Enjoy Reading
and
Learn English
with Introductory Methodology for English Teachers and Instructors

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Contents

To the Instructor 5
Introduction 6
Organization of the Selected Materials 6
Reading literature in the ELT Classroom and Its Advantages 7
Importance of Storytelling in ELT 9
Critical Thinking – A Path to Deeper Learning 10

Part I
Reading for Pleasure 11
Unit 1
What is Poetry? 12
Poetry for Appreciation 13
Reading and Writing Poetry 13
Cinquains 14
Haiku Poems 15
Unit 2
Fables 17
Unit 3
Short Short Stories 26
One-Sentence Stories 27
Six-Word Stories 28
Mini Sagas 30
Unit 4
Timeless Myths, Parables and Other Stories 32
Unit 5
Urban Legends 39
Unit 6
Fairy Tales 42
An Oriental Tale 44
English Fairy Tales 48
Unit 7
Two Ghost Stories 58
A Ghost Story 58
Long Live the Queen by Ruth Rendell 61
(Adaptation of a Longer Short Story)
Part II

Reading for Understanding and Appreciation
Selected Texts of English Literature from Beowulf to Jane Austen

Unit 1
The Anglo-Saxons
Beowulf

Unit 2
Geoffrey Chaucer
The Canterbury Tales
The Squire and The Wife of Bath from the Prologue

Unit 3
King Arthur and His Knights
Arthurian Legends
King Arthur and Princess Guinevere
The Wedding of Sir Gawain and Dame Ragnell

Unit 4
Medieval Ballads
Lord Randal
Sir Patrick Spens

Unit 5
Robin Hood Ballads
The Shooting Match at Nottingham Town

Unit 6
William Shakespeare
Shall I Compare Thee to a Summer's Day
Romeo and Juliet - The Prologue

Unit 7
Daniel Defoe
Robinson Crusoe

Unit 8
Jane Austen
Pride and Prejudice

PowerPoint Presentations:
Medieval England – The Anglo Saxons
English Medieval Literature – Geoffrey Chaucer
A Popular Ballad - Lord Randal
Elizabethan Theatre
To the Instructor

This electronic collection of literary texts has been designed for teachers of English preparing students for the upper-intermediate and advanced levels of English, who wish to make their ELT classes more interesting and intensive. The target learners are those English language students who wish to get involved in more efficient reading with the aim of enhancing their studies of the English language and literature, or those who wish to improve their reading, communicative, thinking and creative skills.

The author has included, apart from an abundance of texts representing shorter genres of literature and a great number of texts covering the representative periods of English literature, a lot of comprehension questions, tasks and other activities that will enable the instructor to use the communicative approach with the selected texts. In addition to that, the teacher or instructor will have a chance to read or narrate the texts in the classroom and thus improve his/her own narrative skills which is so important for attracting the students’ attention and motivating language learners.

Since the curricula of our secondary schools do not incorporate literature or literary texts in language studies, this collection of materials attempts to bridge the gap brought about by this approach which does not provide any time for English language teachers to set aside at least a small amount of teaching time opportunity for the purpose of reading additional, more interesting materials which literature offers to the classroom. This is in stark contrast to those approaches which do indeed value highly personal growth by means of reading literature which is integrated into ELT language learning classrooms in numerous countries of Europe, i.e. for instance Germany, Italy, Scandinavian countries. For that reason we have to keep in mind that all the texts are optional and they may only accompany the standard texts included in the student’s course book.

The instructor using this collection of literary texts will have to carefully select the most suitable level of the texts used by his learners, whereby paying special attention to their specific needs and interests. These texts and tasks, after being divided into shorter sections and portions by teachers, will be incorporated into the teaching unit as introductory motivating elements or they will conclude the unit illustrating the themes and topics used in regular teaching units. This situation can be partially improved or resolved by establishing optional English clubs and special literary seminars in which the instructor can fully exploit this collection of materials, including his own texts, and enjoy the results of such creative and imaginative work with his/her students of English.
Introduction

(i) Organization of the Selected Materials

This collection of literary texts and materials is divided into two larger sections. The former covers the theme of Reading for Pleasure and is designed for English learners from the intermediate level upwards, while the latter, entitled Reading for Understanding and Appreciation, covers fundamental themes and some related English literature texts ranging from Beowulf to the beginning of 19th century. This part is offered to upper intermediate and advanced students of English with the intention of assisting them with their preparation for their future English language studies as well as for later instruction in humanities at a university.

The author of this collection responded to the secondary school teachers’ demand for literary texts that might be included in their English language classrooms and enable them to bring to the classrooms a series of literary texts with interesting and highly provoking content, i.e. also those texts which would enable them to react and interact either with the teacher or with each other in groups or teams. The teacher/instructor is expected to bring such texts to the classroom in the form of narratives, or read these texts in the classroom with the students, as well as assigning tasks for the students’ home study in case that their level of English is much higher and they need new incentives that could trigger their interest in the further reading and better understanding of longer texts.

The shorter texts of the collection can be incorporated into ordinary ELT classrooms, while longer texts (full stories, longer extracts of prose or poetry) can be made use of in special English courses, clubs and specialised seminars. English teachers or instructors are invited to select and use the texts that will suit the purposes of their learners. They are also welcome to be inspired by these materials and to learn to locate and select similar texts in English libraries, electronic libraries on the Internet or elsewhere. This collection also includes a great number of activities and tasks that focus on making use of the modern media (including YouTube or extracts from modern films or documentaries, newspapers, etc.).

The units of Part I are less demanding in terms of vocabulary and language structures, while those in Part II are more challenging as they include more difficult vocabulary and demand the teacher’s assistance and facilitation. Among many roles the teacher has in the ELT classroom, he is also expected to be a skilful narrator of shorter and longer stories, but his most important role will be that of FACILITATOR.
(ii) Reading Literature in the ELT Classroom and Its Advantages

Teaching English to students at secondary schools in the Czech Republic is focused predominantly on teaching the four major language skills by making use of non-fictional texts for that purpose rather than utilizing extracts from literature. The process of learning a foreign language thus incorporates only very few literary texts. In its curriculum the secondary school English language teaching does not include either a wider range of genre types (fiction, poetry and drama) or the reading of texts from older English literature. If some literary texts appear in the classroom, it is only an exceptional occurrence. The arguments against using literary texts include the teachers’ complaints about the difficulty of utilizing such texts under those conditions which can be found to exist at our secondary schools, but also the fact that reading literature is time consuming.

In spite of all this, it is a well-known fact that the regular reading of literary texts in the ELT classroom makes language learning more efficient. The latest theories and the current teaching practice teach us a lot about the positive effects of reading on the students’ learning of a foreign language. For that reason this book attempts to assist teachers (or instructors) and their language learners in creating and sustaining the habit of reading literature with the aim of enhancing their language learning.

What are the pros and cons of incorporating literature into the ELT learning at our secondary schools?

PROS: Foreign language students who are accustomed to reading become more skilful readers and do not lightly experience difficulty when confronted with longer texts or books. They learn new vocabulary quickly and grasp the meaning of the larger entities more quickly. Discussions about provoking literary texts improve their interpretative, discussion and thinking skills.

CONS: Among the main obstacles we face, is a lack of motivation on the part of the students, which is associated a) with young people’s general aversion to reading fiction or poetry, but in particular to larger amounts of texts in a foreign language and b) with the relocation of their interest towards modern technologies that enable young people to become acquainted with the majority of classical or important literary works in different media modes, i.e. film versions, audio and video forms. This results in the avoidance of reading literature and books in foreign languages per se. Students then miss out on the opportunity to enlarge their vocabulary, to develop a higher level of critical thinking, of acquiring an understanding of entire stories or books in the target foreign language, as well as to become acquainted with new contexts, etc.

It is possible to imagine the reaction on the part of many secondary school teachers who will be expected to incorporate for instance classical texts of English literature into their ELT classes in which they often struggle to cover all the teaching tasks demanded of them anyway and to expect that they also achieve the required objectives in this area and most particularly when they discover that one of the possibilities on offer, involves the reading of extracts from the epic poem Beowulf, which is of course more than one thousand years old. Some of them may still recall how they struggled hard to read longer passages of that poem during the course of their first year of university studies. The resentful attitude may be also connected, in the majority of cases, to the near impossibility on the part of teachers to find sufficient time to incorporate work on literary texts in their regular ELT classes.
On the other hand, it isn’t difficult to imagine how the teacher’s skilful narrative of the abridged version of even more difficult literary texts (from which he will concentrate on two or three very dramatic scenes, or powerful motifs) may raise their student’s interest in studying English, in learning more about historical events of the past in English (for instance the Anglo-Saxons fighting their cruel and mighty enemies).

The rationale behind the use of this collection of texts is to get students involved in a great number of activities that will enable them to develop individual skills – the students’ reading and speaking skills and their listening comprehension ability. The book also pays attention to the development of the students’ writing skills and creativity, which are often neglected in the ELT classrooms. The introductory exercises (PRE-READING EXERCISES), which prepare students for the topics of the selected texts or guide students during the story, and the interpretation thereof, are predominantly motivating tasks. The GLOSSARY accompanying the texts will be used for numerous activities preparing students for their proper understanding of the story or of the problem under scrutiny. Glossaries make the students’ work easier and at the same time, by means of providing definitions of the less well-known words, should teach them the skill of generalization. The proposed WHILE- and AFTER-READING ACTIVITIES vary a lot and their aim is to enable students to acquire a proper understanding of the text and its literal or hidden meanings on the one hand, and get students involved in classroom discussions in teams or groups on the other.

Some proposed FOLLOW–UP ACTIVITIES take students to areas exceeding those in the texts as well as examine current issues. Literature provides a great number of contexts and new situations that can be perceived as real-life situations. The use of suitable and interesting literary texts in the ELT classroom and the gradual creation of the habit of regular reading habits, enables both the teacher and the student to take advantage of literary texts.
(iii) The Importance of Storytelling

Our society, which has been influenced by the rapid development of new technologies, seems to value storytelling less and less. This happens because the main role of storytelling, i.e. to inform people about important events or everything that happened around them in the neighbourhood or in the country, has been gradually replaced by a completely new media mode. We realize that even these new media keep some of the qualities of traditional storytelling, but they have also given rise to some new qualities that could not have been attributed to storytelling in the past. However, the brevity and the speed of the contemporary daily news or any other transferred information cannot fully replace the power and the strength of ancient narratives that once required the personal presence of the narrator and his listeners together with a certain level of interaction between them. Thus the qualities of the voice and the text (whether sung or read) are now being discovered again and old myths, tales and stories are being reintroduced into schools and to the general public. Those who have listened to such narratives once or twice, enjoy coming back again to listen to modern storytellers and they are able to appreciate the narrative power of both the old stories and the storyteller.

In spite of all these changes in modern society, telling stories still remains a very important tool in the teaching and learning of languages, as well as some other areas of learning (e.g. the business sphere). Just a quick glance at the Internet (Facebook, Twitter and some other websites) will soon confirm the growing popularity of storytelling and its newly adopted roles in modern society. Among the people who consider storytelling amazing, attractive and motivating are, apart from businessmen, team builders and those in therapeutics, but also those learning languages. If a foreign language student experiences an hour of listening to the stories narrated by a professional narrator in a foreign language, he becomes more and more excited, and indeed even motivated to a more intensive learning of the language. We, teachers and instructors of English, realise there must be a strong motivation for even more reasons for justifying the important role of storytelling in language learning and teaching.

This is the reason why this collection of texts includes a series of shorter and longer tales with the intention of providing the opportunity to teachers who wish to revive storytelling in their ELT classroom. A great portion of initial activity and efforts will still be placed on the teacher’s shoulder, who can maximize the effect by bringing (together with texts) also his/her love of books together with a strong belief in reading books for enjoyment to the classroom.
(iv) Critical Thinking - A Path to Deeper Learning

By reading literary texts in the EFL or ELT classrooms and teaching them in an interactive manner (using questioning and techniques leading to ever more profound questioning), the teacher also prepares students for more intensive learning. Such forms of learning will lead the student to his subsequent mastering of the requirements necessary for entering a college. For instance, the student who plans to study humanities will be much better prepared for the entrance exams. The student’s skills at the end of the secondary level study period, will be enhanced by those acquired in the process of learning, during which the learner was exposed to a bigger volume of reading and a lot of new strategies going far beyond the traditional requirements of the Czech secondary school curriculum.

At present, quite a high number of teachers feel the need to improve critical thinking skills in their English learners, in particular their ability to predict, make inference, define a problem, express their judgements about the world around them (including literary texts) and analyse more complex texts, in order to be able to approach more advanced results in language learning. For that reason all texts in this book are accompanied by a series of strategies that support critical thinking and by using such, the teacher can challenge the students to solve more difficult tasks and assignments that will help them become more critical readers and thinkers. The teacher’s application of all major skills also ensures that the theme will be treated in all of its complexity (at the level required for the age group that deals with the text and the related problems).

Teachers are free to select suitable texts from this collection. But the texts and tasks set should in no way, be either too easy or too difficult for their learners. In addition, they have to find the proper pace and suitable scope of materials for instruction. The texts and tasks can also serve as models for the instructor’s own selection from a great volume of contemporary literary available. An adequate learning purpose will have to be selected for lower and higher classes of grammar schools and students of different types of secondary schools.

Poetry included in Part I (Reading for Pleasure) is suitable for the age group of 12 to 14 year-old students since this section focuses on predominantly reading for pleasure and on the development of imagination and creativity in students, while longer texts and extracts from Old and Middle English literature (Part II -Reading for Understanding and Appreciation) will be more suitable for students with a good command of English (age 16+). The main intention will be to enable students to become acquainted with a small volume of basic texts from English literature. The instructor preparing his students for further university studies (humanities) will engage students in deeper analyses and discussions surrounding the symbolical meaning of events and characters. Also, strategies associated with mode amongst advanced students will differ a lot. Nonetheless, both groups of language learners are expected to intensify their critical thinking and their abilities to analyse and discuss the themes included in individual texts together with some related themes (follow up activities).
Part I

Reading for Pleasure

Unit 1
What is Poetry?
Poetry for Appreciation
Reading and Writing Poetry
Cinquains
Haiku
What is Poetry?

Pre-Reading Activities

Teacher can start with the following set of questions and brainstorm for a while to learn what our students’ approach to poetry is and how they appreciate the reading of poetry.

What does poetry do for you? What is its role in your life?
What do you know about poetry? About its form and content? About its language?
Do you think it deserves a place in the process of our learning English?

If we can see they have a more positive approach to poetry, it is possible to start reading poetry in the classroom and students can even try to create their own poems making use of simple poetic forms (cinquains, haiku poems). If our students’ approach to poetry seems to be less warm, it would be wiser to begin introducing poetry slowly and start reading poems more relevant to and attractive for young people, i.e. poetry and poems that have a strong motivational effect. It is desirable to use such poems with the aim of changing students’ views of poetry since it can be quite an effective tool for working with words and our learners’ thoughts and feelings. To raise their interest in reading poetry we should not forget about using lyrics of the songs they love.

Compare your results of brainstorming with the following answers.

<table>
<thead>
<tr>
<th>Form</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>(the appearance of the words in the poem)</td>
<td></td>
</tr>
<tr>
<td><strong>Poetry</strong></td>
<td></td>
</tr>
<tr>
<td>o arranges words to a great number of poetic forms and shapes</td>
<td>o uses words as building material</td>
</tr>
<tr>
<td>o it consists of lines and stanzas</td>
<td>o can sometimes use only very few words to convey its message</td>
</tr>
<tr>
<td>o it may use rhymes or it can be unrhymed</td>
<td>o uses these words in unusual combinations that create poetic device</td>
</tr>
<tr>
<td>o has one important element - rhythm</td>
<td>o is very concrete or can be even abstract</td>
</tr>
<tr>
<td>o it can also combine rhythm and free verse</td>
<td>o may be serious or humorous</td>
</tr>
<tr>
<td>o sometimes it even neglects rhythm and a beat</td>
<td>o usually expresses important personal feelings making use of both simple and rich images</td>
</tr>
<tr>
<td>o has a unique form and shape</td>
<td>o can be about anything</td>
</tr>
<tr>
<td>o often ends with a punch</td>
<td>o can be a puzzle</td>
</tr>
<tr>
<td>o may even use invented spelling</td>
<td>o can inform or instruct the leader</td>
</tr>
<tr>
<td>o has or hasn’t got a title</td>
<td>o can describe or paint</td>
</tr>
<tr>
<td>o ...........................................</td>
<td>o brings only essence of the author’s</td>
</tr>
<tr>
<td>o ...........................................</td>
<td>o narrates a story</td>
</tr>
<tr>
<td>o ...........................................</td>
<td>o leaves many things unsaid or hidden</td>
</tr>
<tr>
<td>o ...........................................</td>
<td>o can be expressed visually as well</td>
</tr>
<tr>
<td>o ...........................................</td>
<td>o can become a game or a play with language</td>
</tr>
</tbody>
</table>
What does poetry do for you?  
How can it help our language studies?

Poetry for Appreciation

Let’s start our chapter about poetry simply by the reading of/or listening to William Blake’s poem **A Poison Tree**.

I was angry with my friend;  
I told my wrath, my wrath did end.  
I was angry with my foe:  
I told it not, my wrath did grow.

And I watered it in fears,  
Night & morning with my tears:  
And I sunned it with smiles,  
And with soft deceitful wiles.

And it grew both day and night,  
Till it bore an apple bright.  
And my foe beheld it shine,  
And he knew that it was mine.

And into my garden stole.  
When the night had veiled the pole;  
In the morning glad I see,  
My foe outstretched beneath the tree.

Think about the underlying theme of the poem and then start to analyse and interpret it.

Have you ever come across the situation that made you hide your feelings and even led to much stronger feelings of unhappiness, loneliness, frustration or anger?

What are the sources of your anger or frustrations, if any? Whom can you share your pain with? Does it relieve your frustration if you speak about it with someone?

Glossary:
- *wrath* – anger, fury
- *foe* – enemy
- *wiles* – tactics or tricks
- *bear/bore, born* – Give birth to (fruit)
- *behold/beheld, behold/- see*

Hand painted copy B of William Blake's "A Poison Tree", 1794.  
http://en.wikipedia.org/wiki/A_Poison_Tree
Read the first stanza of the poem again and express the poet’s idea in your own words. The poet tells a story. He expresses it by means of an extended metaphor. When or under what circumstances can this situation cause a tragedy or disaster?

Explain Line 15 of the poem (in particular the expression “glad I see”) in your own words.

Why is the poem called A Poison Tree?

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**Cinquains**

A poem consisting of 5 lines

Have you had any experience in reading and creating poetry in the ELT classroom? Let’s try a hand at creating simple poems at the very beginning of this unit.

In 1915 Adelaide Crapsey (1878-1914), an American poet, created verse that resembled Japanese poetic forms (tanka and haiku). It was a simple five-line form of poetry that became famous as Cinquain. Her poems, published after her death (1915), brought new imagery into American poetry.

Let’s start with the cinquain, a popular poetic form consisting of five lines, which is used in a great number of variations, of which only two simple ones will be covered.

Pattern I (often called Didactic Cinquain) consists of the following lines:

Line 1: One word. It creates the title of the poem
Line 2: Two words. These are adjectives that describe the object, animal or a concept that has been selected as the title of the poem.
Line 3: Three words. These three words in line 3 usually show action associated again with the title of the poem. They are usually gerunds ending in –ing forms.
Line 4: Four words. They show emotions about the subject of the poem and can be arranged into a very short sentence or a simple phrase.
Line 5: One word. This should be a synonym of the title or a word similar to the title or a word that is associated with the title.

Pattern II, in which we focus on counting syllables: (2-4-6-8-2)

Line 1: Two syllables Listen...
Line 2: Four syllables With faint dry sound,
Line 3: Six syllables Like steps of passing ghosts,
Line 4: Eight syllables The leaves, frost-crisp’d, break from the trees
Line 5: Two syllables And fall.

November Night by A. Crapsey (1911-1913)
Here are some examples of Cinquains (Pattern 1) created by English learners (11-12 years old).

<table>
<thead>
<tr>
<th>Garden</th>
<th>Spiders</th>
<th>Tarantulas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweet, dreamy</td>
<td>Black, hairy</td>
<td>Hairy, scary</td>
</tr>
<tr>
<td>Teasing, tempting, warning</td>
<td>Waiting, crawling, jumping</td>
<td>Jumping, catching, sucking</td>
</tr>
<tr>
<td>May I stay longer in this Paradise</td>
<td>How I love them Tarantulas</td>
<td>Haunting me in dreams Arachnids</td>
</tr>
</tbody>
</table>

Investigate and find more difficult and sophisticated examples of this poetic form. Look at all of them again and select the form that will suit you best. Then try your hand at creating your own cinquains.

**Haiku Poems**

Haiku is also one of the poetic forms suitable for creating poems by English learners even at their early stages of language learning. Before you learn about its form and history, enjoy haiku created by real masters:

a world of dew, at the ancient pond
and within every dewdrop a frog plunges into
a world of struggle the sound of water

*(Issa 1762 - 1826)* *(Bashō 1644 - 1694)*

Traditional haiku includes a word associated with a season of the year (this is a kigo, a season word). Even non-Japanese haiku poems should include a reference to the season in which haiku is set.

The master Basho inspired us by writing these short poems as skilful arrangements of his inner thoughts, by his mood or perceptions of a season or just an instantaneous moment. He often used a small moment of surprise in his verse, something that was undergoing a change in nature, etc.

Now you should try your hand at haiku as well. It will be quite easy if you follow these basic rules and guidelines:

- Haiku poems consist of 5, 7, 5 syllables in three lines.
- The ideal haiku should follow a pattern which divides the whole poem into two parts:
  - Part I – (Lines 1 and 2) brings two different images, images between which is a distance.
  - Part II (Line 3) – brings the two images close together
For that reason it is necessary to add the following rules:

- It is ideal to write haiku about something that actually happens to you.
- You must feel the necessity to write such a poem, it happens when you are in a special mood or you are deeply moved.
- The most important rule, however, is: be frank, clear, modest and keep your verse honest.
- Let the poem work for you, do not try to explain.

Be inspired by more poems written by Bashó (notice that some of them do not keep the pattern 5-7-5)

```
<table>
<thead>
<tr>
<th>a caterpillar</th>
<th>a cool fall night</th>
<th>old pond</th>
</tr>
</thead>
<tbody>
<tr>
<td>this deep in fall -</td>
<td>getting dinner, we peeled</td>
<td>a frog leaps in</td>
</tr>
<tr>
<td>still not a butterfly.</td>
<td>eggplants, cucumbers</td>
<td>water’s sound</td>
</tr>
</tbody>
</table>
```

Try not to express feelings in words, let the concrete action speak.

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White and soft snow flakes falling,
Covering my joys
With a blanket of sadness.
```

(Alice)

Teachers at different types of schools allow students to use the haiku form for different topics (love haiku, business haiku or, for instance, even comic haiku). But the best school haiku is formed when everyday situations, well-known or often repeated ones, are described in a new or surprising way.

The practitioners know that students help themselves at first by writing one longer sentence into which they put their personal perception of the situation. When they are ready, they reduce this image into a shorter, more condensed picture. Students then look back and check whether they have kept the prescribed rules. And when they are satisfied, in spite of the fact that one or two syllables are missing or exceed the line, they should not change anything. They should not sacrifice the poem only because you did not keep the traditional pattern 5-7-5.

When you have improved your poetry writing skills, get more students involved. Prepare a haiku project or a haiku class/school competition. Could, for instance, the following picture inspire you to create a haiku?
Unit 2
Fables

In the Introduction to the 1912 edition of Aesop’s Fables G. K. Chesterton characterized fables as “deep truths deeply graven on the rocks wherever men have passed. It matters nothing how old they are, or how new; they are the alphabet of humanity….”

By using animals as symbols, fables teach us the simplest truths in a very diplomatic way. Apart from the simplest truth and plain wisdom, they are very short narratives that provoke us, tease us and force us to react to the action in the story and its consequences and reflect on them. Very often fables warn readers that they might face a serious problem if they do not grasp the message.

Fables were transferred from generation to generation with the aim to instruct and at the same time entertain readers or listeners - i.e. the youngest generation of readers and listeners as well as adults. When fables started to appear (between the 7th and the 6th cent. BC), they were probably designed most of all for people from the lower strata of society. From the character of the majority of Aesop’s fables we can even deduce to whom they were addressed. In addition to their carrying general wisdom, slaves were the major part of the population instructed by fables. Their content frequently shows, by giving examples of superiority or domination versus inferiority or subordination, that power, strength, wickedness and evil often win over innocence and honesty in the world of animals that represents the world of people. Unless the weaker ones were prepared for certain situations, they would be exposed to danger or could be destroyed by power and violence. But now let’s have a look at what the following fables can teach us.

Pre-Reading Activities

Before the teacher starts reading fables in the classroom, it would be useful to ask students whether they know some fables and what they can say about them and their role in our life. Only then will they try to define this genre:

The FABLE is
a) usually a short narrative often employing as characters animals that speak and act like humans;

b) or a short tale used to teach a moral, often with animals as characters.

(I) THE LION, THE FOX, AND THE ASS

A Lion, a Fox, and an Ass went out hunting together. They had soon taken a large booty, which the Lion requested the Ass to divide between them. The Ass divided it all into three equal parts, and modestly begged the others to take their choice; at which the Lion, bursting with fury, sprang upon the Ass and tore him to pieces. Then, glaring at the Fox, he bade him make a fresh division. The Fox gathered almost the whole in one great heap for the Lion’s share, leaving only the smallest possible morsel for himself.

"My dear friend," said the Lion, "how did you get the knack of it so well?" The Fox replied, "Me? Oh, I took a lesson from the Ass."
(II) THE LIONESS AND THE VIXEN

A Vixen who was taking her babies out for an airing one balmy morning, came across a Lioness, with her cub in arms. "Why such airs, haughty dame, over one solitary cub?" sneered the Vixen. "Look at my healthy and numerous litter here, and imagine, if you are able, how a proud mother should feel." The Lioness gave her a squelching look, and lifting up her nose, walked away, saying calmly, "Yes, just look at that beautiful collection. What are they? Foxes! I've only one, but remember that one is a Lion."

(III) THE FOX AND THE GRAPES

A hungry Fox saw some fine bunches of Grapes hanging from a vine that was trained along a high trellis, and did his best to reach them by jumping as high as he could into the air. But it was all in vain, for they were just out of reach: so he gave up trying, and walked away with an air of dignity and unconcern, remarking, "I thought those Grapes were ripe, but I see now they are quite sour."

(IV) THE CROW AND THE PITCHER

A thirsty Crow found a Pitcher with some water in it, but so little was there that, try as she might, she could not reach it with her beak, and it seemed as though she would die of thirst within sight of the remedy. At last she hit upon a clever plan. She began dropping pebbles into the Pitcher, and with each pebble the water rose a little higher until at last it reached the brim, and the knowing bird was enabled to quench her thirst.

(V) THE BEAR AND THE TRAVELLERS

Two Travellers were on the road together, when a Bear suddenly appeared on the scene. Before he observed them, one made for a tree at the side of the road, and climbed up into the branches and hid there. The other was not so nimble as his companion; and, as he could not escape, he threw himself on the ground and pretended to be dead. The Bear came up and sniffed all round him, but he kept perfectly still and held his breath: for they say that a bear will not touch a dead body. The Bear took him for a corpse, and went away. When the coast was clear, the Traveller in the tree came down, and asked the other what it was the Bear had whispered to him when he put his mouth to his ear. The other replied, "He told me never again to travel with a friend who deserts you at the first sign of danger."
(VI) THE FOX AND THE STORK

A Fox invited a Stork to dinner, at which the only thing provided was a large flat dish of soup. The Fox flapped it up with great relish, but the Stork with her long bill tried in vain to partake of the savoury broth. Her evident distress caused the sly Fox much amusement. But not long after the Stork invited him in turn, and set before him a pitcher with a long and narrow neck, into which she could get her bill with ease. Thus, while she enjoyed her dinner, the Fox sat by hungry and helpless, for it was impossible for him to reach the tempting contents of the vessel.

**While- and After-Reading Activities**

1. Listen to **FABLE I** and then read it once or twice. Discuss the meaning in the classroom and think about the moral point that could be explicitly added to the story.

2. Retell **FABLE I** in a slightly simplified way. Use the following irregular words and selected expressions (unless you know their meaning, try to guess them; be sure that you know how to translate them into your mother tongue):

   **IRREGULAR VERBS:**
   
   BID-BADE-BIDDEN
   SPRING- SPRANG –SPRUNG
   TEAR-TORE - TORN

   **COLLOCATIONS AND IDIOMATIC EXPRESSIONS:**
   
   Burst with fury - to give a vent to a sudden emotion/her violent anger
   
   Get the knack of it - to have an ability, talent, or special skill needed to do something ...
   
   Take a lesson from – to learn something from….
   
   The Lion’s share - the biggest part of something

3. Summarize the main ideas of **FABLE I and II** in writing. Use only two or three simple and shorter sentences. Finally add the proper moral to the story.
4 Group Work Activities: **Fables II-VI**

Read these fables again and discuss their moral points in small groups. When you are ready, write down the results of your group discussion on the blackboard. Select the best solutions and decide which of the groups has achieved the best results.

5 If the task is too difficult for you or your group and you are not able to formulate the moral points of individual fables (I-VI), look at the following exercise. The morals have been defined here but they are improperly linked with the names of fables. Your task is to match the names of fables with the appropriate moral points:

<table>
<thead>
<tr>
<th>FABLES</th>
<th>MORAL POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE LION, THE FOX, AND THE ASS</td>
<td><strong>Misfortune tests the sincerity of friendship.</strong></td>
</tr>
<tr>
<td>THE LIONESS AND THE VIXEN</td>
<td><strong>Happy is he who learns from the misfortunes of others.</strong></td>
</tr>
<tr>
<td>THE FOX AND THE GRAPES</td>
<td><strong>Necessity is the mother of invention.</strong></td>
</tr>
<tr>
<td>THE CROW AND THE PITCHER</td>
<td><strong>Quality is better than quantity.</strong></td>
</tr>
<tr>
<td>THE FOX AND THE STORK</td>
<td><strong>It is easy to despise what you cannot get.</strong></td>
</tr>
<tr>
<td>THE BEAR AND THE TRAVELLERS</td>
<td><strong>That is what will happen to all those who plan to do evil to their partners. Many times they destroy both themselves and their partners.</strong></td>
</tr>
</tbody>
</table>

6 Dramatizations of fables can bring life and freshness to your language classroom. Do not consider that drama activities are suitable only for small children. Imagine that you have been given a task to dramatize 4 - 5 Aesop’s fables for the lower grades of your school with your English students. Although fables are very short narratives and seem to be less suitable for dramatization, you will soon discover that with the help of one or two characters (NARRATORS) you will easily succeed in solving the problem. You will change short prosaic fables into much longer, more dramatic and even more imaginative sketches.

Take for instance the following fable (**Fable VII** -THE FROGS AND THE WELL). Although there is not much direct speech, create a rich dialogue between the two frogs. Add one or two narrators who will tell the rest of the story and add the moral to its end.
## THE FROGS AND THE WELL

Two Frogs lived together in a marsh. But one hot summer the marsh dried up, and they left it to look for another place to live in: for frogs like damp places if they can get them. By and by they came to a deep well, and one of them looked down into it, and said to the other, "This looks a nice cool place: let us jump in and settle here." But the other, who had a wiser head on his shoulders, replied, "Not so fast, my friend: supposing this well dried up like the marsh, how should we get out again?"

Moral: Think twice before you act.

When you finish the script, organize a very brief rehearsal. Then act the fable. Here is a sample sheet that just needs to be completed. Use your creativity and imagination to prepare a vivid skit.

<table>
<thead>
<tr>
<th>NARRATOR 1</th>
<th>Have you heard about the two frogs that lived in a marsh? No, you haven’t. Then you must hear their story. Sit down and listen.</th>
</tr>
</thead>
<tbody>
<tr>
<td>NARRATOR 2</td>
<td>It was a hot summer and the frogs who love damp places had to solve that problem. They decided .........................................................</td>
</tr>
<tr>
<td>FROG 1</td>
<td>What shall we do? I love the place because of its.................................................. .........................................................................</td>
</tr>
<tr>
<td></td>
<td>.................................................................................................................................</td>
</tr>
<tr>
<td></td>
<td>(describe what makes the place pleasant) ................................................................</td>
</tr>
<tr>
<td>FROG 2</td>
<td>I’d like to find ........................................... or ....................................................</td>
</tr>
<tr>
<td></td>
<td>.................................................................................................................................</td>
</tr>
<tr>
<td></td>
<td>.................................................................................................................................</td>
</tr>
<tr>
<td></td>
<td>(What places do you think can be wet or damp and seem to be the natural environment for amphibians) ................................</td>
</tr>
<tr>
<td>FROG 1</td>
<td>.................................................................................................................................</td>
</tr>
<tr>
<td></td>
<td>.................................................................................................................................</td>
</tr>
<tr>
<td>FROG 2</td>
<td>“Look over there. There is a well. ” Its walls are wet and the well is pretty deep”. .....................................................................</td>
</tr>
<tr>
<td>FROG 1</td>
<td>“Be careful. Do not jump there.” ...........................................................................</td>
</tr>
</tbody>
</table>


7 Sample of a Creative Drama Exercise

**THE CROW AND THE FOX**

**Narrator:** Once upon a time there was a conceited Crow. The Crow found a piece of cheese and sat with it on a branch. But a very fastidious Fox saw the Crow. He wanted the cheese so much that he went under the tree and began to flatter the Crow:

**Fox:** Mistress Crow, how well you are looking today. And it is said that crows have a nice voice........

**Crow:** Who says that? *(The crow is careful not to open the beak too much).*

**Fox:** Everybody says that. I believe that it’s true. I am sure it’s true. Indeed, you have a lovely voice.

**Crow:** Oh, really?

**Fox:** Yes, you have. I know that you lived near the Royal Opera House. Everyday you listened to best opera singers. You also practised a lot. Is that so?

**Crow:** Oh, please, my dear friend, could you sing for me?

**Fox:** At least one song...please. Or at least a beginning of one song, please.

**Crow:** *(murmurs something less understandable still keeping the piece of cheese in its beak.)*

**Fox:** No, your voice is not harsh at all. Just try it...... only one short song.

**Crow:** OK then. *(The Crow begins to croak.)*

**Narrator:** At that moment the cheese fell down and the Fox immediately caught it and ran away with it. And there is a moral for you. Can you guess it?

*(Viewers usually guess: Do not trust people or trust no one).*

*(Yes, you are right. The moral of this fable is: “Do not trust flatterers”.*

If you wish to be inspired by more resources, look at the Internet and make a search among numerous websites, select for instance Scruffy Plume’s Bookshop at:
http://www.play-script-and-song.com/the-fox-and-the-crow.html, which offers a great number of dramatized fables, including drama plans and play scripts. Just do not be afraid of using puppets with younger English learners in the classroom.

Or: Be inspired by the previous dramatization created by students in a creative drama class.

8 CREATIVE ACTIVITY

Observe the life around you and create a fable of your own.

To be successful you have to realise that writing a story has certain rules. Create at least two characters (animal characters that will represent our human world with conflicts that occur among people) and one simple situation that brings a conflict. Then resolve the conflict (i.e. describe what comes out of the confrontation of the two characters.
Thus each good fable should consist of: **characters, a conflict and its resolution.** Clarity and brevity contribute to our perception of fables as simple truths or narratives that teach us a lesson.

**Instruction:**

- The narrator also pays attention to the tense used in the fable. He decides whether the present or the past tense fits better the proposed situation.

- Characters in fables are not described in detail. The narrator focuses only on their position in society (superior vs. interior, stronger vs. weaker, clever vs. dull, etc.)

- Then all new fables created by students should be brought to their study groups and if the peers see the message (the moral of the fable), the narrative should be successful.

9 REVISIONS

Go back to the text of the seven selected fables again and revise the new vocabulary in them, irregular verbs, new collocations and idioms.

Remember that fables provide us, learners and instructors in the ELT classroom, with specific vocabulary.

We should pay attention to frequent past tenses and make use of suitable situations or contexts for students’ own storytelling in which they can revise the past tense and learn a lot of new irregular verbs.

Nouns in fables bring expressions relating to the animal world, human qualities and object of everyday life.

The richest part of the vocabulary, learned by students’ reading fables, is associated with idiomatic expressions, phrases, and collocations. If read aloud or listened to, fables can significantly contribute to the improvement of our students’ pronunciation.
Since irregular verbs are more easily learned and remembered when we meet them in the context. Use the following irregular verbs in sentences related to the fables above. Complete the table using sentences with the following verbs in the past tense. You can also invent examples of your own.

<table>
<thead>
<tr>
<th>Infinitive</th>
<th>Simple Past</th>
<th>Past Participle</th>
<th>Sentences using the verb in the past tense</th>
</tr>
</thead>
<tbody>
<tr>
<td>be</td>
<td>was/were</td>
<td>been</td>
<td></td>
</tr>
<tr>
<td>burst</td>
<td>burst</td>
<td>burst</td>
<td></td>
</tr>
<tr>
<td>come</td>
<td>came</td>
<td>come</td>
<td></td>
</tr>
<tr>
<td>feel</td>
<td>felt</td>
<td>felt</td>
<td></td>
</tr>
<tr>
<td>find</td>
<td>found</td>
<td>found</td>
<td></td>
</tr>
<tr>
<td>go</td>
<td>went</td>
<td>gone</td>
<td></td>
</tr>
<tr>
<td>get</td>
<td>got</td>
<td>got</td>
<td></td>
</tr>
<tr>
<td>hang</td>
<td>hung</td>
<td>hung</td>
<td></td>
</tr>
<tr>
<td>have</td>
<td>had</td>
<td>had</td>
<td></td>
</tr>
<tr>
<td>hear</td>
<td>heard</td>
<td>heard</td>
<td></td>
</tr>
<tr>
<td>leave</td>
<td>left</td>
<td>left</td>
<td></td>
</tr>
<tr>
<td>rise</td>
<td>rose</td>
<td>risen</td>
<td></td>
</tr>
<tr>
<td>spring</td>
<td>sprang</td>
<td>sprung</td>
<td></td>
</tr>
<tr>
<td>take</td>
<td>took</td>
<td>taken</td>
<td></td>
</tr>
<tr>
<td>think</td>
<td>thought</td>
<td>thought</td>
<td></td>
</tr>
</tbody>
</table>
Exercise 1  Students must omit archaisms and more difficult vocabulary. The moral point of this fable is:

*That is what will happen to all those who plan to do evil to their partners. Many times they destroy both themselves and their partners.*

Exercise 2  Here is at least one example – the abridged **Fable II:**

*A vixen sneered at a Lioness because she never bore more than one cub.*

*“Only one,” the Lioness replied, “but a lion.”*

Exercise 5  Check and correct your answers with the results in the following exercise:

<table>
<thead>
<tr>
<th>FABLE</th>
<th>MORAL POINT</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE LION, THE FOX, AND THE ASS</td>
<td>*That is what will happen to all those who plan</td>
</tr>
<tr>
<td></td>
<td>to do evil to their partners. Many times they</td>
</tr>
<tr>
<td></td>
<td>destroy both themselves and their partners</td>
</tr>
<tr>
<td>THE LIONESS AND THE VIXEN</td>
<td><em>Quality is better than quantity</em></td>
</tr>
<tr>
<td>THE FOX AND THE GRAPES</td>
<td><em>It is easy to despise what you cannot get.</em></td>
</tr>
<tr>
<td>THE CROW AND THE STORK</td>
<td>*Happy is he who learns from the misfortunes of</td>
</tr>
<tr>
<td></td>
<td>others.*</td>
</tr>
<tr>
<td>THE FOX AND THE STORK</td>
<td><em>Necessity is the mother of invention.</em></td>
</tr>
<tr>
<td>THE BEAR AND THE TRAVELLERS</td>
<td><em>Misfortune tests the sincerity of friendship.</em></td>
</tr>
</tbody>
</table>

Exercise 8

<table>
<thead>
<tr>
<th>Infinitive</th>
<th>Simple Past</th>
<th>Samples of sentences making use of the selected verb in the past tense</th>
</tr>
</thead>
<tbody>
<tr>
<td>be</td>
<td>was/were</td>
<td>The Stork was in distress. A vixen was taking her cubs for an outing.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>They were on the road together when a Bear appeared.</td>
</tr>
<tr>
<td>burst</td>
<td>burst</td>
<td>The Lion burst with fury and sprang upon the Ass. She burst into tears.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The tree burst into leaves.</td>
</tr>
<tr>
<td>come</td>
<td>came</td>
<td>By and by they came to a deep well. Why did not you come earlier?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Who came late?</td>
</tr>
<tr>
<td>feel</td>
<td>felt</td>
<td>We felt nothing at all. The lion felt satisfaction.</td>
</tr>
<tr>
<td>find</td>
<td>found</td>
<td>Finally the frogs found a deep well.</td>
</tr>
<tr>
<td>go</td>
<td>went</td>
<td>They went out hunting one day. The Fox went to visit the Stork.</td>
</tr>
<tr>
<td>get</td>
<td>got</td>
<td>How did you get the knack of it?</td>
</tr>
<tr>
<td>hang</td>
<td>hung</td>
<td>They hung the picture on the wall.</td>
</tr>
<tr>
<td>have</td>
<td>had</td>
<td>The lioness had only one cub, but a lion.</td>
</tr>
<tr>
<td>hear</td>
<td>heard</td>
<td>They heard about the lion's strength.</td>
</tr>
<tr>
<td>leave</td>
<td>left</td>
<td>He left only the smallest morsel to himself.</td>
</tr>
<tr>
<td>rise</td>
<td>rose</td>
<td>He suddenly rose and said: “You are right”.</td>
</tr>
<tr>
<td>spring</td>
<td>sprang</td>
<td>They sprang to their feet and hurried back home.</td>
</tr>
<tr>
<td>take</td>
<td>took</td>
<td>The Bear took him for a corpse. He took a lesson from the Bear.</td>
</tr>
<tr>
<td>think</td>
<td>thought</td>
<td>He thought the grapes were ripe.</td>
</tr>
</tbody>
</table>
Unit 3
Short Short Stories
(Their Structure and Meaning)

One Sentence Stories
Six-Word Short Stories/Novels
Mini Sagas or 50-Word Stories
Myths, Parables and Urban Legends

I shall tell you
A pretty tale: it may be you have heard it;
But, since it serves my purpose, I will venture
To stale't a little more.'

Shakespeare: *Coriolanus.*
One–Sentence Stories

Traditional stories usually have a beginning, a middle part and an end. Very short stories also follow this pattern and even the stories composed of a single sentence can tell a story. The shorter and briefer the story is, the more effort will have to be developed by its reader or listener if he wants understand the story properly. In fact, in such cases listeners have to develop an effort to complete the story for themselves or, in other words, to complete the missing parts of the story or the gaps in it. This imaginative process of “filling in gaps” is very precious as it almost always forces the listener/reader to use higher-order thinking skills before he/she fully understands the meaning(s) of the story which does not even have to be composed of the three traditional parts (the beginning, the middle part and the end). Thus, even a very short story or one-sentence story can offer students not only an immediate picture of the author’s intention, but also enough information to trigger their imagination. This is the situation when a language learner has to get involved in new processes of thinking and sometimes in finding more information about the theme covered by the story, as can be seen in the following example:

He understood that Delilah’s eyes full of tears expected him to be more gentle and when he asked her to teach him how to be gentle, he could not understand at all why she had taken a pair of scissors and started to cut his long hair murmuring “This is the only thing that could work with you, dear Samson”.

(A.B., inspired by Carol Ann Duffy’s poem Delilah)

The reader in this case is aware of the existence of the famous biblical story of Samson and Delilah).

Very (very) short stories can be either extremely simple or complex. But there should always be something unsaid or unrevealed that is going to be processed by the readers’ mind, frequently with the help of their rich imagination.

There is a special case of very short stories in which one or even two of these above mentioned parts are missing. They are usually focused on one of a great number of universal themes (life, death, love, friendship, unhappiness, etc).

Here is an example of one of the shortest and best of the thought–provoking stories in literature:

When he woke up, the dinosaur was still there.

(Augusto Monterroso)

Monterroso (1921 – 2003) was a Mexican-Guatemalan author of short stories, fables, essays and tales that have become mini-masterpieces of modern fiction, and for us, educators, brilliant examples of the highest level of critical thinking. This master of the minimalist form mixes humour or lack of seriousness with wisdom and creates perfect short fictional forms in which no words or sentences can be added or taken away.

The micro-tale used here is not only extremely provocative in terms of its content, but also interesting in terms of its structure. Do you realize that the traditional structure of the story,
which has been mentioned above (in the chapter about fables), is incomplete? The first two parts (the beginning and the middle part) are missing and the whole story is based or built up on its ending.

In the classroom students are asked to complete the above-mentioned story and invent the missing parts. Thus 15 students in the language classroom can create 15 different stories with the same or a similar ending.

During the process of instruction-led language, learners not to think only about the denotation (the primary meaning) of the word Dinosaur (i.e. about any big and terrifying prehistoric reptile; or any of a group /Dinosauria/ of extinct often very large chiefly terrestrial carnivorous or herbivorous reptiles of the Mesozoic era), but also about connotations, i.e. a lot of secondary meanings of the word Dinosaur which can be created by learners’ imagination. The result of their imaginary process is always something big or huge, something that can be hardly be removed or overcome by a single person, or something heavy that causes serious problems and cannot be removed easily, etc.). When working with younger learners, brainstorm for the following:

- whom the pronoun “HE” may represent in the story (a child, a teenager, your close friend whose mother is seriously ill, a newly married couple, a doctor, etc.) After the main character of this story is selected, you can start to develop a story about real problems of the protagonist(s).
- Think about some problems that can appear in the life of a child/a teenager/an old woman/ a business man, etc.
- Now that you have included characters, think about a plot ( which is a literary term defined as the events that make up a story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect).
  Consider the term plot as one of the most important in the story. The story itself is a narrative of events in their time-sequence.

The activities relating to this story should lead language learners to extending their ability to use a wider range of thinking skills, including basic higher-order thinking skills (such as those associated with the primary meaning of the word dinosaur, and students’ collecting further information about the dinosaur and the situation the hero gets into) and proceed to abstract thinking making use of higher-order thinking skills. While some of the previous texts were focused more on remembering a story and enumerating some facts or collecting knowledge/facts, now students are made to use the process of creation accompanied by analyzing and evaluating. They also develop their critical thinking and problem solving.

Students can prepare ideas for completing and narrating the story at school and at home they work on the written assignments:

Use 50 words to fill in the gaps in the story “When he woke up, the dinosaur was still there”.
Six-Word Stories/Novels

There are creative authors who say that there is even a shorter fictional form: a very short novel expressed in six words. This is attributed to Hemingway, but it is probably a joke inspired by Hemingway’s efforts to minimize his fiction. But whoever wrote this short novel in six letters, he inspired hundreds and perhaps even thousands of creative people to prove that brevity does limit the power of the story, on the contrary it enhances its power enormously.

One of the anecdotes that are circulated around the story runs as follows:

The bar owner challenged Hemingway by telling him this. "Earnest, you write me a short story that I can sell and make enough to pay off your bar bill and I will give you free drinks for a month, but only for you."

Hemingway’s answer is said to have been the shortest story/or novel ever told:

For sale.
Baby shoes.
Never worn.

Now you, teachers and young writers, try to think about the brevity of the story told in six words. Allow your mind to wander from the very beginning of the story that looks as an opening part of a simple advertisement (For sale), through its middle part (Baby shoes), which starts to lead your mind from thinking about an advertisement to a baby being born to a family and further to the final chapter of the novel (Never worn), ending in a tragic way. But is it really the only variation of the story, is it not too conservative?

If you continue to develop your imaginative process in the ELT classroom, it is possible that you will be inspired or provoked by these six powerful words to inventing a lot of contrasting and imaginative solutions. Even some quiet thoughts can hide deeper meanings.

<table>
<thead>
<tr>
<th>We shared everything</th>
<th>Ran away to find home again.</th>
<th>Aliens appeared, searched for intelligence, left.</th>
</tr>
</thead>
<tbody>
<tr>
<td>... except our feelings.</td>
<td></td>
<td>Mark Moroney</td>
</tr>
<tr>
<td>You, the candle to my ice.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Find more examples on the Internet and then start thinking about your own effective 6-word novels. Think about a good story and try to reduce it, distil it until it gets the proper shape and power.
**Mini-Sagas**  
**Stories of 50 Words**

Have a rest now, for a couple of days or weeks, before you start working with/on another popular genre of short fiction – the mini-saga.

This term appeared for the first time in the Sunday Telegraph competition of mini-sagas, which was held in 1982. Mini-sagas are stories of exactly 50 words that should also consist of a beginning, a middle part and an end. They should express either a small problem (small human drama) or a general truth from different spheres of life. Just like all other stories they must have a *plot*. In the majority of cases mini-sagas are created with or around a *problem* (*a complication*) which must be resolved at its end. If this *resolution* is shocking or surprising, we speak about a *twist* (*zvrat zápletky či povídky*). The winning 50-word story of the 1982 competition was called THE BEAUTY and contained all these features:

> He looked at her as she walked slowly towards him.  
> He thought that he’d never seen anything comparably fascinating.  
> Her elegant figure was slender with long legs.  
> The sun let her black hair shine.

> ‘Jonathan,’ his mother said angrily.  
> ‘I told you to kick this spider out. I hate them.’

*(Finja Staabs)*

Among the finalists there was also the following mini-saga called the SUGAR DOLL:

> You are my Sugar Doll, said the gentleman to his girl friend.  
> She smiled with her red lips, but it wasn’t a real smile.  
> Sugar Dolls melt away when it rains.  
> The following day it was raining, and she melted away with all his money. He never found his Sugar Doll.

*(Anna Stolze)*

The best way to teach mini-sagas at school (at all levels of secondary school) is to let students tell a longer story (it can be a story or myth or a fairy tale based on the novel students were reading at school, or any other popular book), and later start to reduce and minimize it until you achieve the desired 50 words.

---

**THE MAKER**

He gathered his tools and materials and shaped high mountains and deep trenches; he carefully traced out continents. He painted the sky and sea blue. With loving care he placed fluffy white clouds in the sky and deftly shaped figures and objects and on the seventh day he rested.

*(Matthew Peates, aged 15)*
**A STIFF ARM**

“No, no, you can’t do that to me!” I shouted loudly. Without mercy the executioner raised the axe to hack off my arm. Wet from head to heels I realised the horror. Just in time my stiff arm fell over the wooden side of the bed and I woke up.

*(Anna, aged 15)*

**THE PRAGUE ORLOJ /Horloge/**

When the Master Clockmaker completed his astronomical clock, also including the calendar and animated figures, they came and thanked him for the unique invention. One night they came again, in disguise, and blinded the master to be sure that no other town in Europe can get the same clock.

*(Eva, aged 14)*

**THE POSTCARD**

Friendless, he dispatched a letter to the twelfth century. Illuminated scrolls arrived by return of post. Jottings to Tutankhamen secured hieroglyphs on papyrus: Hannibal sent a campaign report. But when he addressed the future, hoping for cassettes crammed with wonders, a postcard drifted back with scorched edges. It glowed all night.

*(Guy Carter)*

**Working with Mini Sagas in the Classroom**

**Step 1**

Students get acquainted with sample mini-sagas and discuss the meaning of any story that is ambiguous. They also analyse how individual elements of the story (i.e. characters, action and setting) are used in sample sagas. They work in pairs and groups.

**Step 2**

Students are encouraged to write their own mini sagas. At first they think about an interesting story in which they can find a deeper sense. They write the story down without counting words. After completing this story, which is usually covered by 70 – 80 words, they start working on editing their story/stories. Students work at first with the teacher’s assistance or they provide feedback to one another inside the group.

**Step 3**

The most important role of mini-sagas is to develop and support students’ narrative and thinking skills and, apart from that, teach a lesson by their bite-sized wisdom hidden inside mini-sagas.
Text I  A Greek Tale of Eternal Love: **Pygmalion and Galatea**

Enjoy the reading of this famous myth.

*Pygmalion and Galatea*  
*(Inspired by Ovid)*

Although Pygmalion was originally the king of Cyprus, the Great poet Ovid changed the story of his passionate love in his Metamorphoses. There he made Pygmalion a young sculptor from Cyprus who falls in love with his statue.

Pygmalion could not find any mortal woman he could marry. Disappointed he began carving his ideal woman from marble and this sculpture became his great obsession. Having finished his work, Pygmalion was fascinated both by her beauty and grace and believed that the statue was the perfect woman he was looking for. Each morning Pygmalion would dress the statue, which he named Galatea, in fine robes and soon he fell madly in love with the beautiful statue.

When Pygmalion discovered in despair that he could not find a woman to match the beauty of his Galatea, he prayed to Aphrodite to help him find the woman who looked like his statue. Aphrodite did answer the sculptor’s prayer. One day, Pygmalion kissed the statue on the lips. He found to his astonishment that the lips suddenly became soft and warm. Gradually, the entire marble started to change into flesh and bone. Galatea had become a living person.

Pygmalion married Galatea and they lived happily ever after.

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**After – Reading Activities**  *(some of them can be used as Pre-Reading Activities as well)*

Answer the following questions and/or do the following tasks:

1. What other never-ending stories of love do you know?
2. Have you heard about the following famous lovers? (If not, please investigate and find at least five famous old myths of lovers and their often tragic ends).
3. Retell a couple of these tragic love stories in the classroom. Appreciate reading and retelling.
4. Check the pronunciation of the proper names in the story called Pygmalion in the dictionary.
5. Do you know or have you heard which of the late 19th century British playwrights was inspired by this theme?
In one of his plays he turned the theme upside down, which helped him show the English society of that time in a critical light (focusing on the theme of language and education) and at the same time the language he used there entertained.

What is the name of the famous musical inspired by this story?

**ANSWERS:**

1-2 The following names are associated with the most famous myths of love and tragedy:
   - Aphrodite and Adonis
   - Cupid and Psyche
   - Orpheus and Eurydice
   - Narcissus and Echo
   - Pyramus and Thisbe
   - Hera and Leander

The students’ attempts to retell any of the famous tragic love stories are checked by the teacher. A competition can be organized for the best story narrated in the classroom.

4 Pronunciation: Aphrodite and Adonis /ˈæfroʊdətɪ/ and /ˈædənɪs/;
   - Cupid and Psyche /ˈkjuːpɪd/ and /ˈsaɪki/;
   - Orpheus and Eurydice /ˈɔːfəs/ and /ˈjʊərɪdɪs/;
   - Narcissus and Echo /ˈnærɪsəs/ and /ˈekəʊ/;
   - Pyramus and Thisbe /ˈpɪrəməs/ and /ˈθɪz-bə/;
   - Hera and Leander /ˈhɪrə, ˈhe-rə, ˈher-a/ and /ˈlɛrənt/.  

5 It was G.B. Shaw.

6 G.B. Shaw’s comedy Pygmalion (in which his main character is a lively woman who is slowly transformed into a “doll”).

7 The classic musical My Fair Lady created by Alan Jay Lerner (screen- and songwriter) and the composer Frederick Loewe in 1956. Students probably know the film version (of 1964) with Rex Harrison (as Professor Higgins) and Audrey Hepburn (as the famous flower-girl Eliza Doolittle) and at least one of the famous songs (e.g. I Could Have Danced All Night).
Japanese Zen stories are very popular for their slightly mysterious and esoteric character. They teach us wisdom but they do not provide us with the proper solution of the story explicitly. The readers/listeners have to think about every word of these stories and try to deduce the meaning, discover the conflict (sometimes only a small complication) and resolve it, or in other words, find the message of the story. These stories can teach us wisdom characteristic of Japanese Zen Buddhism and its teaching.

At first read the following story dating back to the 19th century Japan. Not only is it perfect and memorable as far as its message is concerned, but it is also a brilliant example of this brief genre consisting of all fundamental elements the story should have – characters, the complication and the setting. The complication appears in the form of the monk’s meeting, touching and helping a girl who suddenly and unexpectedly got into trouble (although the monks were taught not to touch females and come close to them). This story also provides one of the best examples of the final RESOLUTION (DENOUEMENT).

Now enjoy the story and try to discover its hidden and unspoken message.

Tanzan and Ekido were once travelling together down a muddy road. A heavy rain was still falling.

Coming around a bend, they met a lovely girl in a silk kimono and sash, unable to cross the intersection.

"Come on, girl," said Tanzan at once. Lifting her in his arms, he carried her over the mud.

Ekido did not speak again until that night, when they reached a lodging temple. Then he no longer could restrain himself. "We monks don’t go near females," he told Tanzan, "especially not young and lovely ones. It is dangerous. Why did you do that?"

"I left the girl there," said Tanzan. "Are you still carrying her?"

Solution

Students usually like the story and consider it very strong and surprising, but they frequently cannot properly express this message in words.

The purpose of these old stories was to communicate very important ideas and thoughts associated with human behaviour. This is also the reason why they are called teaching tales. This one tells us how we attach to ideas and concepts we create in our minds and how these thoughts and concepts (mental pictures) are often in conflict with what we have experienced in our lives (i.e. with the reality of our experience).

The monks had been taught to stick to moral principles and rules and we can see that Ekido mentioned one when he said: “we do not to get near females, as it might be dangerous”, which, expressed in other words, means that they should not break the ban on intimacy with females. The other monk, Tanzan, solved the situation by coming to the girl who needed assistance and by carrying her over the mud. He immediately recognized the necessity of his
assistance and offered a service to her, which had nothing to do with the moral principles they had been taught by their masters and which occupied the mind of the other monk. Ekido, on the contrary, concentrated only on the moral principles behind Tanzan’s reaction. It even led him to continue thinking about Tanzan’s not reacting in compliance with these principles or rules for the rest of the journey and even after their arrival in their lodging temple. He was evidently overwhelmed by that idea and indignant by Tanzan’s reaction. When he asks Tanzan, “Why did you do that?”, the conflict, which is the driving force of this story, is openly revealed, Tanzan calmly and briefly replies: “I left the girl there. Are you still carrying her?” This reply comes as a shock and reveals Ekido’s weakness and insecurity and therefore also his lack moral stability. In this story the weakness of one of the characters can also result in his anger and indignation.

The story therefore teaches us that we should be able to recognize the truth of the real life situation. In this case the rain and mud can symbolically represent any similar or any other situation in human life.

The monk who carried the girl estimated the situation properly. He provided a service to somebody who needed it. His surprising answer confirms his security and firmness, which also reveals the weaknesses of his companion and brings the story to a perfect and strong end. It creates the so called DENOUEMENT or RESOLUTION of this tale.

**Recommendation:**

This short story is also used for training higher order thinking skills in the ELT classroom and requires teachers’ assistance and the students’ good command of the English language. Its use is recommended to students of the age level 16+.

For further reading we recommend a great number of similar tales from different cultures, including:


In one volume the leader can find four original sources for Zen 101: *Zen Stories, The Gateless Gate, Bulls, and Centering Together When Zen Flesh, Zen Bones. When these stories were published in 1957, they became a sensation with all people interested in Zen. This collection brings us stories from 11th and 12th centuries, as well as 4, 000-year-old teaching from India. This story, along with tens and hundreds of other stories can be found in a lot of variants on the Internet.

Find more examples, read them for pleasure and share your ideas with your fellow students.
Two men, both seriously ill, occupied the same hospital room. One man was allowed to sit up in his bed for an hour each afternoon to help drain the fluid from his lungs. His bed was next to the room’s only window. The other man had to spend all his time flat on his back.

The men talked for hours on end. They spoke of their wives and families, their homes, their jobs, their involvement in the military service, where they had been on vacation. And every afternoon when the man in the bed by the window could sit up, he would pass the time by describing to his roommate all the things he could see outside the window. The man in the other bed began to live for those one-hour periods where his world would be broadened and enlivened by all the activity and colour of the outside world.

The window overlooked a park with a lovely lake, the man said. Ducks and swans played on the water while children sailed their model boats. Lovers walked arm in arm amid flowers of every colour of the rainbow. Grand old trees graced the landscape, and a fine view of the city skyline could be seen in the distance. As the man by the window described all this in exquisite detail, the man on the other side of the room would close his eyes and imagine the picturesque scene.

One warm afternoon the man by the window described a parade passing by. Although the other man couldn’t hear the band, he could see it in his mind’s eye as the gentleman by the window portrayed it with descriptive words. Unexpectedly, an alien thought entered his head: Why should he have all the pleasure of seeing everything while I never get to see anything?

It didn’t seem fair. As the thought fermented the man felt ashamed at first. But as the days passed and he missed seeing more sights, his envy eroded into resentment and soon turned him sour. He began to brood and he found himself unable to sleep. He should be by that window - that thought now controlled his life.

Late one night as he lay staring at the ceiling, the man by the window began to cough. He was choking on the fluid in his lungs. The other man watched in the dimly lit room as the struggling man by the window groped for the button to call for help. Listening from across the room he never moved, never pushed his own button which would have brought the nurse running. In less than five minutes the coughing and choking stopped, along with the sound of breathing. Now there was only silence ----- deathly silence.

The following morning the day nurse arrived to bring water for their baths. When she found the lifeless body of the man by the window, she was saddened and called the hospital attendants to take it away -- no works, no fuss. As soon as it seemed appropriate, the other man asked if he could be moved next to the window. The nurse was happy to make the switch, and after making sure he was comfortable, she left him alone.

Slowly, painfully, he propped himself up on one elbow to take his first look. Finally, he would have the joy of seeing it all himself. He strained to slowly turn to look out the window beside the bed.

It faced a blank wall. (by Victor and Diane Chew)
This story exists in a number of forms and shapes, with a slightly changed setting or details. It is also presented at different lengths and with the same pointed ending.

In the classroom the teacher can make use of a slide show at the following address: http://www.slideshare.net/vusa/the-window-1556509.

Teaching/learning strategies associated with this story will focus on:
- the student’s improvement of storytelling
- and the student’s ability to make a proper conclusion
- or discover the message of the story.

A
This story is suitable for upper-intermediate students. It can be used in a small section of one teaching unit (for instance when the teacher saves 10 minutes at the end of the lesson), in particular for training the students’ listening comprehension and their ability to infer the message.

B
The story can be retold by students but it is not expected to be learnt by heart. Students should rather try to retell the story without adhering to so many details.

C
The story can be assigned by the teacher as a drama task (task for dramatization). It is possible prepare the script for 3 or 4 characters: the narrator, two patients sharing one room and a nurse). Students can be asked to improvise a series of short dialogues between the two patients. The main idea can be communicated either by the narrator of the story or by the nurse at the end of the story.

Solution:
The story teaches a small portion of wisdom young people can learn only after they go through similar painful experience themselves, often later in their lives:

The shared grief or pain is half the sorrow, but when happiness is shared, it will be doubled.

If you share positive things with your friends, it brings you even more happiness and joy.
If you share your pain, you are relieved.

(Remember for instance William Blake’s poem A Poison Tree. Anger and other bad or negative human qualities /wrath, envy, jealousy/ that are not shared can cause even great tragedies or may lead to disaster).
Text IV

WOODEN COFFIN

This topic, again darker and more serious, will remind our students of the famous Czech poem by Jan Neruda that is devoted to old people and how can be treated by their children.

A farmer got so old that he couldn’t work the fields anymore. So he would spend the day just sitting on the porch. His son, still working the farm, would look up from time to time and see his father sitting there. "He’s of no use any more," the son thought to himself, "he doesn’t do anything!" One day the son got so frustrated by this, that he built a wooden coffin, dragged it over to the porch, and told his father to get in. Without saying anything, the father climbed inside.

After closing the lid, the son dragged the coffin to the edge of the farm where there was a high cliff. As he approached the drop, he heard a light tapping on the lid from inside the coffin. He opened it up. Still lying there peacefully, the father looked up at his son. "I know you are going to throw me over the cliff, but before you do, may I suggest something?" "What is it?" replied the son. "Throw me over the cliff, if you like," said the father, "but save this good wooden coffin. Your children might need to use it."

This theme triggers a lot of ideas, including the loss of traditional values in modern society. You can deal with the motif of young people accepting the older generation as a burden in their lives, or you can develop a discussion concerning the theme of changing values in contemporary society.
Unit 5
Urban Legends
(in Czech: Fámy)

Urban legends or myths (or urban stories, urban legend folklore, hoaxes / these are acts meant to trick or deceive people / or bogeyman stories, etc.) - are names given to short narratives that are built around rumours. They developed into a very popular literary subgenre and exist in every country in a lot of regional variants.

More precisely, urban legends are defined as apocryphal, secondhand stories told as true and just plausible enough to be believed, about some horrific, embarrassing, ironic, or exasperating series of events that supposedly happened to a real person; or modern stories of obscure origin and with little or no supporting evidence that spreads spontaneously in varying forms and often has elements of humour, moralizing, or horror.

Their origin dates back to the years 1970-1975, but the oldest of them all, “The Hook” or “The Hook Man Legend” appeared as early as the 1950s.

Each of us has heard or read such stories hundreds of times (from time to time they also appear among daily news on the Internet). Because of their popularity among young people, we can work with them successfully in the ELT classroom and exploit a lot of strategies for different purposes. The following two urban legends are meant to show a couple of strategies that work in the classroom. By means of such stories it is possible to strengthen students’ motivation. Urban legends can be considered a good tip for self-driven learning of the English language, in particular for those students who can clearly see the importance of personal responsibility and like to motivate themselves.

Pre-Reading Activities

1. Start with a discussion about most frequent themes of urban legends. Students should be aware of how topics of urban myths have changed in the course of the last two decades.

2. Work with the vocabulary of the following two legends.

3. Start reading (narrating) urban legends in the classroom.
THE HOOK

A young couple were kissing and cuddling in a car in a deserted country lane. A report came on the radio about the escape of a murderer from the local high security prison. The announcement emphasised that the prisoner should not be approached as he was considered to be highly dangerous. He could be identified by the metal hook he had instead of a right hand. On hearing this, the girl became anxious and wanted to go home. The boy became concerned too, started the engine and quickly sped off. When they reached the girl's house, the boy politely walked round the back of the car to let the girl out. As he reached down to open her door, he froze in surprise because there, hanging from the car's door handle, was a metal hook.

cuddle –/ˈkəldə/ to hold someone in your arms in order to show affection
anxious /ˈæŋ(k)-ʃəs/ afraid or nervous especially about what may happen
lane - a narrow road or path
escape - to get away from a place
announcement /ə-nəˈnɔn(t)-mənt/ - a written or spoken statement that tells people about something; public or formal words that announce something
emphasize - to give special attention to something
approach - to move or become near or nearer to something or someone
dangerous - involving possible injury, harm, or death
freeze - to become blocked or unable to move (here: freeze in surprise – unable to move because of surprise)
hook /ˈhuːk/ - a curved or bent tool for catching, holding, or pulling something

THE JEALOUS HUSBAND

A cement truck driver turned up unexpectedly at home one lunchtime and was surprise to see a brand new open-top sports car in his drive. Walking to the back door he saw his wife talking in a very animated fashion with a man in the kitchen. Suspecting his wife, the jealous husband returned to his truck, backed it up to the expensive car and delivered three tons of quick setting concrete through its open top. He then drove away. Returning home that night, his wife met him in tears . . . she had been secretly saving for years, his birthday present delivered that day had been destroyed . . . it was what he had always wanted . . . an open top sports car . . .

animated - full of life and energy
suspect –/ˈspekt/ to think that (someone) is possibly guilty to have doubts of,
jealous intolerant of rivalry or unfaithfulness
secretly – keeping information hidden (from her husband)
destroy - to cause the destruction of (something); to damage (something) so badly that it cannot be repaired
After-Reading Activities

1. Work in groups. Browse the Internet urban legend websites (there are hundreds of them), and select a set of urban legends you like and bring them to school. Try to narrate them in front of the classroom.

2. Find and/or define the moral of these urban legends.

3. Develop the theme covered by Exercise 1 into a long-term project in which teams or groups will compete in the BEST URBAN LEGENDS COMPETITION.

3. In one of the later lessons, students can check whether they can fill in the proper tenses (the past tense, the past continuous tense) or fill in any other gaps in the exercises teachers can prepare for them (e.g., preposition, phrasal verbs, etc.). Here is at least one example.

Fill in the correct form of the verb:

The Hook
A young couple (1)________________ (kiss) and (2) ________________ (cuddle) in a car in a deserted country lane. A report (3) ________________ (come) on the radio about the escape of a murderer from the local high security prison. The announcement (4) ________________ (emphasise) that the prisoner should not (5)__________ (approach) as he (6) ________________ (be considered) to be highly dangerous. He (7)______________ (can) be identified by the metal hook he (8) ________________ (have) instead of a right hand. On (9) ________________ (hear) this, the girl (10) ________________ (become) anxious and (11) ________________ (want) to go home. The boy (12) ________________ (become) concerned too, (13) ________________ (start) the engine and quickly (14) ________________ (speed) off. When they (15) ________________ (reach) the girl's house, the boy politely (16) ________________ (walk) round the back of the car to let the girl out. As he (17) ________________ (reach) down to open her door, he (18) ________________ (freeze) in surprise because there, hanging from the car's door handle, (19) ________________ (be) a metal hook.

4. Describe how this version of the “HOOK” legend differs from the first legend used in this unit.

A fellow and his date pulled into their favourite "lovers' lane" to listen to the radio and do a little necking. The music was interrupted by an announcer who said there was an escaped convict in the area who had served time for rape and robbery. He was described as having a hook instead of a right hand. The couple became frightened and drove away. When the boy took his girl home, he went around to open the car door for her. Then he saw — a hook on the door handle! I don't think I will ever park to make out as long as I live. I hope this does the same for other kids.

5. Writing exercise: Create urban legends of your own. Include a clear moral message. Make them as dramatic as possible so that everybody can believe them.
Unit 6
Fairy Tales

An Oriental Tale
English Fairy Tales
An Oriental Tale

Pre-Reading Activities:
You will read an oriental tale called The Story of the King and the Fisherman in which one of its secondary themes is “Embarrassment”. This theme will be made use of for the following pre-reading activity.

Activity 1
The teacher will write down two difficult words on the blackboard: embarrass and faux pas. If necessary, he may also give some examples of common or major faux pas for students.

<table>
<thead>
<tr>
<th>EMBARRASS</th>
<th>FAUX PAS</th>
</tr>
</thead>
<tbody>
<tr>
<td>/ɪˈmərəs/</td>
<td>/ˈ foʊˌpɑːs/</td>
</tr>
<tr>
<td>to make (someone) feel confused and foolish in front of other people</td>
<td>noun</td>
</tr>
</tbody>
</table>

However, real life situations young people can get into at present are totally different from those experienced by the fisherman. A couple of days ago one online newspaper has publicized the results of a study of 2,000 adults and found out the top 50 most embarrassing moments that leave Britons blushing with embarrassment four times a day.

Activity 2
Could you remember any EMBARRASSING situation or moment (any faux pas) in your life? Discuss the problem in your group and jot down a couple of embarrassing situations you have come across.

Examples of the most common “RED FACED” or EMBARRASSING situations or moments (we also call them common faux pas):

- Forgetting someone’s name when introducing him/them
- Having sweat patches
- Food stuck in between teeth
- Tripping over in public
- Being late
- Burping accidentally
- Snorting while laughing
- Getting lost
- Flies/trouser zip being undone
- Swallowing food in the wrong way
- Getting food stains
- etc.

By the way, do you know how to translate the English word Embarrassment into your mother tongue?

In Czech: jakási potíž, nesnáz či rozpačitost, popř. společenská chyba, která vás zmate nebo zahanbí či znemožní vás na veřejnosti...
(These are words expressing a difficulty or a social fault which causes that people feel ashamed or foolish in public).
Activity 3
Now you are going to read/listen to a fairy tale about a clever fisherman whose intellect and ability to give a judicious answer (soudnou odpověď) brought him a fortune. He got into a couple of embarrassing situations during his visit to the king but his common sense and wisdom helped him solve all the problems (Remember the Czech fairy tale “O chytré horákyni). Luckily, the king was generous and appreciated the fisherman’s common sense and his ability to formulate the answer to the king’s or rather to the queen’s questions.

**TEXT I**

The Story of the King and the Fisherman
(Abridged and adapted from the collection of Persian Tales The Cat and the Mouse, 1906)

Illustrating the advantage of being able to formulate a judicious reply to an embarrassing question, especially when it can bring material plenitude

The countries washed by the great rivers Tigris and Euphrates were once ruled by a certain King who was passionately fond of fish.

One day when he was with Sherem, his wife, in the royal gardens that stretch down to the banks of the Tigris, he was spying a boat gliding by, in which a fisherman had a large fish.

Noticing that the King was looking closely at him, and knowing how much the King liked this particular kind of fish, the fisherman skilfully brought his boat to the shore, came before the King and offered the fish to him as a present. The King was greatly pleased at this, and ordered that a large sum of money be given to the fisherman.

But before the fisherman had left the royal presence, the Queen turned towards the King and said: "You have done a foolish thing." The King was astonished to hear her speak in this way, and asked how that could be. The Queen replied:

"The news of your having given so large a reward for so small a gift will spread through the city and it will be known as the fisherman’s gift. Every fisherman who catches a big fish will bring it to the palace, and should he not be paid in like manner, he will go away discontented, and secretly speak evil of you among his fellows."

"Thou speakest the truth, light of my eyes," said the King, "but cannot you see how mean it would be for a King, if for that reason he were to take back his gift?" Then perceiving that the Queen was ready to argue the matter, he turned away angrily, saying: "The matter is closed."

However, later in the day, when he was in a more amiable frame of mind, the Queen again approached him, and said that if that was his only reason for not taking back his gift, she would arrange it. "You must summon the
fisherman," she said, "and then ask him, 'Is this fish male or female?' If he says male, then you will tell him that you wanted a female fish; but if he should say female, your reply will be that you wanted a male fish. In this way the matter will be properly adjusted."

The King thought this an easy way out of the difficulty, and commanded the fisherman to be brought before him. When the fisherman, who by the way, was a most intelligent man, stood before the King, the King said to him: "O fisherman, tell me, is this fish male or female?"

The fisherman replied, "The fish is neither male nor female." At that the King smiled at the clever answer, and to add to the Queen's annoyance, directed the keeper of the royal purse to give the fisherman a further sum of money.

Then the fisherman placed the money in his leather bag, thanked the King, and hurried away, but not so quickly that he did not notice that he had dropped one small coin. Placing the bag on the ground, he stooped and picked up the coin, and again went on his way, with the King and Queen carefully watching his every action.

"Look! what a miser he is!" said Sherem, triumphantly. "He actually put down his bag to pick up one small coin because it grieved him to think that it might reach the hands of one of the King's servants, or some poor person, who, needing it, would buy bread and pray for the long life of the King."

"Again thou speakest the truth," replied the King, feeling the justice of this remark; and once more was the fisherman brought into the royal presence. "Are you a human being or a beast?" the King asked him.

"Although I made it possible for you to become rich without toil, yet the miser within you could not allow you to leave even one small piece of money for others." Then the King bade him to go forth and show his face no more within the city.

At this the fisherman fell on his knees and cried: "Hear me, O King, protector of the poor! Not for its value did thy servant pick up the coin, but because on one side it bore the name of God, and on the other the likeness of the King. Thy servant feared that someone, not seeing the coin, would tread it into the dirt, and thus defile both the name of God and the face of the King. This answer pleased the King beyond all measure, and he gave the fisherman another large sum of money. And the Queen's wrath was turned away, and she looked kindly upon the fisherman as he departed with his bag laden with money.
**While- and After- Reading Activities:**

In the course of reading the story or listening to the story narrated by the instructor think about the following:

A) The main features of the protagonists’ character.
B) Compare the fisherman’s character and conduct with the qualities of the King and the King’s wife. What are his and her weaknesses?
C) What is the message of the story?
D) Where do you see wisdom in this Persian tale?
E) What is embarrassing in the story?

**Further After –Reading Activities:**

Look at the character of the language and the following language structures and elements that frequently appear in this ancient Persian tale.

A **Participles**

*Noticing that the King was looking closely at him, and knowing how much the King liked this particular kind of fish, the fisherman skilfully brought his boat to the shore.*

*Then perceiving that the Queen was ready to argue the matter, he turned away angrily, saying: “The matter is closed.”*

*"Yes, I agree" replied the King, feeling the justice of this remark;*

*Placing the bag on the ground, he stooped and picked up the coin.***

Practice the use of participles taking examples from the Persian tale and/or everyday life situations:

<table>
<thead>
<tr>
<th>The fisherman knew that the King liked fish. He brought the fish to the palace.</th>
</tr>
</thead>
<tbody>
<tr>
<td>He perceived that the Queen would get angry. He said angrily…….</td>
</tr>
<tr>
<td>He knew he would meet her on the way back from school. He waited for her.</td>
</tr>
<tr>
<td>As he did not have enough money he painted a picture and sold it</td>
</tr>
<tr>
<td>He painted a picture. He hoped he would sell it to the local gallery.</td>
</tr>
<tr>
<td>She was walking to and fro. She was dictating a letter.</td>
</tr>
</tbody>
</table>

*When you are ready, ask the teacher to check your solution.*
Further examples of unusual expressions or grammatical forms selected from the text.

B  
Archaisms and Obsolete Expressions

Again thou speakest the truth.  
Thy servant  
It bore the name of God  
The bag laden with money  
Pleased beyond all measure  
The King bade him show his face no more.  
He was of a more amiable frame of mind  
Hear me, O King...  
O fisherman, tell me

C  
Inversion

Not for the value did thy servant pick up the coin.

D  
Subjunctive

The King ordered that a large sum of money be given to the fisherman

Literature:


English Fairy Tales

Pre-Reading Activity

- How does the Czech version of Cinderella differ from the English version?
- What is the Czech name for Cinderella? Why is she called Cinderella in English?
- Name the main characters of this tale as you remember them from the Czech fairy-tale.
- What do Cinderella and her stepsisters look like? What do you know about their features of character?
- Which of the film versions of Cinderella do you like most of all? Why?

The instructor can assign the reading of this fairy tale as homework. Students will read the tale at home and try to prepare as many comprehension questions as possible.

Cinderella; or The Little Glass Slipper

by Anonymous Authors

Abridged and adapted for classroom purposes from the 1890 J. Jacobs’s collection of English Fairy Tales

Once there was a gentleman who married for his second wife the proudest and most haughty woman. She had two daughters who were, indeed, exactly like their mother. He had likewise, by another wife, a young daughter, good and sweet and beautiful, who was the best creature in the world.

Soon after the wedding the step mother began to show herself in her true colours. She could not bear the good qualities of this pretty girl, and so she employed her in meanest work of the house: she scoured the dishes, tables, etc., and scrubbed madam’s chamber and those of misses, her daughters; in fact, the step daughter had to do all the work in the house.

The poor girl bore all patiently and dared not tell her father. When she had done her work she used to go into the chimney-corner and sit down among cinders and ashes, which made her commonly be called a cinder maid, Cinderella.

It happened that the King’s son gave a ball and invited our misses. Cinderella had to prepare their clothes. This was a new trouble to her, for it was she who made the dresses and ironed her sisters’ linen. As she was doing this they said to her:

"Cinderella, would you not be glad to go to the ball?"

"Alas!" said she, "this is not for such as I am to go thither."

GLOSSARY:

haughty /ˈhɑːti/- disdainfully proud; arrogant
likewise – in like manner; similarly
mean- of poor and inferior quality, dull
scour – to rub hard
scrub – to clean with hard rubbing
bear- to accept or endure (something)
cinders - a very small piece of burned material (such as wood or coal)
ash/es - the soft gray powder that remains after something (such as a cigarette or wood) has been completely burned and destroyed
linen - a smooth, strong cloth made from flax
Alas /ə-′las/ used to express sadness, sorrow, disappointment (běda)

thither (archaism)- there
"Thou art in the right of it," replied they. "It would make the people laugh to see a cinder maid at a ball."

Then her sisters went to Court, and Cinderella followed them with her eyes as long as she could and then she started crying.

Her Godmother, who saw her all sadness, asked her what was the matter.

"I wish I could—I wish I could—" She was not able to speak the rest being interrupted by her sobbing. This Godmother of hers, who was a fairy, said to her: "Thou wishest thou could'st go to the ball. Is it not so?" "Y—es," cried Cinderella, with a great sigh. "Well," said her Godmother, "run into the garden and bring me a pumpkin."

Her Godmother scooped out all the inside of it, having left nothing but the rind; which done, she struck it with her wand, and it turned into a fine coach. Then one of the rats was turned into a fat, jolly coachman. When everything was ready, her Godmother only just touched her with her wand and her clothes were turned into cloth-of-gold and silver.

"Come, child," said the Godmother, "or you will be late." She promised her Godmother she would not forget about her advice to leave the ball before midnight.

The King's son, who was told about the arrival of a great Princess, ran out to receive her. He gave her his hand and they were soon dancing in the hall. She looked so beautiful and lovely. All the ladies were looking at her clothes and headdress.

She went and sat down by her sisters, giving them part of the oranges and citrons which the Prince had presented her with. While Cinderella was thus amusing her sisters, who did not recognize her, she heard the clock strike eleven and three-quarters. She immediately made a courtesy to the company and hastened away as fast as she could.

Being at home, she ran to seek out her Godmother, and after having thanked her she said she wanted to go next day to the ball, because the King's son had desired her.

As she was eagerly telling her Godmother what had passed at the ball her two sisters knocked at the door, which Cinderella ran and opened. The sisters told her about the unknown Princess and how she attracted the Prince.

"She must, then, be very beautiful indeed. How happy you have been! Could not I see her?", said Cinderella. She expected a negative
answer from her sisters and was very glad of the refusal.

The next day the two sisters were at the ball, and so was Cinderella, but dressed more magnificently than before. The King’s son was always by her and did not look at any other girl in the hall. This time she quite forgot what her Godmother had recommended to her. When she heard the clock striking twelve, she rose up and fled as nimble as a deer. The Prince followed, but could not overtake her. She left behind one of her glass slippers, which the Prince took up most carefully. She got home, but quite out of breath.

When the two sisters returned from the ball Cinderella asked them if they had enjoyed the ball and if the beautiful Princess had been there.

They told her yes, but that she hurried away immediately when the clock struck twelve, and with so much haste that she dropped one of her little glass slippers, the prettiest in the world, which the King’s son had taken up.

On the following morning there was a great noise of trumpets and drums, and a procession passed through the town, at the head of which rode the King’s son. Behind him came a servant bearing a velvet cushion, upon which rested a little glass slipper. Then they read a proclamation saying that the King’s son would wed any lady in the land who could fit the slipper upon her foot, if she could produce another to match it.

Of course, the sisters tried to squeeze their feet into the slipper, but it was of no use—they were much too large. Then Cinderella shyly begged that she might try. How the sisters laughed when the Prince knelt to fit the slipper on the cinder maid’s foot; but to their surprise it slipped on with the greatest ease, and the next moment Cinderella produced the other slipper from her pocket! Once more she stood in the slippers, and once more the sisters saw before them the lovely Princess who was to be the Prince’s bride. For at the touch of the magic shoes the little gray frock disappeared forever, and in place of it she wore the beautiful robe the fairy Godmother had given to her.

The sisters observed Cinderella with sorrow and vexation; but kind little Cinderella put her arms round their necks, kissed them, and forgave them for all unkindness.

The Prince carried Cinderella to the palace in his grand coach, and they were married that very day. Cinderella’s stepsisters were at the feast, but in the place of honour sat the fairy Godmother. So the poor little cinder maid married the Prince and they lived happily ever after.
While - Reading Activities

While reading activities will include:
- students’ independent work with vocabulary
- creating questions that will be brought to the classroom and enable them to reconstruct and/or retell the story.

After-Reading Activities

Retell the fairy tale in groups of 3-4 students. Collaborate in groups and divide the parts of the story to individual group members.

Follow Up Activities

Role-Playing
You are a journalist who prepares an interview with Cinderella for the Royal Gazette. Incorporate a lot of unexpected questions of the following type:

What was your life like before you came to live in the Royal Pallace?

We know that you were invited to the ball but your stepmother did not allow you to attend the ball. How did you manage to escape from the house and get to the ball?

Would you inform our readers about the contemporary life of your stepmother? and your step sisters? You were so kind to them, but they do not seem to have deserved your kindness. There are rumours about their plotting against you and your family.

Rewriting this fairy tale into a completely modern/contemporary version of Cinderella
Think about a young girl called Cindy and an unexpected change in her life. She meets somebody who turns her life upside down. She realizes that she lives like a princess.

Read the following questions and develop a discussion
How would the situation Cinderella got into after her mother´s death be described by modern psychologists?
Lady Mary was young, and Lady Mary was fair. She had two brothers, and more lovers than she could count. But of them all, the bravest and most gallant, was a Mr. Fox, whom she met when she was down at her father’s country-house. No one knew who Mr. Fox was; but he was certainly brave, and surely rich, and of all her lovers, Lady Mary cared for him alone. At last it was agreed upon between them that they should be married. Lady Mary asked Mr. Fox where they should live, and he described to her his castle, and where it was; but, strange to say, did not ask her, or her brothers to come and see it.

So one day, near the wedding-day, when her brothers were out, and Mr. Fox was away for a day or two on business, as he said, Lady Mary set out for Mr. Fox’s castle. And after many searchings, she came at last to it, and a fine strong house it was, with high walls and a deep moat. And when she came up to the gateway she saw written on it:

*Be Bold, Be Bold.*

But as the gate was open, she went through it, and found no one there. So she went up to the doorway, and over it she found written:

*Be Bold, Be Bold, But Not Too Bold.*

Still she went on, till she came into the hall, and went up the broad stairs till she came to a door in the gallery, over which was written:

*Be Bold, Be Bold, But Not Too Bold, Lest That Your Heart’s Blood Should Run Cold.*

But Lady Mary was a brave one, she was, and she opened the door, and what do you think she saw? Why, bodies and skeletons of beautiful young ladies all stained with blood. So Lady Mary thought it was high time to get out of that horrid place, and she closed the door, went through the gallery, and was just going down the stairs, and out of the hall, when who should she see through the window, but Mr. Fox dragging a beautiful young lady along from the gateway to the door. Lady Mary rushed downstairs, and hid herself behind a cask, just in time, as Mr. Fox came in with the poor young lady who seemed to have fainted. Just as he got near Lady Mary, Mr. Fox saw a diamond ring glittering on the finger of the young lady he was dragging, and he tried to pull it off. But it was tightly fixed, and would not come off, so Mr. Fox cursed and swore, and drew his sword, raised it, and brought it down upon the hand of the poor lady. The sword cut off the hand, which jumped up into the air, and fell of all places in the world into Lady Mary’s lap. Mr. Fox looked about a bit, but did not think of looking behind the cask, so at last he went on dragging the young lady up the stairs into the Bloody Chamber.

**GLOSSARY:**

- **brave** - /breiv/ feeling or showing no fear: not afraid
- **gallant** - a young man of fashion
- **woo** - /wʊ/- to try to make (someone) love you; to try to have a romantic relationship with (someone); to try to attract
- **bold** - not afraid of danger or difficult situations; showing or needing confidence or lack of fear
- **lest** - /lest/ for fear that—used when you are saying something in order to prevent something from happening (in Czech: aby ne..)
As soon as she heard him pass through the gallery, Lady Mary crept out of the door, down through the gateway, and ran home as fast as she could.

Now it happened that the very next day the marriage contract of Lady Mary and Mr. Fox was to be signed, and there was a splendid breakfast before that. And when Mr. Fox was seated at table opposite Lady Mary, he looked at her. "How pale you are this morning, my dear." "Yes," said she, "I had a bad night’s rest last night. I had horrible dreams." "Dreams go by contraries," said Mr. Fox; "but tell us your dream, and your sweet voice will make the time pass till the happy hour comes."

"I dreamed," said Lady Mary, "that I went yestermorn to your castle, and I found it in the woods, with high walls, and a deep moat, and over the gateway was written:

\[\text{Be Bold, Be Bold.}\]

"But it is not so, nor it was not so," said Mr. Fox.

"And when I came to the doorway over it was written:

\[\text{Be Bold, Be Bold, But Not Too Bold.}\]

"It is not so, nor it was not so," said Mr. Fox.

"And then I went upstairs, and came to a gallery, at the end of which was a door, on which was written:

\[\text{Be Bold, Be Bold, But Not Too Bold, Lest That Your Heart’s Blood Should Run Cold.}\]

"It is not so, nor it was not so," said Mr. Fox.

"And then-\& then I opened the door, and the room was filled with bodies and skeletons of poor dead women, all stained with their blood."

"It is not so, nor it was not so. And God forbid it should be so," said Mr. Fox.

"I then dreamed that I rushed down the gallery, and just as I was going down the stairs, I saw you, Mr. Fox, coming up to the hall door, dragging after you a poor young lady, rich and beautiful."

"It is not so, nor it was not so. And God forbid it should be so," said Mr. Fox.

"I rushed downstairs, just in time to hide myself behind a cask, when you, Mr. Fox, came in dragging the young lady by the arm. And, as you passed me, Mr. Fox, I thought I saw you try and get off her diamond ring, and when you could not, Mr. Fox, it seemed to me in my dream, that you out
with your sword and hacked off the poor lady’s hand to get the ring.”

"It is not so, nor it was not so. And God forbid it should be so," said Mr. Fox, and was going to say something else as he rose from his seat, when Lady Mary cried out:

"But it is so, and it was so. Here’s hand and ring I have to show," and pulled out the lady’s hand from her dress, and pointed it straight at Mr. Fox.

At once her brothers and her friends drew their swords and cut Mr. Fox into a thousand pieces.

How to work with the story in the classroom

1. This tale is powerful and scary and attracts readers’ attention. The most suitable activity therefore (for the ELT Classroom) can be: The reading of and listening to the story, which is highly recommended as Reading for Pleasure.

2. This tale can be easily used as narrative material because of its structure: The first half of the narrated story is retold when Lady Mary gives an account of her cruel experience to Mr Fox, who comes to propose marriage to her, in the form of a dream. Recommended Activity: Retell the story in a simplified manner. When retelling the story, change some details of the story. Make some of its elements even richer, e.g. its setting. There are a lot of gaps in the story that could be filled in by your imaginative and creative writing.

3. Teachers are also interested in the pattern of the story, which is the English variant of the famous tale from the Brothers Grimm collection of fairy tales and has a lot of slightly different varieties all over the world, the most famous being the French version called “Bluebeard”.
   Recommended Activity: Compare two similar “Bluebeard” fairy tales (e.g. French and English, German and English).

4. The most important element, however, is the female character (Lady Mary), who represents a heroine different from the girls who became Bluebeard’s victims. She differs from a great number of previous heroines of folk tales. Read the German, French and English versions of this fairy tale and compare the main female characters.

5. Find a passage in Angela Carter’s novel The Bloody Chamber, whose heroine is a brave young woman. Angela Carter uses this story as an inspiration for feminist and magic realist fiction. She fills in all the gaps in the folklore story and creates extremely rich and highly imaginative descriptions of the so-called “13th Chamber” (the Bluebeard’s Room), as well as the brave action of the main female character and brilliant description of the setting.

6. You can be inspired by Angela Carter’s story and write your own chilling narrative about a girl or a young woman exposed to scary and chilling and/or unexpected situations. If the story is too difficult for you, try your hand at writing at least two powerful paragraphs of the intended story.
Pre-Reading Activity

Look at the picture above. You can see a pair of feet entering the cottage inhabited by an old woman. The illustration accompanies the opening of a very creepy story that resembles those told to children at Halloween parties.

Who is this mysterious visitor? Without knowing anything else about the visitor would you be able to guess who he can be and why he is coming?

Now listen to the fairy tale read by Joy Chan:
http://www.youtube.com/watch?v=XVKyvLqFoHY

The strongest effect of this sinister tale is achieved when you read it or listen to it in a dark room in the evening. The primary theme of this tale is: Death or the devil is coming to claim a soul.

Enjoy the reading of or listening to the story:

A woman was sitting at her reel one night; and still she sat, and still she reeled, and still she wished for company.

In came a pair of broad, broad soles, and sat down at the fireside!

And still she sat, and still she reeled, and still she wished for company.

Reel- a spinning wheel

Wish for company – have a desire not to be alone

Broad soles – feet or the undersurface of feet, having a specific width (very large)
In came a pair of small, small legs, and sat down on the broad, broad soles!

And still she sat, and still she reeled, and still she wished for company.

In came a pair of thick, thick knees, and sat down on the small, small legs!

And still she sat, and still she reeled, and still she wished for company.

In came a pair of thin, thin thighs, and sat down on the thick, thick knees!

And still she sat, and still she reeled, and still she wished for company.

In came a pair of huge, huge hips, and sat down on the thin, thin thighs!

And still she sat, and still she reeled, and still she wished for company.

In came a wee, wee waist, and sat down on the huge, huge hips!

And still she sat, and still she reeled, and still she wished for company.

In came a pair of broad, broad shoulders, and sat down on the wee, wee waist!

And still she sat, and still she reeled, and still she wished for company.

In came a pair of small, small arms, and sat down on the broad, broad shoulders!

And still she sat, and still she reeled, and still she wished for company.

In came a pair of huge, huge hands, and sat down on the small, small arms!

And still she sat, and still she reeled, and still she wished for company.

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waist - the middle part of your body between the hips and chest or upper back that is usually narrower than the areas above and below it
In came a small, small neck, and sat down on the broad, broad shoulders!

And still she sat, and still she reeled, and still she wished for company.

In came a huge, huge head, and sat down on the small, small neck!

``How did you get such broad, broad feet?'' quoth the Woman.
``Much tramping, much tramping!' (GRUFFLY.)

``How did you get such small, small legs?''
``AIH-H-HI--late--and WEE-E-E-moul!' (WHININGLY.)

``How did you get such thick, thick knees?''
``Much praying, much praying!' (PIOUSLY.)

``How did you get such thin, thin thighs?''
``Aih-h-hl--late--and wee-e-e-moul!' (WHININGLY.)

``How did you get such big, big hips?''
``Much sitting, much sitting!' (GRUFFLY.)

``How did you get such a wee, wee waist?''
``Aih-h-hl--late--and wee-e-e-moul!' (WHININGLY.)

``How did you get such broad, broad shoulders?''
``With carrying broom, with carrying broom!' (GRUFFLY.)

``How did you get such small arms?''
``Aih-h-hl--late--and wee-e-e-moul!' (WHININGLY.)

``How did you get such huge, huge hands?''
``Threshing with an iron flail! Threshing with an iron flail!' (GRUFFLY.)

``How did you get such a small, small neck?''
``Aih-h-hl--late--and wee-e-e-moul!' (PITIFULLY.)

``How did you get such a huge, huge head?''
``Much knowledge, much knowledge!' (KEENLY.)

``What do you come for?''
``FOR YOU!!'' (AT THE TOP OF THE VOICE, WITH A WAVE OF THE ARMS AND A STAMP OF THE FEET.)
After-Reading and Follow-Up Activities

1 Discuss the meaning of this dark fairy tale in the classroom:

Start a debate about the meaning of this tale and lead your students slowly from one theme (the Devil/Death is coming to claim a soul) towards the other theme of this fairy tale, that of loneliness and how loneliness can result in immense suffering of people, a real and serious problem even in contemporary society. The themes suggested for this debate are:

- LONELINESS
- FATE
- SCARY THEMES
- WHAT MAKES THIS STORY SCARY OR SHOCKING

Discuss the devices used by the folk narrator to make the story even more terrifying (a strange parade of single body parts, how the woman continues repeating her “wish for company”, the strange visitor’s whining, obscurity of the setting, obscurity of questions asked in the story, repetitions that make the effect stronger, etc.).

This also explains why the old woman is not afraid of death in the form of this slow and dramatic appearance (parade) of individual body parts, here representing the devil or Death or another supernatural being. Some of our students may ask the following question: Is she so calm because she, in fact, wishes to die? But why should she wish to die when she is still quite strong and still works hard? Isn’t the monotonous rhythm of her life-long activity (spinning the wheel) also one of the reasons why she wishes “for company”. She may have been tired of life. Or she knows that nothing can be worse in her life than loneliness (and in her case even long years of loneliness).

After realizing the above mentioned facts, students will understand the story much better. They will also accept the solution— the fact that the old woman calmly accepts these bits and pieces of a strange body as her new companion, since everything is better or more acceptable for her than loneliness.

These stories appeared from time to time in the past and were called “the coming for the dying stories”. The folk narrator(s) usually inserted the crystal-clear expression of such painful and tragic piece of human experience into the tale.

2 The main task for students working with this tale will be to learn how to read or narrate the story in an effective way (when they make an attempt to narrate this story they can also practice their pronunciation and train their brain, in this case, in particular, their memory).
Pre-Reading Tasks:

Initiate a discussion in the classroom about the following themes:

- People sometimes believe in ghosts and other supernatural beings. How can you explain their belief in such things. Do you believe in ghosts?

- What paranormal things or events have you heard of?

Read the first part of the story or listen to the first part of the story narrated by the teacher and try to guess how the story will develop.

Finish the story in writing (homework).

TEXT I

A Ghost Story

Part I

In the village of Sunnydale, there was a little cottage by a stream. No one knew about this cottage until Mr and Mrs Harper became tenants. One dark and dismal night when they were sitting by the fireside sipping their cups of tea, they heard footsteps coming down the pine-wood staircase. When they went to investigate the noise, there was nobody to be seen. They looked in amazement at each other as they wandered back to the sitting room. The door swung shut behind them, and this made a clanking sound. The rain lashed at the window pane. They became apprehensive about the noises and decided to investigate outside.

Mr Harper told his dear wife to stay in the house, while he went outdoors. His wife told him not to be too long, because of the weather turning so bad. When Mr Harper went down the stone steps at the back of the cottage, there was a man standing there in a black cloak. His head was covered, so it was quite difficult to get an image of him.

Mr Harper asked him what his reason for being there was.

"I am the Spirit of Sunnydale Cottage. I have been appearing here on the first of every month for two hundred years."

Mr Harper stood there, his knees knocking, as he went hot and cold. He answered in a whispering voice.

"You are having me on. You've got to be joking. I m-m-m-mean I've never met a ghost in my life before."

"Well, you have now, chum."

Mr Harper said, "How do I answer that one?"

"By inviting me for a cup of coffee", said the ghost.
Part 2
"Well yes, but let me go and tell Mary my wife first. Tell me what your name is, because I can't keep saying "the ghost".
"My name is Byer. But let me warn you, before you go back and tell your wife that I don't walk into any house, I just appear at one of the fireplaces."
"Why is that?" Mr Harper asked

Because it's warmer that way. It gets very cold, with the easterly winds coming out every time I am due for a visit, and I am getting fed up with it. That's why I made a resolution to be near a fire at the time I make a visit. In ten minutes I will appear in your cottage. So, Mr Harper, you had better get your skates on."

Richard went up the steps to the back door, and pushed it open. Mary was standing at the window looking for him.
"Where have you been? I have been so worried. Was it the wind making strange noises, or was it a tree that had been uprooted in the woods at the back?"
"No, my dear, sit down and I will tell you about it. When I went down the stone steps into the valley at the back of your cottage, I met a person, or was it a person?"
"What do you mean Richard? Was it a person or wasn't it?"
"It's got to be one or the other."
"Well, my dear, it's got to be the other then, because it was a ghost."
"Now Richard, have you been to the Dog and Partridge?"
"No dear, honestly, I've not been drinking spirits, I've been seeing them. It's the ghost of Sunnydale. Byer is his name, and I've invited him back for coffee."
"You've what? Am I hearing you right? I think I had better send for the doctor, you're sickening for something."
"No, I'm perfectly alright."
A sudden flash of lightning made the lights dim for a few seconds. At the same time, a gust of wind down the chimney sent smoke into the room. When it cleared, Byer was standing near the fireplace. Mary nearly fell over backwards as this figure appeared.
"I am Byer, the Ghost of Sunnydale. I appear..."
"Just a minute", said Richard, we're not going through that again."

As Mary got herself together, she said to Richard, "This cottage is going up for sale, first thing tomorrow morning."
"But dear, we've only just moved in."
"I don't care, I couldn't share my life with a ghost."
Byer answered, "But I am very friendly and house trained, and I only..."
come once a month."
But Mary refused to be friends.
The next day, the cottage went up for sale. Soon after the 'For Sale' sign went up, a cloaked figure went into the building society on Sunnydale High Street and enquired about the property. He offered a good price for Sunnydale Cottage. He gave his name as Mr Byer.

FOLLOW UP ACTIVITIES

1. Write an advertisement for the local paper offering your cottage for sale.

2. Create and write down at least one of the two suggested dialogues:
   a) between husband and wife planning to sell the cottage because it is haunted; try to bring as many arguments for/against the sale as possible. Offer highly advantageous conditions to the Purchaser to get rid of the cottage as quickly as possible;
   b) between the Purchaser and his wife planning to get the new inhabitants out of the cottage.

3. Give the story a title.

Special tasks for the instructor:

4. You can also narrate the story in an interactive way. This is the reason why the story is narrated in 2 (or even more parts) parts. The story can be interrupted with the aim of inserting more information in it; or students can predict the development of the story or its end.

5. Do you think this story could be changed into classroom drama?

Note:
The original title of the story is VACANT POSSESSIONS (written by C. Millbanks)
Text II

**Long Live the Queen**

Adaptation of a longer short story and a series of exercises that will show teachers how to make literature more enjoyable and accessible for English students

Level: Upper-Intermediate and Advanced

Goal: Reading for Pleasure - A Mystery Story

Part A

**RUTH RENDELL - LONG LIVE THE QUEEN**

(A longer story adapted for the ELT classroom purposes)

**Suggestions for exploiting a great variety of techniques used in the classroom**

- Brainstorming
- Using narrative techniques
- Predicting
- Role play (creating imaginary dialogues between the main characters of the story)
- Using task sheets, worksheets (for practicing grammatical structures, e.g. If-clauses, conditionals) or sheets for practicing vocabulary or developing discussion in the classroom
- Guessing
- Vocabulary learning
- Tasks for writing

Follow up activities (oral and written)
- Discussing the story and current issues associated with
- Writing

Part B

**ROGER Mc GOUGH’S POEM “THE CATS’ PROTECTION LEAGUE”**

(Poetry in the Classroom)

- Creating mood
- Raising awareness of more serious problems in English/our society
- (Protection of animals, protection of private property, problems associated with rising criminality in our society)
"It was all over in an instant. A flash of orange out of the green hedge, a streak across the road, a thud. The impact was felt as a surprisingly heavy jarring. There was no cry. Anna had braked, but too late, and the car had been going fast. She pulled it to one side of the road, got out, walked back. An effort was needed before she could look."

....

It had been a fine cat of the kind called marmalade because the colour is two-tone, the stripes like dark slices of peel among the clear orange. Paws, chest and part of its face were white, the eyes gooseberry green. Anna thought she was going too fast and that she might explain everything to the owner, probably someone living in the nearby cottage. She looked through a window into a kitchen where a tortoiseshell sat on the top of the fridge in a sphinx position. Inside was a small over-furnished living room which looked as if it smelt. Two cats lay on the hearth rug, two more were curled up together in an armchair. At either end of the mantelpiece sat a china cat, white and red with gilt whiskers. Anna thought there ought to be another one between them, in the centre of the shelf, because it was the only clear space in the room, every other corner and surface being crowded with objects, many of which has some association with the feline: cat ashtrays, cat vases, photographs of cats in silver frames, postcards of cats, mugs with cat faces on them and ceramic, brass, silver and glass kittens.

The cat's body wrapped in a blanket, she carried it up the path. She laid the cat's body on the roof of the coal shed. As she came back round the house, she saw a woman in the garden next door.

"One of the cats ran out in front of my car", Anna said. "I'm afraid it's dead."

"Oh, dear."

"I've put the body, body on the coal shed. Do you know when they will be back?"

"It's just her, the woman said. "It's just her on her own."

"Oh, well. I've written a note for her. With my name and address."

The woman was giving her an odd look. "You're very honest. Most would have just driven on. You don't have to report when running over a cat. It's not the same as a dog."

"I couldn't have just gone on."

"If I were you I'd tear that note up. You can leave it to me, I'll all tell her I saw you."

Anna lived with her parents and on that day she was going to the airport to see her parents off. If her journey had gone according to the plan, if she had not been delayed for half an hour by the accident and the cat's death she would have been in time to see her mother and father. But when she got there they had gone.

It was nearly 11.30pm and she was getting into bed when the telephone rang. A voice that sounded strange, thin and cracked, said what sounded like "Maria Yackle."

"Yes", Anna said.

"This is Maria Yackle. It was my cat you killed."

"Yes, I am glad you found my note. I'm very sorry, I'm very sorry. It was an accident. The cat ran out in front of my car."
"You were going too fast."
"I´m very sorry about the cat……….." I have told you. I´m sorry. I´m sorry, I was very upset, I hated it happening. I don't know what more I can say?"
"We must meet."

6
On the other day she had been home for ten minutes when a car drew up outside. It was an old car, at least ten years old, and not only dented and scratched but with some of the worst scars painted or sprayed over in a different shade of red. Anna, who saw it arrive from a front window, watched the woman get out of it and approach the house. She was old, or at least elderly, but dressed like a teenager. It was a wrinkled face, the colour and texture of chicken´s wattles. Small blue eyes were buried somewhere in the strawberry redness. The bright white hair next to it was as much of a contrast as snow against scarlet cloth. She wore tight jeans with socks pulled up over the bottoms of them, dirty white trainers, and a big loose sweatshirt with a cat´s face on it....

7
When Maria Yackle entered the room, she saw Griselda, her mother's cat, a very cold and ice-eyed creature, which despised Anna. Maria Yackle put out her hand. It was a horrible hand, large and red with rope-like blue veins standing out above the bones, the palm calloused, the nails black and broken and the sides of the forefingers and thumbs ingrained with brownish dirt. To Anna's surprise Griselda, the unfriendly and cold-hearted cat, settled down on her lap and then climbed up Maria Yackle's chest and shoulders.

"There is no mystery. The explanation´s simple." said Maria Yackle. It was a shrill harsh voice, the usage grammatical, but the accent raw cockney.
"You and your mum and dad too, no doubt, you all think you smell very nice and pretty. You have your bath every morning with bath essence and scented soap. You put on talcum powder and spray stuff in your armpits, your rub cream on your bodies and squirt on perfume. Maybe you've washed your hair too with shampoo and conditioner and what-do-they-call-it? - mousse. You clean your teeth and wash your mouth, put a drop more perfume behind your ears, paint your faces......... "You put on your clothes. All of them spotless. They have either just come out of dry-cleaner´s or else out of washing machine with biological soap and spring-fresh fabric softener. Oh, I know, I may not do it myself but I see it on the TV."
Griselda had curled up on the woman´s lap, burying her head in the grease between stomach and thigh. Cat likes the smell of me because I haven´t got my clothes in soapy water every day, I have a bath once a week, always have and always shall, and I don't waste my money on odorisers and deodorisers. I wash my hands when I get up in the morning and that´s enough for me."

8
Anna could understand very soon the reason why Maria Yackle (in fact Maria JAKOB) came to her house was to get compensation for her cat. Her name was Melusina and she was the queen of her cats, she was five years old. To Anna's surprise Maria enumerated all costs, expenses and donations associated with her cat. The total sum she arrived at was £ 799 and included the following items: a donation to Animal Rescue people - £20, injections (i.e. immunisation against feline enteritis and leptospirosis) charged by the vet - £27.50, a booster at age 2 - £27.50, petrol to get to the vet - £5; then there is food, 50p per can - for five years it is 5 times 365 (355) days..................71,000p + the vet bill of £ 9 and we get the final figure of £ 799.
Anna was completely shocked. Then she decided to send £ 20 to the Cats´ Protection League. Finally, she made up her mind and wrote a cheque for £ 20 to Maria Jakob´s name.
Then something strange and unexpected happened. Griselda disappeared. Anna’s friend Richard had a solution: “You know what’s happened, don’t you? It’s been killed by that old woman. An eye for an eye, a cat for a cat.”

Anna’s mother was upset. To avoid too much fuss, Anna had gone further than she intended. She told her mother that she had seen Griselda’s corpse and talked to the offending motorist who had been very distressed.

Nearly a year had gone by before she again drove down the road where Maria Jakob’s house was.

If Maria Jakob’s car had been parked in front of the house she would not have stopped.

There among long grass, as she had expected, were four graves instead of three, there were four wooden crosses on them. And on the fourth was printed in black gloss paint: Melusina the Queen of the Cats, murdered in her sixth year. R.I.P.

... She came round the side of the house and looked in at the bay window. Light gleamed on the china cats’ gilt whiskers and between them, in the empty space that was no longer vacant, sat Griselda.

Griselda was sitting in the queen’s place in the middle of the mantelpiece. She sat in the sphinx position, with her eyes closed. Anna tapped on the glass and Griselda opened her eyes, stared with cold indifference and closed them again.

The queen is dead, long live the queen!

Pre-Reading Activities:

Investigate the World of Ruth Rendell’s Novels

Do you know Ruth Rendell, who is an English novelist using two literary names? The other literary name of this novelist is Barbara Vine. Investigate why she uses two names. Or can you guess before you start to look for the answer to this question?

Prediction

Now when you have learnt some new data about the novelist, can you guess what genre you will be listening to? Or what do you think the story will be about? Can you guess it from its opening lines?

While-Reading Activities:

The teacher narrates the short story in 4 or 5 shorter parts. At the end of each narrated section it is possible to use any of the following exercises. The use of the exercises is optional.

Guessing

a What do you think happened on the road when Anna was in a hurry? Was anybody killed? Bridge the gap between the these two images: "a flash of orange out of the green hedge" and "there was no cry". Anna, the main character of the short story, had known before she knelt on the road that the .......... was dead. (Fill in the blank).

Gap-Filling

b Now when you are sure what happened to Anna on her way to the airport, will you be able to complete the list of things that decorated the living room of the house Anna had to visit. What were all those objects associated with?

<table>
<thead>
<tr>
<th>On the table and other pieces of furniture</th>
<th>On the wall</th>
<th>Elsewhere</th>
</tr>
</thead>
<tbody>
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<td>...........................................</td>
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 c Create and act a brief dialogue between Anna and the woman living in the other cottage. (As you know, the cat does not belong to this woman but to another person who is not at home when Anna knocks at her door). For the solution see Part 3 of the adapted story.
d What new facts will have to appear in the dialogue between Anna and the owner of the cat, Maria “Yackle”?

A (answers the phone): "Yes".

M:

A:

M:

A:

M:

A:

M:

e Now you are aware of the first reactions of Mrs Yackle and you have a brief description of her old car. This information will help you select 3 statements from the following boxes and build up a very simple portrait of “Maria Yackle”.

| a white-haired black woman dressed in an old coat | she was tall and slim with deep brown eyes and dark hair |
| a young girl of a pretty face painted pink | she looked as if drunk |
| a wild-eyed woman with a carving knife in her hand | everything about her was exciting and attractive |
| a dirty-looking woman with a girlish smile | her voice sounded strange, thin, cracked |
| a self-confident and pleasant-looking woman of about 50 | an old woman with wrinkled face |
| a woman in a loose sweatshirt, tight jeans and dirty trainers | a lovely old woman with a smile on her face |
| a pleasant looking woman with perfect make-up | a ghost-faced silent woman |

(For the solution see Part 6 of the adapted story.)

f Before the teacher/instructor continues to narrate the story, you have a chance of guessing which of the following two descriptions is more convincing and fits Maria Jacob’s character?

| “Maria Yackle put out her hand. It was a horrible hand, large and red with rope-like blue veins standing out above the bones, the palm callused, the nails black and broken and the side of forefingers and thumbs ingrained with brownish dirt” |
| “Maria Yackle put out her hand. It was a pretty fat hand, pinkly pale and ornamented with pearly-nail varnish” |
Griselda’s reaction was a mystery for Anna. How can you explain that her mother’s cat, which was unfriendly to all people including Anna, reacted in this unexpected way?

Students are asked the questions before they learn about Maria Jacob’s explanation. They will probably find the answer if they keep a cat at home or if they are lovers of cats. (For solution see Part 7 of the adapted story)

Can you guess what items Maria Yackle included in her calculation of the compensation she demanded? (Can you find any other cost items besides those associated with the veterinary doctor’s services and the cat’s food?) - See Part 8 or investigate among your friends who own a cat.

How do you explain Griselda’s disappearance?

Now you, listeners, have been given all the necessary facts you need to be able to compete the story. Before you hear the Ruth Rendell’s ending of the story, think about your own ending. Do not forget to bridge the gap between this part of the story and its title.

After-Reading and Follow Up Activities:

Revision of Grammar Structures

1 Fill the correct verb-forms in the following If-Clauses:

a If the journey ------- (to go) according to her plan she ------------ (not to miss) her parents.
b If she ------------ (not to be delayed) by this accident she ------------ (to see) her mother and father before they ----------- (to leave) for the airport.
c If she ------------ (to leave) the card with her name in that house she ------------ (not to get) into trouble.
d If she ------------ (not to drive) so quickly she (not to have) an accident.
e She ------------ (to avoid) the trouble if she -------------- (not to write) the note as the woman advised her to do.

2 Practising the Reported Speech

a Anna thought, "I was driving too fast".
b She did not realise she (can) get into trouble.
c Maria told her, "I came to visit you to be compensated for the death of Melusina".
d Anna thought, "It will be better to sort it out the problem by a donation to the Cats’ Protection League.
e Richard asked, "You know what’s happened?"
f She asked, "Do you know that nearly 40 000 cats are killed on British roads every year?"
3 Cloze test (Prepositions, Conjunctions)

Griselda spent a good deal ----------- time out ------- doors. She was often out all evening and did not reappear ----------- the small hours. Anna began alarmed ------------ her absence. On Saturday morning she wrote one of those melancholy lost cat notices and attached it ---- a lamp standard. Then Richard took her --- a friend ´s party and afterwards, when they were driving home he said: “You know what ´s happened, don’t you? It ´s been killed --- that old mad woman. An eye --- an eye, a cat ---- a cat.”

Vocabulary Study

1 Match the words on the left with their definitions on the right:

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
</tr>
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<td>a foamy preparation used in styling hair</td>
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When you are ready, click on the word in an online dictionary and check whether your guess was correct.

2 Guess the meaning of the underlined words and find their equivalents in the mother tongue:

The cat ´s paws were white; Anna spoke to the distressed lorry driver, she was observed by Griselda ´s unblinking eye; wilderness of Maria Yackle ´s garden, I am sure that death was instantaneous;

3 Advanced Level Vocabulary Practice

a Students in the classroom will form four groups of 3-4 and each of them will use the vocabulary in one of the following boxes. The groups will prepare a short talk related to the story Long Live the Queen!

b They many also prepare a short talk associated with the role of domestic animals (cats, dogs) in our lives/in the world of human beings.
GROUP A

THUD, JARRING, PULL THE CAR TO ONE SIDE, CAT’S PAWS, HEARTH RUG, GILT FELINE, DENTED CAR, WATTLES, A CALLOUSED HAND, INGRAINED DIRT UNFRIENDLY LOOK; TO BE UPSET, MAKE FUSS OR AVOID TOO MUCH FUSS, DISTRESSED, MANTELPIECE, STARE IN COLD INDIFERENCE;

GROUP B

A SQUIRT OF PERFUME, SCENTED SOAP, MOUSSE, ODORISER AND DEODORISER, SHAMPOO, FABRIC SOFTENER, DRY CLEANER’S, DROP PERFUME BEHIND YOUR EARS WASHING MACHINES, BIOLOGICAL SOAP, WASTE MONEY ON SOMETHING;

GROUP C

A DONATION TO, ANIMAL RESCUE PEOPLE, THE CATS’ PROTECTION LEAGUE, VETERINARY SERVICES, INJECTIONS, IMMUNISATION AGAINST FELINE ENTERITIS AND LEPTOSPIROSIS, BOOSTERS, CANNED MEAT, VET’S BILLS;

GROUP D

THE QUEEN IS DEAD, LONG LIVE THE QUEEN!
R.I.P. (REQUIESCAT IN PACE / REST IN PEACE)

Development of communicative skills
1 Your teacher has narrated the story about Griselda to you. Now it is time for you to make an attempt to retell the story or its parts.

2 Make the story shorter but try to keep its dramatic plot.

3 Develop a discussion with a partner or in a small group about the role of cats in your life/in our society.

4 What are the pleasant and less pleasant or unpleasant things associated with our cohabitation with domestic animals.

Development of Writing Skills
Rewrite the story in less than one hundred words:
FOLLOW-UP ACTIVITIES AND TASKS:

1 Investigation of facts about The Cat’s Protection League:

Look at the following description of the organization called The Cat’s Protection League on the Internet and find out more about its services.

From humble beginnings in 1927, Cats Protection has grown to become the UK’s leading feline welfare charity. We now help around 218,000 cats and kittens every year through our network of over 250 volunteer-run branches, 29 adoption centres and our homing centre.

Our work doesn’t stop there, however: we also provide an array of cat care information via our publications, website and Helpline; promote the benefits of ……………………………………………………………………………

2 Analysis and Interpretation of a Poem

This popular follow up activity will need the students’ access to the Internet. Teachers will be able to use the material offered by BBC - Arts – Poetry: Out Loud, which makes use of one of the poems written by Roger McGough. The poem suits the theme we deal with in this chapter. It is called The CPL (The Cats’ Protection League) and in a humorous way deals with a problem of trafficking in modern society.

The audio recording of poem read by Roger McGough is available at:
http://www.youtube.com/watch?v=_pRlMrFkoHg

The poem can be found at:
http://www.bbc.co.uk/arts/poetry/outloud/mcgough_cat.shtml
or at: http://www.sianhost.co.uk/cats/Cats/Poems.htm

About the Author:
Roger McGough’s poems gained wide publicity in the late 1960s when he was a member of the group known as "The Liverpool Poets", which wrote and performed their verses in the aftermath of the success of The Beatles.

He was born in Liverpool in 1937 and for a time was a member of the pop group called The Scaffold.

With the other Liverpool Poets - Brian Patten and Adrian Henri - he published The Mersey Sound in 1967 and New Volume in 1983.

The poet has a lot of admirers, in particular because of his style, which is light and colloquial, full of puns and wordplay. This is also the reason why the poet is invited to schools, universities and cultural centres. There his admirers can listen to his poems read aloud and appreciate their freshness and humour.
Solutions:

Revision of Grammar Structures

1 Fill the correct verb-forms in the following If-Clauses:
   a) If the journey had not gone according to her plan, she would not have missed her parents.
   b) If she had not been delayed by this accident, she would have seen her mother and father before they had left for the airport.
   c) If she hadn’t left the card with her name in that house, she wouldn’t have got into trouble.
   d) If she hadn’t driven so quickly, she wouldn’t have had an accident.
   e) She would have avoided the trouble if she hadn’t written the note as the woman advised her to do.

2 Practising the Reported Speech
   a) Anna thought she had been driving too fast.
   b) She did not realise she could get into trouble.
   c) Maria told her she had come to visit her be compensated for the death of Melusina”.
   d) Anna thought it would be better to sort it out problem by a donation to the Cats’ Protection League.
   e) Richard asked whether she knew what had happened?”
   f) She asked if he knew that nearly 40 000 cats were on British roads every year?

3 Cloze test (Prepositions, Conjunctions)
   Griselda spent a good deal of time out of doors. She was often out all evening and did not reappear until the small hours. Anna began alarmed by her absence. On Saturday morning she wrote one of those melancholy lost cat notices and attached it to a lamp standard. Then Richard took her to a friend ´s party and afterwards, when they were driving home he said: “You know what ´s happened, don’t you? It ´s been killed by that old mad woman. An eye for an eye, a cat for a cat.”

Vocabulary Study Solutions
Check whether you have matched the words with their definitions on the right properly:

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3 Guess the meaning of the underlined words and find their equivalents in the mother tongue:

The cat´s paws were white (kočičí tlapky); Anna spoke to the distressed lorry driver (hovořila s řidičem vyčerpaným únavou), she was observed by Griselda’s unblinking eye (okem, které ani nemrklo); wilderness of Maria Yackle´s garden (zarostlá zahrada Marie Jacobs), I am sure that death was instantaneous (že její smrt byla okamžitá):
Part II
Reading for Understanding and Appreciation

English Literature
(From Beowulf to Jane Austen)
Unit 1
Anglo-Saxon Literature

This unit contains:
- the introductory PowerPoint presentation /The Anglo-Saxons/, which provides teachers with the material that can help them introduce the Anglo-Saxons and Anglo Saxon literature in the ELT classroom.

- the story of Beowulf retold, abridged and adapted for teachers (accompanied by very short extracts from Beowulf translated into Modern English at the beginning of the 20th century);

- a selection of brief extracts from the early 20th-century translations of Beowulf, the purpose of which is to introduce the first part of the story (Beowulf’s battle with Grendel and Grendel’s mother) to secondary school students;

- a series of strategies for introducing the poem Beowulf in the ELT classroom (focused on the development of students’ listening, reading, writing and speaking skills).

At the end of this unit students with a good command of English (16+) will

- be able to appreciate the power of storytelling;

- improve their listening comprehension;

- extend their vocabulary;

- make an attempt to narrate shorter sections of the story;

- learn basic facts about the character of Anglo-Saxon poetry;

- improve their team/group work, in particular when investigating basic facts about Anglo Saxon people or the Vikings on the Internet;

- use basic narrative skills, including the body language and changes of their voice;

- explore a possibility of using film extracts, trailers and audio materials in the classroom (in the English Club or special seminars).
Beowulf, written in Old English, represents the early Anglo-Saxon heroic epic poem of a young, strong and noble hero who comes from the Kingdom of Geatland to Denmark to help King Hrothgar defeat monstrous enemies and restore peace in his country. It tells a story of Beowulf and his brave fight against two man-eating creatures (Grendel and his mother) in the first part of the poem and against a fiery dragon in its second part. The heroic poem ends nostalgically with Beowulf's fated death.

Beowulf was composed between the 8th and the 11th centuries and the original text exists in only one manuscript. The story covered by this epic poem is based on a universal theme, i.e. the eternal battle between two opposite forces, those representing light and darkness, good and evil.

Although the story of Beowulf was recorded more than one thousand years ago, it still belongs among the greatest European heroic tales in which myth is mixed with the fate of a strong individual. Its readers can be attracted by the tale of heroism and betrayal, ambition and greed and some other Anglo-Saxon values. The thrill is hidden in the description of dramatic scenes making use of darker tones and colours, light and darkness, the fantastic and eerie underwater world, the vanishing world of paganism and the advent of influential Christianity. It is also the world that influenced and inspired great representatives of fantasy fiction in English literature, such as J. R. R. Tolkien or C. S. Lewis.

At present we can get acquainted with numerous translations of Beowulf into the contemporary form of English. Among them you will find the 1999 version of Beowulf translated by Seamus Heaney, the Nobel Prize Winner for Literature in 1995, and the first full-length translation of this epic poem in the Czech Language (Béowulf, translated by Jan Čermák in 2003). Apart from these books it is possible to recommend Michael Morpurgo’s Beowulf to young (14-year old) readers. The brilliant narrator uses the language accessible to students of English. This Beowulf also attracts readers by lavish illustrations by Michael Forman.
Pre-Reading Activities

Warming Up Exercise:
For present–day young people the RUNES are often associated with mystery, with the ancient world, its secret inscriptions and mysterious forces. Children often use runic characters for coding their secret messages. Would you be able to write at least your first name or a brief message in the runic alphabet?

Just try to select proper characters of this alphabet to be able to express your name by means of them. If any of the letters is missing, invent a new one that will help you complete the task.

The Anglo-Saxon Fuþorc

The characters of Fuþark, later Fuþork, known as RUNES, started to be brought to England in the 5th century and the first seven characters gave name to the whole alphabet. This type of alphabet was also used by the Vikings and by some other Germanic peoples. When it was brought to the territory of the present-day England, it went through further modifications. The number of runes in different runic alphabets varied a lot (between 16 and 33 characters) and the shapes of individual characters as well.
LISTENING EXERCISES

A Creating the Mood and Atmosphere for the Narrator

Since Beowulf was composed for its oral transfer, the best way how to create the impression of the poem’s dramatic qualities and show students its powerful effect on listeners, would be to listen at least to a couple of its lines in Old English before the teacher starts to narrate the story.

Thus, sit down and listen to a brief narrative delivered by Benjamin Bagby (co-founder and director of the Sequentia ensemble for medieval music), who accompanies himself on an Anglo-Saxon harp. Listen to a very short extract from the opening part of this gripping tale — in the original Old English — as it could have been experienced more than 1000 years ago. The video (approx. 2 minutes long) is available at: http://www.youtube.com/watch?v=Y13cES7MMd8&feature=related

B Listening to Beowulf Narrated by the Teacher

To be able to bring this considerably long story to the ELT classroom and master the narrative task successfully, the teacher will have to divide the story of Beowulf into several parts. Taking into account that the curriculum in the Czech ELT classroom does not give him any or hardly any space for literature, there are only a few possibilities. One of them forces the teacher to save at least 10 minutes for literature and the related activities at the end of the English unit and rely on individual reading and individual preparation of those students’ who are interested in reading and learning English more intensively. Only then can the teacher cover the story (in approximately two- or three-weeks).

The story used here was abridged and adapted for school purposes from two translations — those of Spaeth and Gummere from the beginning of the 20th century (1921, 1910). The instructor is expected to work with the story creatively and imaginatively. He can reduce the story or focus only on its first two parts (provided that he teaches children at the age of 12-14) and extend and enrich the story if his students are more advanced (15 to 18-year old learners of English).

A Note for the Narrators:

As there is a discrepancy between the attractiveness and mysteriousness of Beowulf’s themes and rather archaic language of the literary sources, younger students will be offered only shorter extracts and the rest of the story will be paraphrased. The accompanying Power Point presentation will offer a brief survey of the fundamental facts and events from the Anglo-Saxon historical and literary development.
Hrothgar, King of Denmark, and his people lived in peace, feasting and laughing every night in a huge hall that was built by the king. They used to assemble in a huge mead-hall, which was a warm and comfortable place, where they could celebrate their successful fights and feel secure. Every evening the sounds of their happy talk, the poet's songs and people's laughter floated out from the hall and were carried as far as the ears to a man-eating demon, Grendel, who was irritated by the noise produced by my men. His evil and lonely heart was filled with envy and anger. Once at the break of the day Grendel, spending most of the time in his dark den out on the moors, could not stand men's loud boasting and follies and decided to act:

"This grim and greedy creature" showed men, for the first time, his savage nature and strength. He started killing and eating the sleeping men, once he even seized unexpectedly thirty men and disappeared with the prey in his den.

Then this mighty prince of darkness returned again and even more men were slain. King Hrothgar and the warriors suffered, they all lived in sorrow and no one knew how to get rid of the monster.

Extract I After the sunset Grendel comes to the mead-hall again to attack the sleeping heroes. He drags off thirty of them and devours them. The monster is encouraged to return again.

When the sun was sunken, he set out to visit
The lofty hall-building, how the Ring-Danes had used it
For beds and benches when the banquet was over.
Then he found there reposing many a noble

5 Asleep after supper; sorrow the heroes,
Misery knew not. The monster of evil
Greedy and cruel tarried but little,
He drags off thirty of them, and devours them
Fell and frantic, and forced from their slumbers

10 Thirty of thanemen; thence he departed
Leaping and laughing, his lair to return to,
With surfeit of slaughter sallying homeward.

GLOSSARY:
feast - an elaborate and usually abundant meal often accompanied by a ceremony or entertainment; banquet
mead - fermented beverage made of water and honey and malt (medovina) (mead-hall - means a place where those celebrations were taking place)
be irritated - be bothered, annoyed
envy - painful or resentful awareness of an advantage enjoyed by another joined with a desire to possess the same advantage /závist/
anger - the feeling of being angry or being upset /hněv/
folly - foolishness
boast - to express too much pride in yourself or in something you have /chvástat se/
grim - unpleasant or shocking to see or think about

angry - having or showing a selfish desire to have more of something
savage nature - extreme suffering or unhappiness
seize - to get or take in a violent way
prey - an animal that is hunted or killed by another animal for food or someone who is easily harmed;
den - the home of some kinds of wild animals
slay - to kill (someone or something) especially in a battle or war
warrior - a person who fights in battles and is known for having courage and skill
sorrow - a feeling of sadness or grief caused especially by the loss of someone

repose - in 'pooz' - a state of resting or not being active /odpočívat/
lofty - very tall and impressive
banquet - a formal dinner for many people, to celebrate a special event
misery - extreme suffering or unhappiness
tarry - to be slow in going, to stay somewhere
cruel - causing or helping to cause suffering: terrible and unfair
deavour - to quickly eat all of (something)
fell - very fierce and cruel
frantic - having a lot of wild and hurried activity
slumbers - sleep
lair - the place where a wild animal sleeps
surfeit of slaughter - too much or more than you need (too much bloodshed)
sally - to leave a place
Part 2

King Hrothgar knows only one man who can help him. He invites Beowulf, the Geat, whose enormous strength can kill the monster. Beowulf immediately embarks and sets on a long and dramatic journey with his fourteen young, brave and strong warriors from Jutland to help the Danish king by slaying the demons.

Extract II

So Beowulf chose from the band of the Jutes Heroes brave, the best he could find; He with fourteen followers hardy, Went to embark; he was wise in seamanship, Soon they descried their craft in the water, At the foot of the cliff. Then climbed aboard The chosen troop; the tide was churning Sea against sand; they stowed away In the hold of the ship their shining Amor War-gear and weapons; the warriors launched Their well-braced boat on her welcome voyage.

Swift o'er the waves with a wind that favoured, Foam on her breast, like a bird she flew. A day and a night they drove to seaward, Cut the waves with the curving prow, Till the seamen that sailed her sighted the land Shining cliffs and coast-wise hills, Headlands bold. The harbour opened, Their cruise was ended. ...
Part 3

Beowulf's arrival was celebrated in the mead-hall and Beowulf received rich gifts. Soon afterwards Grendel, the traveller-at-night”, appeared again. Grendel comes from darkness and misty places and his only wish is to kill again. He rips the door open and does not still know that one eye, though tired, does not sleep.

Extract III

All warriors sleeping one only excepted

The trav’ler-at-twilight came tramping and striding. The warriors were sleeping who should watch the horned-building.
One only excepted, 'Mid earthmen 'twas 'stablished,

5 Th' implacable foeman was powerless to hurl them
To the land of shadows, if the Lord were unwilling:

Providance willed not
To permit him any more of men under heaven
To eat in the night-time………………………….

10 Grendel immediately seizes a sleeping warrior, and devours him. But on earliest occasion he quickly laid hold of A soldier asleep, suddenly tore him, Bit his bone-prison, the blood drank in currents, Swallowed in mouthfuls: he soon had the dead man’s Feet and hands, too, eaten entirely.

Part 4

Grendel puts out his hand to seize the next sleeping man, but that man's hand (Beowulf’s hand) grasps the monster's hand in such a strong grip that Grendel is terrified. His finger joints are cracking. He has never experienced a greater hand grip. At that moment he wants to run back to the moors and hide in the mist and in his den, but this time he has to fight hard.
Extract IV

The grisly monster got his death-wound:
A huge split opened under his shoulder;
Crunched the socket, cracked the sinews.
Glory great was given to Beowulf.

grisly - inspiring horror, or intensive fear or disgust

death wound - death injury
socket - the depression in a bone with which the rounded head of another bone fits in a ball-and-
socket joint

crunch - grind with a crunching sound
sinews - tendons

crack - to make a very sharp explosive sound: to break, split, or snap apart

Part 5

Grendel roars with pain as he suffers from a huge wound in his shoulder. The muscles suddenly burst apart and his arm is torn away by Beowulf’s powerful grip. With a scream Grendel flees from the hall leaving his arm inside the mead-hall. He feels he is dying.

Brave Beowulf, who often boasted of his freeing the Danes from their fear, is given glory by all men in Denmark and Grendel’s arm is hung above the doorway for everybody to see.

Very soon the brave warriors watch in horror Grendel’s mother coming from the moors and approaching the mead-hall. Everybody has to react quickly as she furious with rage and extremely savage. Like Grendel she snatches one of the warriors, the one who is loved by Hrothgar most of all.
The image describing the place of crime includes the colours of blood and sound of screaming, yelling, and shouting.

Immediately after that she flees away carrying Grendel’s arm with her.
She disappears in her realm under the surface of the lake, in her dark cave.

Beowulf has to fight with Grendel’s mother in the dark waters of the sea where she drags him. Sea-snakes prevent him from using his sword and thus he is easily dragged down to the she-monster’s lair. There she attacks him so violently that Beowulf nearly loses his battle. When he finally reaches for his sword he can use his enormous strength again. He hits the enemy and pierces her neck. Then, when he sees Grendel’s body in the corner of the cave, he uses his Giant sword again. This time he hacks off his head. He swims quickly upwards with Grendel’s head. He has to escape the poisonous blood of the monsters that destroys everything around.

fury - rage or violent rage
tear away - to separate (something) into parts by pulling it, cutting it, boast of - to express too much pride in yourself or in something you have, have done
hang-hung - to attach or place something so that it is held up without support from below
approach - to get close to
furious - filled with violent rage
savage - cruel or violent; or not under human control
snatches - to take quickly or eagerly, or by force
scream - to suddenly cry out in a loud and high voice because of pain, surprise (řvát)
yell - to make a sudden, loud cry (ječet)
shout - to say something very loudly (křičet)
flee away - to run away from danger
realm - a country that is ruled by a king or queen
pierce - to make a hole in or through; or to go through
hack off - to cut off poisonous - containing poison and killing or causing death by entering or touching the body
Extract V

The murderous hag by the hair he caught;
Down he dragged the dam of Grendel
In his swelling rage, till she sprawled on the floor.

Then seized its chain-hilt the chief of the Scyldings;
His wrath was aroused, reckless his mood,
As he brandished the sword for a savage blow.
Bit the blade in the back of her neck,
Cut the neck-bone, and cleft its way
Clean through her flesh; to the floor she sank;

The sword was gory; glad was the hero.

He gave him his due when Grendel he found
Stretched as in sleep, and spent with the battle.
But dead was the fiend, the fight at Heorot
Had laid him low. The lifeless body

Sprang from the blows of Beowulf's sword

hag - an ugly, slatternly, or evil-looking old woman or a female demon, or a witch
swelling rage - growing anger that is violent and difficult to control
hilt - the handle of a sword or dagger
wrath - extreme anger
aroused - to stimulate to action
reckless - not showing proper concern /nedbalý/
give somebody his due - give somebody what he deserves
Part 6
Beowulf is still to fight the final battle, this time with the fire dragon.

When the flaming dragon woke up and discovered the loss of one golden cup from the treasure he was guarding, it decided to seek revenge. Beowulf, at that time an older man, had to fight again with a monster. With the help of a young warrior Wiglaf, who showed unceasing courage, he won his last battle, but his injuries were so severe that he had to die.

The last section of the poem describes the battle, the betrayal of Beowulf by some of his warriors, the generosity of Beowulf, and finally the magnificent funeral by means of which Geatish people paid the last tribute to their brave king.

While – Reading Activities

1 The Effect of Storytelling
The majority of work in the classroom (the telling of the story) has so far been done by the teacher. The success of each instructor in the role of a storyteller depends on the narrative skills, which include the ability to attract the students’ attention, develop listening skills, use body language (gestures and acting of the whole body), getting proper control over the language (strength and pitch of the voice, tone of the voice, etc.). Successful storytelling will thus enable ELT students to understand even more difficult passages.

2 Working with Videos
After finishing the story and after reading the selected extracts, the students are asked to watch the trailer for the 2007 Zemeskis’ film based on Beowulf by Anonymous with Ray Winstone as Beowulf, Anthony Hopkins as Hrothgar, Crispin Glover as Grendel and Angelina Jolie starring Grendel’s mother.
Pay attention to the accompanying music, sounds, pictures, colours; and also the general mood, the thrill or mystery of the story which is presented as a fantasy.
GROUP WORK.
Watch the trailer twice. In the course of your second viewing of the trailer, jot down as many verbs, nouns and/or adjectives as possible with the aim of identifying the vocabulary that will enable you
a) to describe individual actions/events presented by the trailer;
b) to describe the general mood of the whole story as presented in the trailer.

3 PREPARING AN IMAGINARY FILM SHOT. After listening to the story narrated by the teacher (or after reading the children’s version of Beowulf in your mother tongue or after seeing one of the film version of Beowulf), select one of the scenes that attracts you most of all. Your task is to prepare an “imaginary TV shot” that will accompany a talk about Beowulf. In fact, your task will be to present your task only in the oral form (as if you were describing the film show you were working on – your narrative should stress the narrative power of the poem. You will describe the setting, the actions of main characters and all elements you wish to stress or focus on in your “TV shot”.

4 If you prefer working with the written word, select one of the following tasks: As a journalist, write a brief article or a paragraph that will focus on
a) Beowulf’s bravery;
b) mysteriousness of the two man-eating creatures;
c) the whole symbolic meaning of the poem.

Be imaginative and creative in your description. Work with a lot of details. Before you start writing, discuss the themes with your teacher.

5 Get into Beowulf’s shoes and start writing a diary. You should give a very personal account of some of the events/scenes from the heroic poem Beowulf, e.g.
   a) your arrival to the Danish kingdom and the celebration of your arrival held in the mead-hall;

   b) or take simple notes about your feelings when you were waiting for Grendel’s visit to the mead-hall;

   c) describe the whole eerie/ghastly scene of your fight with the demon figure of Grendel’s mother in the under-water cave.

6 Write a brief description of one of the three main protagonists of the story (Beowulf, Grendel, Grendel’s Mother).

7 What are, in your opinion, characteristic features of a hero? Do you know any other heroes or characters of some of the great works of world literature? How has the image of HERO changed in the present-day society? Who is considered a (real) hero now?

8 For better understanding of the epic poem students should also know kennings and their importance in Old English literature. In one of the extracts the anonymous author speaks about Grendel’s swallowing the warrior’s “bone-prison”. It is a descriptive phrase that is used for a common word of everyday Anglo-Saxon life, e.g.
   eye -- a “head-gem”  body - a “bone-house”  or a “bone-chamber”
   boat -- a “sea-goer”  boat - a “sea-house”  or a “wave-horse”
   sword – a “battle-light”  ship - a “wave-traveller”
the sun – the “sky’s candle”

Students could also find a great number of synonymous words for the main characters (Beowulf, Grendel and Grendel’s mother) and for the words and phrases they used frequently in their everyday life. You can try to create some new ones. Try to create kennings or descriptive phrases for certain objects or phenomena we meet in our present-day life (e.g. TELEVISION, MOBILE PHONES, LUXURIOUS HOTELS or CARS and AIR PLANES).

9 TASKS FOR A STUDY GROUP
Beowulf is a poem which stresses Beowulf’s fight against enemy forces represented by monstrous or demon-like characters. These enemy forces that oppose Beowulf are filled with a lot of meanings. Similar meanings appear in myths and legends all over the world. Will you be able to identify some of them (e.g. good vs. evil, greed, wrath, hatred)? At first investigate the available sources in your study group and then develop a discussion in the classroom.

After – Reading and Follow Up Activities

1 PROJECT WORK
Students who are going to study humanities should not be afraid of learning and understanding even more facts about the Germanic tribes (the Angles, the Saxons and the Jutes; or even about the Geats, the Danes and some other people), about the tribal structure and some more facts about the life of the Vikings, who came to England approx. in the 7th century. The Vikings were often associated with violent attacks, sudden and unexpected raids, unbelievably cruel killings of the subdued inhabitants. At present, however, we have more information about their domestic life, occupations and trades developed by the Vikings. Try to investigate and find as much information as possible about them.

WORK IN GROUPS OR TEAMS. Decide on deeper and more investigative study of the materials available at the Internet websites. Look, for example, at websites of the Jorvik Viking Centre in York (England) and try to bring information (to the classroom) about the Vikings and:
- their clothes, language, trades, occupations,
- their ships or boats, weapons or other cultural artefacts which were left by the Vikings for contemporary scholarly studies.

Collect and study the materials related to the topic of your group, prepare a power point presentation. Open your presentation with a problem-solving question and in the course of your talk to the classroom, bring a solution to the suggested problem.

In this task the teacher’s role is that of FACILITATOR. He brings advice to the classroom. By means of questions he turns the students’ attention towards the proper solution. The facilitator’s work with individual teams, his/her assistance, is also an
extremely positive factor that strengthens and extends the use of the communicative approach in the classroom. In addition to that it contributes to the development of creative and critical thinking.

**Recommended Reading:**


Unit 2
The Canterbury Tales
by Geoffrey Chaucer

This unit contains:
- two portraits of pilgrims from the Canterbury Tales- The Squire and the Wife of Bath;
- the Miller’s Tale retold in the simplified prosaic form;
- a few exercises that will enable students to apply the knowledge acquired from the texts.

The aim of this unit is to introduce medieval England of G. Chaucer’s time and Chaucer himself as a poet whose eye was very sharp and could see realistically, critically, and with a great amount of understanding, humour and irony.

After reading the selected texts, students will
- learn more facts about medieval occupations and roles of some of the pilgrims in society;
- try to distinguish the representatives of different strata of medieval society;
- extend their vocabulary by new words expressing features of human character;
- be able to understand either the whole story or its parts;
- appreciate the modern film version of The Canterbury Tales / e.g. the famous Pier Paolo Pasolini ’s version of The Canterbury Tales);
- try to narrate The Miller’s Tale or its parts in the classroom.

Geoffrey Chaucer

He was born around 1340 and soon became a wealthy and educated man; he accompanied his masters to foreign countries; for instance he went on campaigns to France and later visited Italy. In 1370 he held the position of the Controller of the Customs, lived in London until 1377 and after 1381 he retired to Kent, where he started to write The Canterbury Tales around the years 1386/7.

By that time he had written several works influenced by French and Italian literature and The Canterbury Tales started his English literary period.

Even now readers of his Tales can admire his precise characterization, as well as the devices he uses to create memorable portraits of individual pilgrims.

The Canterbury Tales

Chaucer is a brilliant observer of human character and in The Canterbury Tales he creates a great number of strong portraits of his contemporaries. By having introduced twenty-nine pilgrims in the Prologue to the Tales he succeeded in showing the main representatives of nearly all strata of English medieval society. Although he did not complete the number of tales he planned to include, he covered a great number of genres and what is even more important; he created a perfect picture and spirit of his time, including Renaissance motifs.

Pre-Reading Activities

Before you start reading Chaucer’s descriptions of his two pilgrims (The Squire and the Wife of Bath from the Prologue), guess what features of character and characterization techniques the poet may have used in these two portraits. Complete the list:

<table>
<thead>
<tr>
<th></th>
<th>Description of clothes</th>
<th>1</th>
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<td>2</td>
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<td>6</td>
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<td>12</td>
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</tbody>
</table>
With him there was his son, a youthful squire,
A lover and a lusty bachelor,
With locks well curled, as if they'd laid in press.
Some twenty years of age he was, I guess.
In stature he was of an average length,
Wondrously active, aye, and great of strength.
He'd ridden sometime with the cavalry
In Flanders, in Artois, and Picardy,
And borne him well within that little space
In hope to win thereby his lady's grace.
Prinked out he was, as if he were mead,
All full of fresh-cut flowers white and red.
Singing he was, or fluting, all the day;
He was as fresh as is the month of May.
Short was his gown, with sleeves both long and wide.
Well could be sit on horse, and fairly ride.
He could make songs and words thereto indite,
Joust, and dance too, as well as sketch and write.
So hot he loved that, while night told her tale,
He slept no more than does a nightingale.
Courteous he, and humble, willing and able,
And carved before his father at the table.

Glossary:

squire – dvorní panoš (a male attendant especially on a great personage)
lover – a man in love with a woman/women (milovník)
lu[t[y – archaic: merry, joyous (veselý, bujarý)
bachelor - an unmarried man
locks – ringlets of hair (kadeře)
curl – to form into ringlets
press - an apparatus the pressure of which is applied to hair
stature – natural height (of a person) in an upright position;
aye – always, continuously, ever
cavalry – an army component mounted on horseback; horsemen
Flanders – medieval county along cost of the present-day Belgium (parts of France and the Netherlands)
Artois – former province in France
Picardy – former province of Normandy, bordering on English Channel
thereby (arch.) - by that
prinked out - to dress, adorn, or arrange in a careful manner
mead - a fermented beverage made of water and honey, malt, and yeast
flute (verb) - play the flute
gown - a loose flowing outer garment formerly worn by men
sleeves - a part of a garment covering an arm
indite - make up, compose
joust – a: to fight on horseback as a knight or man-at-arms
b: to engage in combat with lances on horseback
courteous - marked by polished manners, gallantry, or ceremonial usage of a court
humble – not proud or arrogant
willing - inclined or favourably disposed in mind: ready to do something
able - having sufficient power, skill, or resources to accomplish an object
carve - to cut with care or precision (porcovat)

Read the passage again and decide whether Chaucer focuses more on the depth of the Squire’s character or his appearance. Then start to fill in the following table using at first the terms and features from Chaucer’s description of the Squire:

<table>
<thead>
<tr>
<th>DESCRIPTION OF CHARACTER</th>
<th>THE SQUIRE</th>
<th>THE WIFE OF BATH</th>
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</thead>
<tbody>
<tr>
<td>Physical Appearance</td>
<td></td>
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<tr>
<td>Clothing and Accessories</td>
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<tr>
<td>Character’s Actions/ Manners/Hobbies</td>
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<td>Character’s Speech</td>
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<td>Poet’s Comment on Character</td>
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<tr>
<td>Social Status</td>
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</table>
Moral Qualities

Other Features of Character

Poet’s Approach to Character (irony, humour)

Now read the other portrait from the Prologue and select the most interesting features of the Wife of Bath’s character (appearance, status, moral qualities, etc.)

---

**THE WIFE OF BATH**

There was a housewife come from Bath, or near,
Who- sad to say- was deaf in either ear.
At making cloth she had so great a bent
She bettered those of Ypres and even of Ghent.
In all the parish there was no goodwife
Should offering make before her, on my life;
And if one did, indeed, so wroth was she
It put her out of all her charity.
Her kerchiefs were of finest weave and ground;
I dare swear that they weighed a full ten pound
Which, of a Sunday, she wore on her head.
Her hose were of the choicest scarlet red,
Close gartered, and her shoes were soft and new.
Bold was her face, and fair, and red of hue.
She’d been respectable throughout her life,
With five churched husbands bringing joy and strife,
Not counting other company in youth;
But thereof there’s no need to speak, in truth.
Three times she’d journeyed to Jerusalem;
And many a foreign stream she’d had to stem;
At Rome she’d been, and she’d been in Boulogne,
In Spain at Santiago, and at Cologne.
She could tell much of wandering by the way:
Gap-toothed was she, it is no lie to say.
Upon an ambler easily she sat,
Well wimpled, aye, and over all a hat
As broad as is a buckler or a targe;
A rug was tucked around her buttocks large,
And on her feet a pair of sharpened spurs.
In company well could she laugh her slurs.
The remedies of love she knew, perchance,
For of that art she’d learned the old, old dance.

---

**Definitions**

- deaf – lacking or deficient in the sense of hearing
- offering – contribution or gift, especially one made at a religious service.
- wroth – angry
- kerchief – a woman’s square scarf, often worn as a head covering.
- scarlet – a strong to vivid red or reddish orange.
- gartered – wearing garters (a strap with a fastener attached to a girdle or belt to hold up a stocking or sock);
- hue – a shade or tint.
- respectable – having good social standing or reputation
- strife – angry or violent struggle; conflict
- stem – have or take origin or descent
- gap-toothed – with gaps in between her teeth
- tell a lie – not to tell the truth
- ambler – in Middle English a cloud
- wimpled – a cloth wound around the head, framing the face, and drawn into folds beneath the chin; worn by women in medieval times and as part of the habit of certain orders of nuns.
- buckler – a small, round shield she carried or wore on the arm.
- targe – (arch.) a light shield or buckler
- tuck – to make one or more folds
- spurs – short spikes that are attached to the heel of a rider’s boot and are used to urge a horse forward (ostruly).
- slur – insulting talk or remark
Develop a debate in the classroom and summarize some of the Wife of Bath’s features of character.

Among the pilgrims there were also the following characters:


<table>
<thead>
<tr>
<th>Aristocrats</th>
<th>Churls/Artisans</th>
<th>Clerks and Clergy</th>
<th>Townspeople</th>
<th>Women</th>
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</tr>
</tbody>
</table>

The Miller’s story, which is offered to you in this unit, is Chaucer’s story transferred into prose. Since the language level of secondary school English learners does not always allow full understanding of these old tales, it is offered in an abridged and adapted form. Chaucer’s description of the pilgrims’ social status their follies, vices and virtues, as well as his method of writing which makes use of the ironic view of society, require either the advanced or the proficiency language level. This is the reason why this story focuses predominantly on one story line although the original Chaucer’s tale is much richer. This adapted and abridged form of the Chaucer’s tale has been selected to introduce at least one complete tale and a couple of Chaucer’s Renaissance characters. The story is expected not only to entertain its readers, but also raise their awareness in the composition of medieval society. Apart from this, the reader is expected to extend his vocabulary.
There was a rich carpenter (his name was John) who lived at Oxford and took in students to board with him. Among them was one named Nicholas, who studied astrology and could foretell the weather. He was a gay fellow and loved music and merry-making. The carpenter was an old man, and had just married a wife of eighteen, named Alisoun. She was as pretty a woman as you could find in the whole country-side. Nicholas loved her and others too; but her husband would let her go nowhere but to church and never allowed her to take part in any festivities.

One day, while her husband was away at Osney, she told Nicholas of her desire to get to the fair and cried to him because she was kept so strictly at home. Nicholas was sorry for her. "What is the good of being a scholar if I cannot outwit a carpenter?" he said. "I will find a way out." They made their plan between them and carried up into Nicholas's room enough food for two or three days. For a couple of days Nicolas did not come down to meals. At last the carpenter began to get anxious. "Have you called Nicholas?" he said to his wife. "Yes!" she said. "Perhaps he is ill," answered the carpenter. They sent a man up to have a look. The man knocked but got no answer. Then he noticed a hole in the bottom of the door and looked through. Nicholas was sitting in a chair with his head back, staring at something. Down went the man and told what he had seen. "Alas!" said the carpenter, "he is certainly mad. He went up and touched him; still Nicholas did not move.

Later Nicholas began to groan and to move about. "Ah, he is better," said the carpenter. "But what ails you now?" "It is a terrible thing that I have learnt!" said Nicholas. "Send away your man and I will tell you all I know." "By my art I have learnt that the end of mankind is at hand. Once more there will be a flood such as there was in the days of Noah, and this flood will begin no later than the day after tomorrow." The carpenter began to wail. "Oh, what will be of us! Must we all drown? Alas!" said the carpenter."There is only one way to be saved," said the scholar, "which I will tell you. Get a tub and hang it from the rafters in the barn, then put in food and drink for a day. That will be enough, for the flood will be short. Break opens the gable at the end so that you can sail out, and wait there for the water." "But must I be saved alone?" cried the carpenter. "What of my wife? What of my servants?" "Your wife I can save," answered the other, "and myself too; but your servants must die - such is the will of heaven."
The carpenter prepared everything for the flood, he bought three tubs and hung them high under the roof, put in each of them bread, meat, and ale, and even made three ladders to climb up by. Then on the day that Nicholas had named, before it was light, they all three climbed up to their tubs. Said Nicholas, "Have you a knife by you so that when this water comes you may cut your tub loose and float away?" "I have," said the carpenter. "Then from this time on we must keep absolute silence," said Nicholas. Soon the carpenter, for all his fear, fell asleep. As soon as they heard him snoring Nicholas and Alisoun crept down and went to the fair.

The plays were acted on the waggons in the market-place. The minstrels were there too. Alisoun danced with Nicholas, and all the company said they were the best pair there. Long after dusk, they went home. Nicolas was so merry. He also forgot about the lighted torch he was carrying. At one moment the flame blew aside in the wind and caught one of Alisoun’s ribbons which began to burn. "Water, water!" cried the wife. "Water!" called Nicholas, and others near, thinking that a thatched roof must have caught fire, called loudly: "Water, water!"

It was so loud that it waked the carpenter in his tub, where he had slumbered the whole day through. Hearing the shout he thought the flood had come at last. He quickly took out his knife and cut through the cords. Down fell the tub to the floor, with such a crash that the poor old man broke his arm and fainted. The neighbours all gathered to see what had happened. "He is mad!" said Nicholas and Alisoun; "mad with fear of Noah’s flood!" The neighbours laughed as they looked at the tubs. "What a stupid old man!" they said. "He must be mad indeed!"

So for all his care the carpenter got a broken arm, and Nicholas and Alisoun had a jolly day at the plays.

---

**After-Reading Activities**

1. **Comprehensive Questions:**

Who lives as a renter with John (the carpenter) and his wife?

Describe the lodger’s knowledge and skills.

Describe his bed-chamber and his lodgings. What stuff does he keep there?

Who has the carpenter (John) recently married?

Describe the Carpenter’s wife, her clothes, age, physical features and her appearance?
How did the carpenter treat his wife? Do you understand why?

What did Nicholas decide to do when he was sorry for the young carpenter’s wife?

Describe the stages of Nicholas’s plan that will enable him to have Alisoun for himself.

2

Create 10-15 questions that will cover the second part of the story.

3

Divide the story into shorter parts and allow students to retell them using their own words. Comprehensive questions can help them to fulfil the task.

Solution/Exercise from page 90:

<table>
<thead>
<tr>
<th>Aristocrats</th>
<th>Townspeople</th>
<th>Clerks / Clergy</th>
<th>Churls/Artisans</th>
<th>Women</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Knight</td>
<td>The Merchant</td>
<td>The Monk</td>
<td>The Miller</td>
<td>The Prioress</td>
</tr>
<tr>
<td>The Squire</td>
<td>The Franklin</td>
<td>The Friar</td>
<td>The Reeve</td>
<td>The Second Nun</td>
</tr>
<tr>
<td>The Man of Law</td>
<td></td>
<td>The Summoner</td>
<td>The Cook</td>
<td>The Wife of Bath</td>
</tr>
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<td></td>
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<td>The Pardoner</td>
<td>The Shipman</td>
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<td>The Physician</td>
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<td></td>
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<td>The Clerk</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>The Nun’s Priest</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>The Parson</td>
<td></td>
</tr>
</tbody>
</table>
Unit 3
Arthurian Legends

This unit contains:

two Arthurian legends:
- one of them describes King Arthur’s marriage and in the same story students learn about King Arthur’s mysterious birth;
- the other, very unusual, is a parody of the Arthurian legend, which appears among Chaucer’s tales;
- the other story is frequently used in the classroom. Its purpose is to show the role of storytelling and the effects it can have on language learners. (This task can be considered as a challenge for teachers who can change into real storytellers and attract their students’ attention).

By means of this theme students can get acquainted with the figure of King Arthur and the Knights of the Round Table, as well as basic values of the period of Chivalry.

At the end of this unit students will:
- be reminded of the most important events of medieval English society and the main representatives of the Arthurian myth;
- get acquainted with frequently used archaisms (to be able to understand the text of the selected stories);
- they will be able to make a brief summary of a longer Arthurian legend in English;
- be challenged to investigate more information about Arthurian myth on the Internet and use these facts;

In addition to that they will be aware of
- the effects of storytelling, its strong power on listeners;
- their own ability to remember and retell longer passages with the help of other members of their study groups;
- their creative power and imagination (e.g. in their preparing the ending of the story, describing characters or events of the legend);
- their ability to prepare dramatic dialogues by means of which they can reconstruct and retell parts of the story.

Literature and language:
In this passage students are expected to practise the past tense, including some more irregular verbs.
King Arthur and His Knights

Brainstorming

Students think about everything that is connected with King Arthur and His Knights before the teacher starts narrating or reading the story in the classroom. They are expected to work in pairs or small groups. In 2-5 minutes they should jot down everything they know, remember or have read about this legendary figure and the Knights of the Round Table. They collect as many bits and pieces of information as possible.

Groups of students can write down their ideas and proposals on the black/white board. When they finish this part of such brainstorming activity, some of the terms or names (which can be found on Page 95) should appear in their notes (the underlined words are expected to be mentioned by English language students):

This task raises students’ awareness in this period of English history and motivates them to its further investigation. Students often know a lot of facts about King Arthur, usually from various film versions. The teacher, by asking proper questions about the period of knighthood and chivalry, should help them discover more information about King Arthur and the Knights of the Round Table.

The assigned task will be completed after students finish the reading of at least one Arthurian legend.

Afterwards, students check and assess all facts collected in groups/teams, divide the collected information into 3-4 groups: e.g. description of characters from Arthurian legends, important events or historical facts associated with King Arthur and the Knights of the Round Table.

The results of this task can be put up in the classroom in the form of 3-4 posters:

Unless individual groups are successful in collecting a sufficient number of items, the same task can be assigned as investigative homework. Students browse the Internet or try to obtain information in libraries.

Another version of this pre-reading activity can be associated with students’ fascination by numerous film versions of these stories. The teacher develops a discussion, elicits the necessary information about King Arthur and his knights and only then will he continue to read or narrate the story in the classroom:
After-Reading Activities

Expected Results of Brainstorming

<table>
<thead>
<tr>
<th>Merlin’s magic</th>
<th>Camelot</th>
<th>Knighthood</th>
<th>King Uther</th>
<th>Merlin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loyalty to the king, to the lord</td>
<td>castles</td>
<td>The Sword Excalibur</td>
<td>(courty) love</td>
<td></td>
</tr>
<tr>
<td>weapons</td>
<td>tournaments</td>
<td>battles</td>
<td>The Sword Excalibur</td>
<td>(courteous) love</td>
</tr>
<tr>
<td>Bravery</td>
<td>Chivalry</td>
<td>Living by honour</td>
<td>courtesy</td>
<td></td>
</tr>
<tr>
<td>The Lady of the Lake</td>
<td>Protection of women, weak and defenceless</td>
<td>Sir Gawain</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

bravery | King Arthur | The Holy Grail | The Round Table |
Lady of Shallot |

troubadour | Sir Lancelot | armour |

Gallantry to women | Magic and supernatural features |
| Guard the honour of fellow knights | bows, arrows |
| weapons, swords | Sir Hector | knights, lords |

Knighthood | heroic death | crusades |
| Excalibur | Lady of the Lake |

Arthur’s death | Princess/Queen Guinevere | Knights of the Round Table |

The assigned task can be completed after our students have read at least some passages from Arthurian legends. Only then will they check and assess the facts collected in groups/teams, divide the collected information into at least 3 - 4 groups (as described above). The results of this task can be put up in the classroom in the form of:

Four different posters
1. The poster showing facts about the main representatives of the period of Chivalry (e.g. the names of kings, queens, King Arthur’s knights);
2. The poster showing characteristic features, qualities and objects associated with KNIGHTHOOD;
3. The poster summarizing some of the values and characteristic features of the period of Chivalry.
4. The poster based on the terms/names/facts that appeared in the stories of King Arthur and Camelot.

Reading Comprehension Note:
(The teacher is expected to reduce the story, if necessary, explain vocabulary in the course of the narrative process (making use of gestures) and ask a lot of questions to be sure that students understand the story very well. Longer stories can be divided into several sections and narrated in two or three teaching units).
After Arthur had become King, his neighbour, King Leodogran, asked him for help in a battle and Arthur consented. Arthur cheerfully consented and gathered his warrior men about him. One day there were marching past the neighbour king’s castle when his daughter, beautiful Guinevere, stood on the castle wall to watch the knights and his men pass. Many knights wore gold and jewels on their armour, only one armour was plain. At that time she did not know that King Arthur was marching in that armour.

But Arthur saw her bending over the wall. She was slender and graceful; her black hair fell in two long heavy braids over each shoulder; her eyes were large and black. And Arthur immediately fell in love with her and said to himself: “If I win this battle for Leodogran, I shall ask him to give me the princess Guinevere for wife.”

His love for Guinevere made him fight even more bravely and he soon won the battle. Immediately after he had returned to Camelot, he told his knights that he wished to marry the princess. They were very glad, because they, too, had seen her and thought her the most beautiful lady they had ever beheld.

Then Arthur sent his three good knights, who were his bodyguards, to King Leodogran to ask for Guinevere. However, when they came to the castle of King Leodogran with their request, the king hesitated. He bade them wait for his decision.

Now the story can be interrupted for a while and the narrator tries to find out whether all listeners understand the story.

Why do you think that Guinevere’s father hesitated to agree with her marriage to King Arthur? What answer did he expect? What answer do you expect to hear?

GLOSSARY:

consent /formal/- to agree to do or allow something; to give permission for something to do;
ally -a country that supports and helps another country in a war (the word “allies” means “spojenci” in the Czech language)
armour - special clothing that people wear to protect their bodies from weapons
bend - to move your body so that it is not straight
braid - an arrangement of hair made by weaving three sections together (cop)

behold-beheld-beheld
-to look at (something) : to see (something) formal + literally (in Czech spatřit)
bid-bade/bid-hidden – here: he told/bid them to wait (more formal verb)
Then he said to himself:

Arthur has helped me, indeed. I know, too, that he is powerful. But I hear strange stories of his birth. There are people who say that he is not a king’s son. However great he is, I cannot give him my only daughter unless he is really a true king, born of royal blood."

As he wanted to know the truth about King Arthur’s birth he called the oldest and wisest knight in his kingdom and said to him: "Do you know anything about Arthur’s birth?" The old man looked very wise and said:

"There are two men who do know; the younger of them is twice as old as I am. They are Merlin, and Bleys, the master of Merlin. Bleys has written down the secret of Arthur’s birth in a book."

Then King Leodogran laughed a little and said:

"My friend, your words have not helped me much. If Arthur had not helped me in my time of need more than you have helped me now, I should have been lost indeed. Go and call King Arthur’s knights."

So the old man brought in the three knights, and Leodogran said to them:

"I hear strange tales of your king’s birth. Do you believe that he is Uther’s son?"

They said "Yes," and then told him that Sir Hector had brought up King Arthur as his son, for fear that those who wanted the throne would kill the child; and that Arthur was undoubtedly Uther’s son. Still King Leodogran could not make up his mind and asked them to remain with him for a few days. Meanwhile the beautiful Queen Bellicent came to the Court, and Leodogran asked her advice. "Do you think Arthur is a great king?" he asked. "Will he always be great?"

"He is very great," said the queen. "And all his people, all his knights love him."

"That may be true," replied the king.

"Besides that," added the queen, "they are good men. As you know, the Knights of the Round Table are bound by vows to be kind and true and merciful and helpful."

"I have heard it," said the king.
"Moreover," went on Queen Bellicent, "Arthur has powerful friends: Merlin, the magician, and the Lady of the Lake, who gave him his sword Excalibur, and the three fair queens, who will help him when he needs help most."

"Yes, yes," said King Leodogran, "if all this is true, Arthur must prevail over his enemies. But is he the son of King Uther and Queen Yguerne? You are the daughter of Queen Yguerne by an earlier marriage, and, therefore, Arthur’s half-sister if Arthur is really Uther’s son. You ought surely to know the truth."

Bellicent waited a little while, and then said:

"King Leodogran, I do not know what the truth is. There are two stories: the story Merlin tells and the story Bleys tells. Merlin says that Arthur is Uther’s son, and indeed I should like to believe it."

"But you are not sure?" asked the king.

"I am not sure. For my mother Yguerne was dark, and King Uther was dark. Their hair and eyes were black like mine. Yet Arthur’s hair is as bright as gold. Besides, there is the story of old Bleys."

"What is his story?"

"He says that Uther died, weeping because he had no heir. Then Bleys and Merlin, who were present at his death, passed together out of the castle. It was a stormy night, and as they walked along by the lake they were forced by the roar of the tempest to look out upon the waves, whipped by the wind."

"Suddenly they saw a ship on the water. It had the shape of a winged dragon. All over its decks stood a multitude of people shining like gold. Then the ship vanished, and a number of great waves began to roll in towards shore. The ninth of these waves seemed as large as half the sea. It was murmuring with strange voices and rippling with flames. In the midst of the flames was a little fair-haired baby who was borne to Merlin’s feet. Merlin stooped and picked it up, and cried, 'The King! Here is an heir for Uther!' This, King Leodogran, is the story Bleys told me before he died."

King Leodogran wondered very much. Then he said:

"But did you not question Merlin about this?"

"Yes," answered Queen Bellicent. "I asked him if this story of Bleys was true. He would only answer me with a riddle."

As King Leodogran was still silent, she said:

---

**whip** – to hit (a person or animal) with a whip or with something that is like a whip

**on the deck** – on board

**murmur** – speech or a way of speaking that is quiet and soft

**ripple** – to move in small waves

**heir** / ee/- a person who has the legal right to receive the property of someone who dies or to claim a title when the person who holds it dies

**riddle** – a difficult question that is asked as a game and that has a surprising or funny answer (hádanka)
"Do not fear to give your daughter to Arthur, for he will be the greatest king the world has ever seen."

Leodogran felt less doubtful. While he was thinking, he fell asleep and had a dream. He saw in his dream a field covered with mist and smoke, and a phantom king standing in the cloud. He heard a voice which said, "This is not our king; this is not the son of Uther." But suddenly the mist disappeared and the king stood out in heaven, crowned.

King Leodogran took this dream for a good sign. He called the three knights, Sir Ulfius and Sir Brastias and Sir Bedivere, and said to them:

"Say to your king that I will give him Guinevere for his wife."

So the three hastily returned to King Arthur, who was overjoyed with their message.

In the month of May he sent Sir Lancelot, the son of King Ban, for Guinevere. When she came, the Archbishop of Canterbury married them. And he blessed them and said that they, with the help of the Knights of the Round Table, must do much good for the land.

Adapted and abridged from Maud L. Redford’s (1903) King Arthur and his knights. London: Rand, McNally and Company.

After- Reading and Activities

1  Why does Guinevere’s father hesitate to give his consent to marriage?

2  Do you remember any names of King Arthur’s Knights?

3  What did you learn about King Arthur’s features of character?

Follow Up Activities

Use the Internet to get more information about Arthurian legends and answer the following questions:

1. Who wrote the legend of King Arthur?  2. What was the Round Table?  3. Was King Arthur a real person?  4. What was Camelot?  5. Who was the Lady of the Lake?  6. Who was Merlin?  7. What was the Holy Grail and what is it a symbol of?  8. Is the legend of King Artur still alive or is it dead?
Solution of the Introductory Task (p. 96)
Now it is time to check the results of the task assigned at the beginning of the unit:

<table>
<thead>
<tr>
<th>CHARACTERISTIC FEATURES OF KNIGHTHOOD</th>
<th>NAMES OF PERSONS OR HEROES OF ARTHURIAN LEGENDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>weapons, tournaments, battles</td>
<td>King Arthur, Merlin</td>
</tr>
<tr>
<td>castles, (courtly) love, troubadours</td>
<td>Sir Lancelot, King Uther</td>
</tr>
<tr>
<td>crusades, wars, armour, weapons</td>
<td>Sir Gawain, Sir Hector</td>
</tr>
<tr>
<td>bows, arrows, swords, Excalibur</td>
<td>Sir Lancelot, Lady of the Lake</td>
</tr>
<tr>
<td>knights, lords, knighthood,</td>
<td>Lady of Shallot, Arthur’s death</td>
</tr>
<tr>
<td>heroic death, bravery</td>
<td>Princess/Queen Guinevere(e)</td>
</tr>
<tr>
<td></td>
<td>Knights of the Round Table</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TERMS ASSOCIATED WITH ARTHURIAN LEGENDS</th>
<th>VALUES OF THE PERIOD OF CHIVALRY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Camelot</td>
<td>Loyalty to the king, to the lord</td>
</tr>
<tr>
<td>Merlin’s magic</td>
<td>Chivalry courtesy</td>
</tr>
<tr>
<td>The Lady of the Lake, The Sword</td>
<td>Protection of women, weak and</td>
</tr>
<tr>
<td>The Round Table</td>
<td>Defenceless Gallantry to women</td>
</tr>
<tr>
<td>Magic and supernatural features</td>
<td>Bravery guard the honour of fellow</td>
</tr>
<tr>
<td>The Holy Grail</td>
<td>Knighthood</td>
</tr>
<tr>
<td></td>
<td>No pecuniary reward accepted</td>
</tr>
<tr>
<td></td>
<td>Living by honour</td>
</tr>
</tbody>
</table>

You are going to listen to one of the less known Arthurian legends that tells a story about Sir Gawain, Arthur’s nephew. This story is suitable for interactive storytelling (the teacher interrupts his narrative by asking questions and his students/listeners are challenged to take part in the story by guessing the development of the story, answering the teacher’s questions, etc.).

The Wedding of Sir Gawain and Dame Ragnell

Pre-Reading Exercise

To students:
In the story you are going to listen to now King Arthur was asked a very unusual question. If he does not answer the question properly, he may lose his life and his kingdom as well. Try to put yourself in King Arthur’s shoes and think about the best answer to the question he was asked by the mighty knight and magician Gromer-Somer Jour:

Here is the question King Arthur was to answer:

What do women everywhere desire most of all?

How do you think the answer might have changed over the centuries? Work in groups and after you find the best answer, write it down on the blackboard.

To the teacher/instructor:

The teacher can divide the story into two or three parts (according to the amount of time he will be able to use in the classroom) and accept the role of the NARRATOR. After preparing the proper atmosphere in the classroom, he starts to narrate the first part of the story in which he introduces the situation King Arthur gets into. The success of storytelling will depend on the teacher’s ability to change the colour and the intensity of his/her voice and, in particular, on the gestures and body language he will be able to use. By applying proper gestures, the teacher will also help students understand more difficult words or sections of the story.

The narrator can simplify some of the passages and abridge the adapted story whenever and wherever he may consider it necessary.
Part I

Now hear my story about the noble King Arthur and what happened to him when he was hunting. Just at the moment he hit the deer a strange man, well armed, mighty and strong, came up to him and spoke grimly:

"You have wronged me for many years. You have wrongly given my lands to Sir Gawain. Now, you won't escape." Arthur asked the man his name, who replied, "Gromer-Somer Jour."

"Ah!" said Arthur, "Think well. You are a knight and to slay me here will bring you no honour; you will be forever shamed and knights will refuse you everywhere. Let me go."

"No, by heaven, you won't escape!" said Sir Gromer-Somer. I have you in my power.

"Save my life," answered the king, "and by God I will grant whatever you want."

"I want neither land nor gold. Unless you agree that on a certain day that I set and in the same array—", said the strange man.

"Yes!" interrupted the king. "Here is my hand!"

"Wait, King, first, you will swear upon my bright sword to tell me, when you come, what women everywhere love best, what women everywhere desire the most. You will meet me here alone in twelve months, and if you don't bring the answer, you will lose your head.

"Sir, I agree", answered King Arthur. "But now, let me go. I assure you, as I am a true king, that I will come again in twelve months and bring you the answer."

"Go your way, King Arthur. But if you deceive me, you will lose your life."

---

Let’s stop here for a minute or two and think about the strange knight’s question. Does it seem to be easy or difficult? Is it possible to answer the question easily? What makes it so difficult?

---
Part II

When the King returned to Carlisle, he was very sad. Finally Sir Gawain asked him what was wrong and the King told him about his adventure in the forest. Sir Gawain had to promise that he would keep everything secret.

“Sir, ride your horse into strange country and ask every man and woman for their answer”, advised Gawain, “and I shall ride the other way and do the same and write what I find in a book.” Arthur thought this was good counsel, and soon they rode their separate ways to ask everyone what women desired the most. Some said they loved to be well adorned, some said they loved to be sweetly wooed, some said they loved a lusty man who can hug and kiss them. Some said one thing and some another; so that Sir Gawain had a huge book full of answers by the time he was to go back to court.

The king also returned with his book, and they looked at each other’s findings. Gawain felt sure the king could not fail, but Arthur was not sure: “I think it best to search a little more in Inglewood Forest. I have only a month left, and I may hit upon some good news.”

King Arthur rode on the path into Inglewood the next day and met an ugly woman as ever seen by far. Her face was red and covered with snot, her mouth huge, and all her teeth yellow, hanging over her lips. Her bleary eyes were greater than a ball, and her cheeks were as broad as women’s hips. She had a hump on her back, her neck was long and thick, and her hair dishevelled. No tongue can tell of the foulness and ugliness of that lady.

She sat on a horse and greeted King Arthur: “I am very pleased that I have met you, your life is in my hands. I know all about your secret, and if I don’t help you, you will lose your life.” “Truthfully,” she said, “if the answer I give you saves your life, you must grant me marriage to Sir Gawain. Consider carefully, King Arthur, unless you agree, you will die. “Sir King, I am called Dame Ragnell. Now speak with Sir Gawain and let me know as soon as possible.”

The first man he met was Sir Gawain. When he heard about Dame Ragnell, he said: “You are my king and I will not hesitate. It is my duty to save your life and my honour rather than be a false coward.”

Then Arthur returned to the forest, where Dame Ragnell waited for him. She told him: “The one thing that we desire of men above all else is to have complete sovereignty. So go on your way and tell this to the knight. Believe me, this is the right answer.”

Of course, this was the only answer that would save the king’s life, and when he told it to the knight Gromer Somer Jour, Arthur’s life was safe again. Only one thing bothered him. He realized that he

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
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</thead>
<tbody>
<tr>
<td>counsel</td>
<td>advice given to someone</td>
</tr>
<tr>
<td>keep secret</td>
<td>keep something hidden from others, not to reveal something</td>
</tr>
<tr>
<td>adorn</td>
<td>to make (someone or something) more attractive by adding something beautiful</td>
</tr>
<tr>
<td>woo</td>
<td>to try to make (someone) love you : to try to have a romantic relationship with (someone)</td>
</tr>
<tr>
<td>lusty</td>
<td>full of strength and energy</td>
</tr>
<tr>
<td>Search</td>
<td>to carefully look for someone or something in (something)</td>
</tr>
<tr>
<td>snot</td>
<td>mucus from the nose; a rude and annoying person</td>
</tr>
<tr>
<td>bleary</td>
<td>dull or dimmed especially from fatigue or sleep</td>
</tr>
<tr>
<td>hump</td>
<td>a fleshy protuberance on the back of an animal (as a camel, bison, or whale)</td>
</tr>
<tr>
<td>dishevelled hair</td>
<td>hair thrown into disorder or</td>
</tr>
</tbody>
</table>
would have to give the ugly Dame Ragnell as wife to Sir Gawain.

A couple of days later King Arthur, all the ladies of the court and the knights were in great sorrow for Sir Gawain, for his bride was so very ugly and her manners were ugly as well. They looked at Sir Gawain with sorrow when he led the loathly bride to their private chambers.

Imagine that Sir Gawain is expected to spend the wedding night with this ugly lady. Can you guess what will happen?

Write just two short paragraphs that will explain what happened behind the closed door and that will bring the story to its end.

Part III

"Ah, Sir Gawain, since we are married, show me your courtesy in bed; kiss me at least", said Dame Ragnell.

"I will do more than kiss you!" replied the knight, and when he turned around to face her, he suddenly saw the fairest creature he had ever seen. "What are you?", he asked in astonishment.

"Sir, I am your wife, of course, but my beauty will not last and you must make a choice. You may have me fair at night and foul at day in everyone’s sight, or on the contrary - fair during the day and foul at night. You must choose one or the other; which would you prefer?"

"Alas," said Gawain, "the choice is hard! I really did not know how to answer. Then he said: "I would like to choose what is best, but I have no idea what to say, so I give you the choice: do as you like". Hearing this, the lady said: "Thank you, courteous knight, may you be blessed. You will have me fair both day and night as long as I live. And then she told him about her stepmother who cast a spell upon her and changed her into an ugly hag.

In the meantime the King Arthur himself and other wedding quests were waiting in front of his chambers and were sorry for Sir Gawain. On the other day after midday Sir Gawain opened the door and there, beside Sir Gawain, was standing the most beautiful woman in England.
**After–Reading and Follow Up Activities**

1. Compare your answers with that King Arthur was given by the ugly woman.

2. Read your homework in the classroom and discuss the answers. Did any of the students come close to the solution of the story making use of a magic element?

3. Retell at least a few short sections of the story in the classroom. You can also focus on the description of certain characters and situations. (Describe the part in which the dark knight gets over King Arthur, or the ugliness of the loathly lady, the strange atmosphere of the wedding ceremony).

4. Read the whole story at home and in pairs prepare one of the following dialogues:

   **A**
   Between King Arthur and Gromer-Somer Jour after King Arthur kills deer on the land belonging to the dark knight.

   **B**
   Between King Arthur and Sir Gawain after King Arthur’s return from the forest.

   **C**
   Between Dame Ragnell and King Arthur when the King is revealed the proper answer that saves his life and kingdom.

   **D**
   Between Sir Gawain and his new wife after they close the doors of their wedding chambers.
Unit 4

Popular/Traditional Ballads

English Literature of the Middle Ages

This unit contains:

  two popular/traditional ballads: Lord Randal and Sir Patrick Spens

  - the subsequent brief discussion about the topic of the ballads can reveal a lot of interesting facts that cannot be seen by the reader after the first quick glance at the poem;
  - the work with the ballads will include the listening to the ballad sung by the Italian ballad singer Giordano Dall'Armellina (for more details see the PowerPoint presentation);
  - the subsequent talk and/or discussion in the classroom can reveal more information about the theme of the ballad and the genre itself.

At the end of this unit students will

  - be motivated to read/listen to and appreciate further traditional ballads (e.g. Barbara Allen, Twa Corbies, etc.);
  - improve their interpretative skills;
  - test their ability to form questions;
  - be aware of the rich heritage of English/Scottish ballads; he can compare them with domestic ballads;
  - revise their knowledge of the main features of the ballad.
Oh where have you been Lord Randal, my son?
And where have you been my handsome young man?
I have been at the greenwood; mother, make my bed soon,
For I am sick with huntin' and fain would lie down.

And what met you there Lord Randal, my son?"
And what met you there, my handsome young man?
Oh I met with my true-love; mother, make my bed soon.
For I am sick with huntin' and fain would lie down.

And what did she give you, Lord Randal, my son?
And what did she give you, my handsome young man?
Eels fried in a pan; mother, make my bed soon,
For I am sick with huntin' and fain would lie down.

And what got your leavins, Lord Randal, my son?
And what got your leavins, my handsome young man.
My hawks and my hounds; mother, make my bed soon,
For I am sick with huntin' and fain would lie down.

And what became of them, Lord Randal, my son?
And what became of them, my handsome young man?
They stretched their legs out and died; mother, make my bed soon,
For I am sick with huntin' and fain would lie down.

Oh I fear you are poisoned, Lord Randal, my son!
Oh I fear you are poisoned, my handsome young man!
Oh yes, I am poisoned; mother, make my bed soon,
For I am sick at the heart and fain would lie down.

What do you leave to your mother, Lord Randal, my son,
What do you leave to your mother, my handsome young man?
Four and twenty milk cows; mother, make my bed soon,
For I am sick at the heart and fain would lie down.

What did you leave to your sister, Lord Randal, my son?
What did you leave to your sister, my handsome young man?
My gold and my silver; mother, make my bed soon,
For I am sick at the heart and fain would lie down.

What did you leave to your brother, Lord Randal, my son?
What did you leave to your brother, my handsome young man?
My house and my land; mother, make my bed soon,
For I am sick at the heart and fain would lie down.

Vocabulary and Comments:
You will also find the following spelling of the main character: Lord Randall

I am sick with hunting and fain would lie down –
I am tired of hunting and I would gladly lie down

Eels fried in a pan - fish prepared in a pan, i.e. the fish having a long snake-like body, a smooth slimy skin, and reduced fins /ˈuːhoʊ/

Leavins - lover-over scraps of a meal (here served by the sweetheart)

Hawks /hoːs/ - birds of prey, characteristically having a short hooked bill and strong claws adapted for seizing.

Hounds /ˈhaʊndz/ - dogs, usually domestic dogs of any of various breeds commonly used for hunting, characteristically having drooping ears, a short coat, and a deep resonant voice.

Why does the anonymous narrator use the phrase: “mother, make/ my bed soon?” Try to investigate why this phrase is so frequently used in ballads.

Pay attention to the following constructions:
I am sick with hunting.....
I am sick at the heart .....
Hints for Tutorials and Classroom Activities

Old medieval ballads are still very popular. They are sung by young people all over the world and remind us of these tragic moments of the past. Teachers love to use old/traditional ballads in the classroom not only for their simplicity, but also for the blank spaces that provoke their students’ imagination.

**Pre-Reading Activities:**

Teachers can open the lesson by the attached power point presentation (short tutorial) and one of the ballads on YouTube. Enable students to listen to this well-known medieval ballad sung by the famous Italian ballad singer Giordano Dall’Armellina. They will experience how beautiful and powerful this ballad can be.

**While-Reading Activities:**

Teachers focus mainly on:

- checking the students’ reading and pronunciation skills
- students’ understanding of the meaning/s of the ballad
- students’ guessing why such domestic tragedies used to happen
- whether these domestic tragedies may happen even now, etc.

\begin{itemize}
  \item What poison/food was the man given by his sweetheart?
  \item What is it that the man gives away as he is dying?
  \item What does he wish for his treacherous lover?
\end{itemize}

**After-Reading Activities:**

The teacher discusses the meaning of the ballad and/or possible meanings of the ballad with students. In groups they may also talk about the devices that make the folk ballad so powerful and intensive:

- its simplicity
- the structure of the ballad (the role of the dialogue between mother and son,
- the role of the repetition in the narrative structure of the poem, its gradation, the gaps
- in the story, etc.)

The teacher may ask the following questions

\begin{itemize}
  \item What makes the ballad so vivid?
  \item What essentials are given by the story-teller?
  \item The story is broken up to a series of pictures. What are they?
  \item Can you find the moment where the narrator prepares listeners for the tragedy?
  \item What is the role of the repetition of words and phrases?
\end{itemize}
The class can be divided into groups that solve the same problem, for instance the following one:

*Lord Randal calls his mistress a true love or a sweetheart. What may have happened that the “sweetheart” decided to poison at first Lord Randal’s hawks and dogs (bloodhounds) and then Lord Randal himself?*

After solving the problem inside the groups, the representatives of individual groups come with their solutions. The teacher encourages all students in the classroom to develop the discussion and assess the group results.

Students can be asked the following additional questions with the aim of developing the discussion in the classroom:

*Can you remember any famous ballads written in your mother tongue? What are their themes? Can you find similar literary devices in these ballads?* (Think also about ballads from the period of Romanticism).

Apart from the ballads narrating similar domestic tragedies and tragic love stories, students are expected to mention for example ballads that focus on:

- history of the country
- outlaws (Robin Hood, Mách’a’s romantic lyric-epic poem “Máj”)
- supernatural features/motifs in the ballads
- any other tragic moment in the lives of the main characters

Teachers can also use two or three other old/traditional English ballads well-known in our country: *Barbara Allen* or one of famous *Robin Hood* ballads

Among Scottish historical ballads there is a real jewel – the ballad about a brave nobleman *Sir Patrick Spens* (You can get acquainted with this historical ballad and its brief analysis at the end of this chapter, page 113).

**Follow-Up Activities:**

Start with situations and tasks suitable for the development of students’ writing and communicative skills.

**A Present-Day Situation:**

*Lord Randall died yesterday early in the morning and his mother Lady Mary went to the police station to report the crime. The police immediately arrived and searched thoroughly the place of crime. They found Lord Randall’s diaries with fresh entries and some evidence of his having been poisoned. The final police report has not been issued so far.*
Activities:
Think about a possible direction of the police investigation and discuss it in the classroom; and/or write an article for the local paper in which you will show
- the period of Lord Randall’s life that immediately preceded his death
- create diary entries that will reveal possible reasons for his death
- describe the last hours/day of Lord Randall’s life
- jot down the activities the police were involved in to make a profound investigation of this criminal case
- who, in your opinion, is going to be charged of the crime
- prepare the final police report of the crime

Additional Notes and Materials:

Here is the version of the same ballad in the original dialect:

Lord Randall

"Oh, where have ye been, Lord Randall, my son?
Oh where have ye been, my bonnied young man?"
"I've been to the wild wood, mother; make my bed soon,
For I'm weary o' huntin', and I fain would lie down."

"Oh, where did ye dine, Lord Randall, my son?
Oh where did ye dine, my bonnied young man?"
"I dined with my true love, mother; make my bed soon,
For I'm weary o' huntin', and I fain would lie down."

"On what did you dine, Lord Randall, my son?
On what did you dine, my bonnied young man?"
"I had eels boiled in broo, mother; make my bed soon,
I'm weary of huntin', I fain would lie down."

"What became of your bloodhounds, Lord Randall, my son?
What became of your bloodhounds, my bonnied young man?"
"Oh, they bloated and died, mother; make my bed soon,
For I'm weary o' huntin', and I fain would lie down."

"Oh, I fear ye be poisoned, Lord Randall, my son!
Oh, I fear ye be poisoned, my bonnied young man!"
"Ah, yes, I be poisoned, mother; make my bed soon,
For I'm sick to the heart, and I fain would lie down."

You can also listen to Lord Randall ballad sung by Bob Dylan at the following YouTube address: http://www.youtube.com/watch?v=_x77P0l5mhc
Answers:

Now check the answers to the questions asked above (pages 110-111):

• **What poison/food was the man given by his sweetheart?**

Lord Randal was served poisoned eels (snake-like fish). If you listen to other variations of the ballad you will also get the following answers: “wild, wild berry” or “poisoned peas”.

• **What is it that the man gives away as he is dying?**

You will get the answer that will show the position the male and female citizens had in medieval society. He gives away the cows /24 milk cows/ he owns to his sister, his gold to his mother and his land to his brother.

• **What does he wish for his treacherous sweetheart?**

It is a really severe punishment for her deed - hell and fire.

• **What makes this ballad so vivid?**

- Authenticity – suggested by the dialogue of mother and son. Use of direct speech emphasises vividness of the ballad.
- Simplicity of the language that makes it clear from the beginning that something bad has happened
- The gaps in the story suggest a dramatic conclusion, but we have to use our imagination to guess the real cause of the tragedy.
- Repetition of words and phrases.

• **What essentials are given by the story-teller? In fact, they break up the story to a series of pictures. What are they?**

- Lord Randal says he went to the wood and now he feels tired.
- By a few questions mother discovers what must have happened: the leftovers were given to Lord Randal’s dogs and hawks (his sweetheart did not eat them) and they soon died.
- Now mother is sure her son is dying and asks the three questions about the son’s possessions
- The last picture is brought to the ballad by the last mother’s question. The listeners thus learn that Lord Randal realises that he has been betrayed and wishes for his “true-love” hell and fire.

• **Can you find the moment where the narrator prepares listeners for the tragedy?**

- Some listeners/readers feel suspicious when Lord Randal repeats his complaint: “*make my bed soon, For I am sick with huntin’ and fain would lie down.*” But they are all sure when they hear that his dogs and hawks were poisoned as well.

• **What is the role of the repetition of words and phrases?**

- It emphasizes the narrative.
Sir Patrick Spens

Several events that occurred between the 13th and 14th centuries may have inspired the following ballad, but scholars can agree upon one thing only—that the original manuscript came to England from Scotland.

The ballad tells the story of the King of Scotland, who is planning a wedding for a young Prince. He is expected to marry the Norwegian king’s daughter and is looking for the best sailor who could cross the sea at that time of the year and bring the Princess to his country.

Pre-Reading Activities

Again this ballad was sung on the Scottish-English border as early as the 13th century. The 14th century written version uses the traditional ballad stanza in which only the words at the end of line 2 and 4 rhyme. It spread information about a popular story of a brave knight, Sir Patrick Spens, who had not rejected the Scottish king’s order to bring the daughter of the Norwegian king and bring her to Scotland to marry a British Prince. As you can read, the mission ended in a disaster. It was not only the season (winter) and bad weather that prevented Sir Patrick Spens, his crew and the lords accompanying the passenger of royal blood to complete the mission successfully, but also an insensitive command/order of Sir Patrick Spen’s master that caused the disaster.

Read this ballad in its original dialect and guess its meaning from quite a small number of details:

Sir Patrick Spens

1
The king sits in Dumferling toune,
Drinking the blude-reid wine:
"O whar will I get guid sailor,
To sail this schip of mine?"

2
Up and spak an elden knicht,
Sat at the kings richt kne:
“Sir Patrick Spence is the best sailor

Modern spelling:
Town
blood-red
where
good
ship
spoke, elder
knight
right knee
sea
That sails upon the sea.

The king has written a braid letter,
And signed it wi his hand,
And sent it to Sir Patrick Spence,
Was walking on the sand.

The first line that Sir Patrick read,
A loud laugh lauched he;
The next line that Sir Patrick read,
The teir blinded his ee.

"O who is this has done this deed,
This ill deed done to me,
To send me out this time o' the yeir,
To sail upon the sea!"

"Mak haste, mak haste, my mirry men all,
Our guid schip sails the morn:"
O say na sae, my master deir,
For I feir a deadlie storme.

"Late late yestreen I saw the new moone,
Wi theauld moone in hir arme,
And I feir, I feir, my dideir master,
That we will cum to harme."

O our Scots nobles were richt laith
To weet their cork-heild schoone;
Bot lang owre a' the play wer playd,
Their hats they swam aboone.

O lang, lang may their ladies sit,
Wi' thair fans into their hand,
Or eir they se Sir Patrick Spence
Cum sailing to the land.

Lang, lang may the ladies stand,
Wi' thair gold kems in their hair,
Waiting for thair ain deir lord,
For they'll se thame na mair.

Haf owre, haf owre to Aberdour,
It's fiftie fadom deip,
And thair lies guid Sir Patrick Spence,
Wi the Scots lords at his feat.
GLOSSARY:
Broad letter: means a long letter, in fact an order for Sir Patrick Spence to sail to Denmark.

"Late late yestreen I saw the new moone,/Wi the auld moone in hir arme/ - sailors are superstitious and they considered this natural phenomenon a bad sign.

Did you guess the meaning of individual lines? Please, check by answering the following questions.

Comprehensive Questions:

1. While reading the poem, can you find any reaction or comments of the anonymous poet that might reveal his personal approach or reaction to the story?

2. Explain Sir Patrick Spens’s strange reaction (The first line that Sir Patrick read,/A loud laugh laughed he/ The next line that Sir Patrick read,/The teir blinded his ee/.

3. Find any signs of warning in the poem that may predict a disaster of the mission.

4. What do you learn about the king sitting in his Dunfermline palace?

5. What are the characteristic features of Sir Patrick Spens? Can you prove or justify why this ballad is often described as a poem celebrating Sir Patrick Spens’s heroism?

6. How is the storm described in this ballad? How is the tragedy expressed in the ballad?

7. Why are the ladies mentioned in the poem?

8. This is a historical ballad and may serve as one of those which provide us with information not only about one tragic event in Scottish history, but also about the 14th century Scottish society, its class system and the lifestyle of the ruling class. Can you select these bits and pieces of information from this ballad?

Source:
Ruins of Malcolm's Tower, Dunfermline (the royal residence)
Now check the answers to the questions asked above.

1. The poet does not show any involvement in the story or reaction to the story. The author focuses on the story which shows the qualities of Sir Patrick Spens, a skilful sailor and a loyal person who know his duties.

2. Sir Patrick Spens was walking on the beach and was just reading the king’s letter. At first he roared with laughter, but later the king’s insensitive order caused a different reaction. He at first did not believe that the king might give such an order to him. Only later did he believe that he really meant it.

3. The answer can be found in stanzas 6 and 7. Although he is a very experienced sailor and knows the risks well, he gives orders (“make haste….”). He has to do his duty, obey the king. The sailors knowing his nature very well, probably think that their captain got crazy and they warn him. He is also reminded of the behaviour of nature (“Late late yestreen I saw the new moone,/Wi the auld moone in hir arme”).

4. The king is living in luxury and is ignorant and insensitive, he is used to giving orders and enforces abeyance from his subjects at any cost.

5. He was considered to be one of the best Scottish captains at that time. It can be confirmed by the King’s “right man” (closest advisor) who reacted immediately by making a proposal to make use of Sir Patrick Spens’s skill and send him on the journey at that time of the year (or who was that person who wanted to do harm to him or to destroy him?) He decided to do the service for his king in spite of his knowing it was dangerous (they expected a “deadlie storme” and they knew they would “come to harme”). He perceives this balladic hero as a skilful, wise, and brave captain. He is also characterised by the loyalty to his King.

6. The anonymous poet does not say much about the storm but still he forces our imagination to fill in the gaps in the brief or economical text of the ballad. When the “deadlie storme”, which may result in a disaster, is mentioned, we can expect that the worst forces of nature may have come – a storm with a strong wind that tossed the ship on big waves; the lords were not willing to “wet their shoone” (their fashionable cork-heeled shoes) may also suggest that the ship was damaged, the sailors had to get water from some parts of the ship, they needed the lords’ help but the lords were not willing to assist them as they were not used to work and did not want to wet their shoes. Another version of the ballad also mentions the captain’s order to use the lords’ silk for repairing the holes in the ship destroyed by the storm. There is hidden irony, since their behaviour also contributed to their tragic deaths only a couple of miles from the safe Scottish port (“half an hour from Aberdeen”). Nevertheless, the tragedy lasted several hours, several hours of the sailors’ fight with the cruel forces of nature.

7. The ladies can be wives of the Scottish lords, who had to go to Norway to accompany the Norwegian bride to Dunfermline. Again we feel hidden irony in the image of the ladies with their gold combs in their hair and fans in their hands, surrounded by luxury, who are trying to look beautiful – but everything is done in vain, because their lords will never come back again. We also feel nostalgia and sadness at reading the story of Sir Patrick Spens.
One of the themes partially covered by the ballad is the structure of feudal society. The highest class of the 14th cent. Society, as you can find out from the story, is represented by the King and his lords, i.e. noblemen surrounding him at the court, and of course their ladies, who appear in the final part of the poem; Sir Patrick, an experienced captain and sailor, also belonged among nobility (in Czech šlechta), but his position was a bit lower. The lowest class here is represented by sailors. If we look at the poem once more from the very beginning, we can find the theme of the captain’s loyalty to the King which is one of the most important themes in the ballad beside bravery. The third theme is the lifestyle (fashion) of the ruling class. It is possible to find numerous expressions that have the informative value:

### Recommended Reading:

More ballads can be found in the huge five-volume work *The English and Scottish Popular Ballads* (1882-1898) by Francis J. Child, which is considered by many as the "canon" of folk poetry and music.

Source: http://en.wikipedia.org/wiki/Francis_James_Child
This unit contains:

- a brief introduction to the phenomenon called Robin Hood and His Merry men;
- one abridged and adapted Robin Hood legend (The Shooting Match at Nottingham Town) from Robin Hood and His Merry Men by Howard Pyle;
- a pre-reading exercise trying to facilitate both the teacher and his readers who might be discouraged from reading the text containing a lot of archaisms;
- a shorter passage about Archery and its development throughout history.

At the end of this unit students will be able

- to prepare a brief presentation about Robin Hood and his adventures based on the brief introduction included in this unit, on the facts selected from the story The Shooting Match in Nottingham Town, their knowledge of this legendary hero from a couple of films they may have seen, as well as their independent investigation (in the library and on the Internet);
- to define terms belonging to the semantic field of archery;
- to extend their narrative skills;
- to strengthen project work in groups and teams;
120

Robin Hood and His Merry Men

Ballads and legends of this brave English popular hero Robin Hood started to appear from the mid-15th century and the Robin Hood legend still seems to live in a lot of new versions retold by narrators and storytellers, or has been revived by poets, novelists and film makers. Even at present it brings pleasure to both young and adult readers.

Although there has been an intensive search for the real figure that inspired these legends, the lack of records from the 12th-13th centuries leads historians to the conclusion that we may never learn for sure whether Robin Hood was a real figure.

Instead we can find a lot of materials that show clearly how this hero of the legends, which appeared in the 14th and 15th centuries, started to be accepted as a popular and national hero. Now we perceive Robin Hood, originally a dispossessed noble, as a man who robbed from the rich to gave to the poor. At present we read a lot of versions of the Robin Hood story. One of them, however, is accepted as the most popular version for children. That is Howard Pyle’s Robin Hood (Merry Adventures of Robin Hood, 1883).

According to these legends, many years ago in the Forests of Sherwood lived an ordinary man whose name was Robin. He spent his time making arrows for his longbow - a weapon he was very good at using, and helping those less fortunate than himself. He did not like how the rich Norman noblemen treated Saxon people and helped them defend themselves.

He became friends with the local poacher Will Scarlet, a man who stole food from the Royal Forest. Soon Robin Hood and this man became good friends, and together they helped more and more people. In times of warm weather Robin and Will would spend their days in the deep of the Sherwood Forest at the Major Oak, a large tree that had a large open space around it. In later times this was to become the main hideout of Robin and his outlaw band.

At present you can easily find a lot of sources, both original and adapted, which will tell you more about this outlaw and his band. You can read, for instance, the following legends: The Tale of Maid Marian, The Tale of Little John, The Tale of Friar Tuck, The Tale of Alan a Dale, The Tale of the Silver Arrow, The Tale of Robin and the Monk, The Tale of Robin’s Last Arrow.

Now sit down and listen to the legend in which Robin Hood won the golden arrow:
The Shooting Match at Nottingham Town.

Pre-Reading Exercises

Revision of some archaisms often repeated in fairy tales and old stories. Archaisms (such as Art thou not...? He speakest....) are words and phrases that have fallen out of general use but are used for special effect, in literature. These vary in effect from the gently old-fashioned or jocular (e.g. gentlewoman, goodly, hence, lest, quoth) to the unnatural or even unusable words. Archaisms are most commonly found in allusive use in literature. You will find more archaisms in following tale and it is necessary to get acquainted at least with the following ones: He quoth – he says (praví, staročeské „vece“), thither - to that place, there, yonder – at or in that place, over there; hearken- listen; lest - aby ne; wilt thou - will you; doth - does; hath laid –has laid.

Vocabulary study

Read the following text and learn more about one of the most important activities of that time - ARCHERY

Archery, i.e. the use of the bow and arrow for hunting and warfare, was widespread and dates from very early times. It gave man a means of striking game from a distance and was an important contribution to his survival.

Its use continues for this basic purpose in South America, Central Africa, South-East Asia and the Western Pacific islands, but in all continents the bow is now an instrument of sport and recreation.

The use of the longbow declined with the introduction of firearms and it was finally abandoned as a military weapon at the end of the 16th century. There was a great revival of archery in Britain in the mid-18th century for sport, health and exercise, resulting in a growing number of societies being formed. The longbow still has a strong following in spite of more efficient, modern designs being introduced.

Answer these and/or similar questions asked by your teacher:

- In what parts of the world was archery used from the very beginning of its existence and how did it contribute to man?
- What did archery mean for a man living in the Middle Ages? Was it only a tool for man’s survival?
- How did the role of archery change throughout centuries?
- What is the role of Archery in modern society?
- Is it still popular now? In our country? Who makes use of archery now?
- Will you be able to describe the bow and the arrow?
- Robin Hood and his Merry Men used the “longbow”. How did it differ from an ordinary bow?

To be able to define the bow and the longbow, use the following table:
<table>
<thead>
<tr>
<th>Term</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arrow</td>
<td>A weapon that is made to be shot from a bow and that is usually a stick with a point at one end and feathers at the other end</td>
</tr>
<tr>
<td>Bow</td>
<td>A weapon that is made of a strip of flexible material (as wood) with a cord connecting the two ends and holding the strip bent and that is used to propel an arrow</td>
</tr>
<tr>
<td>Bare Bow Shooting</td>
<td>Shooting with bows lacking any mark or sighting device (zaměřovací prostředek).</td>
</tr>
<tr>
<td>Bowstring</td>
<td>A cord joining the ends of a shooting bow</td>
</tr>
<tr>
<td>Draw</td>
<td>To pull the bowstring to the anchor point on the face.</td>
</tr>
<tr>
<td>Full Draw</td>
<td>The complete and consistent length a bowstring is pulled.</td>
</tr>
<tr>
<td>Longbow</td>
<td>A bow of 5 feet or more in length; also, the medieval English bow.</td>
</tr>
<tr>
<td>String Hand</td>
<td>The hand that draws the bowstring.</td>
</tr>
</tbody>
</table>

Now its time to read the story.

(The students’ level of English should be either upper-intermediate or advanced. The teacher should use the story in a creative way. He selects only 3 – 4 shorter reading passages and the rest of the story will be narrated in an abridged manner).

**The Shooting Match at Nottingham Town**

Adapted and abridged for educational purposes from *The Merry Adventures of Robin Hood* by Howard Pyle (1903).

"Let´s get ready for our trip to London, shouted the Sheriff, who was very angry because of this failure to arrest jolly Robin, for it came to his ears, as ill news always does, that the people laughed at him and so he said: "Our gracious lord and sovereign King himself shall know of this, and how his laws are despised by this band of rebel outlaws. If I catch Robin, I will hang him upon the very highest gallows tree in all Nottinghamshire."

In London King Henry and his fair Queen Eleanor held their court; with ladies in silks and satins and velvets and cloth of gold, and also brave knights and gallant courtiers. Thither came the Sheriff and was shown into the King’s presence.

"A boon, a boon," quoth he, as he knelt upon the ground.

"Let us hear what may be thy desires," said the King.

"O good my Lord and Sovereign," spake the Sheriff, "in Sherwood Forest in our own good shire of Nottingham, liveth a bold outlaw whose name is Robin Hood. And he killeth thy..."
deer and robbeth thine own subjects even upon the great highways."

"Why, how now," quoth the King wrathfully. Art thou not my Sheriff? Are not my laws in force in Nottinghamshire? Go and think well; devise some plan of thine own, but trouble me no further. But look well to it, Master Sheriff, if thou art not able to enforce my laws thou art no sheriff for me. Then the Sheriff turned away with a sore and troubled heart, for he saw that the King was angry because he had so many men about him and yet could not enforce the laws.

But what was the Sheriff's plan?

So, as soon as he had returned safely to Nottingham, he sent messengers north and south, and east and west, to proclaim through town, hamlet, and countryside, a grand shooting match, and everyone was bidden that could draw a longbow, and the prize was to be an arrow of pure gold.

When Robin Hood first heard the news, he soon called all his merry men about him and spoke to them thus:

"Now hearken, my merry men all, our friend the Sheriff of Nottingham hath proclaimed a shooting match, and hath sent messengers to tell of it through all the countryside, and the prize is to be a bright golden arrow.

So we will take our bows and shafts and go there to shoot. what say ye, lads?"

Then young David of Doncaster spoke up and said, "Now listen, I have come straight from the Blue Boar and there I heard the full news of this same match. Master, this same knavish Sheriff hath but laid a trap for thee in this shooting match. So go not, good master, for I know right well he doth seek to beguile thee, but stay within the greenwood lest we all meet dole and woe."

"Now," quoth Robin, "then we must meet guile with guile. Now some of you clothe yourselves as friars, and some as peasants, and some as tinkers, or as beggars, but see that each man taketh a good bow or broadsword. As for myself, I will shoot for this same golden arrow. How like you the plan, my merry men all?"

Then "Good, good!" cried the entire band heartily.

A fair sight was Nottingham Town on the day of the shooting match. All along upon the green meadow beneath the town wall stretched a row of benches, one above the other, which were for knight and lady, squire and dame, and rich burghers and their wives; for none but those of rank and quality were
to sit there. At the end of the range, near the target, was a raised seat for the Sheriff of Nottingham and his dame.

Across the range from where the seats for the better folk were raised was a railing to keep the poorer people from crowding in front of the target. Already, while it was early, the benches were beginning to fill with people of quality. With these came also the poorer folk, who sat or lay upon the green grass near the railing that kept them from off the range. In the great tent the archers were gathering by twos and threes. The very best archers of merry England had come to this shooting match. And many more famous men of the longbow were there, whose names have been handed down to us in goodly ballads of the olden time.

But now all the benches were filled with guests, lord and lady, burgher and dame, when at last the Sheriff himself came with his lady. Upon his head he wore a purple velvet cap, and purple velvet was his robe. His jerkin and hose were of sea-green silk, and his shoes of black velvet, the pointed toes fastened to his garters with golden chains. A golden chain hung about his neck. His lady was dressed in blue velvet, all trimmed with swan’s down. So they made a gallant sight as they rode along side by side.

Then the herald stood forth and loudly proclaimed the rules of the game.

And now the archers shot, each man in turn, and the good folk never saw such archery as was done that day.

And now but three men were left. One was Gill o’ the Red Cap, one the tattered stranger in scarlet, and one Adam o’ the Dell of Tamworth Town. Nearly everybody in the crowd supported Gill (Gilbert o’ the Red Cap). They called aloud, "Ho for!" Some called, "Hey for Adam o’ Tamworth!" But not a single man in the crowd called upon the stranger in scarlet.

Gilbert’s shot was very good, his arrow lodged near the centre. Then the tattered stranger stepped forth, and all the people laughed when they saw him aim with but one eye. Yet his arrow lodged nearer the centre than the other.

"Now by all the saints in Paradise!" cried the Sheriff, "that is a lovely shaft!"

Then Adam o’ the Dell shot again, carefully and cautiously, and his arrow lodged close beside the stranger’s. Then after a short space they all three shot again.

"Well done, Gilbert!" cried the Sheriff right joyously.

The stranger did not say a word but took his place, and no
one spoke or even seemed to breathe, so great was the silence for wonder what he would do. Then he drew his trusty yew, holding it drawn but a moment, then loosed the string. Straight flew the arrow and lodged in the very centre. No one spoke a word for a while and no one shouted.

Then the Sheriff came down from his dais and drew near, in all his silks and velvets, to where the tattered stranger stood leaning upon his stout bow, while the good folk crowded around to see the man who shot so wondrously well. "Here, good fellow," quoth the Sheriff, "take thou the prize, and well and fairly hast thou won it, I bow. What may be thy name, and whence comest thou?"

"Men do call me Jock o' Teviotdale, and thence am I come," said the stranger.

"Then, Jock, thou art the fairest archer that e'er mine eyes beheld. Say, good fellow, wilt thou join my service?"

"Nay, that will I not," quoth the stranger roughly. "I will be mine own, and no man in all merry England shall be my master."

"Then get thee gone, and a murrain seize thee!" cried the Sheriff, and his voice trembled with anger. Then he turned upon his heel and strode away.

It was a right motley company that gathered about the noble greenwood tree in Sherwood's depths that same day. Then, amidst a noise of talking and laughter, Robin took the patch from off his eye and stripped away the scarlet rags; and quoth he, "Easy come these things away, but walnut stain cometh not so speedily from yellow hair." Then all laughed louder than before, for it was Robin Hood himself that had won the prize from the Sheriff's very hands.

Then all sat down to the woodland feast and talked among themselves. But when the feast was done, Robin Hood took Little John apart and said, "Truly am I vexed in my blood, for I heard the Sheriff say today, 'Thou shootest better than that coward knave Robin Hood, that dared not show his face here this day.' I would fain let him know who it was who won the golden arrow from out his hand, and also that I am no coward such as he takes me to be."

Then Little John said, "Good master, take thou me and Will Stutely, and we will send yon fat Sheriff news of all this by a messenger such as he doth not expect."

That day the Sheriff sat at meat in the great hall of his house at Nottingham Town. Long tables stood down the hall. There they talked of the day's shooting as they ate their meat and
quaffed their ale. The Sheriff sat at the head of the table upon a raised seat under a canopy, and beside him sat his dame.

"By my troth," said he, "I did reckon that that knave Robin Hood would be at the game today. I did not think that he was such a coward.

Then, even as he finished speaking, something fell rattling among the dishes on the table. After a while one of the men-at-arms gathered courage enough to pick it up and bring it to the Sheriff. Then everyone saw that it was a blunted gray goose shaft, with a fine scroll. The Sheriff opened the scroll and glanced at it. The veins upon his forehead swelled and his cheeks grew red with rage as he read:

"Now Heaven bless Thy Grace this day
Say all in sweet Sherwood
For thou didst give the prize away
To merry Robin Hood."

"Whence came this?" cried the Sheriff in a mighty voice.

"Even through the window, Your Worship," quoth the man who had handed the shaft to him.

From the Epilogue
He rested a moment, and Little John scarce knew that he (Robin) was alive. But on a sudden Robin's eye brightened, and he seemed to think himself back once more with the band in the open forest glade. He struggled to rise.

"Ha! 'tis a fine stag, Will! And Allan, thou never didst thrum the harp more sweetly. How the light blazes! And

Open forest glade a grassy open space in a forest
Fine stag an adult male deer
thrum the harp to play or pluck a stringed instrument idly, to play (as a stringed instrument) in an idle or relaxed manner
Marian!—'tis my Marian—come at last!"

So died the body of Robin Hood; but his spirit lives on through the centuries in the deathless ballads which are sung of him, and in the hearts of men who love freedom and chivalry.

They buried him where his last arrow had fallen, and they set a stone to mark the spot. And on the stone were graven these words:

"Here underneath his little stone
Lies Robert, Earl of Huntingdon;
Never archer as he so good,
And people called him Robin Hood.
Such outlaws as he and his men
Will England never see again."

And now, dear friend, we also must part, for our merry journeyings have ended, and here, at the grave of Robin Hood, we turn, each going his own way.

**Grammar Practice:**

**Fill in Suitable Prepositions**

Archery, i.e. the use ____ the bow and arrow ______ hunting and warfare, was widespread and dates ______ very early times. It gave man a means ______ striking game ______ a distance and was an important contribution ______ his survival.

Its use continues ______ this basic purpose____ South America, Central Africa, South-East Asia and the Western Pacific islands, but____ all continents the bow is now an instrument ______ sport and recreation.

The use ________ the longbow declined ______ the introduction _____ firearms and it was finally abandoned as a military weapon ______ the end of the 16th century. There was a great revival of archery ______ Britain ______ the mid-18th century for sport, health and exercise, resulting ______ a growing number of societies being formed. The longbow still has a strong following __________ (navzdory) more efficient, modern designs being introduced.
The main aim of this unit is to challenge and inspire secondary school students to their further reading; It would be ideal if they get acquainted at least with one play written by William Shakespeare.

This interest in reading Shakespeare can be developed with the help of a great number of translations of Shakespeare’s plays and sonnets into our mother tongue. Students can focus, for instance, on the latest translation of the Shakespeare’s work by Martin Hilský.

In this unit students will

- get acquainted with William Shakespeare’s sonnet *Shall I Compare Thee to a Summer’s Day* and its form;

- read *The Prologue to Romeo and Juliet*, try to express its meaning in plain language and discuss it in the classroom;

- read Act II Scene II and enjoy the famous Franco Zeffirelli’s 1968 Romeo and Juliet balcony scene (Act II, Scene II) with Leonard Whiting and Olivia Hussain (the scene has been chosen to illustrate Shakespeare’s rich poetic language);

- revise basic data about this great poet and playwright;

- learn more about Elizabethan theatre (from the PPT presentation that accompanies this collection of texts).

Note: This unit is designed for students with a good command of English who wish to continue studying English at the university level.
**William Shakespeare (1574 – 1616)**

The wide-ranging influence of his work all over the world makes Shakespeare one of the greatest playwrights in the world.

In 2016 we will celebrate 400 years from the death of this great poet and playwright, whose verse continues attracting new generations of readers and theatre goers.

Although some of the complaints appear on the side of students, who may encounter some difficulties with his language while reading his plays or sonnets, Shakespeare is still loved by millions of readers and spectators.

Apart from his memorable characters, we will always be fascinated by the power of his poetic language, beauty and depth of his thought, richness and intellectual duality of his themes.

---

**Basic Information about the Author**

**William Shakespeare**

- was born in 1564 in Stratford–upon-Avon
- married Anne Hathaway in 1582
- between 1583 and 1585 his three children are born (Susanna and the twins)
- between 1589 and 1592 he writes two comedies The Comedy of Errors and The Taming of the Shrew; Henry IV and Richard III
- In 1593 he continues writing comedies and starts writing The Sonnets (among other things)
- In 1594 he was the founding member of The Lord Chamberlain’s Men
- Between 1596 and 1597 he bought a house in Stratford, his son Hamnet died and he wrote the following works: Romeo and Juliet, A Midsummer Night’s Dream, Richard II and the Merchant of Venice.

- 1598 – 1608 he wrote the most famous tragedies King Lear, Macbeth, Othello and Hamlet. Among other works there are: Troilus and Cressida, Julius Caesar, Measure for measure, Timon of Athens, Antony & Cleopatra, Coriolanus
- 1609 – 1611 The Sonnets are published. And four other plays are finished (The Tempest, and The Winter’s Tale among them)
- 1612 – 1616 Shakespeare retires from the theatre and returns to live in Stratford–upon–Avon. He still continue working on new plays.
- He dies on 23rd April 1616 and is buried in the Holy Trinity Church, Stratford–upon-Avon.
Shakespearean Sonnet

Shall I Compare Thee to a Summer’s Day?

Read the sonnet and try to express the meaning of each of its fourteen lines in your own words.

Shall I compare thee to a summer’s day?
Thou art more lovely and more temperate.
Rough winds do shake the darling buds of May,
And summer’s lease hath all too short a date.
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance, or nature’s changing course, untrimmed;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow’st,
Nor shall Death brag thou wander’st in his shade,
When in eternal lines to Time thou grow’st.
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

GLOSSARY
thee - you
thou art – you are
summer’s day – summer season
temperate – not overcome by passion and more constant than the summer ’
day, not driven by passions
rough winds - strong
darling buds of May - the image of early spring blossoms that are often spoiled
the eye of heaven – the sun (metaphor)
summer’s lease..date – summer is very short/metaphoric expression showing that in nature the tenancy of summer is only brief and temporary
every fair from fair sometimes declines- everything that is beautiful will fade one day; every person and everything that is beautiful ceases to be beautiful. The process of deterioration is suggested (the sun sets, the beauty of a person vanishes)
nature’s changing course- the changes which are natural as they are brought by age
his in line 6 means either “its” or “his” if the sun is perceived metaphorically as a young and beautiful male
dimmed – hidden behind the clouds
Every fair….declines –
untrimmed (line 9) – there are many allusions in this line but the simplest explanation is that everything undergoes changes, the result is “stripped of trimmings, ornaments”, i.e. stripped of beauty
thou own’st – the beauty you own or possess
fade /ˈfeɪd/- lose strength or freshness, disappear gradually
brag /ˈbræɡ/- talk about yourself, your achievements, your family
eternal lines – lines of poetry that will never grow old
thou grow’st - you will grow (archaism)
this in line 14 – is this sonnet or these Shakespeare’s sonnets
The sonnet, one of the most popular poetic forms of the Renaissance period, was originally developed and brought to perfection in Italy (we speak about Italian or Petrarcan sonnet form).

Shakespeare’s modernized sonnet consists of three quatrains (rhyming a b a b c d c d e f e g), which develop the main theme, and a couplet ( g g ) that brings the final conclusion.

The poem selected here shows how skilful Shakespeare was. Although he followed the traditional pattern, he created images of unique quality. In this sonnet the poet speaks about a friend of his and although he does not give any details of the friend’s beauty or features of character, he is wondering whether he ought to compare his friend to a summer’s day. Then, without any further comment, he immediately answers the question.

Express in your own words, in simple English, how you understand individual lines of this poetic comparison (the instructor will help you with more difficult passages) and its final conclusion.

Shakespeare’s Drama and Elizabethan Theatre

(Teachers can use the PowerPoint presentation prepared for this unit).

Romeo and Juliet

Warm up and Pre-Reading Activities

Brainstorming

Students bring ideas associated with the famous tragedy Romeo and Juliet by Shakespeare and jot them down in the form of single words or simple phrases on the white board or blackboard.

<table>
<thead>
<tr>
<th>Romeo an Enemy</th>
<th>Italy</th>
<th>Mercucio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance</td>
<td></td>
<td>Death</td>
</tr>
<tr>
<td>Romeo and Juliet’s secret love</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The CAPULETS and the MONTAGUES</td>
<td>eternal love</td>
<td>Tybalt</td>
</tr>
<tr>
<td>Verona</td>
<td>Timeless love story</td>
<td>poison</td>
</tr>
<tr>
<td>vs. Hatred</td>
<td>Tragedy</td>
<td>Balcony scene</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Love</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Misunderstanding</td>
</tr>
</tbody>
</table>

Then they reconstruct the backbone of the Romeo and Juliet’s tragic story.
Pre-Reading Activity

Exercise 1
Romeo and Juliet - The Prologue

Look at the following two boxes including the words from the Prologue to Shakespeare’s famous tragedy Romeo and Juliet (page 133). Try to match the words in box one with their proper meanings in box two:

Households, both alike, dignity, lay the scene, ancient grudge, fatal loins, foe, misadventures, piteous overthrows, bury their parents’ strife, passage, death-marked love, rage, the two hour’s traffic, our toil shall strive to mend

<table>
<thead>
<tr>
<th>enemy</th>
<th>love marked by death</th>
<th>state of being worthy and honoured</th>
</tr>
</thead>
<tbody>
<tr>
<td>two houses or extended families</td>
<td>unlucky events</td>
<td></td>
</tr>
<tr>
<td>ancient grudge</td>
<td>fatal genitals</td>
<td>sudden expression of violent anger</td>
</tr>
<tr>
<td>misadventures</td>
<td>set the play</td>
<td>to end violent disagreement</td>
</tr>
<tr>
<td>piteous overthrows</td>
<td>2-hour performance</td>
<td>we shall try to explain it on the stage</td>
</tr>
<tr>
<td>bury their parents’</td>
<td>passage</td>
<td>similar</td>
</tr>
<tr>
<td>strife</td>
<td>make an effort to repair...</td>
<td></td>
</tr>
</tbody>
</table>

While-Reading Activity

Now read the Prologue to Romeo and Juliet (or watch the video or the famous scene included in the film Shakespeare in Love) and then answer the following comprehensive questions:

1. What is the purpose of the Prologue in this play?

2. Can you find and underline the places in the Prologue in which Shakespeare tells us what is going to happen?

3. At the end of the Prologue, the narrator addresses the audience. What does he want them to do?

4. The Prologue is written as a special kind of poem – can you guess what it is called?

Source: Romeo and Juliet, by Dicksee, 1884.
http://upload.wikimedia.org/wikipedia/commons/ff/ff/Romeo_and_Juliet_%28detail%29_by_Frank_Dicksee.png
Romeo and Juliet
The Prologue

Two households, both alike in dignity,
E.g. Two large families, both of them noble and respectable

In fair Verona, where we lay our scene,

From ancient grudge break to new mutiny,

Where civil blood makes civil hands unclean.

From forth the fatal loins of these two foes

A pair of star-crossed lovers take their life,

Whose misadventures piteous overthrows

Doth with their death bury their parents’ strife.

The fearful passage of their death-mark’d love,

And the continuance of their parents’ rage,

Which, but their children’s end, naught could remove,

Is now the two hours’ traffic of our stage.

The which if you with patient ears attend,

What here shall miss, our toil shall strive to mend.
Now read the selected passage (or watch or listen to the scene) from Romeo and Juliet, ACT II, SCENE 2, and enjoy it.

Capulet’s orchard. Enter ROMEO

ROMEO
He jests at scars that never felt a wound.  

JULIET appears above at a window

But, soft! what light through yonder window breaks?  
It is the east, and Juliet is the sun.  
Arise, fair sun, and kill the envious moon,  
Who is already sick and pale with grief,  
That thou her maid art far more fair than she:  
Be not her maid, since she is envious;  
Her vestal livery is but sick and green  
And none but fools do wear it; cast it off.  
It is my lady, O, it is my love!  
O, that she knew she were!  
She speaks yet she says nothing; what of that?  
Her eye discourses; I will answer it.  
I am too bold, ’tis not to me she speaks:  
Two of the fairest stars in all the heaven,  
Having some business, do entreat her eyes  
To twinkle in their spheres till they return.  
What if her eyes were there, they in her head?  
The brightness of her cheek would shame those stars,  
As daylight doth a lamp; her eyes in heaven  
Would through the airy region stream so bright  
That birds would sing and think it were not night.  
See, how she leans her cheek upon her hand!  
O, that I were a glove upon that hand,  
That I might touch that cheek!

JULIET
Ay me!  

ROMEO
She speaks:  
O, speak again, bright angel! for thou art  
As glorious to this night, being o’er my head  
As is a winged messenger of heaven  
Unto the white-upturned wondering eyes  
Of mortals that fall back to gaze on him  
When he bestrides the lazy-pacing clouds  
And sails upon the bosom of the air.

JULIET
O Romeo, Romeo! wherefore art thou Romeo?  
Deny thy father and refuse thy name;  
Or, if thou wilt not, be but sworn my love,  
And I’ll no longer be a Capulet.

ROMEO
[Aside] Shall I hear more, or shall I speak at this?
JULIET
'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Rome call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for that name which is no part of thee
Take all myself.

ROMEO
I take thee at thy word:
Call me but love, and I'll be new baptized;
Henceforth I never will be Romeo.

You can use the video or the film version of Romeo and Juliet, available on the Internet. Select the famous balcony scene (Act II, Scene 2) from the famous 1968 Franco Zeffirelli’s Romeo and Juliet with Leopard Whiting and Olivia Hussain at: http://www.youtube.com/watch?v=S0qao2xINsE

Or: The balcony scene from the 1978 BBC Production of Romeo and Juliet at: http://www.youtube.com/watch?v=WSSLN4lSZM4
Or: Romeo and Juliet Act II Scene II (clip) at: http://www.youtube.com/watch?v=QwPhiaA7jDo

Solution (from p.131)

Two families, the same in almost every respect,
In the town of Verona, Italy, where this play is set,
Continue an old feud with new breakouts of violence,
Involving and killing citizens outside the families.
The son of one family and the daughter of the other,
Having become lovers, commit suicide,
Following a series of events that keep them apart.
Their deaths cause the families to end the feud.
The events that lead to their suicide,
As well as the continuing feud between the families,
(which nothing but their children’s death could end),
Will now be performed on this stage for two hours.
If you listen to the play attentively, any details you
Missed in this introduction, will be explained as you watch the play.
Unit 7
Daniel Defoe
Robinson Crusoe

The aim of this unit is to

- read and discuss four extracts from the novel Robinson Crusoe;

- use a series of strategies that will enable students to exploit Robinson Crusoe’s theme;

- to extend vocabulary associated with the following topics: Description of the main character Robinson Crusoe How to survive on a tropical island;

This unit also supports team and group work, creative drama activities and the use of video in the ELT classroom.
Robinson Crusoe

Robinson Crusoe /ˌrɒbɪnsən ˈkruːsoʊ/
is one of the most famous heroes of literature written for both children and adults.

He represents one of the most famous science fiction myths of a fictional hero who survives all the storms and hardships that appear on his voyages and in the course of his 28-year-long stay on an uninhabited island.

He is also one of the most successful heroes who may inspire all those who wish to go out to sea. He shows them what features of character and what human qualities are necessary for this successful survival.

Although the majority of our boys and girls have read Daniel Defoe’s book in their mother tongue, we will now look at the story again, this time with the aim of experiencing some of Robinson’s adventures in English. We will try to discuss the original myth of Robinson Crusoe and at the same time look at some of the real facts behind the story.

Basic Information about the Author

- He was born Daniel Foe in London in 1660.
- During his life he became a merchant/trader, the owner of a tile and brick company, a writer, a pamphleteer, a journalist and a secret agent.
- He wrote more than 500 books, pamphlets and journals.
- He started to write his novel Robinson Crusoe at the age of 59.
- Robinson Crusoe was published in 1719 and it was the first novel (novel of adventure).
- Among other famous Defoe’s novels are: Moll Flanders (1721) and Journal of the Plague Year (1722)
- Defoe died in 1731.
Pre-Reading Activities

Brainstorming:
Ask students whether they know Robinson Crusoe’s story either from Daniel Defoe’s book or from any of its film versions (e.g. the one with Pierce Brosnan as Robinson Crusoe in the 1997 film directed by Rod Hardy). Ask them what situations or scenes they remember from the film/book.
Write down these situations on the blackboard to provide students with basic facts about the novel, vocabulary or terms.
Let them summarise what happened on the island in 10-15 sentences.

Pair work/Group work:
Work with small groups of students. Tell them to imagine the following situation:
You are on a desert island. You wake up in the morning and realise that your ship has not sunk yet. You can swim to the wreck and bring back ten things you may need to survive on the island. Discuss this situation in your groups and make a list of these things. Attach your explanation why you have selected these things. Do not forget that you have to discuss this problem and find a consensus with your fellow students (you will need approx. 10 minutes to solve this problem).

Teachers’ Preparatory Work

1. You are going to read four shorter extracts from the book Robinson Crusoe by Daniel Defoe. The first of them describes Robinson’s first attempts to save as many things as possible from the wreck. You also learn more about Robinson’s character and appearance. The teacher will prepare all necessary words for students’ proper understanding of the texts in one or two pre-reading activities. After finishing the reading of each passage students will give an account of this short part of the story.

2. The teacher can also discuss basic biographical information about Daniel Defoe (found on the internet). He can tell students that Daniel Defoe was inspired by the real life story of the Scottish sailor Alexander Selkirk, who was marooned on a desert island, spent four years there and after his return described his adventure to the journalist Richard Steele, who recorded it in a book.

3. The aim of the Defoe’s book was to show Robinson’s struggle to survive, his return to his early days when he was a rebellious young man and did not want to obey his father. Defoe also stresses some other important moments in this book, e.g. Robinson’s strong individualism, his industriousness represent the spirit of the time in which Defoe lived, the spirit of the middle class the importance of which was rising at the end of the 17th century and at the beginning of the 18th century.
At the same time Defoe writes the first novel of adventure, a great survival story that attracts its readers even now.
While–Reading Activities:

The teacher starts working with facts in the text (character of the hero, his appearance, Robinson’s process of thinking, his mental state, etc.).

He asks students to think about the genre of the novel – the novel of adventure – and decide which of the following elements is strongest in this book or which of these elements prevails?

- Character
- Action
- Author

In the course of reading the teacher can clarify some other unknown words or the words the meanings of which students cannot guess or express properly or clearly.

Extract No. 1

My raft was now strong enough to bear any reasonable weight. My next care was what to load it with, and how to preserve what I laid upon it from the surf of the sea; but I was not long considering this. I first laid all the planks or boards upon it that I could get, and having considered well what I most wanted, I got three of the seamen's chests, which I had broken open, and emptied, and lowered them down upon my raft; the first of these I filled with provisions – viz. bread, rice, three Dutch cheeses, five pieces of dried goat's flesh (which we lived much upon), and a little remainder of European corn, which had been laid by for some fowls which we brought to sea with us, but the fowls were killed. There had been some barley and wheat together; but, to my great disappointment, I found afterwards that the rats had eaten or spoiled it all. As for liquors, I found several, cases of bottles belonging to our skipper, in which were some cordial waters; and, in all, about five or six gallons of rack. These I stowed by themselves, there being no need to put them into the chest, nor any room for them. While I was doing this, I found the tide begin to flow, though very calm; and I had the mortification to see my coat,
shirt, and waistcoat, which I had left on the shore, upon the
sand, swim away. As for my breeches, which were only linen,
I swam on board in them and my stockings. However, this set me on rummaging for clothes, of which I found enough, but took no more than I wanted for present use, for I had others things which my eye was more upon - as, first, tools to work with on shore. And it was after long searching that I found out the carpenter's chest, which was, indeed, a very useful prize to me, and much more valuable than a shipload of gold would have been at that time. I got it down to my raft, whole as it was, without losing time to look into it, for I knew in general what it contained. My next care was for some ammunition and arms ...

Extract No. 2
I now began to consider seriously my condition, and the circumstances I was reduced to; and I drew up the state of my affairs in writing, not so much to leave them to any that were to come after me - for I was likely to have but few heirs - as to deliver my thoughts from daily poring over them, and afflicting my mind; and as my reason began now to master my despondency, I began to comfort myself as well as I could, and to set the good against the evil, that I might have something to distinguish my case from worse; and I stated very impartially, like debtor and creditor, the comforts I enjoyed against the miseries I suffered, thus:-

Evil: I am cast upon a horrible, desolate island, void of all hope of recovery.

Good: But I am alive; and not drowned, as all my ship's company were.

Evil: I am singled out and separated, as it were, from the entire world, to be miserable.

Good: But I am singled out, too, from all the ship's crew, to be

waistcoat – a vest
breeches - short pants covering the hips and thighs
stocking – a knit-close fitting for the foot and leg
rummage – make a thorough search or investigation
tools - devices, such as a saw, used to perform or facilitate manual or mechanical work.
carpenter's chest - A box for the shipping (here) the carpenter's tools
valuable – worth a good price
shipload of gold - as much or as many as will fill or load a ship

ammunition and arms – explosives, cartridges and weapons

I started to think seriously about my situation and the conditions I was forced or compelled heir one who inherits or is entitled to inherit property afflict to cause- to cause pain or suffering to despondency- the state of being despondent, hopeless comfort oneself - to give strength and hope to, cheer, console distinguish - to mark as separate or different impartially – without any biases (neutrálně) debtor - a person, organization, government, etc., that owes money creditor - a person, bank, or company that lends money to someone misery - extreme suffering or unhappiness desolate - lacking the people, plants, animals void of something – containing nothing

Guess the meaning of these phrases:
To be alive
Not to be drowned
To be singled out
To be separated
To be miserable
To be divided from
To be spared of death
To be banished from human society
spared from death; and He that miraculously saved me from death can deliver me from this condition.

Evil: I am divided from mankind - a solitaire; one banished from human society.

Good: But I am not starved and perishing on a barren place, affording no sustenance.

Evil: I have no clothes to cover me.

Good: But I am in a hot climate, where, if I had clothes, I could hardly wear them.

Evil: I am without any defence, or means to resist any violence of man or beast.

Good: But I am cast on an island where I see no wild beasts to hurt me, as I saw on the coast of Africa; and what if I had been shipwrecked there?

Evil: I have no soul to speak to or relieve me.

Good: But God wonderfully sent the ship in near enough to the shore, that I have got out as many necessary things as will either supply my wants or enable me to supply myself, even as long as I live. (pp.56-57)
**After-Reading Activities**

**Describe Robinson Crusoe’s Character:**

Ask students to read Extract 2 again. In pairs or in small groups, students discuss what they have learned about Robinson Crusoe’s character and about his thoughts and jot down the main ideas.

Look at the following list of human qualities. Which of them would you select to characterize Robinson Crusoe? Or would you find some other ones?


- CLEVER,
- A STRONG-WILLED MAN
- DOMINEERING
- OBEDIENT
- REPENTANT
- FULL OF FEAR AND TERROR
- CAPABLE OF OVERCOMING OBSTACLES
- NEVER BOASTS OF HIS SKILLS
- ABLE TO COLONIZE
- STRONGLY RELIGIOUS
- LONELY
- OPTIMISTIC
- GENEROUS

**Describe Crusoe’s Appearance. Use the attached three pictures.**

Source: Front page and illustration of the first edition (1719)

Source: Robinson Crusoe with N.C. Wyeth illustrations (1920)
Look at the three pictures of Robinson Crusoe (one from the book printed in 1719, the other two from one of the modern editions of the novel, and describe the strange clothes Robinson wears. Use as many details as possible. **Point at differences** between the three illustrations. After you finish this task, compare your description with that in the passage below.

**Extract No. 3**

Had any one in England met such a man as I was, it (his clothes) must either have frightened him, or raised a great deal of laughter; and as I frequently stood still to look at myself, I could not but smile at the notion of my travelling through Yorkshire with such an equipage, and in such a dress. Be pleased to take a sketch of my figure, as follows.

I had a great high shapeless cap, made of a goat's skin, with a flap hanging down behind, as well to keep the sun from me as to shoot the rain off from running into my neck, nothing being so hurtful in these climates as the rain upon the flesh under the clothes.

I had a short jacket of goat's skin, the skirts coming down to about the middle of the thighs, and a pair of open-kneed breeches of the same; the breeches were made of the skin of an old he-goat, whose hair hung down such a length on either side that, like pantaloons, it reached to the middle of my legs; stockings and shoes I had none, but had made me a pair of somethings, I scarce knew what to call them, like buskins, to slap over my legs…

**GLOSSARY:**

- **frightened** - fill with fear; or terrify
- **raise** - cause (a great deal of laughter) to arise or appear, or exist
- **equipage** - equipment or furnishings
- **a flap hanging down** - a projecting or hanging piece usually intended to double over and protect or cover (also verbs-to flap down, to flap over)
- **pantaloons** - trousers, esp. baggy ones
- **scarce** - barely or hardly; scarcely
- **buskins** - foot and leg coverings reaching halfway to the knee, resembling a laced half boot. Compare with the picture below.
Extract 4

It happen'd one Day about Noon going towards my Boat, I was exceedingly surpris'd with the Print of a Man's naked Foot on the Shore, which was very plain to be seen in the Sand: I stood like one Thunder-struck, or as if I had seen an Apparition; I listen'd, I look'd round me, I could hear nothing, nor see any Thing, I went up to a rising Ground to look farther, I went up the Shore and down the Shore, but it was all one, I could see no other Impression but that one, I went to it again to see if there were any more, and to observe if it might not be my Fancy; but there was no Room for that, for there was exactly the very Print of a Foot, Toes, Heel, and every Part of a Foot; how it came thither, I knew not, nor could in the least imagine. But after innumerable fluttering Thoughts, like a Man perfectly confus'd and out of my self, I came Home to my Fortification, not feeling, as we say, the Ground I went on, but terrify'd to the last Degree, looking behind me at every two or three Steps, mistaking every Bush and Tree, and fancying every Stump at a Distance to be a Man;


The first sentence of this extract creates the general mood of the whole passage. What mood is it?
Find at least three examples of words of phrases that create the mood of the passage.
Further After–Reading Activities:

**Exercise 1:**
After you have read the extracts showing how Robinson deals with this situation, think about how a person of today might react or respond to a similar situation. What would be different?

**Exercise 2:**
Look at the following lines and find out the principle applied by Mary Godolphin to her adaptation of the novel. The first part is the adaptation of much longer opening of the novel. The second part shows Robinson’s last trip to the wreck.

a) I was born at York on the first of March in the sixth year of the reign of King Charles the First. From the time when I was quite a young child, I had felt a great wish to spend my life at sea, and as I grew, so did this taste grow more and more strong; till at last I broke loose from my school and home, and found my way on foot to Hull, where I soon got a place on board a ship.

……

b) The last time I swam to the wreck, the wind blew so hard, that I made up my mind to go on board next time at low tide. I found some tea and some gold coin; but as to the gold, it made me laugh to look at it. "O drug!" said I, "Thou art of no use to me! I care not to save thee. Stay where thou art, till the ship go down, then go thou with it!"

**Exercise 3:**
Now use the same method/principle and write a short description of the Robinson’s situation. Select any part of the above-mentioned extracts and rewrite them using only one-syllable words.

**Exercise 4:**
As you can guess, Robinson Crusoe makes a raft to go back to his wrecked ship to fetch some useful things from the wreck before it sinks. What tools and materials does he need to do that? Try to describe how you would build a raft.

**Exercise 5:**
Answer the following questions:
1. Return to the passage(s) you have just read and think about who is telling this story to us.
2. What genre of the novel does Robinson Crusoe represent?
3. What qualities of this castaway (ztroskotanec) are expressed in the selected passages?
4. Why does Robinson Crusoe often think of God?
5. Do you remember the things Robinson took away from the wreck and brought back to the island on the raft?
6. What materials and things do you think he needed to make a raft.
7. Read Extract 2 again and decide whether Robinson is more positive or more negative when he considers his situation.
8. What other books inspired by Robinson Crusoe (the so called Robinsoniad) have you heard of, or have you read or what film versions have you seen?

9. Say what makes the novel so authentic. Children and adults readers often think that the story is presented as if it has really happened.

10. Find the passage in the English original showing the dramatic moment of Robinson’s discovery of a footprint in the sand. What makes the passage so dramatic?

**Follow up Activities**

Learn how to work with newspaper articles, how to integrate short passages from films and videos into the ELT classroom, and finally how to use Creative Dramatics exercises to engage your students in communication.


Read the article and answer the following questions:
1. Read the article and describe the island now called the Robinson Crusoe Island.
2. Find out the source of Daniel Defoe’s inspiration for writing the book in this article.
3. What does the island that inspired the Defoe’s book look like? Does it resemble the island described by Robinson Crusoe?
4. What was the original name of the group of islands where Alexander Selkirk was
marooned (to maroon – to abandon)?

5. Retell Alexander Selkirk’s story which later inspired Daniel Defoe.

6. Do you know the names of any other famous writers or artists who were inspired by far away lands?

7. What does Robinson Crusoe Island offer to its contemporary tourists?

(Find your answers on the Internet tourist websites)

Suggested answers: 1. Robinson Crusoe Island is the largest of the Juan Fernandez Islands, now Chilean territory. 2. Daniel Defoe read the story told by Alexander Selkirk, a young Scotsman who had an argument with the captain and the crew decided to maroon Alexander on the island. The author, however, changed a lot of details in his book. 3. Gideon Long says that the real Robinson Crusoe island bears little resemblance to its fictional counterpart. Defoe was inspired by the island in the Caribbean and moved his story there, while this island is in the Pacific. The fictional Crusoe's island is covered in tobacco plants, cocoa trees and tropical hardwoods that would never grow here. These days, around 800 people live here, surviving on lobster fishing and tourism. It is a beautiful place of dramatic cliffs and soaring mountains. There is one similarity between Crusoe fictional island and the island called Robinson Crusoe Island: “Crusoe survives an earthquake and tsunami, just as the current islanders did in February 2010”. 4. The original name of this group of islands is the Juan Fernandez Island. 5. The castaway then had to spend four years on the island before he was rescued. Some details of the story are not clear. Later, when the captain and his crew returned to the island, they found “a man Cloth’d in Goat-Skins, who look’s wilder than the first Owners of them”. For this answer, check the story in the Gideon’s article or watch the reconstruction of Selkirk’s story on the YouTube (http://www.youtube.com/watch?v=2LoH71wnl3o). 6. The article mentions Joseph Conrad, who was inspired by his own travels to the Congo and used these motifs in Heart of Darkness. The other name mentioned in this article is Paul Gauguin, whose work was heavily influenced by the culture and society in Tahiti and French Polynesia. However, the article does not mention the inspiration of Defoe’s contemporary Jonathan Swift with his fictional lands in Gulliver Travels). 7. One of possible answers is the following one: The agencies advertise Robinson Crusoe Island as a lost paradise, a fascinating place of wild and unspoiled beauty. Even though trekking is just about the only way to explore the island, you have the chance to practice other sports as well...hiking, horseback riding, bird watching, scuba diving, snorkelling, swimming (Pacific waters tend to be a bit cold though) and sport fishing. To find the best climate conditions, tourists should plan to visit this island between November and April (Source: http://www.uniquesouthamerica-travel-experience.com/robinson-crusoe-island.html).

TASK II Homework for more advanced students.

Instead of reading a newspaper article ask your advanced students to watch the video showing the reconstruction of the life of Alexander Selkirk. The teacher may provide the students with approximately 20 words of new vocabulary that will be needed for their better understanding of the commentary. The film lasts approximately 33 minutes but the students’ tasks will be to watch the introductory part only and try to explain possible reasons for Alexander’s being marooned on the desert island by the captain and the crew.
Suggested selection of new words that may help students to reconstruct the first five minutes of the video: the ship’s navigator, the course and location of the ship, rich Spanish galleons, argue over, disastrous conditions on the ship, scurvy (kurdëje) and other diseases, the coast under Spanish control, look for fresh food and water, conditions were desperate, one half of the crew survived, the crew were mutinous, the ship may have sunk, to be left ashore, enough food for just two meals, to plead to be taken back, the captain refuses, Alexander is marooned (abandoned) on a desert island in the Pacific ocean, loneliness, solitude, watch the sails on the horizon, to suffer from melancholy and terror, a desolate place.

At first guess the meaning of the underlined words printed in italics and then retell the story of Alexander Selkirk’s adventurous journey.

You can open your account with the following words:

*Alexander is the ship’s navigator. At that time there was no accurate method of navigating the ship. Alexander often argues with the captain over the location and the course of the ship.*

Task No III A Creative Dramatics Exercise:

Tell students to imagine the following situation:

*One day in the past you decided to leave your family after a series of misunderstandings with your parents. You were studying abroad, then you got a good job and after 5 years of your living abroad you suddenly decided to come back and meet your parents again. They know you are alive, but they are not informed about your life.*

*Think about what the conversation between you and your parents might look like? Work in pairs and make some notes about how you felt during that long period of time without your parents and think about their possible reactions. Would you be able to guess how they feel and how they may react? Prepare a short dialogue.*
Task No. IV

Watch the 1964 Robinson Crusoe Film Trailer (which lasts 1:45 min.) once or twice and jot down all necessary words you may need for reconstructing the main story line.

Task No. V

This exercise will also make you watch the film Robinson Crusoe (1964). Select one episode of the film (e.g. Episode1, Part 3 of 3, at the following address: http://www.youtube.com/watch?v=RDyrfDsNJuE). Watch the episode and explain how the first person narrative is expressed in the film version.

Task No. VI

Here is a curious extract from Robinson Crusoe's diary.
It is not to be found in the modern editions of the Adventures, and is omitted in the old. This has always seemed to be a pity.

"The third day in the morning, the wind having abated during the night, I went down to the shore hoping to find a typewriter and other useful things washed up from the wreck of the ship; but all that fell in my way was a piece of timber with many holes in it. My man Friday had many times said that we stood sadly in need of a square table for our afternoon tea, and I bethought me how this piece of wood might be used for that purpose. And since during the long time that Friday had now been with me I was not wanting to lay a foundation of useful knowledge in his mind, I told him that it was my wish to make the table from the timber I had found, without there being any holes in the top thereof."

"Friday was sadly put to it to say how this might be, more especially as I said it should consist of no more than two pieces joined together; but I taught him how it could be done in such a way that the table might be as large as was possible, though, to be sure, I was amused when he said, 'My nation do much better: they stop up holes, so pieces sugars not fall through.'"

(Look for the solution at the end of this chapter).
Task No. VI

Read the article of August 2008 written by K.M. Simpson and answer the following questions:

1 If you are stranded or washed up on a deserted tropical island you have to think about the right material for the shelter that will protect you from unpredictable tropical weather. What possibilities are offered in this article?

2 What other things will you have to look for to be able to survive? Make a list of the most important ones.

3 Two important items are omitted in the selected brief extracts. Can you identify them?

Extracts for Exercise VI:

(Source: http://voices.yahoo.com/how-would-survive-deserted-island-1811775.html?cat=32)

…………………………

Knowing the basics of a tropical climate can help keep you alive. Tropical weather is very unpredictable. In its hot humidity, sudden rain storms can roll up on you as quickly as they leave. They are accompanied by thunder and lightning most of the time. The massive heavy rain can lead to flash floods. Major storms such as cyclones and hurricanes can cause huge tidal waves that can devastate the shore line. Choose your campsite location wisely. Make sure it is high enough not to be caught in a flash flood and out of harm's way when the winds pick up. Remember that you are likely in a monsoon prone area and adjust to the continuous rain.

Finding the right materials for your shelter isn't hard. The island is unlimited with materials to use. Banana leaves and bamboo shoots tied together with coconut coir (the fibrous material on the outside of the coconut) will make a quick make shift shelter. Layering the leaves and shoots will help protect you from the elements.

You need fresh water to survive. Do not under any circumstance drink the salty sea water. It will dehydrate your body. Carefully look for running water; a waterfall, stream that is moving. Do not drink from a pool of water that is still. It is full of bacteria and parasites that will surely make you sick or kill you. Look for the outlet of a stream on the shore line. Simply follow it inland and you will most likely find the source of moving water. You can make a canteen form a solid coconut shell that has only one hole in it where you drank the milk from. Refill it with fresh water and plug the hole to save for later use.

…………………………

The main thing to remember if you are ever stranded is to remain calm. Panicking will only make your situation worse. Look for water and food and build you a shelter and you can survive until help comes. Gather up any materials that wash up on shore that will help your survival.
Solutions:

1. **Brain Teaser Answer:** Robinson Crusoe’s Table will have to be cut in the following manner:

![Diagram of Robinson Crusoe's Table]

Source: [http://www.pedagonet.com/puzzles/crusoe1.htm](http://www.pedagonet.com/puzzles/crusoe1.htm)

2. **Task No. 6**

The list of the most important things people stranded on a tropical island will have to look for will include: SHELTER, FRESH WATER, FOOD and FIRE

**Recommended Reading**

### Robinson Crusoe E-Books

Here are some free eBook versions of Robinson Crusoe for you:

- **The Life and Adventures of Robinson Crusoe (1808 version)** – Kindle Version (free from Amazon.com)


- **Robinson Crusoe Written Anew for Children by James Baldwin** – Downloadable scanned original book with wonderful little pictures and easy to read typesetting (via Google Books)

You can also pick up text, epub, and possibly kindle versions for each of these at ProjectGutenberg, just search on the title keywords “Robinson Crusoe” and you’ll find all the versions they have available, including the ones for children and young adult learners.

**Other Recommended Materials:**

- **The Swiss Family Robinson by Johann David Wyss** (numerous editions)

**Survival Guide for Teens:**

**Literature:**


**Video Material used in the ELT Classroom:**


Robinson Crusoe Trailer available at the following website address: http://www.youtube.com/watch?feature=related&gl=IL&hl=en&v=Hx7igSRXs6w. Retrieved April 7, 2012.
Unit 9
Jane Austen

The aim of this unit is to

- motivate students to start reading even more challenging texts /stories and novels/ in which they will have to face a wide range of new words and more difficult themes of human relationships

- prepare students for a debate which will enable them to understand the social background of the novel.

- introduce only one passage from Jane Austen’s novel Pride and Prejudice

- allow students to read the text carefully at least twice or three times at home before they start analysing and interpreting it in the classroom

- recommend the selected text to more advanced foreign-language learners and to those readers who are able to participate in a short debate that requires close reading of the text and its full understanding.

- work also with literary terms, such as irony, satire, the author’s style, etc. (the teacher of English can make use of the students’ knowledge acquired in their studies of the mother tongue);

- develop a short discussion in the classroom which can focus on the social position of the main characters (Elizabeth Bennet and Mr. Darcy), on their being proud and prejudiced and/or on the roots of their pride and prejudice.

- build on the previous students’ knowledge of any of the film versions of Pride and Prejudice (which can show how these films succeed in creating the illusion of the period of time Jane Austen was writing about).

If any students have read the book in the Czech language or seen the film, the discussion can bring their opinions about their experience with Jane Austen’s work to the classroom.
Pride and Prejudice

Jane Austen (1775 -1817)

Sir Walter Scott was among the first novelists who praised her work when he wrote: “That young lady has a talent for describing the involvements of feelings and characters of ordinary life which is to me the most wonderful I ever met with”.

Even now Jane Austen brings a fascinating insight into the life the end of the 18th and the beginning of the 19th century. Her observation of meticulous details and her treatment of both male and female characters, strengthened by her sensitivity, delicate and precise touches of her pen, her lucid style seasoned by gentle but keen irony and satire, are memorable.

It is a challenge for advanced foreign-language readers to read her books and understand properly the nuances of meanings. Jane Austen's ironic comments or witty dialogues of her characters that are often at war with themselves.

The Works of Jane Austen include the following novels:

- Sense and Sensibility (1811)
- Pride and Prejudice (1813)
- Mansfield Park (1814)
- Emma (1816)
- Northanger Abbey (1817)
- Persuasion (1817)
Pride and Prejudice
Extract 2 from Chapter 34

This is one of the most famous and surprising passages in Jane Austen’s Pride and Prejudice. You meet the main heroine Elizabeth Bennet, who is prejudiced against Mr Darcy, in particular because he caused the separation of Jane Bennet, Elizabeth’s sister, from her lover Mr Bingley. She herself realizes that she is attracted by Mr. Darcy more and more, and by that time also Mr Darcy admires and loves Elizabeth deeply. Nevertheless, she also feels that there is still a barrier between them. This is revealed again in this extract.

Your task is to read the passage carefully and discover in the text the moments why Darcy’s proposal of marriage, which surprised Elizabeth immensely, resulted in her cold rejection of Darcy’s proposal.

...She saw Mr. Darcy walk into the room. In an hurried manner he immediately began an inquiry after her health, imputing his visit to a wish of hearing that she were better. She answered him with cold civility. He sat down for a few moments, and then getting up, walked about the room. Elizabeth was surprised, but said not a word. After a silence of several minutes, he came towards her in an agitated manner, and thus began:

"In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you."

Elizabeth’s astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement; and the avowal of all that he felt, and had long felt for her, immediately followed. He spoke well; but there were feelings besides those of the heart to be detailed; and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority—of its being a degradation—of the family obstacles which had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit.

In spite of her deeply-rooted dislike, she could not be insensible to the compliment of such a man’s affection, and though her intentions did not vary for an instant, she was at first sorry for the pain he was to receive; till, roused by his subsequent language, she lost all compassion in anger. She tried, however, to compose herself...
to answer him with patience, when he should have done. He concluded with representing to her the strength of that attachment which, in spite of all his endeavours, he had found impossible to conquer; and with expressing his hope that it would now be rewarded by her acceptance of his hand. As he said this, she could easily see that he had no doubt of a favourable answer. He spoke of apprehension and anxiety, but his countenance expressed real security. Such a circumstance could only exasperate farther, and, when he ceased, the colour rose into her cheeks, and she said:

"In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned. It is natural that obligation should be felt, and if I could feel gratitude, I would now thank you. But I cannot--I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I am sorry to have occasioned pain to anyone. It has been most unconsciously done, however, and I hope will be of short duration. The feelings which, you tell me, have long prevented the acknowledgment of your regard, can have little difficulty in overcoming it after this explanation."

Mr. Darcy, who was leaning against the mantelpiece with his eyes fixed on her face, seemed to catch her words with no less resentment than surprise. His complexion became pale with anger, and the disturbance of his mind was visible in every feature. He was struggling for the appearance of composure, and would not open his lips till he believed himself to have attained it. The pause was to Elizabeth’s feelings dreadful. At length, with a voice of forced calmness, he said:

"And this is all the reply which I am to have the honour of expecting! I might, perhaps, wish to be informed why, with so little endeavour at civility, I am thus rejected. But it is of small importance."
The following questions will help you analyse and interpret the passage:

1. Why is Darcy’s speech unacceptable and offending?

2. Find the words and phrases that express insensitive and proud behaviour of this young man.

3. Darcy distinguishes feelings of his heart and feelings besides those of the heart”. Which are the former and the latter feelings?

4. Which words and phrases are selected by Jane Austen to show the main heroine’s cold rejection of the proposal?

5. How would you describe Darcy’s reaction to Elizabeth’s answer to his proposal?

6. Find the place in the text where Elizabeth realizes that Darcy did not expect he could be rejected.

7. Jane Austen succeeds in using irony even in this passage although there is hardly any space for it. Select these examples of irony.

8. Prove that both the characters are described as waging strong inner wars with themselves.

9. Although the book was written in a period of Romanticism, Jane Austen’s description of these two characters is quite un-unromantic. Why do you think that Jane Austen’s novels are still considered to be predominantly romantic novels?

10. Why do Jane Austen’s novels attract contemporary readers and film makers?