



**KATOLÍCKA UNIVERZITA
V RUŽOMBERKU**
formujúca myseľ i srdce

KATOLÍCKA UNIVERZITA V RUŽOMBERKU



PEDAGOGICKÁ FAKULTA

Jela Kehoe

Kto vie nech učí

Vzdelávací materiál

XVIII.

Projekt „Kto vie, nech učí“ sa realizuje vďaka podpore z Európskeho sociálneho fondu a Európskeho fondu regionálneho rozvoja v rámci Operačného programu Ľudské zdroje.

Kód projektu: 312011AKK9

Kód výzvy: OPLZ-PO1/2019/DOP/1.3.1-01



EURÓPSKA ÚNIA
Európsky sociálny fond
Európsky fond
regionálneho rozvoja



**OPERAČNÝ PROGRAM
ĽUDSKÉ ZDROJE**



**MINISTERSTVO
ŠKOLSTVA, VEDY,
VÝSKUMU A ŠPORTU
SLOVENSKEJ REPUBLIKY**

Katolícka univerzita v Ružomberku

Filozofická fakulta

Mgr. Jela Kehoe, PhD.

KTO VIE, NECH UČÍ

Vzdelávací materiál XVIII.

Vzdelávací materiál je výstupom projektu „Kto vie, nech učí“

Operačný program: Ľudské zdroje

Spolufinancovaný fondom: Európsky sociálny fond

Prioritná os: Vzdelávanie

Kód výzvy: OPLZ-PO1/2019/DOP/1.3.1-01; 312011AKK9

Investičná priorita: Zlepšenie kvality, efektívnosti a prístupu k terciárnemu ekvivalentnému vzdelávaniu s cieľom zvýšiť počet študujúcich a úroveň vzdelania, najmä v prípade znevýhodnených skupín.

Špecifický cieľ: Zvýšiť kvalitu VŠ vzdelávania a rozvoj ľudských zdrojov v oblasti výskumu a vývoja s cieľom dosiahnuť prepojenie VŠ vzdelávania s potrebami trhu práce.

Hlavný cieľ: Účinnnejšie prepojiť teoretické vzdelávanie na akademickej pôde a praktické vzdelávanie v cvičných školách a cvičných školských zariadeniach u študentov Pedagogickej (PF) a Filozofickej fakulty (FF) Katolíckej univerzity (KU) v Ružomberku a dosiahnuť tak skvalitnenie prípravy budúcich pedagógov a odborných pracovníkov.

Podaktivita č. 3: Tvorba podporných metodických a vzdelávacích materiálov

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Využitie literatúry a literárnych textov pri vyučovaní anglického jazyka

Štúdium literárnych diel a spoločensko-historického kontextu v ktorom vznikli je tradične jedným z pilierov v univerzitnej príprave budúcich učiteľov cudzieho jazyka. Koniec koncov, slovo *literatúra* figuruje aj v názve študijného programu na FF KU: *učiteľstvo anglického jazyka a literatúry*. Nadobúdanie literárno-vedných vedomostí a kompetencií považujeme za rovnako dôležité ako nadobúdanie vedomostí a kompetencií jazykovedných, či didaktických. Zároveň si však uvedomujeme, že literárno-vedná expertíza našich absolventov nie je vo v edukačnom procese v slovenských školách využívaná v rovnakej miere ako expertíza jazykovedná a didaktická. Tento stav, domnievame sa, môže byť zapríčinený pocitom nedostatkom času – učitelia nechcú „obetovať“ čas literatúre na úkor nácviku jazykových zručností a gramatiky. Nezaujmom žiakov o literatúru ako takú, či už v cudzom alebo materinskom jazyku je dlhodobým problémom. Už pred viac než desiatimi rokmi výskum čítania slovenskej mládeže vo veku 13 – 17 rokov preukázal, že „čítanie nebaví takmer polovicu respondentov (v priemere 48,6%), 36,5% z nich nečíta, lebo je pre nich *čítanie únavné a radšej si pozrú film*“¹.

Práca s literárnym textom má však nepopierateľné benefity: literatúra je hodnotným autentickým materiálom, je zdrojom poznatkov o kultúre, obohacuje jazyk čitateľa, a poskytuje možnosť osobného zaangažovania sa.² Aj z kognitívneho hľadiska je čítanie literárneho textu kvalitatívne iné ako čítanie neliterárneho textu.³ Práca s literárnym textom a edukačné činnosti kotvené v literatúre môžu podporiť proces rozvíjania kognitívnych zručností, ako sú opísané v Bloomovej taxonómii, začínajúc od zapamätania si, pochopenia, aplikovania, analyzovania, hodnotenia, až po tvorenie.⁴

Na nasledujúcich stranách si dovoľujeme prezentovať sadu vzdelávacích materiálov pre učiteľov stredných škôl. Navrhované cvičenia a aktivity môžu byť organicky začlenené do osnov anglického jazyka, či už v rámci motivácie, expozície, alebo fixácie. Materiál je koncipovaný tak, aby napomohol rozvoju nielen jazykových, sociolingválnych a pragmatických kompetencií, ale aj kritického myslenia, argumentačných zručností, kreativity a záujmu o literatúru ako takú, s cieľom napomáhať formácii žiakov schopných autonómneho vzdelávania sa.

¹ vid' <https://itlib.cvtisr.sk/Články/clanek741/>

² vid' Collie, Joanne and Slater, Stephen. *Literature in the Language Classroom*, New York, Cambridge University Press, 2011. s. 3 – 5.

³ vid' Hall, Geoff. *Literature in Language Education*, London: PALGRAVE MACMILLAN, 2015.

⁴ vid' <https://cft.vanderbilt.edu/guides-sub-pages/blooms-taxonomy/>

Vzhľadom na jazykovú náročnosť (a v niektorých prípadoch aj obsahovú náročnosť, rozoberajúc témy vážnejšieho charakteru) odporúčame materiál hlavne pre tretí, štvrtý (prípadne) piaty ročník stredoškolského štúdia.

Working With Text

***There's No Light Without Darkness...* (Individual Work)**

Focus: Stylistic means: anaphora, paradox.

Tasks: 1. Find the instances of anaphora used in the excerpt.

2. Some of the instances of paradox are missing in the excerpt. Try to guess the pairs based on the second element.

3. Imagine what an artist/politician/parent would write about their best piece of art/political career/child. Use a combination of an anaphora and a paradox to construct the description. Enjoy yourself. Make your descriptions dramatic and/or humorous.

It was the (A) _____ of times, it was the worst of times, it was the age of (B) _____, it was the age of foolishness, it was the epoch of (C) _____, it was the epoch of incredulity, it was the season of (D) _____, it was the season of Darkness, it was the (E) _____ of hope, it was the winter of despair, we had (F) _____ before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way — in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

(from *A Tale of Two Cities*, by Charles Dickens)

Background Information:

In *A Tale of Two Cities* Charles Dickens brings a story set in London and Paris before and during the French revolution. It is Dickens's best known historical fiction.

The excerpt uses anaphora (a repetition of a phrase appearing at the beginning of consecutive clauses) to create a sense of rhythm and combines it with paradox (conflicting ideas).

Key:

1. it was the, we had, we were.

2. A best, B wisdom, C belief, D Light, E spring, F everything.

3. all the descriptions that follow the pattern combining the instances of anaphora and paradox should be deemed correct.

Riddle Me Out. (Individual Work or Pair Work)

Focus: Reading comprehension.

Tasks: Unscramble the texts by reorganising the paragraphs.

A	This was untrue. I am not even faintly like a rose. She was only extemporizing, but a stirring warmth flowed from her, as if her heart was trying to come out to you concealed in one of those breathless, thrilling words. Then suddenly she threw her napkin on the table and excused herself and went into the house.
B	For a moment the last sunshine fell with romantic affection upon her glowing face; her voice compelled me forward breathlessly as I listened—then the glow faded, each light deserting her with lingering regret, like children leaving a pleasant street at dusk.
C	Miss Baker and I exchanged a short glance consciously devoid of meaning. I was about to speak when she sat up alertly and said “Sh!” in a warning voice. A subdued impassioned murmur was audible in the room beyond, and Miss Baker leaned forward unashamed, trying to hear. The murmur trembled on the verge of coherence, sank down, mounted excitedly, and then ceased altogether.”
D	“I love to see you at my table, Nick. You remind me of a—of a rose, an absolute rose. Doesn’t he?” She turned to Miss Baker for confirmation: “An absolute rose?”
E	The butler came back and murmured something close to Tom’s ear, whereupon Tom frowned, pushed back his chair, and without a word went inside. As if his absence quickened something within her, Daisy leaned forward again, her voice glowing and singing.

(from *The Great Gatsby*, by F. Scott Fitzgerald)

Key: B, E, D, A, C

Missing in Action. (Group Work or Whole Class)

Focus: Gap filling. Discussion.

Tasks: Complete the poem, guess the missing words. Research and discuss in groups the interwar period in the USA. Connect your findings to the poem.

(clues: You are looking for two words – antonyms. Each word is used twice. One rhymes with *desire*, one rhymes with *suffice*.)

Some say the world will end in _____,
Some say in _____.
From what I've tasted of desire
I hold with those who favor _____.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction _____
Is also great
And would suffice.

Key: fire, ice, fire, ice.

Background Information:

This poem, called *Fire and Ice*, was written by Robert Frost and was first printed in *Harper's Magazine* in December 1920.

The learners may listen to the recording available at:

<https://www.poetryfoundation.org/poems/44263/fire-and-ice>

After completing this apocalyptic poem, the learners discuss the following:

What was the nature of the fire and ice Robert Frost was likely to think about?

How do the topics of *war*, *science*, *nature*, *ideology*, *society* tie into the poem?

***All That Glitters.*⁵ (Whole Class)**

Focus: Discussion based on reading comprehension.

Task: Identify the themes within the poems. Is there a lesson to be learnt?

Whenever Richard Cory went down town,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored, and imperially slim.

⁵ All that glitters is not gold

And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
“Good-morning,” and he glittered when he walked.

And he was rich—yes, richer than a king—
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.

(*Richard Cory* by Edwin Arlington Robinson)

Key: Themes: living, death, social class differences, wealth, poverty, mental health, point of view, uniqueness of personal experience, suicide.

***Cinderella.* (Group Work or Whole Class)**

Focus: Reading comprehension followed by a discussion.

Tasks:

1. Unscramble the texts by separating them into two piles and reorganising the paragraphs.
2. Find out how the two stories unfold, then discuss which of these themes occur in *The Picture of Dorian Gray*, which occur in *Frankenstein* or, *The Modern Prometheus* and which themes these two works have in common: *what it means to 'live', innocence, ambition, obsession with appearance, the supremacy of youth and beauty, superficial nature of society, man versus nature, transformation, nature of monstrosity, mortality, friendship, secrecy, family, alienation, power and influence, the purpose of art, the purpose of science, the boundaries of science, and dangerous knowledge*

A On her deathbed the fortitude and benignity of this best of women did not desert her. She joined the hands of Elizabeth and myself. “My children,” she said, “my firmest hopes of future happiness were placed on the prospect of your union. This expectation will now be the consolation of your father.”

B As the painter looked at the gracious and comely form he had so skilfully mirrored in his art, a smile of pleasure passed across his face, and seemed about to linger there. But he suddenly started up, and closing his eyes, placed his fingers upon the lids, as though he sought to imprison within his brain some curious dream from which he feared he might awake.

C “I don’t think I shall send it anywhere,” he answered, tossing his head back in that odd way that used to make his friends laugh at him at Oxford. “No, I won’t send it anywhere.”

D Elizabeth had caught the scarlet fever; her illness was severe, and she was in the greatest danger. During her illness many arguments had been urged to persuade my mother to refrain from attending upon her. She had at first yielded to our entreaties, but when she heard that the life of her favourite was menaced, she could no longer control her anxiety.

E In the centre of the room, clamped to an upright easel, stood the full-length portrait of a young man of extraordinary personal beauty, and in front of it, some little distance away, was sitting the artist himself, Basil Hallward, whose sudden disappearance some years ago caused, at the time, such public excitement and gave rise to so many strange conjectures.

F “Elizabeth, my love, you must supply my place to my younger children. Alas! I regret that I am taken from you; and, happy and beloved as I have been, is it not hard to quit you all? But these are not thoughts befitting me; I will endeavour to resign myself cheerfully to death and will indulge a hope of meeting you in another world.”

G She attended her sickbed; her watchful attentions triumphed over the malignity of the distemper—Elizabeth was saved, but the consequences of this imprudence were fatal to her preserver. On the third day my mother sickened; her fever was accompanied by the most alarming symptoms, and the looks of her medical attendants prognosticated the worst event.

H “It is your best work, Basil, the best thing you have ever done,” said Lord Henry languidly. “You must certainly send it next year to the Grosvenor. The Academy is too large and too vulgar. Whenever I have gone there, there have been either so many people that I have not been able to see the pictures, which was dreadful, or so many pictures that I have not been able to see the people, which was worse. The Grosvenor is really the only place.”

Key: Excerpt from *The Picture of Dorian Gray* by Oscar Wilde: E, B, H, C

Excerpt from *Frankenstein or, The Modern Prometheus* by Mary W. Shelley: D, G, A, F

What’s He Saying?! (Pair Work)

Focus: Text manipulation.

Tasks: Rewrite the text into everyday English.

He now lived, for the most part, retired in the country, with one sister, for whom he had a very tender affection. This lady was now somewhat past the age of thirty, an area at which, in the opinion of the malicious, the title of old maid may with no impropriety be assumed. She was of that species of women whom you commend rather for good qualities than beauty, and who are generally called, by their own sex, very good sort of women--as good a sort of woman, madam, as you would wish to know. Indeed, she was so far from regretting want of beauty, that she never mentioned that perfection, if it can be called one, without contempt; and would often thank God she was not as handsome as Miss Such-a-one, whom perhaps beauty had led into errors which she might have otherwise avoided. Miss Bridget Allworthy (for that was the name of this lady) very rightly conceived the charms of person in a woman to be no better than snares for herself, as well as for others; and yet so discreet was she in her conduct, that her prudence was as much on the guard as if she had all the snares to apprehend which were

ever laid for her whole sex. Indeed, I have observed, though it may seem unaccountable to the reader, that this guard of prudence, like the trained bands, is always readiest to go on duty where there is the least danger.

When this story became public, many people differed from Square and Thwackum, in judging the conduct of the two lads on the occasion. Master Blifil was generally called a sneaking rascal, a poor-spirited wretch, with other epithets of the like kind; whilst Tom was honoured with the appellations of a brave lad, a jolly dog, and an honest fellow. Indeed, his behaviour to Black George much ingratiated him with all the servants; for though that fellow was before universally disliked, yet he was no sooner turned away than he was as universally pitied; and the friendship and gallantry of Tom Jones was celebrated by them all with the highest applause; and they condemned Master Blifil as openly as they durst, without incurring the danger of offending his mother. For all this, however, poor Tom smarted in the flesh; for though Thwackum had been inhibited to exercise his arm on the foregoing account, yet, as the proverb says, 'It is easy to find a stick, &c. So was it easy to find a rod; and, indeed, the not being able to find one was the only thing which could have kept Thwackum any long time from chastising poor Jones.

(from *The History of Tom Jones, a Foundling* by Henry Fielding)

Possible Solution:

He now lived, most of the time, in the countryside with his sister, whom he deeply cared for. This lady was a little over thirty years old, which some mean people considered the age when a woman became an old maid. She was the type of woman who was admired more for her good qualities than her looks. Other women would describe her as a very decent and kind-hearted person – the kind of woman you'd be happy to know, madam. In fact, she didn't care about being beautiful at all and would actually mock the idea. She would often thank God that she wasn't as attractive as Miss So-and-So, who had made mistakes due to her beauty. Miss Bridget Allworthy (that was her name) rightly believed that a woman's physical attractiveness was nothing more than a trap, not just for herself but for others as well. Despite this, she was so cautious in her behaviour that she was always on guard, as if she was constantly expecting traps to be set for her and all women. Indeed, I've noticed, though it may seem strange to the reader, that this cautiousness is always most active where there is the least danger.

When this story became public, many people had different opinions to Square and Thwackum when judging the two boy's behaviour in that situation. Most people called Master Blifil a sneaky scoundrel, a weak and pathetic person, and other similar insults. On the other hand, Tom was praised as a brave and lively boy, and an honest guy. Tom's treatment of Black George

earned him favour with all the servants. Even though they had all previously disliked George, now they all pitied him after he was fired. Tom Jones's friendship and bravery were highly praised by all the servants, while they openly criticised Master Blifil as much as they dared without angering his mother. Despite this, however, poor Tom suffered physically. Although Thwackum was prohibited from beating him due to previous incidents, as the proverb says, "It is easy to find a stick, etc." So it was easy to find a rod; and, indeed, the only reason Thwackum didn't punish poor Jones for a long time was because he couldn't find a rod.

Background Information:

Like most of Henry Fielding's writing, the novel is both comedic and satirical. [...] Fielding was admired for his intricate plots and his knowing, satiric narrators, but in *Tom Jones* he also scandalised some readers with the moral elasticity of his memorable main character.⁶ The book was published in 1749 and is one of the earliest works in English to be classified as a novel.

Language worth pointing out and discussing:

impropriety	rascal
to commend (someone for something)	wretch
want (of something)	appellation
contempt	to ingratiate
snare	incur
prudence	to smart
to apprehend	to chastise

BFFs. (Individual Work)

Focus: Gap filling exercise based on collocations.

Tasks: Use the context to determine the most likely word for each gap.

"Gregor then turned to look out the 1 _____ at the dull 2 _____. 3 _____ of rain could be heard hitting the pane, which made him 4 _____ quite sad. "How about if I sleep a little 5 _____ longer and forget all this nonsense", he thought, but that was something he was unable to do because he 6 _____ used to sleeping on his right, and in his present state couldn't get into that position. However hard he threw himself onto his right, he always rolled 7 _____ to where he was. He must have tried it a hundred 8 _____, shut his eyes so that he wouldn't have to look at the floundering legs, and only stopped when he began to feel a mild, 9 _____

⁶ cited from <https://www.bl.uk/works/tom-jones>

pain there that he had never felt before. “Oh, God”, he thought, “what a strenuous career it is that I’ve chosen! Travelling day in and day out. 10_____ business like this takes much more effort than doing your own business at home, and on top of that there’s the curse of travelling, worries about making train connections, bad and irregular food, contact with 11 _____ people all the time so that you can never get to know anyone or become 12 _____ with them. It can all go to 13 _____!” He 14 _____ a slight itch up on his belly; pushed himself slowly up on his back towards the headboard so that he could lift his head better; found where the itch was, and saw that it was covered with lots of little white spots which he didn’t know what to make of; and when he tried to feel the place with one of his legs he drew it quickly back because as soon as he touched it he was overcome by a 15 _____ shudder.”

(from *Metamorphosis*, by Franz Kafka)

Key: 1 window, 2 weather, 3 Drops, 4 feel, 5 bit, 6 was, 7 back, 8 times, 9 dull, 10 Doing, 11 different, 12 friendly, 13 Hell, 14 felt, 15 cold

Background information:

“Collocations/collocation – common word combinations such as ‘*bright idea*’ or ‘*talk freely*’ – are the essential building blocks of natural-sounding English⁷

What’s the Gist? (Pair Work or Group Work)

Focus: Reading comprehension, working with new vocabulary.

Tasks: 1. Determine the meaning and pronunciation of the underlined words in bold.
2. Determine the gist of each paragraph.

[A] In the year 1878 I took my degree of Doctor of Medicine of the University of London, and proceeded to Netley to go through the course prescribed for surgeons in the army. Having completed my studies there, I was **duly** attached to the Fifth Northumberland **Fusiliers** as Assistant Surgeon. The regiment was stationed in India at the time, and before I could join it, the second Afghan war had broken out. On landing at Bombay, I learned that my **corps** had advanced through the passes, and was already deep in the enemy’s country. I followed, however, with many other officers who were in the same situation as myself, and succeeded in reaching Candahar in safety, where I found my regiment, and at once entered upon my new duties.

[B] The campaign brought honours and promotion to many, but for me it had nothing but misfortune and disaster. I was removed from my brigade and attached to the Berkshires,

⁷ see <https://www.freecollocation.com>

with whom I served at the fatal battle of Maiwand. There I was **struck** on the shoulder by a Jezail bullet, which **shattered** the bone and **grazed** the **subclavian** artery. I should have fallen into the hands of the murderous Ghazis had it not been for the devotion and courage shown by Murray, my **orderly**, who threw me across a pack-horse, and succeeded in bringing me safely to the British lines.

[C] Worn with pain, and weak from the prolonged **hardships** which I had undergone, I was removed, with a great train of wounded sufferers, to the base hospital at Peshawar. Here I **rallied**, and had already improved so far as to be able to walk about the **wards**, and even to **bask** a little upon the verandah, when I was struck down by enteric fever, that curse of our Indian possessions. For months my life was despaired of, and when at last I came to myself and became convalescent, I was so weak and **emaciated** that a medical board determined that not a day should be lost in sending me back to England.

[D] I was dispatched, accordingly, in the troopship “Orontes,” and landed a month later on Portsmouth jetty, with my health irretrievably ruined, but with permission from a paternal government to spend the next nine months in attempting to improve it. I had neither **kith** nor **kin** in England, and was therefore as free as air—or as free as an income of eleven shillings and sixpence a day will permit a man to be. Under such circumstances, I naturally gravitated to London, that great **cesspool** into which all the loungers and idlers of the Empire are irresistibly drained. There I stayed for some time at a private hotel in the Strand, leading a comfortless, meaningless existence, and spending such money as I had, considerably more freely than I ought. So alarming did the state of my finances become, that I soon realized that I must either leave the metropolis and **rusticate** somewhere in the country, or that I must make a complete alteration in my style of living. Choosing the latter alternative, I began by making up my mind to leave the hotel, and to take up my quarters in some less pretentious and less expensive **domicile**.

[E] On the very day that I had come to this conclusion, I was standing at the Criterion Bar, when someone tapped me on the shoulder, and turning round I recognized young Stamford, who had been a dresser under me at Barts. The sight of a friendly face in the great wilderness of London is a pleasant thing indeed to a lonely man. In old days Stamford had never been a particular **crony** of mine, but now I **hailed** him with enthusiasm, and he, in his turn, appeared to be delighted to see me. In the **exuberance** of my joy, I asked him to lunch with me at the Holborn, and we started off together in a **hansom**.

[F] “Whatever have you been doing with yourself, Watson?” he asked in undisguised wonder, as we rattled through the crowded London streets. “You are as thin as a **lath** and as brown as a nut.” I gave him a short sketch of my adventures, and had hardly concluded it by the time that we reached our destination. “Poor devil!” he said, **commiseratingly**, after he had listened to my misfortunes. “What are you up to now?” “Looking for **lodgings**,” I answered.

“Trying to solve the problem as to whether it is possible to get comfortable rooms at a reasonable price.” “That’s a strange thing,” remarked my companion; “you are the second man today that has used that expression to me.”

(from A Study In Scarlet, by Arthur Conan Doyle)

Possible Solutions: [A] Becoming an army surgeon, [B] The injury, [C] Getting better, getting worse and getting better again, [D] Back home, [E] Meeting a friend, [F] Sharing the news.

New vocabulary⁸:

duly /'dju:li/ *adv.* at the expected and correct time

fusilier /,fju:zə'liə/ *n.* (in the past) a soldier who carried a light gun

corps /kɔ:/ *n.* one of the groups of an army with a special responsibility

struck /strʌk/ *v.* past tense, past participle of *strike* - to hit somebody/something with force

shatter /'ʃætə/ *v.* to break into small pieces

graze /greɪz/ *v.* to touch something lightly while passing it

subclavian /sʌb'kleɪvɪən/ *adj.* relating to or denoting an artery or vein which serves the neck and arm on the left or right side of the body.

orderly /'ɔ:dəli/ *n.* a soldier who carries out orders or performs minor tasks for an officer.

hardship /'hɑ:dʃɪps/ *n.* a situation that is difficult and unpleasant because you do not have enough money, food, clothes, etc.

rallied /'rælid/ *v.* past tense, past participle of *rally* - to become healthier, stronger, etc. after a period of illness, weakness, etc.

ward /wɔ:d/ *n.* a separate room or area in a hospital for people with the same type of medical condition

bask /bɑ:sk/ *v.* to enjoy sitting or lying in the heat or light of something, especially the sun

emaciated /ɪ'meɪsiətɪd/ *adj.* thin and weak, usually because of illness or lack of food

kith /kɪθ/ *n.* (*old-fashioned*) friends

kin /kɪn/ *n.* your family or your relatives

cesspool /'sespu:l/ *n.* a place where bad or dishonest people gather

rusticate /rʌstɪkeɪt/ *v.* go to, live in, or spend time in the country

domicile /'dɒmɪsaɪl/ *n.* a person's home

crony /'krəʊni/ *n.* a person that somebody spends a lot of time with

hailed /heɪld/ *v.* past tense, past participle of *hail* - to call to somebody in order to say hello to them or attract their attention

exuberance /ɪg'zju:bərəns/ *n.* the quality of being full of energy, excitement and happiness

hansom /'hænsəm/ *n.* a carriage with two wheels, pulled by one horse, used in the past to carry two passengers

⁸ definitions from <https://www.oxfordlearnersdictionaries.com>

lath /lɑːθ/ *n.* a thin, narrow piece of wood

commiseratingly /kəˈmɪzəreɪtɪŋli/ *adv.* in a sympathising manner

lodgings /ˈlɒdʒɪŋ/ *n.* temporary accommodation

“Imagine That...” Activities

Literary texts can serve as a spring board, a starting point for further exploration of language and culture in the process of developing linguistic, sociolinguistic and pragmatic competences,⁹ which learners need in order to acquire more general competences which are also beneficial (but not exclusively) for cultivating an interactive learning environment, such as critical thinking, creative thinking and prosocial thinking¹⁰.

In these activities, literary texts provide background information, both explicit and implicit in nature, which learners can use to consider, develop and create their own ideas and texts.

My Dear Diary. (Individual Work or Pair Work)

Focus: using appropriate tenses and vocabulary to describe a character’s day and their emotions.

Task: Write a diary entry on behalf of _____ (e.g. Bilbo Baggins). The entry can refer either to something we know that happened to him or it can be entirely made up (it should, however, make sense in the context of the story and the character who is “writing” it).

Possible Solutions:

Who would ever believe it?! Gandalf the Grey came to see me today. I didn’t at first recognise him, then it dawned on me, he is the one who gave my gran a collection of Middle-earth maps and taught her how to sail a boat. Whatever for? Still, it was great to see him. He helped me cook a rabbit stew - started a nice steady fire with his staff and popped some lovely smelling spices into it too.

I am not sure how long I can keep this up. I hate lying to Thorin and every time he pleads with us, shouts and threatens, I fear he sees something in my face that will tell him I found it. He is

⁹ see https://www.statpedu.sk/files/articles/dokumenty/inovovany-statny-vzdelavaci-program/anglicky_jazyk-uroven_b2_g_4_5_r.pdf, pp. 3-4

¹⁰ see https://www.statpedu.sk/files/articles/dokumenty/inovovany-statny-vzdelavaci-program/anglicky_jazyk-uroven_b2_g_4_5_r.pdf p. 2

changing... The thought it is out there, out of his reach is LITERALLY driving him crazy. What am I to do? Should I ask one of them for help?

Chronicle of... (Individual Work or Pair Work)

Focus: Using appropriate tenses and vocabulary to objectively record an event from a story.

Task: Write a chronicle entry from _____ (e.g. Hogwarts) The entry can refer either to something we know that happened or it can be entirely made up (it should, however, make sense in the context of the story).

Possible Solutions:

Today will be remembered as the day of the last Triwizard Tournament task. Sadly, it will also be remembered as the day that Death claimed the life of one of our Hufflepuff students, Cedric Diggory (age 17).

Today, Rubeus Hagrid, our long serving Gamekeeper and Keeper of Keys and Grounds of Hogwarts, was awarded The Order of Merlin for his unwavering loyalty to the school and in recognition of his role in the defeat of Tom Riddle (known as Lord Voldemort).

Short Messages. (Individual Work or Pair Work)

Focus: Using appropriate language to construct imaginary messages. Guessing game.

Task: Write a short message that could have been written by one of the characters from _____ (e.g. The Harry Potter series) to another character. Do not use any names. The message should contain enough clues for your classmates to identify the characters involved.

Possible Solutions:

Dear _____, left early to avoid the rush hour. Be careful, ruddy birds messing up the street again. Don't forget to order the cake and organise the boy's babysitter. Damn boy! The money he costs us!

_____, next time you want me to help you with your homework, at least make sure you supply me with a decent quill. I only realised when I was rereading the introduction that it had replaced all words containing four letters with ACTUAL four-letter words. How rude!

Key: From Vernon to Petunia, from Hermione to Ron

What's Their Catch Phrase? (Individual Work or Pair Work)

Focus: identifying catch phrases.

Task: Think of some memorable statements used by characters in _____ (e.g. The Harry Potter series). Write them down and have your classmates guess who said them.

Background Information: Catch phrase is a short expression which somebody (usually a literary character or character from popular culture) often uses or used in a well-known situation. The catch phrase and the character often become synonymous. Catch phrases are used in every-day language, often humorously, e.g. Please, sir, I want some more. To be or not to be? You shall not pass!

Possible Solutions: My father will hear about this! (Draco), I'll check in the library (Hermione), I hate being poor! (Ron), I can't find my glasses. (Harry), Yer a wizard, Harry. (Hagrid), I solemnly swear I am up to no good.(Fred, George, Harry), You're just as sane as I am. (Luna) I've always wanted to use that spell. (Professor McGonagall)

I Wish You Were Here. (Individual Work)¹¹

Focus: Writing a short description of a place or an event.

Task: Write a short description of a place or an event that took place in _____ (e.g. The Lord of the Rings) as if it was a post on a social media platform. Try to give it the 'wow factor'.

Possible Solutions:

Birthday Party to Remember. Imagine celebrating a 111th birthday with the whole Shire present. The merriest music to dance to, the best drinks to enjoy, the most flavoursome food to eat. All followed by UNBELIEVABLE fireworks. Wish you were here ☺.

What a victory! It took them ages, but once the Ents decided to march on Isengard, nothing could stop them! Sweet water washing down the soot and grime of Saruman and his monsters. And there was some pipe-weed to smoke. What a joy! Wish you were here ☺.

¹¹ Based on 'The book on a postcard' activity from the book by Collie, Joanne and Slater, Stephen. *Literature in the Language Classroom*, New York, Cambridge University Press, 2011. p. 162

Bond's Qs. (Group Work)

Focus: Brainstorming spying gadget options.

Task: Imagine you are a team of engineers whose job is to design gadgets for James Bond. Describe these items and explain what they can do.

Possible Solutions:

- Nanotechnology chameleon vehicle which can change shape, colour and size.
- A voice recorder-player which needs only a very small voice sample to imitate someone's voice. An agent has a vocal folds implant which is paired up with the gadget and when activated, the agent will sound like the person whom they wish to imitate.
- A smart dirt-proof, water-proof and bullet-proof outfit capable of active temperature regulation.
- A first aid "EpiPen" containing a variety of medicinal substances: antidotes, painkillers, antibiotics.

It Is All Hypothetical! (Individual Work or Pair Work)

Focus: Practicing production of conditional sentences.

Task: Create conditional sentences about some literary character or sentences anchored in a piece of literature (e.g. Agatha Christie's detective stories with Miss Marple or Hercule Poirot as the main protagonists).

Possible Solutions:

1st conditional (possible and likely – stating causality)

(Even) if/when Miss Marple disapproves of someone, she will be calm and polite.

Poirot will not stop looking for clues when he knows that the wrong person is accused of a crime.

2nd conditional (possible but unlikely – hypothesising)

If Miss Marple needed more money, she would set up a detective agency.

Christie's books would be less amusing if Poirot didn't have all those unusual quirks.

3rd conditional (impossible – hypothesising about past events)

Miss Marple would have been a stellar police officer if she had been able to join the police force.

The murder on the Orient Express would never have been solved if Poirot had missed the train.

Speed Dating. (Whole Class)

Focus: role play.

Task: Imagine you are a literary character who decides to try speed dating. Think of something interesting to say about yourself (as that character) and also think of some questions you could ask your 'date' (something that the character would consider important).

Possible Solutions:

A: Hi, my name is Snow White. I am an orphan and hate apples. Have you ever considered becoming a bodyguard?

B: Hello, I don't have parents either. I was created by Dr. Frankenstein who has a major god complex. What is your skin care routine? I could use some advice.

Agony Aunt Blog. (Individual Work or Pair Work)

Focus: Describing relationship problems, giving advice for these problems.

Task: Imagine you are a character from a book/story. Write a short letter to an Agony Aunt asking for advice with some relationship problem you are struggling with (e.g. involving a family member, a neighbour, classmate, friend, somebody at work, a girlfriend/boyfriend, a husband/wife, an arch-enemy). The 'problem' should make sense in the context of the story and the character who is 'writing' it. The letters are collected and randomly distributed. Now you are all in the role of an Agony Aunt. Try to come up with some advice.

Possible Solutions:

Dear Anna, my best friend keeps asking for help with homework. I do want to help, but I feel he would learn it better if he did it himself. He gets upset when I tell him this and sulks. It really strains our friendship. What should I do? Your fan, Hermione

Dear Hermione, you need to keep your boundaries. Support him by helping occasionally only. Maybe by discussing the study material or reading and giving feedback on his work.

Dear Anna, how can I make my father see me? He wanted me to be like my brother – a warrior, a leader of men. So, I became one. For him. For Gondor. Every day I try to make him proud. But nothing I do is good enough. Faramir

Dear Faramir. It is true and all too common that many parents are blind to their children's achievements. Do not lose heart, he will see you one day. But do not sacrifice your SELF to please him either. These are difficult times. Stay strong.

Chain Retelling of a Story. (Group Work or Whole Class)

Focus: Speaking.

Task: We are going to summarise the story-line of _____ (e.g. *Cinderella* OR *The Lord of the Rings*). Each learner will produce one sentence which will tie into the previous one and which will at the same time continue retelling the story. Make sure to listen to your classmates to know what has and hasn't been said. The teacher will start the chain.

Possible Solutions:

Cinderella.

T: Once upon a time there lived a lovely girl called Cinderella.

S1: She lived with her abusive step-mother and a couple of mean, spoiled step-sisters.

S2: One day a local prince decided to throw a ball for all the single women in the kingdom.

S3: Naturally, Cinderella wanted to go too, but couldn't because she didn't have a suitable dress.

S4: Fortunately, she did have a fairy god-mother who supplied her with the dress and a pumpkin carriage.

S5: At the ball, she met the prince who fell in love with her at the first sight.

S6: At midnight, Cinderella had to leave the ball, but on the way out, she lost one of her glass slippers.

S7: Which was lucky, because the prince found it and the following day he set out to find Cinderella.

...

The Lord of the Rings.

T: A long time ago, in Middle-earth, there was a Hobbit, called Bilbo Baggins, who celebrated his 111th birthday.

S1: The party was great, with lots of food and drink, but ended with Bilbo disappearing in front of everybody's eyes.

S2: You see, Bilbo had a magic ring which he had found years ago when he had met Gollum.

S3: As it turned out the ring was actually evil and needed to be destroyed.

S4: Frodo and three of his friends set out to carry the ring away from their homeland.

S5: They passed through the Old Forrest, and eventually reached Bree, where they met a ranger called Strider.

S6: Chased all the time by the enemy's servants, they eventually reach the elven sanctuary called Rivendell.

S7: After a heated discussion a fellowship of the ring is established to help Frodo, the ring bearer, take it to a volcano in Mordor to destroy it.

...

***Ever After.* (Group Work)**

Focus: Brainstorming about possible continuation of different stories.

Task: Discuss how the story of _____ (e.g. *Jane Eyre*) could have continued. The story lines should make sense in the context of the original story and the characters occupying it.

Possible Solutions: Jane and her husband set up a school for underprivileged children where corporal punishment was forbidden.

Jane and her husband went on a journey around the world. Jane later wrote a book about the experience.

Jane started up suffragette movement in England. Rochester divorced her because of it.

Multiverse of Stories. (Group Work)

Focus: Brainstorming about possible different outcomes.

Task: Identify some of the critical points in the story of _____ (e.g. *The Hobbit*). Redirect the story and describe the possible changes that would occur as a result.

Possible Solutions:

Bilbo repainted his front door after Gandalf put a mark on it. As a result, the dwarves never found Bag End and went on the adventure without Bilbo.

Instead of threatening to eat Bilbo and the dwarves, the trolls shared some recipes with Bilbo who later published them, which resulted in a better understanding of trolls as a species.

Bilbo gave the Arkenstone to Thorin as soon as he found it. As a result, Thorin did not start to suspect everybody of treason. Instead, Thorin realised the corrupting potential of the stone earlier, cooperated with the men, elves and other dwarves to defeat the orcs and survived.

***What's Their Story?* (Group Work)**

Focus: Inventing new information about lesser-known characters.

Task: Create background stories for _____ (e.g. Mr. and Mrs. Weasley) The stories should make sense in the context of the main story and the characters occupying it.

Possible Solutions: Arthur and Molly were friends from the moment they started at Hogwarts. They helped each other to study and spent lots of time together. In the summer between their 6th and 7th year they went on a tour around Europe together, visiting roller-coaster parks, even though the rides always made Arthur sick. Molly could not resist eating candy floss (she developed 3 cavities that summer). Still, they fell in love during that summer.

Guess Who, Guess What. (Group Work or Whole Class)

Focus: Describing and/or asking questions.

Tasks: Using slips of paper, write down a set of well-known literary characters and a set of book titles (one character/title per slip). The learners take turn to take one slip at a time. They must not show the slips to other learners whose task it is to guess the character/book title written on the slip. The activity can be either a ‘telling game’ (the learner with the slip describes the character/book title, while avoiding mentioning them) or an ‘asking game’ (the learners ask closed questions to guess the character/book title). The learner with the slip should only use *yes* or *no* to answer the questions.

Alternatively, if the learners know each other well and have a good idea which books and characters they collectively know, they can take turns to think of a character or book without the slips pre-determining choice.

Titles of books learners might be familiar with: *Jane Eyre*, *Great Expectations*, *Robinson Crusoe*, *Animal Farm*, *The Great Gatsby*, *Hamlet*, *Invisible Man*, *Slaughterhouse Five*, *The Handmaid’s Tale*, *1984*, *The Old Man and the Sea*, *Wuthering Heights*, *Frankenstein*, *The Picture of Dorian Gray*, *White Teeth*, *Anne Frank: The Diary of a Young Girl*, *The Hobbit*, *The Lord of the Rings*, *Oliver Twist*, *The Chronicles of Narnia*, *Harry Potter and...* , OR *The Hunger Games*, *Children of Blood and Bone*, *The Divergent*, *The Giver*, *Little Women*, *The Catcher in the Rye*, *A Wizard of Earthsea*, *The Book Thief*, *American Born Chinese*, *Copper Sun*,



Binomial Descriptions. (Individual Work or Pair Work)

Focus: Determining the gist. Working with new lexical items.

Tasks: 1. Match the book titles with their binomial descriptions.

2. Make up your own binomial descriptions of books (or movies/TV series).

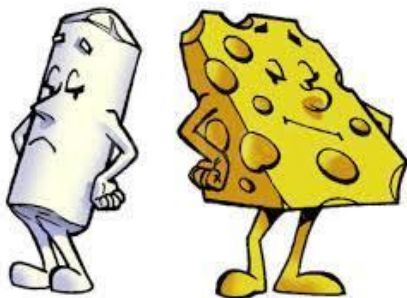
3. Pick five different binomial expressions, find out their meaning and use them in sentences.

1	The Time Machine	A	Fire and Ice
2	Romeo and Juliet	B	Dine and Floss
3	Treasure Island	C	Fox and Boy
4	Pygmalion	D	Hide and Seek
5	A Game of Thrones	E	Survive and Thrive
6	The Sandman	F	Love and Die
7	The Little Prince	G	Walk and Talk
8	The Adventures of Sherlock Holmes	H	Finder and Keeper
9	Robinson Crusoe	I	Back and Forth
10	Dracula	J	Dreams and Sand

Key: 1I, 2F, 3H, 4G, 5A, 6J, 7C, 8D, 9E, 10B

English uses a variety of fixed binomial expressions. Here are the most common ones: *all in all, all or nothing, back and forth, bit by bit, bits and pieces, black and white, bright and early, by and large, chalk and cheese, fair and square, heart to heart, hot and cold, ins and outs, little by little, live and learn, loud and clear, make or break, meet and greet, mix and match, more and more, more or less, neat and tidy, now or never, odds and ends, on and off, out and about, pick and choose, plain and simple, short and sweet, sick and tired, skin and bones, slice and dice, sooner or later, spick and span, step by step, tried and tested, ups and downs, wear and tear, win or lose, wine and dine*

Background Information: Binomial expressions are pairs of words typically joined by “and” or “or”. Most of the binomial descriptions used in the exercise above are not fixed, as they are not idiomatic. The word order of actual binomial expressions is fixed, they have to be used as they are, without changing the word order or leaving anything out. They are informal by nature and commonly used in social situations. Structurally, they can be based on repetition (*again and again*), alliteration (*safe and sound*), rhyming (*hustle and bustle*), synonymy (*peace and quiet*), and antonymy (*give or take*).

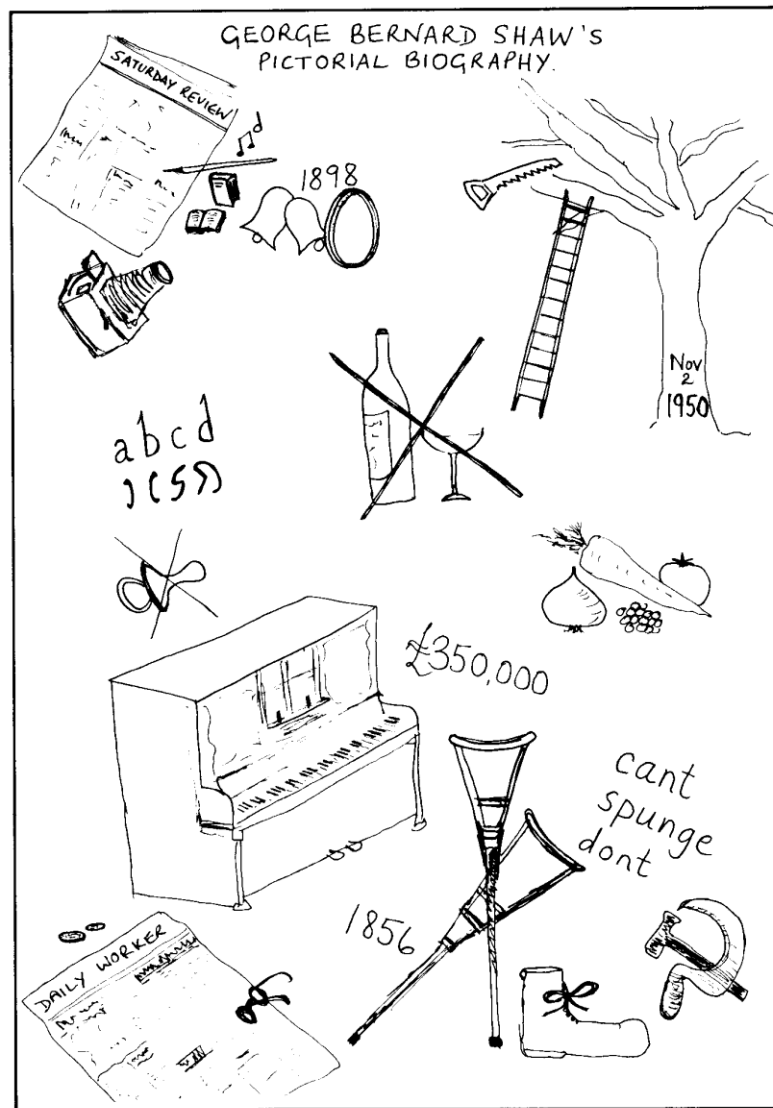


Spotlight on the Author. (Group Work or Whole Class)

Focus: Speculating about the meaning of the images.

Task: 1. Study the pictorial biography of G. B. Shaw. Discuss what the images on the poster might mean.

2. Project: In group, decide on an author and create a pictorial biography for them. Present it two weeks later.



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Clues: Year of his birth, year of his wedding, cause and year of his death, childhood, interests, profession, likes, dislikes...

Using Literary Texts Outside the Classroom.

Extracurricular Activities.

Extracurricular activities which support further language development can give learners a greater sense of agency by involving them in a decision-making process. This is always beneficial as it encourages learners to actively take part in an activity of their choice, helping them along on the path of becoming autonomous learners and responsible adults. Three

¹² Activity, including the image, is from a book by Collie, Joanne and Slater, Stephen. *Literature in the Language Classroom*, New York, Cambridge University Press, 2011.

extracurricular activities, carried out in a target foreign language, can be suggested when considering how to use literary texts within the process of teaching/learning a foreign language.

1. Book Club

Traditionally book clubs are informal but regular meetings of smaller groups of people¹³ who gather in order to discuss a book, with the aim of appreciating and understanding it better, as well as to socialise with like-minded people. If organised as an extracurricular activity, using a suitable space at school, the group can be larger, though going beyond 20 would probably not allow enough time and space for everybody to take an active part in the discussion. Usually, each session would start with one of the club members presenting their take on the book or part of the book that was chosen, and then the other members reacting to that presentation and bringing in further discussion points. The discussion should always be well-mannered, respectful, tolerant and open-minded, all of which also supports the development of the learners' social skills. A discussion in a book club is a culmination of reception, perception and, ultimately, interpretation of a literary text. The club members learn to appreciate a piece of literature not only at a subjective level, as recipients, but also at a more objective level, having to explain, argue and justify their opinion, aiming for a kind of literary interpretation and literary criticism.

2. Drama Club

Taking part in a drama club can also teach learners how to interpret a literary/dramatic text. The drama club members learn to identify the motivation of the characters in order to act out a play in a way that honours the text itself, as well as the author's intentions. Acting in a drama production can also be beneficial for the learners' mental health, as taking on a role and pretending to be someone else can, reportedly, be quite cathartic. Drama clubs can create their own scripts, work with literary texts and modify them for stage, or use ready-made scripts¹⁴. An additional bonus of the drama club is that it can also enable the learners to develop other theatre production skills (playing music, painting sets, producing props and promotion materials).

3. Writer's Club

Writer's club could aim to guide the members when producing texts of two types. One such type is fiction, such as short stories, poetry or, when ambitious, plays or books. Learners might enjoy writing *fanfiction* (derivative writing based on existing original text where the fanfiction author uses copyrighted worlds, characters and storylines in order to explore or re-imagine

¹³ usually up to 12 people, because book clubs usually meet in the member's homes.

¹⁴ for example from <https://www.playscripts.com/high-school> or <https://thedramateacher.com/100s-of-free-play-scripts-for-drama-students/>

some aspects of the original, such as smaller characters' background stories, the nature of relationships of the characters, or creating prequels, alternative endings of sequels). The other type being non-fiction, for example book/art/music/film reviews, travelogues, chronicles, promotional texts, essays, blogs. The texts produced by the writer's club could be published on school's website or shared at school's social media platforms.

All three mentioned clubs could function using a foreign language; in the context of this material, English language.



Veríme, že tento materiál bude pre učiteľov v praxi zaujímavý a užitočný a že ich inšpiruje k častejšiemu využívaniu literárnych textov a aktivít ukotvených v literatúre v edukačnom procese.

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