

arguments for the use of children's authors and works of literature that go beyond the canon at schools.

In her concluding chapter, Christiane Lütge gives a brief overview of the main focal points addressed in the book, i.e. extensive reading, visual literacy, inter- and transcultural learning and empowerment, and creativity, emphasising the potential that children's and young adult literature has for the an EFL or an ESL classroom. Finally, she opens a window on the future of children's literature research and second language education, and foresees an interest in electronic fictions for children, considering that "the connection with media literacy and the concept of multiliteracies may be of special importance for future developments in EFL contexts" (221).

Children's Literature in Second Language Education is perfect reading material for older and new generation teachers because it offers practical examples they can transfer into their classrooms. Students of primary education, as well as literature and language students and scholars, can find the described studies interesting and motivating. The book itself is written in an academic style, with some amount of education-related terminology, but it is not difficult to understand the underlying principles. In my opinion, younger, older, academic or non-academic readers can try this book and take advice from it. The most important being that our education lasts a life time, and it is never too late to learn something new.

Petra Beš

Literature in English Classes

Janice Bland. 2013. *Children's Literature and Learner Empowerment: Children and Teenagers in English Language Education*. London: Bloomsbury Academic. 344 pp. ISBN 978-1-4411-4441-6

It is quite natural to expect a book like this from Janice Bland since she is a well-experienced scholar and teacher of English for all ages, and literature has been frequently present in her teaching materials; she has published numerous papers and written her own drama scenarios, picturebooks and textbooks.

This hardcover book is divided into four main parts where the author's key ideas are laid out and developed: an introduction, and three chapters on visual literacy, literary literacy, and critical cultural literacy in the EFL (English Language Teaching) classroom. The book also includes a bibliography, references and an index.

There are similar books that advocate the use of literature in second language teaching (e.g. Parkinson and Reid-Thomas 2000) or first language teaching (e.g. Collie and Slater 1987; Lazar 1993). In this book, Janice Bland writes about including original pieces of children's literature in teaching students who learn English as a foreign language and covers a broad review of abundant previous scholarship on this topic, as well as example analyses, providing strong arguments for implementing children's literature in the (foreign) language education of both children and teenagers.

The introductory part outlines the contents of the following pages, opening with a brief theoretical rationalisation on how EFL students should be exposed to selected pieces of literature to develop their language skills. Further, the author examines the “implications of ever-younger EFL classrooms” (2), which evokes the use of age-appropriate books like picturebooks and fairy tales in teaching. In the next segment, two ends are opposed: “well-crafted versus poorly crafted texts, language and content” (7). The next stage describes the “literacy spectrum” which includes three main aspects of literacy: visual, literary, and critical cultural literacy. The introduction is completed with the assurance that this book brings “innovative approaches for achieving language, literary and educational goals in the EFL-literature classroom” (28).

The main body of the book is based on three large parts discussing the aforementioned visual, literary, and critical cultural literacy in the EFL classroom. Every part has literary examples that can be used in the classroom, and they are presented chronologically, according to the learners’ ages.

Part one explains the importance of visual input that is widely present in teaching with picturebooks. In this chapter, Bland explains the scope of picturebooks according to Lawrence Sipe: wordless, nearly wordless, playful postmodern and those which deal with serious social issues. Besides, she introduces the role of graphic novels in the EFL-literature classroom, and how they help students cross the “curricular gap between the study of language and the abrupt start to literary studies employing adult literature” (75). In short, they are the link between the visual and the abstract.

Part two describes post-modern fairy tales that have the property of co-constructing meaning, and graphic novels (with special regard to engaged reading, participatory reading and reading against the text). There are also examples that can be exploited in teacher education (e.g. the use of poetry and creative writing, different levels of language play, language patterning, children’s plays).

Part three deals with critical cultural literacy, providing arguments that support engaged reading with students. For example, heteroglossia, which implies the plurality of voices within a novel, the intercultural involvement of the reader in life stories that can increase cultural awareness from an early age, the dialogic relationship of the particular and the universal, an appeal to the idealism of the pre-adult reader, textual and cultural hybridity, and allowing the unmasking of bias with the meta-cognitive skill of critical cultural literacy. Other issues addressed in what follows are critical language and critical cultural awareness, human rights and global issues in the EFL classroom. Furthermore, the critical cultural element is shown in the example of popular fantasy novels like the Harry Potter series.

In her conclusion, Janice Bland clearly states that original pieces of children’s literature are far more appropriate for foreign language teaching than graded readers. Bland agrees that, on the one hand, the authors of these original pieces “are writing for a critical audience of young people, as well as meeting the important criteria of high readability, age-appropriate topics and high literary quality” (295), and, on the other hand, graded readers “don’t always respect the semiotic domains of the child” (294).

Having read all the examples, references, statements and conclusions, one might observe that Janice Bland could have added some original students’ responses (especially

in Part I) to the pieces of children's literature they were exposed to. If that were so, this book would not only promote learner empowerment in such a teaching environment, but it would also contribute to the digestibility of the text, and it would certainly make a more powerful point while convincing readers to include the author's recommendations in their EFL teaching.

However, the study is very carefully structured. Page after page, it feels as though the author is steering the reader towards the idea that there is an original piece of literature for every level of EFL learner. As opposed to the idea that picturebooks are mostly for very young learners, Bland finds and presents examples that can be used for teaching more mature learners. It is also up to teachers how they use the materials, that is, what their teaching goals are, and how they can use, for example, picturebooks to stimulate the students' use of language. In short, the proper consumption of children's literature should bring students to the point where they are ready to enjoy adult literature.

Janice Bland communicates her ideas fluently by means of academic discourse, and she offers abundant references that are often interwoven with her own thoughts. She nevertheless manages to construct a clear message that certainly finds its way to the reader who engages with the topic.

As advertised, this book aims at practising teachers who are looking to advance their FL (foreign language) teaching with useful literature pieces, and those who wish to expand their existing knowledge and possibly find an inspiration for further research regarding children's literature in the EFL classroom. Numerous researchers are cited on every page, so it is evident that the author of this book is thoroughly acquainted with research in her field. For this reason, this book inclines more to scholars than to classroom teachers who usually look for hands-on teaching ideas. In essence, teacher trainers would benefit from this book the most: they could use at least some of the chapters to foster the use of children's literature in foreign language teaching. In this way, student teachers are led in a valuable direction: they would grow more sensitivity to the three literacy aspects that Janice Bland promotes in her three central chapters. At the same time, as she claims, "a literary study of children's literature in teacher education is necessary to equip ongoing teachers with sufficient know-how to select suitable texts and to analyse their potential for visual and literary literacy" (297). In addition, a pedagogical study of children's literature leads to the third issue, "critical cultural literacy", as promoted in this book.

Silvija Hanžić Deda

Književni odgoj u kurikulskome kontekstu

Dragutin Rosandić. 2013. *Obrazovni kurikulumi, standardi i kompetencije: s posebnim usmjerenjem na jezično-književno područje*. Zagreb: Naklada Ljevak. 325 str. ISBN: 978-953-303-592-5

Knjiga Dragutina Rosandića *Obrazovni kurikulumi, standardi i kompetencije: s posebnim usmjerenjem na jezično-književno područje* objavljena je u trenutku kad se u