

unpretentious, and at times even personal account (e.g. on p. 182), one which is not overly technical yet stays sufficiently informative.

## References

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## Literature in English Language Education

**Bland, Janice, ed. 2018. *Using Literature in English Language Education: Challenging Reading for 8 – 18 Year Olds*.** London and New York: Bloomsbury Publishing Plc. 328 pp. ISBN: HB 978-1-3500-3425-9.

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Reading is one of the essential skills for lifelong learning. In the digital era, it is becoming more and more challenging for educators to motivate learners of the twenty-first century to read written texts. It might be even more challenging to find ways to help learners keep their focus on the written text, struggle through potential difficulties while reading, and actually benefit from reading a particular text.

This book is an edited collection of papers by different authors throwing “light on areas where major opportunities for literacy development in language education are being missed” (13). The key issues which the chapters in this book address are pointed out in the Foreword, written by Peter Hunt, and accompanied by notes on the editor and the contributors. The Introduction, written by the editor Janice Bland, is followed by fourteen articles divided into three parts, the first two comprising six chapters, and the third part two chapters. Each article is followed by the authors' recommendations, bibliography and an extensive list of references. Theories, concepts, topics and issues addressed in the book, as well as the authors' names, are listed in the Index at the end of the book, preceded by an annotated bibliography of literary texts, divided into ten categories (such as picturebooks, story apps, poetry books, etc.), offering a wide range of titles suitable for use in an ELT (English language teaching) classroom.

In the Introduction, Janice Bland as the editor of this volume defines its topic as “English literature in language education in school settings” (1). As she points out at the very beginning, and as all the chapters in this book elaborate, “literary texts afford wide educational benefits in addition to language benefits, for example cultural understanding, empathy, multiple literacies, an understanding of the connectedness of the world and global issues, tolerance, cognitive and affective gains and self-reliance” (1).

The author stresses the important place that literature should have in education, where especially ELT offers a range of opportunities to include and make use of literary texts to achieve not only language aims, but a much wider range of goals. While arguing for “a wider understanding of literacy” (Bland 2018: 5), the author discusses multiple literacies which

can be developed and reinforced by using literary texts in language teaching. Along with functional literacy as the ability to read and write, Bland identifies literary literacy as the ability to understand “the aesthetic nature of a literary text”, critical literacy as the ability “to read all texts critically and understand their manipulative power”, visual literacy as the ability “to read pictures for information both deeply and critically”, information literacy as the ability “to use the Web wisely and skilfully for information” (5), emotional literacy as the ability “to understand, express and manage emotional states of ourselves and others” (92), cultural literacy as the ability “to recognize similarities and differences with one’s own culture” (95), and learning literacy as the ability “to understand one’s own learning processes” (97).

Considering reading to be much more than answering comprehension questions, Bland discusses the possibilities that ELT offers to teaching deep reading, providing learners with the opportunity to interpret a text critically, while taking into account factors such as the learners’ sociocultural contexts, their age and language level.

She identifies two extremes in school settings: contexts where students have either a great deal of or almost no access to out-of-school English. Furthermore, she recognises different backgrounds of students and their “different knowledge sets from their home and out-of-school lives” (6) and argues for critical pedagogy which should support students, empowering them to become autonomous and self-reliant in their learning and to achieve their full potential. She points out the crucial place of literature and reading in the overall development and broadening of life chances. In Janice Bland’s words: “This book argues for both compelling and challenging reading in order to entice a literacy apprenticeship that will reach all students to improve their language and cognitive development chances” (6).

Bland also identifies and questions myths still existing in some language classrooms, such as finding the correct interpretation of a literary text or identifying rather than empathising with characters.

Since one of the challenges for teachers concerning using literary texts is choosing a suitable one for their learners, Bland offers criteria for selecting texts for deep reading in ELT.

Part One, entitled “Multimodal Challenges”, consists of six articles which examine various formats such as the graphic novel, playscript, screenplay, (wordless) picturebook and story apps and their potential in an ELT classroom, focusing more on younger readers.

Marek Oziewicz (Chapter 2) discusses the definition of the term graphic novel, differentiating it from comics, picturebooks, illustrated novels, and similar terms. He aims at “helping the teachers tackle the challenge of discussing the graphic novel in the classroom” (26). Leaving room for other possible labels, he chooses “sequential art as the umbrella term for a variety of art forms that blend the pictorial and the verbal text” (28). By describing discussions with his students on Brian Selznick’s graphic novels, he exemplifies different types and elements of the format, at the same time illustrating ways of approaching the topic with his students.

In Chapter 3, Janice Bland focuses on developing literary and critical literacy, creativity and creative writing as learning opportunities in the language classroom. She states that “ELT offers huge opportunities that accord with what has been called the Four Cs of twenty-

first century education – Communication, Collaboration, Critical Thinking and Creativity”, although “critical thinking and especially creativity tend to lag behind” (42). Bland stresses the important place popular books (such as the Harry Potter series) have in developing literacy while young adults are not yet ready for the adult canon. On *Harry Potter and the Cursed Child* playscript and *Fantastic Beasts and Where to Find Them* screenplay, Janice Bland presents activities and techniques (including drama techniques) used with students to develop multiple literacies and creativity.

Evelyn Arizpe and Sadie Ryan (Chapter 4) focus on wordless picturebooks, describing their research activities on developing literacy and language learning with students in multilingual contexts and highlighting “findings that suggest how a pedagogical approach that uses wordless picturebooks can underpin a metacognitive approach in language learning” (64).

Using the example of Bob Staake’s *Bluebird*, in Chapter 5 Gail Ellis discusses in detail how a wordless picturebook was used to develop multiple literacies with 9-year-old plurilingual children. She describes specific tasks and procedures which led to creative writing as the final outcome task. In conclusion, Ellis also draws attention to the important role of the teacher: “teachers need to create a learning environment that provides a secure, stimulating space for reflection and discussion to develop visual, linguistic and intercultural competencies” (102).

In Chapter 6, Sonja Brunsmeier and Anika Kolb, presenting the results from a research project on the potential benefits of children’s reading from story apps, introduce the potential of story apps in encouraging independent reading, with the interactive features providing comprehension support, fostering reading motivation and contributing to the development of reading strategies. However, they also warn about the possible distractions the animations may present, especially when children focus more on the events on the screen than on the language. Once again, the important role of the teacher in providing guidance, structure and support is highlighted: “independent reading in primary ELT cannot mean leaving children alone with the texts. Classroom experience shows that children need teacher-designed pre-, while- and post-reading activities to support in-depth involvement with the text, to support their understanding and to support the development of reading strategies” (116).

Michael Prusse (Chapter 7) discusses transmedial reading, the difference between series and seriality, and transferring narratives from one medium to another. He explores the quest motif in different narrative formats and illustrates the development of critical cultural literacy with a trilogy and the TV series *Lockie Leonard*.

Part Two, entitled “Provocative and Compelling”, focuses more on the content of the texts for young adult readers, exploring “challenging genres: for example inclusive and diversity-oriented love-themed fiction, science fiction, environmental dystopia and Shakespearian intertexts for young adults” (13).

Werner Delanoy (Chapter 8) embraces the challenge of laying “a foundation for a timely theory of literature teaching and literature learning in language education, advocating an open-ended dialogue between different positions in the light of current literary, language-related, educational and sociocultural demands” (141). Arguing for and presenting multiple perspectives, he discusses the reasons for including literature in language education and

presents a teaching project to illustrate the link between theory and teaching practice.

Chapter 9, by Johanna Marks and Thorsten Merse, “challenges content, canon and methodology by exploring love-themed fiction in the context of diversity in ELT” (160). The authors argue for greater sociocultural diversity, presenting love stories set in “the often silenced contexts of illness and homosexuality” (170) and offering methodological suggestions for dealing with challenging themes and topics in ELT classrooms.

In Chapter 10, Janice Bland discusses the dystopia genre and its appeal to teenage learners using the example of Suzanne Collins’s *The Hunger Games*. She argues that “the adult canon must wait [...] until teenagers have metamorphosed into readers – a step-by-step process that should begin well before the age of twelve while children are generally still excited by books” (175). She identifies topics such as reality television, celebrity culture, social justice and the environment as challenging topics which make the genre appealing to teenagers and illustrates ways of addressing the issues in an ELT classroom.

Jurgen Wehrmann (Chapter 11) explores science fiction as the genre “widely neglected at universities and in teacher education” (93). He identifies different modes of reading science fiction and discusses common elements of thought experiments and science fiction, supported by the analyses of Ursula Le Guin’s story *The Ones Who Walk Away from Omelas*.

Chapter 12, by Jean Web, addresses environmental issues in literature for teenagers. Through selected works of speculative fiction, she describes the teaching procedures and challenging tasks for learners in raising awareness of real-life problems, but also taking the learners “on the adventurous journey into contemplating the future” (221).

Arguing that challenging texts can produce challenging readers, Tzina Kalogirou (Chapter 13) chooses the one-act play *Prince of Denmark*, by Michael Lesslie, and describes a teaching project for advanced teenage students, where the main goal was engaging students in the critical reading of the two texts, namely Shakespeare’s *Hamlet* and Lesslie’s *Prince*.

Part Three, entitled “Embracing the Challenges”, comprises two chapters focusing mostly on research studies and summarising the theoretical background, i.e. the views, concepts, raised questions and possible answers presented in this volume.

In Chapter 14 Sam Duncan and Amos Paran present a research study on practices and teachers’ views on using literature in foreign language teaching with advanced secondary students, addressing the challenges teachers encounter and the way of dealing with those challenges, highlighting issues such as text choice and teacher autonomy which may enable teachers to better adapt the materials to specific students’ needs, changing pedagogic approaches, balancing reading at home and in class, using reading aloud and different types of activities, as well as both students’ and teachers’ attitudes and enthusiasm related to using literature in teaching.

In the final chapter (Chapter 15), as Janice Bland states in the Introduction, Geoff Hall reflects “back on the volume and forward on the needs of the current time” (17). He discusses the meaning of challenge and challenging reading, pointing out “the mantra throughout this volume being that already elementary children can inference, predict and think deeply about their books” (262), bringing their own personal experience, sociocultural contexts and knowledge of the world into classrooms. The author identifies the need to rethink, adapt and adjust our understanding of texts, which may be presented in various formats, the need

to recognise new ways of reading and seek innovative and challenging teaching techniques, using different media at our disposal to invite and encourage active creative participation and interaction within the teaching and learning process. “The challenge is to move students and teachers to value and seek out challenge, the rewards and difficulties of moving out of the ‘comfort zone’, when it is easier and more comfortable not to be challenged” (262).

In sum, this book covers a wide range of contemporary issues related to literature in English language teaching. With the authors’ recommendations, a bibliography, an extensive list of references provided at the end of every article, as well as an annotated bibliography with titles suitable for use in ELT classrooms provided at the end, this book is a valuable source of theoretical insights and practical suggestions and is equally appealing to scholars and teacher educators, who may be interested in the described research areas, especially those where research is still scarce, to practising teachers, who will find many practical solutions, suggestions for selecting appropriate literary texts and other implications for educational practice, and to student teachers, who may find this volume a reference point with a comprehensive overview of the current issues in the field.

## Dostojno obilježen stoti rođendan jednoga književnoga monolita

**Andrijana Kos-Lajtman, Sanja Lovrić Kralj, Nada Kujundžić, ur. 2018. *Stoljeće Priča iz davnine: zbornik radova*. Zagreb: Hrvatska udruga istraživača dječje književnosti. 918 str. ISBN 978-953-57604-3-6.**

Ana Batinić

Kad je književno djelo u nekoj kulturi aktualno i stotinu godina nakon objavljivanja, tada nema sumnje da ono posjeduje univerzalne estetske kvalitete koje mu takvo mjesto osiguravaju. O takvim se, kanonskim, djelima u načelu mnogo toga već izreklo i napisalo, dobro su poznata široj čitateljskoj publici, ali i užim stručno-znanstvenim krugovima. No unatoč tomu, ona ne gube gotovo mističnu dimenziju privlačnosti, omogućavajući, pa i provocirajući svojom slojevitošću uvijek nova čitanja, proučavanja i interpretacije. U prilog tomu upravo govori i monumentalni zbornik radova koji je pred nama, objavljen u izdanju *Hrvatske udruge istraživača dječje književnosti*, a nastao kao rezultat istraživanja izloženih na Međunarodnoj znanstvenoj konferenciji *Stoljeće “Priča iz davnine” Ivane Brlić-Mažuranić*, koja je od 12. do 15. listopada 2016. godine održana u Zagrebu, i to u povodu proslave stote obljetnice prvoga objavljivanja zbirke bajki *Priče iz davnine* (1916.) Ivane Brlić-Mažuranić. S ciljem obilježavanja okrugle godišnjice prvotiska toga najpoznatijega i najprevođenijega djela istaknute hrvatske autorice, konferenciju je inicirala i organizirala *Hrvatska udruga istraživača dječje književnosti* (HIDK), uz suorganizacijsku potporu *Hrvatske akademije znanosti i umjetnosti* te *Matice hrvatske*. Urednice Andrijana Kos-Lajtman, Sanja Lovrić Kralj i Nada Kujundžić, zajedno s cijelom vojskom recenzenata te drugim stručnjacima koji su sudjelovali u pripremi ove knjige, odradile su golem, nimalo lak i uistinu hvalevrijedan posao s ukupno 62 integralna rada koje potpisuje 78 (su)autora. Drugi je to pothvat vezan uz istraživanje opusa Ivane Brlić-Mažuranić u desetogodišnjem postojanju i djelovanju *Hrvatske udruge istraživača dječje književnosti* (HIDK), nakon opsegom tek nešto manjega