

The Free Time Dimension of Literary Education in the 21st Century

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Abstract:

The text reflects on the contemporary overly-technological society and suggests one of the possible ways to weaken the domination of technology over being, namely by returning to the printed word and critical thinking. It describes the current state of school literary education. The aim of the paper is to point out the specifics of literary education in free time and the possibilities of its use as its potential is not currently fully exploited. Literary education in free time can intensively focus primarily on the development of reading, functionally complement school literary education, and thus contribute to the comprehensive development of personality. At the same time, it can be understood as one of the ways of lifelong learning.

Keywords: school literary education, literary education in free time, specifics, reading, life-long learning

Read in order to live.
G. Flaubert

Introduction

Today's rapidly changing society of the 3rd millennium brings a whole range of modern conveniences that affect all areas of human life – study, work, and free time. This places increased demands on individuals. One must learn to navigate oneself well in this overly-technological world and fulfil one's life role in today's society. Does today's world of technical conveniences bring benefits to human life? E. Fromm describes the world in the 21st century as a 'tech-saturated' but 'dehumanised', not 'feeding' society sufficiently in terms of humanity.¹ We are witnessing human relationships being depersonalised, alienated, and strongly individualised. Man is overwhelmed by things, material, and consumption. He is exposed to the chaos of possible interpretations and is facing media manipulations. His life is pushed into the scheme of work, enjoyment, and consumption. And in terms of education, there is no clear evidence that modern information technology improves teaching outcomes in schools. Surveys show that its excessive use leads to superficial thinking of students, distracts their attention, increases aggression, and often brings feelings of loneliness and depression. It can even cause pupils' poor school performance and can

¹ Erich FROMM, *Mít, či být?*, Praha: Aurora, 2014, p. 13.

reduce their overall chances of being educated. For example, M. Spitzer in the publication *Digitální demence* or M. Wolková in the book *Čtenáři, vrať se. Mozek a čtení v digitálním světě* draw attention to a number of negative impacts.² V. Cílek expressed his concerns as early as in 2016 saying these words: ‘the coming generations will be, in many respects, among the dumbest and least prepared generations of the last centuries because working with computers has robbed them of long-term strategic planning and experience of the natural world.’³ How can this pressure be countered in the digitised world of image dominance which increasingly accelerates its pace and gradation of the degree of abstraction? One of the ways to disrupt the established dominance of technology over being is an aimed return to the word in the form of printed literary texts, a return to literature which represents an impulse to critical, creative, and engaged thinking – not only in the school environment. In the 21st century, in this sense, a wide field of activity opens up for the field of free time pedagogy.

Literary Education in Schools

Literary education which falls into the field of aesthetic education is considered to be (from a historical point of view) one of the oldest areas of education in general. At certain stages (for example, in antiquity or during the Renaissance) it even was the most important area.⁴ It belongs to expressive subjects, and it is most often associated with school education. Literary education has undergone considerable development in recent decades. Modern times associated with rapid progress in the field of electronic media and less interest in books cause teachers to consider the direction in which the teaching of the subject should go in terms of content and methodology. The current concept of literary education is based on framework educational programmes (RVP PV – Rámcový vzdělávací program pro předškolní vzdělávání, RVP ZV – Rámcový vzdělávací program pro základní vzdělávání, and RVP GV – Rámcový vzdělávací program pro střední vzdělávání). These programmes set out the basic forms of literary education: its goals, expected outcomes, and recommended curriculum for individual stages of education. However, the expected outcomes of curricular documents work insufficiently, especially with the affective component of the literary-educational process, and they prefer the scientific and activity components. Warning voices are heard from the general public with specialist knowledge. Within expressive subjects in school, the position of literary education is rather marginal. The main shortcoming of contemporary literary education is seen in the insufficient application of the principle of creativity.⁵ Another problem is insufficient time allowance for classes. Pupils do not have enough space during lessons to experience the joy of reading and their own spontaneous work. The small time allowance does not allow teachers to use interdisciplinary relationships to a necessary and expected extent. They do not even have enough time to properly reflect upon the reading of literary texts.

We see the main problem of literary education teaching in the predominance of the factual component of the subject and in the dominant use of teaching from the front of the classroom. A frequent characteristic feature of current teaching is the short reading of samples or the mere mechanical

2 Manfred SPITZER, *Digitální demence. Jak připravujeme sami sebe a naše děti o rozum*, Brno: Host, 2014, p. 288; Maryanne WOLFOVÁ, *Čtenáři vrať se. Mozek a čtení v digitálním světě*, Brno: Host, 2020, 264 pp.

3 Václav CÍLEK, *Co se děje se světem?*, Praha: Dokořán, 2016, p. 87.

4 Michal ŠERÁK, *Zájmové vzdělávání dospělých*, Praha: UK, Filozofická fakulta, 2005, p. 144.

5 Cf., for example, Jan SLAVÍK, *Od výrazu k dialogu ve výchově: artefietika*, Praha: Karolinum, 1997, p. 156; Ondřej HNÍK, *Didaktika literatury: výzvy oboru. Od textů umělecké povahy k didaktice esteticko-výchovného oboru*, Praha: Karolinum, 2014, pp. 29–30.

reading of longer samples. This situation persists in school practice from the very beginning and has repeatedly become the subject of discussion.⁶ On the other hand, we cannot work without a literary-historical and literary-theoretical context in the teaching of literature. Without them, the pupil cannot even understand a literary work, so how could he interpret it then? The point is to find the right degree of involvement of the science component, and to pay enough attention to one's own reading education. It includes the formation of values and attitudes, the development of experiences at the aesthetic level, and creative activities (respectively active and productive activities). In the current didactics of literary education, one often speaks of communicative literary education which is based on the interpretation of artistic text, respectively on a dialogue. O. Hník, for example, analyses this innovative concept in confrontation with the classical one in his works. He mentions the current dichotomy of the traditional versus innovative (interpretive, expressive, experiential, creative) concept of literary education.⁷

There are a number of inspiring concepts for this innovative approach. L. Lederbuchová uses the term 'didactic interpretation' for her interpretive activity.⁸ Her stimulus is based on a specific teaching situation and focuses on the student's direct communication with the literary text. In this process, when aesthetic literary information is transferred between the author and the recipient of the text, the semantic possibilities of the text meet the interpretive possibilities of the pupil. During the interpretive work with a text, according to the author, it is appropriate to include activities related to creative activity (text completion, reformulating the text, creative writing), or connect the text with other aesthetic-educational methods (for example, dramatisation, illustration, setting the text to music). J. Kusá emphasises the fact that in teaching literary education we should

combine these approaches to working with artistic text because this is the only way to achieve the main goals of literary education: cultivating a positive attitude towards literature and cultural values, creating motivation for further reading, development of communication and argumentation skills, mediation of aesthetic experience, formation of the pupil's personality, attitudes and value orientations, and also the fulfilment of cognitive goals.⁹

The author mentions the creation of productive communication literary teaching. B. Plánská has been drawing attention to the fact that unification pressure has been exerted on literary education in schools since the 1990s. It seeks to squeeze literary education into the scientific type of natural science disciplines with their relatively simple control and classification links. This entails inadequate emphasis on the biographical-historical component of the subject and the separation of literary education from language.¹⁰ Basic (6-15 year olds) and middle (15-18 year olds) school teachers consider the lack of interest of pupils in education to be the biggest obstacle to the development of reading literacy; further, it is the lack of time in teaching process, oversizing of

6 Cf., for example, Jiří POLÁČEK, Věc: výuka literatury, *Český jazyk a literatura* 67/2016–2017, pp. 187–189; Ondřej HNÍK, K problému kvantity poznatků v literární výchově, *Český jazyk a literatura* 67/2016–2017, pp. 83–87; Otokar CHALOUPKA, Prostor mezi literární faktografií a literární zážitkovostí, *Český jazyk a literatura* 64/2013–2014, pp. 135–141; Ondřej HNÍK, Současná podoba literární výchovy podle výpovědí studentů, *Český jazyk a literatura* 61/2010–2011, p. 39; Karel LIPPMANN, Výuka literatury v současném pojetí modernizace vzdělání, *Český jazyk a literatura* 58/2007–2008, pp. 75–79; Dobrava MOLDANOVÁ, Víme, proč učit literaturu?, *Český jazyk a literatura* 56/2005–2006, pp. 53–55; Jana BARTŮŇKOVÁ and Božena PLÁNSKÁ and Alena ZACHOVÁ, Literární výchova mezi „dojmologií“ a faktografií, *Obecná/občanská škola* 5/1995, pp. 7–8.

7 HNÍK, K problému kvantity..., p. 85.

8 Ladislava LEDERBUCHOVÁ, *Literatura ve škole*, Plzeň: ZČU, 2010.

9 Jana KUSÁ, *Multikulturní výchova v procesu literární komunikace*, Olomouc: UPOL, Pedagogická fakulta, 2014, p. 34.

10 Cf. Božena PLÁNSKÁ, Několik poznámek ke vzájemné inspiraci literární vědy a literární výchovy, in: *Světová literárněvědná bohemistika* (2. díl). *Úvahy a studie v české literatuře*, Praha: Ústav pro českou literaturu, AV ČR, 1996, pp. 445–446.

the framework and school educational programmes, and insufficient vocabulary of pupils caused by insufficient reading and excessive use of electronic communication (SMS, e-mails, or social networks).¹¹

Literary Education and Reading

The long-term trend of Czech basic (6-15 year olds) and middle (15-18 year olds) pupils' lack of interest in reading has been reaffirmed in recent years by a survey by the Czech School Inspectorate. This institution, in the 2017/18 school year, focused on assessing the conditions and course of reading literacy at upper basic (12-15 year olds) and middle schools and at the achieved level of reading literacy among pupils in the 9th class (15 year olds), and the 2nd year middle school (17 year olds, including the corresponding years of multi-year grammar schools). The survey was completed by 4,758 pupils from the 9th class and 436 teachers from 163 schools at the upper basic level of education as well as 8,568 students in middle school (17 year olds) and 422 teachers from 151 middle schools. The thematic report *Rozvoj čtenářské gramotnosti na základních a středních školách ve školním roce 2017/2018* shows that 'the rather negative attitude of older schoolchildren to reading persists, and the level of some important skills, such as critical thinking about information in the text and the degree of its generalisation, is insufficient. The overall results were again below the expected level for basic and middle schools.'¹² Research into the relationship of pupils to the teaching of the Czech language and literature has shown that two-fifths of pupils look forward to the teaching while another two-fifths consider the teaching to be boring (students of middle schools enjoy the subject more). Furthermore, it was confirmed that the possibility to use various procedures, methods, and tools leading to the attractiveness of the teaching process is not sufficiently used. The inspectors found that in more than a quarter of the Czech language and literature lessons attended, the reading objectives of the teaching were not formulated in any way. One of the main proposed solutions leading to the improvement of the level of reading literacy (which has been considered for a long time) are changes in the content of the subject Czech language and literature (respectively, changes that would relate to the curriculum of literature, not to the language-grammar area). In the field of reading, it is recommended to choose attractive literary works in the teaching process, to choose from a varied offer of books, and not to be afraid to recommend simpler literature that would be interesting for students first. Pupils can then discover for themselves the beauty of valuable artistic literature. It is also necessary to bear in mind the fact that in basic school (6-15 year olds) education the emphasis is mainly on grammar while in middle school (15-18 year olds) education the focus is on literature. In both cases, it is at the expense of teaching communication skills, including reading.¹³ The abovementioned thematic report also dealt with the available material background for the development of reading literacy at schools – this mainly concerns school libraries and reading corners. Inspectors found a well-functioning library in only three-fifths of schools. Shortcomings also include an inadequate supply of titles or limited access to books.¹⁴ PISA reading literacy surveys (including the latest survey from 2018)

11 Lukáš DOUBRAVA, Žákům se stále nechce číst. Jen změny ve výuce českého jazyka a literatury to však nevyřeší, *Učitelé noviny* 10/2019, p. 16.

12 ČŠI, *Rozvoj čtenářské gramotnosti na základních a středních školách ve školním roce 2017/2018. Tematická zpráva*, Praha: ČŠI, únor 2019, pp. 3–5.

13 DOUBRAVA, Žákům se stále nechce číst..., p. 19.

14 © ČŠI, *Tematická zpráva. Rozvoj čtenářské gramotnosti* (on-line), available at: <https://www.csicr.cz/cz/Aktuality/Tematicka-zprava-Rozvoj-ctenarske-gramotnosti-na-Z>, cited 15th July 2019.

have repeatedly confirmed that 'Czech pupils are slightly below the OECD average'.¹⁵ This makes it more difficult for them to understand the text itself than to process a set of texts (for example, different articles on the same topic or a discussion forum with contributions from different users). The general public with specialist knowledge as a whole calls for the inclusion of literary education among the foundations of contemporary education. Reading becomes a necessary prerequisite for a successful professional, social, and personal life. Literary education is a multidimensional area that extends into many other areas of education. J. Kusá emphasises that literary education implemented in the school environment is 'the only systematic and long-term educational activity of a literary nature that prepares pupils for life in a cultural and social context'.¹⁶ The development tendencies of the present time show that literary education must be connected with other fields of formative character, especially with ethical, personal, social, multicultural, and media education.

Literary Education in Free Time

Literary education includes education leading to literature, education through literature, and also education leading to reading. The essential elements of the reader's socialisation are family, school, and library. This is evidenced, for example, by J. Trávníček's latest research from 2018. In our opinion, these three essential socialisation elements could be supplemented by a fourth pillar which would be based on the use of literary education in free time. If we look at literary education through a free time viewpoint, then we understand it primarily as education leading to reading, education leading to literature, and education through literature. It plays an important role especially in free time education. Reading plays a significant role in the context of the overall structure of free time activities for children and adolescents (and not only in this age group).

The pedagogical interpretations of humanism (especially the orientation to freedom of choice in fulfilling free time, open possibilities of self-realisation, support for the development of individuality, tolerance, creativity, orientation to experiential pedagogy, and animative conceptions of education) influences free time education.¹⁷ It is a voluntary activity which includes one's interests. Its meaning lies in freedom and joyful spontaneity that is experienced by participants. It turns out that free time pedagogy is a suitable tool for the growth of what is most human in man. Its goal is to discover the value of man. In the case of children and young people, it is an accompaniment in dynamic growth. During the growth an individual is formed. The measure of growth is the human person, the completed humanity. J. A. Comenius's *Pampaedia* deals with how to make a person truly human. In this sense, it presents the first systematic theory of education which is not limited to school education. At the same time, it promotes lifelong learning.¹⁸ In addition to the concept of mutual sharing of the community of others, the principle of individuation is applied in the pedagogy of free time. On its basis, the individual is pulled out of the functionalist mass and feels the sense of uniqueness. The free time educator bases his actions on the value of his student which cannot be relativised. He tries to 'find the hidden point, accessible to the good' (G. Bosco).¹⁹ It is an accompaniment which is free from the guarantee of power. It goes through the paths of what the school did not give individuals so completely, or at all. In free time and extracurricular activities,

15 Radek BLAŽEK and Silvie PŘÍHODOVÁ, *Mezinárodní šetření PISA 2015. Národní zpráva*, Praha: ČŠI, 2016, p. 29.

16 KUSÁ, *Multikulturní výchova...*, p. 31.

17 Ibid., p. 18.

18 Jan PATOČKA, K filosofii J. A. Komenského, in: *Komeniologické studie II.*, Praha: OIKOYMENH, 1998, p. 207.

19 Andrej RAJSKÝ, Symptómy hodnotového vyprázdnění a ohniská možných výchovných odpovědí, in: *Mládež a hodnoty 2010*, Olomouc: UPOL, Hanex, 2010, p. 181.

it is a matter of inducing a positive transfer of the participant from 'I don't want, I don't have to' to the level 'I don't have to, but I want'.²⁰ These activities are a response to the impulse of human nature which activates itself in the desire for experiential knowledge. According to V. Spousta, there is no doubt about the fact that free time creates the most favourable 'climatic conditions' for the reception of art.²¹ Art has the ability to innovate man's relationship to reality. Therefore, it has a great power of transformation and education. Art fulfils, in addition to the basal function (that is, for example, value, aesthetic, informative, communicative), the formative (that is, for example, pedagogical, humanising), therapeutic, and recreational function.²²

The starting point for the pedagogy of free time in the 21st century is the understanding of the human world as valuable and meaningful, and the awakening of human potential in order to have the ability to 'open the human horizon'.²³ In the face of the postmodern situation, the chance of upbringing and education lies in the discovery of the possibility of speech and, through artistic texts of various genres and times, in the discovery of the meaning of being. Aesthetic experience is, in the words of P. Ricoeur, 'a fire that ignites'.²⁴ With his active approach (aesthetic evaluation), the reader acquires the meaning of an artistic message.²⁵

Literary education, as a field newly constituted within the pedagogy of free time, represents the profiling of literary education which focuses mainly on the educational dimension of this subject. It has not yet been systematically developed at a theoretical level. It is a communicative literary education in which the communication concept shifts the focus from knowledge to skills more significantly. The aim of this education, as in the case of the school subject, remains education through literature and education leading to literature. However, the specific feature is its unequivocally reading, experiential, and interpretive concept focused on the formation of personal values. The centre is not the student/participant and his acquisition of knowledge but the student/participant and the fulfilment of his personal needs – emotional, aesthetic, ethical, relaxing, social. It is about a positive effect on the aesthetic, emotional and ethical side of the student's/participant's personality, about the formation of his value orientations, attitudes, and personal taste. Thus, it is not just an orientation in literary values. Primarily, it is an orientation in life values. This literary education takes the form of education through reading and education leading to reading. Its importance lies in the motivation, support, and cultivation of reading, in the development of reading competencies. It clearly relates to the humanistic conception of education and the pupil, to education leading to humanity. The concept of the subject corresponds to the intentions of the humanisation of the school in the spirit of Comenius' workshop of humanity. Its goal is to achieve the status of real artistic education. It works with text as with art (and not as with a curriculum) in the process of literary communication. The basic principle is a reading and interpretive approach. The starting point for interpretation is always the reading experience. In the case of free time school and extracurricular activities, the thematic content may not correspond to the content of education in the school subject Czech language and literature. However, the choice of text must be appropriate to the relevant age category. In free time pedagogy, titles and topics can be selected on the basis of the current needs of various target categories of participants (including the form

20 Igor LOMNICKÝ and Štefánia KUZMOVÁ, *Tvorivé aplikácie etickej výchovy v mimoškolskej činnosti*, Nitra: FF Univerzity Konštantína Filozofa v Nitre, 2016, p. 7.

21 Vladimír SPOUSTA, *Metody a formy výchovy ve volném čase*, Brno: MUNI, Pedagogická fakulta, 1996, p. 36.

22 Ibid., p. 31.

23 Jana PEŠKOVÁ, „Technologie“ otevírání lidského obzoru na prahu třetího tisíciletí, in: *Dítě, výchova a kulturní proměny světa*, Praha: UK, Pedagogická fakulta, 1995, p. 35.

24 Paul RICOEUR, *Čas a vyprávění III*, Praha: OIKOYMENH, 2007, p. 240.

25 Aleš HAMAN, K obsahové analýze uměleckého literárního díla, *Česká literatura* 38/1990, p. 100.

of lifelong learning). The free time educator should become a real guide to reading and, through empathic coexistence, also a counsellor when solving possible personal problems and managing the more difficult life situations of his students. He can deal with current topics captured in literary works (often controversial) which have appeared in literature since the 1990s (for example, the themes of death and dying, bullying, dysfunctional families, life with disabilities). He can then choose a number of traditional activities (these are reading groups, reading clubs, and workshops mostly), and less traditional ones, that is, using many innovative modern activation methods, focusing on the readers' favourite genres (comics, fantasy, detective stories, etc.). He should respect readers' interest in specific titles as well.

In terms of teaching methods and forms of work, our advice is to use a combination of them for free time activities. Educators (including free time educators) and tutors should be equipped with expertise and competencies in the field in order to be able to offer their students a variety of methods. These methods should be part of the active way of teaching, leading courses, and free time activities. Unfortunately, nowadays we do not encounter a sufficient offer of courses of further education (concerning pedagogical staff) which would strengthen these professional competencies. In our opinion, however, a good methodological core based on theoretical knowledge is absolutely crucial for subsequent verification in practice. Today, we can draw the attention of children and young people through fun and sufficiently varied activities of all-round development. The results of the ČŠI (Czech School Inspection) survey in recent years have repeatedly pointed, for example, to the insufficient use of group work. The conclusions from the inspection reports can become an important inspiration for teachers when choosing adequate activities even in free time literary education. Literary education in free time is characterised by specific features (see the abovementioned specifics) which need to be taken into account in our own practice. These are, for example, the fact that free time educators are not bound by recommended reading (they can carry out their activities more freely outside the school environment or use various activating innovative methods without the dictates of a limited time allowance) is an indisputable advantage over school teaching.

For literary-educational activities in free time, it is appropriate to choose various brainstorming methods (for example, classical brainstorming, leaf method, diamond, discussion web, method 635), dramatisation methods (for example, act and speak, body-sculpting, text dramatisation, role playing, staging methods), communication methods (yes/no, hot seat, communication circle, giant paper, interview, Socratic method, storytelling, etc.), methods of working with text (letters from readers, reading with questions, complementation, double diary, I.N.S.E.R.T. tags, keywords, pair reading, double diary, composing text, pyramid, guided notes, guided reading, reading with anticipation, joint reading, SQ4R, study guide, the world in my head, jumbled sentences, concept map, map of stories), creative writing methods (5W, hamburger, RAFT method, modelled writing, story map, sample completion, stories matching pictures, here and now, pyramid story, role on the wall, co-writing, guided writing, free writing), as well as various puzzles (crosswords and octagons, loops and complements) or competitions.²⁶ As for the forms of work, we recommend both individual work and work in pairs, group work (including team work). It is also appropriate to include project teaching methods or methods of experiential pedagogy. In the list of methods, we have not yet mentioned the programme RWCT, which is Čtením a psaním ke kritickému myšlení (Reading and Writing for Critical Thinking). In the Czech Republic, it is known as Kritické myšlení (Critical Thinking). The programme was established in 1997 on the premises of the

26 Recommended title: Robert ČAPEK, *Moderní didaktika. Lexikon výukových a hodnotících metod*, Praha: Grada, 2015.

American Democratic Education Consortium. Thanks to the support of the Open Society Fund, it has spread to Europe. It was launched in the Czech Republic in 2000. The civic association Kritické myšlení is an organisation that is a licensed copyright holder of this programme in the Czech Republic. The programme develops students' cognitive skills and can be used for all school levels (from elementary schools to colleges and universities). The aim of the programme is to develop advanced thinking but also the skills needed for problem solving, effective communication, meta-cognitive reflection, and evaluation of one's own thought process.²⁷ It supports teaching methods that help students to be active in learning, to think critically and creatively, and to work cooperatively. The RWCT programme presents a three-phase learning model that can be applied to any subject. The model called E-U-R includes the phase of evocation (remembering and recalling previous experiences), realising the importance of information (constructing one's own knowledge based on, for example, the study of learning texts), and reflection (re-construction and restructuring of the original pre-concept, that is, evocation based on confrontation with a scientific concept – awareness of the importance of information). This creates a new individual concept.²⁸ According to the proponents of critical thinking, thinking critically means 'grasping an idea and exploring it thoroughly, subjecting it to unbiased scepticism, comparing it with opposing views (and with what we already know about the subject), and taking a position on that basis.'²⁹ Procedures and methods of critical thinking mean (for the student and the teacher) being curious, not afraid to ask questions, to choose different procedures for finding information, to constantly look for answers, to doubt, to be able to reach one's own decision. The programme also includes the ability to discuss, argue, consider other people's arguments, be able to listen to and respect the opinions of others, etc.³⁰ RWCT methods include brainstorming methods, mind maps, many methods of working with text, methods focused on cooperative learning, etc.

Literary Education in Free Time as a Functional Supplement to School Education

The potential of literary education in free time is currently not fully exploited. If we compare the reality of the school teaching process with the possibilities offered by literary education in free time, we can talk about the complementary nature of this education in the sense of a functional supplement of the school subject, rather than being in a competitive relationship. The key common feature is the artistic literary text. Unlike school teaching, free time literary education can come with the absolutisation of the reader's concept and a number of non-traditional activating teaching methods associated with play and experience, reflective dialogues (including postmodernist 'inspired reading'). Due to the fact that students mostly see only the curriculum in school literary texts, literary education in free time can achieve deeper cognitive dimensions of the subject more effectively (non-coercively, inconspicuously, naturally). This is done not only through the integration of educational content that fulfils the teaching concept of the subject and the requirement to develop students' thinking but also through traditional school teaching methods, such as critical thinking and reading. The student approaches the acquisition of new

27 Cf. © Zuzana MAJSTROVÁ, O možnostech rozvíjení myšlení, in: *Učitel'ský NÁPADník* (on-line), available at: <<http://clanky.rvp.cz/clanek/o/z/10347/O-MOZNOSTECH-ROZVIJENI-MYSLENI>>, cited 1st August 2019.

28 Cf. © Lucie ZORMANOVÁ, Výukové metody v pedagogice: Třífázový model učení (on-line), available at: <<http://clanky.rvp.cz/clanek/c/Z/16247/vyukove-metody-v-pedagogice-trifazovy-model-uceni.html>>, cited 2nd April 2019.

29 Kurtis S. MEREDITH et al., *Čtením a psaním ke kritickému myšlení. Příručka 1–8*, Praha: Kritické myšlení, o. s., 1997, p. 3.

30 Jana Marie TUŠKOVÁ, Postupy a metody kritického myšlení – prostředek rozvoje čtenářské gramotnosti v hodinách českého jazyka na 2. stupni základní školy, *Komenský* 3/2019, pp. 42–48.

knowledge in a more positive mood, and, at the same time, in a pleasant expectation of his own communicative activities when becoming acquainted with the facts of literary history, concepts of literary theory, and searching for the meanings of literary texts. The initial benefit of literary education in free time is undoubtedly the attractiveness of free time usage without school duties. There is the possibility of experiencing the joy of 'being yourself' in the wonderful magic of being which is represented by inspiring reading and a group of equally 'passionate' individuals who form an explorative community. The work of art comes to life with their reading and interpretation during a joint discussion, coexistence. Personal encounters with the text and other people are most important. Literary education in free time has the possibility to become a fundamental break allowing a dialogue with one's own life. The artistic text 'intervenes' by showing the horizons and possibilities of the reader's own existence, by confronting him with himself and others. In the words of D. Hodrová, 'the reader, who is opened to the part of world which goes beyond, sees the world as a wide field of possibilities.'³¹ In this, literary education conforms to one of the basic principles of free time pedagogy. As it turns out, direct cognition in the position of the first person (personal cognition of the work) cannot be replaced by distant cognition (in the position of the third person), that is, interpretation, paraphrase, a book report.³² At school, instead of coming to know the text, we often see students simply learning about the text. It is no exception that the student only masters the subject matter by memory and reproduces the meta-text information of the teacher (unambiguous petrified meta-text about the meaning of the text which fulfils only a documentary function).³³ The artistic nature of a literary work and its aesthetic function is often only referred to in the context of a factual interpretation.³⁴ It is necessary to draw the student spontaneously and inspiringly into the world of the text so that he enters it himself and for himself authentically. Then, he can base his knowledge on his own experience with the work, the text. At school, progress is mainly through the intellect, and, on the contrary, it goes less 'through the heart'.

Conclusion

Literary education in free time, especially education leading to reading, can contribute to the comprehensive development of personality. It can be understood as one of the ways of lifelong learning. In the free time environment, literature can reach a wide range of readers with diverse goals: not only children (including the non-reader category) but also young people, adults, and the elderly. The target categories of participants can work closely together in the field of literary education in their free time, as demonstrated by various contemporary inter-generational projects (for example, seniors reading in kindergartens, older pupils reading to younger primary school children, or pupils reading in retirement homes). This also includes activities carried out within universities of the third age. As an example, let us mention the literary block of the University for Grandparents and Grandchildren course which has been implemented at the Faculty of Theology of the University of South Bohemia for several years.

Primarily, in education, it should not be about what students take away from school (facts, skills, competencies) but what they will become. It is the integrity of the physical, psychological, social, and spiritual unity of their existence. Today, it can be stated with certainty that the waste of the

31 Cf. Daniela HODROVÁ et al., *Na cestě ke smyslu. Poetika literárního díla 20. století*, Praha: Torst, 2001, p. 806.

32 Cf. HNÍK, *Didaktika literatury...*, p. 59.

33 Cf. LEDERBUCHOVÁ, *Literatura ve škole...*, p. 91.

34 Cf. HNÍK, *Didaktika literatury...*, p. 51.

potential offered by literary education (which focuses on a reader in free time) would represent an irreplaceable loss for the future from the individual and social points of view. One can develop at any age through free time activities, so let's support the desirable spending of free time with books. Through them, there will be a natural intertwining of the worlds of school and free time pedagogy. Even today, books are seen (in the media world in which we live) as 'the best sources of information about our presence, and the most thoughtful medium'.³⁵

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35 Václav CÍLEK, Zneklidňující množství knih, *Tvar* 3/2011, pp. 4–5.