, reading, writing combined with sub-skills – especially pronunciation and vocabulary. Furthermore, they encourage a learner as a whole person as they draw on learner's personal experience, feelings and opinions. Two lessons tried in practice showed that young learners were able to deal with an authentic material successfully and that they enjoyed it.

10. Conclusion

The thesis deals with children's literature and the possibility of using it in ELT. For this purpose, Dr. Seuss's picture books have been chosen and their appropriateness evaluated.

Children's literature is a diverse area which is usually defined as a collection of texts written for children's readers and/or selected by them. It covers various genres including for example picture books, fantasy, realistic and historical fiction, poetry and nonfiction. Picture books are a significant part of not only children's literature but literature in general and present the main focus of the thesis. They combine words and pictures and are mostly aimed at young readers. They are especially useful with readers who are not able to read independently since illustrations help with understanding profoundly. Considering the fact that literature affects people, children are a group that tends to be influenced significantly. Hence, writers are responsible for what they include into the story or what values and knowledge they transmit. When choosing a book for children, parents and educators usually look at its educational, moral or cultural assets. However, it is also important to consider its overall attractiveness and popularity among children.

Dr. Seuss, or Theodor Seuss Geisel, has captured the hearts of many children. His books are full of fantastical characters, many pictures and playful language. He is often claimed to be the most popular children's author-illustrator in history. His books were predominantly published in the middle of the twentieth century, the period when family unity and dependence on authorities was emphasized. His works, however, have shown a certain redirection from this tendency. In *The Cat in the Hat*, he depicted children that are left home alone and that hesitate to tell their mother the truth, which was something which turned away from the conventionalities of the time and prefigured the further course of children's and young adult literature. These days children are no longer protected or isolated from the world of adults, they are a rather integral part of it. Therefore, Seuss's topics seem to be relevant even today. What is more, much of his work including *The Cat in the Hat*, *Green Eggs and Ham*, *How the Grinch Stole Christmas*, *Horton Hatches the Egg* or *Horton Hears a Who!* is critical and transmits a moral message to readers. The first two, together with for example *One Fish Two Fish*

Red Fish Blue Fish or *Hop on Pop*, belong to a category of easy-readers, i.e. books that are adjusted to very beginning readers since they are vocabulary-limited. Above all, his books for children contain playful rhymes, relentless rhythm and repetition that help readers to master the text. They also develop imagination and increase children's awareness of moral values. They might therefore function as a useful and enjoyable teaching aid.

In general, literature brings authenticity to the classroom which might be highly motivating for learners. Since the classroom environment does not offer many opportunities for natural input, reading an authentic text may provide it. Authentic materials therefore support language acquisition but also language production. They encourage a learner as a whole person since they provide access to the target culture and present a source for discussion. They function as a stimulus for activities developing various skills and sub-skills. However, it is important to remind that Seuss's picture books and even easy readers are primarily intended for English native speakers who have different specifications than those having English as their non-native, or second, language. These learners need much more support and explanation when dealing with the text.

The lessons designed take all these requirements and findings into consideration. With the second-language learners, the vocabulary is pre-taught and some background information explained. Although the lessons in the practical part use only some of Seuss's books, they show a range of activities developing not only a target language but also pupils' personalities. Based on the feedback given by learners, it is concluded that dealing with a piece of literature was a positive experience for them. Theoretical knowledge gained in the first part enables teachers to learn of the issue in detail and decide how to use the books best with their second-language learners. The thesis actually gives teachers an opportunity to broaden their horizons by accompanying Dr. Seuss's children's books into their lessons. In America his books are considered a part of cultural literacy but they might have a wide impact everywhere.

11. Resumé

Literatura pro děti je část literatury, která je určena dětským čtenářům. Přestože bývá často neprávem podceňována v porovnání s literaturou pro dospělé, zastává své významné místo ve výchovném a vzdělávacím procesu. Předložená diplomová práce je věnována právě této literatuře, konkrétně knihám Amerického spisovatele Dr. Seusse a možnostem jejich využití v hodinách anglického jazyka. Znalost anglického jazyka je v dnešní době velmi důležitá a jeho výuka je nedílnou součástí českého vzdělávacího systému. Dětské knihy psané v anglickém jazyce tak mohou být pro žáky nejen zajímavou inovací, ale i velkým přínosem.

Tato práce je strukturována do dvou částí: teoretické a praktické. První část slouží jako východisko pro část praktickou a týká se především uvedení do problematiky literatury pro děti, jejího žánrového členění, historie a významu pro čtenáře. Zohledňuje se zaměření celé práce, takže spisovatel je zasazen do předchozího kontextu, stejně tak jeho díla a zásadní myšlenky. Další kapitoly pak odůvodňují použití literatury ve výuce anglického jazyka a zaměřují se na vhodnost Seussových děl pro danou cílovou skupinu.

Upřesnit pojem dětská literatura nebylo jednoduchou záležitostí. Doporučené zdroje se v definicích různí, často dokonce i přímo upozorňují na nejednotnost výkladu. Obecně se rozlišují knihy, které jsou původně napsané pro dospělé, ale čtou je děti a ty, které jsou přímo určené dětským čtenářům. Ať už tak či tak, děti jsou skupinou, na kterou literatura významně působí. Má vliv na utváření osobnosti a přispívá k jejich všestrannému rozvoji. Rodiče a učitelé většinou vybírají pro děti a žáky knihy, které působí výchovně, nicméně je třeba zvážit i atraktivitu těchto děl a jejich oblíbenost u čtenářů samotných. Dětská literatura nabízí rozmanitost žánrů a mezi nejvýznamnější a také nejoblíbenější patří obrázkové knihy. Obrázkové knihy se liší od ostatních žánrů v mnoha ohledech. Jsou opatřeny ilustracemi, které zaujímají řídicí roli. Existuje zde úzká souvztažnost mezi obrázkem a textem. Ty by měly být natolik jednotné, že dítě bude samo schopno vyčíst smysl příběhu pomocí obrázků. Obrázkové knihy také mají menší rozsah a omezenější slovní zásobu. Jsou tedy určeny dětem, které ještě neumí číst nebo se čtením začínají. Mohou se vyskytovat ve všech formátech, například v podobě leporela, obrázkových příběhů či hracích obrázkových knih. Jedním z autorů a zároveň

ilustrátorů poutavých obrázkových příběhů pro děti je Dr. Seuss, vlastním jménem Theodor Seuss Geisel. Jeho knihy jsou přímo přizpůsobeny začínajícím čtenářům - velikost písmen je větší, počet slov nižší, obrázky často dominují textu a usnadňují porozumění. Jsou charakterizovány veselými příběhy, nápaditými rýmy a často bláznivě vypadajícími postavkami.

Literatura pro děti se podobně jako jiné literatury vyvíjela s vývojem společnosti. Je navíc ovlivněna změnami ve vnímání dětství. Seussova neznámější díla byla vydávána zejména v polovině dvacátého století. V tomto období byl koncept dětství stále idealizován, byla zdůrazňována soudržnost rodiny a snaha chránit děti před vnějším světem. Dítě bylo bráno jako bezbranné stvoření, které potřebuje rodičovskou péči. Dr. Seuss ale svým dílem *The Cat in the Hat* významně vybočil z těchto tendencí. Příběh dětí, které jsou za deštivého dne nechány doma samotné a pak dokonce neví, zda říci své matce pravdu o prožitém dni plném dobrodružství, ukazuje rebelii proti autoritám a kritizuje Americkou společnost. Tato kniha zčásti předznamenala vývoj literatury pro děti a mládež v následujících letech. Děti již nejsou izolovány od světa dospělých, ale staly se jeho součástí. Seussovi příběhy jsou nadčasové, dotýkají se problémů které jsou aktuální i v dnešní době. I když se autor sám vyhýbal vyloženě mravním tématům, jeho knihy často kritizují společnost a odráží vlastní názory na svět. Další z jeho knih, *How the Grinch Stole Christmas*, například kritizuje komerční zneužití Vánoc, *Horton Hatches the Egg* zase učí zodpovědnosti a vytrvalosti a *Green Eggs and Ham* děti nabádá, aby neodsuzovaly něco, co samy nezkusily.

Jak již bylo naznačeno, vliv literatury na dítě je nenahraditelný. Rozvíjí se obrazotvornost, cit pro jazyk, dochází také k rozšiřování slovní zásoby a k osvojení mravních a výchovných hodnot. Seussovi knihy nenabízí jen to, jsou dokonce řazeny k nejoriginálnějším v oblasti dětské literatury. V Americe jsou velmi populární u dětí i dospělých a často slouží jako učební materiály při výuce. Dětem zde totiž trvá podstatně déle naučit se číst, protože anglická slova se jinak píšou a jinak vyslovují. Proto existují knihy jako obrázkové příběhy Dr. Seusse, které se snaží dětem v osvojování čtenářských dovedností pomoci. Cílem této práce je ale zjistit možnosti využití pro žáky, jejichž mateřským jazykem není angličtina. Tito studenti se samozřejmě v mnoha

ohledech liší od rodilých mluvčích. Proto je důležité zvážit obtížnost zvolených textů a jejich vhodnost. Předložená práce dochází k závěru, že Seussovi knihy jsou díky své délce, počtu slov, opakování, rýmům a ilustracím, které usnadňují porozumění, vhodným materiálem pro cizojazyčnou výuku. Je rozhodnuto, že budou používány s žáky mladšího školního věku, tj. čtvrtých a pátých tříd základních škol ve věku od 9 do 11 let. Uplatňuje se zde teorie Stephena Krashena, že jazyk, který žáci přijímají, by měl být mírně nad jejich současnou úrovní. Jazyková úroveň Seussových textů může hlavně po lexikální stránce přesahovat znalosti těchto žáků. Nicméně, tyto obtíže se dají překonat například dostatečnou podporou ze strany učitele či vhodně zvolenými aktivitami.

Z pohledu vývojové psychologie se žáci dělí do věkových kategorií, které pomáhají učitelům v rozhodování, jaké aktivity zvolit a jaký přístup uplatnit. Daná věková skupina, mladší školní věk, se samozřejmě liší od starších žáků či dokonce dospělých. Tito žáci jsou schopni snadněji porozumět celkovému významu, i když neznají všechna jednotlivá slova v textu. Aktivně reagují na vnější podněty, tedy co vidí, slyší, cítí nebo si mohou osahat. Důležité je přirozené osvojování jazyka, jsou také zvědaví a rádi se zapojují do diskuzí. Je ale třeba zvážit jejich dobu pozornosti, kterou jsou schopni udržet o poznání kratší dobu. Dobrý vztah s učitelem a celkově přátelská atmosféra třídy je pro tyto žáky obzvlášť důležitá. Mladší žáci také rádi dosahují úspěchu, proto je lepší stanovit dosažitelné krátkodobé učební cíle. Příkladem je vědomí toho, co si do konce hodiny osvojí. Cíle dlouhodobější jsou pak specifikovány především výstupy žáků čtvrtých a pátých tříd na základě Rámcového vzdělávacího programu základního vzdělávání.

Celkově vzato, použití literárních děl ve výuce anglického jazyka může být velkým přínosem. Především se jedná o autentický materiál, který byl tvořen a publikován v cizí zemi a zprostředkovává tedy kontakt s cílovou kulturou. Žáci si tak mohou uvědomit, že to, co dělají ve třídě má smysl a není to oddělené od skutečného života. Přečtení a porozumění příběhu, který je určen pro rodilé mluvčí, může být pro žáky velmi motivující. V neposlední řadě je literatura také podnětem pro osvojování jazyka. Nabízí přirozený input a nezkreslený obraz, který může pomoci žákům v dosažení jazykových

prostředků a řečových dovedností. I přestože se některé aktivity zaměřené na literaturu mohou lišit od situací, s kterými se děti setkají mimo školní třídu, přispívají k osvojování dovedností, které v reálu mohou dobře využít.

Praktická část je tvořena návrhem pěti vyučovacích hodin, které jsou založené na některých zmiňovaných Seussových dětských knihách, konkrétně *Green Eggs and Ham*, *The Cat in the Hat* a *How the Grinch Stole Christmas*. Navržené hodiny reflektují závěry vyslovené v první části práce. Rozvíjí cílový jazyk a také žákovu osobnost, protože berou v úvahu mravní a kulturní hodnoty, které knihy přenáší. Dále se snaží vytvářet aktivity, které podporují pozitivní klima třídy. Hodiny na sebe jsou logicky navázány a dají se rozložit až do dvou školních let. První dvě hodiny byly přímo aplikovány při výuce anglického jazyka žáků čtvrtých tříd základní školy Štefánikova v Pardubicích. Vlastní reflexe učitele pak popisuje průběh těchto hodin a společně se zpětným pohledem žáků slouží k závěrečnému vyhodnocení. Dotazníkovou metodou bylo zjištěno, že autentický materiál nebyl příliš obtížný a neporozumění některých slov žákům nezabránilo v plnění daných úkolů. Nejvíce jim pomáhaly četné barevné obrázky a veselé rýmy. V obou hodinách se ale potvrdila důležitost připravit žáky pro práci s autentickým materiálem, například představením slovíček, které se v textu často vyskytují. Obecně se dá říci, že děti velmi pozitivně reagovaly na vnější podněty, snadno si osvojovaly rýmy a aktivně se zapojovaly do diskuzí. Bylo také zjištěno, že vyzkoušená Seussova kniha pro ně byla natolik zajímavá, že by měly zájem přečíst si i další jeho knihy.

I když je Dr. Seuss v České republice spíše neznámý, jeho obrázkové příběhy se dají vhodně využít ve výuce cizího jazyka, což dokázala předložená diplomová práce. Může sloužit jako inspirace pro pedagogické pracovníky, rodiče a další, kteří se rozhodnou s jeho knihami pracovat a představit je dětem.

12. Bibliography

ARIZPE, E. - STYLES, M. *Children Reading Pictures: Interpreting visual texts*. London: Routledge Falmer, 2003. ISBN 0-415-27576-8.

ASTHANA, Anushka. *English is too hard to read for children* [online]. 8 June, 2008 [cit. 2011-08-16]. <<http://www.guardian.co.uk/education/2008/jun/08/schools.english>>.

BARSTOW, Barbara M. Easy Readers. In SILVEY, Anita (ed.). *The Essential Guide to Children's Books and Their Creators*. New York: Houghton Mifflin Company, 2002, p. 135-138. ISBN 0-618-1908-1.

BROWN, Eowyn. The Children's Literature Web Guide. *Using Children's Literature with Young Learners* [online] February 2004, no. 2, vol. 10 [cit. 2011-08-16]. <<http://iteslj.org/Techniques/Brown-ChildrensLit.html>>.

BUBÍKOVÁ, Šárka. Concepts and Experiences of Childhood. In BUBÍKOVÁ, Šárka. *Literary Childhoods: Growing Up in British and American Literature*. Praha: Univerzita Pardubice, 2008, p. 11-26. ISBN 978-80-7395-091-0.

BURNS, Mary M. Picture Books. In SILVEY, Anita (ed.). *The Essential Guide to Children's Books and Their Creators*. New York: Houghton Mifflin Company, 2002, p. 348-352. ISBN 0-618-1908-1.

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.

CARPENTER, H. - PRICHARD, M. *The Oxford companion to children's literature*. New York: Oxford University Press, 1999. ISBN 0192115820.

CARTER R. - LONG M. N. *Teaching literature*. Harlow, Essex: Longman, 1991. ISBN 0582746280.

DEAN, Tanya. *Theodor Geisel*. Philadelphia: Chelsea House Publishers, 2002. ISBN 0-7910-6724-6.

DRABBLE, Margaret. *The Oxford Companion to English Literature*. 6th edition. New York: Oxford University Press, 2006. ISBN 0-19-861453-5.

DUGGAN, Anne. Seuss, Dr. In ZIPES, Jack (ed.). *The Oxford Companion to Fairy Tales*. Oxford: Oxford University Press, 2000. p. 460. ISBN 0-19-860509-9.

FENSCH, Thomas. Introduction. In FENSCH, Thomas. *Of Sneetches and Whos and the Good Dr. Seuss. Essays on the Writings and Life of Theodor Geisel*. North Carolina: McFarland Company, Inc., 1997, p. 1-7. ISBN 0-7864-0388-8.

GEISEL, Theodor Seuss (Dr. Seuss). *Fox in Socks*. New York: Random House Inc., 1965. ISBN 03291-2661-X.

GEISEL, Theodor Seuss (Dr. Seuss). *Green Eggs and Ham*. London: HarperCollins Publishers Ltd., 2003a. ISBN 978-0-00-7158-46-1.

GEISEL, Theodor Seuss (Dr. Seuss). *Horton Hears a Who!* London: HarperCollins Publishers Ltd., 2004. ISBN 978-0-00-717520-8.

GEISEL, Theodor Seuss (Dr. Seuss). *How the Grinch Stole Christmas!* New York: Random House Inc., 1985. ISBN 0394-80079-6.

GEISEL, Theodor Seuss (Dr. Seuss). *The Cat in the Hat*. London: HarperCollins Publishers Ltd., 2003b. ISBN 978-0-00-7158-44-7.

GUARIENTO, W. - MORLEY, J. Text and task authenticity in the EFL classroom. *ELT Journal*, October, 2001, vol. 55/4. s. 347-353.

HARRISON, Gerald. Dr. Seuss Remembered. In FENSCH, Thomas. *Of Sneetches and Whos and the Good Dr. Seuss. Essays on the Writings and Life of Theodor Geisel*. North Carolina: McFarland Company, Inc., 1997, p. 185-188. ISBN 0-7864-0388-8.

HARMER, Jeremy. *The practice of English language teaching*. 3rd rev. edition. Harlow: Pearson Education, 2001. ISBN 0-582-40385-5.

HOPKINS, Lee Bennett. Stoo-pendous Dr.Seuss! *Santa Fe New Mexican*. April 9, 1978, vol. 8, no. 126, s. 104.

HULSE, Ty. What is Children's Literature? [online] 2008, January 9 [cit. 2012-01-13]. <<http://ezinearticles.com/?What-is-Childrens-Literature?&id=919750>>.

HUNT, Peter. *An Introduction to Children's Literature*. Oxford : Oxford University Press, 1994. ISBN 0-19-219261-2.

HUNT, Peter. *Children's Literature*. Oxford: Blackwell, 2004. ISBN 0-631-21141-1.

JORDAN, R. R. *English for Academic Purposes: A Guide and Resource for Teachers*. Cambridge: Cambridge University Press, 1997. ISBN 978-0-521-55618-7.

KODA, Keiko. *Insights into Second Language Reading: A Cross-Linguistic Approach*. Cambridge: Cambridge University Press, 2005. ISBN: 0-521-83662.

LAAMRI, Segni. Authentic Materials: Towards a Rational Selection and an Effective Implementation [online]. 2009, vol.4 [cit. 2012-02-13]. <http://www.univ-biskra.dz/fac/fll/pdf%20revue/pdf%20revue%2004/_vti_cnf/segni%20laamri.pdf >.

LAMERS, Elizabeth P. Encyclopedia of Death and Dying. *Literature for Children* [online] 2011 [cit. 2012-01-14]. <<http://www.deathreference.com/Ke-Ma/Literature-for-Children.html>>.

LAZAR, Gillian. *Literature and Language Teaching: a guide for teachers and trainers*. Cambridge: Cambridge University Press, 1993. ISBN 0-521-4048-0.

LEWIS, David. *Reading Contemporary Picturebooks: picturing text*. New York: Routledge Falmer, 2001. ISBN 0415208866.

LURIE, Alison. The Cabinet of Dr. Seuss. In FENSCH, Thomas. *Of Sneetches and Whos and the Good Dr. Seuss. Essays on the Writings and Life of Theodor Geisel*. North Carolina: McFarland Company, Inc., 1997. ISBN 0-7864-0388-8.

LYNCH-BROWN, C. - TOMLINSON, C.M. *Essentials of Children's Literature*. 7th edition. The United States: Allyn & Bacon, 2010. ISBN 013704884X.

MEEK, Margaret. Introduction. Definitions, themes, changes, attitudes. In HUNT, Peter (ed.). *International Companion Encyclopedia of Children's Literature*. London: Routledge, 2004, p. 1-12. ISBN 0-415-08856-9.

MOON, Jayne. *Children Learning English*. Oxford: Macmillan Publishers Limited, 2005. ISBN 1405080027.

MURRAY, Gail Schmunk. *American children's literature and the construction of childhood*. New York: Twayne Publishers, 1998. ISBN 0-8057-4107-0.

NEL, Philip. *Dr. Seuss: American Icon*. London: The Continuum International Publishing Group Ltd., 2004. ISBN 0-8264-1434-6.

NODELMAN, Perry. Picture books and illustrations. In HUNT, Peter (ed.). *International Companion Encyclopedia of Children's Literature*. London: Routledge, 2004, p. 154-165. ISBN 0-415-08856-9.

NOVELLI, Joan. *Teaching With Favorite Dr. Seuss Books*. New York: Scholastic Inc., 2003. ISBN 0-439-29462-2.

NUNAN, David. *Designing Tasks for the Communicative Classroom*. Cambridge: Cambridge University Press, 2001. ISBN 0-521-37014-0.

ODELL, Katie. *Dr. Seuss and his use of symbolism in Children's Literature* [online] 2008 [cit. 2011-01-14]. <core.ecu.edu/engl/hackettt/Odell.ppt>.

PARRAVANO, Martha V. Seuss, Dr. In SILVEY, Anita (ed.). *The Essential Guide to Children's Books and Their Creators*. New York: Houghton Mifflin Company, 2002, p. 408-410. ISBN 0-618-1908-1.

Random House, Inc. Catalog [online]. 2010, [cit. 2012-02-13].
<http://www.randomhouse.com/kids/catalog/results.pperl?sortfield=pub_date&author_1ast=Seuss&author_first=&title=&isbn=&keyword=&age=0&grade=0>.

RENTHAL, Helen. 25 Years of Working Wonder With Words. In FENSCH, Thomas. *Of Sneetches and Whos and the Good Dr. Seuss. Essays on the Writings and Life of Theodor Geisel*. North Carolina: McFarland Company, Inc., 1997, p. 37-40. ISBN 0-7864-0388-8.

SCRIVENER, Jim. *Learning Teaching: A guidebook for English language teachers*. 2nd ed. Oxford: Macmillan Publishers Ltd., 2005. ISBN 1-4050-1399-0.

STOCKAR, Denise Von. *The Importance of Literacy and Books in Children's Development* [online] 2011 [cit. 2011-20-12].<<http://www.ibby.org/index.php?id=718>>.

STOODT, Barbara D. *Children's literature: discovery for a lifetime*. Melbourne: Macmillan Education Australia Ltd, 1996. ISBN 0-7329-40125.

The Framework Education Programme for Elementary Education [online]. Translated by: Hana Čechová. Praha: Výzkumný ústav pedagogický, 2007. 131 s. [cit. 2012-03-18]. <http://www.vuppraha.cz/wp-content/uploads/2009/12/RVPG-2007-07_final.pdf>.

TUNNEL, M.O. – JACOBS, J.S. *Children's Literature, Briefly*. 4th edition. New Jersey: Prentice Hall, 2007. ISBN 0-1317-34903.

VOSKOVÁ, Monika. Through the Looking Glass: Children's Literature as a Mirror of Contemporary Society. In MÁNEK, Bohuslav. *Children's Literature in English at the Turn of the Millennium*. Hradec Králové: Gaudeamus Publishing House, 2002. p. 90-96. ISBN 80-7041-940-7.

WHALLEY, Joyce I. The development of illustrated texts and picture books. In HUNT, Peter (ed.). *International Companion Encyclopedia of Children's Literature*. London: Routledge, 2004, p. 318-327. ISBN 0-415-08856-9.

WINCH, Gordon. *Literacy: Reading, Writing, and Children's Literature*. 3rd edition. Melbourne: Oxford University Press, 2006. ISBN 0-195-55126-5.

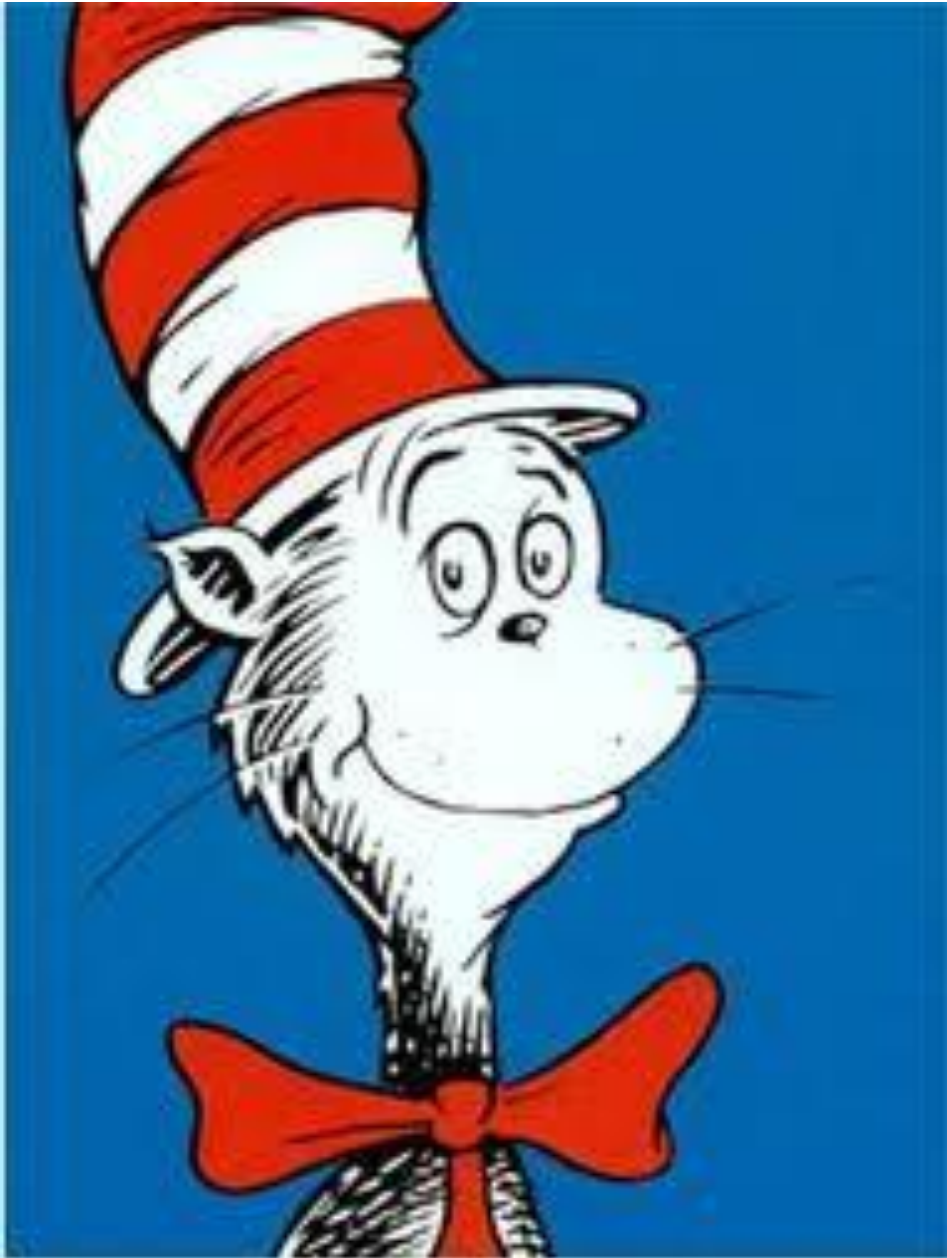
WRIGHT, Andrew. *Pictures for Language Learning*. Cambridge: Cambridge University Press, 1989. ISBN 0-521-35800-0.

13. Appendix

1. Lesson 1: *The Cat in the Hat*
2. Lesson 1: *Horton Hatches the Egg*
3. Lesson 1: *How the Grinch Stole Christmas!*
4. Lesson 1: *Green Eggs and Ham*
5. Lesson 1: the author and his characters
6. Lesson 1: Dr. Seuss worksheet
7. Lesson 2: flashcards
8. Lesson 2: word search
9. Lesson 3: rhyming cards
10. Lesson 4 (lead-in): The Whos and Who-ville
11. Independent reading: independent task
12. Lesson 5: Czech Christmas vs. American Christmas
13. Lesson 1: Features of my children's book
14. Lesson 1: Dr. Seuss worksheet
15. Lesson 2: poem
16. Questionnaires

Appendix 1

The Cat in the Hat



(Geisel: 2003b, front page)

Appendix 2

Horton Hatches the Egg



(Geisel: 2004, 22)

Appendix 3

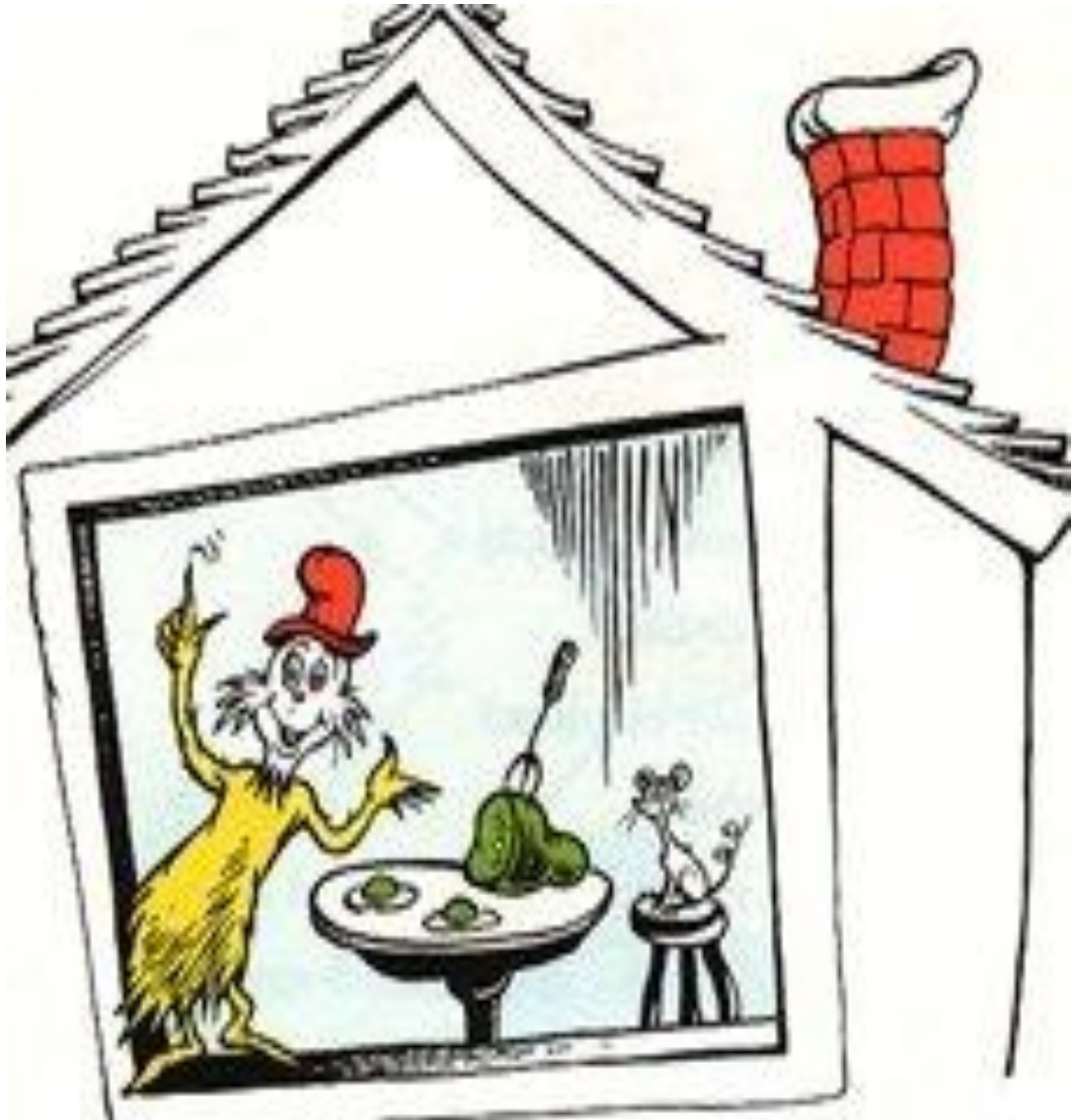
How the Grinch Stole Christmas!



(<http://www.thecreativeidentity.com/the-creative-identity/2010/12/index.html>)

Appendix 4

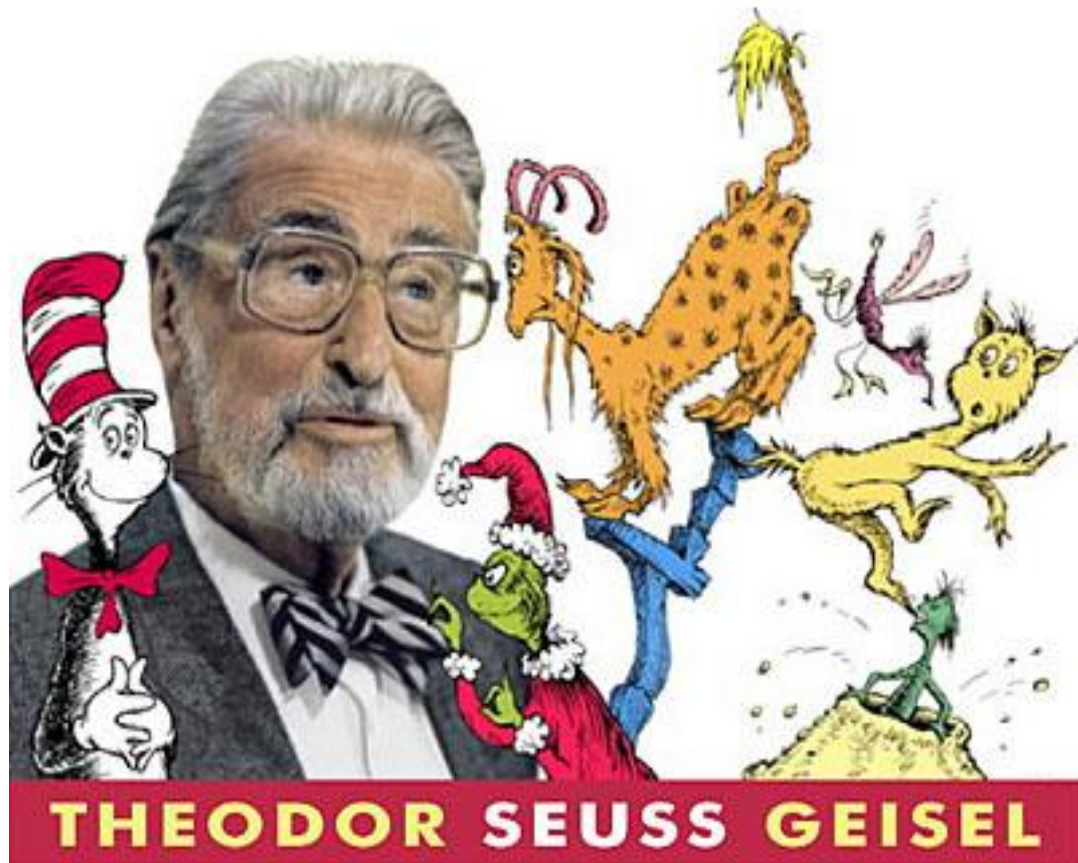
Green Eggs and Ham



(Geisel: 2003a, 19)

Appendix 5

The author and his characters



(<http://art-now-and-then.blogspot.com/2012/02/theodor-seuss-geisel.html>)

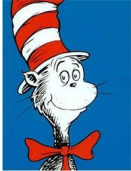
Appendix 6

Dr. Seuss worksheet

Dr. Seuss

1. Rhyme

Write two words that rhyme in the picture:



..... -



..... -

2. Pictures

Write 3 colors you can see in all 4 pictures:



.....,,

3. Animals

Write 3 animals you can see in the pictures:

.....,,

Do cats normally wear hats?

YES

NO

Do elephants sit in the trees?

YES

NO

We call these animals “F ANIMALS”

Write the names of animals from the books:

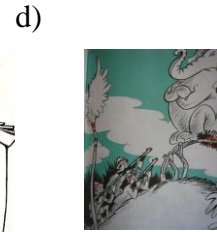
The **C** - - in the Hat

H - - - - **N** Hatches the Egg

How the **G** – **I** - **CH** Stole Christmas

4. Adventure

Circle letters of pictures where you can see some adventure:



5. Number of pages

Choose one of the books and count its pages:

.....

Appendix 7

Flashcards

	<p>TRAIN</p>
	<p>RAIN</p>
	<p>BOAT</p>
	<p>GOAT</p>

Appendix 8

Word search

WORD SEARCH

EGGS

HAM

HOUSE

MOUSE

FOX

BOX

CAR

RAIN

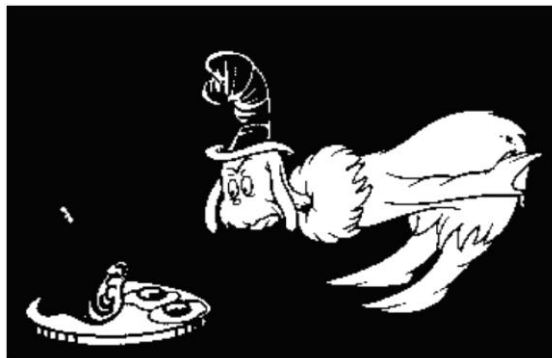
TRAIN

GOAT

BOAT

TREE

s	g	o	a	t	b	b
o	r	c	a	r	o	o
h	a	m	m	a	x	a
h	i	o	o	i	f	t
s	n	m	u	n	o	t
h	o	u	s	e	x	b
t	r	e	e	g	g	s



Appendix 9

Rhyming cards

play	day
cat	hat
ball	all
cake	rake
fish	dish
jump	bump
sunny	funny
fear	hear
yes	mess
said	head
man	fan
shame	game
hook	look

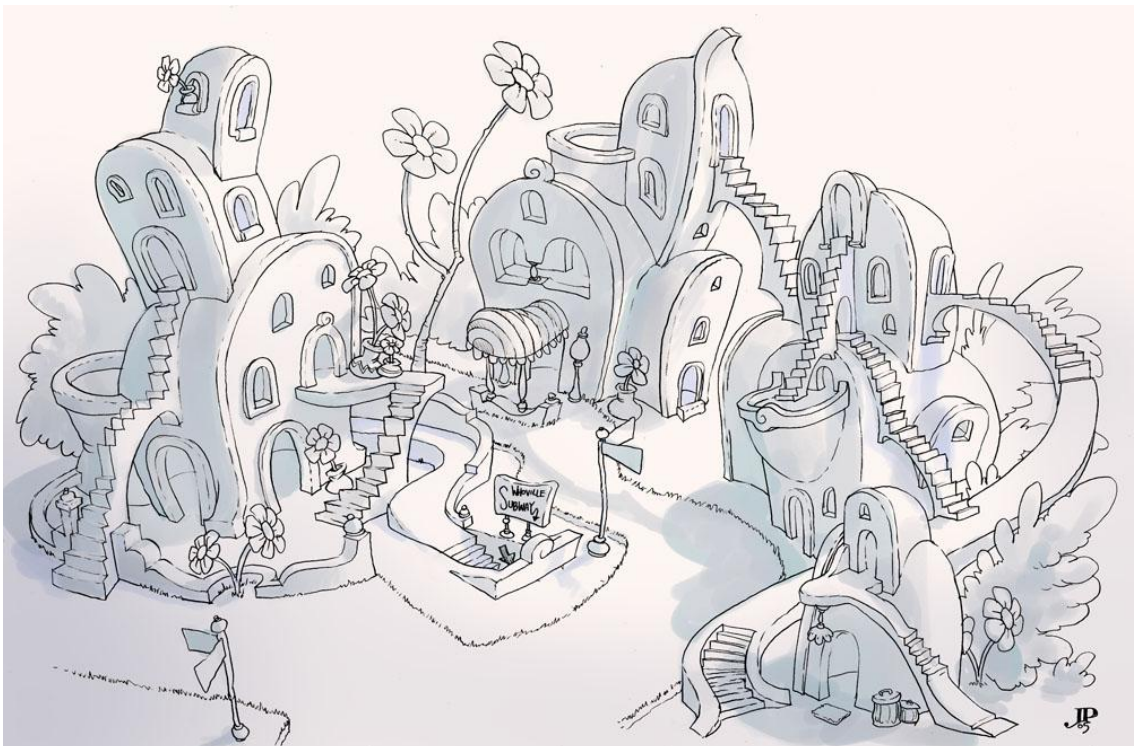
Appendix 10

The Whos



(Geisel: 1957, 15)

Who-ville



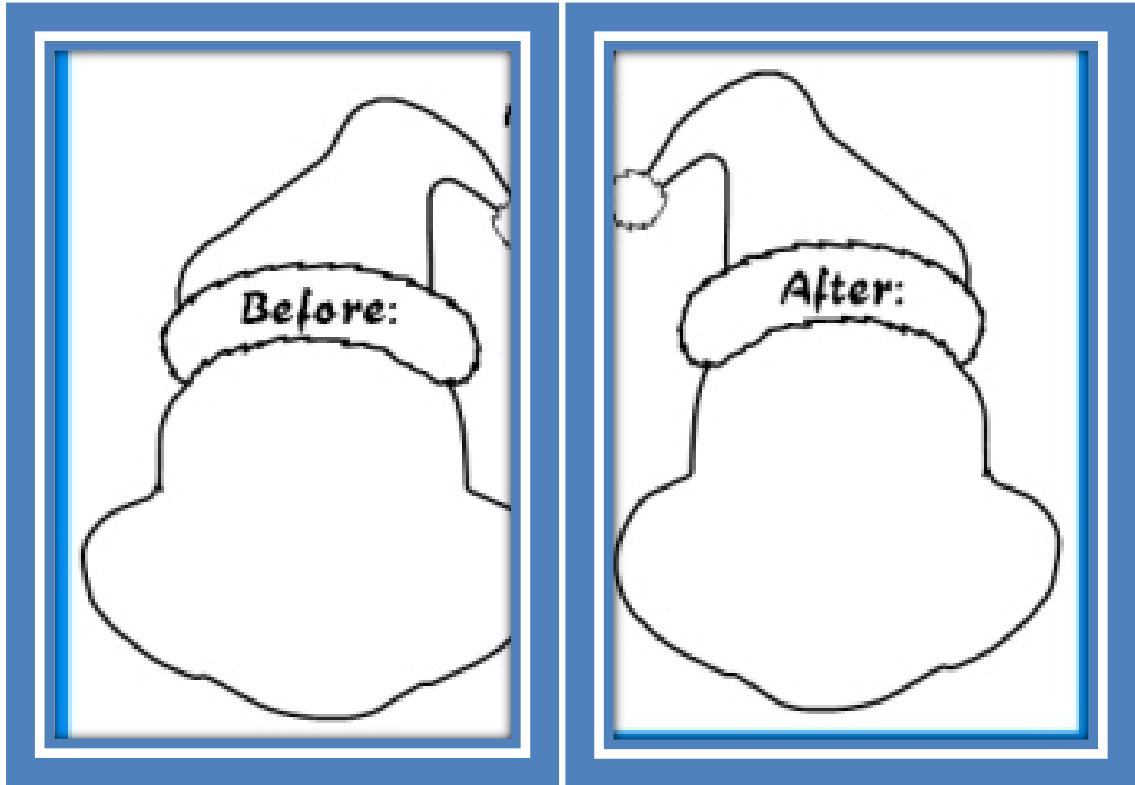
(<http://agent44.com/blog2/?p=350>)

Appendix 11

Independent task

HOW THE GRINCH STOLE CHRISTMAS

Draw how you see the Grinch at the beginning and how at the end:



Is the sentence TRUE (T) or FALSE (F)? Circle.

TRUE or FALSE?	
1) The Grinch likes the Whos.	T / F
2) The Grinch wants to stop Christmas.	T / F
3) Max is a reindeer.	T / F
4) The Grinch stole presents in Who-ville.	T / F
5) The Whos are merry and sing.	T / F
6) The Grinch's heart is still very very small.	T / F

Appendix 12

Czech Christmas vs. American Christmas

CZECH CHRISTMAS X AMERICAN CHRISTMAS

CZECH CHRISTMAS	AMERICAN CHRISTMAS

Divide these things according to Czech and American Christmas:

Santa Claus

carp and potato salad

presents opened on 24th December in the evening

Christmas pudding

turkey and roast potatoes

Baby Jesus

presents under the tree

presents opened on 25th December in the morning
stockings

presents in the

sweets

Appendix 13

Features of my children's book

Title of the book:	
..... David's David	
Author: Francesca Limon	
fantasy	✓
rhyme	✓
animals	✓
limited number of pages	X
adventure	✓
pictures	✓

Title of the book:	
..... Pippi Dlouhá punočka [✓]	
Author: Astrid Lindgrénová [✓]	
fantasy	✓
rhyme	✓
animals	✓
limited number of pages	X
adventure	✓
pictures	✓

Appendix 14
Dr. Seuss worksheet

Dr. Seuss

Denisa Novotná

1. Rhyme

Write two words that rhyme in the picture:



cat - hat



house - mouse

2. Pictures

Write 3 colors you can see in all 4 pictures:



white, black, red

3. Animals

Write 3 animals you can see in the pictures:

cat, mouse, elephant

Do cats normally wear hats?

YES

NO

Do elephants sit in the trees?

YES

NO

We call these animals "FANTASY ANIMALS"

Write the names of animals from the books:

The **CAT** in the Hat

HORTON Hatches the Egg

How the **GRINCH** Stole Christmas

4. Adventure

Circle letters of pictures where you can see some adventure:

a)



b)



c)



d)



5. Number of pages

Choose one of the books and count its pages:

32

Appendix 15
Poem

F. Keverka

MY POEM

I do not like them in a hat,

I do not like them with a cat.....

I do not like them in a tree,

I do not like them with a bee.....

I do not like them in a box.....

I do not like them in a fox.....

I do not like them them in a house.....

I do not like them with a mouse.....

I do not like green eggs and ham.

I do not like them, Sam-I-am.

MY POEM

I do not like them in a hat,

I do not like them with a cat.....

I do not like them in a tree,

I do not like them with a bee.....

I do not like them Ted with.....

I do not like them bed in a.....

I do not like them bike on a.....

I do not like them Mike with.....

I do not like green eggs and ham.

I do not like them, Sam-I-am.

MY POEM

I do not like them in a hat,

I do not like them with a *cat*

I do not like them in a tree,

I do not like them with a ~~tree~~ *dad*

I do not like them *with a me and you*

I do not like them *with a Sue*

I do not like them *with a aeroplane*

I do not like them *with a train*

I do not like green eggs and ham.

I do not like them, ~~Sam-I-am~~ *And* *GHASTLY* *ham*

Appendix 16

Questionnaires

**Pokus se zhodnotit svou práci s dětskou knihou od Dr. Seusse a její názor na ní.
Odpověz prosím na 5 následujících otázek:**

1.) Byla pro tebe kniha Dr. Seusse jazykově obtížná? Pokud ano, v čem?

ani ne.

2.) Vyjmenuj alespoň dvě věci, které ti usnadnily porozumět příběhu:

obrádky, rýmy, ukazování na obrázky

3.) Jaká aktivita tě nejvíce bavila?

čtení knížky od paní učitelky

4.) Jaká aktivita pro tebe byla nejtěžší?

rýmy

5.) Chtěl/a by sis přečíst nějakou další knihu Dr. Seusse? Pokud ano, proč?

Ano jáceť sam rýmy baví mě je říkat a obrázky

Pokus se zhodnotit svou práci s dětskou knihou od Dr. Seusse a její názor na ni.

Odpověz prosím na 5 následujících otázek:

1.) Byla pro tebe kniha Dr. Seusse jazykově obtížná? Pokud ano, v čem?

Ne, ale mluvená jsem úplně ošlemu.

2.) Vyjmenuj alespoň dvě věci, které ti usnadnily porozumět příběhu:

Obrátky, rýmy

3.) Jaká aktivita tě nejvíce bavila?

Psaní vlastní básničky.

4.) Jaká aktivita pro tebe byla nejtěžší?

Čtení.

5.) Chtěl/a by sis přečíst nějakou další knihu Dr. Seusse? Pokud ano, proč?

Ano, jsou tam dobrý rýmy.