Storytelling Revisited

2019

Music, Gender, Language, Cinema

Núria Camps-Casals, Mireia Canals Botines, Núria Medina Casanovas (Eds.)

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Summary

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Introduction

If Storytelling represents the art of explaining a story, the term itself appeals to everyone. Storytelling allows oneself to express freely and creatively through ideas. A common cultural word represents every single moment of every single part of a lifetime. The term has become popular in a mixed reception, either for education, government, corporate, audiovisual, civil society, but especially in academia which may vary in intensity and interest in a number of ways. However, no matter how, it finds a way to be expressed, so it remains alive.

This book is the result of the Universitat de Vic – Universitat Central de Catalunya (UVic-UCC) organising the Second International Conference entitled: "Storytelling Revisited: Music, Gender, Language and Cinema in Children's Literature", held in Vic (Barcelona), on 27 November 2019. This Conference provided a forum for teachers, students and researchers to go deeper into the relationship between music, gender, language and cinema in children's literature within the field of EFL teaching for Early Years and Primary Education. It was an interdisciplinary conference organised by the three research groups GRELL, GETLIHC and TEXLICO at the Faculty of Education Translation and Human Sciences. This academic meeting revolved around the study of music and narrative structures applied to the classroom. Our overarching goal was to stimulate discussion and to highlight the importance of establishing criteria regarding the choice of music and storytelling for classroom work, in the EFL classroom.

Children's songs, melodies, literature, cinema genres and adaptations, gender issues, the use of music and language learning are fundamental pillars both in the teaching of English for young and very young learners. Particularly, the bias of gender usually found in narrative structures and the multiple languages that they might include. This second volume of *Storytelling Revisited* aims at offering a wide range of approaches to storytelling: children's engagement to their own creative process through crafted conversation and observation, the motivational impact of storytelling

for young learners, how to select a reader and the linguistic and cultural strategies to cope with in certain works, the element of storytelling in RAP, the planning of a new children's cantata, a specific communication strategy used with autistic subjects called "social history", women and migration in children's literature, the use of traditional stories in the classroom, detective roles in young learner's literature and Storytelling effectiveness in organizational management, especially to understand the Corporate Social Responsibility

This second volume of Storytelling revisited is a compound of research articles and communications, arisen from the contributions of the authors in this Second Conference. The following lines offer a brief of their investigations, with the common ground of storytelling.

While this introduction has explained the elaborated on the structure of this volume and the origins, the conclusion will be drawn on each of its articles and communications, serving as a proposal for next years' appointment in the third edition of the Conference, always searching common ground and looking towards the further deepening and development of storytelling theory in the future.

STORYTELLING FOR INCLUSION

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Introduction

Storytelling accompanies the evolution of the human race, and bears witness to both its identity and culture. For a long time, it has represented a sort of "oral encyclopedia" which, through narrative, has passed down from generation to generation traditions, customs and knowledge (Halverson, 1992). The role that storytelling played, even before the discovery of writing, in the diffusion of knowledge, in the construction of interpersonal relationships and in the birth of new societies, is well known. Without doubt writing is the earliest "technology" invented by man, through which culture and knowledge have been passed down over time, after having been transmitted orally for a long time. According to Barthes and Duisit (1975), in fact, storytelling begins with the same story of the human race, almost as if to represent an ontogenetically distinctive trait of the species, which unites *homo sapiens* with the *homo digitalis* of today's society (Montag & Diefenbach, 2018). Other authors (Kenyon *et al.*, 1996) argue that men and women not only have stories to tell, but that they are the stories they tell. Storytelling, therefore, always reinterprets in a new way and with different tools a natural propensity of human beings to tell about themselves, to build memories capable of projecting the past into the future.

This contribution investigates to what extent a particular type of storytelling, the so-called "social stories", can represent tools to promote school

and social inclusion of children and young people with high functioning autism.

Storytelling as a prosocial action

For Oatley (2016) storytellings are simulations of social worlds, capable of developing skills of socialization and communication that the story-listener acquires and consolidates progressively by adapting them to various contexts. By coming into contact with the stories, the child discovers new emotions, how to manage them and how to regulate their own behaviour. Oatley believes, in fact, that storytelling, in addition to simulating social worlds, simulates people in social interactions, since it tests not only the understanding of the content of the stories but also the empathic understanding of the child compared to the feelings of other people in the stories. This empathic understanding is due both to the listener's personal involvement in the stories, which activates cognitive deductions, emotional implications, translations of meanings from the storytelling to their own experience, and to the storytelling content conveyed by the characters of the stories that may be more or less closely linked to the listener's experience or refer to completely different worlds, even imaginary. Storytelling can therefore be an instrument that favours the knowledge of oneself and of others in well-defined times and places, but also an instrument of projection of oneself into completely unexplored worlds. Storytelling contemplates reality and imagination, in a temporal discontinuity that sees the present as a consequence of the actions of the past, but also as a springboard to get in touch with the future and worlds, that realistically do not exist (yet), but that exist in the mind of the one who thinks about them (Dunbar, 2012).

Regarding the relationship between storytelling and reality, Hakemulder (2000) underlines the social and transformative effect of narratives. In his studies he defines narrative fiction as a moral and social laboratory, because through storytelling it is possible to affect the present and the real society, as happened for example in Algeria, at the beginning of the century where the life experience narratives told by Algerian women have helped reduce prejudice toward the relationship between men and wom-

en within Algerian society and beyond. Through storytelling it is possible to accelerate social change, until what was imagined before becomes reality. As regards the relationship between storytelling and imagination, coming into contact with the characters of the stories helps people to "put themselves in someone's else shoes", identifying themselves with the situations experienced by others; in this way, through storytelling, empathy, sharing and understanding of other people's experiences and feelings are achieved, preparing the ground for the communicative relationship and for learning about and through emotions. Oatley (2016) sees in storytelling a way to simulate new social worlds, in a certain sense the narrations act as forerunners of socio-relational and emotional experiences that the subject will have to put in place in real contexts. The studies of Black and Barnes (2015) go in this direction. Their research has shown an increase in empathic competences generated by the encounter with stories. For example, it has emerged that watching a drama TV series significantly increases the test scores which measure the degree of empathy, while this does not occur after watching a documentary, confirming the impact that the narrative can have on the development of social and emotional skills in the subjects. Oatley (2016) also maintains that stories generate a sense of "shared humanity" in the user, since people activate fusional or oppositional relations with the narrative characters. These relationships are defined as parasocial because they are one-way: the characters in the stories do not really interact with the readers or listeners, who in any case establish an empathetic bond with them. This empathic bond has a profound value for the readers/listeners because in this way they develop self-awareness of their own social, emotional and relational potential, and of their ability to show it in specific social contexts. Storytelling invites us to take part in events and experience multiple emotions through the characters. When we come into contact with a narrative we can remain ourselves or identify with one of the characters in the story. As social beings we do not lead a single life: stories allow us to live multiple lives, they allow us to be in contact with multiple meanings, which we can share or reject. The psychological and emotional complexity of the characters in the stories helps users of storytelling to elaborate new ideas and emotions, sometimes more complex than they were before the narration, and it is at this stage that the subject develops new learning (Brown, 2015).

As Frijda (1969) says, through storytelling, emotional conditions are simulated which later will be translated into concrete actions/behaviors. Emotions are mentally endowed with coherent psychological functions that prepare to action. An emotional state can produce - even involuntary - a consequent action, thereby the simulation of an emotion thanks to the storytelling corresponds to the simulation of an action, so the experience of an emotion in the fictional context of the narrations can be intended as a preparatory exercise to experience emotions in real situations. According to Frijda, the connection between experiencing an emotion and triggering an action related to it involves the following phases: a) codification of the event; b) evaluation of the type of emotions generated by the event; c) evaluation of the meaning and intensity of the emotions generated by the event; d) preparation for action; e) action. Within this process, storytelling can represent both the tool through which the child experiences new emotions and also the tool that allows the children to regulate their behavior, controlling their actions/re-actions.

Based on this, the importance that storytelling can have in the structuring of human adaptive behaviour and in the recognition and management of the emotions underlying them is evident.

High-end autistic children

The use of storytelling as a tool to educate to the discovery of one's own and others' emotions and to the implementation of adaptive behaviors, may seem inappropriate for those who present a functional diversity in the understanding of prosocial narrative. The reference concerns mainly the people that the *Diagnostic and statistical manual of mental disorder* - DSM-IV (American Psychiatric Association, 1994) places in the so-called autistic spectrum. Here we will refer above all to children who fall into the high-end band of the spectrum. In this regard, Hans Asperger (1944), in the first half of the 1940s, identified a typology of children, defined as *Autistichen Psycopathen*, characterized by compulsive interests, relational attitude, linguistic peculiarities, mannerisms and clumsiness, or cases of autism without cognitive disability. In the same years, the father of American paedo-psychiatry, Leo Kanner (1943) conducted his research on autistic children with severe cognitive impairment.

In the 1980s Lorna Wing rediscovered Hans Asperger's studies working with children with the same problems and in 1994 what is now known as Asperger's syndrome was better described in the DSM-IV. In May 2013, with the fifth edition of the DSM, Asperger's syndrome disappears as a diagnosis and is included in the high-end band autism spectrum (American Psychiatric Association, 2013).

Starting from the Asperger's studies, Wing (1981) summarizes the characteristics of this syndrome in the following points:

– Language: time of acquisition in the norm even if it presents specific traits, such as the wrong use of pronouns, replacement of the second or third person with the first; tendency to a repetitive and stereotyped use of language; presence of echolalia; excessive interest in puns; difficulty in understanding metaphors and double meanings.

– Non-verbal communication: lack of facial expression, except in the case of strong emotions; monotonous, mechanical or exaggerated verbal tone; limited or excessive mimicry, usually inconsistent with the sense of speech; poor understanding of other people's expressions and non-verbal messages.

– Repetitive activities and resistance to change: attention to repetitive and routine activities; annoyance towards any form of change, even if minimal, concerning the arrangement of objects in space; poor perception of the passage of time and duration of activities.

– Motricity coordination: clumsiness, inadequate postures, stereotyped movements.

– Skills and interests: Asperger's syndrome presents particularly developed skills linked to the use of memory; limited and morbid interests towards specific topics (from the case studies emerges a widespread interest in astronomy, geology, history, genealogy, which are flanked in everyday life by exasperated attention to the routes of public transports, trains, television series, etc.).

– Social interaction: inability to manage habitual social behaviour; relational problems linked to the dialectic of the gaze, to the rhythms and times of the speech, to the attention to the interlocutor; inability to use

appropriately social codes such as clothing or postures in public contexts.

School is one of the first social contexts in which the eccentricity and non-compliance with the social rules of the subject with Asperger's syndrome are manifested in all their criticality. Compared to Asperger's research, the studies conducted by Wing add further peculiar traits, such as:

– lack of attention to the surrounding world during the early years of life; absence of communication, absence of laughter, smiles and other typical manifestations of early childhood; lack of interest in showing games and objects to parents; absence of symbolic games, which, if present, are rigid and stereotyped and do not provide the involvement of peers;

– development of language is not always early and brilliant, behind an adequate grammar and a rich vocabulary for the age of reference, the language used is usually copied inappropriately by other people or from books; many subjects with Asperger's syndrome know the meaning of obsolete and technical terms, but often do not understand the sense of common use terms.

After the inclusion of Asperger's syndrome in the DSM-IV, there has been a sharp increase in the diagnosis of this type of autism, usually considered more acceptable by parents because it is less stigmatizing and characterized by a high cognitive functioning.

Social stories to promote the inclusion of children with Asperger's syndrome

Prosocial storytelling may seem impractical for the design and implementation of inclusive educational actions for high-end autistic pupils. To be considered inclusive an educational action must be able to promote the presence, participation and progress of learning (Ainscow, Booth & Dyson, 2006); developing these three dimensions through storytelling could be very difficult in subjects with significant disorders related to the sphere of interaction and communication. Despite this, there are forms of storytelling, called "social stories" (Gray & Garand, 1993), that can encourage the progressive inclusion of children with autism and the maturation of

adaptive behaviors to be used both at school and outside. Social stories are highly structured narratives, functional to foster the construction of social relationships based on the understanding of the rules that underlie all types of relationship / interaction. They are stories that highlight the expected social behaviors, motivations and goals. As Lorimer and co-workers (2002) argue, in children with autism these kinds of stories serve to reduce aggressive behaviour, to teach social skills, appropriate attitudes, to acquire forms of greetings, to start play activities, etc., and to help children with autism to learn how to behave.

Gray (2000) defined social stories as simple descriptions, supported by photos or drawings, that serve to describe a person, an event, a concept, a social situation and that guide the child towards the acquisition of a rule of conduct to be adapted to an ordinary social situation. They are stories that have to be written considering the needs of the child (Gray & Garand, 1993), have a simple syntactic structure and are short-lived. They help children with autism to understand social situations that usually generate anxiety and stress in them, can be used to prevent, contain, manage and extinguish disruptive, explosive and violent behavioral reactions. In social stories, narration is used to educate the autistic child to reach an objective that is interesting or gratifying for him / her, to satisfy his / her need through the implementation of behaviours appropriate to the situation, to support the child in the phases of carrying out a task until it is autonomous and able to carry out it on its own. The use of social stories makes it easy for the autistic child to understand the sub-actions that make up the practice of a behavior, since precise information is provided on who, what, when, where and why certain steps have to be followed. Social stories are often used even before the child is involved in an educational activity, so as to prepare him / her and put him / her in a position to understand and manage the situation he / she will face later (Ozdemir, 2010).

According to Gray and Garand (1993) a social story, intended as a sort of storytelling, should include four types of phrases:

1. descriptive sentences, which provide information on who is involved in the story, where and when the facts occur, what happens and why. For example: *"The bell rings when the school break is over. Children stand in line near the door. They wait for the teacher to come"*;

2. guidance sentences, explaining to the child what is expected of him/her and how he/she should behave in a given situation. In this case, using the first person, the following propositions are used: *"When the bell rings, I will try to stop to do what I was doing. I'll line up. I'll wait for my teacher"*;

3. prospective sentences, describing what other people may feel or think. For example: *"The teacher will be happy to see all the children in line"*;

4. affirmative sentences, used to help the child remember the story better or to reiterate the underlying teaching of the story itself in terms of the behaviour to be acquired. For example: *"Many people wear bike helmets. This is an intelligent thing to do"*.

The articulation of these types of phrases within the story and the frequency with which they should be re-proposed are important aspects. In fact, on a structural level, a social history should include a ratio from 2 to 5 descriptive, prospective and/or affirmative sentences for each directive sentence. While the first three set the context, the directive sentence highlights the main lesson, namely the appropriate behaviour that the child should acquire. The structure of the text can be enriched with images and drawings so as to involve more channels and communication codes. The choice of narrative parts of the text and images should respect the child's reading ability, attention time and cognitive abilities. The title of the social story should include the general idea of the story, and like the structure of any narrative, the social story should include an introductory and a concluding part. The social story is written in the first person. The story should include the use of linguistic expressions that avoid as much as possible rigid and deterministic behaviors towards which the autistic child is brought to by its nature. In this regard, it is advisable to use words such as "sometimes", "usually", instead of "always", "never", etc. Once the story has been told, to check if the child has understood its content, some questions can be asked or the teacher can invite the child to repeat what they remember of the story, providing appropriate prompts to support the reconstruction of the story sequences. Social stories should not be reduced to a list of behaviours that the child has to put in place, but should provide a basic "narrative plot" capable of

describing the events/actions of the story, the general idea that one wants to develop, the behaviour that one wants to make acquire and therefore what is the purpose of the story (Kuttler, Myles & Carlson, 1998). The following are the cases of three autistic children proposed by Kuoch and Mirenda (2003) in which social stories were used. For each case, the subjects for whom the social stories were conceived, the synthetic description of the situation-problem to be solved, the adaptive behaviours to be developed and the contexts in which the social stories were applied are presented.

Andrew, 3 years old. In this case the social stories were elaborated to decrease the aggressive behaviours, cries and screams that the child showed when he was usually asked to share some games with his older brother. Henry, 5 years old. The social story focused on the child's eating behaviour, and the fact that he used to shout and cry during breaktime and lunchtime, as well as repeatedly putting his hands in his pants or genital areas. Neil, 6 years old. In this case, the social story addressed the problems that arose whenever the child played with his classmates. In these cases, he used to cheat, make negative comments on defeat and have oppositional behaviors.

Andrew's intervention was carried out at his home, together with his mother. Data was collected while the child was playing on the floor or at the table with his brother. The games to be shared were varied from day to day (jungle animals, plasticine, etc.). For Henry, the intervention was carried out at lunchtime during his pre-school summer program. It took place in a room with six other children and one adult, all sitting at the same table. For Neil, the activity was conducted together with 20 other children playing on the floor or on the table with card games such as "Go Fish", "Memory", etc.

In all three cases the social stories were planned to intervene on the dysfunctional behaviors manifested by the children, taking into account their interests, the skills they already possessed and the initial degree of cognitive and socio-relational development. These aspects were collected through in-field systematic observations and interviews reserved to reference figures (parents, teachers, social workers, neuropsychiatrists,

etc.), conducted before the presentation of the social stories. The degree of appreciation and involvement of children in the use of social stories was evaluated through the Picture Communication Symbol (PCS) (Johnson, 1994), thanks to the use of graphic indicators of satisfaction ("happy face"/"sad face"). The social stories proposed included the dysfunctional behaviors referred TO above for each child and in the body of the narrative; for each of them instructions were given on how to deal with them through the implementation of socially correct behavior, appropriate to the context of reference. The reading of each social story lasted about 3-4 minutes, including comments on the photos chosen to accompany the narrative. At the end of each story the teacher reminded the child of the behaviour that would be expected of him, in the case of Neil, for example, he was reminded: *As happens in the story that was told to you, play without quarrelling with other children, do not beat your mates and do not cheat!*. For any good behaviour manifested in play situations similar to those described in the social history, verbal feedbacks of approval were given to the pupil, as reinforcement for the good result achieved. The social history selected for each case was read repeatedly, whenever children were involved in working activities in which the application of the adaptive behaviour to be acquired was required.

Conclusions

The use of social stories can be considered a good practice to be used with high functioning autistic children, because through their habitual and systematic use, the child gradually learns to develop awareness of himself, other people and the world around him. In this way the distance between the child's inner and outer worlds decreases and education becomes a device for social inclusion and learning achievement. Through social stories, the storytelling contributes to the structuring of effective action patterns, to the internalization of rules, conducts and adaptive behaviors to be held in all those situations that involve social interactions. The communicative and socio-relational difficulties that characterize autism, even for the cases with Asperger's syndrome, can be countered through social stories, thanks to the shaping function that the narrative has on human behavior.

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AWAKENING THE INNATE NATURE OF STORYTELLING IN CHILDREN THROUGH ART, CONVERSATION, AND OBSERVATION

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Children by nature are confident, imaginative, and creative storytellers. This is visible in their play, conversations, and the way they view the world. John Berger (1972) suggests, "Seeing comes before words" (p. 7). Children need time, choice, and space to continue to develop these innate characteristics. Children are taught to live within prescribed cultural boundaries. If we approach our work with children through a process lens, we can create relationships and learning spaces that awaken the innate nature of storytelling in children. Artistic expression is a process and means for further developing the imagination, voice, and storytelling in young children. "In Reggio-inspired schools, art is a vehicle for inquiry, not the end itself, and artistic expression is seen as the language (actually, the 'hundred languages') of childhood" (Christakis, 2016, p. 78). Children need time and space to expanded their ideas and have their ideas noticed and heard by adults and peers.

As children develop and grow in their creative process, they begin to develop a personal writing process that allows them to record their creative pieces. Ralph Fletcher (2013), suggests, "…no element of writing can exist in isolation" (p. 4). Within a workshop approach, an artistic process can aid in writing development. Thus, allowing writers to experience a reciprocal nature between creating, writing, and revising. "Most students write

far better than they will ever know. We have to let children in on the secret of how powerfully they write" (Fletcher, 2013, p. 14).

The content of this paper reflects writing experiences provided for a heterogenous group of children ages 5-9. Within this workshop environment, strategies were explored to create a space that fostered creativity and storytelling through two-dimensional (2D) and three-demensional (3D) artistic expression. Throughout these experiences, carefully crafted conversation and observation allowed adults to engage in a dance with the child's process: knowing when to step in and support as well as knowing when to step back and allow the child to authentically engage in their own creative process.

This paper will provide an introductory exploration of the following: 1) the influence of creating a workshop environment; 2) process vs. product perspectives; 3) art as inquiry; and, 4) the importance of observation and child-directed conversation.

Workshop approach allows young writers to develop a personal approach to writing and creating while experimenting and engaging with other writers. The adults are available to provide models as needed and to listen to young writers to make an assessment of what tools and strateiges may be the next step in young writers' development as well as the development of their story. In many social constructs, adults are the authority over children. Children are oppressed in their contribution to a conversation, the development of their surroundings, and the daily decision making of their lives. In order for a workshop approach to effectively contribute to the development of a writer, this social construct of adults being an authority must shift. The young writers must feel empowered to make choices about what they write, how they write, and what supports they need. It is within this decision making that young writers develop an understanding of how they will use writing in their lives.

One way to allow for decision making is to provide a variety of supplies. Young writers can explore types of paper, writing utensils, and drawing utensils. Knowing these materials are available but not required, allow young writers to own the authority of their stories and creations. Thus, communicating with writers that they are the soul owners of these ideas,

creations, and are valued and supported in expressing these ideas in a means that they see best. When we give space to young writers, it is they that consider: "Do I need lined paper or blank paper?" "Should I draw first or write first?" Allow young writers to consider which medium will best tell their stories. This allows for the writers' stories to fill the space rather than the stories being accommodated to fit the space. When we allow this decision making to take place, we are value the individual writer's process and the development of craft and approach. It is the role of the adults to observe how young writers engage in this decision making and insert supports and strategies to allow the young individuals to develop their own writing process. As we observe writers, we know all writers move through a writing process which includes elements of prewriting, drafting, revising, and editing. Ralph Fletcher and JoAnn Portalupi (2001), refer to this as a writing cycle. "We don't want to teach our students *the* writing process; rather, we want each one of them to find *a* process that works for him or her. This process will inevitably differ from student to student" (p. 62).

It is within this workshop that creativity and process is fostered. When adults move into the role of listener and observer, rather than the decision maker, children are given permission to tell their story and demonstrate the importance of this act. Allowing children to explore their ideas through 2D and 3D art, creates a space that has the potential to bring their characters and setting to life. Children begin to mix their understanding of the world they live in with the exploration of the world that their characters live. Thus, supporting Berger's (1972) idea, "…there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it" (p. 7). The process of creating 2D art and 3D art becomes both the prewriting and revising elements to young writers' drafting process. For example, when a six-year-old male creates a story about his creature named Play-Play, he writes, "When he's going fast, then he puts them [wings] out straight so he can glide." When observing the creation of his 3D creation, Play-Play has long spread out wings and the writer has created clouds to accompany his 3D creation. (See Figure 1.)
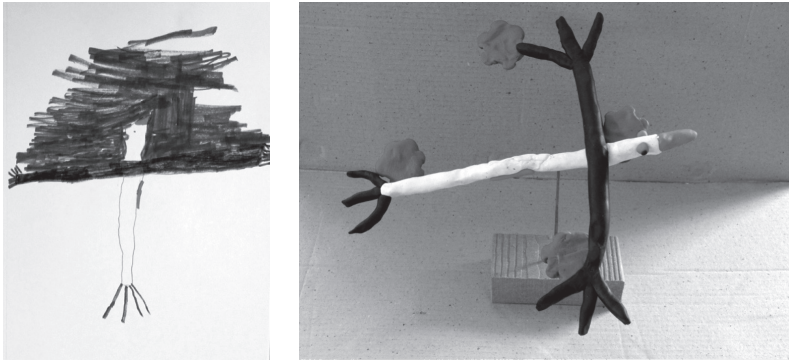
Figure 1: 2D and 3D work of Play-Play

When children are allowed to dance between their writing paper, drawing, and sculpting a character, then the setting and the events of the story naturally develop. Another example is from a six-year-old female's story about a Norwhal. Towards the end of her story she writes, "When she [Norwhal] woke up she turned the water different colors with her magical powers." Within in the writing process of this young writer, it is observable to see the progression of setting as a the writer created and drafted through 2D drawing, 3D sculpting, and back to 2D painting. (See Figure 2.)

Figure 2: 2D and 3D work of Norwhal

As children add color and detail to their 2D work, it provides time to think and develop their character and setting of the story. Peter Johnston (2004),

suggests, "Language, then, is not merely *representational* (though it is that); it is also *constitutive*. It actually creates realities and invites identities" (p. 9).

As children draw, adults can play a role in the thinking process by asking questions. Therefore, prompting children to think aloud as they are drawing. By asking open-ended questions or making simple conversational statements such as, "tell me more", children begin to put the creation of art and the crafting of story together. The same can occur during the work with 3D art. When children are asked to create their character using clay, children begin to see their character differently. The character is no longer a flat image on the page. When children begin to work the clay, select the color of the clay, consider the smooth and rough edges of their character, the character becomes more real. An example of this is the creation of Arabella the Fairy by a six-year-old female young writer. This child writes, "For protection from the animals, like frogs, who want to eat her…she can also shrink when she needs to by shedding beads and folding her wings." This young writer is able to create more details through conversation, sculpting, and drawing. (See Figure 3.) As this young writer created each round piece in her 2D and 3D art she was invited to consider the element of assembly and removal. Considering how these parts of this character could easily be added and removed as needed.
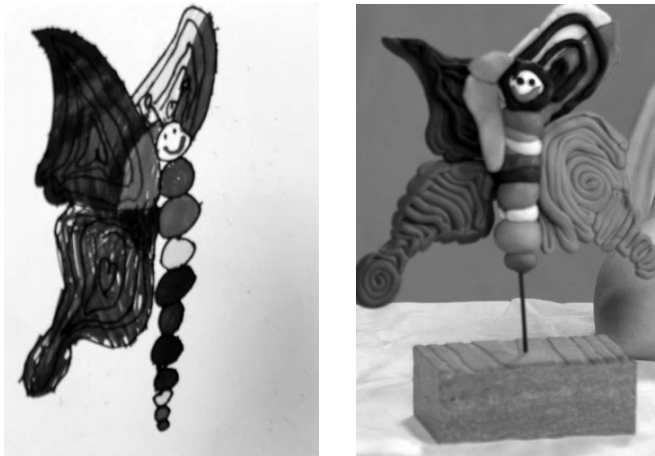

Figure 3: 2D and 3D work of Arabella the Fairy

This element of inquiry allows young writers to consider areas of the character and details of the character they may not have considered prior to the creating with clay. As adults have conversation with children during this creating process, children begin to revise and draft their storytelling. Children often consider elements that were not explored. Returning to their writing page, young writers begin to further develop elements and details of their character, or actions of their character. Adults cannot carefully craft questions and conversation if they are not intentionally observing the creative process through the lens of a child. As adults, our worldly knowledge, assumptions, and expectations can sometimes be a deterrent for a child's creative process. It is essential that adults use their knowledge to support and facilitate only when it will aid a young writer in communicating the child's ideas, purpose, and creativity.

Adults must suspend their own agendas to allow for children to be empowered and heard. It is this delicately crafted dance between adults' observations and crafted conversations along with the young writers creating that awakens the innate nature of storytelling in children.

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Motivation to learn foreign languages and storytelling

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Introduction

Despite the fact that the motivation to learn foreign languages (L2s) has been a widely researched area, there are few studies investigating the motivational impact of storytelling for young learners. This lack of research is partly explained by a relative scarcity of studies on young learners in the first place (Mihaljević Djigunović & Nikolov, in press) as well as by the general lack of research pertaining to actual classroom processes (Dörnyei & Ushioda, 2011) and task motivation (Kormos & Wilby, in press). In this chapter, I introduce the first steps towards research investigating the possible motivational effects of storytelling on young learners. First, I briefly summarize the most important L2 motivation theories. Then, I touch upon the results of a recent Hungarian investigation involving teachers from elementary schools about their perceptions of the successful language learner. Next, I discuss the main characteristics of the use of storytelling in the classroom for young learners from practical aspects as well as from the point of view of research theories and empirical studies. In the conclusion of this short summary, I propose a number of different ways to contribute to storytelling research in the L2 motivation framework.

Foreign language motivation

The field of foreign language (L2) motivation research is abound with various theories with the aim of explaining the amount of effort various students invest into second language learning (for the current state-of-the-art, see Lamb, Csizér, Henry, & Ryan, in press). Most of these theories, however, do not take into account the needs and wants of young

learners although they do not explicitly disregard them either: age has hardly been an issue when theorizing about L2 motivation. Studying L2 motivation of young learners is not only important because negative experiences at the outset pertaining to L2 can have a demotivating impact later on (Nikolov, 2001), but also because in some European contexts, such as Hungary, for example, L2 learning starts at a young age often without curricular support (Öveges & Csizér, 2018). Based on available empirical studies on young learners, Djigunović and Nikolov (in press) propose a framework of L2 motivation taking into account age-related characteristics of the young learners. In order to acknowledge variability of the definition of young learners, their age groups are defined (age 6-8, 9-11 and 12-15) with an increasing impact of peers and decreasing influences of teachers and parents. In addition, as young learners are growing up the impact of individual variables change from direct role modelling on the teachers' parts and dispositions to playful activities towards more formal and assessment-related influences. Similarly important is the fact that this framework takes into account classroom-related characteristics, such as tasks and other classroom events, and their mediating effects in relation to learning and teaching.

As classroom related processes seem to be crucial for young learners, four issues should be noted here as defining for classroom motivation: the role of teachers in students' motivation, task motivation, group dynamics and demotivation (Csizér, 2017). Based on empirical evidence, admittedly though, from more mature learners, I have collected the following pedagogical implication that are relevant for young learners as well (Csizér, 2017, p. 428): 1. Set an example as being motivated by getting to know your students' interests and how they can be incorporated into ISLA. 2. Be aware of the group dynamical processes: how they can help/hinder the learning processes. 3. Know that task motivation is an important part of motivation: even during a relatively short task students' motivation can ebb and flow. 4. Do not be afraid of demotivation: it will happen in the classroom. Try raising students' awareness and show how they can turn demotivation around and motivate themselves.

As for the theoretical underpinnings of young learners, I think Dörnyei's L2 Motivational Self System theory (Dörnyei, 2005, 2009) should be rel-

evant here as it relates to L2 motivation as a process. The appeal of this theory lies in its relative simplicity by arguing that the amount effort invested into L2 learning is shaped by students' ideal L2 Self, the extent to which the learner can imagine him- or herself as highly a proficient user of the L2; the ought-to L2 self that includes the external influences that the individual is aware of; and the L2 learning experience, which involves situated motives that relate to the immediate learning environment, and includes attitudes towards classroom processes (Dörnyei, 2005, 2009). The impact of age on the various components was investigated earlier (see, for example, Kormos & Csizér, 2008) but unfortunately not taking into account pre-secondary school learners (Boo, Dörnyei & Ryan, 2015). Still, it has been recently shown that one component of this model, the Ideal L2 self, is strongly related to long-term engagement in L2 motivation (Dörnyei, in press), whose effect can be harnessed in classrooms.

Successful young foreign language learners

A recent large-scale study in Hungary set out to investigate primary school English teachers' views on success in L2 learning in general and what makes a specific young learner successful in particular. Csizér's (in preparation; see also Öveges & Csizér, 2018) study includes 199 primary school teachers who have been asked what the most important personal characteristics are for successful young learners. The answers provided for the open-ended question have been submitted to content analysis by looking for emerging themes (Maykut & Morehouse, 1994). The results show that there are four major themes endorsed by teachers. They are as follows:

1. Use of English. According to language teachers, a good language learner is a language user, who takes every opportunity both in and outside the language classroom to use the language.

2. Motivation to learn English. A successful language learner is a motivated language learner, who is willing to invest energy into language learning (Dörnyei & Ushioda, 2011).

3. Self-confidence. Teachers think it is important in terms of success

for learners to be self-confident, as they put it "brave", to use the language and not be afraid of making mistakes.

4. Interest. According to the teachers teaching young learners, a successful learner is interested in the different aspects of learning, not just the tasks at hand, but the culture and learning itself, as well.

These emerging themes are considered important by researchers as well when L2 motivation is investigated. The capacity of motivating oneself is increasingly seen as a necessary part of L2 motivation (Lamb et al., in press) and language learning experiences are definitely linked to the successful use of English (Csizér & Kálmán, 2019). Finally, interest is established as one of the four "situated motivational conglomerates" along with motivational flow, motivational task processing and future self-guides (Dörnyei & Ushioda, p. 92).

Storytelling in L2 learning

Storytelling has been an established part of L2 teaching for young learners for a number of reasons. Among the reasons, the most important might stem from Pinter's (2006) work showing that young learners learn holistically and focus on meaning, which characteristics are in harmony with the features of storytelling in L2 classrooms. In addition, Wright (2004) explains that the most important individual variables for children are the role of social milieu including parental encouragement and teachers as well as children's self-confidence. The effects of storytelling are summarized in a number of factors that contribute to the successful use of stories in the L2 classrooms. These factors are as follows (Wright, 2004):

1. Motivation: children's willingness to listen to stories.

2. Meaning: "Children want to find meaning in stories, so they listen with a purpose. If they find meaning they are rewarded through their ability to understand, and are motivated to try to improve their ability to understand even more. This is in contrast to so many activities in foreign language learning, which have little or no intrinsic interest or value for children" (Wright, 2004, p. 6)

3. Fluency: both listening/reading and speaking/writing fluency are linked to children's self-confidence to use the language.

4. Language awareness: stories children listen to can "build up a reservoir of language" (p. 6) that can be later accessed.

5. Stimulus for speaking and writing: stories can serve as a springboard to other activities in the classroom.

6. Communication: languages are learnt to be able to communicate with others, they help to create a "sense of awareness of others" (p. 7).

7. General curriculum links stories to other subjects which children have to learn at school.

Encouraging teachers to incorporate stories into the classroom, Wright (1997) aptly writes the stories are part of children's lives not just "an occasional luxury" (p. 2). He also explains that the two key aspects of storytelling are willingness to use the foreign language and self-confidence as defined by being not afraid of making mistakes as "avoiding mistakes means […] avoiding learning" (p. 2). In addition, storytelling can enhance positive emotions (Wright, 2004).

Despite the established importance of storytelling in L2 teaching, there is an apparent lack of research into the relationship of storytelling and L2 motivation. The theoretical foundations of storytelling research and L2 motivation are best situated in the communicative language teaching paradigm (Cook, 2010) that includes task-based teaching (Ellis, 2003). In terms of communicative language teaching, there is a relevant differentiation between teaching foreign language for communication and teaching foreign language as communication (for details see Illés, forthcoming). Due to their possible intrinsic motivational values, storytelling can be easily incorporated into the classroom as an activity for teaching as communication, which allows children to become language users in the classroom. Moreover, 21th century digital tools offer multitude possibilities for the use of the language through stories in the L2 classrooms. One such example is Hava's (2019) study on digital storytelling that shows that although no change in attitudes have been measured in her experiment

but both students' self-confidence and personal use of the language, defined as domains of motivation, have shown significant increases after the completion of the experiment of digital storytelling. In another study in a more conventional setting, the motivational power of stories have been also corroborated as Ahlquist's (2013) research on the notion of storylines has managed to measure the motivational influences of storytelling.

Storytelling research might be incorporated into researching task motivation that has been on the agenda for years, but as Kormos and Wilby (in press) point out, it is still unclear how task engagement (in our case storytelling) might influence learning over time. Moreover, in this field, research on creativity and its impact of L2 acquisition has shown connection between narrative task performance and creativity (Albert & Kormos, 2004). More interestingly, as Albert (2008) hypothesized that "the reason why there is a stronger relationship between creativity and task performance measures in the case of the cognitively more complex task is that this particular task provided a greater opportunity for participants to use their imagination" (p. 183). This argument might underline the importance of storytelling and the need of employing aspects of students' imagination in L2 learning.

A final important aspect of storytelling should be the selection of stories that are interesting and motivating for children. One excellent example is detailed by Nikolov (1999). In her longitudinal study, she offers great insight how negotiating classroom-related decisions affect children's motivation in the long run. This study followed the language learning processes of three groups of young learners (aged 7 to 14) and storytelling was an established part of teaching. The main results of using negotiated process syllabus was that students not only developed positive attitudes towards learning but managed to take responsibility for their own learning processes as well, which created long-term engagement with the language.

Conclusion

The incorporation of storytelling in L2 motivation research remains a task ahead of us. As this short summary of the various fields of L2 learning and teaching shows, there are a number of issues that can be further researched

in various ways. First, it seems that storytelling can contribute to each of the characteristics deemed important for a successful learner by teachers: becoming a language user, developing motivation to learn English, establishing one's self-confidence and maintaining interest in learning. In addition, classroom use of storytelling can create situated motivational impact for students that helps long-term engagement with the language. Second, models of process motivation, such as L2 Motivational Self System introduced above, can provide theoretical models for the investigation of the effect of storytelling on L2 motivation as well as L2 acquisition. Third, the recent call to investigate students' characteristics in concert (e.g., Piniel & Csizér, 2013; Ryan, in press) can also be established with a storytelling research framework as a number of individual variables are needed to accomplish storytelling tasks successfully.

Notes

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How to select a reader (or building a reader up, when not ready-available).
Linguistic and cultural strategies to cope with terry pratchett's disc-world

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> 'I said, what about this rule about not meddling?' said Magrat.
> 'Ah,' said Nanny. She took the girl's arm. 'The thing is,' she
> explained, 'as you progress in the Craft, you'll learn there is
> another rule. Esme's obeyed it all her life.'
> 'And what's that?'
> 'When you break rules, break 'em good and hard,' said Nanny,
> and grinned a set of gums that were more menacing than teeth.
>
> (*Wyrd Sisters*, 136)

Beginnings

> In a distant and second-hand set of dimensions, in an astral plane that
> was never meant to fly, the curling star-mists waver and part . . .
> See . . . (*The Colour of Magic*, 7)

When opening Terry Pratchett's first Discworld novel, *The Colour of Magic*[1], we are teleported into a brand new universe. We are afloat in a distant place, urged by an unknown-though-seemingly-authoritative voice to *see*, to picture in our own mind – therefore according to our own perception

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1. The book was published in November 1983 in the UK, first by St Martins Press, then by Colin Smythe.

and view – the set that will host the whole of our adventure. The trick is in the missing details: though the words are already there, the narrator is already guiding us, "hitch-hikers" of his galaxy, speaking of a "set of dimensions" (a bunch of, or a theatrical set? it is to us to build it up) that was never meant to be, but becomes real and tangible as soon as the reader plays his or her own part. That is the drama of being a reader: you have to play a part, and it is a relevant one. This is also the benefit of being the

Creator of the story: you can make readers play their part your way.

> Great A'Tuin the turtle comes, swimming slowly through the interstellar gulf, hydrogen frost on his ponderous limbs, his huge and ancient shell pocked with meteor craters. Through sea-sized eyes that are crusted with rheum and asteroid dust He stares fixedly at the Destination.
>
> In a brain bigger than a city, with geological Slowness, He thinks only of the Weight.
>
> Most of the weight is of course accounted for by Berilia, Tubul, Great T'Phon and Jerakeen, the four giant elephants upon whose broad and startanned shoulders the disc of the World rests, garlanded by the long waterfall at its vast circumference and domed by the baby-blue vault of Heaven.
>
> Astropsychology has been, as yet, unable to establish what they think about. (*The Colour of Magic*, p.7)

Let us sit and wonder – or wander – or both. What are we to picture? See… As absurd, illogical this universe may seem, the narrator's voice sounds soft and lulling to the reader's ears, as powerful and playful words roll one after the other in a soft tone, which gently carries imagination to frame the mind of the reader. Just when we thought we were comfortable with the scene evoked, when we had started bestowing our confidence on the narrator, allowing his universe to become consistent in our mind and relaxing about the events, some detail is thrown in the picture to destabilise us. In this case, our guide calls into question some inexistent branch of philosophy to drop suspicion in our ears, by making us smile at science. Can we trust the voice describing the scene? Or, if we cannot, can we trust our logic to explain it? We have to bear with the author (and the narrator,

of course), and willingly suspend our disbelief, in order to let the story unravel before our own eyes, shape in the eight colours of the rainbow of the Discworld, via the black marks of words on a page.

That giant turtle, though… it makes a bell ring, doesn't it? We start to wonder about it (again), and logic tells us that, as plausible any explanation for the Universe may be, this at least improbable picture must belong to fantasy. Nevertheless, it is there; "[a]nd is a giant turtle swimming through space fundamentally less logical, or any more ridiculous, than a ball of mostly molten rock spinning around a natural fusion reactor wobbling up and down as it spins around a supermassive black hole?" (Lawless, 2019b). Our last chance is to… give up, and research. Maybe somewhere in that old History of Religions book we carelessly glanced at as a child, to re-discover where we met the picture before – because we did meet it, or we may have done. The World Turtle (or Cosmic Turtle, or World-bearing Turtle) really exists: it is a mytheme present in Hindu mythology, in Chinese mythology and in the mythologies of the indigenous peoples of the America. In case the bell did not start ringing, we should now suspect we are not part of Pratchett's universe of readers.

Where should we start then suspect the story should ring some bells? Hard to say, especially if stories begin *in media res*, as in the *Amazing Maurice and his Educated Rodents*.[2]

> One day, when he was naughty, Mr. Bunnsy looked over the hedge into Farmer Fred's field and saw it was full of fresh green lettuces. Mr. Bunnsy however, was not full of lettuces. This did not seem fair.
>
> -- From Mr. Bunnsy Has an Adventure
>
> *Rats!*
>
> *They fought the dogs and killed the cats, and* --
>
> But there was more to it than that. As the Amazing Maurice said, it was just a story about people and rats. And the difficult part of it was deciding who the people were, and who were the rats.

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2. Published by Doubleday on 1st November 2001; winner of the 2001 CILIP Carnegie Medal.

> But Malicia Grim said it was a story about stories.
>
> It began -- part of it began -- on the mail coach that came over the mountains from the distant cities of the plain.

Things apparently begin to shape through the narrator's description, and yet it does not sound as a proper narrator, as the voice telling the story immediately hands over the task of giving the reader a cue to someone else. The book begins with a quote from another book – supposedly for children -, *Mr. Bunnsy Has an Adventure*. For an English/British background, it sounds as one of those Beatrix Potter's *Peter the Rabbit*'s adventures, where the little rabbit is innocently naughty, and nothing very serious happens. Our first stage is set. And then… then another quote, this time from the second stanza of one of the most popular poems by Robert Browning, which serves as a further clue for the reading of the story – which, by the way, has not even started yet. The poem, one of those pieces of poetry every child learns (most times by heart) at the first stages of school in English-speaking countries, is *The Pied Piper of Hamelin* (1842), recalling a Middle-Ages legend about a rat-catcher dressed in multi-coloured clothing, called by the mayor of the town of Hamelin to lure rats away with his magic pipe. When the citizens refuse to pay for his service (in some versions even blaming him of having drawn the rats to extort the town's money), the piper plays a different tune, carrying all children away as he had the rats. The story became popular in different countries and acquired different forms, fascinating many writers, among which Johann Wolfgang von Goethe, and the Brothers Grimm.

What is then Pratchett's point about quoting at the very beginning of a story? Some quotes are actual quotes; *The Pied Piper* is a real poem. Some quotes, actually, are not: *Mr. Bunnsy Has an Adventure* is not a real book, it does not exist; at least, outside the story: within the story, it is THE book the characters rely on. Quotes (real and unreal, direct and paraphrased/indirect) build bridges of cohesion within and outside the text, serving multiple scopes: they give the reader a reading-key, they make the reader pause to wonder and wander about the book (contributing to the process of actualization of the fictional world), they establish connections between the reader and the narrator (author). They build up a sense of mutual re-

liability (the reader trusts the narrator because he/she feels they share the same literary background), while creating internal cohesion within the text, adding twists to the reader's perception of characters and events.[3]

The story, moreover, begins from its end, as on the very first page the main character, Maurice, "said it *was* just a story about people and rats"; and Malicia Grim – evidently another protagonist - "said it *was* a story about stories" (italics is mine in both cases).

Grim… this also rings a bell. Someone bearing such name, according to *nomen-omen* rules in naming an English character, should definitely possess some knowledge when it comes to stories – so the reader should deem her worthy of confidence… if her first name wasn't *Malicia*, suggesting that her perspective on events and people is not objective. We should also consider what "grim" means; according to the Merriam-Webster Dictionary, the term may suggest fierce in disposition or action; savage; stern or forbidding in action or appearance, somber, gloomy; ghastly, repellent, or sinister in character; unflinching, unyielding. What about Maurice? The *Amazing* Maurice (and his educated rodents). It sounds almost a circus name, the name of some wonder-of-the-show, but also someone able to leave others amazed, therefore speechless. Can such a voice be trusted? Yet, he is the eponymous character, so he must know what has happened and what the story – his story – was about. Be as it may, our only choice is to proceed in our reading of a sort of "unnatural space" – "a combination of a fantastic setting that features the natural, unnatural, supernatural or preternatural and presents them as normative to the reader" (Dungal Sigurðsson, 2016, 60).

At least, the story has begun – "part of it began", because no story really begins; it is the narrator who chooses to tell his tale from a certain moment,

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3. The bounds Pratchett creates between space and time in his novels, and the language he chooses to express to engage the reader, make the Discworld a powerful chronotope (the "intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature", Bakhtin, 1981, 84). Pratchett's narrative establishes a strong link with the world outside his stories by making the reader aware of the social implications of the links he creates in-and-out of his universe through irony, so that "every entry into the sphere of meanings is accomplished only through the gates of the chronotope" (ibidem, 258).

suggesting the reader to remember that something probably occurred before, and certainly after. Here, since the very beginning, we are left almost in complete darkness. Real darkness. Being a story about people and rats (still having to understand which is which), the whole book plunges the reader into the rats' perspective, limiting the use of the sight to enhance other senses, hearing in particular. Darkness functions as a blank space for imagination. The disoriented reader *must* imagine; noises, whispers, sounds, music, voices guide us through the deep dark wood of the narration, forcing us to adopt in turn the mind of the different characters, the narrator inconspicuously giving voice to their thoughts. Even the names of the rats are somehow incongruous, acquiring a logic of their own based on the sound of the words[4]. And voices inside the mind, along with visual signs to build words were the thoughts are not yet conceived, are further pivotal topics. The first voice, of course, is the narrator's, whispering in the readers' mind through their eyes; the visual black signs on the page (words, drawings) form at first an impenetrable "dark wood", and both the characters and the reader have to make it through it paying attention to sounds – how things sound. Safe *is* sound, more than safe and sound, at the end of the journey. For example, the coachman does not like the journey because "he could hear voices. He was sure of it. They were coming from behind him, from the top of the coach, and there was nothing there but the big oilcloth mail-sacks and the young man's luggage. […] But occasionally he was sure he heard squeaky voices, whispering." (*The Amazing Maurice*, 2) Characters are described only after their voice has

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4. Maurice's being amazing comes from what others say of him; being a cat, he does not eat the educated rodents because they can talk: "They said he was amazing. The Amazing Maurice, they said. He'd never meant to be amazing. It had just happened. He'd realized something was odd that day, just after lunch, when he'd looked into a reflection in a puddle and thought *that's me*. He'd never been *aware* of himself before. […] And then there had been the rats, who lived under the rubbish heap in one corner of his territory. He'd realized there was something educated about the rats when he jumped on one and it'd said, "Can we talk about this?", and part of his amazing new brain had told him you couldn't eat someone who could talk. At least, not until you'd heard what they'd got to say. The rat had been Peaches. She wasn't like other rats. Nor were Dangerous Beans, Donut Enter, Darktan, Hamnpork, Big Savings, Toxie and all the rest of them. But, then, Maurice wasn't like other cats any more." (The Amazing Maurice, I, 11-12) The names of the rats came after the Change, when they began to read but still did not understand the words they read; they therefore picked up names on the basis of how they liked the sound of the words.

been introduced. Then, as the whole scene takes place in complete darkness, the characters have to make out what is happening only on the basis of the sounds they hear:

> They realized that the coach had stopped. Outside, in the rain, there was the jingle of harness. Then the coach rocked a little, and there was the sound of running feet.
>
> A voice from out of the darkness said, "Are there any wizards in there?"[…]
>
> "The money's in the case on the roof," said Maurice's voice, from floor level.
>
> The highwayman looked around the dark interior of the coach. "Who said that?" he asked.
>
> "Er, me," said the boy.
>
> "I didn't see your lips move, kid!"
>
> […]The boy obediently picked up the flute and played a few notes. Now there were a number of sounds. There was a creak, a thud, a sort of scuffling noise and then a very short scream.
>
> When there was silence, Maurice climbed back onto the seat and poked his head out of the coach, into the dark and rainy night. "Good man," he said.

Pratchett's worlds of words unravel in the reader's mind in such a natural, easy, funny way we become almost addict to them. Maybe this is the real criterion by which the author selects his readers. When we understand his trick and develop a strong inclination to it, when it appears so natural (and so evident) to us that we take delight in detecting it and the more we find of it in the text, the most satisfied we are of it, it makes us feel we are actively part of the story, part of the Joke which, absurd as it may seem, is true. This feeling of "literary misplacement"[5] makes us appreciate the text

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5. The interpretative tool of misplacement is a conception I adapted on Scott Robertson, who applied the term to Fielding's works on comic and theology, implying "a continuous parting with the ineffable – the perpetual recognition that in comedic writing there is always a fragile sense of the other" (2010, introduction). Reading Pratchett's books in these

even more, involving us directly into the story. How does it work? Mostly, through the use of irony, a favourite in the English literary tradition, serving multiple purposes in depicting real situations in disguise.

Ironically therefore, Absurdity is somehow necessary to temper Reason and Power: "it is the only thing that stops these forces from turning on themselves and becoming instruments of corruption […], violence, and domination" (Lawless, 2019a) – a truth to be acknowledged "whether you're sitting on a ball orbiting a larger, burning ball spinning around a supermassive black hole, or whether you're on a disc on the back of four elephants, standing on a turtle swimming through space" (ibidem). Pratchett's worlds, nevertheless, "always find their own consistency, their own necessary Logic, in spite of whatever absurdities Sir Terry finds to toss in their way to prevent it. […] On the Disc, that new, homegrown Logic is labelled *narrativium*, a fundamental causal force that explains why million-to-one chances must always happen nine times out of ten, and why any collision between speeding carts must always end with a single wheel rolling away dramatically from the site of impact." (Lawless, 2019b). *Narrativium* is explicit, on the Discworld; so much so that some characters not only know it exists, but more than relying on to it they know how to exploit it rationally. In *Maurice*, Malicia is able to do so, and the whole of her side of the adventure is planned and carried on according to "how stories go" – though the very same relationship between Maurice, the rats, and the boy who goes with them acting as the piper is amazing and disorienting to her (and to other characters, for different reasons), because it apparently contradicts the way a story should go. In fact, it is a different story; it is a story where things naturally happen the wrong way round.

Narrating the narrator: the mirror and the irony of Logic

In a world where the essence of the story is the main element constituting reality, as Nodelman claims, "we must trust the narrator before we can accept the world he describes" (1979, 5).

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terms, substituting, or integrating, theology with culture (in the broadest perspective possible), allows "common critical zones such as epistemology, ethics, mimesis, canonicity, and revelation [as well as science, and society] to be investigated" (ibidem).

Yet in the case of Discworld, the narrator is unreliably unreliable,[6] as he keeps manoeuvring "the implied reader's perception of previously established rules and metaphysical laws of the world by changing the original paradigm on which the world was originally explained" (Dungal Sigurðsson, 2016, 47). Though willingly suspending our disbelief in the face of impossible or illogical elements, we are triggered by the narrator to find some correspondence between his fantastic world and the world outside, our real world. This trigger is enhanced by the narrator's choice to continuously re-focalise the reader's perception of the events, offering us "access to multiple characters' thoughts verbalizations and perspectives [which] may vary throughout the narrative" (ibidem, 49). This position, this zero-focalization, allows the reader to simultaneously deal with different informed points of view on the story, amplifying the chances of understanding the logic of the story itself. The difficulty is, that logic is subverted in "situational or verbal misunderstandings between his characters". (ibidem, 55). And here comes Pratchetness, a "deliberately playful, sometimes contradictory, somewhat silly tone on what is ultimately a serious topic" (ibidem, 49), as right here the reader perceives that the logic of the Discworld implies an ironic reading. After all, "Logic is a wonderful thing but doesn't always beat actual thought." (*The Last Continent*, 1998).

The Discworld logic is ironical, satirical, and tells us a lot about how Logic in the outside world works. (See Lawless, 2019b). It is a mirror, held by the narrator in the face of reality, leaving his readers the responsibility to look at it and decide what they really see – mainly themselves (see South, 2014, esp. 26).

> Whoever wrote this Theatre knew about the uses of magic. Even I believe what's happening, and I know there's no truth in it. This is Art holding a Mirror up to Life. That's why everything is exactly the wrong way round (*Wyrd Sisters*, 226)

Here is the point: How can we know anything? How can we know others? And how can we know ourselves? "To those fundamental problems of epistemology […] Pratchett answers confidently, again and again: Through the lens of fiction. Through stories." (J.R.H. Lawless, 2019)

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6. For a definition of the narrator in terms of reliability, see Booth, 1961, esp. 158-159.

What is especially relevant for Pratchett is the way we can use words to deny "the facts of life"[7]: when re-describing them, "we come to think about the words differently, and cause others to do so as well" (South 2014, p. 33). Stories affect our imagination, they are the power which makes us human. As Pratchett puts it, "suddenly the world was a story. Homo Sapiens became Homo Narrans, 'Story-telling Man'; the rest was, literally, history." (Pratchett, 1999, 9, in South, 2014, 27)

And if on the one hand "We are Pan narrans, the storytelling ape", it is only "if you understand the power of story, and learn to detect abuses of it, you might actually deserve the appellation Homo sapiens." (*Science of Discworld II*, 330) Those are Pratchett's readers: those who understand the power of story and rely on it to carry the story forward, and beyond.

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7. See S. Cavell on S. Beckett's *Endgame* (Cavell, 1969, p. 122)
8. Sir Terence David John Pratchett, OBE

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Songs and narrative structures in storybooks for young learners. Budapest schools collection

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Introduction

Storytelling is a two-way interaction, written or oral, between someone telling a story and one or more listeners. It is a well-known and powerful means of communicating messages and engaging audiences. Music gives us the chance to tell stories in a different way. For a storyteller using music helps creating a balance with words and rhythm. Humankind has been telling stories for ages as a way to make sense of the environment, organise experience and ideas and eventually as an instrument to enhance shared understanding within the whole community. Storytelling is an art form with a purpose to educate, inspire and communicate values and cultural traditions which typically follows a structure that describes the cause-effect relationships between events that occur over a specific time and that affects a group of individuals. Storytelling is often interactive and can help the listeners to cultivate their imagination.

This article presents an in-field research in kindergartens and primary schools in Budapest and their use of songs and stories for English language learning. This is the second part of a joint research between UVic-UCC and Eötvös Loránd University in Budapest. This paper composes the second part of this research held in Budapest schools.

The use of songs and stories in the EFL classroom

The first studies that explored the connection between music and language learning were held by Lozanov within the framework of his *Suggestopedia methodology* back in the 70s. Since then, several authors have subscribed his findings related to the benefits of music in second language learning and, particularly, in associating music to the relaxation of the affective filter making thus the brain more receptive to learning. The recent advances in Neuroscience reveal that, music becomes crucially important during verbal encoding processes (Ferreri,L. Aucouturier, J., Muthalib, M., Bigand, E., Bugaiska, A. ,2013), since music helps associative and organizational processes.

The most frequent way of using music in the foreign language classroom is by using songs. Singing makes repetition possible, and it is a fun way to introduce grammar and helps vocabulary acquisition. Using songs (Degrave, P. 2019) not only addresses the musical intelligence, but can also reduce foreign language anxiety. Besides, songs, as authentic material, become a very powerful motivating factor that may foster the students' attention.

some quite recent research (Wolfe, D.E. & Noguchi, L.K., 2009), claimed that pupils in class paid more attention and focused their attention more, to one story when it came along with music and songs, not just a spoken story. Moreover, the children were more engaged because singing the story required the pupils' participation. Apart from this, since music helps fixing vocabulary (Medina, 2014) singing a tale can help to recall the story. Also, Salcedo in 2010 observed text recall was more relevant when students heard a recorded song than when students heard a recorded spoken version of the song.

The use of stories in the classroom for English Language Learning has been a popular methodology for many years. Árva (2018) states that storytelling engages children because it is exciting and entertaining and the cornerstone in the life of a kindergarten (p.15). She distinguishes between teacher talk and reading and the use of pictures by the children in order to promote understanding:

> These books need to be read aloud to children and are designed in such a way that children can actively participate in the reading experience. The pictures are intended to help them decode the story through their own meaning-making process and become active participants (p.16).

Picture books are appropriate for children ranging from three to six years old because those books are often rhyming, repetitive, cumulative and humorous, and tell stories about topics that children are familiar with or about animals (Ellis & Brewster, 2014). Another main relevant characteristic of the success of stories in CLIL contexts is what Lepri and Canals call conflict interest:

> Conflict keeps the reader's interest, so the reader is more interested in the main character and a connection arises between them. Ghosn and Lavandier add a very similar and relevant characteristic in this story book: "strong identification" (Ghosn, 1999) and "shaping the brain circuits for empathy" (Lavandier, 2003).

Wright et al (2008) also affirm that the stories for preschool pupils can give us insights about the way they see and think about the world. This is what this research is about: the use of stories to help teachers in the classroom for the specific purpose of teaching them English.

The context

As we already mentioned, this research has two settings, one in Vic (Catalonia) and another one in Budapest (Hungary). Some differences were found in the curricula, established in both settings, which are going to be described. Since this study presents the data collected in Budapest, we are going to refer to the Hungarian Education System.

As for the National Kindergarten/Preschool curriculum, there are some specificities to mention. To begin with, some private kindergartens are bilingual and integrate English language however, foreign language education is not part of the curriculum or the official kindergarten programmes. State kindergartens offer foreign language programmes for a fee and it is only private kindergartens which appear to embed English in their regular curricula. Ironically, this lack of legal control gives kindergartens

(those that opt for a foreign language programme) the freedom to decide upon their own syllabus.

As far as the Hungarian National Primary School Core Curriculum Competencies is concerned, foreign language education starts in 4th grade in Hungary. If it is possible to employ a teacher who is qualified for teaching foreign languages in grades 1-3 children may start in grades 1-3. Also, schools promote general knowledge of the foreign language and intercultural competence as well as the skill-level establishment and development of the use of ICT applications. Above all, the establishment of language learning strategies remains: communicative competence, linguistic competence, sociolinguistic competence and the textual competence.

Methodology

We have collected data in five schools in Budapest in order to study the different narrative structures contained in stories as well as the different songs they use in the EFL classroom, in order to classify them according to the following categories:

- Types of songs:
  · Mother Goose Nursery Rhymes
  · Children's songs
  · Tailor-made songs
  · Songs after popular melodies
  · Modern/present day songs
  · Songs for stories
  · Chants
  · Anthems

- Narrative structures:
  · Basic Causal Structure
  · Dramatic positive Response in a Causal Structure
  · Descriptive Structure
  · Repetition Structure

Participants and School Context

Our colleagues, Dr. Eva Trentinné and Dr. Vali Árva from Eötvös Loránd University (Budapest, Hungary) collected the data from 1060 preschool and primary education students, in three state schools and two bilingual schools in Budapest.

Instruments

In September 2018, we interviewed the teachers from all the schools. We gave them the following grid to fill in during the year:

NAME OF SCHOOL:
ADDRESS:
COUNTRY:
TOTAL NUMBER OF STUDENTS:
NUMBER OF STUDENTS LEARNING ENGLISH:

NUMBER OF SONG	TERM	SCHOOL	LEVEL	STORY	SONG	TOPIC	SOURCE

Data collection and analysis

Three data collection times were organized during the academic year 2018-19. These three times were Christmas, Easter and the end of the academic year.

We collected a total of 316 songs distributed in the following categories:

- Mother Goose Nursery Rhymes   31
- Children's songs   123
- Tailor-made songs   101
- Songs after popular melodies   14
- Modern / present day songs   11
- Songs for stories   3

• Chants   32
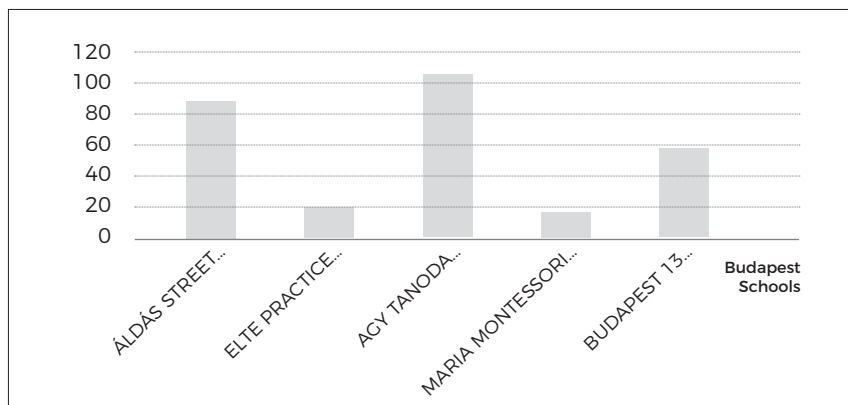• Anthems   1
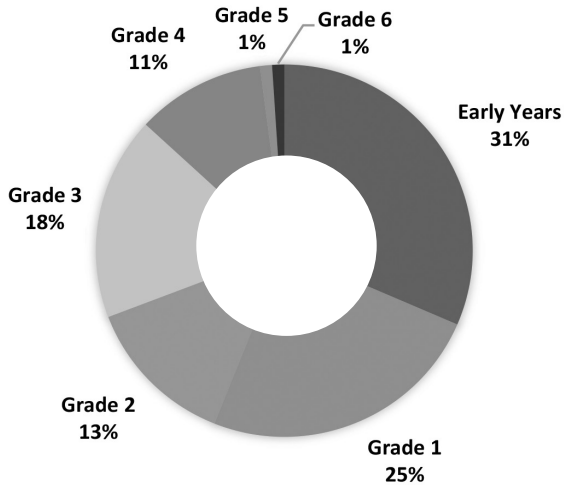
Graph 1: Number of songs in stages

As for stories, we collected 266 stories, distributed among these five cat-
egories:

1. Basic Causal Structure with a final turning point
2. Descriptive Structure with the specificity of the substructure of the
    Protagonist Descriptive
3. Repetition Structure
4. Fairy tales in the Picture book framework
5. Popular tales

Graph 2: Number of stories

Results

Songs

All the schools used many songs in the different terms of the year, but we found out that most of them sang more in the last term of the year. Early Years group is the one that uses more songs together with 1st Grade. The older they grow, the less they tend to use songs in the EFL classroom.

Stories

The narrative structures for stories worked among teachers in Budapest were mainly 3:

A. Basic Causal Structure

The basic causal structure introduces the characters or characters in the story. It offers an element that provokes the crisis and develops the plot until the drama is solved. The base chain for this structure is the following: CLARIFICATION+CRISIS+ENDING. The stories, which fit this structure are simple and short with a clear objective to be learnt: a character that gets lost and finds his/her way home at the end or a thief that robs and is finally caught. Això no sé si ho acabo d'entendre…The dramatic positive

response in a causal structure introduces the main character or characters in the story, offers an element that provokes the crisis and develops the plot until the drama is solved in a negative ending. Then, there is final turning point, which makes the story to end positively. The base chain is the following: CLARIFICATION+CRISIS+ENDING+ FINAL TURNING POINT FROM NEGATIVE TO POSITIVE. The stories with this structure are usually sad, but offer a whisper of hope to the reader. Some examples are Splat the Cat, by Rob Scotton and Little Red Riding Hood, 17th century, European mythology and Mr Wolf Pancakes, 2001, Jan Fearnley.

B. Descriptive Structure

The descriptive structure dedicates its attention to describe and inform about an item or a topic. This is the objective of the description. The base chain for this structure is the following: OBJECT/SUBJECT DESCRIPTION+ IT ENDS WHEN ENOUGH DESCRIBED. The books we find which fit in this structure are books without a plot, which are informative and plenty of images, picture books. The substructure Protagonist Descriptive was repeatedly found, without plot, picture books, i.e. Boats, 1993, Anne Rockwell, among many others. Also, The Informative Descriptive, with the example of *The very hungry caterpillar,* Eric Carle, 1969.

C. Repetition Structure

The repetition structure introduces the main character or characters and presents a situation, which keeps repeating until the last repetition that offers a slight change that helps to end the story. It is a very used structure mostly in Early years and first years in Primary education. The base chain is INCIDENT+REPETITION+REPETITION VARIATION A+A+A+A'. A clear example of this structure is Robert Southey, Goldilocks and the three bears, 1837 and We're going on a bear hunt, by Michael Rosen, 1989.

Conclusions

The use of Mother Goose Nursery Rhymes, Children's songs and Songs after popular melodies are very common in Early Years and Grade 1. We conclude that in Budapest, due to the use of Kodaly approach to music and language learning, songs after popular melodies are extremely popu-

lar in Early Years. However, a surprise was the use of Modern/Present day songs in Early Years and in Grade 4, when they are in Grade 6, due to the Language difficulty of the lyrics.

Stories are more popular in Primary Education than in Kindergarten. Fairy tales are repeatedly used in both early years and primary education. Popular tales, in addition, are used both in Vic Schools and Budapest Schools for English Language learning purposes. The most frequently used narrative structures in the classroom are: causal structure with a negative to positive turning point; repetition structure basically in Kindergarten and first and second year in Primary Education; and descriptive structure mainly with CLIL books and with the substructures *Informative Descriptive* and *Protagonist Descriptive*.

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CSR & Storytelling

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Introduction

Institutions, organizations, companies and their stakeholders are aware that a socially responsible behaviour is necessary and that corporate Social responsibility aims to achieve the desired responsible behaviour and sustainable development.

Nowadays, organizations have an impact on their socially, economically and environmentally and report it through financial and non-financial indicators, due to the need to achieve healthy ecosystems and good corporate governance.

However, in a globalized world, organizations depend on the health of global ecosystems with the desired balance with stakeholders.

It must be borne in mind that a quality management system should not only satisfy the customer, must respect the environment and operate responsibly for the common good of customers, consumers, governments, associations and the society itself.

Business practices that integrate Corporate Social Responsibility (CSR) in their strategic objectives need to be carried out. It is necessary to have the trust of the stakeholders with the activities that the company carries out in all its fields (economic, environmental and social, with the appropriate safety and health at work).

Therefore, Corporate Social Responsibility (CSR) refers to the responsible behavior of organizations with respect to the environment and human rights, as established by the international standard ISO 26000. This standard is a guide to implement Social Responsibility systems in organizations both in the public and private sectors, in all countries.

The ISO 26000 standard follows the methodology of the Deming cycle of continuous improvement through the Planning, Execution, Review and Action (PDCA, Plan-Do-Check-Act), that is, plan, do, verify and act to achieve more and more CSR.

This paper aims to demonstrate how academic literature communicates CSR Storytelling.

The methodology used has been exploratory in order to find out about the most important scientific publications on this topic in recent years on how CSR is taught in a very didactic way.

Subsequently, conclusions have been reached.

Methodology

The methodology has consisted of a literature review on the SCOPUS and ISI (Web of Science) databases for the wide coverage and the quality of the content they offer (Durán et al., 2017; Suárez et al., 2017). Therefore, the methodology used has been exploratory to identify relevant scientific publications in recent years through a bibliometric review to reach conclusions.

The searches were performed throughout October 2019.The CSO & Storytelling keyword combination was entered in the subject field by the WoS database.

Instead, the same combination was entered in the Scopus database, but in the Title, Summary and Keywords field.

The following criteria were applied for the selection of articles (Suárez et al., 2017; Siva et al., 2016; Doeleman et al., 2014):

1. Temporal scope: studies between 2010 and 2019 are included.

2. Quality of the research: Only those scientific papers published in peer-review national and international scholarly journals and book chapters have been selected.

3. Knowledge area: Social science research has been taken into account.

4. Publishing language: Articles published in English are analyzed.

The title and abstract are then read in detail the title and the summary, followed by a bibliometric review and the articles that are the subject of this work are compiled and a complete analysis of the published text is performed. The end result was the selection of 13 articles (Annex), which are explored and detailed in the results chapter.

Bibliometric review

From the bibliometric review it follows that the documents analyzed are in the areas of knowledge: *Business, Management and Accounting (45%); Economics, Econometrics and Finance (20%); Social Sciences (20%); Computer Sciences (10%) and Arts and Humanities (5%).*

Arts and Humani... (5.0%)
Computer Scienc... (10.0%)
Social Sciences... (20.0%)
Business, Manag... (45.0%)
Economics, Econ... (20.0%)
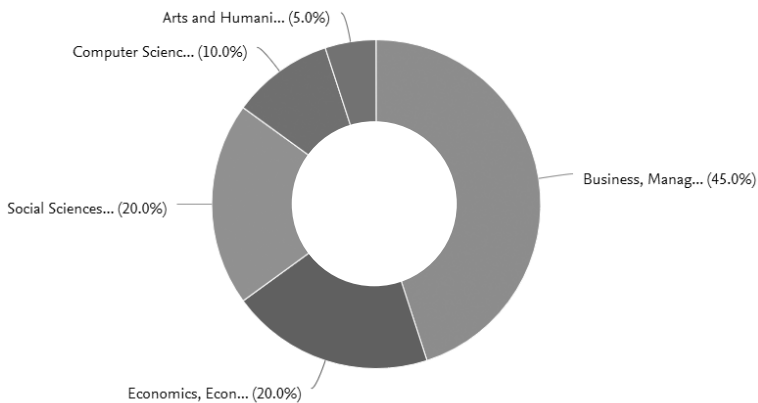
Graph 1: Areas of knowledge of the analyzed documents

Authors trying to explain CSR & Storytelling are, among others, Araujo, Balke, Baraibar-Diez, Boje, Coombs, Evans, Finster, García-Rosell & Gill. With regard to the types of documents analyzed, moslyt articles have been used in the study (54%); Book chapters (15%); Reviews (15%) and Conferences (16%).
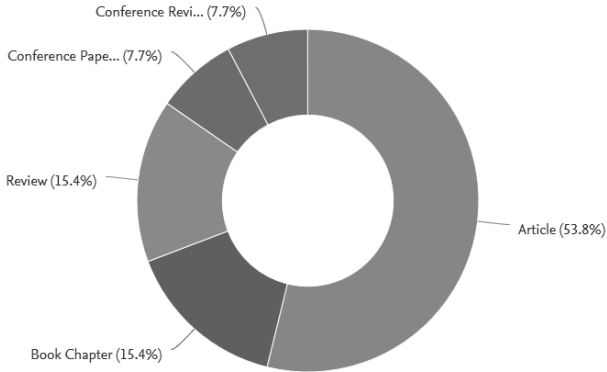
Graph 2: Types of documents analyzed

As for the countries with the highest number of publications in this topic, Australia, Germany, Netherlands, United States leads the ranking followed by Austria, Denmark, Finland, Pakistan, Spain and Switzerland. With respect to those who sponsor funding to explain the CSR with Storytelling and Humanities, the Research Council of Canada and then Canadian International Development Agency are on top. On the other hand, the affiliation of the documents focuses on the following institutions: Swinburne University of Technology, Space Doctors, FHWien University of Applied Sciences, Lapin Yliopisto, New Mexico State University Las Cruces, Universiteit van Amsterdam, Technische Universität Braunschweig, Vrije Universiteit Amsterdam, Universidad de Cantabria, Texas A and M University System, Procter and Gamble, Aarhus Universitet, Lahore University of Management Sciences.

Results

It is noteworthy that the bibliometric review reveals that 45% are documents in the area of knowledge of Business, Management and Accounting, of which 54% are in the form of a scientific article with various citations from the work of Araujo and Kollat, of 2018.

The necessary transparency of good corporate governance can be achieved through CSR Storytelling (Kemp, 2011), as can be seen, for example, by the advertising of plastic-sensitized organizations in our seas, among other narratives, which reflect social and environmental issues that must be controlled. It should be kept in mind that organizations need to convey values and foster collaboration, and often Storytelling facilitates this (Baraibar-Diez et al. 2017). Also, Storytelling helps to promote social awareness, such as in the third world (Boje, 2010).

The CSR Storytelling explains the internal and external reputation of the organizations and the commitment the organization works with (Gill, 2015); CSR regulations, organizational uniqueness, and social expectations are explained and made visible (Trinie et al. 2012), and they are virally communicated with the potential benefits that come from them (Coombs, 2019; Wille et al. . 2014; Leigh, 2012). Narrating CSR via Storytelling awakens emotions that generate a high impact and a positive response by stakeholders (Humphreys & Brown, 2010; Araujo & Kollat, 2018). A clear proof of the feasibility of the CSR & Storytelling binomial is the implementation of a story-writing exercise in a CSR course at a university institution, to promote thoughtful practices among students, as potential managers of organizations (García-Rosell , 2019). In addition, with Storytelling it is easier to understand CSR in the educational, economic, social and environmental spheres (García-Rosell, 2019; Boje, 2010).

Regarding the communication of the CSR & Storytelling binomial, Twitter is one of the most effective tools, as it facilitates the dissemination and narration of stories that promote and spread good governance policies (Araujo and Kollat; 2018; Cuervo et al. 2019).

CSR & Storytelling is a good combination for decisively promoting Social Responsibility in organizations, in an emotional and decisive way to make

the necessary changes that are needed and keep those that have already begun.

Conclusions

Following the work done by the bibliometric review of CSR & Storytelling, the conclusions are as follows:

1. 45% are documents from Business, Management and Accounting, in scientific article format (54%) and with several citations from the work of Araujo and Kollat, 2018.

2. CSR Storytelling is required in different sectors of activity (financial institutions, public organizations and private organizations).

3. The importance of using Storytelling to disseminate and foster CSR culture by facilitating their understanding at all levels (economic, social and environmental).

4. The emergence of technology and ICTs can help to further disseminate the CSR & Storytelling binomial to engage different stakeholders.

5. Storytelling promotes good corporate governance with social awareness.

6. CSR Storytelling facilitates educational understanding of CSR.

7. CSR & Storytelling binomial promotes CSR policies and facilitates their communication.

One of the limitations of the study comes from the small number of articles analyzed. In future studies, these criteria will be expanded, and it will be added the use of a semantic analysis method (citations, keywords, ...) to identify the critical topics of this research.

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Annex

Authors	Year	Country	Thematic	Goal	Results
Robert Gill	2015	Australia	CSR Narrative	Internal loyalty and external reputation	· Corporate storytelling creates a stronger commitment in the organization · Corporate stories create a brand and loyalty to employees
Trine Susanne Johansen and Anne Ellerup Nielsen	2012	Denmark	Organizational uniqueness	Incorporate certifications to demonstrate CSR narrative	· CSR corporate storytelling identifies compliance with the rule and the promotion of organizational uniqueness and social expectations.
Timothy Coombs	2019	USA	CSR internet communication	Develop storytelling on the internet to communicate CSR	· The results show how the impact of CSR story on the web and its potential benefits
Humphreys. M. & Brown. A.D.	2010	United Kingdom	CSR integration by staff	How CSR integrates with the advent of CSR consultants	· Explain the organizational processes of CSR in financial institutions
Phillip Wille & Rebecca Finster & Wolf-Tilo Balke	2014	Scotland	Social media and CSR	Propose a model that uses storytelling to link social media and CSR tasks	· Design a model for interactive CSR campaigns using Storytelling · Explore the possibilities of getting people involved in CSR campaigns by storytelling
Leigh H. Edwards	2012	USA	Transmedia Storytelling, Corporate Sinergy and Audience Expression	Demonstrate that even if corporate branding dominates alternatives proactives are present and other potential uses of transmedia storytelling may be found too	· The rise of transmedia storytelling reflects some competing trends in current media culture on corporate branding versus audience expression
Araujo. T. & Kollat. J.	2018	The Netherlands and Germany	CSR tweeting	Corporate storytelling as a narrative tool	· Emotions and aspirational communication are the main pillars for all CSR related storytelling and generate a greater impact and positive audience response

Authors	Year	Country	Thematic	Goal	Results
Garcia-Rosell José Carlos	2019	Finland	(CSR) pedagogies	Corporate social responsibility (CSR) pedagogies and teaching techniques	· Implementation of a story-writing exercise in a CSR course at a Nordic university. CSR Storytelling is very effective for understanding CSR in education, economics, environment and social · CSR can be used to promote more thoughtful practices among business students. Good pedagogical tool for learning CSR. Helps the student to understand the different fields of CSR
Sharon Kemp	2011	Australia	CSR & Corporate governance	CSR in directors and executives	· The respondents confirm that the members of the board and senior management have to provide transparent information on their activities to the stakeholders. Directors should also be informed of their remuneration, and financial information should be accurate.
Elisa Baraibar-Diez María D. Odriozola José Luis Fernández Sánchez	2017	Spain	CSR narratives to convey values	Success stories about CSR in successful companies to convey values, foster collaboration, lead to change and share knowledge	· The benefits of storytelling can be used as a CSR reporting tool to engage other stakeholders. Successful companies aim to transmit values, foster collaboration and lead to change
No author name available	2018	USA	CSR Online Communication with Storytelling.	CSR online communication is crucial for the company	· Corporate social responsibility by tweeting The power of Twitter, in an age where corporate social responsibility is crucial, is fundamental. Twitter is the contact platform for organizations to communicate their CSR.
Cuervo, T.; Orviz.N.; Arce, S.	2019	Spain	CSR communication on Twitter	CSR Perception on Twitter	· The perception of CSR on Twitter is evaluated by using data mining software and text mining methodology.
Boje Rafi Khan an Dawood	2010	Mexico	Eliminate child labor	Promote CSR in the face of child labor	· Third world ethical CSR response.

Source: Own production

Women and migration: an approach to children's literature

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Introduction

In recent years, politics and media have devoted ever more considerable attention to the phenomenon of migratory flows of men, women, and children who, for the most different reasons, are forced to leave the country in which they were born. Fortunately, political rhetoric and debates are accompanied by a more complex narrative plurality which, by exploiting different disciplinary and artistic-expressive languages, tells the migration experience in its many facets that allows, even the most distracted readers, to get in touch with a reality tampered withprejudices and clichés. The narrative for children, in particular, has proved to be sensitive to the subject. It has taken up the the task of narrating the profound changes that have gradually redesigned the demographic and socio-cultural face of 21st century Italy, so new generations are able to internalize that process of cultural openness necessary for a multicultural. Books like *Io sono filippino* by Vinicio Ongini , which started , in 1991, the series of bilingual books "I Mappamondi"(Ongini, 2000), *The Promise of Hamadi* of which the Senegalese Saidou Moussa Ba is the author - story written in collaboration with the journalist Alessandro Micheletti (2008) - and *When the deskmate is named Abdul Karìm* by Giovanni Catti (1991) are just some of the works that have taken the first steps towards a path of integration that passes through the narration of the Other. Over the next twenty years, more than 160 books have been published related to the experiences and ways of integration of the people who arrive in the new country. It is clear then that

these issues no longer constitute an episodic presence but are becoming common in children's books (Luatti, 2001, p.31).

Already in 2011 publishers such as Einaudi and Piemme started a narrative editorial series for children focused on the multicultural changes that occurred as a result of immigration to school, family and society. It is a collection of works that have become a sort of icon in the panorama of children's and youth literature and that have helped the readers of the new generation to learn about the experiences of the many immigrant children or children of migrants (Luatti, 2001, p.33). This group of "paper" protagonists have names and origins similar to the many boys and girls in the flesh that in today's society populate classrooms, parks, cities and tell everyday situations of multiculturalism and mixture, stimulating young readers to reflect on the many meanings of the changes taking place. Realistic events mostly inspire the narratives that address these issues both for a search for verisimilitude, aimed at unhinging prejudices and clichés and for trying to paint reality as it is, to favour the identification of the reader. The protagonists of these narratives are mainly girls and boys, both foreign and Italian, whose stories are always told in first or third person; young people forced to grow up quickly and recently arrived in the new country, with the aim perhaps of being reunited with a parent and for this reason they have to face situations of disorientation, of deep nostalgia, but also of confrontation with the other, of friendship and brotherhood. In addition to Italian writers, there are also many authors of foreign origin who tell their own migration experience, most often drawing on personal and family experiences and memories: "adventurous" journeys, of uprooting, challenging to integrate impregnated with deep feelings nostalgia, a strong desire for redemption, always in search of a better life.

Globalisation and the increase in migration flows have profoundly transformed the characteristics and cultures of countries, producing constant cultural and ethnic contaminations; like many other European countries, Italy can be defined as a multi-ethnic country. Beyond the social issues, complicated in themselves, it is necessary to manage immigration also from a legislative and bureaucratic point of view; the speed with which the migratory phenomenon has grown, however, has led countries like Italy to "build an entire system of laws and procedures starting practically

from nothing" (Massey, 2002, p.27), which has often caused stalemates, bureaucratic nightmares and legislative "gray areas" that have led thousands of people to live in the balance between the country of origin and the host country. To further complicate this picture, there is a variety of the phenomenon, the inhomogeneity of settlements in terms of distribution on the national territory, the significant differentiation of origins, languages, cultures, and religions. The most striking aspect is the exponential feature with which the growth took place: compared to a slow increase in the early Nineties, in recent years, there has been a boom in enrollments, also correlated by the rise of foreign students in schools (MPI, 2007, p.33).

The migration issue cannot and should not be experienced as an emergency; its exponential growth has made it an inevitable phenomenon that should be considered as an opportunity to rethink the concepts of integration and coexistence. Having to take into account highly complex needs favours the awareness that the increase in closeness between ethnic groups transforms the relationship with the other who is no longer a foreigner, a stranger, a distant one, but rather a neighbour and always present.

Children's Literature has demonstrated the ability to construct narrative environments characterised by a sophisticated level of response and to be able to provide the necessary tools to spread the motivations that expose them to a profound communicative renewal. In some ways, children's books have been able to transform themselves into a laboratory of ideas and writings through the proposal of intricate and highly topical editorial designs. This has contributed to the dissemination of extremely refined media products (Beseghi, 2011, pp.81-82) that have had to adapt to an increasingly complex market. Gender, despite the challenges, managed to review its characteristics and peculiarities in terms of linguistic choices, narrative techniques, and selection of appropriate communicative functions. It is thanks to these changes that children's books have now become stories that can satisfy a broad audience; these narratives have largely exceeded the characteristics that linked them to the world of children and have abandoned models of only soothing and comforting communication. Many authors have proposed a committed children's literature, and a valid example is that of Guus Kuijer, whose works have contributed to favouring a particularly significant path of intercultural reflection. The

works of this author, at times irreverent and provocative, are made up of elements such as attention to social issues, irony, thought on the world of adults through the eyes of children and can talk about complex subjects with simplicity, without ever falling into simplifications. The irony, in particular, is one of the most present and characteristic elements of Kuijer's tales, an irony that is, at times, ruthless and irreverent, which serves as a key to interpreting the story of a society in which interpersonal relationships always prove complex and rarely balanced. It is the case of the problems linked to multiculturalism: stereotypes and prejudices contribute to producing characterisations of "typical" social figures, among which, for example, there is judging without knowing the classmate of foreign origin (Kuijer, 2012, p.58). A critical narrative favours a deeper, more lively, and immediate knowledge of what each person expresses with his or her existence, and helps to enrich the reader where he can overcome the doubts raised by the very first impact with cultural diversity. Experiencing the other through the meeting challenges the preconceptions that underlie the logic of prejudice and literature can certainly be helpful as it encourages understanding and deepening before discriminating and excluding.

The Italian production of books for children and the paths of intercultural discourse

Migration-related stories are one of the most successful themes in multicultural children's literature, and this new narrative has favoured stories that have girls as protagonists (Attanasio, 2016, p.90). Most of the stories describe young people escaping from war, from precarious living conditions characterised by poverty and misery from war, oppression, and violence. The narratives often find the memories of migrant families, memories in which young readers can quickly identify thanks to the universal sense of belonging to the family social context. Wanting to condense in a few lines a summary of the common types of writing, we could summarise the main communication paths in different models:

1. *Interweaving between intercultural narrative and illustrated register*: channel capable of obtaining particularly suggestive results thanks to the emotional amplification that exploits the synergistic relation-

ship between text message and illustration codes. Many important picturebooks deal with multiculturalism; among them, *The Island* of Swiss drawer Armin Greder, published in 2002, stands out the unknown through the narration of life on an island whose inhabitants live the arrival of a shipwrecked person as an emotionally shocking event so that the collective panic leads the inhabitants to drive away the stranger and to surround the island with a gigantic wall. The story presents the sometimes dramatic consequences of the inability to know how to open up to the relationship with the Other and highlights the destiny of isolation and solitude that can arise from the perception of the foreigner seen as a social threat.

2. *Transfer of the experience of migration into a narrative "container"*: another method of narrative technique addressed to children, a format that tries to tell the background of the troubled migratory events. A work of the Italian publishing scene that tends to incorporate all this is *On the other side of the sea*, a story that moves between hopeful expectations towards the future and abandonment to the nostalgia that usually characterises the lives of migrants (Dell'Oro, 2012).

3. *Opening towards the culture of the "Other" through narration:* this channel attempts to bring small readers closer to other languages and to the knowledge of rituals and festivals of other cultures by taking advantage of their curiosity. It favours a useful communication channel to consolidate a sense of acceptance towards different cultural forms.

4. *Entrusting the narrative voice to the foreigner*: Another fascinating author is Takoua Ben Mohamed, who published in 2016 the graphic novel *Under the veil*. Born in 1991, the young graphic journalist moved to Rome at the age of 8 to join her father, a political refugee. The author not only deals with the theme of the veil but "different themes such as human rights, violence against women, Arab springs, racism, and prejudice". This book, in particular, is about the daily life of a girl who carries the veil and her life as a "second generation", speaking not of the veil, of its religious and political aspects, but of pure and simple everyday life that lives like any other woman in regardless of cultures, religion etc. "I am convinced

that to know and live with the new generations of girls who have chosen to wear the veil, it is necessary to go further and see what is under the veil, therefore, everyday life, normality, common aspects and also the importance of diversity seen from a positive perspective".

Another problem that emerges from children's literature is that related to the exploitation of foreign minors, a phenomenon that until recently was little known in the eyes of the people, but actually involves boys and girls mostly coming from India, Bangladesh, North Africa and sub-Saharan Africa, used in begging activities, in the fruit and vegetable sector or also in cattle breeding, deprived of the simple joys of childhood and forced to a life of hardship and sacrifice.

The story *On the wrong side. The hope after Iqbal* of D'Adamo, whose protagonists are two girls, Maria and Fatima, little slaves who worked alongside Iqbal, offers an interesting glimpse of this reality.

The exploited minors are mostly children aged between 10 and 15, but it is not uncommon to also come across girls between 15 and 17, already married and with children. These girls are not only denied the right to education, which eliminates their chances of freeing themselves from a life of this type, but are denied, first of all, the right to childhood, to play, to relationships with peers, and youth in general. These people are forced to spend whole days on the street, in the cold or scorching heat, and most of them suffer violence and abuses of all kinds, especially if they return home at the end of the day without a gain that is deemed adequate by those who keep them in these conditions, as in the case of Jasmine, the protagonist of the novel *Today, I may not kill anyone. Minimum stories of a young Muslim strangely non-terrorist* of Randa Ghazy (2007).

Conclusion

The reading of dedicated works can be considered the fundamental condition for encouraging, from an educational point of view, the cultivation of an open mind, detached from rigid schemes and invariably fixed reference values (Anolli, 2001, pp.112-114). In this perspective, the tests of narrative

writing for children marked by a similar narrative trace are the testimony of an educational bet open to the future and based on the conviction that it is possible to overcome the differences. Not only is it possible to overcome them, but it is also desirable to do so to venture with passion towards the knowledge of what is hidden in cultural diversity. It is the opinion of the writer Bianca Pitzorno "that in children's books as in those for adults, there should be no censorship. That we can and should talk about everything that interests young readers or is part of their experience. I am also convinced that there are no "too difficult" arguments. Anything can be explained to children under two conditions. The first is that they are really interested in the subject [...] The second is the need that the adult who explains something has understood very well himself, and can find the words, examples, similarities, understandable to the child" (Barsotti, 2006, p. 83). Parents, teachers, and operators are aware of the importance of the book as an educational resource, but when it comes to dealing with such important topics, one realises how much this tool can make the difference in terms of enhancing the value of differences and intercultural education of today's generations. What in the eyes of the world may appear as strangeness leads, instead, to the sign of a peculiarity that deserves only to be understood and known. Moreover, only by the decision to commit to implementing active knowledge practices, can a more free and conscious way of analysing the complexity of reality be born.

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An african village with no water

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Introduction

Listening to the story "An African Village with no Water" involves learning language, learning about musical instruments from different parts of the world, and about animals and nature. Moreover, it is a multicultural story, which means that the tale and the activities focus on diversity, different origins, and challenges that human beings may experience in their daily life. The big challenge in our story is the global problem of not managing to have safe drinkable water for everybody in our planet. Through all these complex topics, primary pupils will practise English and enhance their intercultural competences at the same time. That is, participating in our story will help them develop empathy, respect, and adaptability amongst others, which can represent a bonus when using multicultural stories. One of the main non-linguistic objectives is for pupils to understand life in a distant environment and empathise with the kind of situations that some children in Africa have to endure.

English is a global language which will help us communicate not only with people who use it as their mother tongue, but also with millions of others who use it as an additional language. Such speakers could be the African people who live in the "African Village with no Water" and also the pupils in our classrooms whose families come from villages with similar situations or any other villages in the world where English may be spoken.

Apart from English, music, and intercultural competences, our story aims to foster the naturalist intelligence, the eighth of the multiple intelligences proposed by Howard Gardner. Our characters interact with nature and animals in a powerful way, which makes pupils immerse in our diverse world, and which may encourage them to seek contact with their natural environment. In addition, they may understand the value of a natural resource such as water.

Last, but not least, the pupils will have the opportunity to reflect on gender aspects as the main characters are a group of wise and strong African women. Moreover, they will know that the ones in charge of walking to collect water for their villages are mostly women and children.

"An African Village with no Water" is a tale located in a remote village of Gambia. The approach used belongs to Critical Storytelling, as a result of which, our young listeners and tellers will be using their critical thinking when participating in the storytelling and the accompanying activities.

An African village with no water (Year 4)

PRE-LISTENING ACTIVITIES (1 hour)

Relaxation Technique

Ask the pupils to sit down in a circle. Ask them to cross their legs, to put their backs upright, to close their eyes and breathe in and out through their noses slowly.

Tell them you are going to burn some incense and play a hang while they try to relax by closing their eyes, breathing slowly, listening to the music, smelling the incense and by not paying attention to their thoughts for some minutes.

Asking questions related to water consumption

Bring in several eight-litre plastic bottles to illustrate this activity.
Ask the pupils to answer questions 1 and 2 and help them get the right answer:

1. How much water is consumed per person per day in our country?
   We consume 100 litres per person per day.

2. How do we spend this water?
   We spend it in showers, flushing the toilet, washing dishes and clothes, leaving the water running while we brush our teeth, drinking, cooking food, etc.

Ask the pupils to answer question 3 and help them get the right answer. Place one or more plastic bottles on a table after every answer, depending on the litres of water that are used for each of the actions. If you ask all the questions below, you will end up with 21 bottles on the table.

3. How many litres of water do we spend when having a shower? We spend a minimum of 50 litres.

   How many litres of water do we spend when flushing the toilet? We spend a minimum of 10 litres.

   How many litres of water do we spend when washing the dishes by hand? We spend a minimum of 23 litres.

   How many litres of water do we spend when using a dishwasher? We spend a minimum of 20 litres.

   How many litres of water do we spend when using a washing machine? We spend a minimum of 40 litres.

   How many litres of water do we spend when leaving the water running for 1.5 minutes while we brush our teeth? We spend a minimum of 18 litres.

   How many litres of water do we spend to drink? We spend a minimum of 2 litres.

   How many litres of water do we spend when cooking food? We spend a minimum of 5 litres.

Ask the pupils to answer question 4 and help them get the right answer:

4. How much water is consumed per person per day in Sub-Saharian Africa?

The average household water consumption in Sub-Saharian Africa is 20 litres per day.

Ask the pupils to answer question 5 and help them get the right answer. Place one or more plastic bottles on a different table after every answer depending on the litres of water that are used for each of the actions. If you ask all the questions below, you will end up with 2 or 3 bottles on the table.

5. How many litres of water do they spend when having a shower? They spend a minimum of 6 litres.

    How many litres of water do they spend when flushing the toilet? They spend a minimum of 5 litres.

    How many litres of water do they spend when washing the dishes by hand? They spend a minimum of 3 litres.

    How many litres of water do they spend when using a dishwasher? They spend no litres.

    How many litres of water do they spend when using a washing machine? They spend no litres.

    How many litres of water do they spend when leaving the water running for 1.5 minutes while they brush their teeth? They spend a minimum of 0.5 litres.

    How many litres of water do they spend to drink? They spend a minimum of 2 litres.

    How many litres of water do they spend when cooking food? They spend a minimum of 5 litres.

Reflection time:

Ask the pupils to look at the amount of plastic bottles on each table. Ask them why they think the amount varies so much.

Ask them about their opinions on how people in different communities use or misuse water.

Ask them about the way they relate to water and how they can change their habits if necessary.

WHILE-LISTENING ACTIVITIES (1 hour)

Relaxation Technique

Ask the pupils to sit down in a circle. Ask them to cross their legs, to put their backs upright, to close their eyes and breathe in and out through their noses slowly.

Tell them you are going to burn some incense and play a Koshi chime while they try to relax by closing their eyes, breathing slowly, listening to the music, smelling the incense and by not paying attention to their thoughts for some minutes.

Recalling

Ask the pupils to share aloud the important ideas that they can remember from the previous session.

Musical instruments from around the world

Tell the pupils they are going to listen to a story about "An African Village with no Water". The story is related to the water challenge that exists in our planet and which they had already worked on during the previous session. Tell them that the story includes some instruments from different parts of the world. Show them and play them while you mention the place they belong to:

Djembe: Africa
Chajchas: South America
Frog guiro: Central America
Didgeridoo: Australia
Native flute: North America
Kalimba: Africa
Ceramic whistle: South America
Thunder drum: Indonesia

Show the toy animals that are taking part in the story and practise their names in English:

Ladybird, frog, elephant, giraffe, butterfly, bird.

Tell the story while showing the animals and playing the instruments:

Once upon a time …there was a village in Africa where it suddenly stopped raining. It was very, very hot and there was no rain. Nobody knew why, but it was not raining anymore. They tried everything: rain rituals, prayers to Allah, singing all together, dancing ... but rain was not coming! The people in the village didn't have water to drink, to have a shower, to cook, to brush their teeth, to flush the toilet, to wash the dishes… Even when the rainy season came, there was no water. People decided to leave the village, they went to other villages in Africa where there was some water to drink, to have a shower, to cook, to brush their teeth, to flush the toilet, to wash the dishes… … and our beautiful African village became deserted. There was nobody in the village except for a group of very wise, strong women who loved their village and decided to stay. "We are not leaving our beautiful village, no way!! We will call some rain. We are wise, we are strong and we will not surrender!"

One night they met, and they started to sing, and dance, and jump, and play the drums. Listen to the drums. They played the drums louder and louder. (The teacher plays the djembe)

Some ladybirds could hear the sounds and went to meet the wise, strong African women. (The teacher walks with the ladybird and plays the chaj-chas at the same time)

The ladybirds called their friends, the frogs. The frogs came to sing, and dance, and jump and play with the wise, strong African women. Listen to the frogs. (The teacher plays the frog guiro)

The frogs were singing very loud and the elephants woke up. The elephants also came to the village to sing, and dance, and jump, and play with the wise, strong African women. They played their trunks very loud. (The teacher plays the didgeridoo)

The elephants called their friends the giraffes. The giraffes came to the village to sing, and dance, and jump, and play with the wise, strong African women. They played the flute, a flute as long as their neck. (The teacher plays the native flute)

The wise, strong African women were still singing, and dancing, and jumping, and playing. Listen to them (The teacher plays the djembe). Listen to them playing louder. (The teacher plays the djembe louder)

The giraffes called their friends, the butterflies. Butterflies love dancing, they started to sing, and dance, and jump, and play with the wise, strong African women. They were making wonderful sounds with their wings. (The teacher plays the kalimba)

The butterflies called their friends, the birds. The birds were flying and flying over the village, singing, and dancing, and jumping and playing with the wise, strong African women. Can you hear the sound of the birds? (The teacher plays the ceramic whistle)

Do you know who are really very good friends of the birds? Can you guess? Yes, yes ... the clouds! The birds called their friends, the clouds, and they came to sing, and dance, and jump, and play with the wise strong African women. Listen to the clouds (The teacher plays the thunder drum)

And guess what! Can you guess? Yes! It started to rain! (The teacher and the pupils make the sound of the rain with their fingers and end up clapping)

The village had some water, it wasn't so hot anymore. The wise, strong African women could drink water, have a shower, cook, brush their teeth, flush the toilet, wash the dishes…

Some people say that the women and the animals and the clouds are still singing, and dancing, and jumping and playing. They say the village has lots and lots of water.

Some people say that the women and the animals and the clouds are not singing, and dancing, and jumping and playing anymore. But they know for sure that when the wise, strong African women need some water, they start singing, and dancing, and jumping, and playing and the clouds go to the village and they give them some rain. Listen to the wise, strong African women (The teacher plays the djembe)

Retelling the story

Help the pupils retell the story by showing the toy animals and playing the musical instruments.

Reflection time

Give the pupils some minutes to ask you questions and to share what they have learnt through the story.

Give the pupils some minutes to observe and play the instruments, and play with the toy animals.

POST-LISTENING ACTIVITIES (1 hour)

Relaxation technique

Ask the pupils to stand up around the classroom so as to have space to stretch their arms horizontally. The activity consists of breathing in and out slowly through their noses. While breathing in they will lift their arms up until their palms touch over their heads and while breathing out their palms will lower down together until they reach their chest in a praying mode. They will lower their arms and will begin the exercise again. The idea is not to stop the movement but do it in a circular way. After a few times ask them to go back to their seats slowly and without making a noise.

Tell them you are going to burn some palo santo ("holy stick") and play a therapy Tibetan bowl. Meanwhile they can close their eyes and rest their heads on their tables. They can try to relax by closing their eyes, breathing slowly, listening to the music, smelling the palo santo and by not paying attention to their thoughts for some minutes.

Recalling

Ask the pupils to share aloud the important ideas that they can remember from the previous sessions.

Asking questions

Ask the pupils to answer questions 1 and 2 and help them get the right answer:

1. What do you do to get water? How long do you walk to find water?
2. What do some Sub-Saharians do to get water? How long do they walk to find water?
   In Sub-Saharian Africa, one roundtrip to collect water is 30 minutes on average.

Reflection time

Ask the pupils the following questions related to facts about water and help them get the right answer.

— Who is usually responsible for water collection in remote villages?
  Women and children.
  (3.36 million children and 13.54 million adult females are responsible for water collection).

— How many people in the world do not have access to safe drinkable water?
  More than 600 million.
  (663 million people don't have access to safe drinkable water - that's 1 in every 9 people)

— How much water is used in our country for a 1-minute shower? And how much water is used in a Sub-Saharian country in an entire day?
  A 1-minute shower with a conventional showerhead uses more water (at least 20 litres) than most people in Sub-Saharian Africa use in an entire day for basic drinking and hygiene purposes (average: 7.5 - 20 litres).

Help the pupils produce their own reflections in English.

Retelling the story

Help the pupils retell the story by showing the toy animals and the musical instruments.

Conclusion

During the three sessions, Year 4 pupils practised old and new language. They acquired new words and expressions such as water consumption, dishwasher, flushing the toilet, misuse, didgeridoo, hang, wise, loud, etc. We could also listen to them making profound reflections of the kind "we are very lucky because we have water", "we can consume less water when we are having a shower or brushing our teeth", "we contaminate rivers", "men should help women and children collect water", etc.

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Detective roles in young learners literature

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> No s'ha de jugar a ser detectius. O ho ets, o no ho ets
> (*Tots els detectius es diuen Flanagan*, 1991)

Introduction: the beginnings

In noir and criminal literature, we talk about the role of the detective as a righteous character, that is, who works to enforce the law and punish the crime. The force of law in our society is reincarnated by the role of the police officer, which represents the protective and the repressor force, at the same time. If on a daily basis, when we go out to the street, we feel safe, it is because the police body is exercising the protective force (Martín Escribà & Canal i Artigas, 2019, p. 40). We never see criminal police investigations because they usually take place under secrecy in summary proceedings or in discretion, but they are part of this protective task which is at the same time the duty of the police. On the other hand, the repressive force is the one that is seen in the street and that the population can feel in protests, in demonstrations, when we are fined or, even, in the prohibition to circulate in depending on which places. This has been like this ever since the security bodies exist, and therefore, when the noir and criminal novel is created, in the 19th century, the police already exercise these forces.

Nowadays, the police forces have a well-constructed criminalist theory defined by studies linked to investigations that have been closed. However, when the noir and criminal novel emerged, there was no criminal profile, and that is why investigations were more important, such as the case of real crimes, and brought in countless cases in literature, by Jack The Ripper (Martín Escribà & Canal i Artigas, 2019, pp. 37–46).

Given this fact, it is normal for the first novels to opt for private detectives rather than police officers as the main characters for their stories. "Así se explica que, para apaciguar las inquietudes y los miedos de los ciudadanos, las primeras novelas policíacas recurrieran a alguien al margen del funcionariado policial" (Martín, 2015, pp. 182–183). In addition, the character who uses reasoning and logic was more attractive and romantic when creating literature.

Soft-boiled, criminal, detective, or enigma literature (from a British tradition) has preferred to resort to characters that use reasoning and logic to capture the culprit, but it is a character often characterized by certain eccentricities as well. However, these people tend not to get their hands dirty. On the other hand, we have hard-boiled or noir literature (from an American tradition) in which we find a type of detective who is tougher and often acting unlawfully sometimes. For children's and young people's literature, the soft-boiled model has always been preferred since it is closer to the roles that young readers appreciate and value, and also provides them with positive and educational values to learn from the stories destined for this audience.

This article aims to demonstrate that detective literature is not incompatible with the age difference and that it can be most useful for young readers who enter for the first time in the literature of this genre. Having worked with adult literature, I have also thought it is appropriate to present the great number of examples we can find nowadays in children's and young people's literature. Although often cataloged as adventure literature, we must not overlook that often the protagonist roles are shaped with some characteristics created at the beginning of criminal and soft-boiled literature

Characteristics of the detective gender and the role of the detective

When we talk about the first detective, we must quote Edgar Allan Poe. Although the debate that has taken place to determine the birth of the soft-boiled novel is long, it seems that a certain consensus has been reached to set Poe, with his *The Murders in the Rue Morgue* (1841) as the founding text

(Martín, 2015, p. 38). Charles-Auguste Dupin became the first amateur detective to solve the first crime in a novel. But beyond the creation of the American writer, the detective who established all the bases of the detective genre was Sherlock Holmes (Martín Escribà & Canal i Artigas, 2019, pp. 37–46). In the context of industrialization, rural exodus and, therefore, growth of cities, crime also grew and Sir Arthur Conan Doyle's created the detective who lived in 221-B Baker Street with a first appearance in *A Study in Scarlet* in 1887. The detective stories fans, also known as whodunits, are born with him.

The figure of the detective is scattered and more eccentric and individual characters that play the role of private detective start to appear in many other novels. This profession ends up arriving in the United States again (remember that it was already where it came from) and we find it again with Nick Carter, a character created by John R.Coryell, who first appeared in the press, in the *New York Weekly* (Vol.41, Nr. 46, September 18, 1886). After that, Agatha Christie created her Belgian detective Hercule Poirot, who appeared for the first time in the novel *The Mysterious Affair at Styles* in 1920, but the same author used the detective character again to create Miss Marple (*The Murder at the Vicarage* in 1930 was the first novel of the character) (Martín, 2015, p. 43).

Novels called soft-boiled or whodunits always have the same purpose: to discover who the criminal or criminals are. We could number the characteristics of this type of novel in the following way (Menand, 2009):

1. The main characters are often middle/high class.

2. The detective who appears in the story usually has aristocratic connections, and a prevailing or eccentric character.

3. The figure of the detective is not usually quite solitary, but it can have small connotations of isolation. However, he often works through small circles with family or friends' connections (Charles, John; Morrison, Joanna; and Clark 2002, 18).

4. The purpose of the detective and the action of the novel is to restore the stability and order that has been manipulated by the criminal or criminals.

5. The characters have a blind confidence in the power of reason and logic to solve the mysteries and achieve the goal.

6. The research is usually carried out with a list or circle of closed suspects, often characters quite prominent in the plot, so that it is easy to play with the mind of the reader.

7. There is not much explicit violence. The crime, often murder, always happens "out of scene" and usually the reader finds it out when it has already happened. In fact, the reader will most likely find out about the crime at the same time as the detective or inspector who stars in the story.

8. The plot is structured as a pending puzzle to solve, sufficient clues are offered for the reader to be involved in the investigation but sufficiently complicated (sometimes false) so that it is difficult to discern the culprit; it follows the rules of the fair play between the author and the reader.

9. The antagonist tends to assume a false identity in order to pretend to be a character and deceive the characters that surround him as the reader.

The case of two youth detectives: Nancy Drew and Joan Anguera

If we put away characters directly related to Sherlock Holmes, as we have seen, the most exploited character in both literature and cinema, such as Basil of Baker Street or, more recently, Enola Holmes, we will see that we find characters that take on all basic characteristics that were established when the figure of the detective was created in the literature. Nancy Drew is probably one of the most famous one, due to the large number of volumes that have been published. Under the pseudonym of Carolyn Keene, a large number of writers are hidden, but the original creator of the character is Edward Stratemeyer in 1930 and up to now, as precisely this year a new film adaptation has been released, *Nancy Drew and the Hidden Staircase*, which is the second volume of the series and written in 1930 and revised in 1939.

Nancy Drew is presented as a 16-years-old detective of (18 in the latest published versions). She lives in River Heights with his father, lawyer Carson Drew and a housekeeper, Hannah Gruen. When she was 2 years old, she lost her mother. When the story starts, Nancy is 16 and she has finished her studies and does not work, therefore she is dedicated to solving cases: some are found unexpectedly, others are arisen from some cases of her father (Fisher, 2019). She has a gift to attract the problems or to find them wherever she goes. She has a keen sense of curiosity and knowledge of a wide variety of disciplines and sciences: she is a good swimmer, expert seamstress, gourmet cook, good bridge, tennis and golf player and she knows first aid procedures (Fisher, 2019). She has visited different countries that have allowed her to learn about other cultures such as Nairobi in *The Spider Sapphire Mystery* (1968), Austria in *Captive Witness* (1981), Japan in *The Runaway Bride* (1994) and Costa Rica in *Scarlet Macaw Scandal* (2004), among of others (Sunstein, 1995).

The premise that is raised in each of the books is the most characteristic structure of detective stories. The approach of the story is always divided into two parts. In the first one, we find some anecdotal aspects in which we see Nancy in a more familiar and relaxed environment, often with her father, Hannah or her friend. In the second part, we find the crime, which we usually never see when it happens, neither as readers, nor as a protagonist. We find out what happened at the same time that Nancy, in this case, does. The body of the story is the search for clues, interviews and other inquiries in order to build the criminal case. And, finally, the outcome, and the third part, is the resolution of the crime.

Another feature that should be noted in this type of literature, in which each volume is part of a collection, is that each story is independent from the previous one, since each book raises a different crime. However, we can find connections with previous volumes through recurring characters, some unfinished plots (always in a very secondary and anecdotal term) or some action that is mentioned again (Routledge, 2010).

In Catalan literature, but translated into 6 languages, we find the character of Joan Anguera, better known as Flanagan. Catalan writers Andreu Martín and Jaume Ribera created this teenager from Barcelona in 1987 with a first volume (of a total of 13) entitled *No demanis llobarro fora de temporada*.

Flanagan spends his free time investigating different types of crimes, from disappearances of personal belongings to discovering the author of love letters, but in each book, there is always a much more important background such as child abuse, robberies or even a murder case.

Within the character of Flanagan we also find an example that fits perfectly with the stereotype of the classic detective. This is a boy with a keen sense of curiosity, the sense of duty and the gift to find himself immerse with problems he was not even looking for. In the same way, the structure that we have already mentioned is also used here. Therefore, we also find that the stories that are explained in each of the published volumes are totally independent from each other except in certain more anecdotal and alien aspects of the criminal case that occupies a central place in the plot (Routledge, 2010).

The case of a group of detectives: The Famous Five and The Tiger- Team

During the decades of the 40s, 50s and 60s, the British writer Enid Blyton published up to 21 titles in a collection featuring The Famous Five. Julian, Dick and Anne are siblings and they usually spend their holidays together with their cousin, George (Georgina) and her dog, Timmy. Even so, during the period that they are all together, there is usually a mystery to solve, which makes books relate both to adventure and mystery novels. The five often face dilemmas such as discovering a treasure, pursuing smugglers or solving kidnappings ("The Enid Blyton Society," 2019).

A very similar case, but at the same time different, is that of the Austrian author and his collection starring the Tiger-Team. Although it features again a group of friends with a crime or mystery to solve, these books went beyond reading, as they compromised the reader with a task: to join the group and to take part of the investigation through riddles, enigmas, encrypted codes and puzzles to solve in order to be able to move forward in the reading.

As in the cases of Nancy and Flanagan, we are faced with two collections that follow the same pattern we have commented: each book is an inde-

pendent adventure of the previous one, although, again, they can reach to mention more anecdotal aspects of previous adventures. In addition, we also usually see the classic structure of introduction, body and outcome of the most marked and determined. However, again, we will always find the same protagonists and it will be possible to see the evolution they do.

However, in these cases we do not have a single character that fits in with the definition established by the detective, but they are a group of different characters that complement each other. Each of the members of the group possesses one of the qualities or attributes of the figure of the classic detective. Therefore, the characters work like a gear and none is dispensable in order to solve the case. Each of the attributes are essential at certain moments in each story, which makes each character useful at certain points (Boone, 2001, pp. 46–63).

Conclusions

Surely, unlike classical detectives and pioneers of the genre, when we talk about teenage characters we see a certain personal evolution. In the case of Nancy, as in the case of Flanagan, we will be spectators of their passage through adolescence, until the arrival of adulthood. They will come to a mental maturity that we will see through the deductions they make or how they relate to their environment. And we will also see them in different relationships. When we speak of a group, understood as the protagonists, we will find a similar case: as we move forward in the reading of the collections we will find an entry into adulthood. But the teenage characters are meant to challenge young readers and, therefore, to offer them an image as close as possible to them.

The police, soft-boiled or criminal novel aims to capture the attention of the reader and make it devour the pages to know what happened, in other words, play with the curiosity and morbidity of the reader. This is the same goal as the adventures or mysteries novels for a child or teenage audience. However, often in these cases it is intended to hide the morbidity of the crime in favor of a greater weight in the investigation. The research process not only offers the actual evolution of the characters in the same volume but also sets the bases to talk about a more compromised topic,

often to let out what is legal from what is not, or even more important, what is moral from what is not. In fact, and unlike the mystery novels for a more adult audience, teenagers and children give more importance to ethics and morale as an educational process in this type of novel.

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Legends as a Tool for Second Language Learning: *El Babau de Ribesaltes*

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Introduction

Legends present an excellent opportunity for children to learn and experience language with emotion and action. According to Ballester (2007: 100), "Literature at school brings a baggage of instrumental and metalinguistic contents […] Literary education includes both knowing, knowing how to do it, thinking and feeling and it is interdisciplinary, as it is in relationship with all sorts of arts and languages."

Badia and Cassany claim that (1994, quoted by Ballester) literary education has several dimensions: ethics, aesthetics, culture and linguistics. We will start from a linguistic dimension, but our project is transversal.

Why legends and not fables or wonderful tales?

As the title of our article shows - "Legends as a tool for second language learning" -, we are interested in recovering literature, mainly oral, as a basis for learning Catalan as a second language.

We appeal to a storytelling tradition, which is part of our cultural and literary heritage. We strongly believe that literature is not present enough at school at the moment, as students usually learn languages from non-literary texts. Francesc Codina, lecturer in Catalan Didactics at the Faculty of Education at the University of Vic, wonders whether it is possible to

teach the language without considering its literature. We think that the answer should be negative, because quality language is at risk; hence, in our opinion, literary tradition cannot be ignored if we wish to develop a deeper understanding and to broaden our command of a language. Many recent studies in the Anglo-Saxon world, such as Geoff Hall's book, *Literature in Language Education* (2005), recommend strengthening the presence of literature in English language teaching and also in EFL (English as a Foreign Language), especially in intermediate and advanced levels.

According to Codina, reading a piece of fiction is more enjoyable than texts created *ad hoc* for curricular purposes; at the same time, as Ballester (2007) stated above, children's imagination is stimulated, and fiction enriches their vocabulary while learning about different life experiences.

It is a fact that, if children are not used to literary texts, their access to reading and literature will be increasingly difficult. One of the main problems nowadays is the dwindling percentage of teenage readers.

A writer for young people, Vicenç Pagès Jordà, in his book *De Robinson Crusoe a Peter Pan. Un cànon de la literatura juvenil.* (2006) states: "Nowadays, young people who read Stevenson, Verne or Mark Twain are a minority. Young classics tend to be replaced by more insipid contemporary works, supposedly closer to the reader, easier to read and more politically correct. However, very often they have nothing to do with what we have so far considered literature". In relation to this, Codina adds: "Thus, if we want to improve the reading and writing comprehension of our pupils, we will have to guide them towards the right models, a precise lexicon and good structures. They will enjoy it. Catalan literary tradition has a rich heritage of translations, many of them excellent."

We stress, therefore, the twofold importance of traditional and universal narratives, as a basis for language learning and as a life experience.

Contextualization

Thanks to the Projecte Faula (the Fable Project) we were able to ascertain the importance of oral literature as a basis for language learning:

First Year Undergraduate students in Pre-School Education from the University of Vic adapted a fable aimed at adult readers – Albert Jané 's *El Llibre de les Faules* - for 4-6-year-old children. All second semester subjects participated in this project: Artistic and Literary Knowledge, Plastic Arts, Information Technology and Communication, Curriculum Adaptation, etc.

This is a particularly interesting activity as students can experience the methodology they will apply in four years' time when they become teachers.

Since 2015, we have been visiting schools twice a year, in March and June, and our undergraduate students can put into practice contents they have learned in different subjects. The activity, a puppet performance, takes place in La Sínia and El Roure Gros, two state schools in very different environments. In La Sínia, a school in Vic, 90% of the pupils come from immigrant families, especially from Morocco, India, Pakistan and Central Africa. Therefore, this activity is very suitable for second language practice in a playful context.

Conversely, at El Roure Gros, located in the small village of Santa Eulàlia de Riuprimer, 98% of the pupils have Catalan as their mother tongue. In this case, children consider that the puppet performances are too short and ask for more.

Every time after the session, pre-school teachers affirm that in 90 minutes, which is the duration of this activity, children learn more than during a week with the usual exercises. After the performance, they can play and interact with the puppets and build their own stories.

Bearing in mind the results of this experiment we considered that this formula could be applied to bilingual schools in French Catalonia. After a research stay at the University of Perpignan Via Domitia, aimed at studying Roussillon legends and their application to language teaching, we were contacted by the pedagogical counselor and representatives from several academic institutions of the area in order to present our research to Catalan language teachers. In this case, it is not a puppet performance, but a legend ending in a Literary Tour. The legend is interdisciplinary, dealing, as it does, with many aspects apart from language and literature: history,

social sciences, natural sciences, mathematics, arts and also heritage. The legend is called *El Babau de Ribesaltes*, located in Ribesaltes, a small town near Perpignan.

"El Babau de Ribesaltes"

The story takes place in 1290 during the rule of the Kings of Majorca. In the town walls there was a huge hole, called the Hole of the Oven (*Forat del forn)*, where villagers threw their garbage away. Through this opening a terrible monster got in at night and regularly snatched young children and took them away to eat them. Thanks to Galdric Trencavent's heroic action the Babau was killed in a gorge near the Agly river. The word "babau" is an onomatopoeia associated with the terrified people´s stammering when they see the monster for the first time: "ba ... ba ... ohhh".

Babaus are universal and we find them in many countries – bau, bau, bobo, etc -. They are all monsters and tend to eat naughty and disobedient children. Our source was a re-writing by Jean Tocabens of the literary text of the legend (*La légende du Babau de Rivesaltes*) in *13 contes et légendes du Pays Catalan* (2014: 82-86)*.* Xus Ugarte then translated the text from French into Catalan, Eusebi Coromina adapted it into easy Catalan and, finally, Mia Güell made an adaptation aimed at children. All texts can be found on the virtual platform Endrets.cat: http://www.endrets.cat/text/6668/llegenda-del-babau-xus-ugarte-tocabens-joan-ca.html

How do we work on the legend?

We work on the legend with a literary tour, taking advantage of the itinerary already established by the Ribesaltes council and tourism office, as every August Ribesaltes celebrates the *Babau Feast* (*La festa del Babau*).

In order to make the most of this tour, pupils need to do some previous work in the classroom.

We present these previous tasks in the following tables, one for Primary Education and one for Secondary Education:

Primary Education

Language	Reading and understanding the legend, *El Babau de Ribesaltes*	- Reading comprehension - Vocabulary comprehension - Legend contextualization (time, period, etc): legend - Text preparation: reading aloud
Literature	Discovery of importance and universality of dragons in literature and popular traditions around the world. www.youtube.com/watch?v=5doNhpjjGL8 www.youtube.com/watch?v=1j1gfHwLICo	- Oral Literature: tales, fables, legends. - What is a dragon? - What does it represent? - What dragons do pupils know? - How many dragons in the world? - Dragons in literature, art, etc.
History	Historical context: 1290, during the rule of the Kings of Mallorca. Therefore, we can study some aspects of the Middle Ages etc.	- What do you know about Mallorca's Kings? - Where did they live? - What happened at that time? Were there cars, cell phones, plastic bags, shoe shops …?
Environment	The Agly river is a constant reference in Babau's story. Therefore, we can study the Agly's flora and fauna in the 13th century.	- Do you have palm trees on the Agly banks? - How about baobabs? - What did the river look like eight centuries ago?
Physical education	Walking tour of Babau literary sites.	
Linguistic, Literary, Historical, Medium, Physical education, etc.	Literary tour around Ribesaltes as a final stage of the work they have done with the Babau.	

As far as Secondary Education is concerned, it would be interesting to address, besides the content adapted for primary education (EP), the following items:

Secondary Education

Universality, interculturality	Babaus from all over the world and their meaning. - *Home del sac* - *Coco* - Romanian Babau - *Croquemitaine,* etc.	- Why are there so many and how many of them have the same or very similar function? - Do you know stories about other dragons or monsters? (especially students from different backgrounds and origins) - What do they look like? Does their name have a meaning? If they are bad: do they eat children? Do they kill and eat domestic animals and herds / destroy fields and crops? Do they fly or are they land monsters? If children do not sleep or are not obedient, do monsters pay them a visit?
Phonetics	The relationship between the monster´s name and phonetic origin in several countries having this legend.	- Babau, bobo, etc. - In Occitan (Languedoc) *Babau* is onomatopoeia for a dog´s bark
Gender	It's Babau and not Babaua, why?	- Male genre is always the most evil? - Male genre is always the stronger? (A knight hero saves Ribesaltes town) - Do you know an ancient legend with a heroine as a main character? - And now, are there stories with heroines? Which ones?
Production	Writing: Write and explain who could be a Babau today. Think of fiction characters (comics, movies, video games) or real people (someone who represents these monster values)	- Textual typology (descriptive, narrative, explanatory, scientific, etc.) - Invent a short article for Ribesaltes' digital newspaper. - Invent a story based on what the reading of Babau has meant to you (feelings, etc.)

Digital production	Video presentation of previous sections (universality, interculturality, phonetics, gender, production)	
Translation	Translation aspects (Catalan-French): Top-onyms, anthroponyms, idioms, etc.	Examples: *Sereno, aiguamoll, bassals Fer-se seu/seva, fos com fos Galdric Trencavent, Mallorca, etc.*

Catalan teachers in bilingual French-Catalan classrooms gave us a very positive feedback on our project. They considered feasible the application of the proposal to second-language learning and valued it as innovative and interdisciplinary, in line with new trends in didactics.

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This book is the result of the Universitat de Vic – Universitat Central de Catalunya (UVic-UCC) organising the Second International Conference entitled: "Storytelling Revisited: Music, Gender, Language and Cinema in Children's Literature", held in Vic (Barcelona), on 27 November 2019. This Conference provided a forum for teachers, students and researchers to go deeper into the relationship between music, gender, language and cinema in children's literature within the field of EFL teaching for Early Years and Primary Education. It was an interdisciplinary conference organised by the three research groups GRELL, GETLIHC and TEXLICO at the Faculty of Education Translation and Human Sciences. This academic meeting revolved around the study of music and narrative structures applied to the classroom. Our overarching goal was to stimulate discussion and to highlight the importance of establishing criteria regarding the choice of music and storytelling for classroom work, in the EFL classroom.