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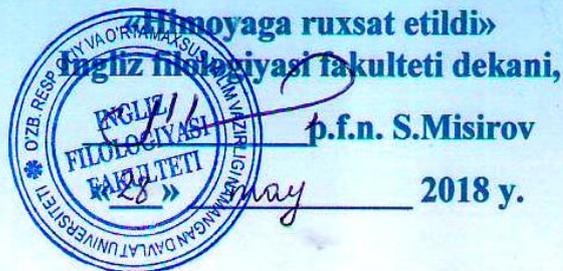
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IMPORTANCE OF LEARNING ENGLISH THROUGH CHILDREN'S LITERATURES

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INTRODUCTION

The Actuality of the work; An old Uzbek saying say "The person who knows language, knows people". Knowledge of foreign languages not only contributes to the international ties of the country, it also facilitates smooth communication among academic communities. Today, English language is performing the function of this bridge among the academic and scientific researchers from all the corners of the world.

February 7, 2017, President of the Republic of Uzbekistan Shavkat Mirziyoyev signed the Decree of the "On the Strategy of actions on further development of the Republic of Uzbekistan for 2017-2021". The document has been embraced with a great enthusiasm and interest by the population of the country and international community.

The Strategy includes a wide range of systemic actions in the following five priory areas[1]:

1. Improvement of public administration and further development of civil society. The actions plan in this area includes measures on further strengthening the role of national parliament and the political parties in deepening democratic reforms and modernization of the country, the reform of public administration system, development of the institutional framework for public services, improvement of "e-government" system, provision of high quality and efficient public services, accountability and transparency of state organizations, and strengthening the role of civil society institutions and the media;

2. Ensuring the rule of law and further reform of the judicial system. This area of the Strategy focuses on provision of the genuine independence of the judiciary, protection of the rights and freedoms of citizens, improvement of administrative, criminal, civil and commercial law, the efficiency of combating crime, strengthening the crime prevention system, full implementation of the adversarial principle in the judicial process, improvements in provision of legal aid and legal services;

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[1] http://www.Uzbekhagarlar.com/news/articleView.html.idxno=3917

3. The development and liberalization of the economy. The measures in this area are directed to further strengthening the macroeconomic sustainability and maintaining of high economic growth, increasing the competitiveness of the national producers, modernization of agriculture, continuation of institutional and structural reforms toward reduction of the state presence in the economy, further measures on the private sector and private property protection, encourage the development of small business and private entrepreneurship, comprehensive and balanced socio-economic development of regions and municipalities, active attraction of foreign investments by further improvement of the investment climate;

4. Development of social services. The actions in this area aim at consistent increase in employment and real incomes of the population, improvements in the social protection system and health care, rising the socio-political activity of women, construction of affordable housing, the development and modernization of roads and public transport, further advancements in engineering, communication and social infrastructure, the development of education, culture, science, literature, arts and sports, improvement of the state youth policy;

5. Ensuring the security, inter-ethnic harmony and religious tolerance, the implementation of balanced, mutually beneficial and constructive foreign policy. The measures include strengthening the independence and sovereignty of the state, creating a security belt around the country, strengthening stability and mutually beneficial relations with neighbor countries, improvement of the country's international image.

Today, with the rapidly progressing and changing world, the need for specialists of various fields, who also possess good knowledge of English, is growing day by day. In this article, we tried to show why and how the English language has become an essential part of Uzbekistan's socio-economic life.

The interest in learning English today is gaining a higher speed in the world as well as in Uzbekistan. The main factors for this phenomenon include expanding communication with the world after gaining the independence and increasing

speed and scope of information exchange in the global village. The dominant position in the internet space by the language of the published content is firmly held by English, which is a strong motivation to learn English for those who wish to promote their global competences. Learning foreign languages has always been important throughout the history. In the past, people normally learned the languages of neighboring states; but this trend has shifted into studying the languages of economically advanced countries.

By the aforementioned Presidential Decree No.1875[2], it has been established to teach foreign languages from the 1st grade starting from 2013. For comparison, before adoption of this decree, foreign languages instruction at public schools began from the 5th grades. In light of the reforms under this decree, specialized classrooms of foreign languages were opened and equipped with latest multimedia resources and new methodological manuals, and highly qualified, experienced teachers have been appointed to manage these model classrooms. Modern teachers apply innovational and interactive methods in order to motivate the children to be engaged in more speaking activities aimed at raising their communication skills.

Declaration of Education by the Government of the Republic of Uzbekistan the priority sphere of social and economic development, democratization, humanization of all spheres of public life, adoption of the National Program for Personal Training have given a new affects to the development of educational system and emergence of new types of educational institutions.

Social realities stipulated the necessity to emphasize as an independent trend consideration and solution of education management problems, development and introduction of well-grounded methods and means into educational management. At the same time, the importance of informational links and interrelations between education, upbringing and development as the components of the integral process of personality forming has greatly increased.[3]

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[2] The resolution of the first President of Uzbekistan "On measures to further improve system of foreign languages teaching" 10 December 2012
[3] Ta'lim to'g'risidagi qonun, Toshkent, 1997

It is the forming of a creatively thinking personality capable actively participates in social and political life, which is the main priority in the national Program for Personal Training.

Therefore, the very time of getting independence the first president of republic I.A. Karimov attempted to change Education System and the attempts reflected on changing in Education System in 1997.[4]

The program is the normative scientific for reforms. Starting from 1997 it is being put into practice stage by stage. The document paves the way for radical reforms in the structure and content of education system and including the nine year general secondary education a new independent type of secondary specialized vocational education the two level systems of higher education and the development of the content of relevant educational and professional programs.

It should be noted that the National Model of personal training has some unique feature. The reforms are carried out on an extensive scale and are

The essence and distinguished peculiarity of the model however is the integrated system approach and incorporation of such basic components like personality state and community continuous education science and production. Reforming personal training and education system takes along time from the date of defining the strategies the reforms up to the competition. This process is accompanied by number of regularities, knowledge of which will enable to manage this process. It is closely connected with teaching grammar.

The topicality of the work; Foreign language teachers need to motivate their students to learn English. Literature can be a good means to achieve motivation in ELT classes. There has recently been a revival of interest in literature as a practical, motivating and an effective resource available for language learning. Therefore, we can assume that literature and authentic literary materials, especially short stories can enhance motivation of ELT students. Keeping this in mind, this study was carried out in an ELT classroom by using two homogeneous groups: an

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[4]I. A. Karimov. Ideology of national independence, belief of the people and belief in the promising future. T., 2000, Col. , V. 8, p.482

experimental group and a control group. First, for one semester, Experimental Group was provided with unabridged, authentic short stories, whereas Control Group was exposed to abridged and simplified texts and reading passages. The findings showed that the Experimental Group's overall results of final exams and outcomes were better than that of the Control Group. Second, an attitude survey was used to understand the level of motivation of literature and to determine whether literature has a positive effect on reading and writing. The results suggested that use of short stories enhances learning and may be good motivational means in second and/or foreign language teaching settings through developing integrated reading, speaking, writing and listening skills. The results of this study may be beneficial to language practitioners in their classroom teaching.

The aim of qualification work is to prow the importance of children's literatures to develop students` receiptive skills.

The tasks of the work have been put forward.

- ✓ To determine the role of children's literatures in English language teaching.
- ✓ To work out activities for teaching English language teaching through children's literatures.

The scientific novelty of the work. Ways of learning English through children` literature was analyzed. Useful methods of teaching English with children's literature are founded. Tasks and activities according Learning English through children` literature is experimented.

Theoretical value of the work is based on the results of experiences, where has been examined the present day the role of children's literatures in English language teaching and worked out of avoiding (improving) students` receiptive skills; tasks and exercises have been revealed; methodological guides have been examined in experience.

Practical value: it may be helpful for students on writing report, course work, qualification work.

Subject of the research is teaching English language teaching through children's literatures.

Object of the research is making clear the role of children's literatures in English language teaching.

Methods of research. In research, there have been used effective methods of pedagogy and psychology. Additionally, there has been appropriately used observance, experiment oral and written questionnaires.

Structure of the work is consist of 2 chapters, 4 paragraphs, conclusion, eferences and appendix.

CHAPTER I PECULIARITIES OF CHILDREN'S LITERATURES

1.1 Genres and text-types of Children's literature

The words 'genre' and 'text-type' can be used in two very different ways. In line with traditional usage (particularly in literary contexts), a number of academic researchers use the word 'genre' to refer to socially constructed categories that describe written and oral texts such as, for example, novels, short stories, poems, lectures, and academic articles. Here, these are described as *text-types,* the term *genre* being reserved for the classification of texts according to primary communicative purposes such as instructing, explaining, arguing, describing, classifying and recounting. Texts may be mono-generic or multi-generic. Thus, for example, a text belonging to a particular text-type such as a short story may include a variety of different genres such as description, classification, explanation and recount.

Drawing upon the work of Halliday, Martin, Martin and Rothery, Christie, Painter, Kress and others, and also upon the expertise of experienced teachers, Derewianka outlines six genres (recount, instruction, exposition/argument, narrative, report and explanation), associating each with structural elements and typical linguistic features and arguing that it is important that young learners should be introduced to all of these genres.

As indicated above, a number of writers define children's literature as narrative fiction whose primary purpose is entertainment. This, however, restricts children's literature to one particular text-type (story) and one particular genre (narrative). In seeking to include different text-types within the scope of children's literature, Tomlinson and Lynch-Brown define children's literature as "good quality trade books written especially for children from birth to adolescence, covering topics of relevance and interest to children . . . through prose and poetry, fiction and nonfiction[5]." Leaving aside for the moment the question of what is meant here by 'good quality', a definition such as this would include, in terms of

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[5] Tomlinson, C and Lynch-Brown, C. "Essentials of Children's Literature. Allyn and Bacon. 2002.

text-types, "novels, poetry, drama, biographies and autobiographies, and essays" as well as "writings in fields such as philosophy, history, and science", presumably including topic-based books belonging primarily to the information genre. However, since 'trade books' are books published for children and young adults that are not textbooks or part of a basal reading series, some works that I would wish to include here as works of children's literature are excluded from this definition.

According to Winch, children's literature can play an important role in cognitive and linguistic development, providing "a locus for the activation of . . . speaking and listening skills, giving them purpose and direction", and a place "where children encounter in a non-threatening way a diversity of possible perspectives on philosophical issues, worldviews, social ideas, and cultural practices". If any of these essentially pedagogic functions are to be realized, teachers need to understand the organizational and linguistic characteristics of different genres and text-types in making selections and deciding on appropriate methodologies.

Illustration plays an important role in children's literacy development: "children *like* pictures and children *need* pictures"[6]. For both children and adults, illustrations can play in important role in textual interpretation. Doonan notes that "the reader scans the picture first, then reads the text, then returns to the picture to reinterpret in the light of the words" so that "[the] words help us to interpret the pictures and vice versa". However, Lewis, observes that there are good reasons for believing that children read picture-books in ways that adults do not:

Consider the fact that children born into the first years of the twenty-first century are likely to possess a richer and more deft understanding of visual imagery and its modes of deployment than any other generation in the history of humankind. Their world is saturated with imagines, moving and still, alone and in all manner of hybrid combinations with texts and sounds. This is the world in which they must function.

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[6] NODELMAN, P. and REIMER, M. "The pleasure of children's literature" (3rd ed.).

Whereas when adults read, they tend to ignore many of the details of accompanying illustrations, children tend to pay careful attention to them.

Although award winning books may, in the view of adults, have literary merit, they will not necessarily always be popular with children. Pascoe and Gilchrist therefore conducted a survey of a sample of Australian children (aged 10 -12) to find out what they regarded as being particularly important in relation to their enjoyment of books. The children surveyed ranked presentation, including illustrations, as the most important factor. Wilson, on the basis of a similar survey, reported that for a sample of children aged 8 to 11, book covers were critical in deciding whether to purchase a book. Preferred book covers had attractive eye-catching visual elements. With reference to another survey, Arizpe notes that "[almost] without exception, the children thought the pictures were more interesting than the words". They felt that a book would still be good if you only had the pictures, "but if there were only words it would be boring, especially, they added, for children". In spite of the obvious importance of illustrations, approaches to reading tended in the past to refer to text only, with 'visual literacy' being largely neglected. Due, in part at least, to the rapid development of media technology, it is now considered important to include visual reading in literacy education and many children's books, particularly picture books, provide a very useful resource for the development of visual reading.

There is generally considered to be a difference between an illustrated book and a picture book although there is no clear-cut distinction, with what are sometimes referred to as 'picture story books' falling somewhere between the two categories. Norton, notes that "most children's books are illustrated, but not all illustrated children's books are picture books." According to Anderson, a picture book "conveys its message through a series of pictures with only a small amount of text (or none at all)". Bader refers to a picture book in the following terms: "text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historical document; and foremost, an experience for a child", noting that "[as] an art form it hinges on the interdependence of pictures and

words, on the simultaneous display of two facing pages, and on the drama of the turning of the page". "On its own terms", he claims, "its possibilities are limitless". Nikolajeva and Scott claim that "picture books successfully [combine] the imaginary and the symbolic, the iconic and the conventional, [having] achieved something that no other literary form has mastered."

According to Huck[7], the pictures in picture story books "must help to tell the story, showing the action and expressions of the characters, the changing settings, and the development of the plot". The interaction between text and pictures in picture story books can provide children with an opportunity to develop visual-reading competence. For learners of additional languages, they can, if well chosen and appropriately used, provide an excellent opportunity to reinforce and practice language. It is therefore important that teachers should know how children view the pictures in picture books and picture story books, what types of picture appeal to children and how pictures can best be used to help children with their language development.

Although all children enjoy reading pictures, it does not follow that children from different cultures necessarily enjoy, or are able to interpret, the same types of picture. Like humour, illustration is culture-bound. For this reason, Nodelman[8] notes that picture books can provide "a significant means by which we integrate young children into the ideology of our culture", noting that "[like] most narratives, picture book stories . . . forcefully guide readers into culturally acceptable ideas about who they are through the privileging of the point of view from which they report on the events they describe". Thus, picture books encourage readers "to see and understand events and people as the narrator invites us to see them." As Nodelman notes with reference to a sample of children, "[how] they looked at . . . pictures and what they saw was determined by the mental template that they applied to their reading, this being a largely cultural construction". Thus Arizpe observes that "it is important to bring cultural

[7] Huck, C. S. (1992). Books for emergent readers. In B. E. Cullinan (Ed.), *Invitation to read: More children's literature in the reading program.* Newark, DE: International Reading Association.
[8] NODELMAN, P. and REIMER, M. "The pleasure of children's literature" (3rd ed.). 2000. P-200

difference into the picture as well as potential discontinuities in home and school literacy practices when trying to understand [responses] to . . . images"

Lewis notes that in picture-books "the pictures are never just pictures; they are pictures-as-influenced-by-words. Thus the words on their own are always partial, incomplete, unfinished, awaiting the flesh of the pictures. Similarly the pictures are perpetually pregnant with potential narrative meaning, indeterminate, unfinished, awaiting the closure provided by the words". The relationship between text and pictures may be more or less straightforward. Thus, Doonan notes that "pictures may elaborate, amplify, extend, and complement . . . words. . . . [or] . . . may appear to contradict or 'deviate' in feeling from what the words imply". Based on a study of a large number of picture books, Saxby notes that pictures can have a wide range of functions, including decoration, complement to the text, carrying the weight of the text, amplifying the text, and being integral to an understanding of the text. Jalongo observes that children use pictures to clarify and expand text as they move from what Sulzby has called a "picture-governed" to a "text-governed' approach to constructing meaning. Furthermore, according to Glazer and Giorgis, the pictures in picture books, particularly in the case of non-fictional picture books, can "help children to become careful observers and interpreters of visual aids"[9].

The fact that the relationship between text and pictures in picture books can vary means that they provide children with an opportunity not only to understand and interpret text, but also to create a story of their own. Mines notes that "the levels of meaning and the ambiguities created in the relationship between words and pictures" mean that picture books present a challenge to children. In particular, children from different cultural backgrounds bring their own cultural knowledge to bear on interpretation. It is important, therefore, that teachers of English who use picture books to present, revise and practice language are aware of this: it is something that can have a very important bearing on the selection and use of picture books in language teaching and learning contexts. Furthermore, although

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[9] Skillings, M. J. (1995). Perspectives on the use of children's literature in reading instruction. In *Teaching with children's books: Paths to literature-based instruction* (pp. 10-21). Urbana, IL: National Council of Teachers of English.

children can become more involved in reading and listening if they are challenged by picture-books in which the relationship between words and pictures involves ambiguity and tension, Drabble found that the lower the level of language competence of students, the greater was their struggle to make effective use of picture books in completing tasks, those with the least language competence requiring constant help to fill in the gap between pictures and texts[10].

For language learners, particularly those in the early stages of learning, the relationship between text and pictures generally needs to be a straightforward one. Presenting learners with challenges that are beyond their current level of competence is likely not only to create frustration and a sense of inadequacy, but is also likely to act as a barrier to language learning. Thus, post-modern picture-books, books that emphasize the incongruity between texts and illustrations, are unlikely to provide effective resources in the early stages of the teaching and learning of additional languages. Children in the early stages of the learning of an additional language need pictures that convey clear messages.

Drabble argues that there are three stages in the development of picture reading as an aspect of children's multi-literacy:

1) [Bringing] personal meaning to . . . units (comparing/contrasting the author's text with their own background knowledge and experience).

2) [Examining] . . . individual units for picture clues in the context of larger units (similar to looking at vocabulary in the context of sentences).

3) [Extracting] meaning from the words and sentences (discover the author's meaning through the use of text clues).

In proposing these three stages, Drabble appears to presuppose an existing level of linguistic competence that is unlikely to characterize young learners of an additional language (unless the text is specifically written or selected with their existing abilities in mind). For young learners of English who need to learn to interpret and use an alphabetic writing system, the potential problems are

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[10] DRABBLE, M. "The Oxford Companion to English Literature". Oxford University Press. Sixth Edition. 2000.

compounded. For them, the stages involved in understanding and interpretation are likely to be rather different from those outlined above.

In selecting and using children's literature with reference to illustrations, teachers of English in Taiwan need to be both realistic and cautious. Sipe claims that pictures, along with colour and design, not only provide children with sensuous pleasure, but also with an aid to literacy and language development, providing something to which they "can attach [their] ideas"[11]. Although this can be the case, it is equally possible for pictures to represent a barrier to language learning in some cases, especially where their relationship to the written text is not a direct one. As the illustrator, Quentin Blake, notes, pictures can not only mirror text and expand text but can also act against text. Where a picture book is used in the context of the learning of an additional language, ambiguity should generally be avoided.

Much has been written about children's book illustration. However, most of what has been written is cast in very general terms.

1.2 Language features of Children's literature

The majority of those who have written about children's literature have done so with children for whom the language of the text is a first language in mind. In Taiwan, as in many other countries, many children are exposed to literature written in their mother tongue (e.g., Taiwanese), literature written in the primary language of scholastic instruction (e.g., Mandarin), literature that has been translated from another language into their first language and/ or the primary language of scholastic instruction, and literature written in other languages such as, for example, English. Many of the books to which they are exposed that come into the first three categories are story books (including picture story books), but those that come into the fourth category involve a range of different genres and text-types:

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[11] Sipe, L. R. (1998). How picture books work: A semiotically framed theory of text-picture relationships. *Children's Literature in Education, 29*(2), 97-107.

• **Alphabet Books** which present the letters of the alphabet one by one in order to help children to acquire the sounds and symbols of the twenty-six letters. One example is *Eating the Alphabet: Fruits and Vegetables from A to Z* by Lois Ehlert (1989).

• **Counting Books** which present numbers (generally from 1 to 10) along with the names of the numbers (one, two, three...). One example is *1,2,3* by Tana Hoban (1985).

• **Wordless Books** which have no written text but present their messages through pictures only. One example is *The Snowman* by Raymond Briggs (1978).

• **Concept Books** which don't tell a story but introduce an idea or concept

(e.g., opposites), an object (e.g., a car), or an activity (e.g., eating). One example is *Shapes, Shapes, Shapes* by Tana Hoban (1986).

• **Nursery Rhyme Books** or other collections of verse (including traditional verse). Examples are the retelling of nursery rhymes (accompanied by new illustrations) by writers such as Tomie Depaola (1985) and Arnold Lobel (1990).

• **Picture Storybooks** in which the interaction between written text and pictures is fundamental to interpretation. Examples are *Make Way for Ducklings* by Robert McClosky (1941) and *Stephanie's Ponytail* by Robert Munsch (1996).

• **Easy-to-Read Books** which are created specifically to help the beginning reader to read more successfully and independently. They contain larger than average print, bigger space between lines and limited vocabulary. Many of them (in common with many other types of book for children) include devices such as word patterns, repeated text, rhyming text and illustration clues is an example of an easy-to-read chapter book which is very well-known among Taiwanese children who are learning English.

In Uzbekistan, the increasing importance of young learner English education ensures steady sales of children's books in English. In fact, Bradbury and Liu (2003) have noted that English language children's books account for 10 per cent of the children's book market in Uzbekistan. Unfortunately, the majority of writers

who discuss the role of children's literature have little or nothing to say about the language of children's literature in relation to contexts such as this.

1.2 Foreign language development of Children's literature

It is widely believed that literature-based instruction can positively influence the language development of primary school students, including those from language minority backgrounds (Morrow, 1992; Morrow, Pressley, Smith & ET Smith, 1997). Some writers, in claiming that literature-based classrooms offer students a wealth of language and visual appeal along with current, relevant and interesting information in meaningful contexts, appear to believe that the only alternative is using basal-driven instruction which involves the teaching a series of isolated rules and skill

In most cases, the implications of the fact that children may sometimes be operating in a foreign language context are ignored. In suggesting that literature stimulates oral language and provides the best medium for language teaching, Collie and Slater (1987), for example, do not acknowledge that existing language proficiency may place severe restrictions on the literature that can be selected and the ways in which it can be used. The same is true in the case of Smallwood (1998, p. 1) who claims that because "high quality children's literature is characterized by economy of words, stunning illustrations, captivating but quickly moving plots, and universal themes, carefully chosen books can offer educational benefits for adult English language learners as well as for children". Similarly, Ghosn (2002, p. 173), in summing up the reasons why authentic literature can be of value in the primary school EFL class, fails to acknowledge the difficulties that teachers of English as a foreign language inevitably face in attempting to base language teaching and learning on 'authentic literature':

1. Authentic literature provides a motivating, meaningful context for language learning, since children are naturally drawn to stories.

2. Literature can contribute to language learning. It presents natural language, language at its finest, and can foster vocabulary development in context.

3. Literature can promote academic literacy and thinking skills, and prepare children for the English-medium instruction.

4. Literature can function as a change agent: good literature deals with some aspects of the human condition, can thus contribute to the emotional development of the child, and foster positive interpersonal and intercultural attitudes.

Ghosn[12], in observing that "children's literature offers a natural and interesting medium for language acquisition" because it "[contains] predictable, repetitive patterns that reinforce vocabulary and structures, [provides] relevant themes for young learners, and [is] often highly generative", fails to note the fact that literature intended for native speaking children often includes, in addition to repetitive structure patterns, a range of structures and vocabulary that can create barriers to understanding. Indeed, what may at first sight appear to be repeated sentence patterns often proves, on closer inspection, to involve structural and lexical variations.

Furthermore, in claiming that "[quality] literature presents a multitude of discussion topics - from the literal to those that transcend the story and allow children to link the story to their own lives, at times making sophisticated generalizations", Ghosn makes no mention of the fact that learners of English as a foreign language, particularly children in the early stages of learning, may lack the linguistic resources in English that are required for this type of activity. Certainly, teachers may choose (where they are able to do so) to begin and/or end lessons in children's native language. However, while this may be motivating and interesting, its contribution to the learning of English will be, at best, an indirect one. Ghosn[13], also claims that exposure to narrative children's literature can help children to develop academic literacy and thinking skills. In fact, however, the language of narrative is not necessarily appropriate to the development of academic literacy

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[12] Ghosn, I. K. (1997). ESL with children's literature: The way whole language worked in onekindergarten classroom. *Forum,* 35(3), 14-19.
[13] Ghosn, I. K. (1998, March). *Four good reasons to use children's literature in the primary school ELT.* Paper presented at the Annual Meeting of Teachers of English to Speakers of OtherLanguages, Seattle, WA

and the development of thinking skills requires exposure to a wide range of genres and text-types.

It is now widely accepted that children learn a language best within a rich and meaningful context in which speaking, listening, reading, and writing are integrated and in which language is learned and used for genuine communication. However, in claiming that "literature provides language-rich illustrations of the uses of dialogue and often elicits a 'chime in' response from students, thus providing a natural link to the give and take of conversation, vocabulary usage, and appropriate syntactical structure", Ferguson and Young effectively ignore the differences between written and spoken language. In arguing that "the integration of language and content is done best through the use of children's literature", Ghosn,[14] fail to provide any convincing evidence. Nor do they provide evidence for the claim that language development is necessarily facilitated through "teacher questioning which combines higher order thinking skills such as analyzing, synthesizing, and predicting with basic interpersonal communication skills". Indeed, in certain contexts, questioning of this kind is more likely to be confusing and frustrating then effective.

1.3 Criteria of children's literature

Many writers appear to believe that the question of what constitutes 'good' children's literature can be addressed without taking direct account of context of use. Morrow, L. M [15], whilst arguing that the most important factor in evaluating children's literature is the responses of children themselves, he notes that evaluation need not only be external (based on children's responses), but can also be internal (based on a set of pre-established criteria). So far as internal evaluation of children's storybooks is concerned, he includes *characterization, dialogue, setting, plot, conflict, resolution, theme,* and *style,* but makes no mention of

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[14] Ghosn, I. K. (1998, March). *Four good reasons to use children's literature in the primary school ELT.* Paper presented at the Annual Meeting of Teachers of English to Speakers of OtherLanguages, Seattle, WA
[15] Morrow, L. M. (2004). Motivation: The forgotten factor. *Reading Today, 21*(5), 6. Morrow, L. M. (2005). *Literacy development in the early years: Helping children read andwrite.* Boston, MA: Pearson Education.

illustration. Also, with the exception of general references to dialogue and style, he makes no mention of language. Nor does he provide any indication of possible internal evaluation criteria that can be applied to genres and text-types other than narrative.

Piaget [16] state that evaluation criteria should include considerations of literary merit, challenge, readability and appeal, noting (p. ix) that "the elusive quality 'literary merit' is taken to include notions of beauty in visual or linguistic terms and the overall cohesion and harmony of the work". They add (p. ix) that "challenge is considered in terms of the importance of the issues raised in each book, the seriousness with which they are treated and the intellectual dexterity that is called for to unpack the meanings embedded in the work". Criteria such as these raise more questions than they answer. It is impossible, for example, to determine what Hillel and Mapin have in mind when they refer to 'beauty in visual or linguistic terms', particularly as concepts of 'beauty' vary from culture to culture and from person to person. Similarly, what constitutes 'cohesion and harmony' so far as Hillel and Mapin are concerned is a matter than remains unexamined. Equally, the requirement that 'intellectual dexterity' should be involved in unpacking meanings would be inappropriate in some contexts. Finally, the notion of embedded meanings would appear to presuppose an encoding-decoding model of language. Like Stewig, Hillel and Mappin provide a range of vague and subjective evaluative criteria and focus exclusively on the narrative genre.

Tomlinson and Lynch-Brown propose a series of evaluative criteria that relate to (a) fictional elements[17] (p. 22), (b) visual elements (p. 28) and (c) non-fictional elements (p. 170). These evaluative criteria are outlined below.

Fiction elements

• **Plot** - A good plot produces conflict in order to build the excitement and suspense that can easily invite children to get involved.

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[16] Piaget, J. (1965). *The language and thought of the child.* New York, NY: The Humanities Press, Inc.
[17] TOMLINSON, C. and LYNCH-BROWN, C. "Essentials of Children's Literature. Allyn and Bacon. 2002.
VAN, T. T. "The Relevance of Literary Analysis to Teaching Literature in EFL Classroom". English Teaching Forum. 2009.

- **Characters** - Characters must be memorable.[1] The main characters in an excellent work of fiction for children are fully-developed, undergoing change in response to life-alerting events.[2]

- **Setting** - The setting is an integral part of a story, which includes time and place. Although setting is often vague in traditional literature for children, detailed descriptions of settings can be an effective way of engaging children's interest.

- **Theme** -Themes in children's books should be worthy of children's attention and should convey truth to them. Furthermore, themes should be based on high moral and ethical standards. A theme must not overpower the plot and characters of the story, however; children read fiction for enjoyment, not for enlightenment.

- **Style** - Style is the way in which an author tells the story; it is an aspect of the writing itself, as opposed to the content. Style should be appropriate in relation to content. The elements of style include word choice, sentence selection and book organization. The words should be appropriate to the story told; sentences should be easy to read but melodic, and the paragraphs, length of chapters, headings and chapter titles, preface, endnotes, prologue, epilogue, and length of the book overall should be designed with children's age and stage of development in mind.

What Tomlinson and Lynch-Brown say about plot and characterization, though very general, is nevertheless useful except to the extent that there may be neither need nor opportunity in, for example, a short story to allow for character development. However, what they say about setting, theme and style is less useful. There may, for example, be contexts in which it is inappropriate to provide details of the setting in which particular actions take place. So far as theme is concerned, to evaluate a book in terms of the extent to which it attracts children's attention presupposes some prior knowledge of the reactions of children to the work. Furthermore, children from different cultural and linguistic backgrounds may react very differently to different themes. In addition, it is unclear precisely what is

meant by to 'convey truth'. Furthermore, although many adults would now agree that the avoidance of explicit didacticism is generally sensible, this depends to a considerable extent on the direction of the message. Children are often more than willing to apply moral lessons to others so long as they see themselves as occupying a superior moral position[18].

Visual elements

- **Line** - Lines are the stroke marks that form part of the picture. The line of a picture generally defines the objects within the picture. Artists may choose to use lines that are dark or pale, heavy or light, solid or broken, wide or thin, straight or curved, or have combinations of these elements. The lines of the picture should help to create and convey both the meaning and the feeling of the story.

- **Colour** - Colour can be described in terms of its hue, lightness, and saturation. Colours must be used to complement text. For example, soft warm tones are associated with calmness and contentment. Colours should change appropriately according to the story lines. If the events and mood of the story change during the course of the story, then the colors should change to reflect the shifts in the story.

- **Shape** - Shapes are evaluated for their simplicity or complexity, their definition or lack of definition, their rigidity or suppleness and their sizes. For example, negative or blank space may be used to highlight a particular object or to indicate isolation or loneliness. The shapes in a picture, the spaces surrounding the shapes and the proportion of objects in relation to one another are important aspects of non-verbal messages.

- **Texture** - Texture conveys the impression of how a pictured object feels and can add a sense of reality to illustrations. Textures can be rough or slick, firm or spongy, hard or soft, jagged or smooth.

- **Composition** - Composition includes the arrangement of the visual elements within a picture and the way in which these visual elements relate to one

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[18] TOMLINSON, C. and LYNCH-BROWN, C. "Essentials of Children's Literature. Allyn and Bacon. 2002.
VAN, T. T. "The Relevance of Literary Analysis to Teaching Literature in EFL Classroom". English Teaching Forum. 2009.

another. The compositional characteristics of illustrations can help to convey an overall sense of unity and can reinforce aspects of textual meaning.

What Tomlinson and Lynch-Brown say about the visual elements of children's books is suggestive rather than truly informative. Nevertheless, it provides a useful starting point for those who are seeking for ways of determining how, and why, children react in different ways to different to illustrations.

Non-fiction

• **A clear, direct, easily understandable style is critical.** Stylistic devices such as the inclusion of questions including the second person pronoun *(you),* as in "Have you ever wondered how chameleons change colour?" can stimulate readers' interest and involvement.

• **Captions and labels should be clearly written and informative.**

Though brief, these pieces of text serve the vital function of explaining the significance of illustrations or of drawing the reader's attention to important or interesting details[19].

• **Facts should be accurate and current.** Non-fiction should distinguish clearly between fact, theory, and opinion.

• **Personification should be avoided.** Attributing human qualities to animals, material objects, or natural forces is part of the charm of works of traditional and modern fantasy. However, it should be avoided in non-fiction.

• **Attractive presentation.** Works of non-fiction should be attractively packaged and presented. An intriguing cover, impressive illustrations, and appropriate balance between text and illustrations can make non-fiction more attractive to children.

• **Movement from known, simple and general to unknown, more complex and specific.** To aid conceptual understanding and encourage analytical

[19] TOMLINSON, C. and LYNCH-BROWN, C. "Essentials of Children's Literature. Allyn and Bacon. 2002.
VAN, T. T. "The Relevance of Literary Analysis to Teaching Literature in EFL Classroom". English Teaching Forum. 2009.

thinking, presentation of information should be from known to unknown, general to specific, and simple to more complex.

- **Stereotyping should be avoided.** The best non-fiction goes beyond mere avoidance of sexist or racist language and stereotyped images in text and illustrations. It also shows positive images of cultural diversity.

- **Format and artistic medium should be appropriate to the content.**

The exactness, clarity, and precision of photography, for example, make this medium appropriate for authors whose purpose is to present the world as it is.

- **Depth and complexity of subject treatment must be appropriate for the intended audience.** If an explanation must be simplified to the extent that facts must be altered before a child can begin to understand, the concept or topic is inappropriate in terms of the age and/or conceptual development of the intended audience.

Finally, the clear-cut distinction that we make between fiction and non-fiction is unhelpful. This type of binary labeling not only fails to acknowledge the existence of, for example, fictional works in which the context is intended to be as historically accurate as possible, but also represents an oversimplification of issues relating to genre and text-type.

CHAPTER II. RECEPTIVE SKILLS IN LEARNING CHILDREN'S LITERATURES

2.1. Approaches for using children's literatures in language teaching

According to English methodologists it is important for children to make stories as well as to receive and respond to stories from other people. Using these ideas, students will not view a text as an abstract, flat piece of printed matter isolated from and irrelevant to their lives. They will enjoy literature and it will become a part of their lives.

Teachers learn how to help students to better understand the books they are reading and can use their creativity to create new stories. Wood, Roser, and Martinez compiled book lists by level around the theme of working together. This provides a resource that centers on quality children's literature and reinforces the importance of working together and can be structured into lessons using cooperative learning to experience working together. The book lists are presented in groupings of primary, primary and middle, middle and advanced, and advanced. They state that, "Through collaborative literacy, students are introduced to books that feature characters working together to achieve a goal, share their thinking through collaborative book discussions, and learn how to develop the need to get along and cooperate by examining how the book themes apply to their lives."[20]

Today, teaching English language assumes many different shapes. Teaching methods vary from teacher to teacher. However, we can find one common feature these methods do share. They all are tinged with communicative competence objectives. Using literature in the classroom may undoubtedly add to a broad spectrum of classroom activities that communicative approach offers. Poetry being a part of literature offers tremendous potential for ESL/EFL linguistically, culturally and aesthetically particularly in light of the current emphasis on teaching

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[20] Wood K., Rose N., Martinez M. Using children literatures on teaching English. Cambridge: Cambridge University Press. 2001.- p 12-14.

"communicatively" and the need for a deeper diversion to language learning as put by Stern.

For hundreds of years, the role of literature in the foreign language curriculum was unquestioned. Literature being the highest form of expression was believed to be the sole way by which the students could appreciate language. It was the only way to get acquainted with a nation's culture and its people. Even though the literary language was often above the level of the learner, and the vocabulary load unbearable, class preserved in their laborious word-by-word translation. Literature is like the magpie of varieties of English by stealing legitimately from other Englishes in constructing its messages and undoubtedly can constitute a powerful vehicle in effective teaching English, yet it is still not fully explored and taken advantage of.

Recently, there has been a remarkable revival of interest in literature as one of the most motivating resources for language learning . In addition, the use of literature in ELT classrooms has attracted a great deal of interest among EFL teachers since the 1980s. Because foreign language teachers must find new ways to motivate their students during lessons and because motivation is one of the most important aspects of the learning process, the use of literature in classes might be a good way to increase student motivation. Several studies addressed this issue focusing on motivating EFL students with the use of literature. In these studies students were given some samples of exercises and communicative activities that might be used with literary works. Researchers also gave recommendations that short stories are often an ideal way of introducing students to literature for motivation and improvement in their reading and writing skills in EFL classes.[21]

Therefore, this study aims to investigate whether the use of literature in ELT classrooms may have positive learning and motivational effects in ELT classes at a university, because no such studies focusing on using literature as a means of motivation in ELT are present in a context. The study was a part of reading lessons

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[21] Maley A., Alan D. The Inward Ear: Poetry in the Language Classroom. Cambridge: Cambridge UP, 1989. – p 49-51.

of 34 secondary-school students. Students were divided into two groups; the first was experimental group where new methods and the activities related to ELT with the use of literature were applied; and the other was control group where traditional methods with abridged and simplified books and texts and reading passages about subjects outside of literature were applied. An abundance of definitions of literature and motivation can be found. Numerous sources have explained literature in various ways. For example, in Longman Dictionary of Contemporary English literature means books, plays, poems and so on that people think are important and good. Literature is writing what is considered to be a work of art in The Oxford Word power Dictionary. Literature is defined as writings whose value lies in beauty of form or emotional effect in The Concise Dictionary of Current English. And motivation can be defined as the reasons underlying behavior which is characterized by willingness and choice. It is also defined as the attribute that moves us to do or not to do something.

When it comes to motivation, there are two kinds of motivation: Intrinsic motivation and extrinsic motivation. Intrinsic motivation is the type of motivation that is animated by personal enjoyment, interest, or pleasure, engaging in an activity because it is enjoyable and satisfying to do. The other is extrinsic motivation, managed by reinforcement contingencies to achieve some instrumental result, such as earning a reward or avoiding a punishment.

According to educators intrinsic motivation is more desirable and results in better learning outcomes than extrinsic motivation does.

Here it can be claimed that the components of motivation overlap with those of literature since literature offers a bountiful and extremely varied body of written material, which is important because it speaks about fundamental human issues, which is enduring rather than ephemeral. A literary work can transcend both time and culture to speak directly to a reader in another country or a different time. It expands language awareness, encourages interaction and discussions, and educates the whole learner's personality. It is also enjoyable and motivating, because there is a secret formula in literature that literature reaches the parts of a person's feelings,

dreams, fantasies, and experience that other texts can't reach. These functions are also among the objectives of teaching a foreign language, and parts of good teaching. Foreign language teachers should use non-defensive approaches in classes, because ELT has linguistic, psychological, cognitive, social and cultural objectives, and literature meets them. Language is a means of teaching communicative competence, language competence, discourse competence and lingo-cultural competence. A fundamental purpose of learning a foreign language is to be able to communicate in a foreign language in oral and written forms, including reading its literature. Literary language may be said superior to spoken language because it is more elaborate.[22]

To put it simply, it is suggested that there are three main reasons for using literature: linguistic, methodological, and motivational. First in terms of linguistic reasons, Hedge suggests that literary texts can develop the student's knowledge of language at the levels of vocabulary and structure and at the level of textual organization. The rise of communicative language teaching valued literature as authentic texts in which the opportunity for vocabulary acquisition, the development of reading strategies, and the training of critical thinking, that is, reasoning skills happen to be. Also literary language is often surprisingly ordinary, as ordinary language is often surprisingly poetic.

Second, when it comes to methodological reasons, meanings in literary texts bring out different understanding, reactions, and interpretations. This means variety in opinions and this variety may inspire discussions and sharing feelings, and all these mean that literature encourages interaction. Also second language reading does not differ greatly in principle, from first language reading and can often be studied using the same or adapted techniques and methodologies.

Therefore, it was suggested that because of literature's structural complexity, lack of conformity to standard grammatical rules, and remote control perspective, it should be excluded from the foreign language curriculum. These linguists also

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[22] Ellis H. English poems. New York: Oxford UP. 1991.- p 26-28 p.

stated that there is no positive contribution of literature to ELT students' practical aim of linguistic proficiency acquisition. Teachers do not prefer literature in their ELT classes because of limited time during classroom period and because some teachers think they are not equipped methodologically to use literary texts, mostly due to the difficulty of choosing the texts for classroom. As seen above there have been pros and cons of literature in ELT, and I would like to favor the positive ideas and agree that the linguistic difficulty of literature has been overstated. Therefore, advantages often outweigh the disadvantages. Using literature in classroom means a different approach to ELT involving motivation, pleasure and enjoyment for students and teachers. Bamford defines the main target as "the time when students are silently at one with the written word while seated at a desk at school, standing on a crowded train, or stretched out on the floor at home over an open book, unaware that the written words are in English".[23] Because literature is considered to hold high status in many cultures and countries, students can feel a real sense of achievement at understanding a piece of highly respected literature. In addition it is also claimed that literature encourages personal involvement in readers, and hence literary texts are useful in language learning process and that "engaging imaginatively with literature enables learners to shift the focus of their attention beyond the more mechanical aspects of the foreign language system"[24]. Because there exist many cross-curricular and cross-cultural relations in it, literature educates personality of whole learner's. It can be said there are two advantages of literature for teachers; first literature may develop positive attitudes towards reading and learning languages, and second learners' attitudes to values may be improved by literature, because literature may increase learner's understanding and tolerance for cultural differences. It should also be noted that in literary texts different cultural environments and backgrounds are expressed, and this may cause some difficulties in reading and general comprehension.

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[23] Brown H.D. Teaching by Principles: An Interactive Approach to Language Pedagogy. San Fransisco: Addison-Wesley Longman Inc. 2001. p 45-48.

[24] Bassnett, Susan & Peter Grundy. Language Through Literature: Creative Language Teaching Through Literature. Essex, UK: Longman, 1993. p 59-63.

Yet this difficulty can be overcome through exploring foreign cultures rather than avoiding the use of literature in ELT contexts. McKay carries this claim one step further and suggests that literature may increase learner's understanding and tolerance for cultural differences. Literature can also be a special resource for personal development and growth, since it offers many linguistic opportunities to the language teacher and allow many of the most valuable exercises of language learning to be based on materials capable of stimulating greater interest and involvement. Thus it can be claimed that literature allows students to become intercultural travellers. It is the invisible culture in language that the students are expected to discover and notice the complicated link between language form and meaning, and share their learning experience with their classmates. Literature can enhance the reading and writing skills as well since it helps the transfer of reading and writing skills and strategies from the mother tongue to English, and so, through teaching specific skills, literature may increase the students' general understanding of language and their ability of reading and writing in English. Literary texts help students to practice and develop their reading and writing skills and strategies. This can be said to contribute to the development of their reading fluency and proficiency, and writing accuracy. As a result there may be an increase in students' reading and writing speed and self- confidence, and thus the students are able to pay more attention to the overall meaning of what they are reading. Besides through literature, students learn new vocabulary and expand their understanding of words they knew before, which contributes positively to their reading and writing skills consequently.

The theoretical framework for this article centers on cooperative learning. Cooperative learning has its roots in the theories of social interdependence, cognitive development, and behavioral learning. Some research provides exceptionally strong evidence that cooperative learning results in greater effort to achieve, more positive relationships, and greater psychological health than competitive or individualistic learning efforts.

Social interdependence theory views cooperation as resulting from positive links of individuals to accomplish a common goal. The Gestalt psychologist Kurt Koffka proposed in the early 1900's that although groups are dynamic wholes the interdependence among members is variable. Kurt Lewin stated that interdependence from common goals provides the essential essence of a group. This interdependence creates groups that are dynamic wholes. Within cognitive development theory, cooperation must precede cognitive growth.

Cognitive growth springs from the alignment of various perspectives as individuals work to attain common goals. Both Piaget and Vygotsky saw cooperative learning with more able peers and instructors as resulting in cognitive development and intellectual growth.

The assumption of behavioral learning theory is that students will work hard on tasks that provide a reward and that students will fail to work on tasks that provide no reward or punishment. Cooperative learning is one approach that rewards individuals for participation in the group's effort.

The widespread use of cooperative learning is due to multiple factors. According to Johnson and Johnson three of the most important factors are that cooperative learning is clearly based on theory, validated by research, and operationalized into clear procedures educators can use.

There are over 900 research studies validating the effectiveness of cooperative learning over competitive and individualistic efforts. This body of research has considerable generalizability. For more than 110 years the research has been conducted by a wide range of researchers with markedly different orientations working in various settings and countries.

The research participants have varied widely as to cultural background, economic class, age, and gender. Furthermore, a wide variety of research tasks and measures of the dependent variables have been used.

A review of the literature on cooperative learning shows that students benefit academically and socially from cooperative, small-group learning. Cooperative learning can produce positive effects on student achievement. Academic benefits

include higher attainments in reading comprehension and mathematics and enhanced conceptual understanding and achievement in science. Social benefits include more on-task behaviors and helping interactions with group members, higher self-esteem, more friends, more involvement in classroom activities, and improved attitudes toward learning .

According to Emmer and Gerwels some research on cooperative learning has addressed instructional components. In a number of studies students have been taught interaction skills, such as how to question or to help each other so that they did not give answers but facilitated each other's thinking. And, when students are taught such skills, positive outcomes such as increased intrinsic motivation, liking for school and self-esteem can result

2.2. Problems and solutions in teaching and learning

The teaching and learning of receptive skills presents a number of particular, problems which will need to be addressed. These are to do-with language, topic, the tasks students are asked to perform, and the expectations they have of reading and listening, as we shall discuss below.

What is it that makes a text difficult? In the case of written text some researchers look at word and sentence-length, on the premise that texts with longer sentences and longer words will be more difficult to understand than those with shorter ones. Others, however, claim that the critical issue is quite simply the number of unfamiliar words which the text contains. If readers and listeners do not know all the words in a text, they will have great difficulty in understanding the text as a whole. To be successful they have to recognize a high potion of the vocabulary without consciously thinking about it. It is clear that both sentence length and the percentage of unknown words both play their part in a text's comprehensibility.

When students who are engaged in listening encounter unknown lexis it can be 'like a dropped barrier causing them to stop and think about the meaning of a

word and thus making them miss the next part of the speech". [25] Unlike reading, there may be no opportunity to go back and listen to the lexis again. Comprehension is gradually degraded, therefore, and unless the listener is able to latch on to a new element to help them back into the flow of what is being said the danger is that they will lose heart and gradually disengage from the receptive task since it is just too difficult.

Apart from the obvious point that the more language we expose students to the more they will learn, there are specific ways of addressing the problem of language difficulty: pre-teaching vocabulary, using extensive reading listening, and considering alternatives to authentic language.

Pre-teaching vocabulary: one way of helping students is to pre- teach vocabulary that is in the reading or listening text. This removes at least some of the barriers to understanding which they are likely to encounter. However, if we want to give students practice in what it is like to tackle authentic reading and listening texts for general understanding then getting past words they do not understand is one of the skills they need to develop. By giving them some or all of those words we deny them that chance. We need a common-sense solution to this dilemma. Where students are 'likely to be held back unnecessarily because of three or four words, it makes sense to teach them first. Where they should be able to comprehend the text despite some unknown words, we can leave vocabulary work till later.

An appropriate compromise is to use some (possibly unknown) words from a reading or listening text as part of our procedure to create interest and activate the students' schemata, since the words may suggest topic, genre, or construction - or all three. The students can first research the meanings of words and phrases and then predict what a text with such words is likely to be about.

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[25] Wood. R., Martinez. Using children literatures on teaching English. Cambridge: Cambridge University Press. 2001.- p 58.

Extensive reading and listening: most researchers like to make a difference between 'extensive' and 'intensive' reading and listening. Look at the differences in the next section.

The benefits of extensive reading are echoed by the benefits for extensive listening: the more students listen, the more language they acquire, and the better they get at listening activities in general. Whether they choose passages from textbooks, recordings of simplified readers, listening material designed for their level, or recordings of radio programmes which they are capable of following, the effect will be the same. Provided the input is comprehensible they will gradually acquire more words and greater schematic knowledge which will, in turn, resolve many of the language difficulties they started out with.

Authenticity: because it is vital for students to get practice in dealing with written text and speech where they miss quite a few words but are still able to extract the general meaning, an argument can be made for using mainly authentic reading and listening texts in class. After all, it is when students come into contact with 'real' language that they have to work hardest to understand.

Authentic material is language where no concessions are made to foreign speakers. It is normal, natural language used by native - or competent - speakers of a language. This is what our students encounter (or will encounter) in real life if they come into contact with target-language speakers, and, precisely because it is authentic, it is unlikely to be simplified, spoken slowly, or to be full of simplistic content (as some textbook language has a tendency to be). Authentic material which has been carelessly chosen can be extremely de-motivating for students since they will not understand it. Instead of encouraging such failure, therefore, we should let students read and listen to things they can understand. For beginners this may mean roughly tuned language from the teacher and specially designed reading and listening texts from materials writers. However, it is essential that such listening texts approximate to authentic language use. The language may be simplified, but it must not be unnatural.

It is worth pointing out that deciding what is or is not authentic is not easy. The language which students are exposed to has just as strong claim to authenticity as the play or the parent, provided that it is not altered in such a way as to make it unrecognizable in style and construction from the language which native speakers encounter in many walks of life.

Many receptive skill activities prove less successful than anticipated because the topic is not appropriate or because students are not familiar with the genre they are dealing with. If students are not interested in a topic, or if they are unfamiliar with the text genre we are asking them to work on, they may be reluctant to engage fully with the activity. Their lack of engagement or schematic knowledge may be a major hindrance to successful reading or listening. To resolve such problems we need to think about how we choose and use topics, and how we approach different reading and speaking genres:

Choose the right topics: we should try and choose topics which our students will be interested in. We can find this out by questionnaires, interviews, or by the reactions of students in both current and previous classes to various activities and topics we have used'. However, individual students have individual interests, so that it is unlikely that all members of a class will be interested in the same things. For 'this reason we need to include-a variety of topics across a series of lessons so that all our students' interests will be catered for in the end.

Create interest: if we can get the students engaged in the task there is a much better chance that they will read or listen with commitment and concentration, whether or not they were interested in the topic to start with. We can get students engaged by talking about the topic, by showing a picture for prediction, by asking them to guess what they are going to see or hear on the basis of a few words or phrases from the text, or by having them look at headlines or captions before they read the whole thing. Perhaps we will show them a picture of someone famous and get them to say if they know anything about that person before they read a text about them or hear them talking.

Activate schemata: in the same way we create interest by giving students predictive tasks and interesting activities, we want to activate their knowledge before they read or listen so that they bring their schemata to the text.

Vary topics and genres: a way of countering student unfamiliarity with certain written and spoken genres is to make sure we expose them to a variety of different text types, from written instructions and taped announcements to stories in books and live, spontaneous conversation, from Internet pages to business letters, from pre-recorded messages on phone lines to radio dramas.

In good general English course books a number of different genres are ' represented in both reading and listening activities. If the teacher is not following a course book, however, then it is a good idea to make a list of text genres which are relevant to the students' needs and interests in order to be sure that they will experience an appropriate range of texts. Ensuring students' confidence with more than one genre becomes vitally important, too, in the teaching of productive skills.

2.3. Choosing suitable children's literatures and teaching procedure

Bringing children's literature into English language education is inherently intercultural. Children's literature can transform, challenge and change ways of thinking as well as foster empathy and tolerance. This themed issue provides those working with children's literature in English language education with an opportunity to contribute their ideas, findings and experiences, to enrich our awareness of the significance of using children's literature to develop intercultural understanding through English.

At the teaching stage of a children's literature, it is not advisable to talk about the meaning of the children's literature in advance. At the pre-reading stage, students might be motivated through some enthusiastic talks about children's literature or the writer. Some necessary vocabulary can also be handled at this stage. At the reading stage, in order to create images and stress the prosodic features, the teacher may want the students to close their eyes while he/she is

reading the children's literature. After the children's literature has been read at least twice, it is better to elicit the primary responses of the students about the children's literature. Next, after distributing the poem to students, students may be asked to read it either loudly or silently. In order to practice the determined grammar point, students may be asked to paraphrase the children's literature. Through transforming the verse into prose students get acquainted with the structure.

The reasons for using poetry are similar to those for using songs and many activities that you do with songs can be adapted to poetry. Any authentic material exposes students to some 'real English' and can be very motivating for your students, provided they are supported throughout the task. The other great thing about poems is for students to have the opportunity to see the language work creatively and freely. Poems can be used in many different ways and the more you use them the more uses you'll find for them.

Where can I get the poems from?

Finding poems to use is now incredibly easy with the internet. You can find lots of poems by simply typing in the author and the first line or title. There's a site called Poem Hunter which makes this even easier. So even if you only remember a few lines of a poem that you like you'll probably be able to find it. If you make worksheets using the poem be sure to acknowledge the author's name and the source.

How do I choose the right one for my class?

The first thing to consider when you're selecting a poem for your class is the level of language. If you end up having to explain every single word then the poem may well lose its spark. On the other hand, students won't need to understand every word to get the general idea of most poems so don't be put off if you think the language level is slightly above what they would normally be able to handle. As with songs, if the students are supported throughout and are pre-taught some of the vocabulary, or given some visual aids to help them, they will be able to tackle more challenging texts than they are used to.

What activities can I do with a poem?

- Introduce a topic

Poems can be a really nice way into a topic. A colleague recently recommended using a poem called The Ghoul by Jack Perlutsky as a way to introduce a Halloween lesson. He had made a gap fill by taking out the rhyming words. The students loved the poem and later on we took it in turns reading out the verses with the correct intonation and taking care to make the rhyming words rhyme.

To introduce the topic of old people and talking about grandparents in a class I've used Jenny Joseph's poem called Warning. The language is simple and the ideas are clear and can easily be supported with visual aids for very low levels. In the Language Assistants Manual you'll find a poem about smoking called Smoke-Loving Girl Blues by John Agard. This would be a great introduction to a lesson on smoking or the Essential UK class on smoking bans.

These are just a few examples of linking a poem to a topic. By using a poem as a spring board into a topic you will make the class memorable for your students.

- Ordering the poem

When you have chosen a suitable poem for your class, copy it onto a worksheet and cut up the verses. If the poem tells a story and the order is logical, ask student to read the verses and put them into the correct order. If the order isn't obvious, you can read out the poem and they can listen and put it into order as you read. From here you can go onto to look at the vocabulary, the rhyming words or to talking about the meaning of the poem.

Rhyming words

Obviously, some poems lend themselves well to looking at pronunciation. Whether you want to focus on individual sounds, rhyming pairs, connected speech or intonation patterns, poems can be a great way into it. Getting students to read out chunks of a poem as they copy the way you say it can be excellent practise for their pronunciation.

- Learn a verse

Once you have chosen the poem and have worked with it with your class, encourage the students to learn one verse by heart. It can be really motivating for younger students to be able to say a whole chunk of English perfectly. Ensure that they want to learn it and that it has some useful language in it which will be helpful in the future. Try not to get students to memorise chunks of language just for the sake of it or because you want to fill in the last few minutes and have run out of activities! However it can be really satisfying for students to be able to be able to say a nice chunk of language and to be sure that their pronunciation is good, as they will have practised it with you.

- Record the students

Getting students to record themselves saying a poem can be a nice way to help them improve their pronunciation. You could put students into pairs or small groups and get each student to read out aloud one of the verses of the poem. Then listen back to it in the class.

1. Write a new verse

If you are teaching higher levels you could ask the students to create a new verse for the poem or to change one of the existing verses. This would be a challenging activity for most students so make sure you offer ideas and help to support students through the task. Be ready to give an example verse to show them that it's do-able!

- Role play – dialogues

If the poem you are using has any dialogue, you could use it as a springboard into a role-play. Poems with characters can also be used to inspire role-plays. An example of a poem that would be good for this is A Bad Habit by Michael Rosen and can be found in the Language Assistants Manual on page 117.

The language of literature is considered to be special and extra- ordinary and beyond the grasp of any objective linguistic analysis. Furthermore, literary language involves a much greater degree of imagination than the language common use. It is more so with poetry. The language of poetry transforms and intensifies ordinary language and deviates systematically from every day speech. The Russian formalists of the 1920's were the first to draw attention to this aspect. Their efforts were concentrated on two main topics: the language of poetry and the structure of narrative discourse. They saw poetry as a special kind of language, set apart from ordinary prose by its use of certain devices metaphor, metonymy, rhyme, alliteration etc., which focused attention on its formal or aesthetic attributes Samreen. Perrine argues that ordinary language is kind of language that people use to communicate information, and it is only one dimensional. It is directed at only part of the listener, his understanding. It is one dimension is intellectual. Whereas, poetry is kind of language can be used to communicate experience, and it has at least four dimensions. If it is used to communicate experience, it must be directed at the whole man, not just at his understanding, it must involve not only his intelligence but also his senses, emotions, and imagination. Poetry can not be only to the intellectual dimension but also be a sensuous dimension, an emotional dimension and imaginative dimension. Abrams argues that there is difference between the literary (or poetical) of language and the ordinary (or practical) of language, he also suggests that central function of ordinary language is to communicate to auditors a message, or information, by references to the world existing outside of language. Whereas the function of literary language can be used, is not to convey information by making extrinsic references, but to offer the reader a special made of experience by drawing attention to its own "formal" features, he adds that the linguistic of literature is differs from the linguistic of practical discourse because its laws are oriented toward producing the distinctive feature that formalists call literariness. Rezai "points out that the language of poetry is used for a special way. Poets choose words not only for their senses, but also for sound, and the word pictures they create. The language of poetry makes

senses and sound, rhythm, music, and vision, whereas ordinary language only makes sense". [26]

Linguistic competence defines the system of rules that governs an individual's tacit understanding of what is acceptable and what is not in the language they speak. The concept, introduced by linguist Noam Chomsky in 1965, was intended to address certain assumptions about language, especially in structuralist linguistic, where the idea of an unconscious system had been extensively elaborated and schematized. Competence can be regarded as a revision of the idea of the language system. The empirical and formal realization of competence would be performance, which thus corresponds to diverse structuralism notions parole, utterance, event, process etc. Chomsky argues that the unconscious system of linguistic relations, which F,Saussure named langue, is often mistakenly associated with knowledge or ability (or knowhow). Chomsky is concerned to establish a science that would study what he calls "the language faculty" in analogy with other mental faculties like logic, which as kind of intuitive

reasoning power requires no accumulation of facts or skills in order to develop but rather seems to be present and fully functional in speakers fluent in a language. So competence in Chomsky's sense implies neither an accumulated store of knowledge nor an ability or skill. [27] Culler, in his structuralizes poetics, moves away from the idea of the underlining Competence of literary works, and considers instead the literary competence of readers. Culler points out that, anyone who has not internalized "the grammar" of literature would be baffled if he encountered a poem, because he would be unable to convert the linguistic sequences into literary structures. He also admits that it is difficult to find the exact place where linguistic International Review of Social Sciences and Humanities, competence ends and literary competence begins, because literature is a second- order semiotic system. He insists on "the special conventions for reading poetry which the reader has to acquire and to master, such as:

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[26] Rezai A.A. Poetry in English. Tehran: The Center for Studying and Compiling University Books in Humanities (SMA). 2001. p 78.
[27] Chomsky N. Aspect of the Theory of Syntax, (1965), MIT, Cambridge University Press. 1965. p 12-13.

1) The rule of significance: reading the text as expressing a significant attitude to some problem concerning man and / or his relation to the universe.

2) The rule of metaphorical coherence: assuming a sense of coherence at the levels of both the tenor and the vehicle;

3) Inscribing the text in a poetic tradition: this code provides a set of symbols and types with universal meanings;

4) The convention of genre which provides norms that classify texts to categories;

5) The rule of totality, stipulating coherence at all levels." [28]

Culler argues that effective readers of a literary text possess "literary competence' in that they have implicit understanding of and Familiarity with, certain conventions which allow them to take the words on the page of a play or other literary work and convert them into literary meaning. However, literary competence is used as a set of conventions for reading literary texts is in no way to imply that authors are congenital idiots who simply produce strings of sentences, while all the truly creative work is done by readers who have artful ways of processing these sentences.

Nowottny points out that" poetic language has been called a deviation from the Linguistic norm, the norm being the ordinary (spoken) language and the language of prose". Levin classifies deviation of language in two types that they are internal and external deviation in poetry, the first type of deviation which takes place against the background of the poem, where the norm is the remainder of the poem in which the deviation occurs. The second type of deviation is to be explicated against some norm which lies outside

the limits of the poem in which the deviation occurs. Chhibber argues that there are two types of the norms or regularities language. First, those that govern the form of a string are the rules or constrains; second those that characterize the meaning of a string are mere tendencies. For example, verb like 'permit' in the

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[28] Culler J. Structuralist Poetics, Structuralism, Lingustics and the Study of Literature. London: Rout Ledge and Kegan Paul. 1975.- p 64.

transitivity- norm have to take an object, is a rule ;on the other hand, requirements like [+ ANIMATE] subject etc. ,the rule that verbs like 'eat' 'admire', 'love' etc., take a[+ ANIMATE] subject is not a rule in the sense the transitivity- rule is; it is statement of tendencies. Palmar (1986) argues that there are some sentences that are clearly an grammatical and are simply to be ruled out or corrected, while others are add in a lexical way and can with some imagination, be contextualized. But there are others that are half way, he points out that one is not really sure whether this deviance is lexical or grammatical. Seeing following example of such a border line case:

The dog scattered

The verb of scatter is normally used only with plural nouns. It would seem, therefore, that a grammatical rule is being broken and that we should amend it to the dog scattered (the dog was scattered). If far fetched contextualization for the dog scattered, we have found a possible, the deviation of language can be lexical rather than grammatical. But, in these sentences we are not sure that these sentences are grammatical or lexical, the best decision according to palmer is that, they are on the border line of grammar and lexicon.

The following lists are adapted from Wood, K. D., Roser, N., and Martinez, M. Cooperative learning focuses on teaching students to work together and the lists centre on the theme of working together. The match of content focus and research-based instructional strategies strengthens the message of the importance of social skills. [29]

Primary

➤ The Adventures of Sugar and Junior by Angela Sheif-Madearis. Holiday House, 1995.

➤ Bein' With You This Way by W. Nikola-Lisa. Lee & Low, 1994.

➤ The Best Friends Club: A Lizzie and Harold Story by Elizabeth Winthrop. Lothorp, Lee & Shepard, 1989.

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[29] Wood K., Rose N., Martinez M. Using children literatures on teaching English. Cambridge: Cambridge University Press. 2001.- p 68-74.

- Come a Tide by George Ella Lyon. Orchard, 1990.
- The Crayon Box that Talked by Shane Derolf. Random House, 1997.
- Dumpling Soup by Jama Kim Rattingan. Little Brown, 1993.
- Frog, Duck, and Rabbit by Susanna Gretz. Four Winds Press, 1992.
- Gooseberry Park by Cynthia Rylant, Harcourt Brace, 1995.
- Lizzie and Harold by Elizabeth Winthrop. Lothorp, Lee & Shepard, 1986.
- Swimmy by Leo Lionni. Knopf, 1987.
- This is the Way We Eat Our Lunch: A Book About Children Around the World by Edith Baer. Scholastic, 1995.
- Yo! Yes? by Chris Rasehka. Orchard, 1993.

Primary and Middle

- All in a Day by Mitsumasa Anno. Philomel. 1986
- Lon Po Po: A Red Riding Hood Story from China by Ed Young. Phiomel, 1989.
- Smoky Night by Eve Bunting. Harcourt, 1994.
- The Wednesday Surprise by Eve Bunting, Clarion, 1992.

Middle

All the Colors of the Earth by Sheila Hamanaka. Morrow, 1994.
- Ben and Me by Robert Lawson. Little, Brown, 1988.
- The Blue and the Gray by Eve Bunting. Harcourt, 1996.
- Deadline! From News to Newspaper by Gail Gibbons. Cromwell 1987.
- Henry's Wrong Turn by Harriet Ziefert, Little, Brown, 1989.
- The Patchwork Quilt by Valerie Flournoy. Dial, 1985.
- Shh! We're Writing the Constitution by Jean Fritz. Putman, 1987.
- The Streets are Free by Kurusa. Annick Press, 1985. Middle and Advanced
- Dave at Night by Gail Carson Levine. Harper, 1999.
- Francie by Karen English. Farrar, Straus, & Giroux, 1999.
- Freak the Mighty by Rodman Philbriek. Scholastic, 1998.

- The Great Turkey Walk by Kathleen Karr. Farrar, Straus, & Giroux, 1998.
- Last Summer with Maizon by Jacqueline Woodson. Delacorte, 1990.
- Number the Stars by Lois Lowry. Bantam, Doubleday, Dell, 1989.
- Pink and Say by Patriciaa Polacco. Philomel, 1994.
- The Shakespeare Stealer by Gary Blackwood. Dutton, 1998.

Advanced

Anne Frank Remembered by Miep Gies. Simon & Schuster, 1987.
- Anne Frank: The Diary of a Young Girl by Anne Frank. Washington Square Press, 1985.
- The Cay by Thodore Taylor. Doubleday, 1987.
- Dicey's Song by Cynthia Voigt. Atheneum, 1982.
- Julie of the Wolves by Jean Craighead George. Harper & Row, 1972.
- The Moves Make the Man by Bruce Brooks. Harper Collins, 1984.
- This Same Sky: A Collection of Poems from Around the World by Naomi Shihab Nye. Simon & Schuster, 1992.
- To Kill a Mockingbird by Harper Lee. Warner Books, 1960.
- Walking to the Bus-Rider Blues by Harriette Gillem Robinet. Atheneum, 2000.

In the selection of children's literature, the teacher should first consider the grammatical structure to be presented, practiced, or reviewed, then the level and the age of the students, next the theme and the length of the children's literature and its appropriateness to the classroom objectives. It is advisable to select a children's literature from 20th century writers. Children's literature, which reflect cultural themes, universal features, humanistic values, or emotional aspects, will be more relevant to the foreign language learners.

Finally, through taking the classroom objectives into consideration, a teacher should effectively benefit from poems as teaching aids.

CHAPTER III. INTEGRATION OF CHILDREN'S LITERATURES IN TEACHING ENGLISH AT SECONDARY SCHOOLS

3.1. Designing tasks for the children's literatures in developing learners' listening and reading skills

Nowadays, communication is an essential element in human's lives. Communication is the process of transmitting information from one person to another. Transmit information successfully, the language arts are all important taken to the process. On the other hand, if people cannot master the language, failures to communicate will cause serious consequences to the people involved. For instance, it can happen in educational field, teachers who fail to communicate may have learners who cannot perform at appropriate levels in school. Hence, it can be said that language mastery takes the most important part in communication.

Recently, English as an international language has become a primary need by people all around the world. It causes a high demand of English fluency to communicate with other people from different parts of the world. Considering this need, English as a foreign language is taught at the early age, and in Indonesia, English is generally taught since kindergarten. The regulation for the early age education programme has been created and standardized for all the kindergarten school in Indonesia. Teaching young learners are special and different from teaching junior or even senior high school students since all of the students have distinguished characteristics from one group to another. Thus, for the successful teaching at the early age, it is essential for the teacher to understand the young learners' characteristics, instincts and interests in their cognitive, linguistics and emotional aspects, because this will play a crucial role in how the teacher builds a lesson, how he or she can make sure that the young learners are fully involved in the learning process and in achieving the objective of the lesson.

Related to the characteristics of young learners, to know who actually young learners are firstly needs to be clarified in this research. McKay defines young language learners as those who are learning a foreign or second language and who

are doing so during the first six or seven years of formal schooling. In the education system of most countries, young learners are children who are in primary or elementary school. In terms of age, young learners are between the ages of approximately five and twelve.

Georgiou mentions important characteristics of young learners that can guide the teachers prepare the lesson. First, young learners have short attention span, hence, variety of techniques is needed to break the boredom. Second, they are imaginative but may have some difficulties distinguishing between imagination and real world, therefore, realia or pictures to teach new vocabulary related to concrete meanings. Third, they will be enthusiastic if they are taught using fun activities or being involved in activities. Knowing those characteristics of young learners, teachers will be eased to choose the strategy appropriately. Moreover, the characteristics of young learners include their ways of thinking, their attitude and their aptitude. They can also influence the children's ways of learning language. This definitely influences the ways of teaching them. [30]

One of the effective strategies that can be applied considering the characteristics of young learners is by involving children's literature in the teaching and learning process. Children's literature can be an effective and enjoyable way to teach language as young learners who are enthralled by a story can forget their worries and anxieties about the new language. It is also supported by Shurman in Chang, who says that, "The best way to teach is not to impose teaching, but to allow the listener to become so involved in hearing a story that his 'defenses' are no longer active." It can be said that the involvement of sense of enjoyment, excitement, and emotional is a necessary condition for learning, and using literature in the classroom can provide the content base for the magic. Hence, the learners will not feel boring and become passive since young learners are very active and enthusiastic learners who need to be involved in activities conducted using children's literature.

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[30] Georgiou C. Children and Their Literature. Englewood Cliffs, NJ: Prentice Hall. 1969. p 68.

Through literature, teachers and children come to know more clearly who and what they are while reaching out, imaginatively, for what they might become . As the child wonders at the lives lived in story, he/she comes to know both himself/herself and the world and begins to see that world as something over which he/she, as a character in life, might exercise some control. It means that by the events of story, child can explore the world, help him/her to confirm, to illuminate, and to extend his/her own life experiences, in ways that give him/her power over them. This idea is strongly supported by Jalongo who says that children's literature is the ideal learning medium for the young child because it stimulates the intellect as well as the imagination.

Besides, there are some other reasons concerned by Jalongo related to the use of children's literature in the class. First, it begins with enjoyment meaning that the teachers and learners use language in surprising and satisfying ways and teach children to associate pleasure with literacy events. Second, it increases vocabulary, comprehension and thinking skills. Picture books introduce new words in meaningful context, supply children with pictorial clues and give them the opportunity to ask questions and explore answers. Third, it enriches children's vocabulary and thinking skills. The language used in stories often differs from that used in children's every day verbal interactions. Begin with enjoyment, increase and enrich children's vocabulary are the strengths of this language medium. One additional strong point is that story also gives public form to private meanings and thus helps those who receive its messages to reach out to other human beings in the world, knowing that they share some of the same concerns and feelings. Informational narratives are also important forms of children's literature and ways for young people to understand and appreciate their world and those who share it with them. We all need to learn about life both literally and literarily, efferently and aesthetically. It can be concluded that the use of children's literature in class is not only great for children's academic development but also their attitude towards life (their better personality's development).

Moreover, previous researchers in US stressed that good literature for children cannot only help English native speakers but also young ESL learners acquire English effectively quoted in Credaro. Besides, Asia especially Taiwan has also introduced children's literature as one essential reference of teaching English materials for young learners. Taiwan has included literature in the Nine Year Integrated Curriculum Guidelines. It is explicitly encouraged to use stories, poems, rhymes, drama, riddles, humorous in the language class. In addition, Chang in his research entitled "The Role of Children's Literature" experienced to introduce his children to children's literature in English from an early age and it was found that they became enthusiastic readers. It is clearly seen that children's literature plays important role in the success of teaching English for young learners.

Knowing many strong points of children's literature, the researcher was interested in conducting a research on the use of children's literature in the classroom. From a preliminary interview with one kindergarten teacher of Children's House School, this school already uses children's literature as one teaching medium in its teaching and learning process. Hence, the researcher conducted the research in the kindergarten of Children's House School. Another

important consideration was that kindergarten teachers and children uses English in their daily communication both inside and outside the classroom. In this research, the researcher investigated the use of children's literature in terms of the teachers' preparation and implementation as well as the analysis of the children's books used.

This research was a descriptive research using mixed method of data collection and analysis. As a method; mixed method involves philosophical assumptions that guide the direction of the collection and analysis data and the mixture of qualitative and quantitative approaches in many phrases in the research process. Mixed method focuses on collecting, analyzing, and mixing both quantitative and qualitative data in a single research or series of studies. Hence, in mixed method research, the data, both qualitative and quantitative will be mixed. By mixing the datasets, the researcher provides a better understanding of the

problem than if either dataset had been used alone. For this research, the researcher embedded one dataset within the other so that one type of data provided a supportive role for the other dataset. This research had two types of data, namely quantitative and qualitative data. The quantitative data was gathered from the lesson plan (teacher's preparation) and children's books analysis and the implementation observation. Meanwhile, the qualitative data collected from the interview conducted with the teachers. This research was intended to find out the use of children's literature in terms of its preparation and application and the books used. Since the researcher considered the language used in the process of teaching and learning was English as a foreign language, the researcher decided to conduct the research in one national plus school in Jimbaran, named Children's House. And Butterfly class was chosen to be the subject of the research because in the curriculum, supported by the syllabus, children's literature was applied regularly in the Butterfly classroom. In addition, the characteristic of the children in butterfly class is that they are all at the age of 5-6 years old. By that age, related to their language development, they can speak clearly and have conversation among their friends about every day activities.

They can say their name, age, birthday and address. They can describe something by the way it is used. They are able to tell stories and give short talk to other children at school. While learning, they are enthusiastic to listen to stories and recite or sing rhymes and songs. For collecting the research data, there were two kinds of methods applied. First, togather the quantitative data, the methods that had been chosen appropriately were document analysis and classroom observation. Document analysis is related to the analysis of some records or the capturing of some events. Some records that were going to be collected were lesson plans made by Butterfly teachers and children's books applied in the teaching and learning process. Marshall quoted in Sugiyono highlighted that through observation, the researcher learns about behavior and the meaning attached to those behavior. Moreover, Spradley divides participant observation into four, such as passive participation, moderate participation, active participation and complete

participation. And for this research, passive participant was applied as passive participant means the research is present at the scene of action but does not interact or participate. Second, to collect the qualitative data, interview guidance was used to obtain supporting data that support the main data. The researcher used interview, especially for semi-structured and unstructured interview for gathering the data from the teacher and children. As it was already mentioned above that there were two main methods used by the researcher to gather the data required. The first main method was related to collecting quantitative data, namely document analysis and observation. The instruments for document analysis were lesson plans and children's books used. The last was the instrument for doing the observation. The observation used was passive participation. The observation conducted was to investigate the process on how children's literature was applied in the teaching and learning process in the classroom. The second main method was related to collecting qualitative data; that was interview guides. The researcher had prepared interview guides in which contained open-ended questions for the teachers. The information about kinds of instruments used to collect the data was shown in the table below.

The aims of language teaching are commonly defined in terms of four skills: listening, speaking, writing, and reading. "Speaking and listening are said to relate to language expressed through the aural medium and reading and writing are said to relate to language expressed through the visual medium." [31] Speaking and writing are often referred to as productive (active) skills. Listening and reading, on the other hand, are called receptive (passive) skills. All four skills are used within working with literary texts. It is reading books, but also listening to stories, role-playing, writing characterisations, dramatising etc." A story can be the starting point for various activities; for example, reading, writing, drama, handwork, etc." [32]

Listening

[31] Widdowson H.G. Stylistics and the Teaching of Literature. London: Longman Group Limited. 1975. – p 168.
[32] Lazar G. Literature and Language Teaching. New York: Cambridge UP. 1993. p 48-51.

Listening is considered the first skill that children acquire. The first person that they listen to is the mother. It goes on within family life, among friends, at school, at work – listening for a purpose with certain expectations, the ability to predict what is going to be said, an immediate feedback to what they hear, etc. The most heard discourse is more spontaneous, lacks formal words, and contains taboo words and other expressions that are typical in spoken language.

The next point about listening is that it is a reciprocal skill. It is said that listening cannot be practised in the same way as speaking. Listening involves a variety of skills and the process of listening in face-to-face conversation includes specific elements: the spoken signals have to be identified, the speech has to be segmented into parts (which have to be organised), the speaker's intended meaning should be understood, the speakers' and listeners' knowledge of syntax and grammar is needed. Due to these listening skills, we can say that they do not occur separately but happen at the same time of speech.

Listening is a very necessary skill for students' real life communication. Listening purposes might be principally social. The social purpose will include listening to a stranger, replying in a formal way, judging the situation. In this case is extremely helpful a kind of visual backup. Another type of listening that pupils are familiar with is recorded speech and reading written texts loud. However, this is not so good for improving listening skills because it keeps their attention to the text and they must split their attention between two skills at the same time.

Friendly conversations with native speakers are supposed to be social events. These kinds of conversations are more informationless because the student is maintaining a friendly atmosphere and not concentrating on the information. Pupils should train this form while talking to each other or in better case while talking to a lecturer.

In the field of literature, few types of listening exercises are suggested – listening to an audiocassette, listening to teacher as a storyteller, listening to a role-play etc.

One of the difficulties experienced by learners of English is that when they do not understand what they hear, they worry about it and cannot concentrate on what follows. They need training in important points, for example in listening to a story. Before reading the story loud, a few questions should be given that concentrate on the main points of the story. "Listening to stories develops the child's listening and concentrating skills via visual clues, their prior knowledge of how language works and their general knowledge." [33]

To encourage students that have problems with listening comprehension it is better to choose a cassette below their usual level. Cassettes bring the story to life, often adding interesting and atmospheric sound effects as well as helping pronunciation. Cassettes can be used to accompany the text. It is more challenging when cassettes are used without a text and pupils guess what will follow.

To sum up listening skills can be used in various ways during the literature classes – listening to stories, role-plays, listening to cassettes – and it is based on a positive attitude to not understanding everything, predicting and guessing.

Speaking

Speaking as is said above is a productive skill. However, Widdowson suggests speaking as a skill that involves both receptive and productive participation. Nevertheless, mostly the productive participation predominates. Widdowson says that communication through speaking is commonly performed in a face-to-face interaction and occurs as a part of a dialogue or another verbal exchange. But when learners speak in an everyday conversation, they do not only use their vocal organs. "The act of speaking involves not only the production of sounds but also the use of gesture, the movements of the muscles of the face, and indeed the whole body." [34] All these expressions help learners to speak and communicate. Speaking the mother tongue as a skill is the same as speaking English.

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[33] Ellis H. English poems. New York: Oxford UP. 1991. p 46-49.
[34] Widdowson H.G. Stylistics and the Teaching of Literature. London: Longman Group Limited. 1975. p 74-76.

"Learning to speak in English means agreeing to speak in a way which is different from that of the mother tongue, by means of a game imitation, supported from time to time by reflection, but with the same desire to be understood." [35]

Children love to try something new and speaking a foreign language is an adventure. It is well known that children need a strong motivation to learn and express themselves. "If children are to maintain this initial motivation, they need to be given opportunities to speak English as soon as possible []" (Brewster, 1992). Young learners do not need to know any grammar rules or do not have strong vocabulary background as Bygate suggests. Their English is based on patterns which they memorized and which allow them to talk with a minimum of English (such language consists of greeting phrases, routines, classroom language and excusing).

Wood K., Rose N. and Martinez M. suggest that speaking fluency is based on a positive attitude to "having a go" with the language and not being afraid of making mistakes. Wright thinks that children learn better when they have nothing to fear about and teachers should give more importance to learners' achievements than to the mistakes." Stories offer a perfect diet for the buildup of fluency in all four skills." [36]

Role-plays after reading are very useful speaking activities such as interviews with characters, a guess game when one student pretends to be a character from the story and the others have to guess who ask yes/no questions or full dramatization of part of the story. There are some more activities based on literature concerning speaking: asking comprehension questions, ask questions that encourage learners to use their imaginations, retelling the story, speculations on what the characters do after the end of the story.

Writing

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[35] Bassnett S., Peter G. Language Through Literature: Creative Language Teaching Through Literature. Essex, UK: Longman, 1993. p 142.

[36] Wood K., Rose N., Martinez M. Using children literatures on teaching English. Cambridge: Cambridge University Press. 2001.- p. 47-48.

Many learners and teachers deal with the problems of writing in English. Writing is detached from the wide range of expressive possibilities in speech. A writer is unable to exploit all the devices available to a speaker: body movement, facial expression, stress and tone of voice. A speaker can revise ideas as listeners question or disagree.

Writing is a process, from gathering ideas through to checking what has been written. It is also a product, a text. The process of composing starts with planning, and goes on with constant reviewing, revising and editing the work. The writing process involves also communicating (with a reader in mind – a friend, an institution) and therefore is the content and style influenced by audience. Learners can revise and edit their own work that helps them improve the writing process. According to Hancock and McDonald, the writing product is a text with a purpose (to inform, to thank, to request…). The functions and forms of written texts differ from one another. The accuracy (grammar, vocabulary, spelling, capitalization) and the appropriacy of the content (logically organized, original, and interesting) are keys to success of a written text.

Children acquire the ability of writing during primary stage at the age of 6-7 years. Young learners have to cope with many difficulties of the writing process such as handwriting, spelling, punctuation, and layout. It is said that young learners do not automatically transfer their skill in writing from what they know how to do in their mother tongue. That is why teachers should be very sensitive to their writing demands. Writing is a way in which children can express their plans, imagination and ideas. Students often perceive writing as the 'being-tested' skill. Writing is usually relegated to homework and then handed in to be marked: "[writing] allows students to see how they are progressing and to get feedback from the teacher, and it allows teachers to monitor and diagnose problems." "Stories help children become more aware of the general 'feel' and sound of the foreign language. Stories also introduce children to language items and sentence constructions.

All kinds of writing can came from using literary texts for example writing a letter to the author of the book, or a letter from one character to another character. Children can make a wanted poster for a character, or a word puzzle of characters. They can draw a picture and write captions for it. Worksheets provide a wide range of activities such as fill in exercises, drawing characters maps, rewriting sentences.

Reading

Reading and writing are two activities associated with written language. A reader will receive what has been written – reading is called a receptive skill. Widdowson considers reading as the ability to recognize sentences and their meaning or it is the ability to recognize what is the function of linguistic elements. He uses the term comprehending to define the ability to recognize sentences through visual elements. Comprehension is now recognized as a key process in acquiring language. As he suggests learners who read widely, achieve greater fluency in English, and gain confidence and pleasure in learning the language. [37]

The current experience of all teachers of young teenagers is that their students rarely read in their mother tongue in free time. Teachers should motivate and interest their learners by choosing the right text or book and do appropriate pre-tasks. Children are interested in many things that teachers can get them excited about reading.

On the other hand, many language learners lack confidence. They have a very negative self-image of themselves as successful learners. They fail to learn because they think that they are not capable of learning. Reading English texts can give these learners more confidence that will be more valuable than all new words or structures, which they may learn. "Successful reading makes successful readers: the more students read the better they get at it. And better they are at it the more they read…".

Stephen Krashen comes with a new approach to reading at schools – Free Voluntary Reading: "In my work in language acquisition I have concluded that we acquire language in only one way: by understanding messages, or obtaining

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[37] Widdowson H.G. Stylistics and the Teaching of Literature. London: Longman Group Limited. 1975. p 74-76.

comprehensible input in a low anxiety situation. This is precisely what free voluntary reading is: messages we understand presented in a low anxiety situation." According to Krashen, reading is one of the most powerful tools we have in language education.

3.2. Activities for using children's literatures in English language teaching

Children like stories of everyday life, stories full of fantasy and magic. Every single day of a child's life is a kind of story. Children were born as a"tabula rasa." As they grow up, go to school, play with parents, or other children; young children keep the good and the bad experiences in their little heads, the life story is written and hidden or open to teachers, parents or schoolmates.

Especially at primary schools, teachers surround young learners with stories from the first class. For young learners the word "literature" brings to mind books with unknown words piled in the library. They have no idea about what is it but they consider literature something very strange and unknown. The problem is not in learners because they do not know what it (literature) is about, the problem is in teachers. Some teachers think that literature is for advanced university students or other higher-level students. However, primary teachers can benefit from the wide range of children's literature using various activities.

The educational value of using literary texts and stories in primary classes is a well-known feature of good teaching practice for children. Literature is a unique way of developing learners´ understanding, creating and improving social feelings, and building a cross-cultural view. It provides a motivating, challenging, and authentic material for many language activities. Ellis suggests that teachers recognize the true value of storybooks as" a way of creating an acquisition-rich

environment, which contributes to ideal learning conditions by providing enjoyable and memorable contexts for acquiring and learning language". [38]

"It is all very well to point out the advantages of teaching literature but the key to success in using literature in the ESL classroom depends primarily on the works selected."[39]. Ellis advices that at the primary level teachers can choose from a wide range of illustrated books. Learners get to know storybooks through listening to stories read aloud by the teacher and then by recognising the words on the pages. However, there is a specific gap between the primary stage and the secondary stage. Teachers can bridge this space by carefully selected books. Moving to secondary school learners start with more independent reading and involvement. The level of vocabulary and language is as important as the length of the story. Too long and complicated stories can be overwhelming for young learners. Ewoyn Brown advices "less than 75% - 80% of the vocabulary, they may lose confidence in their ability to understand the story." To get the real atmosphere in classes with literary texts teachers should show their strong enjoyment and enthusiasm.

Lesson planning plays a very important role in successful classes. Brown says that teachers should think of their objective, consider time management, and then create a lesson plan, which they will use as a lead for their further lessons. Ellis gives clear guidelines for "planning story-based lessons." He suggests useful writing out a detailed lesson-plan, thinking about types of activities and the classroom language as well as preparing materials (flash cards, OHP, etc.). Some teachers may have to work through syllabus, so they may have worked with the book only a couple of lessons or a couple of minutes in each class. "Spending time with the book is very important. In order for young students to fully absorb an English language book, they must interact with it extensively…" [40]

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[38] Ellis H. English poems. New York: Oxford UP. 1991. p 86.
[39] Ellis H. English poems. New York: Oxford UP. 1991. p 88.
[40] Brown H. D. Principles of Language Learning and Teaching. New Jersey: Prentice Hall. 1987.- p. 41.

Ellis discussed whether teachers should use the mother tongue within using storybooks. Using only English is believed as a very useful learning strategy…."the more you would use English and the more your pupils get better at and more familiar with the language, the less you will need to use the mother tongue." [41] However, teachers should think of when and why they would use their mother tongue. Some situations need to use the mother tongue:

- Setting the scene by drawing upon the children's experience related to the story.

- Predicting what comes next in a story.

- Explanation of the main storyline beforehand.

- Eliciting vocabulary or phrases.

- Explaining keywords, grammar, or cultural background.

- Revising of what has happened in the story

Working with a text written in English with unknown words can be a hard work for pupils. If the teacher ensures pupils that their understanding is supported in several ways, pupils' enjoyment will increase enormously.

Young learners need to be involved in learning in all ways – intellectually, aesthetically, emotionally, and with most of their senses. This can be provided by a variety of activities based on learners´ own work such as making their own worksheets, drawing illustrations, making puppets, and tasting samples of food chosen according to the topic.

We would like to introduce an activity book called James and the Giant Peach based on Roald Dahl's book with the same name. I created this activity pages by shortening chapters of Dahl's book into few small paragraphs concerning the basic story lines and characters. The structure is very simple: left pages contain simplified texts and activities are presented on right pages.

Why have we chosen this fantasy book? The first reason is my personal relation to Roald Dahl's world and literature itself. His world of fantasy mixing

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[41] Ellis H. English poems. New York: Oxford UP. 1991. p 91.

with reality is a great opportunity for using childish imagination and sense for "out-of-reality" thinking. His characters are confronted by big problems, adults who do not listen to children. At the age of 10 and 11, many children are being confronted by problems with friendship, parents and events they have no control over. Children sometimes tend to run away from everyday problems to their own world. This story about an orphan is full of fun and gives the readers hope that they can overcome any problems if they keep a positive outlook on the world.

The second reason – professional – is bringing literature to children and using literature in classes at primary stage. Primary teachers usually work with literature in 'Reading classes", but also in classes of "Uzbek language" and "Stylistics." Nevertheless, this does not happen so often in English language classes. Literary texts appear neither in textbooks nor in activity books. There are several reasons for using literature already mentioned in previous part of my diploma thesis. Duff and Maley mention linguistic, methodological, and motivational reasons. On contrary Ellis and Brewster state that "stories as the starting-point for a wide variety of related language and learning activities." [42]However, there are some other reasons why teachers should use storybooks such as motivation, having fun, sharing social experience while listening to stories in class. Exercising the imagination is also one of the reasons that are mentioned by Ellis and Brewster. I appreciate most using books as a tool in linking fantasy and the imagination with the child's real world. Children delight in imagination and fantasy... It is more than simply a matter of enjoyment, however. In the primary school, children are very busy making sense of the world about them. They are identifying pattern and deviation from the pattern. They test out their versions of the world through fantasy and confirm how the world actually is by imagining how it might be different. In the language classroom this capacity for fantasy and imagination has a very constructive part to play.

Children are born to play games in their own worlds and enjoy themselves. Nevertheless, the first year at school means losing a part of their free fantasy and

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[42] Ellis H. English poems. New York: Oxford UP. 1991. p 94.

they sometimes become less open-minded thanks to some teachers` means of teaching. Teachers usually force their pupils to unnatural stereotypes. According to this teachers` behaviour children lose a piece of themselves. They are self-determinated by attending special courses at music schools, art schools, and sports clubs. However, reading books is a part of children` s free time. On the other hand playing computer games and watching TV are predominant activities.

As I can say there are many advantages of teaching such a small group – fewer pupils = more time, more activities, more difficult exercises. On the other hand, it is very challenging for me to handle a group of teenagers that want to enjoy their free time after school talking about personal problems such as new boyfriends, pop stars and TV shows. For me as a teacher it means strong motivation and variety of activities for each lesson. (Appendix I, II)

The main aim of this activity book- get children acquainted with a literary text – was fulfilled in both lessons either in the fifth class or in the language course but with slight differences and some similarities. One feature that was in common for both groups was the fact that children had not read any book or a part of a book written in English.

Pupils were very difficult to motivate because they feared they would not understand every word, every sentence structure. According to this fact few problems occurred within reading comprehension. At the beginning of my lessons learners focused on precise translation of each word and that was very demotivating for both the children and me. With this in mind, boys stuck and refused to go on with reading and doing exercises because of one word that was not in their textbooks. As the teacher told me about all the pupils how they worked during lessons of English, I was very surprised that "the worst" pupils became "the best" pupils. They appreciated most the materials that were used such as pictures, crosswords, fruit, and a original book. Finally, pupils worked mostly on their own and without my help. At the end of every lesson there, was kind of feedback section where I tested learners understanding the story and revising new vocabulary. Pupils were asked several questions or did a fun exercise. Overall, I

can say that learners worked above their possibilities and tried very hard while going through this activity book. Therefore, exercises were too difficult for them. When they did not understand, I explained the problem slowly in English using pictures and drawing on the blackboard, so they could guess the meaning. As I said "Goodbye," they asked me if I could be their teacher forever and that was the best reward for me.

The benefits of including English literature in teaching English language can be classified in terms of aesthetic, linguistic, pedagogical, and heuristic advantages:

1. The themes English poetry deals with are related to common areas of all human experiences, although the way they are treated differs to various extents in terms of culture. Carefully-selected English poems offer various themes which are relevant to the interests and concerns of learners as they provide them with meaningful and memorable contexts for processing and interpreting new language. Hence, well suited for content-based approaches, English poetry can act as a powerful stimulus to the student's own reflective thinking and emotions, which will elicit more expressions of opinions, reactions, and feelings for "more mature and fruitful group discussion. Thus, English poetry can be used as the basis for generating at once the student's involvement and his/her subjective, creative, and meaningful responses. An understanding and explicating of the ways in which the themes are dealt with in English language can also help improve not only language awareness but also cultural awareness.

2. Subject: Most of current English language-teaching materials run the risk of trivializing content for the sake of highlighting the language. Being made to be "exposed to the surfeit of rapes, abortions, drugs and bombs," learners are likely to lose interest in the act of reading itself, hence missing a chance for "the flow of reading" in which they can acquire a great deal of new vocabularies and sentence structures. Still worse, even important experiences such as love, death, life are frequently dealt with in terms of matter-of-facts (journalistic) manners, and therefore, they fail to provide learners with excellent opportunities not just to

reflect their life but also to express their personal opinions, reactions and feelings. However, English poems touch upon non-trivial areas of human experience and heighten the student's awareness of even the apparently trivial. Hence, they elicit a strong subjective investment in poem-centered activities, which, combined with group interactions, is a powerful motivational factor in language learning.

3. English poems expose par excellence learners to "fresh and unexpected" , "uses of language" in relation to vocabulary, syntax, semantics, morphology, structure, which are beyond their fixed dimension only to embody multiple layers of meaning. In order to understand their specific effect (that of various 'forms ') on the making of meaning, learners need to be actively and creatively involved in not only considering the ways in which this effect is achieved by departing from a norm of English but also explicating the ways in which this specific style contributes to a build-up of a particular communicative effect in a particular context. By asking learners "to explore such sophisticated uses of language," we are "encouraging them to think about the norms of language". An in-depth awareness of such creative facility with language can be a valuable ground for both understanding pragmatic functions of language uses and promoting creative play with English language in writing and speaking. The process of doing with language subjectively, creatively, and collaborative plays an important role in not only defusing learners' fear but also expanding and developing their confidence in using it in an actual situation:

The meanings conveyed in poems are usually expressed very economically. In order to retrieve these meanings and talk about them, it is necessary to expand and extend the words on the page. From a small language input one can generate a large and varied output.

Such pragmatic and creative uses of English language already prevail in everyday language: advertisements, political speeches (or cartoons), comedies, talk shows, jokes, and even in everyday conversation. Furthermore, we also help learners develop their "abilities to infer meaning and to make interpretations" on the linguistic and contextual basis by developing their "sensitivity to the web of

associations which link words to each other," to "the weight and quality of words," and finally to "the limitations of their use in everyday speech as compared with poetic language". Since any language act (even plain language) positions language users in a creative interaction (or reaction to) with texts, an interpretation including the drawing of inference on what is produced by language is required on the part of language users. In Cater's language, the experience of decoding poetic uses of language is "transferable to most language learning contexts in which meaning,because they are not always immediately transparent, have to be experienced, negotiated, or 'read' in the sense of interpreted between the lines". This capacity gained from such experience "can then be transferred to other situations" as follows, where a creative and contextual interpretation needs to be made on the basis of "implicit or unstated evidence": fictions, editorials, defense in court, playful speech, jokes, white lies, pretending statements, playing devil's advocate, political slogans, riddles, metaphors, idioms, allusions, signs, suggestions, connotation, proverbs, contracts, etc. Finally, these capacities obtained from activities through English poetry can serve as a springboard for expanding learners' communicative competence because English language is not always governed by rules; rather, it stretches beyond ordinary language uses "to achieve different communicative purposes ". While reading and processing English poetry, learners learn how to "make use of certain interpretative strategies" which are contextual, creative, and subjective (Lazar 101) and use them functionally in an actual speech event. In Bassnett & Grundy's language, when we teach English, we are not merely teaching language features, but we are teaching learners about what that language can function in a particular discourse and how they can understand and retrieve that function in an actual speech act.

3.3. Methodical recommendation and lesson plan using in class

According to Van, using literature in the FL classroom entails a series of advantages[43]:

· It provides meaningful contexts.

· It involves a wide range of vocabulary, dialogues and prose.

· It appeals to imagination and enhances creativity.

· It develops cultural awareness.

· It encourages critical thinking.

· It is in line with CLT (Communicative Language Teaching) principles (literature can enhance meaning and learning is facilitated through involvement and joy).

In order to round off this point, we may summarize some hints on how to integrate children's literature in English in the FL class. Maley suggests that literary texts can be approached through a three-staged procedure[44]:

1. Preparing learners to cope with the text. This stage involves preparation activities, (i.e. making a brainstorm, engaging them in a passage and eliciting ideas and language items).

2. Engaging learners in understanding the text (i.e. extract key phrases and get learners to match them with words expressing learners' feelings).

3. Engaging learners in activities which extend the theme and allow learners to express their own opinions, feelings and thoughts. As an example, through a role play learners can ask characters about their motives for action.

LESSON PLAN

Class: 5.C (level – elementary)

Time: 45 minutes

Materials: activity book, pictures, a book

Aims:

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[43] VAN, T. T. "The Relevance of Literary Analysis to Teaching Literature in EFL Classroom". English Teaching Forum. 2009

[44] MALEY, A. "Down from the Pedestal: Literature as Resource". Modern English Publications. 1989.

<u>Skills</u> – listening, reading comprehension, writing

<u>Aims:</u>

- ✓ linguistic: to present vocabulary
- ✓ to practise guessing meaning from context
- ✓ to revise present simple (positive, negative)
- ✓ other: working independently of teacher (pair work)
- ✓ organising work
- ✓ self-checking

<u>Assumptions</u>: children already know the story from their mother-tongue language lessons; reading the text without understanding each word.

Procedures

A.   <u>Warm up</u> -

Aim: To raise initial interest in the book

Time: 5 minutes

Procedure: Pupils sit on the floor and listen to teacher. They close eyes and 'sleep'. Then the teacher reads the script below and children act out.

You are a peach. You are a very very small peach. You are sleeping. I come to you and I give you a magic pill. The sun is shining. The little peach starts to grow. Slowly stretch out. Slowly stand up. Slowly…. You are growing. It's bigger and bigger. Now the peach is as big as a melon. You are growing and growing. Now you are as big as a dog. The sun is shining. The peach is as big as a car. Now the wind is blowing. Moreover, suddenly you are falling down. You are rolling and rolling...

B.   <u>Presentation</u> –

Time: 10 minutes

Procedure: The teacher shows children the cover of James and the Giant Peach to remind the story and the author. He/she emphasises names of main characters and points at the pictures of minibeasts.

Aim: to get known the story in English

Skill: listening

C.   Controlled practise

Time: 10 minutes

Materials: activity books, envelopes with pictures (see Appendix)

Procedure: Reading texts together (one by one, teacher to children). Children match pictures to each chapter and name chapters. Then show to others.

Aim: pupils acquaint with the story

Skills: listening, reading

D.   Production

Time: 15 min.

Procedure: Pupils read texts and do activities in activity books. They work independently, in pairs.

Chapter 1 – activity – draw two pictures according to the description in the text

1. ACTIVITY: the teacher gives a brief description of the activity

2. AIMS OF THE ACTIVITY TO BE OBSERVED:

- COGNITIVE individual language skills (reading, listening, writing, speaking) and subskills (vocabulary, grammar, pronunciation, spelling)

- SOCIAL/AFFECTIVE

(moral issues, emotional and culture awareness, students are given social roles, work with dictionaries, classroom atmosphere, .)

-       PSYCHOMOTOR

(physical movement, creativity, imagination, .)

3.   OBSERVER' S COMMENTS ON THE ACTIVITY USED IN THE LESSON

The teacher takes these aspects of the activity into consideration:

-   challenge (level of difficulty)

-   suitability

-   type

- variety (too long- students lose their concentration and interest, too short - not sufficiently practised)

4.   CLASSROOM ORGANIZATIONAL FORMS

- group work, pair work, individual work, whole class work

- team work x cooperation x competition

5.   OVERALL IMPRESSION OF „THE FAIRY-TALE LESSON"

- Students' involvement (what is the students' response to the work with the fairy tale - increase/ loss of their interest, curiosity, motivation .)

- Students' enrichment (to foster students' positive attitude towards literature of the target language and reading as such, ...)

- Teacher's attitude (his enthusiasm, usage of praise, encouragement,...)

- Teacher's techniques to help the students with any difficulties (usage of pictures, blackboard, dictionaries, translation, explanation,.)

Lesson 6 - Student's worksheet

NAME:_____

1. BINGO

Listen and if you have the particular words cross it out from your "wordbox". Call out „Bingo" if there are no words left.

A. The teacher says the words in English

PRINCE	VLASTOVKA
EGYPT	MESTO

B. The teacher says the words in Czech

PEOPLE	LEAF
NEEDY	WEAK

2. "WRONG SPELLING" - Can you create the right word?

ISSK _____

EAKW   _____

OVEL _____

IREDT_____

EADD _____

ATTUES _____

3. "READING RACE"

This is an extract from the fairy tale (the last key scene) you read for homework. Your task is to answer the comprehension questions. Use the text, if necessary.

„Good-bye, dear Prince", a little swallow says. „I am glad that you are leaving, little Swallow", answers the Happy Prince, "thank you for everything." "I am sorry", says the little Swallow, "but I am not going to the distant Egypt. I am very cold, tired and too weak." He kisses the Happy Prince and dies.

The next morning people see that the Happy Prince is not golden any longer and that there is a dead bird at his feet. So they decide to pull the statue of the Prince down. "Bring me the two most precious things in the city", says God to his Angel and the Angel brings Him the Prince's heart and the dead bird.

HOMEWORK:

A. Write as many "vocabulary connections" you remember about Oscar Wildes fairy tale The Happy Prince.

THE HAPPY PRINCE

B. Write 5 sentences about this fairy tale and use as many words from "your brainstorming" as possible.

Lesson 7 - Teacher's plan

1.   HOMEWORK („ brainstorming sentences")

The students share their „brainstorming circles" with their classmates in a group. Then individual students are asked to pick up one sentence and read it for the profit of the whole class.

CONCLUSION

The diploma paper as a whole tries to answer the question "How can children's literature contribute to the development of a child as both a young reader and a young learner of a foreign language?"

Theoretical part looks at the fairy tales as a literary genre which brings the world of fantasy, enchantment and entertainment but has a wider educational function as well. Secondly, it aims to discuss a possible inclusion of the fairy tales into the English lessons with young children for the benefit of target language improvement as well as their personal enrichment.

The general aim of my practical part was to further the students' mastery of English and support their overall development by means of using Oscar Wilde's fairy tale The Happy Prince in a motivating way.

In this work, we have presented some suggestions and theories how to use literature in primary classes. In the beginning of this work, enthusiasm blinded my inexperienced mind of a teacher – beginner. Honestly, I can say that not everything worked as I expected due to few reasons.

The first reason was the fact that learners who we worked with have never experienced a literary text in their English classes. Thus, I had to work on strong motivation, rewards, and funny activities. The second reason why not all points came true was for the difficulty of some parts such as listening to the cassette. Therefore, I had to simplify some activities, help learners get involved in the topic by funny pages (crosswords, rhymes). Finally, children created a positive relation to the "crazy English book" (James and the Giant Peach) and Roald Dahl at all (thanks to Hollywood, Charlie and the Chocolate factory). According to realized lessons I can say that children know something about Roald Dahl, they know what the book is about, and they can name all the main characters. I showed them the book after six months in order to get feedback and they remembered the story in general. Actually, their first sentence was, "That is James!," "When you were here last time, we spoke about it," " And we listened to the bad aunts."

With all this in mind, I recommend Roald Dahl's books or some other valuable English books. It is my belief that literature entertains, develops imagination, and causes questions and new knowledge. Using minimum of literature helps extend a child's vocabulary. On the other hand, the question of developing concentration and listening skills should not be overviewed.

Books are sometimes the only friends for unhappy child souls (even adult). They can help children get out of the reality, get to unknown places, live unending adventurous, and find new imaginary friends. In England, children go to schools much earlier – at the age of four or five. British teachers set reading storybooks as homework for parents in order to get children involved in stories. They also have literary activities for six-year-old pupils such as finding differences between stories, deciding which story is fiction and which could be real. This helps develop a taste for great literature.

Albert Einstein said, "If you want your children to be intelligent, read them fairy tales. If you want them to be more intelligent, read them more fairy tales." And not only fairy tales develop children's intelligence. Pieces of advice at the end of my diploma thesis - have no hesitation in using literature in English classes and have fun!

The teacher has an important role in teaching English through literature. First, he should determine the aim of language teaching in relation to the needs and expectations of the students. Giving a questionnaire or interviewing with the students orally, the teacher can set up the aim and the objectives of the language teaching. Second, he should select the appropriate language teaching method, teaching techniques, and classroom activities. Then, the teacher should select the literary texts relevant to the aim and the objectives of his teaching. While selecting literary texts to be used in language classroom, the students' language proficiency, interests, age, sex, etc should be taken into acount in order not to bore students with inappropriate materials. At elementary levels, for example, students should be given simplified or specially written stories. At advanced levels, however, students are given literature in its original form so that they can develop their literary

competence in the target language. To put it another way, students learn practically the figurative and daily use of the target language in the literary texts and encounter different genres of literature (i.e. poems, short stories, plays, etc.) at advanced levels. Observing how characters in a play or a short story use figures of speech, such as simile, metaphor, metonomy, etc so as to express their communicative intention, students learn how to write English more clearly, creatively, and powerfully. As Obediat states, literature helps students acquire a native-like competence in English, express their ideas in good English, learn the features of modern English, learn how the English linguistic system is used for communication, see how idiomatic expressions are used, speak clearly, precisely, and concisely, and become more proficient in English, as well as become creative, critical, and analytical learners. Custodio and Sutton explain that literature can open horizons of possibility, allowing students to question, interpret, connect, and explore. In sum, literature provides students with an incomparably rich source of authentic material over a wide range of registers. If students can gain access to this material by developing literary competence, then they can effectively internalize the language at a high level (Elliot 1990:198). Especially, for students with verbal / linguistic intelligence, the language teacher's using literature in a foreign language class serves for creating a highly motivating, amusing and lively lesson. Literature is not only a tool for developing the written and oral skills of the students in the target language but also is a window opening into the culture of the target language, building up a cultural competence in students.

Finally, literature involves affective, attitudinal, and experiential factors and so may motivate learners to read. So literature is motivating because it deals with situations and themes that the writer considered important to address and the motivational effect of the genuineness of literary texts is increased when the topics relate to the learner's personal experience. With the use of literature learners may build new vocabulary as well as they expand their understanding of words they already knew. Also literature may help students to have the habit of reading, and if students can develop the habit of reading especially for enjoyment and interest,

they may increase confidence and fluency, and gain the habit of reading in a foreign language. This is important for students' further independent motivation in learning a foreign language. Despite the benefits of using literature in classroom, literature's importance was faded as linguistics has become the center of language programs. Despite the claims of its enthusiasts, it is asserted that the use of literature is not always necessarily pleasurable or meaningful for all readers and that classroom uses of literature put off at least as many students as they encourage.

As an additional criticism it is also suggested that foreign language literature often fails to make any sense of progression, and rather than advances in skills or abilities it specifies items of knowledge.

As it is mentioned that children's literature provides many benefits for children's language development, yet in general, the use of children's literature nowadays has not been widely applied in the teaching practice, especially in teaching English for young learners since the teachers do not aware of the usefulness of involving children's literature in the teaching and learning process, especially in developing children's vocabulary. In fact, there are some researches that support literature in the school curriculum that can make the teachers realize the importance of literature.

Literacy is closely related to the learners development in understanding about how reading and writing work. The use of children's literature emphasizes the dynamic process of constructing meaning from text.

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