# UNIVERZITA PALACKÉHO V OLOMOUCI

## PEDAGOGICKÁ FAKULTA

# Traditional Storytelling In Teaching Foreign Languages At The Primary Level

# Diplomová práce

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## Poděkování

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PROHLÁŠENÍ

Prohlašuji, že jsem diplomovou práci vypracovala samostatně a použila jen uvedených pramenů literatury.

V Olomouci, dne 18.4.2018                                   …………………………

                                                                                    vlastnoruční podpis

## Abstrakt

Tato práce zkoumá možnosti využití tradičního storytellingu, neboli vyprávění příběhu v edukačním procesu na českých školách, obzvláště ve výuce jazyků. Teoretická část diskutuje edukaci formou příběhu z historického, psychologického i pedagogického, zabývá se vlivem médií na žáka prvního stupně a na jeho vnímání lidové kulturní tradice a shrnuje poznatky podobných výzkumů, které proběhly v zahraničí. Praktická část obsahuje kvalitativní a kvantitativní výzkum, který proběhl na základních školách na Moravě, a který se týká znalosti tradičního narativu, mediálních preferencí a percepce tradičního narativu českými žáky. Cílem práce je zjištění aplikovatelnosti tradičního storytellingu na současného žáka prvního stupně.

**Klíčová slova:** Storytelling, vyprávění příběhů, primární pedagogika, dětská média

## Abstract

This work explores possibilities of applying traditional storytelling, or the narrative education, in the Czech primary schools, especially in language classes. The theoretical part of this work discusses the narrative education from the historical, psychological and pedagogical point of view, it deals with the influence of audiovisual media on primary school students and their perception of folk traditions and summarizes similar foreign studies. The practical part contains qualitative and quantitative research, which was held at primary schools in Moravian region and which deals with Czech students' knowledge of the traditional narrative, medial preferences and the perception of the traditional narrative. The aim of this work is to determine whether traditional storytelling can be applied on modern primary school students.

**Key words:** Storytelling, narrative education, primary pedagogy, children's media

# Obsah

# Introduction

Storytelling is a traditional tool used for teaching literacy and socializing children, however, the use of traditional storytelling in early and primary education declines. Without traditional storytelling children are socialized only through audiovisual media, often from foreign production, which can be devastating for the cultural heritage. This trend is already observed in various countries in Asia which tend to include traditional storytelling to their curriculum to perceive the folklore tradition.

The main objective of this thesis is to explore what impact traditional narratives have on modern students and what role the traditional storytelling plays in their lives. The study is going to consider students of third, fourth and fifth grades at the primary level, since children in this is the category start to learn a second language and they are still heavily influenced by children's narratives.

Theoretical part of this thesis part will discuss uses of storytelling and the traditional narrative in education with focus on the language education, enculturation and children's mental development. Educative impacts of the traditional children's narrative will be compared with the modern children's narrative and possible negative influences of modern audiovisual media on children will be explored.

The research will have a qualitative and quantitative part, while the qualitative research will consist of analysis of children's own narratives. This analysis will give an insight into children's awareness of the narrative structure and traditional narrative elements. The quantitative research will be used to validate and expand results of the qualitative research and give an insight into children's narrative preferences and media consummation.

# Theoretical part

# 1. Storytelling and narrative pedagogy

### 1.1. Storytelling and the children's narrative

Storytelling is often defined as a simple narration of a story,[1] or the oldest performative method of communicating ideas. It is an interactive process of transferring information and remembering it, since without narrative it is impossible to express an experience. Traditional storytelling contains all possible forms of folk tales, such as fairy tales, fables and legends and it is considered a part of European cultural heritage. [2] While the broad definition of storytelling contains every form of narrative, modern, traditional, written or even digital, this thesis deals specifically with the oldest form of storytelling, which is oral narration.

Modern oral storytelling it is considered a performance art,[3] following the traditions of the art of oral narration, which was through history used for entertaining but also educating people.[4] Nowadays, oral storytelling is used in narrative psychotherapy, art and in education but its potential lies in various means of a self-realization and personal development as it enhances cognitive functions and develops soft skills.[5]

Elizabeth Laycock recognizes six types of storytelling, according to the purpose of the story and the impact on its audience. She lists autobiographical storytelling, dialogic storytelling, which typical for narrations in families, narrated dramatic play, imaginative play, 'story-poems' and other language plays, and as examples of the last category she mentions narratives from oral tradition, literature and popular culture.[6] Another possible division is according to the origin of narrative. Voráčová distinguishes between storytelling with original (narrator's) story, personal stories or already written stories, therefore narratives by authors, or traditional folk narratives.[7]

The use of storytelling in education is sometimes labeled as narrative pedagogy. Many authors encourage the use of storytelling in education because it offers, along with

[1] VORÁČOVÁ, Barbora. Storytelling - úvod do vyprávění příběhů. *Metodický portál* [online]. Praha, 2017
[2] Märchenerzählen. *Deutsche UNESCO-Kommission.* 2016
[3] MELLO, Robin. The Power of Storytelling. *Journal od Education and Arts*. 2001, pg. 47
[4] MAURO, Dujmovic. Storytelling as a method of EFL teaching. *Metodički obzori*. 2006
[5] VORÁČOVÁ, Barbora. Storytelling - úvod do vyprávění příběhů. *Metodický portál* [online]. Praha, 2017
[6] COLLINS, Fiona. The Use of Traditional Storytelling in Education to the Learning of Literacy Skills. 1999, pg.87
[7] VORÁČOVÁ, Barbora. Storytelling - úvod do vyprávění příběhů. *Metodický portál* [online]. Praha, 2017
 Märchenerzählen. *Deutsche UNESCO-Kommission.* 2016

development of literacy, interesting approach to evaluation, socialization and enculturation. An especially crucial role is the one narrative pedagogy takes in literacy and language acquisition of young learners. This thesis aims to explore children's acceptance of the traditional folk narrative for a potential use of traditional narratives in the second language education on the primary level.

The narrative is understood as a universal mode of organizing of experience,[8] a form of education and enculturation, traditionally used for socializing children. Some authors, such as Collins, Madej and Paley, claim that narrative is the way children naturally organize their thoughts and experiences.[9] The original form of narrative is a spoken one, often referred to as folk oral tradition. In the folkloristic, the traditional narrative is recognized as a type of ethno-literature, usually oral or recorded.[10] Nowadays, the term *'narrative'* is no longer synonymous with the term *'literature,'* as these were separated since the middle of the twentieth century.[11] While the main source for this study were folk tales collected in the form of books, the considered range of children's narrative includes all forms of the traditional oral texts. Along with classical folk tales, various riddles, songs, poems, tongue-twisters and chants dedicated to children belong into traditional children's folk narratives.[12] All these forms of folk heritage help develop children's literacy and oral skills and therefore offer a great potential for the second language acquisition.

One of the subjects which must be defined before examining the narrative tradition in modern education, is the term of *'fairy tale.'* While various modern writers, such as the American professor Jack Zipes and psychoanalyst Bruno Bettelheim, along with the majority of Czech authors, refer to the any children's narrative as *'fairy tale,'* in the British tradition the term is often considered synonymous with the fairy-story and refers purely to a legend or a supernatural tale with fairies.[13] Tolkien argued in his essay *On Fairy-Stories* that the term *'fairy-story'* should be distinguished from the fairy tale, as the fairy tale is usually associated with "typical" folk narratives, such as Cinderella, or Little Red Riding Hood, or, simply put, tales collected by Brothers Grimm,[14] which are the main focus of this thesis.

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[8] COLLINS, Fiona. The Use of Traditional Storytelling in Education to the Learning of Literacy Skills. 1999, pg.100
[9] COLLINS, Fiona. (1999), VIVIAN GUSSIN PALEY. *(1991),* MADEJ, Krystina S. (2008)
[10] RAHMAN, Fathu. The Revival of Local Fairy Tales for Children Education. 2017
[11] MADEJ, Krystina S. *Narrative in Interactive Learning Environments*. 2008, pg. 1
[12] RAHMAN, Fathu. The Revival of Local Fairy Tales for Children Education. 2017
[13] EDITED BY VERLYN FLIEGER AND DOUGLAS A. ANDERSON. *Tolkien on fairy-stories*. 2008. pg. 2
[14] EDITED BY VERLYN FLIEGER AND DOUGLAS A. ANDERSON. *Tolkien on fairy-stories*. pg. 5

One of the major works on the structural analysis of the traditional children's narrative, which this thesis considers, is Vladimir Jakovlevič Propp's *Морфология сказки*, translated into English as the *Morphology of the Folktale*. However, the original word '*сказка*' does not exactly correspond with the word *'folktale.'* By definition it is a tale with supernatural elements and creatures, therefore more equivalent to the Czech term *"pohádka"* than to the general label of folk narrative.[15] The 1968's edition of the English translation sets similar premises when it states in the introduction that Propp's work does not deal with a folktale as a whole genre but rather only with fairy tales, which are a specific form of folk tales.[16]

This thesis is dealing particularly with the traditional folk tales for children in Czechia, and since the local terminology is historically influenced more by the Slavic and the German tradition[17] than by the British one, and it also corresponds with the modern western terminology, the subject of research is the classic *'fairy tale,'* in the sense of the term which encompasses the broad category of children's narrative.

Additionally, it is essential to mention the distinction between traditional folk tales for children and the modern children's narrative. The Czech terminology, based on the German tradition, offers the terms *'lidová pohádka'* (from German *das Volksmärchen*, the folk fairy tale) and *'autorská pohádka'* (from German *das Kunstmärchens*, a fairy tale by a single identifiable author). Šmahelová adds one more category, *'autorská pohádka na lidové motivy,'* which she defines as the tale by an author on folk tale motifs.[18] However, this terminology is not typical for English works, which usually distinguish only between the modern and the classical children's narrative, while the classical one also includes fairy tales by authors, such as Oscar Wilde or Hans Christian Andersen.[19] Although some authors use

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[15] From Russian Кругосвет encyclopedia: *"СКАЗКА – один из видов фольклорной прозы, встречающийся у различных народов и подразделяющийся, в свою очередь, на жанры. (...) Важнейшей характеристикой сказки является то, что в ней присутствует обязательная установка на вымысел, что определяет и поэтику сказки. К главным признакам сказки, по В.Я.Проппу, относятся «несоответствие окружающей действительности» и «необычайность... событий, о которых повествуется.»"*
Translation: „FAIRY TALE is one of the forms of folklore prose, found in different nations and which in it's turn is subdivided into genres. (...) The most important characteristic of a fairy tale is that it contains a mandatory setting for fiction, which determines the poetics of the tale. The main features of the fairy tale, according to V. Ya. Propp, are "distinction from the surrounding reality" and "peculiarity ... of the events depicted."
From*: Энциклопедия Кругосве: Универсальная научно-популярная онлайн-энциклопедия* [online]. Russia: Кругосвет, 1997
[16] PROPP, V. I͡A. *Morphology of the folktale*. 1968, pg. 4
[17] Was sind Kunstmärchen?. *Märchenatlas* [online]. Deutschland: Märchenatlas, 2018 [cit. 2018-03-19]. Dostupné z: http://www.maerchenatlas.de/kunstmarchen/kunstmarchen/
[18] Šmahelová, H.: *Návraty a proměny. Literární adaptace lidových pohádek*. Albatros, Praha 1989.
[19] MARIA TATAR. *The annotated classic fairy tales*. 2002.

terms 'fictitious' or 'nontraditional' fairy tale, it is mostly in relation to a translation of Czech terminology.[20]

Since Zipes distinguishes the oral folk tale, the literary fairy tale and the movie fairy tale, [21] all in relation to the traditional folk narrative, all these forms of the children's narrative are discussed in this thesis. Although the relationship between the traditional oral folk narrative and modern media may not seem crucial, the current predominant form of narrative in children's life is digital storytelling in the form of television, games and other audiovisual media and although the digital narrative currently provides mostly passive entertainment and offers only a limited range of stories, it has, due to its technologically possible interactive structure, the potential to become a complex socializing media[22] and it often contains elements of traditional narratives. Therefore, the exposure of children to the traditional narrative through games and movies is significantly more frequent than the exposure through literature and must be discussed.

## 1.1. Storytelling as a teaching strategy

Traditional storytelling, meaning an oral fork art, has its origin in prehistoric times, and due to the broad educational context of the spoken language, it is considered the oldest known teaching tool. Some authors claim that storytelling is the original form of teaching and the most crucial and natural teaching tool in human society, since a great part of human experiences was carried exclusively through stories to next generations.[23] Nevertheless, the current position of traditional storytelling in the western education is almost insignificant as the potential of traditional themes and teaching tools is undervalued by teachers, parents and governments.[24] In the modern education an emphasis is mainly put on the computer literacy, media productions and cybernetic sources,[25] which along with developing key competences, entertain learners. It is questionable if this turn to the technology influences child learners

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[20] PROPP, V. ÎÂ. *Morphology of the folktale*. 1968, pg. 5

[21] ZIPES, Jack. *Happily ever after: fairy tales, children, and the culture industry*. 1997. pg. 9

[22] MADEJ, Krystina S. *Narrative in Interactive Learning Environments*. 2008, pg. 1

[23] MAURO, Dujmovic. Storytelling as a method of EFL teaching. *Metodički obzori*. Visoka učiteljska škola, Pula, 2006, **1**(1), 75-87. DOI: UDK: 371.3:811.111–26.

[24] COLLINS, Fiona. The Use of Traditional Storytelling in Education to the Learning of Literacy Skills. *Early Child Development and Care* [online]. 80

[25] MELLO, Robin. The Power of Storytelling: How Oral Narrative Influences Children's Relationships in Classrooms. *Journal od Education and Arts*. University of Wisconsin-Whitewater, 2001, **2**(1), 47

entirely positively or if the media saturation can have a negative impact on certain parts of the education.

Although even nowadays the narrative pedagogy has potential to be an important part of learning process, in practice it is mostly applied on learning of literacy skills, particularly reading and writing, and instead of emphasizing on educational aspect of the spoken language as whole, it completely omits the potential of oral narration. Storytelling in general is not integrated into curriculum of English-speaking countries with an exception of language education,[26] however, it can offer appropriate uses in any subject.

Many authors find storytelling relevant even in other areas of learning and memorizing than training purely language and literacy skills, as hearing spoken language supports transmission and re-creating of any information.[27] A human brain is proved to respond to information delivered through any narrative structure extremely positively, which makes story an incredibly effective memorizing tool.[28]

Storytelling is beneficial for development of both teachers and students, as it cultivates not only listening skills of the audience but also verbal skills of the narrator. The development of the ability to interact, provide quick responses and use verbal creativity, is one of crucial competitions of the educator.[29] Moreover, the narrative education does not necessary mean that the focus of the lesson will be only on the teacher. As Glasser (1986) states following: *"We learn: 10% of what we read; 20% of what we hear; 30% of what we see; 50% of what we see and hear; 70% of what is discussed; 80% of what is experienced personally; 95% of what we teach someone else."[30]* In practical use storytelling can be adjusted into activities which fulfil all four models of communication defined by The *Common European Framework of Reference for Languages: Learning, teaching, assessment* (CEFR) as

[26] ELLIS, Gail a Jean BREWSTE. *Tell it Again! The New Storytelling Handbook for Primary Teachers*. 2. British Council, 2014. ISBN 978-0-86355-723-1. pg. 2

[27] COLLINS, Fiona. The Use of Traditional Storytelling in Education to the Learning of Literacy Skills. *Early Child Development and Care* [online].

[28] MacDonald, M. R., Whitman, J.M., & Whitman, N.F. (2014). Storytelling Your Way into the Common Core and Beyond. 42, pg. 78-80.

[29] VORÁČOVÁ, Barbora. Storytelling - úvod do vyprávění příběhů. *Metodický portál* [online]. Praha, 2017 [cit. 2018-03-03]. ISSN 1802-4785. Available: https://clanky.rvp.cz/clanek/o/g/18053/STORYTELLING---UVOD-DO-VYPRAVENI-PRIBEHU.html/

[30] TROSTLE-BRAND, Susan Louise a Jeanne M. DONATO. *Storytelling in emergent literacy: fostering multiple intelligences*. Albany, NY: Delmar Thomson Learning, c2001. ISBN 0766814807. pg.4

reception, production, interaction and mediation.[31] Being an interactive process, the oral narration has a complex impact on its audience which can participate in the story, so students share their own experiences during the lesson.[32]

Every narrative, especially the classical one, is a shared experience and contains a broad range of information like the cultural context, literary heritage, language structure and the story itself. Folk tales were told through ages and adopted interculturally known themes, topics and patterns, which make them universal in given society. This makes classical narrative storytelling a very valuable teaching strategy as the preservation of traditional cultural and linguistic diversity in European countries is promoted by the Council of Europe.[33]

Moreover, in traditional storytelling listeners are dealing with new topics in a familiar context of folklore archetypes and traditional narrative structures, which creates a comfortable and safe learning space. Narratives following the traditional structure and using generally known motifs are easy to interpret and understand and their predictability connects listeners and the storyteller, making the act of storytelling a shared social experience.[34] As for young learners, the traditional child narrative often carries an important experience in a form of subconscious messages which the listener can adopt even without explicitly analyzing them.[35] These agents of socialization were used to transfer the traditional cultural and moral values on children over generations.

Naturally, fictional storytelling is most attractive to children, because oral culture is an essential part of their lives and tend to be greatly influenced by stories they hear, often remembering them for their whole life. [36] However, when correctly adjusted, storytelling can be used for any age category of learners. While adults usually prefer working with non-fictional stories, Zaro and Sallaberi claim, that teenagers still respond positively to fictional

[31] *Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR)* [online]. In: . Council of Europe, 2018, s. 31

[32] MAURO, Dujmovic. Storytelling as a method of EFL teaching. *Metodički obzori*. Visoka učiteljska škola, Pula, 2006, **1**(1), 75-87. DOI: UDK: 371.3:811.111–26. pg. 75

[33] *Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR)* [online]. In: . Council of Europe, 2018, 157

[34] ELLIS, Gail a Jean BREWSTE. *Tell it Again! The New Storytelling Handbook for Primary Teachers*. 2. British Council, 2014. ISBN 978-0-86355-723-1. pg. 7

[35] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales*. 1976, pg. 24

[36] COLLINS, Fiona. The Use of Traditional Storytelling in Education to the Learning of Literacy Skills. *Early Child Development and Care* [online]. 79

stories, but it is essential to provide them in relatable context and with additional activities, as teenagers keen to search for a meaning in their learning.[37]

Mello (2001) argues that it is essential to incorporate narratives into education, hence the learning process will not be *"a system of instruction."*[38] Using complex storytelling in advanced classes can create an opportunity to use more sophisticated language and themes, which can greatly interest listeners and create positive attitude to the subject. As Jerome Bruner claims, the narrative is crucial for transmitting the reality and helping to understand it. By retelling a story in class students learn not only the language but also the idea which accompanies the narrative.[39] Without the narrative context learned knowledge and skills become mechanical and artificial.

Storytelling can create an important connection between theoretical background of information and its practical use. Learners tend to remember information which are delivered in the framework of the story or the narrator's personal experience better, because they the information in memorized along with the emotional, linguistic and in some cases cultural context.

## 1.2. Current position of traditional storytelling in education

Traditional storytelling, as a combination of storytelling as the teaching strategy and the traditional narrative as a medium carrying traditional culture values and history, has potential to be an irreplaceable teaching tool for covering often neglected learning objectives of the curriculum, especially when it comes to development of key competencies, socialization and enculturation in the context of European Union and evaluation.

Since Propp's *Morphology of the folktale* there have been suggestions to use the traditional narrative structure in modern education. Due to Propp's research and structural analysis of Russian's classical fairy tales, the structure of Indo-European folk fairy tales has been thoroughly documented and implications were that the classical folk tale represents in ideal, successful narrative structure, which is unconsciously known to all members of given

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[37] JUAN JESÚS ZARO AND SAGRARIO SALABERRI. *Storytelling*. 5. pr. Oxford [u.a.]: Heinemann, 1995. pg.4

[38] MELLO, Robin. The Power of Storytelling: How Oral Narrative Influences Children's Relationships in Classrooms. *Journal od Education and Arts*. University of Wisconsin-Whitewater, 2001, **2**(1), pg.46

[39] COLLINS, Fiona. The Use of Traditional Storytelling in Education to the Learning of Literacy Skills. *Early Child Development and Care* [online]. Pg.80

society. [40] The work inspired various studies in the education, concerned with children's comprehension of the traditional narrative, adoption of its structure and finally, its use.

The narrative education in its essence covers all levels of the Bloom's taxonomy. The Bloom's taxonomy set hierarchic levels of learning objectives all of which can be covered by storytelling in education, it includes remembering, understanding, applying, analyzing, evaluating and application.[41] The lowest levels, remembering and understanding, can be applied in basically all listening activities, the application is usually realized as a set of following activities,[42] for the narrative to be useful in the education, it has to include certain topics or areas, which are related to the subject, therefore application is already incorporated in the story.[43] The analyzing and evaluating are too naturally integrated in storytelling as the audience has to by critically able to determinate the learning objectives in the narrative. Moreover, the crucial part of traditional storytelling is the audience's participation in the story, which fits under the highest level of the Bloom's taxonomy, the creation.

One of the most valuable backgrounds contained in the traditional storytelling is the cultural value the story carries. The oral culture has been always a part of any human society and currently it is considered a part of the intangible cultural heritage.[44] Unfortunately, this tradition seems to be disappearing from everyday life. The loss of traditional values in relation of young generation's disinterest in the classical folk narrative is explored mostly by not-western countries such as China, South Korea and India[45] but there are also numerous ethnic minorities in United States which use storytelling in attempt to recover their cultural heritage.[46]

In past this the role of the narrator of the intercultural narrative, and therefore the intercultural educator, was mostly on the parent, however, this seems to be no longer actual, as young students show only little knowledge of traditional folk narratives.

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[40] PROPP, V. ĨA. *Morphology of the folktale*. 2d ed.,. Austin: University of Texas Press, 1968. Publication .. of the Indiana University Research Center in Anthropology, Folklore, and Linguistics, 10. ISBN 978-0-292-78376-8. pg. 5
[41] KRATHWOHL, David R. (2002). *A revision of Bloom's taxonomy: An overview*. Theory Into Practice. Routledge. 41 (4): 212–218.
[42] KALHOUS, Zdeněk; OBST, Otto. *Školní didaktika*. 1. vydání. Praha : Portál, 2002. 448 s. ISBN 80-7178-253-X.
[43] JUAN JESÚS ZARO AND SAGRARIO SALABERRI. *Storytelling*. 5. pr. Oxford [u.a.]: Heinemann, 1995. pg. 3
[44] Märchenerzählen. *Deutsche UNESCO-Kommission*. 2016
[45] RAHMAN, Fathu. The Revival of Local Fairy Tales for Children Education. *Theory and Practice in Language Studies*. 2017, **7**(5), 336-344. DOI: http://dx.doi.org/10.17507/tpls.0705.02. ISSN 1799-2591. 336
[46] ZIPES, Jack. *Happily ever after: fairy tales, children, and the culture industry*. 1997. pg. 13

Guang Lea Lee mentions preschoolers that in South Korea seem to greatly prefer Disney film adaptations of fairy tales over their own cultural heritage, which concerns Korean academics. The preferred source material used in Korean schools comes from modern pop culture originated in USA, which is often in conflict with Korea's traditional values as the culture is significantly different. The interest of students in traditional national values which appear to be disappearing under the press of globalization and therefore the current Korean education academics encourage the use of folk narrative at pre-primary level of education to support preservation of the traditional Korean culture.[47] Similar trends can be seen in a great number of European cultures. In Czechia the most popular TV channel for children ČT:D contains over 60% of programmes from foreign production and children seem to greatly prefer them.[48]

While the Korean government deals with a potential loss of the cultural awareness by funding a development of interactive applications for young students, which are based on traditional narratives, different approaches encourage implementing traditional storytelling in the oral form into school and parental education.

The education on traditional values and historical background of the folk narrative can be implemented into European classes based on the suggestion of the Council of Europe, which goals contain the multicultural and pluricultural education but also the need to preserve traditions of individual countries of the European Union. CERF encourages intercultural education not only in context of teaching language, but universally for all subjects, as new cultural experiences are necessity for modern students. 49 *The Guide for the Development and Implementation of Curricula for Plurilingual and Intercultural Education* defines the intercultural competence as a set of knowledge, skills and existential competences which help learners to understand cultural diversity and encourages the reflection of learners' own culture.[50]

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[47] LEE, Guang Lea. Best practices of teaching traditional beliefs using Korean folk literature. *Procedia - Social and Behavioral Sciences* [online]. Norfolk, Virginia, U.S.A: Old Dominion University, 2011, **15**(1), 417-421 [cit. 2018-03-04]. ISSN 1877-0428. Available: https://www.sciencedirect.com/science/article/pii/S187704281100293X

[48] Jak vybíráme zahraniční pořady. *Česká televize* [online]. Česká televize, 2018 [cit. 2018-03-24]. Dostupné z: http://www.ceskatelevize.cz/decko-pro-rodice/program/zahranicni-porady/

[49] *Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR)* [online]. In: . Council of Europe, 2018, pg. 157

[50] *Guide for the Development and Implementation of Curricula for Plurilingual and Intercultural Education.* 2016. Jean-Claude Beacco, Michael Byram, Marisa Cavalli, Daniel Coste, Mirjam Egli Cuenat, Francis Goullier, Johanna Panthier. ISBN 978-92-871-8234-0. pg 24

As discussed before, the traditional narrative is an illustrative medium of collective experiences in given culture, which makes it irreplaceably authentic tool of enculturation. However, storytelling is traditional method which nowadays stands as an opposite to current trend of use of visual media in the education.

While medial literacy is very important, many authors express concern with the amount of consumption the young generation dedicates to the audiovisual content in relation to the development of verbal skills and social relationships and the potential loss of the collective societal memory. The main concern of the practical part of this work is the study of children's medial and narrative preferences and determining whether or not is the traditional education present in lives of modern Czech children. Moreover, if children are not familiar with the traditional folk tales, they will not be able to pass them to next generations and a great part of oral cultural heritage will be lost.

### 1.1.1. Storytelling in early and primary education

Storytelling is an essential part of early childhood education as the oral narrating is the only possible way to educate children before they gain any reading comprehension.[51] While traditionally the first contact of children with storytelling would be through their mother, studies from various countries showed that classical oral storytelling does no longer take place in numerous modern families.[52] Lindsay Hutton expresses a concern that modern children are more entertained by artificial media than by their families and friend.[53] As many parents prefer provide their children with various age-appropriate modern audiovisual media, oral storytelling is becoming increasingly neglected topic. Yet, the audiovisual media is unable to provide child's brain with a stimulation necessary for early development of imagination and interpretation of spoken words.[54]

Although the child is able to understand speech from age of 24 months, the spoken language is crucial for the linguistic and psychological growth of the child since the birth. The first language acquisition of the toddler starts around age of 18 months[55] and traditional oral

[51] JUAN JESÚS ZARO AND SAGRARIO SALABERRI. *Storytelling*. 5. pr. Oxford [u.a.]: Heinemann, 1995. ISBN 9780435282448. pg.5

[52] RAHMAN, Fathu. The Revival of Local Fairy Tales for Children Education. *Theory and Practice in Language Studies*. 2017, **7**(5), 336-344. DOI: http://dx.doi.org/10.17507/tpls.0705.02. ISSN 1799-2591.

[53] HUTTON, Lindsay. The m2 generation: are your kids too dependent on the media?. *Family Education* [online]. Sandbox Networks, 2018 [cit. 2018-03-02].

[54] *Journal: For Waldorf/Rudolf Steiner Education*. 15.1. Christchurch, New Zealand: Waldorf Library, 2013, pg. 2

[55] RAHMAN, Fathu. The Revival of Local Fairy Tales for Children Education. *Theory and Practice in Language Studies*. 2017, **7**(5), 336-344. DOI: http://dx.doi.org/10.17507/tpls.0705.02. ISSN 1799-2591. 338

storytelling plays crucial part in it, as these narratives contain, along with their cultural value, repetitive rhythmical and structures which help train child's brain.

Many authors consider traditional storytelling to by a vital part of pre-school education as children acquire their first memorizing skills by learning chants and rhymes. When traditional narratives become familiar to a child learner, they also become an efficient tool of learning and memorizing even later in child's life.[56]

The place of oral storytelling in the early life was largely explored be Vivian Gussin Paley's early 1990s research in the nursery schools where storytelling was a central part of a curriculum. In her book *The boy who would be a helicopter*, she described children responses to oral narrative and the way they recreate it, efficiently mapping children's natural approach to narrative structure and ordering thoughts.[57]

Collins (1999) claims that approximately, since age of four a child is capable of telling a simple story, albeit without any narrative continuity, this 'inner storying' prepares them for another step, in learning literacy skills; writing and reading.[58] Some authors claim, that this narrative thinking is not only mimicking stories children listened to but acquired way of thinking. The young audience precepts fictional stories the same way they experience real events because their mind is set to think in narratives.[59]

Above age of six a child is able to create a wholesome story following a cause and effect narrative structure and analyze a story, which they hear. Although in preschool and kindergarten classrooms is storytelling a common teaching strategy, this trend is not does not have a consistent place in the post-primary education.[60] Even later in child's life, fairy tales and technically any fictional stories remain to be an efficient tool of transferring knowledge to children and it make learning enjoyable.[61]

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[56] COLLINS, Fiona. The Use of Traditional Storytelling in Education to the Learning of Literacy Skills. *Early Child Development and Care* [online]. 80

[57] VIVIAN GUSSIN PALEY. *The boy who would be a helicopter*. Cambridge, Mass: Harvard University Press, 1991. ISBN 9780674080317. 17-21

[58] COLLINS, Fiona. The Use of Traditional Storytelling in Education to the Learning of Literacy Skills. *Early Child Development and Care* [online]. 78

[59] VIVIAN GUSSIN PALEY. *The boy who would be a helicopter*. Cambridge, Mass: Harvard University Press, 1991. ISBN 9780674080317. pg. 10

[60] MELLO, Robin. The Power of Storytelling: How Oral Narrative Influences Children's Relationships in Classrooms. *Journal od Education and Arts*. University of Wisconsin-Whitewater, 2001, **2**(1), 44-65

[61] TROSTLE-BRAND, Susan Louise a Jeanne M. DONATO. *Storytelling in emergent literacy: fostering multiple intelligences*. Albany, NY: Delmar Thomson Learning, c2001. ISBN 0766814807. pg.4

For children storytelling is naturally connected with visualization as they re-create the story, either in their minds or with their bodies through gestures. Being able to comprehend spoken language is crucial for developing literacy, social skills and expressivity.[62] Oral storytelling is especially suitable for the preproduction stage of learning and for introducing new subjects, not only in language acquisition. It teaches children's brain to accept new information and process it, develops expressiveness, recognition and categorization of thoughts and beliefs, enhances vocabulary and thinking skills, trains comprehending skills, stimulates and develops imagination, introduces the child listener to communicative exchanges and most importantly teaches listening as the skill itself.[63]

Moreover, by reacting the story and role-playing children train creativity and explore their boundaries and possibilities. Vivian Gussin Paley describes the process of perceiving story through dramatization as *"the natural method for concentration and continuity and satisfies the intuitive belief in hidden meanings."* (1991, pg. 6) She argues that children tend to think in narratives, for them a border between reality and imagination is not defined and therefore their connection to the fictional narrative is natural as they perceive any narrative as very realistic.[64]

Hearing and re-acting the story has a different impact on a child learner than simply reading it, especially if the narrative is interactive and the learner is allowed to ask or answer relevant questions. Various authors agree on the point that it is essential to let the child learner participate in the story, counter to the current trend in the education which favors the development of the literacy skills over the oral skills.[65] By incorporating fantasy into learning, teachers can support deeper understanding and memorizing of the given subject. This is applicable already from pre-school age, as soon as learners understand cause-effect mechanics and their logical thinking starts to develop.[66]

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[62] COLLINS, Fiona. The Use of Traditional Storytelling in Education to the Learning of Literacy Skills. *Early Child Development and Care* [online]. 81

[63] JUAN JESÚS ZARO AND SAGRARIO SALABERRI. *Storytelling*. 5. pr. Oxford [u.a.]: Heinemann, 1995. ISBN 9780435282448. pg.2-3

[64] VIVIAN GUSSIN PALEY. *The boy who would be a helicopter*. Cambridge, Mass: Harvard University Press, 1991. ISBN 9780674080317. pg.6, 19

[65] VISIKOKNOX-JOHNSON, Leilani. The Positive Impacts of Fairy Tales for Children. *Hohonu* [online]. Hilo: University of Hawai'i at Hilo, 2016, s. 77

[66] VIVIAN GUSSIN PALEY. *The boy who would be a helicopter*. Cambridge, Mass: Harvard University Press, 1991. ISBN 9780674080317. pg. 23

Additionally, the child audience associates storytelling with fairytales, which is mostly are connected with relaxation and free-time activities. The emotional connection of a child learner to the fairy tale positively influences the learning process. The positive attitude towards presented subject connects memorized information to the experienced emotion, which makes recalling the memory easier for the learner. Collins claims that's why hearing and telling traditional tales should serve as an especially effective learning tool in early education.[67] The influence of fairy tales on child's emotional development will be discussed further in a stand-alone chapter.

### 1.1.2. Storytelling in the second language education

Storytelling, as a technique used in the second language acquisition, is considered one of the most effective ways to introduce learners to continuous and coherent speech, as listeners are usually familiar with story's narrative conventions and universal theme and the oral practice makes the learning meaningful and supports natural language acquisition.[68]

Ellis and Brewste lists in their *New Storytelling Handbook for Primary Teachers* advantages of pedagogical use of storytelling. Their claim stories can motivate and challenge students, since they are a profoundly enjoyable activity, that they improve creativity and imagination, especially with young learners, that they develop social skills and can help consolidate relationships, usually encourage a repetition and therefore reinforce the language acquisition and train concentration.[69]

Storytelling is supposed to develop multiple intelligences and language skills on all levels of linguistic and cognitive abilities. By listening stories students learn to use rhythm, pronunciation, intonation, along with grammar rules and intercultural understanding, as the usually story carries cultural context. A development of the interpersonal, intrapersonal, musical-rhythmic and verbal-linguistic intelligence is especially important in language classes. The use of oral storytelling greatly supports training these intelligences, especially if the narration is supported be instrumental performance.[70] The oral storytelling in second

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[67] COLLINS, Fiona. The Use of Traditional Storytelling in Education to the Learning of Literacy Skills. *Early Child Development and Care* [online]. 88

[68] JUAN JESÚS ZARO AND SAGRARIO SALABERRI. *Storytelling*. 5. pr. Oxford [u.a.]: Heinemann, 1995. ISBN 9780435282448. pg.2-3

[69] ELLIS, Gail a Jean BREWSTE. *Tell it Again! The New Storytelling Handbook for Primary Teachers*. 2. British Council, 2014. ISBN 978-0-86355-723-1. pg.7

[70] TROSTLE-BRAND, Susan Louise a Jeanne M. DONATO. *Storytelling in emergent literacy: fostering multiple intelligences*. Albany, NY: Delmar Thomson Learning, c2001. ISBN 0766814807. pg.18

language classes presents a connection with a complex and authentic language and mimics the natural language acquisition native speakers have.

Using storytelling in the class can involve listeners in the narrative and introduce them to various authentic speech acts, syntactic and semantic tasks. Moreover, storytelling can link language learning to other subjects involved in the curriculum.[71] Donato for example uses storytelling in language classes to promote awareness of cultural differences and logical and mathematical competences.[72]

According to MacDonald storytelling meets the majority of Common Core State Standards, since it trains speaking, listening, writing and moreover provides sociocultural context to the language.[73] Saro and Sallaberri also claim that storytelling should be a natural part of the curriculum as currently used content-based syllabuses developed from the need to learn foreign language primarily for communication. They also argue that storytelling, although in a form of text translation and text analysis, has always been a part of the second language teaching.[74]

Storytelling in language classes is valued by teachers due to its ability to provide interesting and authentic language lesson with economically convenient teaching aids. While it is recommended to use visual aids such as pictures which can support recognition of a new vocabulary and its fixation on the lower level of the second language acquisition, modern children have media saturated lifestyles and overuse of visual media may distract them. [75] Traditional oral storytelling stimulates their imagination and gets sympathetic responses, as students are usually unused to oral narrative.[76]

As for traditional storytelling, the cultural value of the narrative can be important part of developing specifically plurilingual and pluricultural competences. An authentic narrative supports development of the plurilingual competence, which it defined by CERF as *"the*

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[71] ELLIS, Gail a Jean BREWSTE. *Tell it Again! The New Storytelling Handbook for Primary Teachers*. 2. British Council, 2014. ISBN 978-0-86355-723-1. pg.7

[72] TROSTLE-BRAND, Susan Louise a Jeanne M. DONATO. *Storytelling in emergent literacy: fostering multiple intelligences*. Albany, NY: Delmar Thomson Learning, c2001. ISBN 0766814807

[73] MacDonald, M. R., Whitman, J.M., & Whitman, N.F. (2014). Storytelling Your Way into the Common Core and Beyond. 42, pg. 78-80.

[74] JUAN JESÚS ZARO AND SAGRARIO SALABERRI. *Storytelling*. 5. pr. Oxford [u.a.]: Heinemann, 1995. ISBN 9780435282448. pg.3

[75] HUTTON, Lindsay. The m2 generation: are your kids too dependent on the media?. *Family Education* [online]. Sandbox Networks, 2018 [cit. 2018-03-02].

[76] MELLO, Robin. The Power of Storytelling: How Oral Narrative Influences Children's Relationships in Classrooms. *Journal od Education and Arts*. University of Wisconsin-Whitewater, 2001, **2**(1), pg.64.

*dynamic and developing linguistic repertoire of an individual user/learner."*[77] Traditional folk stories were supposed to promote cultural homogeneity and instill cultural norms, however, in language classes they can offer insight into cultural differences. Only an exposure to authentic and dynamic speech can develop communicative competences in cultural context of the language, the combination of both is essential as students has to develop socio-cultural competence, intercultural competence and even the professional experience of using the language. Moreover, the folk narratives are often universal in European cultures and create a safe learning environment, since learners are familiar with the story and its structure. While being fairly simple, the traditional narrative frame serves as an achievable model of language for beginners. As Collins says *"It appears that the natural propensity towards mental imagery in (children's) thinking is not paralleled by a facility vivid verbal imagery, which takes time to develop. Yet children are able to engage, both as tellers and listeners, with traditional stories which deal with sophisticated or abstract ideas embodied in narrative form. Told stories provide appropriate material for children to develop this facility."*[78] (Collins, 1999)

Teachers qualified to teach a second language should be able to tell a story in that language. These stories should not follow only the prescribed course books but should reflect needs and backgrounds of students in the class, the storyteller and the audience should both participate in the story. J. Donato recognizes following styles of storytelling activities in language classes: Group Role-Play, Traditional style. Adapted Pantomime, Felt Board, Chant, Character Imagery, Draw Talk, Puppetry, Balloon and Musical style.[79] The activity of students should be the main concern of the teacher, it is recommended by many authors to use storytelling as a base for following activities. While the passive listening is a great medium of exposure to the foreign language, students themselves should evaluate and analyze the narrative.[80] A great impact of storytelling on the language acquisition was reported by teachers who let students to create their own stories.

The traditional oral storytelling offers valuable language experiences in the cultural and social context, which is essential for language classes, especially since the language

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[77]*Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR)* [online]. In: . Council of Europe, 2018, s. Pg.26
[78] COLLINS, Fiona. The Use of Traditional Storytelling in Education to the Learning of Literacy Skills. 1999, pg.104
[79] TROSTLE-BRAND, Susan Louise a Jeanne M. DONATO. *Storytelling in emergent literacy: fostering multiple intelligences*. Albany, NY: Delmar Thomson Learning, c2001. ISBN 0766814807. pg.30-39
[80] ELLIS, Gail a Jean BREWSTE. *Tell it Again! The New Storytelling Handbook for Primary Teachers*. 2. British Council, 2014. ISBN 978-0-86355-723-1.

acquisition should be relaxed and natural. Every used narrative can be adapted for children of all ages and abilities, however, traditional narratives offer great historical and cultural backgrounds, which can students analyze and apply these social contexts in the communication. By incorporating cultural contexts into language classes, teachers train not only literacy skills but also communication skills which are often dependent on ability to recognize cultural differences and act appropriately according to them.

### 1.1.3. Use of storytelling in Czech schools

Although storytelling as a teaching strategy is not widespread in Czech education, the National Institute for Education actively encourages teachers to incorporate narrative teaching to the lessons.[81] There are several organizations in Czechia supporting the narrative education and traditional storytelling in Czech schools through workshops, seminars and projects, most important of them Storytelling o.s.

In the Czech national curriculum is storytelling included in syllabuses for Czech language and literature on both primary and secondary level of education and in complementary educational fields as in drama, media or ethic classes. However, since RVP focuses on development of key competencies and defines expected students' outputs with emphasis on analysis and application of gained knowledge and skills, storytelling can be applied in various lessons in a form of supporting activities.[82]

No official research has been made by Ministry of Education on the topic of real use of storytelling in education. Up to date most of Czech publications on storytelling has been written by students of pedagogy. Marie Bálková in her thesis from 2013 presented results of her research on English teachers in Czech primary school (3th – 5th grade.) Out of 21 respondents all of them agreed that using storytelling at the primary level of English acquisition is beneficial and they also claimed to use storytelling in their class at least once per lesson unit. However, the collected data also presents a fact that these teachers use as the main source of their storytelling English class books, which they use in lessons, it is therefore questionable if this form of storytelling brings an additional value to the lesson. Bálková sees correlation between the source of narrative and teachers' opinion on the narrative

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[81] VORÁČOVÁ, Barbora. Storytelling - úvod do vyprávění příběhů. *Metodický portál* [online]. Praha, 2017 [cit. 2018-03-03]. ISSN 1802-4785. Available: https://clanky.rvp.cz/clanek/o/g/18053/STORYTELLING---UVOD-DO-VYPRAVENI-PRIBEHU.html/

[82] MŠMT. *Rámcový vzdělávací program pro základní vzdělávání* [online]. Praha, 2017, **2017**, 166 [cit. 2017-12-25]. Dostupné z: http://www.nuv.cz/uploads/RVP_ZV_2017_verze_cerven.pdf

education, which significantly undervalues the potential of students' participation. Only 10% of respondents saw an opportunity of students' participation in the narrative as a crucial benefit of the technique and 48% of teachers admitted using storytelling primary as a frontal form of teaching.[83]

Barbora Voráčová, the Czech storytelling methodist, claims that narrative pedagogy should be close to Czech culture, as storytelling is more spread in countries which remain connected to their traditional values.[84] However, various students studies are proving that the traditional narrative awareness is disappearing. Homolková (2016) in her research discovered similar trends as researchers from Asian countries. According to her, pre-school children lack the general knowledge of the traditional children narrative and prefer modernized audiovisual narratives, which could be considered narratives by authors, although they are often based on some traditional narrative.[85]

As no data on the situation between students over age of six exists, the research on the perception and preference of the traditional Czech narrative and a potential use of storytelling in the education on the primary level is the main objective of this thesis.

### 1.3. The traditional storytelling and children's narrative

From the historical point of view, oral storytelling as old as the communication itself and it is closely linked to folk tales and fairy tales. The term 'fairytale' was used for the first time by Madame d'Aulnoy in the 17th century.[86] Originally, the meaning of the term 'fairy tale' was identical with a label 'roman.' It included any fictional story, folk narrative, legend or myth, not necessarily meant for children audience.[87]

The need for the folk narrative emerged from need for medium which would carry traditions and cultural practices. Story, as an oral folk art, emerged from a collaborative work of a narrator and an audience. The live storyteller reacted to the demand of the group surrounding

[83] BÁLKOVÁ, Marie. *The use of storytelling in English classes at primary school with a focus on developing speaking skills*. Pilsen. Diploma thesis. University of West Bohemia in Pilsen.

[84] VORÁČOVÁ, Barbora. Zamyšlení se nad storytellingem v zahraničí. *Metodický portál* [online]. Praha, 2017 [cit. 2018-03-03]. ISSN 1802-4785. Dostupné z: https://clanky.rvp.cz/clanek/c/G/18071/zamysleni-se-nad-storytellingem-v-zahranici-.html/

[85] HOMOLKOVÁ, Lucie. *Lidové a autorské pohádky očima předškolních dětí*. Praha, 2016. Bakalářská práce. Univerzita Karlova v Praze. Vedoucí práce Mgr. Vítězslav Slíva.

[86] RAHMAN, Fathu. The Revival of Local Fairy Tales for Children Education. *Theory and Practice in Language Studies*. 2017, **7**(5), 336-344. DOI: http://dx.doi.org/10.17507/tpls.0705.02. ISSN 1799-2591. 337

[87] ZIPES, Jack. Happily ever after: fairy tales, children, and the culture industry. New York: Routledge, 1997. ISBN 978-0415918510. pg. 4

him, creating a narrative which directly responded to needs of its listeners. As a result, these stories held a great significance to its community, because they represented social relations, believes and traditions of the group.[88] While re-telling the story the narrative changed to needs of the audience, therefore folk fairytales were reshaped numerous times before reaching the current versions. This makes almost impossible to find the origin of classical tales, since their core tropes were adopted to folk tales of various cultures. For example, the *Cinderella* is speculated to be originally a Chinese folk tale and *The Red Riding Hood* is reported to have an alternation in most of European cultures, however, in some versions is the narrative change so extensive, the folk tale seems to be entirely unrelated to the conventional modern version.[89]

A major change in the nature of fairy tales came in the 19th century with the start of the folk narrative research. The current form of classical fairy tales was from great part set by folk tale collectors in this century, who also reshaped and censored folk originals in order to create morally adequate tales for the middle and upper-class society, due to which was the authentic folk tradition left undocumented.

The censorship of collected folk tales were known even before this era. One of the first fairy tale authors, Charles Perrault, who shaped the history of the fairy tale narrative by collecting folktales for the court of Versailles in 1697, which he significantly changed from the original versions, making them more suitable for the nobles.

While oral fairy tales were meant to be listened by large audience, including children, the printed version was created specifically for adults. Although Perrault presented the book under pretense it was written by a child, he included adult themes and moral lesson and the reception suggests the collection was not meant to be a children's narrative.[90]

The mayor turn point in the children's narrative was the nineteenth century when the concept of childhood changed and inspired first works in literature aimed specifically to children.

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[88] ZIPES, Jack. *Happily ever after: fairy tales, children, and the culture industry*. New York: Routledge, 1997. ISBN 978-0415918510. pg. 3

[89] EDITED WITH AN INTRODUCTION AND NOTES BY MARIA TATAR a TRANSLATIONS BY MARIA TATAR. *The annotated classic fairy tales*. 2002. pg. 15

[90] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales*. Vintage books ed. New York: Vintage Books, 1976. ISBN 978-0307739636. pg.56

With new specifics of childhood and demands on entertainment of the youngest audience, the children culture emerged and has not stopped growing since then.[91]

By the time the television media entered the society, fairy tales were already dominantly considered a genre for children, however, as Zipes mentions, it was still social intergenerational family entertainment.[92] Disney's *Snow White and Seven Dwarfs* set in 1937 the approach for cinematic adaptation of fairy tales. With the rise of fairy-tale film the concept of the children's narrative significantly changed, it started to affect the movie industry and defined a completely new category of consumers.[93]

From late 1990s the digital media became predominant in society and in children's lives. The education on the experience was transformed into the audiovisual media which, however, fails to provide the complex messages of the oral narrative.[94] Especially to young audience the audiovisual material provides mostly passive entertainment, as the quick flow of information overwhelms their senses and does not provide enough time for full understanding given information and exploring emotions in the narrative.[95]

### 1.3.1. The educative aspect of traditional fairy tales

Nowadays, the main part of fictional narratives consumed by children is based on still classical tales, which were used to educate children since eighteenth century. These tales such as *Cinderella, Hansel and Gretel* or *Sleeping Beauty*, are recognized as an universal narrative tools and the topic and plots of these traditional tales should be familiar to almost every child in the Western society regardless they have read these stories or not.[96] As various authors suggest, the traditional narrative contributes to the education due to its familiarity, cultural values, historical context and alleged social memory. It is, however, questionable if these tales remain to be lively enough in lives of modern children to serve as an effective educative tool.

[91] RAHMAN, Fathu. The Revival of Local Fairy Tales for Children Education. *Theory and Practice in Language Studies*. 2017, **7**(5), 336-344. DOI: http://dx.doi.org/10.17507/tpls.0705.02. ISSN 1799-2591. 336

[92] ZIPES, Jack. *Happily ever after: fairy tales, children, and the culture industry*. New York: Routledge, 1997. ISBN 978-0415918510. pg. 4

[93] ZIPES, Jack. *Happily ever after: fairy tales, children, and the culture industry*. New York: Routledge, 1997. ISBN 978-0415918510. pg. 2

[94] MADEJ, Krystina S. *Narrative in Interactive Learning Environments*. Edinburgh, Scotland: School of Interactive Arts and Technology, Simon Fraser University, 2008, pg. 1

[95] *Journal: For Waldorf/Rudolf Steiner Education*. 15.1. Christchurch, New Zealand: Waldorf Library, 2013, pg. 2

[96] DEWAN, Pauline. "Perennially Popular: The Appeal of Fairy Tales for Children." *Children and Libraries*, 2016.

Even though traditional fairy tales in pre-Grimms times were not meant for children audience, the educating aspect is essentially rooted in the classical fairy tale narrative. As all folk tales, even fairy tales were originally created mostly as a complex of instructions and warnings[97] and despite the fact, many themes in fairytales are exaggerated and unrealistic, they contain important lessons on morals, cultural beliefs and social interactions.[98] Although censoring folk tales to achieve more attractive moralistic version was common practice since Charles Perrault's *Tales of Mother Goose* collection of folktales was published in 1697,[99] it was not until the nineteenth century that a change of the target audience of fairytales from adults to children, which multiplied the demand on the educational aspect. Publishers and the society demanded Christian and moral doctrines to be incorporated into texts and writers, such as Brothers Grimm, rewrote their texts to achieve more morally encompassed narrative, suitable for children.[100] Around 1870s were Grimms' collections of folk tales incorporated into the curriculum of Prussian and German schools and nowadays are still used in education in numerous countries.[101]

At the time Jacob and Wilhelm Grimm recorded their folk tales, majority of oral storytellers were educated young women and nursemaids, governesses, and servants taking care of children of aristocrats. The main purpose of the children's narrative was to educate child readers and socialize them and Grimms aimed to create a perfect didactical medium for middle-class children more than they intended to preserve the folk narrative. They reshaped their collected tales by combining various versions of one story and added moral lessons to them. [102]

Although, the society's opinion has been divided the matter if the child narrative's main purpose is to be "proper" since the nineteenth century, the educational aspect of fairytales was consciously used by educators even in later era. During 1960s socialists rewrote Grimms and other folk tales in order to create new models for children socialization. They added a radical criticism of capitalism into children's narrative and intended to use it as an universal tool of indoctrination.[103] It is notable that already in 19th century, such famous child literature

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[97] ZIPES, Jack. *Happily ever after: fairy tales, children, and the culture industry*. New York: Routledge, 1997. pg. 5

[98] VISIKOKNOX-JOHNSON, Leilani. The Positive Impacts of Fairy Tales for Children. *Hohonu*, 2016. s. 77-82

[99] EDITED WITH AN INTRODUCTION AND NOTES BY MARIA TATAR a TRANSLATIONS BY MARIA TATAR. *The annotated classic fairy tales*. 2002. pg. 15

[100] ZIPES, Jack. *Happily ever after: fairy tales, children, and the culture industry*. 1997. pg. 3

[101] ZIPES, Jack. *The Brothers Grimm: from enchanted forests to the modern world*. 2002. pg. 48

[102] ZIPES, Jack. *The Brothers Grimm: from enchanted forests to the modern world*. 2002. pg. 31- 46

[103] ZIPES, Jack. *The Brothers Grimm: from enchanted forests to the modern world*. 2002. pg. 72

authors as Lewis Carroll and Oscar Wilde, criticized overly didactic narratives.[104] They are, however, authors of fictional fairy tales, not collectors of folk tales. Maria Magdalene Tatar, an expert on children literature, claims that this moral contribution of the fairytale narrative does not influence the child audience the way it was meant to, since children tend to disobey to direct moral lessons.[105] This is also supported by Bruno Bettelheim who finds young children unable to make a decision on basis of wrongness or goodness of the action. Young listeners generally seem to prefer characters and deeds they can relate to and which they find sympathetic.[106]

While Bettelheim recommends to present classically witty and straightforwardly good characters in the children's narrative, Zipes (1997) and Tatar (2002) claim that child audience it more interested in rebellion that in good characters with obviously moral didactives.[107][108] It is true that kids recognize traditional moral lessons and from some age they tend to act against them in the act of child rebellion. It is possible that for modern children view traditional children narratives as texts with forced and outdated morals and therefore these stories do not offer any valuable moral lessons to the audience.

It is difficult to create a new narrative which would universally interest children's audience and would be at the same time educational and beneficial for the development of listeners. According to Bettelheim *"For a story truly to hold the child's attention, it must entertain him and arouse his curiosity. But to enrich his life, it must stimulate his imagination; help him to develop his intellect and to clarify his emotions; be attuned to his anxieties and aspirations; give full recognition to his difficulties, while at the same time suggesting solutions to the problems which perturb him.[109]"* (Bettelheim, 1976)

At the time Bettelheim published his research the traditional storytelling was still common in the western society, and Bettelheim drawn on benefits of traditional children's narratives on listeners which were profoundly familiar with these stories. In the ideal case, traditional narrative storytelling put into a practical use in school, will educate children through story, which framework will be familiar to all students. That can allow the subject of the lesson to

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[104] ZIPES, Jack. *Happily ever after: fairy tales, children, and the culture industry*. 1997. pg. 4
[105] EDITED WITH AN INTRODUCTION AND NOTES BY MARIA TATAR a TRANSLATIONS BY MARIA TATAR. *The annotated classic fairy tales*. 2002. pg. 15
[106] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales*, 2010. pg.11
[107] EDITED WITH AN INTRODUCTION AND NOTES BY MARIA TATAR a TRANSLATIONS BY MARIA TATAR. *The annotated classic fairy tales*. 1976. pg. 15
[108] ZIPES, Jack. *Happily ever after: fairy tales, children, and the culture industry*. 1997. pg. 5-6
[109] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales*, 1976. pg.4

be memorized without putting an emphasis on the narrative structure, as the audience is already aware of it, and new information will be memorized through positive emotions and associated with the context of the story. It must be, however, determined whether or not are modern students still responding to these stories, as the folk oral tradition seems to be disappearing from home education.

### 1.3.2. Fairy tales and children's mental development

The folk narrative in general emerged from demand for a medium which would carry traditions and cultural practices. The original fairytale as any oral folk art, emerged from a collaborative work of a narrator and an audience. The live storyteller reacted to the demand of the group surrounding him, creating a narrative which directly responded to needs of its listeners. As a result, these stories held a great significance to its community, because they represented social relations, believes and traditions of the group and they were meant to educate listeners on these topics.[110] Nowadays, these classical tales contain an idea of cultural identity which was shaped by people through centuries.

Nevertheless, even nowadays are fairy tales recognized as crucial for mental and intellectual development of a child. In early twenty century Carl Jung defined a new approach in psychotherapy in which he linked consciousness directly to unconscious mind. His hypothesis presents possibility to deal with conscious problems by exploring their unconscious sources such as dreams, paintings and fantasies, as he believes these two communicate together in heavily symbolic ideas.[111] This interpretation of the connection between unconscious and conscious greatly supports analysis of fairytales with focus on their educative aspect.[112] According to him stories can carry information about narrator's identity regardless of number of re-narrators. The traditional folk narratives contain models of human behavior and they educate on events of human life as the birth, adolescence, courtship, marriage, old age and death. For centuries, even millennia, if Indo-European tradition is considered as whole,[113] they were teaching audience how to deal with emotions

[110] ZIPES, Jack. *Happily ever after: fairy tales, children, and the culture industry*. New York: Routledge, 1997. ISBN 978-0415918510. pg. 3
[111] VISIKOKNOX-JOHNSON, Leilani. The Positive Impacts of Fairy Tales for Children, 2016, s. 77
[112] ZIPES, Jack. *Happily ever after: fairy tales, children, and the culture industry*. 1997. pg. 3
[113] MIEDER, Wolfgang. Grim Variations from Fairy Tales to Modern Anti-Fairy Tales. *The Germanic Review: Literature, Culture, Theory* [online]. 1987, [cit. 2018-03-08]. pg. 91

and difficult situations, such as illness, poverty, misfortune, and of course the conflict of good and evil.

This idea is supported by Bettelheim, in his *The uses of enchantment: the meaning and importance of fairy tales*, originally published in 197. He argued that traditional fairytales are essential for the development of child's mentality and helpful in a transition to adulthood. In his psychoanalytical research in 1970s Bettelheim proved the great positive influence of fairytale narratives on child's mind. In *The uses of enchantment* he claims that the consumption of children's narratives plays the key role in creating intelligence and demonstrates a correspondence between a traditional folk narrative and development of children's mental processes and skills.[114] The basic idea is that through the stories people communicate experiences gained in their life to others and therefore the audience obtains with a story a guide to difficult life situation.

Bettelheim based his ideas mainly on Freudian psychoanalysis and concerned himself on psychosocial crises his patients experienced during their childhood and adolescence and their relation to the fairytale narrative. According to him traditional fairy tales contain various symbols and motifs representing obstacles of growing up and reaching adulthood, which the children audience is able to subconsciously follow. He inspired the therapeutic use of storytelling, which proves that children respond positively to fairytale narrative which can help them overcome various anxieties.[115]

The traditional narratives for children tends to use a child hero which the child audience finds easy to relate to and through the traditional narrative they gain certain independence and empowerment. By listening folk tales children learn how to deal with their emotions and how to overcome their fears. As Maria Tatar says *"Through the medium of stories, adults can talk with children about what matters in their lives, about issues ranging from fear of abandonment and death to fantasies of revenge and triumphs that lead to happily-ever-after endings."[116]* (Tatar, 2002)

Bettelheim lists various cases of children which used the folk narrative to deal with their own difficult life situations. Due to current trend of omitting these narratives with centuries

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[114] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales*, 1976. pg.11
[115] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales*. 1976. pg.12
[116] EDITED WITH AN INTRODUCTION AND NOTES BY MARIA TATAR a TRANSLATIONS BY MARIA TATAR. *The annotated classic fairy tales*. 2002. pg. 18

of universal experiences from children's lives, these children may not be prepared to conquer their fears.

It is crucial to mention that according to Bettelheim and Zipes[117], the modern children's narrative fails to deliver the mental development aspect to its audience. From educative perspective the modern children narrative does not fulfill same moral standards as the traditional narrative nor does deliver necessary intellectual stimulation with would support the children audience's development. However, in many aspects it is the traditional children's narrative which is considered controversial and outdated for the use in children's education.

# 2. Modern approach to the children's narrative

## 2.1. Modern children's media and children's narrative

Nowadays traditional storytelling in families and schools declines in benefit of modern audiovisual media. In 2013 an average European child watched 1 year of 24 hour days of screen media by age of seven, for teenagers between 11-15 years, it was 53 hours per week, which was over 50% of their waking time[118] and according to the last study by Common Sense Media in last five years this number increased. The "M2 Generation," children between the ages 8 and 18, currently spends 7 hours and 30 minutes using media devices such as computers, tablets and television, moreover they often use more than one device at time, absorbing multiple separated medial contents at once.[119] The exposure of children narrative through television and movies is significantly more frequent than the exposure through literature.

Overuse of audiovisual media can have a negative impact on child performance in school and it is suggested it also may have a negative influence on the development of cognitive abilities and mental health.[120] This risk is very high with children under age of three and it includes even the consumption of audiovisual programs created especially for this age category. High Audiovisual Council in 2008 listed following issues with overuse of

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[117] ZIPES, Jack. *Happily ever after: fairy tales, children, and the culture industry*. 1997.
[118] *Journal: For Waldorf/Rudolf Steiner Education*. 15.1. Christchurch, New Zealand: Waldorf Library, 2013, pg. 2, 3
[119] HUTTON, Lindsay. The m2 generation: are your kids too dependent on the media?. *Family Education* [online]. Sandbox Networks, 2018 [cit. 2018-03-02].
[120] HUTTON, Lindsay. The m2 generation: are your kids too dependent on the media?. *Family Education* [online]. Sandbox Networks, 2018 [cit. 2018-03-02].

children aimed audiovisual media *"(they are) encouraging passivity, slow language acquisition, over-excitedness, troubles with sleep and concentration as well as dependence on screens."[121]*

Among many others, Robyn Ritchie (2013) express concern with the impact of modern media on child's development. She claims that early media consumption encourages passivity. The interpretation of the audiovisual content requires ability to understand passive image which is experienced only by sight, young children, however, do not possess this skill and their interest in the audiovisual devices lays purely in attraction to light and colors. This passive viewing does not stimulate brain activity but induces 'sleepy' state without any neurological activity, which can negatively affect the development of the brain.[122]

Ritchie is not the only one, who believe certain aspects of modern fairytales has a negative influence on the mentality of child consumers. A great part of studies about therapeutic storytelling and mental development warns, that the content of the modern children's narrative is designed to be appealing to every child regardless their individual needs or origin and therefore cannot provide the necessary stimuli for emotional development.[123]

Zipes in his *Happily ever after* (1997) talks about the children's narrative as about *"the most cultural popular commodity in America."*[124] According to him, the Walt Disney Company and Hollywood industry turned the sentimental children's narrative in billion dollars' worth business. Zipes expresses a concern about how the modern children's narrative fails to integrate the child audience to the society.

While the traditional folk tales were meant to educate on every aspect of life, including death and failure, and dealing with difficult emotions, the modern narrative, in order to remaining likeable for profit, omits these themes. Since the modern child audience is constantly presented a narrative with flattering and "soothing" themes, they will never develop an ability to deal with their insecurities.[125] Some authors speak about modern "anti-fairy tale"

trend[126] which is an approach to the children's narrative which declines the traditional optimistic symbolism of tales and gives clearer view on the current social problems, to provide a clear message to the child audience.

This aspect of the modern narrative was explored too by Bettelheim, he warned that the modern narrative tends to avoid existential problems, although, growing up children are the audience who needs to explore these issues the most. He claims that modern children's narratives fail to provide the unconscious advices, which are contained in the traditional stories.[127] The false security the modern media transfer to the audience cannot prepare young generations on obstacles of aging, fear, or limits of their existence.

One of the points Bettelheim criticizes are archetypes of modern superheroes, who possess supernatural abilities or are born with extraordinary advantages, which is contradictory to the model of traditional protagonist, who usually represents an ordinary human facing supernatural evil. Bettelheim claims that by using the human protagonist and supernatural antagonists, the child learns to understand its own vulnerability and humanity and obstacles of life, such as death, but is still provided hope, as the fairytale ends up positively.[128]

That can lead to the conclusion that a supernatural hero is not a positive role model for a child, since in such a hero the audience cannot find relatable weaknesses. As Bettelheim puts it *"The child knows that he cannot possibly live up to the hero's virtue, or parallel his deeds; all he can be expected to do is emulate the hero to some small degree; so the child is not defeated by the discrepancy between this ideal and his own smallness."[129]* He emphases the necessarily of presenting real life heroes to the child, or protagonists which share everyday experiences with the child audience and can help to develop mentally.

Another problem with the modern audiovisual narrative is the generalization of motives in order to appeal to the broad audience. Narrating or reading the story allows the storyteller to provide additional information to the child listener, if necessary. By responding to child's reactions, the narrator shapes the story and recreates it to the listener's needs. This

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[126] MIEDER, Wolfgang. Grim Variations from Fairy Tales to Modern Anti-Fairy Tales. *The Germanic Review: Literature, Culture, Theory* [online]. 1987, [cit. 2018-03-08]. pg. 91

[127] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales*. Vintage books ed. New York: Vintage Books, 2010. ISBN 978-0307739636. pg.4

[128] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales*. Vintage books ed. New York: Vintage Books, 2010. ISBN 978-0307739636. pg.112

[129] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales*. Vintage books ed. New York: Vintage Books, 2010. ISBN 978-0307739636. pg.13

practice not only involves the child in creating the narrative as an active participant but helps to build a relationship between narrator and the child, since the narrator unconsciously learns to read child's responses.[130] Modern forms of distributions of the child narrative does not fulfill this interpersonal aspect.

Children which are simply viewing the story, without any participation of the parent, have no opportunity to explore potentially confusing motifs nor time to concern on them, as the audiovisual media proceeds on the narration without any pause. The child learns to simply consume the modern narrative as presented, without questioning any of its features. In this aspect the traditional oral storytelling continues to have a unique role in the children's education, since it allows to the listener, the child and the narrator, the parent, to directly influence the story.

### 2.1.1. Modernization of the children's narrative

The revival of classical fairy tales has been a trend in Hollywood almost for last two decades and medial adaptations of classical narratives dates to early twentieth century.[131] However, traditional tales are often criticized for their optimism and naivety, they are deeply analyzed, and their particular elements are found problematic, while their original, broader message is often neglected as outdated. The modern re-interpretation of traditional motifs is often trying to modernize problematic aspects and add current realism into them according to some authors, this innovation tends to miss an intended effect.[132]

Especially Disney's adaptations take increasingly important role in lives of children and teenagers, as the Disney production continues growing and establishing their impact on children's media. It is hard to find any criticism of Disney's narratives in mainstream media as parents and critics tend to regard the Disney narrative especially high.[133] Although the Disney corporation conclusively benefits from the commercialization of cultural memory, the simple promotion of consumerism cannot bring the audience to criticize of Disney, as the positive emotions induced by Disney's stories profoundly outnumber any doubts about

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[130] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales*. Vintage books ed. New York: Vintage Books, 2010. ISBN 978-0307739636. pg.46

[131] ZIPES, Jack. *Happily ever after: fairy tales, children, and the culture industry*. New York: Routledge, 1997. ISBN 978-0415918510. pg. 2

[132] MIEDER, Wolfgang. Grim Variations from Fairy Tales to Modern Anti-Fairy Tales. *The Germanic Review: Literature, Culture, Theory* [online]. 1987, [cit. 2018-03-08]. pg. 91

[133] SANDLIN, Jennifer A. a Julie C. GARLEN. *Disney, culture, and curriculum*. New York: Routledge, 2016. ISBN 978-1-315-66159-9.

the management of the company. Moreover, Disney's adaptations of classical folk tales are often praised for their innovative approach with supposedly promotes multiculturalism, ecology and gender equality. Mark Hemsing mentions that Disney responds to the desires of the contemporary audience in terms of the representation of gender and sexuality,[134] which are not present in traditional versions of tales for children.

Many academics, however, warn before Disney is becoming a major cultural force, as the narrative the company provides is profoundly commercialized and Americanized narrative. Tatar criticizes these modern interpretations of fairy tales, claiming that the modern audience, led by media, are omitting many important aspects of these narratives. Cinderella is presented as a princess, instead of highlighting the important aspect of her rise from poverty. Many of tales are criticized for containing violence, without considering this violence may be interpreted symbolically and that discussing violence, or thoughts of revenge, may be beneficial for children, as they are a part of real life.[135]

Jack David Zipes remains to be the most uncompromising critic of the modern alternations of fairy tales. He accuses modern children's media of creating *"illusion of utopia,"* which, according to him, transforms the cultural and moral point of the traditional narrative to a simplified and commercial version, which carries only sentimental aspects of the story, such as pursuit of happiness and hope, in order to impress the audience.[136]

One of the trends in modern narratives in general seems to be abatement of traditional motifs, which are considered inappropriate for children in modern society, yet, they present universal fears of young children. The fear of being abandoned by parents, death or starvation are common child anxieties, which has to be explored for child to learn how to deal with them.

Moreover, Zipes claims that the contemporary Disney adaptations of classical tales still enforce the patriarchal tendencies. Although seemingly modernized, the narrative still presents formulaic archetypes and motifs, which, when closely inspected, can be considered stereotyped portrayals of race, gender and ethnicity. The view the narrative offers is not

[134] SANDLIN, Jennifer A. a Julie C. GARLEN. *Disney, culture, and curriculum*. New York: Routledge, 2016. ISBN 978-1-315-66159-9. Pg. 9
[135] EDITED WITH AN INTRODUCTION AND NOTES BY MARIA TATAR a TRANSLATIONS BY MARIA TATAR. *The annotated classic fairy tales*. 2002. pg. 15
[136] ZIPES, Jack. *Happily ever after: fairy tales, children, and the culture industry*. New York: Routledge, 1997. ISBN 978-0415918510. pg. 5, 7

neutral, but strongly Americanized.[137] This causes loss of the interest in cultural heritage in various countries, since children naturally prefer the attractive audiovisual narrative, which is presented to them through television.

## 2.2. The controversy of the traditional children's narrative

Classical tales and their appropriateness for children is a subject of discussion for many years as no one seems to be able to determinate whether or not undoubtful educative and therapeutically aspects of the folk narrative are outnumbered by their potentially racist, sexist and harmful components.[138]

A great number of these accusation is based on the misuse of folk narratives by various political regimes, which re-worked folk tales for children to fit standards of a particular historical period. While some authors express concern strictly with the potential nationalist themes in the folk narratives which were used as socialist or fascist propaganda[139] during 20th century, other claim that the censorship of folk tales in 18th century already suppressed the real cultural memory[140] of folk narratives and since then, they have only little value beside the Christian indoctrination.

It is true that since by the end of the nineteenth century the main purpose of the tales was educate children on various subjects which concerned the middle-class society, and therefore were selected by teachers and parents carefully to promote elitism and separatism. However, nineteenth century fairytale collectors recorded many stories, which were not supposed to serve to this class and therefore stayed neglected by the general public, they also kept many morally ambiguous themes, often regarding the hero of the story, which is typical for the folklore narrative.[141] The implication stays that the cultural heritage and historical connotations of traditional children's narratives are presenting archaic models of thinking and behavior and since children's narratives are proved to serve as tools of socialization, they can influence the modern child audience negatively.

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[137] SANDLIN, Jennifer A. a Julie C. GARLEN. *Disney, culture, and curriculum*. New York: Routledge, 2016. ISBN 978-1-315-66159-9.

[138] ZIPES, Jack. *The Brothers Grimm: from enchanted forests to the modern world*. 2002. pg. 20

[139] ZIPES, Jack. *The Brothers Grimm: from enchanted forests to the modern world*. 2002. pg. 20

[140] EDITED WITH AN INTRODUCTION AND NOTES BY MARIA TATAR a TRANSLATIONS BY MARIA TATAR. *The annotated classic fairy tales*. 2002. pg. 13

[141] EDITED WITH AN INTRODUCTION AND NOTES BY MARIA TATAR a TRANSLATIONS BY MARIA TATAR. *The annotated classic fairy tales*. 2002. pg. 10

However, these conflicts present a complex message about morality and various kinds of internal or external conflicts and provide empowerment to the child listener and their exploration is crucial for right social and mental development. Children tend to question events of folk narratives, especially if they find them somehow disturbing, and it is up to narrator to provide them with satisfying answers. The resolution then presents the model of solving child's inner conflict and dealing with a potential anxiety the related motif revealed. Similarly, Bettelheim claims that the folk fairy tale is meant to be told and not read, as the traditional child narrative is meant to be adjusted to child's needs.[142] Without narrating traditional folk tales to children, the folk storytelling and perhaps even some parts of children socialization and literacy education will disappear.

The most pressing concerns modern analytics find in the traditional children's narrative are the graphic depiction of violence and cruelty and the promotion of traditional gender roles, which will be discussed in the following subchapter.[143] While some psychologists, often influenced by Jung's analysis of fairy tales, claim that violence portrayed in tales supports natural human development, others believe that the exposure to violence is profoundly harmful to children audience.[144] Maria Tatar sees the violence in children's folk narrative mostly as a symbolical content, which can be interpreted by the parent reading the story to the child. This approach corresponds with Bettelheim's suggestions that the position of the folk narrative in the modern society should be based mainly on a communication between the parent and the child, as discussing the narrative supports relationship between people involved in the narration and the folk tales are set to soothe child's anxieties.[145] Bettelheim proved in his research that the knowledge of the folk narrative can help guide the child through difficult life situations and support the transition into adulthood.

Unfortunately, there are no studies concerned with the traditional narrative in connection to the mental development of the modern child, which would prove of deny an impact on the lack of folk motifs on child's anxieties. Nowadays, the traditional fairy tales are considered no longer actual, as their themes, archetypes and moral messages seem to have only little contribution to modern society.

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[142] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales*. 1976, pg 46.
[143] ZIPES, Jack. *The Brothers Grimm: from enchanted forests to the modern world*. 2002. pg. 49
[144] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales*. 1976. pg.12
[145] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales*. 1976

### 2.2.1. Gender aspect of traditional folk tales

From 1980s were classical tales analyzed by various feminist critics who found them, despite their clear therapeutic value, unsuitable for modern children, due to their potential sexist and racist connotations.[146] It has been discussed by various author, if the traditional folk narrative can still contribute to modern society or if traditional archetypes, which are presented in these stories, are nowadays only harmful to child listeners. As the child mentality is largely defined by fairytales the child absorbs, traditional roles and relationships portrayed in fairytales have certainly a great impact on child's perception of social roles.

It is essential to note that while collected folk narratives seem to establish the woman in the victim role and the man as the savior, these elements are proven to be added by authors such as Brothers Grimm, while the folklore reality was different. Zipes attributes this aspect of fairy tale folklore to Perrault, according to him the submissive female role was added to the narrative by Perrault's involvement, who purposefully changed the story to appeal to the aristocratic society. Similarly, the collected scripts by Brothers Grimm reveal in some cases major changes of the narrative, often regarding the female roles in the story.[147] However, Propp in his *Morphology* sets the Princess archetype to the same category of the narrative element as the prize, which is supposed to be hero's reward.[148] This suggests that the woman's role has been strictly defined as submissive in folk narratives regardless the culture it came from, as Propp analyzed Russian folklore. Nowadays is the role of woman in the traditional narrative delivered from stories such as *The Sleeping Beauty*, *Cinderella*, and *Little Red Riding Hood*, whereas all mentioned heroines are dependent on the male rescuer and other women in the store are either passive or villainous.

Psychotherapist Susan Darker-Smith claims that many women, which are in their adulthood dealing with abusive or destructive relationships, connects these problems to certain traditional folk narratives, such as *Cinderella* or *Beauty and the Beast.* According to Darker-Smith, these narratives support women's submissiveness, dependence on men and create negative, even distrustful attitude toward other women.[149] The commonly used folk tale

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[146] ZIPES, Jack. *The Brothers Grimm: from enchanted forests to the modern world*. New York, NY: Palgrave Macmillan, 2002. ISBN 0312293801.

[147] ZIPES, Jack. *The Brothers Grimm: from enchanted forests to the modern world*. New York, NY: Palgrave Macmillan, 2002. ISBN 0312293801. pg. 47

[148] PROPP, V. ĬA. *Morphology of the folktale*. 2d ed.,. Austin: University of Texas Press, 1968. Publication .. of the Indiana University Research Center in Anthropology, Folklore, and Linguistics, 10. ISBN 978-0-292-78376-8. pg. 79-80

[149] VISIKOKNOX-JOHNSON, Leilani. The Positive Impacts of Fairy Tales for Children. *Hohonu* [online]. Hilo: University of Hawai'i at Hilo, 2016, s. 78

motif of a female in distress is indeed a symbolic submission to patriarchal rule. The identification of women in abusive relationships with passive fairy tale heroines seems to be negative effect of the trend recorded by Bruno Bettelheim; The reader/Child searching the guidance through difficult life situations in the familiar narratives, in this case does not find a healthy solution, but passivity. However, while it is true that roles of characters in majority of traditional tales are very gendered, as Tatar points out, female and male protagonists are often equally resourceful. [150] Another important point is, that although traditional narratives often portray women in position of wisdom and power, as fairy grandmothers, queens or witches. It is, however, discussable if these roles do not belong between stereotypes likewise the victimization of the heroine.

As Maria Tatar says, *"Some versions of Little Red Riding Hood's story or Snow White's story may appear to reenforce stereotypes; others may have an emancipatory potential; still others may seem radically feminist. All are of historical interest, revealing the ways in which a story has adapted to a culture and been shaped by its social practices. The new story may be ideologically correct or ideologically suspect, but it can always serve as the point of departure for debate, critique, and dialogue.[151]"* (Tatar, 2002)

There has been a trend of subverting traditional tales between feminist writers and lately even in the mainstream media industry. While the transforming the traditional narrative into modern one seems to be a good compromise, the question stands if these transformed tales hold any meaning to the children's audience which is not familiar with the original story.

Although the modernized narrative addresses contemporary social problems,[152] it is questionable if the current trend of omitting gender stereotypes from modern adaptations of traditional folk narratives is entirely beneficial for children, as the gender inequality which is present in classical children's tales, gives an insight to historical position of women in the social hierarchy.

An identical trend can be seen in other aspects of the modern children's narrative, as it aims primarily to please its audience at the expense of presenting controversial or not

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[150] EDITED WITH AN INTRODUCTION AND NOTES BY MARIA TATAR a TRANSLATIONS BY MARIA TATAR. *The annotated classic fairy tales*. 2002. pg. 14
[151] EDITED WITH AN INTRODUCTION AND NOTES BY MARIA TATAR a TRANSLATIONS BY MARIA TATAR. *The annotated classic fairy tales*. 2002. pg. 14
[152] ZIPES, Jack. *Happily ever after: fairy tales, children, and the culture industry*. New York: Routledge, 1997. ISBN 978-0415918510. pg. 10

comforting themes, which would make child viewers discuss presented problems and deal with their insecurities. While some motifs in the folk narratives may seem to be inappropriate for children, or even traumatizing, they may subconsciously present important life lessons which are essential for child's healthy mental development.

# Practical part

## 3. Methodology

The theoretical part of this thesis deals with the historical and current use of the traditional folk narrative in education of children, the position of oral storytelling in schools, with focus on language education, and finally, discusses if the modern narrative fails to deliver same educative and socializing aspects to the audience. The historical analysis, Jungian archetypes, Freudian psychoanalysis, feminist theory and morphology of the folk narrative for children were discussed to set a base for the practical analysis of the children's narrative. The aim of the practical part and its research is to determine whether Czech students are familiar with the traditional narrative and its structure, whether they are interested in traditional storytelling and therefore whether is the traditional narrative useable for storytelling in Czech schools.

### 3.1. Data gathering procedures

The major part of the research took place in three Czech primary schools in the third, fourth and fifth grades in Olomouc and Ostrava region. The whole research lasted over five months. The first part of the research was a qualitative study of student's interest and knowledge of classical fairy tales. Three classes with different age categories were given a task to name a fairytale, write ten fairytale characters and how do they determine that a narrative is a fairy tale. These results were used for creating a questionnaire which was later sent to other schools. The main objective was to find out whether students prefer the modern narrative to traditional. The questionnaire was then supposed to confirm these results and determine how many students are familiar with the traditional narrative. The detailed overview of respondents can be found in the Table 1.

In the next step of the qualitative study, students in the fourth grade were supposed to write a short fairy tale, while given a complete creative freedom on the topic, setting or style of the tale. This approach was greatly influenced 1990s' work of Vivian Gussin Paley and her book *The boy who would be a helicopter*, where she describes stories created by pre-primary children in order to map their cognitive progresses. The chosen method for this part of the study, was the analysis of children's own stories according to traditional narrative motifs and structure as defined by Antti Aarne's, Stith Thompson's and Vladimir Propp's works.

The analysis therefore combines the structuralist approach and the folkloristic approach, since for certain aspects of the analysis, only one approach would not be sufficient. Results were supposed to answer major following questions:

When creating the story, does the student use the traditional structure and patterns of the classical fairy tale?

Does the student use classical fairy-tale characters or characters from the modern popular media?

## 3.2. Respondents

The respondents were primary school students from third (average age from 8 to 9), fourth (average age from 9 to 10), and fifth grade (average age from 10 to 11.) This age category was chosen due to the significance the traditional storytelling has for the language acquisition on the primary level and because of other studies which dealt with perception of fairy tales at different age levels. For example, Rahman claims that most responsive audience for the traditional storytelling are preschool children, age 3-5, followed by primary, elementary School children, 6-12 and lower secondary school, junior High School 13-15.[153]

*Table 1 Respondents*

| Quantitative research | | Qualitative research | |
|---|---|---|---|
| Age | Children | Age | Children |
| 8 to 9 | 42 | **Interview** | |
| 9 to 10 | 61 | 9 to 11 | 51 |
| 10 to 11 | 83 | **Narrative analysis** | |
| 11 to 12 | 5 | 9 to 10 | 13 |

Pre-school children were not considered in this research, since it is proven that children under age of five are not able to interpret content of the fairy tale narrative, since they are not able to distinguish between reality and fiction.[154] Although this does not imply, that the

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[153] RAHMAN, Fathu. The Revival of Local Fairy Tales for Children Education. *Theory and Practice in Language Studies*. 2017, **7**(5), 336-344. DOI: http://dx.doi.org/10.17507/tpls.0705.02. ISSN 1799-2591.
[154] VISIKOKNOX-JOHNSON, Leilani. The Positive Impacts of Fairy Tales for Children. *Hohonu* [online]. Hilo: University of Hawai'i at Hilo, 2016, s. 77

fairy tale narrative is not important for mental devolvement of this age category, because young children still respond positively to imaginative stimuli the children's narrative provides, they are unable to understand symbolic implications in the story and therefore for this age category the narration offers only limited use in education. It is only after age of four when children start to connect fairy tale narrative with its specific vocabulary characteristics, this ability is one of the fists signs of the distinction between the fairytale and child's reality. The narrative preferences of this age category have been already explored by Homolková in 2016.[155]

Children at the primary level of education should be already able to understand, re-tell and create narratives appropriate to their level of reading and comprehension, while they should still respond positively to fictional children's narratives. Yet, their acquisition of literacy can be labeled as natural because they usually did not receive any formal education on the complex narrative structure and patterns as these are not a part of the curriculum for the primary level of education. The Czech curriculum demands from students of the age category from 6 to 10 years only an ability to create a simple narrative outline and understand a cause and effect narrative structure.[156]

The first part of the research has shown that the qualitative analysis of the student's own narratives must be primarily undertaken in the fourth grade as the task of writing a tale was too difficult for children younger than age of nine. The task had proven to be complicated even for some students in the fourth grade with a lower level of literacy. Nevertheless, they were very interested in the topic, although they struggled with the task, and thus they were allowed to make a simple narrative outline, from which was possible to determine whether or not they aimed to use traditional narrative patterns.

An interesting issue arose, regarding gender of students involved this part of research. While girls were enthusiastic about the possibility to create their own fairy tale narrative, the majority of boys was not able to finish the given task at all. Some of them approached the task of creating the fairy tale narrative as creating an outline for a videogame. However, an interactive narrative, such as that of videogames, cannot support the traditional narrative

[155] HOMOLKOVÁ, Lucie. *Lidové a autorské pohádky očima předškolních dětí*. Praha, 2016. Bakalářská práce. Univerzita Karlova v Praze. Vedoucí práce Mgr. Vítězslav Slíva.
[156] MŠMT. *Rámcový vzdělávací program pro základní vzdělávání* [online]. Praha, 2017, **2017**, 166 [cit. 2017-12-25]. Dostupné z: http://www.nuv.cz/uploads/RVP_ZV_2017_verze_cerven.pdf

structure.[157] Based on this result, the qualitative analysis did not involve students over age of ten as, especially boys, did not show any interest in the task.

Presumably, children over age of eleven do not respond to the fairy tale narrative positively. However, Mello (2001) in his research reports that all students who participated in his research reacted positively to oral storytelling and related the narrative to their everyday experience.[158] It is notable that, along with their real-life experiences, Mello's respondents also associated parts of the narration with different narratives from popular media they encountered, especially boys tended to compare every fictional narrative experience to videogames.

The original idea was to interview even older students up to the age of 15, however, as the result show, the borderline of the interest in the children narrative was the fifth grade with children from ten to eleven years old, after that age the students seemed to lack interest in fairy tales.

## 3.1. Characterization of the chosen traditional narrative

It is the structure and patterns which make the classical fairy tale narrative distinct from the fictional tale by an author and potentially an irreplaceable tool in literacy education. The traditional tales with their themes and archetypes are results of storytelling practiced by generations and even now, when the classical tales are mostly considered a fictional narrative and as such labeled as a genre for children, they carry an important educational message from the collective experience of narrators.[159] Since the Czech culture is historically connected with German culture, this thesis will consider both Czech and western folk narratives in general as cultural folk heritages linked to Czech culture.

Today, the most of tales collected are European folk narratives, collected and transcribed by scholars during eighteenth and nineteenth centuries. Therefore a distinction must be made between a folk tale for children, a tale by an author or a tale by an author on folk motifs.[160] Folklorists often use the term folk fairy tales, or wondrous tales, for narratives listed under

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[157]

[158] MELLO, Robin. The Power of Storytelling: How Oral Narrative Influences Children's Relationships in Classrooms. *Journal od Education and Arts*. University of Wisconsin-Whitewater, 2001, **2**(1), 47

[159] MELLO, Robin. The Power of Storytelling: How Oral Narrative Influences Children's Relationships in Classrooms. *Journal od Education and Arts*. University of Wisconsin-Whitewater, 2001, **2**(1), 44-65.

[160] Šmahelová, H.: *Návraty a proměny. Literární adaptace lidových pohádek*. Albatros, Praha 1989.

tale-type numbers 300-749 in the *Aarne-Thompson tale-type index*[161]. However, it is debatable whether or not are tales by Brothers Grimm still the folk narrative or if their collections should be considered narratives by authors, merely inspired by folk tales. In the Czech setting Šmahelová defines the oral folk tale which was turned by an author-collector into a literally narrative and lists K. J. Erben's tales as an example of Czech folk narrative, since he presumably did not alter collected tales. This, however, does not apply to collections by Brothers Grimm, as discussed in the theoretical part of this work. Grimms not only rewrote classical folk narratives to make them suitable for middle class society, their aim was to find an ideal of the folk tale for children.[162]

It is hard to determine to what extent can the collector alter the tale for it to be considered fiction by author and not a folk narrative. To the category of tales by author which are based on the motives of the traditional folk narrative places Šmahelová tales by Božena Němcová. As K. J. Erben, Němcová too was a folk tale collector, however, her imprint on collected narratives is, according to Šmahelová, more extensive than Erben's. Although Šmahelová separates works of Erben and Němcová into two categories, nowadays they are both considered a part of Czech folk heritage,[163] and therefore this thesis interprets them as such.

For the quantitative research were chosen only fairy tales with popular pop cultural adaptations or collected by influential authors and therefore with a great significance to child culture. Although the focus was mainly on the knowledge of Czech folk tales collected by Božena Němcová and Karel Jaromír Erben, which are traditionally narrated and read by parents to children, to get clearer results on the state of authentic oral cultural heritage in Czechia, stories based on tales collected by Brothers Grimm were added to the research, due to their significance to the children culture as whole. This selection was supposed to ensure, that respondents from different backgrounds will not be presented with a narrative unknown to them, as the folk culture in Czechia tends to differ in many regions.

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[161] ZIPES, Jack. *The Oxford companion to fairy tales*. Second edition. New York, NY: Oxford University Press, 2015. ISBN 0199689822.

[162] ZIPES, Jack. *The Brothers Grimm: from enchanted forests to the modern world*. New York, NY: Palgrave Macmillan, 2002. ISBN 0312293801

[163] KOL. AUTORŮ Lidová kultura, Národopisná encyklopedie Čech, Moravy a Slezska, věcná část O- Ž; Etnologický ústav AV ČR v.v.i. v Praze a Ústav evropské etnologie FF MU v Brně; Mladá fronta, Praha 2007

# 4. Qualitative research – Acquisition of the traditional narrative structure

## 4.1. The traditional narrative structure

In order to confirm the hypothesis that the narration of folk stories is an essential part of children's literacy education, it was crucial to determine whether children subconsciously adopt the traditional narrative patterns of folk narratives or not. Being able to follow and predict patterns of the folk narrative can be very important for the language acquisition and the interpretation of narratives, as one of the major advantages of traditional storytelling is that the listener is familiar with the story and its structure.

The traditional narrative structure, sometimes labelled as the Aristotelian Arc, defines the classical structure the traditional narrative follows as a set sequence of events which follows the structure of an introduction, climax, and denouement.[164] The traditional structure became frequently used since the eighteenth century when the growing interest in novels popularized the set narrative structure with an introduction.[165] This structure separates the story into three parts, an introduction, climax, and denouement. Young children are not able to narrate a story in these sequences, the ability to consciously follow narrative continuity in set frame is developed around age of six and it concerns mostly cause and effect narrative structure.[166]

Children adopt the narrative structure from narratives they consume - this way of learning is a part of the natural language acquisition. Thus, it can be assumed that when given a task to create a fairy tale, students familiar with the structure of the traditional narrative would mimic it in their own stories. Similarly, children who primarily consume modern narrative without traditional motifs will reflect this tendency in their works.

The most crucial works on traditional patterns in classical fairy tales in Indo-European culture are possibly Aarne-Thompson-Uther's Classification of Folk Tales and Vladimir Propp's *Morphology of the folktale* from 1929. Antti Aarne focused mainly on general motifs in the folk tales, and his system presents a result of a paradigmatic analysis, thus his

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[164] MADEJ, Krystina S. *Narrative in Interactive Learning Environments*. 2008
[165] ZIPES, Jack. *Happily ever after: fairy tales, children, and the culture industry*. New York: Routledge, 1997. ISBN 978-0415918510
[166] COLLINS, Fiona. The Use of Traditional Storytelling in Education to the Learning of Literacy Skills. *Early Child Development and Care* [online]. 78

classification can result in conflict where two or more elements apply to one narrative at the same time. On the contrary, Propp's research was focused on the syntagmatic analysis[167] of the folk tales' structure. While his narrative units usually follow set patterns, he allows various ways of linking action sequences.[168] For this research, works of primary school students were examined according to the model Vladimir Propp set in the *Morphology of the folktale* because Antti Aarne's index, although it sets types of narratives, does not deal deeply with the narrative structure.

Propp sets 31 narrative units which are usually present in folk narratives and which can be potentially inverted, but generally apply to the majority of folk narratives. He categorized his units into four spheres which follow the Aristotelian Arc, where the first and second sphere both fit into the exposition part of the story.

In the first sphere Propp lists: 1. Hero leaves the home, 2. Hero is warned, 3. Violation of previous interdiction, 4. Reconnaissance of the villain, 5. Villain receives the information, 6. Trickery and 7. Complicity of the unwitting subject. The second sphere lists following: 8. Villainy, 9. Hero discovers the lack, 10. Counteraction to the villainy and 11. Departure: Hero leave on mission. The thirds sphere, in its essence, serves as the climax of the main problem presented in the narrative, or "the body of the story"[169]: 12. Hero is tested to prove heroic qualities, 13. Hero passes the test, 14. Acquisition: Hero gains magical item, 15. Hero reaches destination, 16. Struggle: Hero and villain do battle, 17. Hero is branded, 18. Villain is defeated and 19. Initial misfortune or lack is resolved. The final sphere, fourth, presents the resolution of the whole story: 20. Return to home, 21. Pursuit, 22. Rescue, 23. Arrival, 24. False claim, 25. Task: Difficult task proposed to the hero, 26. Solution: Task is resolved, 27. Recognition of the Hero, 28. Exposure, 29. Transfiguration, 30. Punishment of the villain and 31. Wedding.[170]

Propp's research influenced the folkloristics as whole and inspired many authors such as Claude Levi-Strauss and Roland Barthes. Although Vladimir Propp argued, that *"All fairy*

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[167] LÉVI-STRAUSS, Claude. *Structural anthropology*. University of Chicago Press ed. Chicago, Ill.: University of Chicago Press, 1976. ISBN 0226474917.

[168] PROPP, Vladimir Jakovlevič. *Morfologie pohádky a jiné studie*. Vyd. tohoto souboru 2. Přeložil Miroslav ČERVENKA, přeložil Marcela PITTERMANNOVÁ, přeložil Hana ŠMAHELOVÁ. Jinočany: H & H, 2008. ISBN 978-80-7319-085-9. pg. 82

[169] PROPP, V. IA. *Morphology of the folktale*. 2d ed.,. Austin: University of Texas Press, 1968. Publication .. of the Indiana University Research Center in Anthropology, Folklore, and Linguistics, 10. ISBN 978-0-292-78376-8 pg. 24

[170] [170] PROPP, Vladimir Jakovlevič. *Morfologie pohádky a jiné studie*. Vyd. tohoto souboru 2. Přeložil Miroslav ČERVENKA, přeložil Marcela PITTERMANNOVÁ, přeložil Hana ŠMAHELOVÁ. Jinočany: H & H, 2008. ISBN 978-80-7319-085-9. pg. 101

*tales are of one type in regard to their structure,[171]"* he analyzed only one hundred of Russian folk tales collected by Alexander Afanasyev and therefore was limited by their variety. His resulting analysis, however, applies to the Aarne-Thompson's tale types and therefore may fit variety of folk tales in general, regardless of their origin.

For the analysis of student's tales, considering the literacy level of students in the primary level of education, the narrative units defined by Propp were simplified and generalized, according to his suggestions. [172]

Considered points of the narrative are:

1. The hero leaves home
2. The problem is presented
3. Hero finds help or an enemy
4. Hero undergoes a test or a trial
5. Hero is rewarded, or a new problem is presented

The major question for the research regarding the narrative structure was thus whether children subconsciously adopt these traditional narrative units and follow them or not. The respondents chosen for this part of research had no formal education on the narrative structure or writing, therefore they had to create the story according to patterns which they subconsciously adopted by listening to or reading tales.

### 4.1.1. Results

From thirteen students which submitted their stories for the analysis eight fulfilled the expectation for the traditional narrative structure of the folk tale, which is 62% It is important to note that four students delivered only a simple narrative outline, which in the majority of cases did not contain any traces of the traditional tale elements. These students were then questioned about openings and plots of their narratives. Although it is debatable whether they would add some traditional pattern to the story while narrating the whole storyline,

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[171] PROPP, V. I͡A. *Morphology of the folktale*. 2d ed.,. Austin: University of Texas Press, 1968. Publication .. of the Indiana University Research Center in Anthropology, Folklore, and Linguistics, 10. ISBN 978-0-292-78376-8. pg. 11
[172] PROPP, Vladimir Jakovlevič. *Morfologie pohádky a jiné studie*. Vyd. tohoto souboru 2. Přeložil Miroslav ČERVENKA, přeložil Marcela PITTERMANNOVÁ, přeložil Hana ŠMAHELOVÁ. Jinočany: H & H, 2008. ISBN 978-80-7319-085-9. pg. 40

since the basic plotline did not follow the traditional narrative structure, the majority of these stories was evaluated as non-traditional.
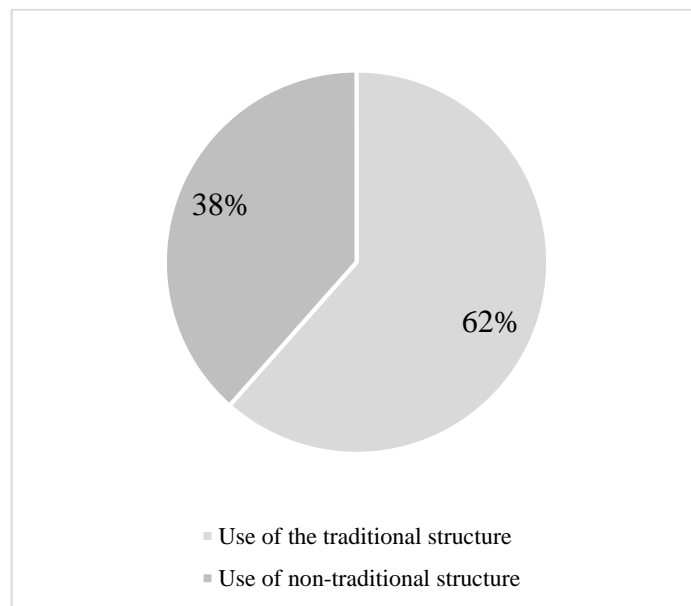


*Figure 1 The use of the traditional structure in student's narratives*

Students which followed the traditional pattern usually omitted the third or the fourth Propp's sphere, however, Propp himself admits the spheres do not have to necessarily be in every narration and eventually they can switch places. Considering this, the deciding aspect of dividing student's stories was, whether the narrative fulfilled at least three of the five Propp's narrative units, with a special focus on the beginning and the end of the narration.

In some cases, it was difficult to determine whether the story follows the traditional narrative structure, as the narration switched focus between different characters and therefore the main character could not be clearly identified. For example, the Tale 1 presents the animal protagonist, however, its adventures are closely related to the character of its owner. It can be assumed that although the protagonist is the pet, the owner, a child, is the main character of the story. The narrative was evaluated as traditionally structured, since it still fulfils Propp's outline, although it starts with the pet as the main character and then switching it into the role of problem.

It is interesting that the most omitted phase is the third one, finding help or an enemy. In student's stories the problem or an enemy were usually introduced in the second stage of the narrative and were resolved almost immediately after the introduction. The phase of

searching and solving the problem was in 54% of cases omitted and in the rest of the cases was the motif of external help postponed to the phase of the test, or the main character managed to solve the situation without any help.

In the tales which were evaluated as nontraditional, the stage of searching for help or an enemy did not appear at all, therefore only 31% of all tales students created contained the third Propp's stage. This trend suggests that children which are familiar with the folk narrative are keener to follow its structure, since the motif of obtaining a magical item, a helpful animal or an advice is very common in the traditional narrative and 50% of students' tales following the traditional structure.

This result also corresponds with Bruno Bettelheim's theory, that for the child the fairy tale is primarily a tool of emancipation.[173] 63% of student's traditional narratives had the protagonist solving various obstacles, which the protagonist did not consciously searched, but only in 31% of tales the protagonist required help of other characters. According to this, it can be assumed that students preferred a fully independent hero.

The detailed summary of the analysis of the traditional tales can be seen in the Table 2, extracts from students' work are in the appendix.

*Table 2 Structural analysis of student's narratives*

|  | Leaving the home | Presentation of the problem | Finding help or an enemy | Test | Reward or a new problem |
|---|---|---|---|---|---|
| Tale 1 | The hamster is bought by a girl | The hamster wants to run from the cage |  | Various obstacles of leaving the cage | The girl finds/rescues the hamster |
| Tale 2 | The hamster loses its parents and leaves home | The hamster gets into cage with snakes | The cat helps the hamster |  | The hamster is free |
| Tale 3 | The hunter goes on the journey | The hunter wants to kill a monster | The hunter finds the monster | The monster runs away |  |
| Tale 4 | The dog goes for a walk |  | The dog meets a female dog |  | The dog and the female dog get married |
| Tale 5 | The princess leaves the castle | The witch imprisons the princess | The prince appears | The prince rescues the princess | The prince and the princess get married |

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[173] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales*, 1976.

| Tale 6 | King Kong goes on the adventure | Obstacles on the journey | | King Kong helps to animals | |
| --- | --- | --- | --- | --- | --- |
| Tale 7 | The female dog goes for a walk | | | The female dog falls in love | The female dog has puppies |
| Tale 8 | | The princess is threatened by the monster | | The prince rescues the princess | The princess kisses the prince |

## 4.2. Traditional patterns of fairytales

In the traditional children's narrative, special focus is put on opening and ending lines of the story. These patterns are essential for they give a sign to the audience that the story is fiction. The traditional story is universal as the narrative usually does not have any setting in time and place, the characters, including heroes, usually do not have names and they represent certain archetypes based on projections of everyday life.[174] In this part of research the opening and ending phrasing and the setting of student's tales was evaluated.

The opening of classical fairytales follows prescribed phrases such as *"Once upon time,"* *"Happily ever after,* or in Czech *"Bylo nebylo,"* and *"Žili šťastně až do smrti."* Although this is not in fact a pattern delivered from any folk tradition, but a scheme added by Brothers Grimm[175] and later adopted by many writers and collectors of fairy tales, the set openings and endings became natural and significant part of the children's traditional narrative and many researchers consider them crucial in relation to traditional narrative patterns.

These openings strip the narrative of a specific setting as the fairy tale is meant to be universal in both time and space. In comparison with the modern children narratives, which keen to present stories in the specific setting and cultural context, the frame of the traditional narrative makes the narrative relatable to any child listener.

Some claim that these commonly known openings are shortened versions of traditional rhythmical language plays which opened the narrative. Collins mentions particularly following one: *"Times and times and very good times, and it wasn't in my time, and it wasn't in your time, but it must have been in someone's time, otherwise how could I begin with 'Once upon a time'?"*[176] The language play is indeed an essential feature of the traditional storytelling since historically the storyteller had to captivate the audience. The traditional

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[174] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales.* 1976.
[175] ZIPES, Jack. *The Brothers Grimm: from enchanted forests to the modern world.* 2002.
[176] COLLINS, Fiona. (1999), VIVIAN GUSSIN PALEY. *(1991),* MADEJ, Krystina S. 2008. pg. 82

folk tales and fairy tales follow set structures which are often repetitive and typical for narratives emerging from the oral tradition. Rhythm, repetition and onomatopoeia has a positive influence on children's memory and beside being enjoyable, through language play learners can gain an insight to real-life language.[177] From the point of literacy and language education this language play is especially beneficial for development of child's literacy and training their memorizing skills. Children which learn repetitive patterns of the language, for example nursery rhymes, have later in life better prerequisites for learning reading, writing and oral skills, since the insight into structures of speech becomes internalized and they are able to predict the patterns language follows.

However, it is not only the language structure what makes the opening so important for the children audience. Bettelheim claimed that it is the universality of the structure and familiarity of the story which makes the traditional narrative so influential.[178] The familiar opening of the narrative introduces an idea, that the following story is completely fictional and will presumably follow other structures usual for these narratives. It creates feeling of safety because the child listener learns to rely on the fact, that the story starting *"Once upon time,"* will end with the happy end.

Modern children are closely familiar with these traditional formulas and structure of children's narrative. When questioned in the first phase of the research, 21% students answered the question *"How do you recognize a fairytale?"* by referring to its narrative structure. This is quite high number considering the general phrasing of the question. The assumption based on this, is that students are aware of the existence of traditional motifs and patterns and the fact fairy tales usually follow them, however, out of 15 students who claimed to recognize the fairy tale narrative according to patterns which the narrative follows, none mentioned a concrete example. It had to be determined whether students would apply this knowledge to their own narratives. The results of this particular part of the interview are in the Table 3.

 The question about the recognition of the fairy tale was originally not related to the narrative structure but to perception of fairy tales. Results of this discussion with students were used

[177] COLLINS, Fiona. (1999), VIVIAN GUSSIN PALEY. *(1991),* MADEJ, Krystina S. 2008. pg. 82
[178] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales*. 1976.

in creating criteria for the student's narratives analysis. The main point was to determine whether students follow traditional opening and ending schemes in their writings.

*Table 3 The perception of fairy tales*

| How do you recognize a fairytale? | | | |
|---|---|---|---|
| Motifs and setting | Medial context | Narrative structure | Characters |
| Alenka zachraňuje kloboučníka a jeho rodinu | podle programu na tv | podle vyprávění | Elza |
| bojují tam o život | je to kreslené | skončí dobře | mluví se tam o princeznách |
| přátelství | podle názvu nebo vydavatele | podle vyprávění | postavy |
| láska | jsou to kreslené | šťastný konec | kloboučníkova rodina |
| všichni se mají rádi | je to v názvu | končí vždy dobře | čerti |
| přátelství | kamera, herci | není pravdivá | čarodějové |
| je tam hrad/zámek, | zvuk, efekty | smyšlený příběh | princezna |
| pozadí | reklamy | smyšlený příběh | tři bratři |
| humor | herci | na začátku je to napsané | Paddington |
| zázraky | režiséři | dobrý konec | Harry Potter |
| zvířata | název pohádky | příběh | tři bratři |
| láska | pozadí | dobrý konec | zlatovláska |
| bohatství | hudba | napínavá část | strašidla |
| zázračné kouzlo | titulky se jmény | zábavný začátek | princ |
| oblečení | podle hlasu | | král |
| kouzla | podle písně | | postavy |
| tanec | | | pračlověk |
| láska | | | rodina |
| | | | princezna |
| | | | hlavní a vedlejší postava |
| | | | Batman |
| 19 | 17 | 15 | 21 |

### 4.2.1. Results

As for the traditional opening and ending patterns of the narrative, six out nine works, which could be analyzed, contained some type of the set opening phrase, typical for the traditional children's narrative. None of works contained any traditional ending phrase and four works could not be analyzed, since the students wrote only schematic narrative structure and did not comment on the possible openings. This result is visualized in the Figure 2. The use of

the traditional opening did not have any influence on the setting or use of the narrative structure, detailed results are in the Table 4.
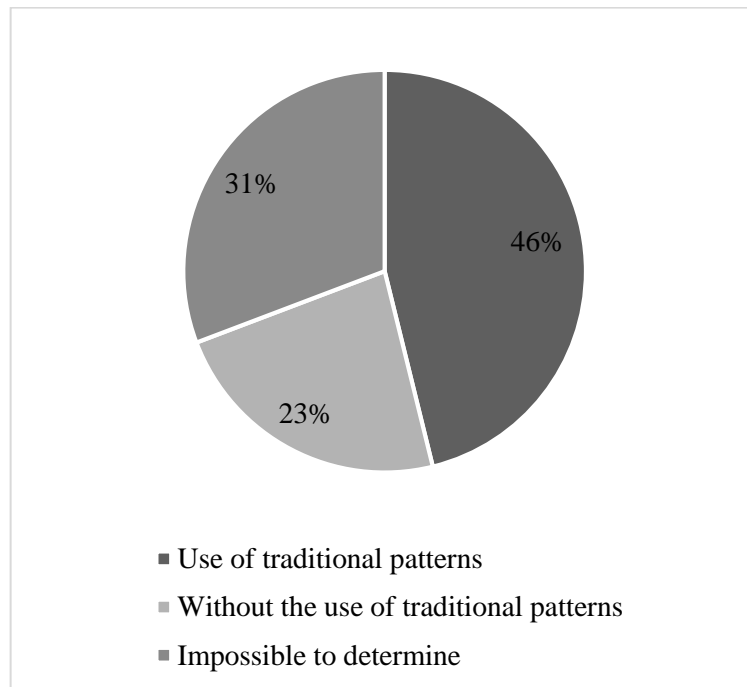


*Figure 2 The use of traditional patterns*

Two students, which wrote simple outlines of their stories, added the traditional opening into the scheme during the discussion with the teacher. The rest, however, did not and therefore the use of traditional patterns in their narratives cannot be evaluated. Asking students directly about the opening of their fairy tales could result in the guiding question where students would answer according to needs of the teacher and not according to their own aspirations, which would result in the ambiguity of research data and therefore questioning students about the opening directly was rejected.

Students used a surprising variety of traditional openings for their tales, their narratives contained these phrases: Bylo nebylo (1,) Byl/a jednou jeden/a (2) and Žil byl (3.) All of these opening phrases are typical for Czech traditional narrative. The majority of these openings were used in tales with the traditional structure.

An interesting point, which students provided while discussing the recognition of the fairy tale, was their strong association of fairy tales to medial and movie industry. 24% of children immediately connected children's narrative with audiovisual media and its specifics. According to some authors an analysis of the narrative must be held in the context, since the setting is an important part of the narrative. Zaro lists three of the main features of

storytelling: *"The location of the action in space and time, the main plot and the final outcome."[179]* The next point of the analysis was therefore whether students used the traditional openings strictly in the traditional context or if they use them even in modern setting. While determining whether the context used was traditional or not, the analysis focused mostly on characters and motifs used in the tale, which is discussed in following two chapters.

63% of tales with the traditional structure had a traditional opening line, which suggests that students do relate the traditional structure to traditional phrases. However, the detailed data in the Table 4 shows that there is only little relation of traditional narrative structures and patterns to the context of the story. From three tales with traditional settings students provided only one contained the traditional opening phrase. On the contrary, from seven tales in the modern setting, five contained a traditional opening, which is 71%. As discussed above, narratives in the form of simple outlines had to be omitted from this statistic.

In the conclusion the structural analysis showed that students are aware of traditional patterns and structures of the traditional children's narrative, however, they do not necessarily use these set principles while creating their own fairy tale narratives. The use of the traditional opening has no impact on the narrative structure or setting of the tale.

*Table 4 Traditional patterns and structure*

| Traditional opening phrase | Narrative structure | Setting and context |
|---|---|---|
| Bylo nebylo | Simple outline | Modern |
| Byla jednou jedna | Simple outline/Traditional structure | Traditional |
| Žil byl | Traditional structure | Modern |
| | Traditional structure | Traditional |
| Byl jednou jeden | Traditional structure | Modern |
| Žil byl | Traditional structure | Modern |
| Žil byl | Traditional structure | Modern |
| | Traditional structure | Modern |
| | Traditional structure | Modern |
| | Simple outline | Traditional |
| | Simple outline | Modern |
| | Simple outline | Modern |
| | Simple outline | Modern |

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[179] JUAN JESÚS ZARO AND SAGRARIO SALABERRI. *Storytelling*. 5. pr. Oxford [u.a.]: Heinemann, 1995. pg.2

## 4.3. Traditional motifs and character roles in fairy tales

The chosen folkloristic approach for this part of the analysis was the Finish method, based mostly on the work of Thompson and partially Aarne. This approach is typical for historical research and attempts to categorize and re-construct tales based on their historical background and creating indexes and simple outlines of folk tales and their motifs[180]. This method was supposed to find the original tales, from which the local variants were delivered and nowadays, core works of this approach, as *The Types of the Folktale* and *Motif Index of Folk Literature*, remain the main sources for comparative studies of folkloristic.

For this part of the research the Stith Thompson's *Motif-index of folk-literature*, which is a revised and expanded version of the Antti Aarne's Index of Types of Folktale, was used. For categorization of motif's in students' tales Aarne–Thompson classification system was used. The Stith Thompson's addition to the *Motif-index of folk-literature* was chosen because the original Antti Aarne's system lacked the international variety, as Aarne focused his research on the Nordic tradition.

Thompson's index not only helps to identify and categorize traditional folk tale motifs but also divides them according to their historical-geographic background. This could be helpful in determining the source of the motif students used in their works, however, in many cases results were ambiguous, as some motifs were listed to be originated in the foreign tradition, yet they often appear in the Czech traditional narratives.

This conflict is probably caused by Thompson's aim to track the original, primal form of the tale, while the current form of Czech folk tales and the Czech tradition in general, is historically heavily influenced by the German tradition, and belongs into the Indo-European folklore branch. It can be assumed these motifs got into the Czech folklore under the German cultural influence, this is, however, not the main objective of the research and therefore omitted from results.

*Motif-index of folk-literature* lists following types of folk motifs, with a great number of subcategories. A. Mythological Motifs, B. Animal Motifs, C. Motifs of Tabu, D. Magic, E. the Dead, F. Marvels, G. Ogres, H. Tests, J. the Wise and the Foolish, K. Deceptions, L. Reversals of Fortune, M. Ordaining the Future, N. Chance and Fate, P. Society, Q. Rewards

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[180] ZIPES, Jack. *The Oxford companion to fairy tales*. Second edition. New York, NY: Oxford University Press, 2015. ISBN 0199689822.

and Punishments, R. Captives and Fugitives, S. Unnatural Cruelty, T. Sex, U. the Nature of Life, V. Religion, W. Traits of Character, X. Humor and Z. Miscellaneous Groups of Motifs[181]. For the analysis the listed motifs were compared to elements present in students' tales. For the analysis the listed motifs were compared to elements present in students' tales, the usage of the motifs by categories can be seen in the Table 5.

As the traditional motifs are closely related to the role elements and characters take in the story, the next point, which had to be established for the analysis, were the roles the characters take in the story. In the western narrative tradition, roles of characters are often defined by their social role or a profession, which was the first point of consideration. The traditional character is the one which takes a general role, as the fairy tale characters are often nameless and relatable to everyone.

 Propp defines seven traditional archetypes: The villain, The dispatcher, The helper, The princess or prize, and often her father, The donor, The hero, The false hero.[182] These archetypes are defined by their role in the story. This approach was more suitable for this research, since applying the *Motif-index of folk-literature* on characters used by modern students would not be conclusive, as children usually associate narratives with their real-life experiences.[183]

One of questions for students questioned during the first phase of the research, was to name a fairy tale character. Again, there was obvious influence of media industry, as children often named a specific pop-cultural character, however, characters in the traditional roles still prevailed, seeing as 57% of the named characters were unspecified traditional roles the character takes in the narrative, 43% were specific pop-cultural characters. This is not very surprising, considering that children often relate any new narrative to the narrative they are already familiar with[184], which is in most of times an audiovisual content, as it is the main narrative they consume.

[181] THOMPSON, Stith. (*1955–1958*). *Motif Index of Folk Literature*: *A Classification of Narrative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, JestBooks, and Local Legends.* Revised and enlarged edition. Bloomington*:* Indiana University Press. 1955-1958
[182] PROPP, V. ÎA. *Morphology of the folktale*. 2d ed.,. Austin: University of Texas Press, 1968. Publication .. of the Indiana University Research Center in Anthropology, Folklore, and Linguistics, 10. ISBN 978-0-292-78376-8. pg. 79-80
[183] BETTELHEIM, Bruno. *The uses of enchantment: the meaning and importance of fairy tales*. 1976.
[184] MELLO, Robin. The Power of Storytelling: How Oral Narrative Influences Children's Relationships in Classrooms. *Journal od Education and Arts*. University of Wisconsin-Whitewater, 2001

Considering this trend and the fact that children usually reflect their life experience in the children's narrative, it can be assumed that students use familiar or real characters in their stories. Due to this the research on the used characters focused on the role the character takes in the story and its origin. The categories were defined as the traditional character in the traditional role, the modern (pop-cultural) character in the traditional role, the real-life character in the traditional role and the non-traditional character in the non-traditional role.

### 4.3.1. Results

From ten analyzed tales, nine contained some traditional motifs, which is 90%, thus can be positively said that students are aware of motifs the children's folk narrative usually contains. However, it must be noted, a great number of these tales also contained modern elements. Although the usage of traditional motives surpassed modern motifs over 26%, as seen in Figure 3, the majority of tales submitted by students could not be considered purely traditional.
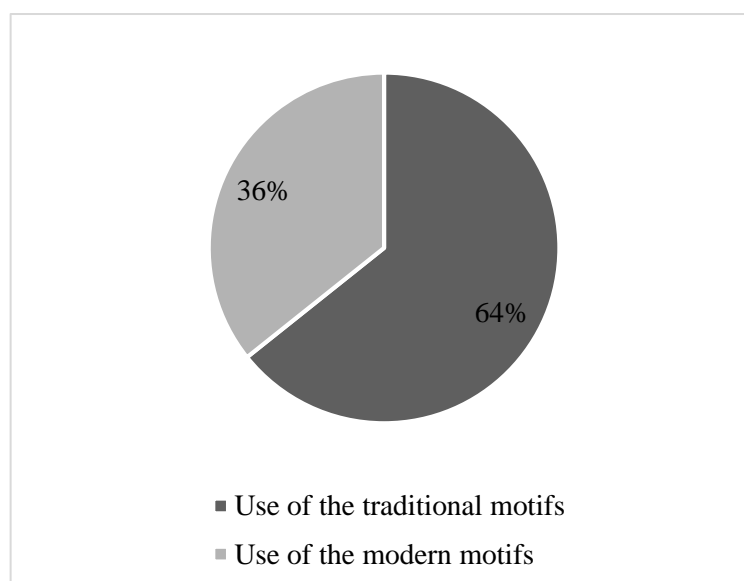


*Figure 3 Traditional motifs in student's narratives*

Since the majority of submitted tales had an animal hero, the most used class of motifs was the Thompson's category *B. Animal Motifs*, which was used in 70% of analyzed tales and represents 28% of all used motifs. The used motif meeting in this category were identified *as B200--B299. Animals with human traits*, in four cases, *B211. Animal uses human speech*, in two cases, *B300--B349, Helpful animals--general*, in four cases, with identified

subcategories *B422. Helpful cat, B401. Helpful horse*, and *B441.1.1. Helpful ape*, and *B310. Acquisition of helpful animal*, in one case.

The second most used motifs were classified as the category *T. Sex*, which contains romantic elements used in folk tale narratives. This category was used in 60% of tales, which is 26% of all traditional motifs used by students. Identified motives in this category were *T0. Love*, in six cases, which makes it the predominant motif in all analyzed tales, *T100. Marriage*, used three times and *T200. Married life*, used once.

The category *P. Society* presents, along with general abstract motives, traditional character archetypes, which can be used as characters themselves, as in the traditional narrative the general role usually defines the whole character. Interestingly, only one tale, used characters in this manner. The Tale 5 uses motifs *P10. Kings*, *P20 Queens*, *P40. Princesses* and *P30. Princes* as character archetypes.

Other motifs used in this category were abstract folk tale tropes, namely *P200--P299. The family*, *P310. Friendship* and *P250. Brothers and sisters*, all in the Tale 1. The rest of used motifs categories is summarized in the Table 5. Remaining motifs usually had a singular appearance and their complete list including appearances in tales, can be found in the appendix.

*Table 5 The usage of traditional motifs*

| Motif category | Usage in students' narratives | Number of motifs used from the category |
|---|---|---|
| B. Animal Motifs | 7 | 11 |
| D. Magic | 3 | 3 |
| H. Tests | 1 | 2 |
| P. Society | 2 | 7 |
| R. Captives and Fugitives | 3 | 5 |
| S. Unnatural Cruelty | 1 | 1 |
| T. Sex | 6 | 10 |

It must be noted that although the usage of characters in narratives fits the traditional category, students seem to subvert these motifs by applying them on real-life or pop-cultural characters. For example, the Tale 2 presents an example of the usage of the motif category *B200--B299. Animals with human traits* as it is a tale narrated by a hamster. However, there

cannot be found a fitting sub-category, since the folk narrative do not usually contain a hamster as a character. The author applied the traditional motif on the modern character, therefore it is discussable whether in this case the usage of motif is still traditional.

This problem is even more in the Tale 6, where the protagonist can be interpreted as *B441.1.1. Helpful ape*, which is a traditional Chinese folklore trope, which is not only seen very rarely in the Western tradition but the student's main motivation for using this motif, was to include the pop-cultural character *King Kong* into the story. The motif was till evaluated as traditional, however, the context of the character made it impossible to categorize the character as traditional.

Evaluated characters were the characters which take an action in the story. From thirteen evaluated tales six contained a traditional character, six used a pop-cultural character and five tales used a real-life character. 44% of all characters were nontraditional characters taking a traditional role, 32% of characters were nontraditional without a traditional role and only 24% of characters were traditional ones. The visualization can be found in the Figure 4.
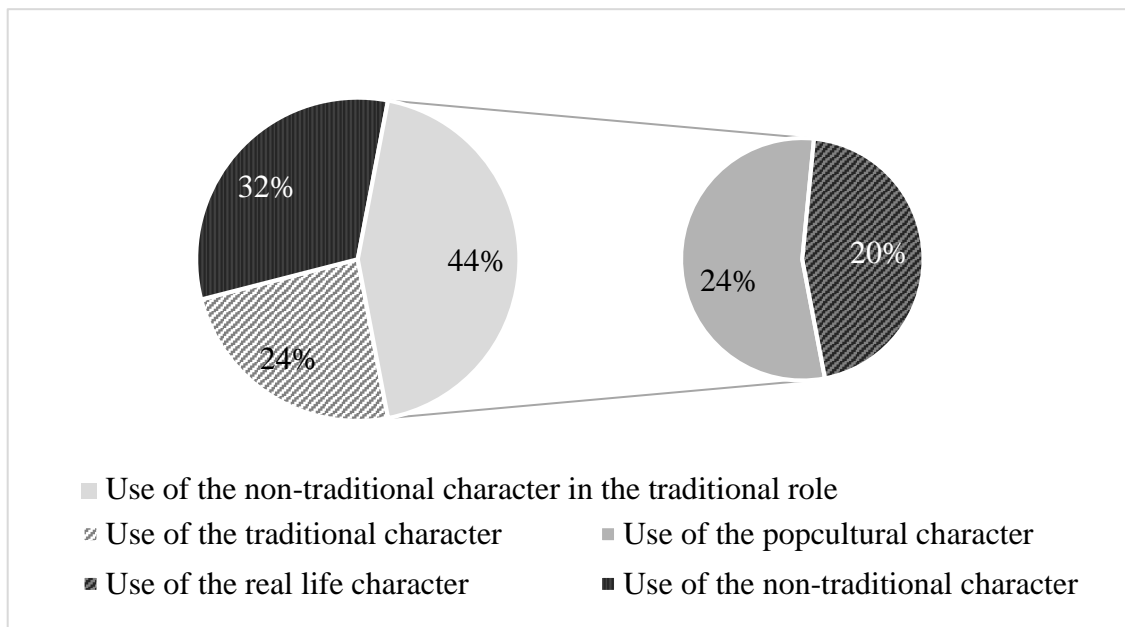


*Figure 4 Analysis of characters in student's narratives*

As mentioned before five tales contained the animal protagonist, which is surprisingly high number, as the animal story is not typical for what is, from the folkloristic point of view, defined as the traditional children's narrative. However, nowadays are animal fables usually

considered fantastic motifs. This may be caused by the German folklore tradition, which started to use animal tales as the children's narrative in the eighteenth century. Zipes, in his sociological typology research of Grimm tales lists principal types of characters which carry the action in the story. He points out that the most used character in Grimm's fairy tales is a prince, followed by other socially significant roles. He also lists *"78 tales in which farmers, poor people, sons and daughters of poor people, and peasants play major roles. Then there are 27 tales about animals."*[185]

Although the animal protagonist not-unusual in the Western tradition, some of animal characters could not be considered traditional, for example the horse in the Tale 5 is named after a character from the pop-cultural tale, which implies the modern origin. Same trend applies on the protagonist of the Tale 6, who, although follows Propp's characteristics, is inspired by the pop-cultural character *King Kong*. As discussed in the previous chapter and Mello's research, this association of the modern narrative with any storytelling, is very typical for children's storytelling. This result confirms is and leads to the conclusion that children are in their own creative writing heavily influenced by pop-cultural media.

Three narrative outlines had tropes described too generally for the analysis according to the index, however, the motif of love generally predominated even in these tales. The detailed analysis of identified motifs can be found in the appendix, due its spatial requirements results contain only a summary of found motifs.

In conclusion, students are aware of the existence of traditional folklore motifs and roles, associate them with the children's narrative and are able to naturally incorporate these tropes into their own narratives. The use of pop cultural and real-life characters prevails the use of traditional characters. Students combine their usage of traditional archetypes with modern motifs and modern context. It is clear that they do not separate pop-cultural motifs from the traditional storytelling and they greatly prefer characters they meet in everyday life.

## 5. Quantitative research

This part of research deals with the quantitative survey between students of third, fourth and fifth grades of the primary schools in the Moravian region. The total of 193 respondents between ages 8 to 12 filled the submitted questionnaire, their detailed overview can be found

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[185] ZIPES, Jack. *The Brothers Grimm: from enchanted forests to the modern world*. 2002. Pg. 78

in the Table 1. The survey consisted of a questionnaire about the knowledge of the traditional Czech narrative, knowledge of the modern children's narrative and student's own preferences. The complete version of the questionnaire is in the appendix.

The main objective of this part of the research was to confirm results from the qualitative research part and expand it on its conclusions. Three main points of the research were established:

Is the traditional storytelling still present in children's lives?

Will Czech children be able to carry on the tradition of the folk storytelling?

Can modern media act as a substitute of the cultural and literacy education the traditional narrative provided to children in the past?

The questionnaire provided to students consisted of three parts which were supposed to help answer these questions. For this purpose, representatives of Czech traditional narratives for children had to be chosen.

The selection of tales involved in the questionnaire was based on the brief survey which was held before creating the questionnaire. The main objective was to determine tales which hold a significance either to the Czech folk culture or to the children culture. After considering responses of students in the preparatory phase of the research and other studies, following tales have been chosen.

For the traditional narrative:

*Budulínek* - Božena Němcová

*Cinderella* by the Brothers Grimm

*Hrnečku, vař!* - Karel Jaromír Erben

For the modern adaptation of the traditional narrative:

*Frozen* (2013) - Chris Buck and Jennifer Lee, The Walt Disney Company

Inspired by *The Snow Queen* by Hans Christian Andersen

*Beauty and the Beast* (2017) - Bill Condon, Stephen Chbosky, The Walt Disney Company

Inspired by *Beauty and the Beast* by Jeanne Marie Le Prince de Beaumont

(In Czechia known from versions by Alexander Afanasyev or by Brothers Grimm)

The main purposes of this choice were to determine whether the modern adaptations of the classical narrative can serve as sufficient substitute for the traditional storytelling in the matter of literacy and cultural awareness. Every modern adaptation was followed by a question about student's awareness of the origin of the tale.

The choice of the movie *Frozen* was based on its popularity between interviewed children and an amount of sociological and educational research the movie inspired. Although the original tale, *The Snow Queen* by Hans Christian Andersen is in fact the fiction by an author, it is usually considered to be a classical tale, same as tales by Němcová. Moreover, it was assumed, that students may be more familiar with the movie with generous medial propagation and spread franchise than with the relatively new movie *Beauty and the Beast* (2017), which is not quite as popular in Czechia as *Frozen*.

As for the Czech traditional narratives, the tales *Budulínek* and *Cinderella* were chosen because of their popularity and adaptations in popular media, which are often altered in the list of characters, which makes it easy to interpret whether the respondent considered the original folk tale or not. The tale *Hrnečku, vař!* by Karel Jaromír Erben was chosen due to its popularity and the fact this tale does not have any popular medial adaptation. This choice was supposed to determine if the medial adaptations draw the attention of children to the original classical text.

In the first part of the questionnaire regarding the Czech folk tales, respondents were supposed to deliver at least three characters of each folktale. The purpose of this question was to determine whether they know the tale and whether they are potentially able re-tell it, or not.

The next part consisted of questions on the narrative preference which aim was to determine the interest of the children and what role plays the traditional narrative in their lives. These questions were open to provide more data on the tales. The additional question of the "importance" of the tale elements was supposed to provide an insight into children's perception of these tales.

The Following part were questions about movie adaptations of traditional tales, where students were provided with options. The purpose of this part of questionnaire was to provide simple data on the medial and folklore/literacy awareness. These questions were related to the first part of the research, their postponing in the questionnaire was a purely technical

matter, as respondents of this age category may get confused by numerous changes between types of questions, but they are also not able to fill long, open questionnaires.

The last part of the survey consisted of two questions on the presence of the narrative in students' life. The first question was about the media they usually use to access the children's narrative. The last question concerned the role of their parents in this manner and whether they narrate any fairy tales to them. This part was supposed to provide an insight on the media consummation and the role of oral storytelling in modern children's lives.

## 5.1. Survey Results and Analysis

It is obvious that children are rapidly losing their interest in traditional folk tales and oral storytelling under the influence of audiovisual media. Their awareness of the traditional narrative is also decreasing. As shown in the Figure 5, only 22% of children were able to name at least three characters of all the chosen folk tales and therefore are theoretically able to re-tell the story and carry out the oral narrative tradition, as every of the chosen tales had at least three characters crucial for the storyline.
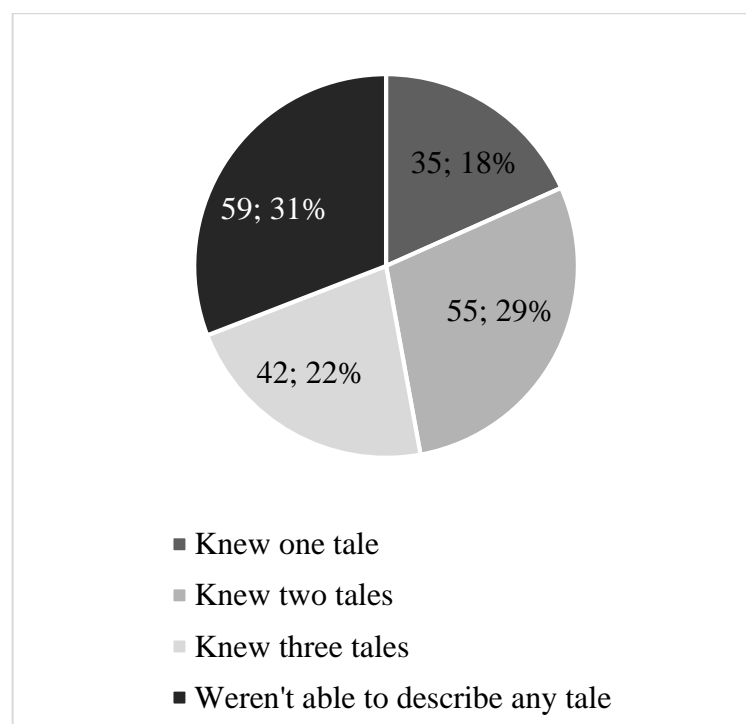


*Figure 5 The ability to remember classical Czech fairy tales*

When evaluating the students' answers a great liberty was taken in determining whether children's responses fit the category or not. Answers did not have to fully correspond with

the version which can be found in collected tales of Němcová and Erben, as the oral narration tends to adjust the narrative to the audience. As discussed in the theoretical part, this aspect of storytelling makes oral narration a unique and therapeutic medium and therefore small differences between the collected "original" and students' versions were acceptable.

However, even with this consideration, 78% of students were not able to name three characters of all three traditional Czech folk tales for children. 29% of respondents were able to name characters of only one tale, 18% of two tales and 31% was not able to name characters from any tale.

Overall, the general knowledge of responding students, concerning the traditional narrative for children, appears to be limited. Due to the selection of tales students were supposed to describe it was possible to determine, whether they are influenced by various medial adaptations of tales. Concerning the tale *Cinderella*, 41% of children did not name a character specific for some of the movie adaptations of this tale. The Czech traditional tale *Budulínek* had similar results as the listing of the adaptation specific character, which does not appear in the traditional narrative, invalidated answers of 25% of respondents.
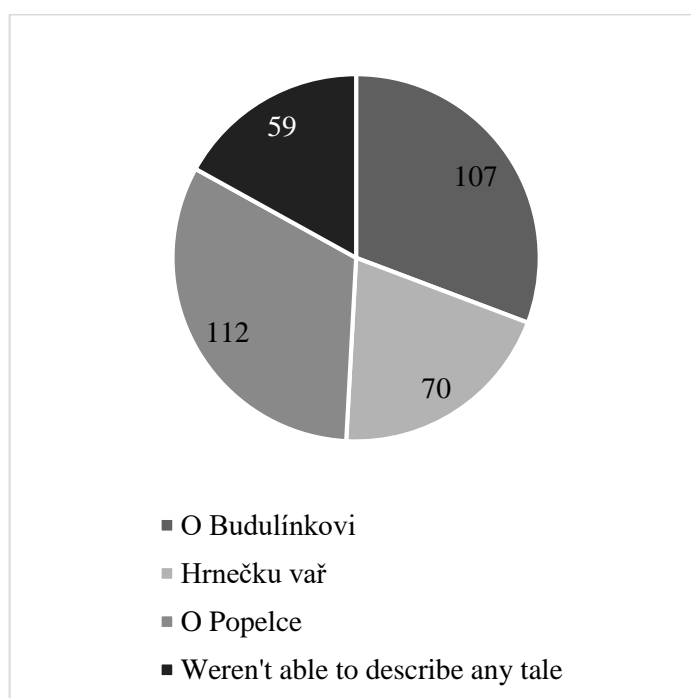


*Figure 6 The ability to name characters of classical Czech fairy tales*

This confirms the assumption that students prefer the version of the tale which is adapted to the audiovisual media. While researching the fairytale narrative awareness of children at the

pre-primary level of the education, Homolková reached a similar conclusion. In her research, where she interviewed children on the topic of in fairy tales, the majority of responses was related to movie versions of traditional narratives.[186]

The least popular was the tale *Hrnečku, vař!* as only 36% of respondents were familiar with it, which again confirms the theory that non-medialized tale would not be attractive to modern children and that they would not be able to narrate it. *Cinderella* was familiar to 58% of respondents and 55% knew the tale *Budulínek.* Figure 6 visualizes the popularity of each tale with the exact number of students who knew each narrative.

However, comparing this part of the questionnaire to the part concerning modern media adaptations of folk tales raised some very interesting points. Children seem to be aware of popular modern adaptations more than of the traditional narrative, nevertheless, they are not able to narrate the storyline of the movie, or they are not closely familiar with it. This may suggest that they and their parents come from the background with the strong oral tradition and the traditional storytelling took a part in their literacy education.

It may also support the theory of traditional tales having a significant influence on the child's memory and identity development. Children may subconsciously remember traditional tales they gained though oral narration in early childhood to their adulthood and may be able to recall them better than the audiovisual narrative. The visualization of the comparison between familiarity of the modern and traditional narrative can be seen in the Figure 7.

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[186] HOMOLKOVÁ, Lucie. *Lidové a autorské pohádky očima předškolních dětí*. Praha, 2016. Bakalářská práce. Univerzita Karlova v Praze. Vedoucí práce Mgr. Vítězslav Slíva.
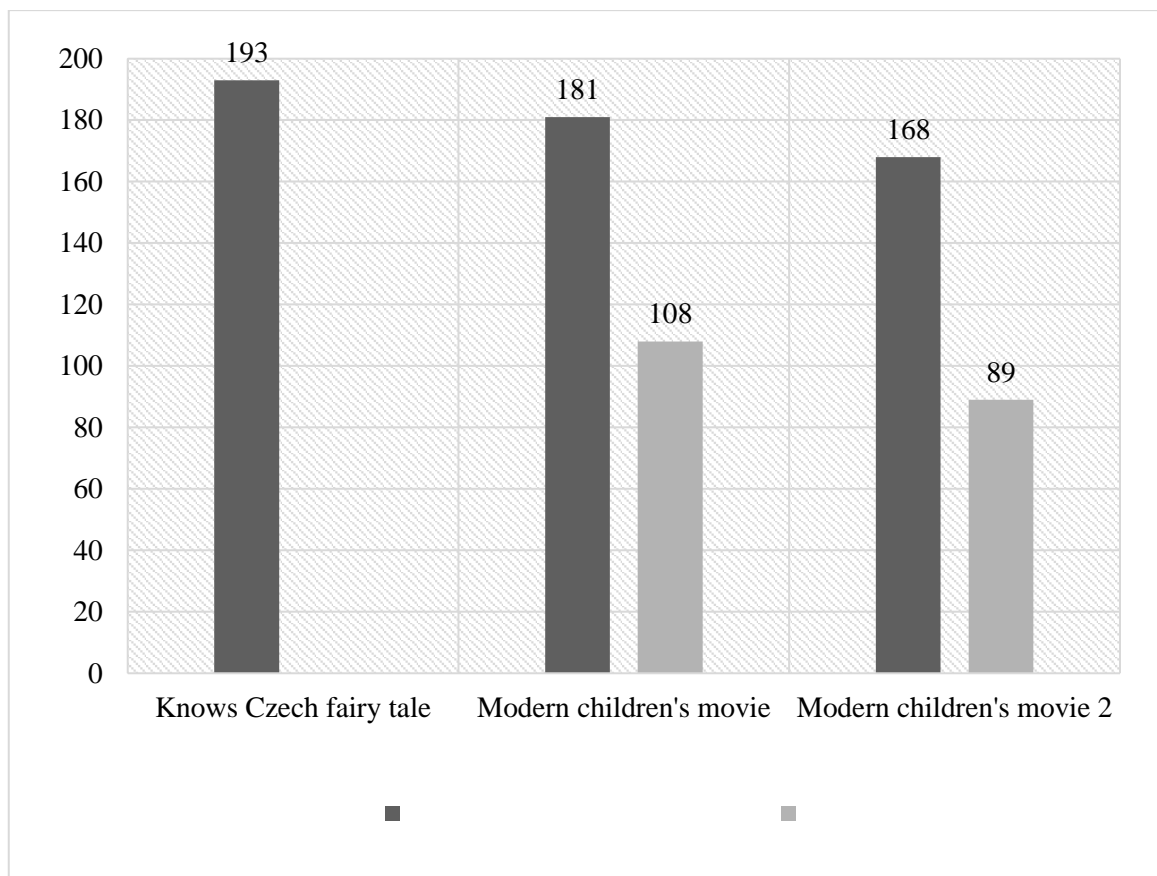
*Figure 7 Familiarity and ability to narrate children's narratives*

Questions about the tales the movies were based on brought interesting results. Although the *Beauty and the Beast* movie seemed to not be popular between students, 27% of students who were familiar with it, claimed to know the original tale. On the contrary, *The Snow Queen*, a base for the popular *Frozen*, was familiar only to 15% of students who know the movie. This may be caused by significant differences between the movie and the original tale. Students may have encountered the original narrative without connecting it to the modern adaptation.

As for the narrative preferences, results are very clear. 80% of fairy tales favorited by children from 8 to 10 are modern children's narratives by authors. The majority of favorited modern children's narratives is from American or British production.
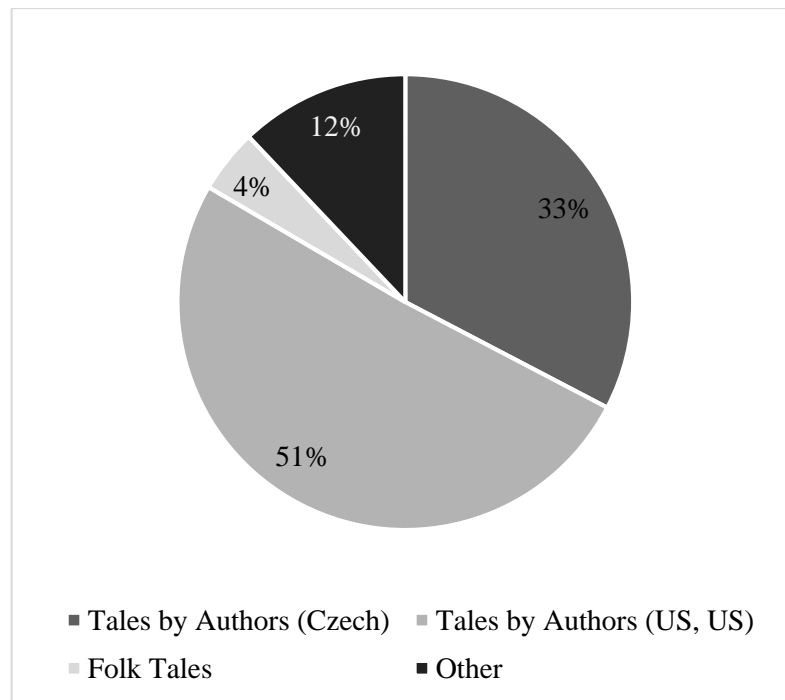
*Figure 8 Children's narrative preferences*

As seen in Figure 8, a little over half of the respondents indicated that they prefer tales by foreign authors, specifically from American and British production. The majority of tales named by children was a content licensed under The Walt Disney Company. This greatly influenced the statistics of the media preference. Only 10% of all narratives mentioned by students were in form of books or the oral narration, the remaining 158 responses, which is 90%, favored the audiovisual storytelling.

Fictional narratives for children by Czech authors were preferred by 33% of students. The audiovisual storytelling was predominant even in this category. However, in both categories, tales by Czech and foreign authors, the prevalent part of narratives was based on the traditional narrative. Only 36% of listed tales by Czech authors were tales without any base in the traditional children's narrative. This supports the assumption made on results of the previous part of the questionnaire. Children were mostly familiar with the tale *Cinderella* because it has numerous adaptations by Czech and foreign productions.

12% of students answered the question about their favored children's narrative with narrative which could not be considered a children's narrative, or could not be included to any category, for example games, comedy movies from US production, young adult fiction books and YouTube parodies. In results these responses are listed under the category Other. The complete list of children's responses can be seen in the appendix.

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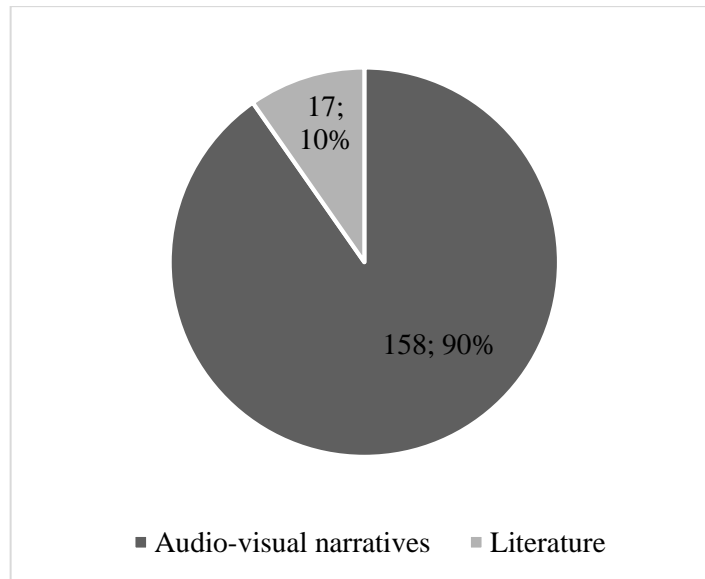
*Figure 9 Children's preference of media*

The assumption that boys are less interested in the classical narratives was not confirmed by the survey. Although boys seemed to lose interest in fairy tales in general roughly after tenth year, this fact did not seem to influence they knowledge of the classical narrative or their preference of storytelling media. From titles of favoured fairy tale narratives is obvious that for girls the interest in classical narratives lasts longer, which may be caused by social elements contained in the traditional narrative. However, they knowledge of the traditional children's narrative, modern children's narrative and media preferences are roughly same for both genders.

The last part of the questionnaire confirmed the audiovisual media as the primary source of children's narrative. According to students' responses 79% of them uses primarily a television, a computer or other electronic device to access the children's narrative. Only 17% of respondents reported literature as their main storytelling source and only 4% of children have tales narrated to them orally. These results are visualized in Figure 10.

As for the oral narration in children's home education, according to children's responses, the majority of parents stop reading or narrating stories to their children after they enter primary school. 31% of children between ages 9 and 10 still read or tell fairy tales with their parents. No child over age of 11 reported reading and narrating stories with their parents. The suggestion is that parents rely on school in the literacy and language education and underestimate the role parental storytelling on the development of a child above age of six. The detailed results of this part of the research are in the Figure 11.
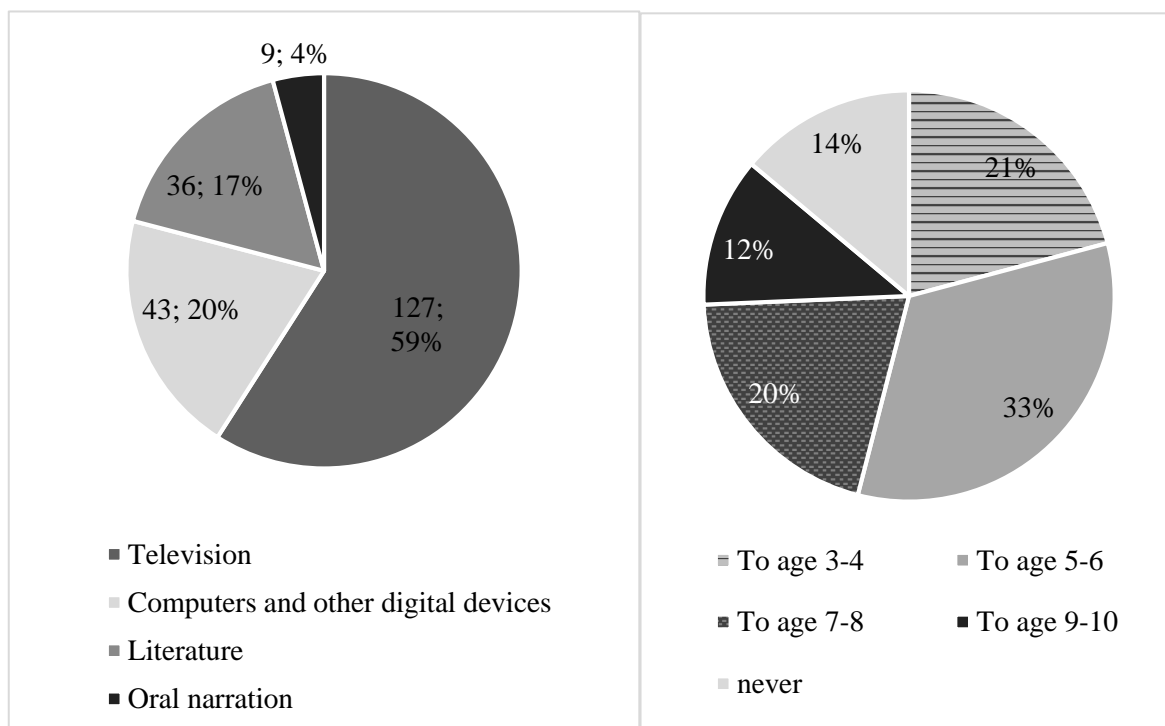
*Figure 10 Predominant children's narrative media source*



*Figure 11 Narrating fairy tales with parents*

From the responses collected it is obvious that children's media preferences greatly determine their narrative preferences. Since the television and other electronic devices act as the primary source of children's narrative, it is not surprising that children are heavily influenced by modern storytelling and they struggle to recall orally distributed tales.

Results of the traditional narrative awareness research are, however, optimistic, as the number of children which are able to narrate traditional narrative surpasses the number of children able to narrate the modern media adaptation. This suggests that the traditional oral storytelling still takes place in the early education of Czech children and influences them greatly. Although the popularity of modern adaptation of the traditional narrative does not seem to act as the promoting tool of the original story, from results of the quantitative research it is obvious that the modern narrative still educates children on the traditional narrative structure and motifs.

In conclusion, although traditional oral storytelling seems to be declining, and modern audiovisual storytelling cannot act as a substitute for the traditional one in the matter of mental development and language education, is seems to be providing general education in the area of literacy.

# Limitations and further research

The most pressing issue of this survey was the limited number of respondents and the lack of data on their individual needs. With respondents this young, results must be treated with caution as there is a possibility that a significant number of children do not understand questions fully which leads to having to simplify and generalize the way the questions are formulated, which in turn impacts the overall validity of the questionnaire. Although, the questionnaire and even the writing task was customized for children's age level and simplified as much as possible, results can be still influenced by these problems.

Another issue in the qualitative part was the question of gender. From thirteen students who submitted their narratives for analysis only one was male. Although the possibility was offered to larger number of male students, they declined it. This suggests a low interest of boys in traditional children's narratives, however, the number of students participating on this part of research was so small, any conclusion based only on this fact would be inapplicable to the larger population.

The research did not consider the social or cultural background of questioned students. Students from different cultural backgrounds would not have access to the traditional Czech tales and of course the concept of traditional literature for children would be different for them. The research on the social background of children could provide better insight into parent's involvement in the child's development and the contact with the traditional narrative. Especially complicated is the question of the oral narration in early childhood, children's testimony may be incorrect, as they do not have as good a perception of their own lifetime as their parents do.

Finally, a further study on the regard of a real connection between children's performance at school and their knowledge of folk tales would be advisable. This study did not prove any correlation between students' grades and the narratives they consume. These was a suggestion that children with higher literacy level are more familiar with traditional narratives and are able to re-create them better, however, this was not statistically confirmed.

# Conclusion

The main purpose of this thesis was to explore the traditional narrative awareness of Czech students at primary schools to support possible use of traditional storytelling for language acquisition in schools. The focus was put on students' natural literacy acquisition through oral and medial storytelling and their perception of the children's narrative. The research was realized at primary schools in the Moravian region and had two parts, qualitative and quantitative analysis.

The qualitative part of the research was aimed at the use of the traditional structure and motifs in student's narrative and the gained data showed that students adopt their early literacy skills from children's narratives, which they are able to mimic in their own storytelling. When creating their own narrative, majority of children used characters from modern fictional narratives, however, mixed them with traditional motifs. They also proved themselves to be able to use traditional narrative structure, which they had to subconsciously adopt from encountered traditional storytelling, as they did not receive any formal education on the narrative structure.

The main objective of the survey was to determine whether the students are familiar with traditional Czech folk tales for children and what role takes the traditional oral storytelling in their lives. Results showed that for the majority of children, the television is the primary source of the children's narrative. Only one fifth of questioned children was able to narrate three classical Czech fairy tales, a majority can name main characters of one or two fairy tales. This suggests a decline of oral storytelling tradition between Czech parents and children, which is essential for children's mental and literacy development. This assumption is confirmed by the survey, as child respondents claimed that most of parents stop to read or narrate stories to them after they enter primary school.

However, results show that the oral storytelling still takes place in the early development of children in majority of Czech families. Although responding children preferred the modern narrative, they were more likely to describe a traditional tale than modern one. Similarly, the modern narrative which they prefer is in most of cases based on the traditional children's narrative. Although these adaptations cannot fully substitute the educative aspect of the traditional narrative, they may raise children's awareness of traditional tales.

From responses is obvious that for boys the interest in the fairytale narrative rapidly decreases above age of 9. For girls the loss of the interest is postponed to age of 11 or later. The gender, however, has no influence on children's traditional narrative awareness gained before this age.

In conclusion the role of the traditional storytelling after the child enters the primary school is greatly undervalued and should be incorporated into lessons as parents seem to rely on the formal education with the children's development. Although the modern media success to educate children on the basic literacy and elements of the traditional narrative, traditional storytelling develops cultural awareness modern children lack.

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## The list of figures and tables

# Appendix

## Appendix 1: The result table of fairy tale preferences

| Fairy tale preferences | | | |
|---|---|---|---|
| **Tales by Authors (Czech)** | **Tales by Authors (US, US)** | **Folk Tales** | **Other** |
| anděl páně 2, | doba ledová, | kráska a zvíře, | sám doma, |
| pravý rytíř, | prasátko pepa, | Sedmero krkavců, | Minecraft ostrov |
| korunní princ, | šmoulové, | sněhurka, | mrazík, |
| čert ví proč, | harry potter, | rampelník, | star wars |
| čertova nevěsta, | harry potter, | sněhurka | zůstaň se mnou |
| láska rohatá, | země hraček | o smolíčkovi | indiana johnes |
| tři bratři, | poseroutka | popelka | nejlepší přítel |
| o hurvínkovi, | jste špatný člověk pane gumo, | šípková růženka | indiana johnes |
| hurvnínek | harry potter, | červená karkula | pat a mat parodie |
| rampelník, | Shrek, | | pat a mat parodie |
| láska rohatá | Alenka v říši divů | | pes za všechny peníze |
| tři bratři | Alenka v říši divů: za zrcadlem | | simpsnovi |
| Popelka | Harry Potter | | na samotě u lesa |
| Popelka | scooby doo | | simpsnovi |
| tři bratři | cars | | simpsnovi |
| zlatovláska | harry potter | | simpsnovi |
| nejkrásnější hádanka | paddington | | simpsnovi |
| pyšná princezna | harry potter | | simpsnovi |
| tři bratři | harry potter | | nejsledovanější |
| tři oříšky, | harry potter | | Jumanji |
| Sedmero krkavců, | hotel transylvánie | | Star Wars |
| hurvínek | lego příběh | | mrazík |
| Láska na vlásku | croodsovi | | ezopovy bajky |
| Popelka | Harry Potter | | simpsonovi |
| Popelka | Frozen | | |
| anděl páne 2 | Frozen | | |
| pyšná princezna | zpívej | | |
| tři bratři | Rattatoulie | | |
| runcajs | Pepek námořník | | |
| tři bratři | sofie, | | |
| nejkrásnější hádanka | sněhurka, | | |
| | moana, | | |
| tři bratři | ledové království | | |
| tři bratři | kráska a zvíře, | | |
| tři bratři | Láska na vlásku | | |
| o smolíčkovi | kráska a zvíře | | |
| popelka | Frozen | | |
| štaflík a špagetka | rampelník | | |
| hurvínek | spongebob | | |
| hurvínek | doba ledová | | |

| | | | |
|---|---|---|---|
| lotrando a zubejda | v hlavě | | |
| lotrando a zubejda | kráska a zvíře | | |
| princezna ze mlejna | sněhová královna | | |
| Ať žijí duchové | sofie | | |
| hurvínek | popelka | | |
| hurvínek | nicky ricky dicky and dawn | | |
| víla amálka | mimoni | | |
| šípková růženka | coco | | |
| kocourek modroočko | mimoni | | |
| o popelce | gumídci | | |
| sůl nad zlato | Frozen | | |
| krteček | Frozen | | |
| krteček | kungfu panda | | |
| krteček | spongebob | | |
| karkulka | my little pony | | |
| bob a bobke | našlo se koťátko | | |
| včelak mája | cesta na měsíc | | |
| krteček | tom a jerry | | |
| bob a bobek | simpsonovi | | |
| krteček | Narnie | | |
| s čerty nejsou žerty | já padouch | | |
| smolíček | simpsonovi | | |
| krkonošské pohádky | Psí poslaní | | |
| třetí princ | simpsonovi | | |
| tři bratři | rebelka | | |
| krteček | na vlásku | | |
| | hotel transilvanie 2 | | |
| | příšerákovi | | |
| | našlo se koťátko | | |
| | simpsonovi | | |
| | zlatá zbroj | | |
| | Pinochio | | |
| | Voileta | | |
| | Shrek | | |
| | táborníci z kikiwaka, | | |
| | shrek | | |
| | na vlásku | | |
| | diogenes v sudu | | |
| | kráska a zvíře | | |
| | Hobit | | |
| | Narnie | | |
| | zloba | | |
| | na vlásku | | |

| | | | |
|---|---|---|---|
| | čeroděj ze země oz | | |
| | kniha džunglí | | |
| | narnie | | |
| | emoji ve filmu, big hero 6 | | |
| | popelka elka | | |
| | obr dobr | | |
| | Phinias a Ferbl | | |
| | Balerina | | |
| | mimoni | | |
| | malá mořská víla | | |
| | v hlavě | | |
| | rudá jako rubín zelená jako rubín | | |
| | ostwino 3 | | |
| | frozen | | |
| | spongebob | | |
| | frozen | | |
| | zootropolis | | |
| | v tom domě straší | | |
| **65** | **101** | **9** | **24** |
| Respondents | 199 | Classical base | 20 |

| | B. Animal Motifs | D. Magic | H. Tests | P. Society | R. Captives and Fugitives | S. Unnatural Cruelty | T. Sex |
|---|---|---|---|---|---|---|---|
| Tale 1 | B310. Acquisition of helpful animal. | | | P200--P299. The family | | | |
| | B200--B299. Animals with human traits. | | | P250. Brothers and sisters | | | |
| | | | | P310. Friendship | | | |
| Tale 2 | B422. Helpful cat. | | | | R41.7. Captivity in cages | S301. Children abandoned | |
| | | | | | R110.Rescue of captive | | |
| Tale 4 | B200--B299. Animals with human traits. | | | | | | T0. Love |
| | B211. Animal uses human speech. | | | | | | T100. Marriage |
| Tale 5 | B401. Helpful horse. | D2078. Imprisoning by magic. | H1385.1. Quest for stolen princess. | P10. Kings | R210.Escapes | | T0. Love |
| | | | H1381.3.1.1. Quest for bride for king (prince). | P20. Queens | R111.1.7. Rescue of princess (maiden) from magician. | | |
| | | | | P40. Princesses | | | T100. Marriage |
| | | | | P30. Princes | | | |
| Tale 6 | B200--B299. Animals with human traits. | | | | | | |
| | B441.1.1. Helpful ape. | | | | | | |
| Tale 7 | B200--B299. Animals with human traits. | | | | | | T0. Love |
| | B211. Animal uses human speech. | | | | | | T100. Marriage |
| | | | | | | | T200. Married life |
| Tale 8 | | | | | R111.1. Princess (maiden) rescued from captor. | | T0. Love |
| Tale 9 | B300--B349. Helpful animals--general. | D2078. Imprisoning by magic. | | | | | T0. Love |
| Tale 10 | | D735. Disenchantment by kiss. | | | | | T0. Love |

Appendix 3: The table of the interview about students' narrative awareness

| How do you recognize a fairytale? | | | |
|---|---|---|---|
| Motifs and setting | Medial context | Narrative structure | Characters |
| Alenka zachraňuje kloboučníka a jeho rodinu | podle programu na tv | podle vyprávění | elza |
| bojují tam o život | je to kreslené | skončí dobře | mluví se tam o princeznách |
| přátelství | podle názvu nebo vydavatele | podle vyprávění | postavy |
| láska | jsou to kreslené | štastný konec | kloboučníkova rodina |
| všichni se mají rádi | je to v názvu | končí vždy dobře | čerti |
| přátelství | kamera, herci | není pravdivá | čarodějové |
| je tam hrad/zámek, | zvuk, efekty | smyšlený příběh | princezna |
| pozadí | reklamy | smyšlený příběh | tři bratři |
| humor | herci | na začátku je to napsané | paddington |
| zázraky | režiséři | dobrý konec | harry potter |
| zvířata | název pohádky | příběh | tři bratři |
| láska | pozadí | dobrý konec | zlatovláska |
| bohatství | hudba | napínavá část | strašidla |
| zázračné kouzlo | titulky se jmény | zábavný začátek | princ |
| oblečení | podle hlasu | | král |
| kouzla | podle písně | | postavy |
| tanec | | | pračlověk |
| láska | | | rodina |
| | | | batman |
| | | | hlavní a vedlejší postava |
| | | | batman |
| 19 | 17 | 15 | 21 |

Appendix 4: The questionnaire

*Zakroužkuj jen jednu možnost:*

Kolik je ti let?                     6-7          7-8          8-9          9-10          10-11

Jsi chlapec nebo dívka?                               Chlapec               Dívka

Vyjmenuj tři postavy z pohádky:

    O Budulínkovi

    _____

    Hrnečku Vař!

    _____

    O Popelce

    _____

Jaká je tvá oblíbená pohádka?

_____

Co je na ní nejdůležitější?

_____

Znáš filmovou pohádku <u>Ledové království</u>?          **Ano** – **znám, ale neviděl jsem** – **Ne**

    Dokázal bys stručně popsat její děj?                    **Ano** - **Ne**

Znáš předlohu této pohádky? (Sněhová královna)          **Ano** – **Ne**

    Dokázal bys stručně popsat její děj?                    **Ano** - **Ne**

Znáš filmovou pohádku <u>Kráska a zvíře</u>?          **Ano** – **znám, ale neviděl jsem** - **Ne**

    Dokázal bys stručně popsat její děj?                    **Ano** - **Ne**

Znáš předlohu této pohádky? (Kráska a zvíře)                    **Ano** – **Ne**

    Dokázal bys stručně popsat její děj?                    **Ano** - **Ne**

*Zakroužkuj jen jednu možnost:*

S pohádkami se setkávám nejčastěji:

   v televizi          na počítači     v knihách     někdo mi je čte/vypráví     jiné

    Pokud jiné, napiš: _____

Do jakého věku ti rodiče vyprávěli pohádky? (Pokud ti je stále vyprávějí, vyber svůj věk)

3-4 roky     5-6 let     7-8 let     9-10 let     10-11 let     Nevyprávěli mi pohádky

Appendix 5: Extracts from student's tales



POHÁDKOVÉ KOUZLO

autoři: Barík O., Lucík, Mishad, Barík F.

V jednom království žila královna
Nikola a král Ondřej. Tak moc
si přáli dítátko. Až jednoho dne se
královně a králi narodila dítě. Byla
to holčička. Dali jí jméno Julinka.
Julinka vyrůstala velmi složitě.
Když měla Julinka 18 let, vyjela si
na svém koni Juráškovi do lesa.
Jak projeli do lesa, Julinka uviděla velký
starý dům. A v tom domě bydlela velká,
zlá ježibaba. Julinka zaťukala na dveře
a uviděla jak ježibaba kouzlí. Ježibaba uviděla
Julinku a Juráška, vzala obas dva do velike
nechal. Uhodl den, dva a nic se nedělo.

Byl jednou jeden King Kong Patrik
a ten byl hodně smutný, jelikož byl
poslední svého druhu a proto se vydal
do Las Vegas do casina a hrál
tam a pocr. Když shrábnul 10 000
Kč vydal se na severní pol ke své
medvědovi aby mu splatil auto na
Snehove Koule ale že ge schrábl víc
než auto stalo ale zbylo mu 520 k
a tak se vydal do činy ke své ne-
mocné sestřince Pahde červené
a zbyle peníze jí koupil léky na
rakovinu. S čistým srdcem se
vrátil domu a přemýšlel komu
pomůže zítra.

# Pes a Pes

Ahoj, já jsem pes jménem Martin koupila si mně jedna spokojená rodinka starala se o mně tak dobře že jsem se ani líp nemohl mít. Jednou jsem potkal takovou fenu to byl kus. Hned jsem se jí zeptal na jméno ta jen řekla tady se to píše ja jsem málem omdlel. Hned jsem si to přečetl, jmenovala se Bela vždy když jsme šli do parku pro psi ~~xxx~~ tak jsem ji viděl, páničkové si domluvili sraz tak jsem ji viděl čímdál častěj až jednou jsme mněli děti.

1. velkých
2. porost libi
3. bela opice
4. ce u striplačke hiši
5. musi zahrad pati složit čime no ahon.
6. bla uhing
7. stepni pomerne

# Křeček



Žil byl jeden křeček neměl domov bydlel na ulici, už se naučil žít venku v přírodě. Měl kamaráda netopýra vycházel s ním moc a moc dobře ale netopýr Pepa měl kamaráda slepýše Arnošta. Arnošt s křečkem jménem Kuba moc nevycházeli. Přesto se nezdravali. Chcete slyšet celý příběh no dobrá. Všechno to začalo v první půlce května. Má mama umřela nikdo mně nechtěl až jednou tam přišla holčička s jménem Míša. Ta si mně koupila. Byl jsem tak šťastný ale to jsem nečekal že nebudu sám. Měli plný zvířat hady, psi, kočky, papoušky, ovce, krávu, králíky, slepice... Dali mně mezi hady a rychle mně vyndaly totiž se spletly potom mně dali do své vlastní klece. Jednou tam skočila kočka a snědla mně vtom začal úplně jiný život ta kočka šla ven úplně ven a tam mně vykadila utekla utíkej pryč budeš... ovizžíram svuz svuz tak lidi žil žil tak lidi se tam mít.

Žil byl jeden křeček a ten zatím neměl domov byl ve zverimexu. Jednou tam šla jedna holčička z chlapeček byl to sourozenci. Za nimy šel tatínek a něki vyberte si nějaké zvíře. Křeček se těšil. si vybereu jeho. Ale holčička se zastavila u štěněte a chlapeček u mluvčího papouška. Tatínek jim ještě říkal nechcete třeba tohoto křečka a ještě mu ukázal. Ale děti řekly že ne. Tak táta je nepřemlouval, zaplatil a odešli. Křeček byl tak smutný ale přesto mu nevadilo. Věřil že si ho někdo vezme. do běhacího kola a přeběhl jednu šňůru, druhou, třetí, čtvrtou... Ta holčička jménem Terka a tem chlapec jménem Martin. Martin se o toho ptáka jménem Pepík velmy dobře staral. Terka s Martinem se o toho pejska moc dobře staraly. Jednou Martin špatně zavřel dvířka od klece a Pepi ulet ěl. ten až vyroste tak se o něj děti staraly. Tak tentokrát šla maminka z dětmi. Když děti vstoupili do obchodu děti se

# Anotace

| | |
|---|---|
| **Jméno a příjmení** | Lucie Bryndová |
| **Katedra:** | Ústav cizích jazyků - Sekce anglického jazyka |
| **Vedoucí práce:** | PhDr. Václav Řeřicha, CSc. |
| **Rok obhajoby:** | 2018 |
| **Název práce:** | Tradiční storytelling ve výuce jazyka na prvním stupni |
| **Název práce v angličtině:** | Traditional storytelling in teaching foreign languages at the primary level |
| **Anotace práce:** | Tato práce zkoumá možnosti využití tradičního storytellingu, neboli vyprávění příběhu v edukačním procesu na českých školách, obzvláště ve výuce jazyků. Teoretická část diskutuje edukaci formou příběhu z historického, psychologického i pedagogického, zabývá se vlivem médií na žáka prvního stupně a na jeho vnímání lidové kulturní tradice a shrnuje poznatky podobných výzkumů, které proběhly v zahraničí. Praktická část obsahuje kvalitativní a kvantitativní výzkum, který proběhl na základních školách na Moravě, a který se týká znalosti tradičního narativu, mediálních preferencí a percepce tradičního narativu českými žáky. Cílem práce je zjištění aplikovatelnosti tradičního storytellingu na současného žáka prvního stupně. |
| **Klíčová slova:** | Storytelling, vyprávění příběhů, primární pedagogika, dětská média |
| **Anotace v angličtině:** | This work explores possibilities of applying traditional storytelling, or the narrative education, in the Czech primary schools, especially in language classes. The theoretical part of this work discusses the narrative |

| | |
|---|---|
| | education from the historical, psychological and pedagogical point of view, it deals with the influence of audiovisual media on primary school students and their perception of folk traditions and summarizes similar foreign studies. The practical part contains qualitative and quantitative research, which was held at primary schools in Moravian region and which deals with Czech students' knowledge of the traditional narrative, medial preferences and the perception of the traditional narrative. The aim of this work is to determine whether traditional storytelling can be applied on modern primary school students. |
| **Klíčová slova v angličtině:** | Storytelling, narrative education, primary pedagogy, children's media |
| **Přílohy vázané k práci:** | Appendix 1: The result table of fairy tale preferences Appendix 2: The table of motifs used in students' narratives Appendix 3: The table of the interview about students' narrative awareness Appendix 4: The questionnaire Appendix 5: Extracts from student's tales |
| **Rozsah práce:** | 126 546 slov |
| **Jazyk práce:** | Angličtina |