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STORYTELLING IN ELT

THESIS

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I. INTRODUCTION

The purpose of this study is to determine the advantages and disadvantages connected with the practical application of the storytelling technique in the context of foreign language education. The conclusion attempts to synthesize the practical and theoretical aspects of the research to present the realistic drawbacks and qualities of the storytelling technique. The thesis does not attempt to determine if the technique is more effective than other techniques employed in foreign language classrooms.

Generally, storytelling in the foreign language classroom refers to an oral presentation of a story from memory by an individual to a group of language learners, with a help of a (picture) book, in which movements, sound effects and the use of various properties often accompany the oral elements of the story presentation (Wright 2003,4-15). However, to be able to understand where the storytelling technique stands in the foreign language education, the introductory chapter defines the terms *technique*, *method* and *approach*.

An *approach* as seen by Anthony is a “set of assumptions dealing with the nature of language, learning and teaching” (as cited in Richards & Renandya 2002, 9). He also defines *method*, the next hierarchical element, as “an overall plan for systematic presentation of language based on a selected approach”. Finally, the *technique* represents “specific classroom activities consistent with a method” (as cited in Richards & Renandya 2002, 9). According to Brown the terms approach, method and technique are rather obsolete in the twenty-first century language pedagogy, especially the term method as viewed in the last century is “over-generalized” and happens to be “too prescriptive” for the teachers and learners involved in the learning process (as cited in Richards & Renandya 2002, 10-15).

It is now generally accepted that the term approach is a combination of teachers’ beliefs, assumptions and theoretical rationale rather than just acceptance of assumptions of the authorities involved in foreign language education (Richards & Renandya 2002, 11-12). Consequently, the 21st century language pedagogy does not search for the perfect method but rather focuses “on the development of classroom tasks and activities which are consonant with what educationalists know about

foreign language acquisition” (Nunan 1991 as cited in Richards & Renandya 2002, 11-12).

In addition to that, it is necessary to say that the theoretical section also takes into account the Teaching Proficiency through Reading and Storytelling (TPRS) which is in the literature treated as a method (Ray & Seely 2004), however in the practical application of the storytelling my approach was more generalised and accepted only certain aspects of TPRS. This is further explained in the chapter 2. ‘The Structure of the storytelling lesson’.

Nevertheless, to reflect the current practice in foreign language pedagogy, the thesis treats the storytelling as a technique or a procedure that can be applied in what Brown calls a “multiphase” approach to a language course (as cited in Richards & Renandya 2002, 15). The introduction of the storytelling technique in a foreign language classroom means that it could be used for foreign language teaching and learning in balance with the variety of the eclectic or “multiphase” approach in which according to current practice the *communicative competence*¹ is the goal.

The theoretical part examines the development of the storytelling technique and the theory that assisted the development of the technique. It also deals with the practical application of the storytelling and how it reflects in a lesson while integrating the technique in a larger context of developmental characteristics of a young learner as well as considering the teacher’s roles in the storytelling lesson. Finally, the theoretical part examines the contributions of the storytelling from the cultural viewpoint.

In order to simplify the structure of this thesis, I have decided to use the reference words consistently. Therefore, where the context did not allow to use plural, the teacher is referred to as “she”, the pupil as “he”. In the practical part I refer to myself as “the teacher” or “the researcher” using the personal pronoun “she”. This decision was made without any racial or gender prejudice. Besides that, the sources cited in the thesis include English written and Czech written sources; in the case of the

¹ *Communicative competence* is the ability not only to apply grammatical rules of a language to form correct utterances, but also to know when to use the utterances appropriately, taking into account the relationships between speakers and their cultural background (Zelinková 2005).

Czech sources I translated the quotations and treated them as paraphrases. Furthermore, italicised words are used for names of books, articles and generally accepted terms; double inverted commas are used for literal citations and finally, single inverted commas are used for the words I denominated.

II. THEORETICAL SECTION

1. Storytelling in ELT and its development

This chapter deals with the origins of the storytelling technique in English language teaching (ELT), briefly discussing the two major influences from which the storytelling technique arose: the Natural Approach and the method of Total Physical Response (TPR) (Garvie 1990, 9). The following subchapters ‘Second Language Acquisition’ and ‘Brain research’ examine the theoretical background behind the approach and the method while relating them to the storytelling technique.

In the history of the language teaching methodology there were several significant turning points that rejected methods of previous decades and influenced language teaching methodology for a next decade or so (Richards & Renandya 2002, 5, 9). A significant turning point occurred during the 1970's and 1980's relating to the development of ELT storytelling with a collection of what Brown and others calls “designer methods” (Richards & Renandya 2002, 5). Furthermore, Celce-Murcia distinguishes between Comprehension-Based and Affective-Humanistic approaches (1991, 7-8).

The Comprehension-Based approaches focused on the importance of providing learners with an abundance of comprehensible exposure to the target language before the learners are asked to produce any language themselves, where as the Affective-Humanistic approaches are focussed on making the learner feel more at ease in the learning environment (Celce-Murcia 1991, 7-8). Both the Natural Approach and TPR correspond with the Affective-Humanistic and Comprehension-Based approaches.

The Natural Approach is a product of Stephen Krashen, an applied linguist at the University of Southern California and Tracy Terrell, a teacher of Spanish in California. Krashen's work, particularly his concept of second language acquisition hypothesis and Terrell's teaching experiences form the bases of the Natural Approach. However the most important assets are those of Krashen hence, the following chapter analyses in

detail Krashen's hypotheses including their criticism as well as Asher's theoretical and practical contributions to the storytelling technique.

Asher's contributions are more important because of the brain research theory lying behind his method. Asher stresses particularly the importance of employing the right brain hemisphere in the foreign language classroom. Consequently, the topic of brain research is closely discussed in the subchapter 1.2 'Brain research'.

1.1 Foreign language learning versus foreign language acquisition

The previous chapter mentions that the storytelling technique relies primarily on Stephen Krashen's Natural Approach and James Asher's Total Physical Response. Both educationalists significantly influenced this technique with their insights into foreign language acquisition. In order to examine the storytelling advantages and disadvantages closely this chapter deals with the differences of foreign language learning and foreign language acquisition.

Krashen's ideas of foreign language acquisition centre around a system of five hypotheses about how humans acquire a second language (*Acquisition-Learning Hypothesis, Input Hypothesis, Affective Filter Hypothesis, Natural Order Hypothesis and Monitor Hypotheses*) (Krashen & Terrell 1983, 26-39). For the purposes of the thesis, this chapter examines in detail the Acquisition-Learning Hypothesis, Input Hypothesis and Affective Filter Hypothesis.

Krashen's ideas have received considerable criticism in recent years, many linguists questioned the validity of Krashen's concept and discussed its implications in the classroom. Among his critics are for example Ellis, Gregg, McLaughlin or Skehan. They declared that his concept lacks empirical evidence and is not precisely defined. McLaughlin rejects his theory outright, he claims: "Krashen's theory fails at every juncture ... Krashen has not defined his terms with enough precision, the empirical basis of the theory is weak, and the theory is not clear in its predictions" (1987, 56). Skehan, on the other hand, recognizes the impact of Krashen's views in foreign language education and he adds, "not surprisingly, therefore, his theory has been subjected to searching criticism, which now seems to be impossible to substantiate" (1998, 12).

The criticism of Krashen's concept is a part of the reason why I do not consider the storytelling a method, but rather view it as one of the techniques that could provide

balance in the versatile eclectic approach in which the communicative competence is the aim. A full consideration of the criticism is beyond the scope of this thesis; therefore the following paragraphs deal with criticism of Krashen's concept in relation to the individual hypotheses.

Even though not all Krashen's views are universally accepted, his hypotheses provide a combination of influential aspects in foreign language education. The first and most influential hypothesis recognised among many educators is the Acquisition-Learning hypothesis. The idea of language acquisition in contrast with language learning is that learners acquire a foreign language in a similar way they acquired their mother tongue. Ray and Seely define it as subconsciously "picking up" the language or elements of language, without thinking about the rules, without drilling or memorizing lists of vocabulary (2004, 217). While language learning is "a process in which conscious rules about a language are developed, resulting in explicit knowledge about the forms" (Richards & Rogers 2005, 181). The differences between language acquisition and learning can be summarized as follows (Krashen 1982, 27):

Language acquisition	Language learning
similar to child's first language acquisition	formal knowledge of language
"picking up" a language	"knowing about" a language
subconscious	conscious
implicit knowledge	explicit knowledge
informal teaching	formal teaching

Krashen's concept of the supposedly separate learnt and acquired systems has been widely attacked (for example McLaughlin, Gregg). Even those who accept that there may be such distinction have argued that there is no justification for seeing them as entirely separate: "Ellis favours both and supports the idea that learnt knowledge can transfer to acquisition, provided that the classroom offers communicative opportunities" (as cited in Garvie 1990, 6). McLaughlin believes that the conscious explicit knowledge, which Krashen associates with learning, can be transferred to subconscious implicit knowledge, which Krashen links to acquisition. For example learners may move from controlled processing language forms to automatic processing, largely by repeated practice (McLaughlin 1987). I share a similar view with Garvie, who concluded that a

language teacher should accept “the best of both worlds”, concern both structure and communicative function, in order to create the balance in the diverse eclectic approach (1990, 23).

The second hypothesis closely linked to development of the storytelling technique is the Input Hypothesis. This is, according to Krashen the key to successful long-term language acquisition, to provide what he calls *Comprehensible Input* (CI). CI is the target language that students hear or read and is understandable to them. Despite this, the comprehensible input has to be a little beyond the learner’s current competence (i+1) so that acquisition would take place (Krashen 1982, 21). As stated within the Input Hypothesis the pupils must have built up a certain amount of comprehensible input before they are required to speak within a classroom. At the initial provision of this input there is a “silent period” when students do not speak at all (Ray & Seely 2004, 7). With relation to the storytelling technique this silent period can last from a few hours to several weeks (Ray & Seely 2004, 7).

There has been a debate over how a teacher can estimate a learner’s competence since there is a great variety of learners (faster and slower learners). Krashen explains that the input should be “rough-tuned” and the comprehensibility can be achieved through external contextual clues such as gestures, facial expressions, pictures, flash cards, mime and so on (Richards & Rogers 2005, 183). Much of the language used in stories includes many of the features that Krashen refers to as comprehensible input – simplified utterances that are made comprehensible by the use of the external contextual clues.

In the earliest stages of the acquisition in storytelling classroom the input should be highly believable as well, not just understandable (Ray & Seely 2004, 218). The Storytelling teacher achieves this via so-called *Personalized Mini-Situations* (PMS) in which all the new vocabulary is taught and most of the aural comprehensible input occurs. To make it believable these Personalize Mini-Situations centre around learners, their lives and experiences (Ray & Seely 2004, 33). Such a story can for example revolve around two best friends in the class, their hobbies, success in the class etc. It is therefore vital for the storytelling teacher to listen to the pupils and observe them carefully in order to be able to create engaging Personalised Mini-Situations.

The Input Hypothesis has again received harsh criticism; for example concerning its lack of empirical evidence (see McLaughlin, page 4). However, from my observations during my clinical year practice I have learnt that a traditional lesson frequently lacks teacher provided input. Therefore I view the Input Hypothesis as a valuable and relevant theoretical perspective provided by the storytelling technique in the eclectic approach.

The following Affective Filter Hypothesis is an integral part of Krashen's acquisition concept and again influences the principles of the storytelling class. Krashen views a learner's emotional state and attitude as an adjustable filter that either freely passes or blocks the comprehensible input necessary for language acquisition (for example pupils who are relaxed and learn English in a stress-free environment will learn more effectively and enjoy their lessons more). Therefore it is desirable that the affective filter was low in order to block less of this valuable input. (Krashen & Terrell 1983, 36-38) In order to lower the affective filter the classroom activities should focus on meaningful communication (on conveying the message) rather than on the form and error correction, Krashen argues:

The best methods are therefore those that supply 'comprehensible input' in low anxiety situations, containing messages that students really want to hear. These methods do not force early production in the second language, but allow students to produce when they are 'ready', recognizing that improvement comes from supplying communicative and comprehensible input, and not from forcing and correcting production (as cited in Schütz 2005).

The storytelling technique uses this concept on a general basis; the emphasis is on listening, speaking comes when the learner feels ready and has acquired enough comprehensible input to produce some language elements. The teacher focuses on its meaning rather than on the form. Anxiety is also lowered, for example by what Susan Gross, a storytelling teacher from Colorado High School, refers to as "kindergarden day" (Ray & Seely 2004, 271), when students sit on the floor and listen to a story, "some students get stuffed animals to hold while listening" or the teacher allows them "to bring in a treat for the class to munch on" while listening (Ray & Seely 2004, 271). This clearly facilitates in creating the positive classroom climate and therefore does not block the valuable input the teacher is providing. The Kindergarden Day is of course more suitable for younger learners and during the practical application of the storytelling technique this aspect was present in every storytelling lesson.

As well as the previous hypotheses, many scholars have challenged the Affective-Filter hypothesis and criticised it for its lack of standard definition of terms (for example Brown, Gardner and Tremblay). However, a detailed analysis of the terms connected with anxiety theories and motivation is beyond the scope of this thesis, therefore the following paragraphs focus on the general acceptance of Krashen's theory of the Anxiety Hypothesis.

It is generally accepted that for example lack of motivation or high levels of anxiety play a major role in influencing language learning and acquisition. For example high anxiety levels can prevent pupils from achieving their full potential in foreign language education. From my experience as a learner and a teacher, pupils are particularly anxious in oral or aural situations. Unlike reading or writing, which allow for contemplation and correction, listening and speaking, demand high levels of concentration in a time frame that pupils cannot control. Pupils also worry about looking foolish in front of their peers or about being formally evaluated. I believe that it is therefore essential for the language teacher to lower these anxiety levels in the classroom by providing more comprehensible input (for example with the help of the storytelling technique) and that way raise pupils' confidence in communicative situations. I consider the following two hypotheses of Krashen's concept inapplicable in the discussion of the storytelling technique thus they are discussed only briefly.

The monitor hypothesis also distinguishes between language learning and acquisition. It states that conscious learning is only useful for monitoring (checking, correcting or editing) pupil's output and that can be a result of the subconsciously acquired language input. Such "monitoring" can only be done when a pupil has sufficient time to do so and no longer focuses on conveying the message (Krashen 1988, 1-3).

In the natural hypothesis, Krashen claims that there is a certain order in which pupils acquire certain grammatical structures; similar to the order children acquire these structures in their mother tongue (Krashen 1988, 51-53).

As mentioned previously, James Asher, the founder of the Total Physical Response, influenced the storytelling technique with his insights into foreign language acquisition. He shares similar views with Krashen in second language acquisition. As well as Krashen, Asher compares this acquisition to the mother tongue acquisition of a child. Asher based his consumption on observations of children acquiring their mother tongue; these observations led him to a notable conclusion:

- 1) Listening skill precedes speaking, with children often able to comprehend many complex utterances before they produce any intelligible speech.

2) Many of the utterances that are directed at an infant relate to actions, and more than fifty percent are in the form of commands such as: "Come here!" "Hold onto my finger!" "Look at Daddy!"

Through action and observation, the child's whole body is involved in decoding the "noise" of speech into language.

3) Listening seems to produce a "readiness" for speaking, but it appears that the process cannot be rushed. When the child has internalised an adequate cognitive map of the language through listening, s/he will spontaneously begin to produce utterances (Asher 1984, 35).

Asher meets Krashen's views particularly in stressing the importance of the silent period, lowering the anxiety in the classroom and providing a sufficient amount of comprehensible input to achieve real language acquisition.

In the case of Asher's TPR, the comprehensible input happens in a form of commands and pupils demonstrate their understanding through actions. Some critics have argued that providing the input in a form of commands to achieve real language acquisition does not teach pupils to succeed in every day situations in the target language country. On the other hand, Asher's proponents believe that teaching the survival techniques is not the appropriate aim in the early stages of foreign language education (Celce-Murcia 1991, 344). Celce-Murcia assumes that teaching the comprehension skills does lead to real language acquisition, which probably provides the basis for the natural acquisition of developed communication skills (345).

As mentioned previously, Krashen's and Asher's views regarding foreign language acquisition and foreign language learning provide valuable insights into language education, however its criticism suggests that the contrast between the two does not have to be so extensive and English language teachers should consider both; acquisition and learning in their teaching.

1.2 Brain research

The purpose of the brain research in this thesis is to find out how the brain learns, remembers, retains and recalls information at its best and how foreign language teachers can implement these findings with the help of the storytelling technique in their classrooms.

However, the brain research is such a broad topic that cannot be embraced thoroughly; therefore this chapter deals with the most relevant terms of the brain and memory research as regards the storytelling technique. These terms include *brain lateralization*, *split-brain research*, *brain compatible education* and the role of meaning and emotions in memory research. Further, more detailed information about the brain research can be found for example in David A. Sousa's *How the Brain Learns* or Mark F. Bear's et al. *Neuroscience: Exploring the Brain*.

The brain research has been going on for many decades, trying to answer questions like how exactly does the brain communicate with its environment or how does it help humans acquire new information? The answer is as complex as the organ

itself and requires a detailed look. The complexity of the human brain surpasses all other hardware known to a man; it is therefore almost impossible to detail its functions and abilities in this chapter.

The brain splits into two halves, into the two most prominent structures called the cerebral hemispheres, which lie above the brain's *central core*², one on the left side (left hemisphere) and the other on the right side (right hemisphere). They are involved in the processes of learning, memory, language and reasoning (Wortman & Loftus 1988, 72) (Halonen & Santrock 1996, 81). However, there has been some speculation about what roles each of them plays in these processes.

Each hemisphere is said to have some specialized functions the other hemisphere lacks. Most of the psychologists agree that for example the left hemisphere is responsible for such skills as perception of words, letters and speech related sounds and the performance of math calculations, while the right hemisphere's abilities are for instance perception of complex geometric patterns, human faces, non-linguistic sounds as well as the sense of direction and location in space (Wortman & Loftus 1988, 78-79). Asher and others have concluded that the left hemisphere is responsible for language and verbal performance while the right hemisphere is verbally mute but communicates through physical behaviour such as gestures, pointing, touching or drawing (Asher 1984, 35). Asher's conclusion is not entirely inaccurate, but nowadays the opinion that brain functions are integrated prevails (Gardner 1999, 79-81).

However, the term used to describe these specialized functions that take place in each of the brain's two hemispheres is referred to as *brain lateralization* (Brown 1994, 53). The research dealing with this lateralization is called *split-brain research* (Halonen & Santrock 1996, 81).

One of the earliest scientists involved in the split-brain research was Roger Sperry, Nobel Prize winner, who experimented with cats and later on with stroke patients and who "actually proved that each hemisphere of the brain can think independently" (Asher 2005, 4). Nevertheless, the split-brain research involves separating the *corpus callosum*³, which connects the two sides of the brain. Many scientist consider Asher's conclusion too simplistic and argue that it would be more accurate to say that, "each hemisphere has some specialized abilities at which it excels" (Wortman & Loftus 1988, 80), but at the same time the two hemispheres communicate with each other with help of the corpus callosum (Halonen & Santrock 1996, 82). In

² *Central core* includes several structures that together carry out the functions most basic to survival (e.g. sleeping, waking, breathing or feeding) (Wortman & Loftus 1988, 70).

³ *Corpus callosum* is a large bundle of axons that connects the brain's two hemispheres and carries most of the communication between the cerebral hemispheres (Halonen & Santrock 1996, 81).

other words, brain activity entails both localisation and integration that is why the brain is able to perform the multi-faced functions it does (Wortman & Loftus 1988, 80) (Halonen & Santrock 1996, 82).

How do these findings translate into foreign language acquisition and most importantly into the storytelling technique? Despite the criticism of Asher's simplified left/right brain theory, it does not disprove what Blaine Ray suggests in his *Fluency through TPR Storytelling*, that storytelling is based on the idea that all learning is mind-body related; it is a complex, multi-modal process that incorporates the mind (for example visualisation, imagery), emotions (interesting, exaggerated, bizarre stories) and body (gestures, mime). Such incorporation of the above is referred to as *brain compatible education*. According to Leslie A. Hart, the author of *How the Brain Works*, and Susan Kovalik, the developer of *Integrated Thematic Instruction*⁴, these terms reflect "the dynamic and integrated involvement of the entire human organism in the learning process" while corresponding with "the nature and function of the human brain as currently understood" (McGeehan 2001, 8). The brain compatible education elements include absence of threat, meaningful content, enriched environment, choices, collaboration, immediate feedback, adequate time, mastery learning and movement to enhance learning (Barnes 2003, 1-2).

The storytelling classroom employs seven of these elements at all times. They include absence of threat, meaningful content, enriched environment, adequate time, immediate feedback, mastery learning and movement to enhance learning. Storytelling activates the kinaesthetic sensory of the individual pupil (mime, gestures) in a non-threatening manner (low affective filter) while providing meaningful content (stories), enriched environment (acting out, songs, rhymes, story pictures, story itself), adequate time for language acquisition (silent period) and mastery learning.

The storytelling teacher provides feedback regularly, after each activity and at the end of the lesson while keeping in mind the importance of stressing pupils' achievements rather than their weaknesses. Within the storytelling classroom mastery learning takes place in the form of providing lesson objectives and a required performance level, the relationship between knowledge and experience, descriptive

⁴ *Integrated Thematic Instruction* implements in the classroom the body-brain compatibility (teaching to all intelligences), provides life long guidelines (e.g. trustworthiness, personal best etc.) and teaches the life skills (e.g. responsibility, cooperation etc.) (Barnes 2003).

content of the lesson, pupil's responsibility during each activity, the different components of the lesson, discussion of the lesson procedures and most importantly, making sure pupils comprehend the story (Ray & Seely 2004, 109). The storytelling teacher achieves such comprehension for instance through so-called *barometer check* or *questioning technique*.

Barometer check refers to a teacher checking the aural comprehension of the pupils with the lowest ability in the class; the teacher can then use this as an indication of which areas to focus on more within the class (Ray & Seely 2004, 217). Questioning technique refers to the teacher asking questions while reading the story to make sure pupils comprehend meaning of the story (Ray & Seely 2004, 71). The following two brain-compatible learning elements, choices and collaboration, can of course be also implemented into the individual activities preceding or following the storytelling.

The above analysis only serves to re-enforce the importance of storytelling in a language classroom when attempting to create what for example Gardner (1999, 364) calls “modern education”. In modern education, he accentuates the importance of kinaesthetic, spatial, interpersonal intelligence, the importance of context and meaning so often underestimated in every day classrooms, be it language or not. Gardner also stresses the importance of sound scientific research in education, which is what the storytelling technique is based on; therefore it can provide the needed balance in the language teaching (1999, 365).

1.2.1 Memory research

Before analysing the issue of memory research in storytelling it has to be said that the storytelling technique attempts to target the *long-term memory*⁵. The research has proved that meaning and emotions play a significant part in achieving this goal. This subchapter examines why scientists believe in the importance of emotions and meaning in learning and how the storytelling teachers implement the research findings in their lessons.

1.2.1.1 The Role of meaning in memory research

Owing to long-term memory learning and intelligence are possible, however scientists do not completely understand how information enters the long-term memory and how it remains there. This process is partly dependent on the amount of time of pupil's practice; the length of the practice is directly proportional to the long-term

⁵ *Long-term memory* stores information for an indefinite period of time to be used over and over again (Wortman & Loftus 1988, 543).

storage, but more importantly it is dependent on the type of practice used (Wortman & Loftus 1988, 157-158).

Information may be stored in an individual's short-term memory by simply repeating something to themselves, but it's likely to not be stored in their long-term memory. Conversely, individuals can mentally process a piece of information, for example mentally store an image of the information, relate it to other things or assign it to a problem; it is then more likely that this information will be stored within their long term memory (Wortman & Loftus 1988, 158) (Craik and Lockhart as cited in Halonen & Santrock 1996, 222).

Those different activities can be defined as *shallow processing* or *deep processing* (Wortman & Loftus 1988, 158) (Halonen & Santrock 1996, 22). Many scientists stress the importance of meaning and agree meaning is “especially conducive to deep processing” (Wortman & Loftus 1988, 159). Research has showed that when humans store information in long-term memory, “they also create a number of retrieval pathways to it” (Wortman & Loftus 1988, 159). These retrieval pathways typically involve sounds, associated facts and meanings (Halonen & Santrock 1996, 222-224).

The storytelling assists the deep processing because it uses various kinds of external cues to facilitate the long-term storage. To achieve more effective long-term storage it is necessary to employ as many external cues as possible (Wortman & Loftus 1988, 161). This can be done in a number of different ways, for example aurally, visually or semantically. Storytelling can be a very powerful acquisition tool because it enables pupils to create mental scenes that have aural, visual, sensory and semantic associations and later on pupils are able to recall them in their memories (Ray & Seely 2004, 34-37). Consequently these associations provide meaning; they change unclear lexical items or sentence constructions into something meaningful.

Visual associations or in other words visualisation of mental images using imagery in storytelling help pupils in later recall of new lexical items or sentence constructions. With the help of visualisation the new lexical items are meaningful to the pupils, consequently they are remembered and recalled with less effort. Many studies have documented how visualisation of mental images can improve memory. For example, a psychologist, Allan Paivio “argued that there are two ways a memory can be stored: as a verbal code or as an image code” (as cited in Halonen & Santrock 1996,

224). While there has been some criticism about having two separate codes for words and images (e.g. Polyshyn 1973) most scientists now accept the hypothesis that forming mental images enhances memory and aids later recall (Halonen & Santrock 1996, 224, 238) (Wortman & Loftus, 161-162). Ray and Seely comment on the usage of visualisation in storytelling:

We encourage students to visualize both vocabulary items and story lines. Besides often helping learners to remember language, this practice may help some individuals to better their ability to visualize and thereby help them improve in some or all of the following areas: aural comprehension, reading comprehension, oral expression, written expression, following directions, sense of humour, critical thinking. (2004, 263)

While claiming that visualisation leads to improvement of aural and reading comprehension, speaking and writing skills or even critical thinking may be challenging, it should be plain that “in the context of language teaching, high imageability may be a desirable feature of sentences being presented to the learner, as there is some evidence that they are easier to remember” (Crystal 1994, 181-182).

The reasoning behind why visual imagery plays such a powerful role is not entirely clear, but Paivio believes that by encrypting information in two different ways – visually and verbally – pupils are more likely to remember that information (Halonen & Santrock 1996, 162). Visualisation is another tool that enables to include more external cues whilst attempting to store the new information in long-term memory and make the language learning meaningful.

Within the storytelling classroom sensory associations include not only the above-mentioned visualisation but also the kinaesthetic sensory since the storytelling attempts to employ the entire body in the learning process (see *brain-compatible education* p. 11-12) and that way provide another type of external cue in order to aid the deep processing of information.

Semantic associations in the storytelling classroom usually include aural associations. When pupils practise words aurally it is imperative that they are able to audibly register the sound of the word within the association, thus the clue needs to be something they can hear (Ray & Seely 2004, 36). From my experience when implementing the storytelling technique in practice it is often more effective to involve

pupils in creating the associations and such situations often serve as the source of humour in the class, making the association even more memorable.

The above-mentioned associations serve as useful means in making the telling of a story meaningful to pupils. The teachers in the storytelling lesson become actors and through their movements, gestures, facial expressions or costumes they provide meaningful comprehensible input for their pupils. Therefore the storytelling helps to create a stimulating and enriching learning environment, which can lead to pupils' considerable retention of a foreign language.

1.2.1.2 The Role of emotions in memory research

The purpose of discussing the role of emotions in memory research in this thesis is to demonstrate how the storytelling technique enhances memory via employing learners' emotions in the foreign language classroom. There are several theories of emotions that differ and penetrate at the same time (for example James-Lange theory, Cannon-Bard theory etc.). In order to understand the role of emotions in memory research lucidly the term *emotion* has to be classified.

According Robert Plutchik, professors at the Albert Einstein College of Medicine, emotions are positive, negative or mixed and they can vary in intensity. Positive emotions such as ecstasy, enthusiasm or joy raise self-esteem and improve relationships among people; on the other hand, negative emotions such as fear, anger or disgust lower self-esteem and reduce the quality of relationships among people (Halonen & Santrock 1996, 468).

As stated in the first paragraph several theories concerned with emotions differ but one aspect they have in common is that emotion is triggered by stimuli in the environment. In the James-Lange theory, people first perceive a stimulus; their body responds (for example cold hands or blushes) and then they feel an emotion (fear or embarrassment). According to the Cannon-Bard theory, emotion and the physiological reactions appear concurrently (Halonen & Santrock 1996, 471-472). Despite this difference, both theories include the body-brain relationship in emotions.

It was believed for a long time that the brain and body were separated and that the brain was responsible for "higher" more intellectual functions while the body was

responsible for “lower” less intellectual functions (McGeehan 2001, 1). This has been reflected in the classroom setting; desks in rows, dominance of frontal teaching or impossibility to stand up or even move in lessons has been the every-day reality in the majority of Czech schools. For example the feeling of “butterflies” in stomach or “knot” in the throat proves the existence of body-brain partnership in emotions (Wortman & Loftus 1988, 261). One of the most important findings from the brain and memory research is that emotion is the “gatekeeper to learning” (McGeehan 2001, 8). Antonio Damasio, a leading researcher in several areas of neurosciences, affirms that, “‘emotion is the highest part of our mind-body survival kit’ because one of its key roles is to tell the brain what is worth attending to and the ‘attitude’ with which one attends” (McGeehan 2001, 9). Dr. Robert Sylwester, the author of *A Celebration of Neurons: An Educator’s Guide to the Human Brain*, adds, “‘Emotions drive attention which drives learning, memory and just about everything else’” (McGeehan 2001, 9).

While positive emotions can enhance memory and learning, having and especially keeping attention of modern-day learners is an uneasy task. Hargreaves suggests that the barrage of multi-media based culture at present plays an influential part of learners' interaction with the modern-day world (Richards & Renandya 2002, 85). McGeehan adds that the learners' brain of the modern-day has become accustomed to emotional and rapid sensory changes, so that it responds better to a novel stimulus (2001, 10). As a result, the pupils often find that the content of a lesson lacks meaning to them and novelty. These two factors contribute to pupils losing their concentration in lessons, which generally results in off-task behaviour.

Children often hear teacher’s “pay attention!”. Unfortunately, desks in rows, reading aloud, memorization or frontal teaching unlikely get pupils' attention. The reason why is that such learning environment does not promote positive emotions. The storytelling is said to lead to greater internalisation of the language because the telling of stories creates personal, entertaining experiences for the learner and that way help the learners to keep their attention. At the same time it sustains a safe and predictable emotional climate in which language acquisition and later effortless recall of information can take place.

Caine and Caine, the authors of *Making Connections: Teaching and the Human Brain*, refer to such an emotional climate as “relaxed alertness”, which is affected and moderated by the fear and pleasure centres in the brain (2005). They argue, “when emotions are present, hormones released to the brain act as a memory fixative” (Caine & Caine, 2005). Similarly to Krashen’s affective filter, relaxed alertness allows better learning when negative emotions in the classroom are reduced, conversely, better learning and memory is enhanced by learner’s positive emotional state.

To summarize, the use of story in foreign language classroom can enhance memory because it puts the learnt lexical items and story lines into a meaningful emotional context. In *Power Tools for Teaching and Training*, the author argues that, “storytelling, which engages the learner’s mind and heart, is a tremendously effective technique for engagement and memory retention” (Wolfe 2001-2002, 5). It is because the use of story in the classroom integrates learner’s emotional, social and academic knowledge with meaningful content. The ongoing neuroscience research begins to indicate that the use of storytelling in foreign language classroom is not just a momentary trend but also an essential learning tool, which provides entertaining and meaningful experiences for the learners and that way improves their overall memory retention of lexical items or sentence structures.

2. The Structure of the storytelling lesson

In order to be able to examine the storytelling teacher’s behaviour and roles as well as the impact of the storytelling technique on young a learner’s development, it is necessary to describe the structure of the storytelling lesson, its main principles and events that take place in the lesson.

In examining the structure of the lesson, the following paragraphs deal with the three steps of the storytelling lesson as defined by Blaine Ray as well as with a more general alternative of the storytelling lesson, for example presented in *The Storytelling Handbook for Primary Teachers, Once Upon a Time: Using Stories in the language classroom* or in *Storytelling with Children*.

Blaine Ray, the founder of the method TPR Storytelling, believes that every storytelling classroom should consist of three steps: the first step deals with introduction of vocabulary related to the story and its acquisition, the second step consists the story

itself along with its dramatization as well as some comprehension questions, the last step consists of reading the story, its translation and discussion of grammatical points related to the story (Ray & Seely 2004, 282).

I see the contributions of Ray's three steps particularly in gesturing new vocabulary to convey meaning, personalising the new vocabulary (by asking questions about it, do pupils like it? what associations does it evoke in their minds etc.) and personalising the story characters, the plot by relating it to pupils' lives and experience. However, I consider Ray's conception of the storytelling classroom restrictive for the teacher and for the pupils since it does not allow for any alteration; according to Ray the story has to be always dramatized by the pupils, never by the teacher (Ray & Seely 2004, 27, 33, 88) or in the final, third step of the storytelling lesson; reading and pupils' translation of the story has to take place excluding any other follow-up activities (Ray & Seely 2004, 282). The restriction of Ray's three steps is another reason why I regard the storytelling a technique, not a method that should be employed exclusively. Hence, the following paragraphs examine the structure of the storytelling lesson on a general level.

Similarly to Ray's three steps structure, the initial part of the storytelling lesson consists of introduction of the story itself and lexical items related to the story. The lexical items can be introduced with flashcards, pictures or real life objects accompanied by teacher's gestures (Wright 2003, 17-18, 25). After the introduction of the lexical items pupils sit down in a circle and together with the teacher discuss the possibilities of the story (What will the story be about? What characters do pupils expect in the story etc.) (Wright 2003, 13) (Ray & Seely 2004, 271). Such discussion can be conducted in pupils' mother tongue if pupils' competence does not allow using English language (Wright 2003, 26).

Following the discussion of the story, the actual telling of the story takes place. The first telling of the story involves the teacher's dramatization of the story or its parts. The second or third telling of the story involves the pupils in various activities such as jumping up when hearing previously presented vocabulary item, answering questions about pictures/characters in the story, touching and pointing to objects/picture cards related to the story and so on (Wright 2003, 26-63).

After the storytelling is accomplished several follow-up activities take place, depending on pupils' level of English; stories can be part of a set of related activities

such as speaking and writing, drama, music and art (Wright 2004, 5) including introduction and practice of grammar or particular lexical areas. According to Wright, the practice of grammatical structures needs to be handled with care, especially with young learners; if the story is used “merely to introduce and practise grammar, the children may lose their faith in the teacher and what s/he means by the word ‘story’”(2004, 5).

The discussion of the role of grammar in the storytelling lesson is crucial since the grammatical structures are acquired subconsciously, relating to the silent period (pupils hear the grammatical structures long time before they are required to produce them). Thus pupils do not learn grammar by practicing rules, but rather by hearing the contextualized comprehensible input the story offers in which the grammatical structures appear.

To summarize, the main aspects of the storytelling classroom include story-based discussions either preceding or following the storytelling, introduction of lexical items using various aids such as pictures/objects/flashcards accompanied with teacher’s gestures. The teacher’s telling of the story itself involves pupils who demonstrate their comprehension through movement (jumping, clapping, pointing, acting out etc.) rather than through forced production of language and finally, variety of follow-up activities such as drawing, story book making, sequencing pictures or dramatization of the story take place.

In contrast to Ray’s TPR Storytelling lesson, the storytelling as a technique is applied inclusively as a part of the eclectic approach and it is unlimited in its range of activities, both ensure that the storytelling does not become monotonous.

2.1 *The Teacher in the storytelling lesson*

The chapter deals with the classroom behaviour of a storytelling teacher, her roles and functions arising from the actual storytelling as well as with the lesson preparation the teacher is required to do in order to perform her roles successfully. The chapter does not discuss the teacher’s roles in the traditional context of a language classroom but only in the context of a storytelling classroom. For the purpose of this chapter I accepted Harmer’s definition of teacher’s roles and also Garvie’s more specific definition of the teacher’s role as an actress since both Harmer’s and Garvie’s

definitions reflect the principles of the storytelling technique (for example providing comprehensible input, various contextual clues to aid the comprehension, employ the entire body in the learning process etc.).

Broadly speaking, the function of teachers is to help pupils learn by transmitting knowledge to their pupils and by setting up a situation in which pupils can and will learn effectively (Skalková 1999, 116). In the case of the storytelling technique the transmittal of knowledge; the foreign language happens in a form of stories retold by the teacher; the teacher then functions as a language model, more specifically as a “provider of comprehensible input” (Harmer 2001, 66).

It has been mentioned before that to make the input comprehensible the teacher uses various external cues. Apart from pictures or real-life objects, the storytelling teacher also mimes and gesticulates to convey the meaning and make the input comprehensible. According to Harmer, the teacher, in that case, becomes a “teaching aid” herself (2001, 64). Mime and gesticulation are normally used spontaneously by teachers to deliver atmosphere and meaning however to mime and gesticulate more abstract words, story lines or even a whole story is demanding. Teachers play a similar role to that of actors, they have to convey the meaning successfully in the context of a story (Garvie 1990, 86).

For teachers to become successful actors in the storytelling lesson, it takes an abundance of preparation and effort because “a good telling of a story is a combination of several factors”; the teachers, “actors” need to use their entire body but predominantly eyes and voice efficiently (Garvie 1990, 86).

As Garvie puts it, such abilities are usually rooted within the teacher’s skills; certain people have more natural talent than others but with careful preparation every teacher can successfully pass the message the story is expressing (1990, 86). Garvie accentuates the storytelling abilities of an African teacher and contrasts them with the Western storytelling classroom:

The teacher is telling a story, but not in the way I, an Englishman would tell it. She is dancing it, singing it, acting it. She tells it with her face, her voice, her whole body. The class is completely caught up in the action: toes and shoulders wriggling in sympathy. There is a song involved: the whole class joins in without invitation (Rosen 1985 as cited in Garvie 1990, 86).

In the Western culture where the storytelling tradition is not so vivacious the teachers need to carefully design and prepare the storytelling lesson, particularly using themselves as the teaching aid. It is vital the teacher knows the story by heart, “so that the children feel that the teacher is giving them something very personal, something that

is not coming out of a book” (Wright 2003, 11). Knowing the story by heart is also important because the teacher looks at her audience and that way maintains the eye contact, rather than in the book and consequently “is able to respond to pupils lack of comprehension or their joy more readily” (Wright 2003, 11). There are several ways of remembering stories; a detailed list of them is provided in a coding agenda ‘Ways of remembering the story’ in the research section (see page 44).

Another important aspect in the preparation of the storytelling teacher is working with her voice in order to be able to use the variety of it, including pitch, volume, rhythm, pace and pause (Wright 2003, 15). The use of all the aspects depend on the kind of story as well as on the personality of the storyteller but it is particularly useful to change the voice when different characters in the story are speaking (Wright 2003, 15). From my experience, young learners especially appreciate if the voices of the individual characters are exaggerated. It is, therefore, vital to practice the voices beforehand and keep the same pitch and volume with individual characters during the telling of the story.

Other roles of the storytelling teacher correspond to the roles of a teacher in a traditional lesson, depending on what kinds of activities precede or follow the story including for example the role of a prompter (for example when the pupils dramatize the story and forget the words; the teacher then offers them clues), participant (the teacher participates in discussion about the story and offers her point of view), resource (the teacher answers pupils’ questions related to the cultural background of a story) tutor (teacher provides advice on story-book making) assessor (evaluation of storytelling related activities), organizer and so on.

From the above discussion it can be seen that the storytelling lesson is highly dependent on the teacher and her performance, nevertheless it does not mean that the learners’ needs are neglected. Thus, the following subchapter deals with the young learner’s developmental characteristics and how their needs are met in the context of the storytelling lesson.

2.2 *The Learner in the storytelling lesson*

It is generally accepted that the use of storytelling is suitable for learners of any age group, for young learners, teenagers or even adults (Ur 1996; Ray & Seely 2004;

Zaro & Salaberri 1995). However, in the practical application of the storytelling technique my focus was on the use of the story with young learners since the telling of stories, in its traditional way, relates mainly to childhood and young children.

Teenage and adult language learners can also benefit from the storytelling technique, nevertheless the choice of stories as well as preceding and following activities differ dramatically from those employed with young learners. The authors of *Storytelling* agree that, “the use of stories with teenagers or adults does not lose its value but rather takes on a different focus, which includes more complex stories and more sophisticated activities” (Zaro & Salaberri 1995, 5). Something that was not included in the practical application of the storytelling technique. Hence, the following subchapters analyse the individual developmental characteristics of young learners and connect these characteristics with the suitability of storytelling technique with the group of young learners.

2.2.1 Developmental characteristics of a young learner

This subchapter examines the developmental characteristics of a young learner and their impact on the use of the storytelling technique in a class of young learners. In order to create the right teaching and learning environment teachers need to understand how young children develop, think and learn on a general basis and from there teachers can draw conclusions for the foreign language classroom.

There has been some discussion about the age spectrum of young learners but for the purposes of this thesis I accepted Harmer’s definition of a young learner; a learner who is approximately six to nine years old since this age group precisely reflects the age group of learners involved in the practical application of the storytelling technique.

2.2.1.1 Cognitive characteristics

Many theories have dealt with children’s cognitive development (Piaget, Vygotsky, Chomsky, Bruner, Dewey etc.), however describing all the developmental theories and their criticism would be inappropriate for the purpose of this thesis. Hence, this subchapter discusses contributions the developmental theories have had on the

cognitive characteristics of the young learner as defined above and their implications in the language classroom.

Before examining the individual contributions it has to be defined what aspects are considered to belong to cognitive development. It is generally accepted that the aspects include children's construct of world, processing information as well as their way of thinking and its influence on mastering various tasks, skills and knowledge (Halonen & Santrock, 310).

Piaget, one of the first theorists in developmental psychology, identified four stages of cognitive development; the third, *concrete operational stage* (approximately seven to eleven years) is relevant in the discussion of cognitive characteristics of a young learner since its age delimitation approximately corresponds to the age of a young learner as defined above. Halonen and Santrock define the term *concrete operational stage* as seven to eleven year old child's understanding of the world that has four main characteristics:

1) logical reasoning replaces intuitive reasoning, but only in concrete circumstances; 2) young learners cannot imagine abstract operations; 3) young learners can apply *classification skills*; 4) young learners can mentally reverse actions, apply *conservation skills* (1996, 311-313). The last, fourth characteristic I consider to be inapplicable in the language classroom; especially regarding the storytelling technique thus it is not discussed in this subchapter. The subject is treated in detail for example by Fontana (1997, 68-69).

In the first characteristic a learner's logical reasoning replaces intuitive thought present in the previous *preoperational thought*⁶ (Halonen & Santrock 1996, 311). However, the logical reasoning of a young learner does not resemble logical thinking of an adult; a child in the concrete operational stage cannot formulate various hypotheses without any concrete example or experience present in the past. It means that the logical reasoning takes place only in concrete circumstances the young learner experienced in the past (Fontana 1997, 69) or the presented material/problem have to be applied to concrete examples (Halonen & Santrock 1996, 311).

⁶ *Preoperational thought* – in this stage, intelligence is demonstrated through the use of symbols, language use matures, and memory and imagination are developed, but thinking is done in a non-logical, non-reversible manner (Halonen & Santrock 1996, 311).

The first characteristic connects the following second argument, that young learners in the concrete operational stage cannot imagine abstract operations simply because the operations cannot be applied to a concrete example. For instance, young learners in the concrete operational stage cannot imagine “steps necessary to complete an algebraic equation” because it is “too abstract at this stage of children’s development” (Halonen & Santrock 1996, 311).

In the third characteristic, one important skill is the ability to classify, or divide things into different sets or subsets and to consider their interrelations (Fontana 1997, 70). Young learners in the concrete operational stage can for example comprehend a family tree of four generations and accept, that for example a father can at the same time be a son, brother, grandson etc. (Halonen & Santrock 1996, 312-313).

There has been considerable amount of criticism of Piaget’s developmental theory; for example Piaget did not consider the role of social interaction in cognitive development (Fontana 1997, 72). However, he established the field of cognitive development and contributed to the present day acknowledged concept that perceives children as active thinkers, who are able to construct their own development (Flavell 1992 as cited in Halonen & Santrock 1996, 313).

Piaget’s contributions for the foreign language classroom include: using concrete properties and visual aids to illustrate lesson and to help learners understand what is presented, using familiar examples and providing experience to help explain more complex ideas, providing opportunities to classify and group objects and ideas, providing opportunities for “hands-on” activities; manipulating objects etc (Fontana 1997, 78-80).

The above examples are employed in the storytelling lesson on a regular basis. Concrete properties such as real life objects and visual aids such as pictures, flashcards or story pictures are used in the introductory part of the lesson and then during the actual telling of the story. Using familiar examples and concrete experiences provides the story itself either by using stories familiar to learners or by using Personalized Mini Situations in which more complex ideas can be presented on real life situations learners have experienced.

Classifying and grouping can be for example employed as a follow up activity; pupils can for example classify good and bad characters in the story or family relations

between the characters. “Hands-on” activities are present in introductory parts of the storytelling lesson as well as during the telling of the story or in follow up activities, in the activities pupils touch and interact with all the materials used for presenting and telling the story (pictures, real life objects), mime parts of the story or they create something on their own (creating their own story book etc.).

Piaget also proved that if learners make a mistake it does not have to be due to their incompetence but most probably the mistake reflects their current stage of cognitive development. Piaget believed that the cognitive development could be enhanced by teacher’s attention to the learning process rather than to the end product (Fontana 1997, 76). The storytelling being based on Krashen’s five hypotheses emphasizes the learning process itself; emphasis is placed on conveying the message rather than on an error as the end product.

In contrast to Piaget’s theory stands Vygotsky’s theory of cognitive development, Vygotsky considered social interaction crucial to children’s cognitive development. Vygotsky’s most important contribution is the concept of the *zone of proximal development*, in which he stated that cognitive abilities could be developed and enhanced through a child’s interaction with adults or peers (Fontana 1997, 76) (Halonen & Santrock 1996, 315). To participate in such interaction, children need language, something Piaget did not consider in his theory of cognitive development.

Young learner’s mother tongue skills are still developing at the age of six to nine years, consequently young learners need an enriching lingual environment to help them further develop their existing language skills (Fontana 1997, 79). In terms of foreign language learning and acquisition, an audio-aural approach would suit the overall age of the individuals concerned (Holden 1987, 70). Harmer also believes that an audio-aural approach is suitable for young learners aged six to nine years because learners in that age group “respond to meaning even if they do not understand individual words” and “they often learn indirectly rather than directly – that is they take in information from all sides...” (2001, 38). Such beliefs correlate with the storytelling technique because storytelling provides variety of comprehensible aural input and promotes the comprehensibility by using various visual aids.

According to Fontana and based on Piaget’s theory of cognitive development young learners cognitive skills are closely interconnected with physical activities. That

is why practical experience serves as the main source of young pupils' learning; Harmer adds, "their understanding comes mainly from what they see and hear and, crucially have a chance to touch and interact with" (2001, 38). The storytelling classroom employs entire body in the learning process through physical movement such as miming, jumping, touching etc. and that way provides a variety of short and quick activities (up to ten minutes) to match young learners' limited attention span.

Another important aspect of cognitive development of young learners aged six to nine is the use of imagination in order to create their own construct of the world. Harmer agrees that, "young children respond well to being asked to use their imagination" (2001, 38). Listening to stories stimulates and develops learners' imagination and young learners enjoy participating in activities such as predicting the content of the story, changing the ending of the story, creating their own stories or drawing story scenes.

The above discussion of storytelling technique as regards cognitive development of a young learner proves that the storytelling matches young learners' needs especially when considering their need for physical movement, use of concrete properties and teacher provided aural input.

2.2.1.2 Socioemotional and motivational characteristics

For many Czech pupils the beginning of foreign language learning starts at the age of nine or ten, however many schools offer language classes for younger learners as part of their extra curricular activities, usually starting at the age of six. Both socioemotional and motivational characteristics in the age group of six to nine years old learners are crucial at this stage of development, therefore language teachers need to respect them.

Many educators agree that timidness, absence of self-consciousness and awkwardness during this stage of development can lead to inhibitions later on during puberty (Holden 1987, 70). Young learners manage to develop friendly relationships with their teachers and classmates (Holden 1987, 69-70). According to Erikson, who defined eight stages of psychosocial development, relationships among classmates and teachers are significant for children aged six to twelve years old (Halonen & Santrock 1996, 316).

One of the psychosocial stages Erikson developed is the *industry versus inferiority* stage, which is relevant in the discussion of young learners socioemotional and motivational development. *Industry* refers to young learners natural desire to learn, to master the new knowledge and intellectual skills in order to experience the feeling of achievement and success. In contrast, *inferiority* refers to feeling “incompetent and inadequate” due to lack of success, uncaring teachers or rejection of peers (Halonen & Santrock 1996, 318) (Boeree 1997).

According to many psychologist teachers have the responsibility to provide care for pupils whilst guiding them to build a sense of achievement and competence (Boeree 1997) (Halonen & Santrock 1996, 318). Pantaleoni believes that not providing the sense of success and achievement usually results in decrease of young learner’s intrinsic motivation, which at this stage of development comes naturally to young learners (as cited in Holden 1987, 69-70). Harmer also agrees that utmost intrinsic motivation is ensured by young learners’ attraction and enthusiasm for novelty (2001, 38). According to Wright, the use of storytelling in the language classroom produces intrinsic interest and supports intrinsic motivation since young learners have a natural desire to find meaning in the stories and so they feel rewarded when they are able to understand (2003, 4). Consequently young learners “are motivated to try to improve their understanding even more” in order to experience the success needed for their development (Wright 2003, 4).

It has been said the relationship with the teacher is extremely important to young learners, especially in the first two years of the elementary education (Vágnerová 2005). The importance of the teacher-learner relationship is also demonstrated by young learners’ desire “to talk about themselves” as well as “to use themselves and their own lives as main topics in the classroom” (Harmer 2001, 38). The storytelling teacher can deal with such situations using Personalized Mini Situations, which focus on pupils’ lives and experiences (Ray and Seely 2004, 222).

From the above discussion it is clear that teachers of young learners need to be responsive to young learners’ socioemotional and motivational needs; provide friendly learning environment with enough opportunities for learners to experience the feeling of success and achievement which positively reflects in learners’ attitude and motivation towards the foreign language. Storytelling’s main contribution in socioemotional and

motivational development of a young learner is reducing the anxiety in the classroom while providing varied contextualized comprehensible input that appeals naturally to young learners.

3. Culture in relation to the storytelling technique

The preceding chapters examined the use of storytelling in a foreign language classroom discussing various issues such as the theoretical background of the technique, the suitability of storytelling for young learners and so on. Another consequential aspect that this chapter discusses is the cultural value the story offers to foreign language teachers and learners.

The word story in this chapter represents any kind of narrative the teachers may choose to use in the lesson, including fairy tales, folk tales, modern children's literature and so on. This chapter does not attempt to differ between these genres but rather draws the attention to what the telling of stories in general offers in a language classroom from the viewpoint of culture.

All of the genres named above have the ability to pass on morals, traditions, values or promote pupils' understanding about a particular culture the story arises from. It is not only the foreign culture that pupils can explore through storytelling but they also explore "their own cultural roots" (Stoyle 2002). Exploring individual's own cultural roots has always, according to Deg, been the primary use of storytelling in the society (1989, 104). Although customs differed, storytelling played a strong role in

traditional societies (Deg 1989, 104). In contrast to a modern society, where the traditional storytelling that shares knowledge, values and wisdom is valued over facts provided by media (Hecht 1989, 58). According to Hecht storytelling should be revived in the school curriculum in order to provide a balance between the modern and traditional world (1989, 58).

However, it is not only an individual's own culture and traditions that can be discovered through storytelling. Looking closely at stories the teacher and pupils can discover many clues about the cultural facets of the country the story originates in, including its clothes, language, food, holidays, entertainment, religion and values. Stoye in her article *Storytelling and intercultural understanding* summarizes the abilities of the storytelling technique:

- it (the storytelling) allows pupils to experience diverse cultures,
- it enables pupils to empathise with unfamiliar people/places/situations,
- it offers insights into different traditions and values,
- it helps pupils understand how wisdom is common to all peoples/all cultures,
- it reveals differences and commonalities of cultures around the world (2002).

Stories often provide various settings including geographical features like mountains, rivers, lochs, highlands or dark forests that can be used for enhancing pupils' cultural experience. Such a story is for instance *Nessy* presented in Wright's *Storytelling with Children*, which can be used for introducing Scotland or discussing the mystery of Loch Ness and so on. Many authors agree that storytelling has "a natural role to play in cross-curricular work" (Stoye, 2002). A typical example is the modern story by Eric Carle *The Very Hungry Caterpillar* presented in the *Once upon a time: Using stories in the language classroom*. The activities that can be drawn from this story are endless and at the same time the activities connect the curriculum with other subjects including mathematics or natural sciences (Morgan & Rinvoluceri 1990, 167).

The storytelling technique is a powerful way of presenting different cultures and traditions as well as of noting similarities and recurring themes (for example various versions of *Little Red Riding Hood*) in a foreign language classroom. Moreover, it provides an opportunity for developing acceptance and respect for different cultures as well as an opportunity to connect the curriculum of foreign language with other subjects such as geography, arts or history.

III. THE RESEARCH SECTION

4. Introduction to the research

4.1 Aim of the research

The research work of the thesis ‘Storytelling in ELT’ aims at a critical evaluation of the storytelling technique when applied in practice from the teacher’s viewpoint in order to be able to find any practical advantages and disadvantages of the technique. Therefore, the teacher asked a question “What are the advantages and disadvantages of the storytelling technique?”

Based on the research question, the aim of the research is *heuristic* or *hypothesis-generating* because the researcher “observes and records some aspect or context of foreign language” in this case the storytelling technique employed in the context of the foreign language classroom (Seliger & Shohamy 1989, 29). The researcher collects data “in an attempt to include as much of the contextual information as possible”; in this case the information is collected in a form of a reflective diary (Seliger & Shohamy 1989, 29). As a result the researcher was able to formulate the advantages and disadvantages of the storytelling technique when employed in the context of a foreign language classroom.

The research work does not aim to demonstrate whether the storytelling technique is more effective than other techniques employed in the foreign language classroom. Its pure focus is on finding any practical benefits and limitations regarding the learners and the teacher involved in the application of the technique.

The findings of this research should be particular useful for language teachers searching for balance in their teaching. The overall evaluation of the practical application of the storytelling technique will help teachers decide whether the technique itself or some of its elements are worthwhile of employing in their language classes.

4.2 The Context of the research

Before and throughout the practical application of the technique the teacher had studied the theory underlying the storytelling technique as well as resource books concerned with the storytelling and attended a ninety minute seminar: *Using Stories in English Lessons* organized by the Oxford University Press.

The research work was completed during the teacher's clinical year practice 2004/2005 in an elementary school in Pardubice. The practical application of the technique was implemented in afternoon English lessons, which was an extracurricular subject offered to pupils who have not yet had a foreign language present in the curriculum.

There were two groups of pupils involved in the research work. Both groups correspond to the age range of young learners presented in the theoretical section (see page 23). The first group (A) consisting of 12 pupils were first graders; five of them were introduced to English language in their nursery school. The other seven pupils were absolute beginners; they had never been introduced to the English language. In this group there were seven girls and five boys.

The afternoon English lessons took place once a week. Within the school year, the 'group A' had 39 English lessons each lasting 45 minutes; ten of them were instructed using the storytelling technique. The storytelling was applied approximately every fourth lesson, that is once a month.

The second group (B) consisting of 15 pupils were second graders; they were introduced to English in the first grade, in the afternoon English lessons. They fall into the category of beginners. In this group there were 12 boys and three girls. 'Group B' experienced thirty-seven English lessons each lasting 45 minutes and ten of them were instructed using the storytelling technique. Similarly to 'group A', the storytelling technique was applied approximately every fourth lesson, that is once a month.

At the initial stages of the course, the first four lessons, the teacher employed the method of Total Physical Response in order to get pupils used to the physical movement that takes place in the storytelling lesson. Both groups 'A' and 'B' used the textbook *Super Me! I.* and *Super me! II.* for the other lessons, in which the storytelling technique as defined in the introductory chapter did not take place.

Throughout research the researcher ensured that the identities and interests of the subjects involved were protected.

4.3 The Research methodology

The sample of subjects involved in the research included two groups of English language learners and a teacher. The research falls into the category of small-scale research because the number of participants involved was 28 including the teacher-researcher. The groups of learners involved were selected non-randomly, on the basis of availability. The control of the research context was low because the researcher did little to manipulate the context of the research since the groups of learners were already set up and the researcher did not introduce any kind of special treatment (such as interviews, observation through video recording etc.) (Seliger & Shohamy 1989).

It has been mentioned in the previous chapter that the research work of the thesis ‘Storytelling in ELT’ aims at finding practical advantages and disadvantages of the storytelling technique from the viewpoint of a teacher. To be able to specify the advantages and disadvantages the teacher involved in the research collected the data in a form of a reflective diary in which the teacher recorded all issues connected with the practical application of the storytelling technique in the foreign language classroom. A detailed analysis of the reflective diary is present in the subchapter 4.3.1.1 ‘The Reflective diary’ (see page 36-37).

From the above description it is plain that the teacher involved in the research work also became a researcher, a so-called “participant observer”, because the teacher participated in the study herself but at the same time she recorded her experience in the reflective diary (Seliger & Shohamy 1989, 120).

The teacher, participant observer, adopted *synthetic approach* in which the scope of the research is “as unrestricted as possible”, which means that the research “records anything and everything of note without deciding which observed phenomenon were of significance and which not”. Therefore, the focus is not clear to the subjects participating in the investigation (Seliger & Shohamy 1989, 36). On the other hand, it means that the data collected were representative of what the learners and the teacher normally did in the storytelling lesson. The research recorded what occurred naturally in the context of the storytelling lesson (Seliger & Shohamy 1989, 34).

The data collection procedure, the reflective diary, suggests that the research is of a qualitative design because qualitative research gathers information in forms of “non-numerical” data, usually in forms of oral or written “linguistic” units (Seliger & Shohamy 1989, 201). The written retrospective introspection of the teacher about her and learner’s performance comprise the data of this qualitative research. However the design of the qualitative research suggests subjective perception, particularly when using the data collection procedure in the form of a reflective diary. Thus, the following paragraphs examine the aspects connected with the quality of this research.

The quality of qualitative research is judged differently than the quality of quantitative research that deals with numerical statistics of a phenomenon. To judge the quality of qualitative, hypothesis-generating research the issue of validity and reliability has to be identified.

Validity in hypothesis-generating research relates to three factors: the *representativeness*, *retrievability* and *confirmability of the data* (Shohamy & Seliger 1989, 104). To begin with, the area of *representativeness* demonstrates “the degree to which observed data represent the normal behaviour of the subjects involved in the investigation” (Shohamy & Seliger 1989, 104). It can affect the validity of descriptions of the behaviour. According to Seliger and Shohamy, the research “must be able to show that the act of investigation or the presence of an observer has not distorted the nature of the data collected” (Shohamy & Seliger 1989, 104). As noted before, in the case of investigation in the storytelling lesson the teacher-researcher became a participant observer and that way chose a “less noticeable or intrusive method of collecting the data” (Jacob 1987 as cited in Shohamy & Seliger 1989, 104).

Secondly, *retrievability* is concerned with the researcher’s access to the records of the original data so that the same responses or behaviours can be repeatedly reviewed for analysis (Shohamy & Seliger 1989, 104). The data collection procedure used in this research, the reflective diary, enabled the researcher to come back to the data in order to repeatedly review the reflective diary for analysis.

The next aspect of the validation in hypothesis-generating research is the *confirmability*, which refers to “the ability of the researcher to confirm findings, either by re-inspection or by demonstrating the same findings through different sources” (Shohamy & Seliger 1989, 105). The process is also referred to as *triangulation*. In the case of this research dealing with the storytelling, it was not possible to collect the same data using different sources or techniques. However, the teacher-researcher validated the initial findings by returning to the data after having collected another fifty percent of the intended data (ten entries in the storytelling diary) and re-inspected the data for the findings. The same patterns (categories) were found and emerged again.

To support the triangulation more in the future, the researcher would conduct the research again after a longer period of time and check for the similarity or differences in categories. Alternatively, the researcher would conduct the research with another colleague who would serve as a judge to evaluate the findings and confirm that both researchers reached similar findings. Such triangulation would increase the validity of the research. Validity is closely related to reliability of the research, the issue of reliability of this research is discussed in detail in the subchapter 4.3.1.1 ‘Reflective

diary' (see page 36-37). To further illustrate the background of the research, the research method used for analysis of the collected data has to be defined.

The research method used for analysing the collected data was the method of *content analysis*. The method of *content analysis* is based on deriving themes from a piece of text which are later organized into content analytical units often referred to as categories (Mayring 2000). The derivation of the categories can be either inductive or deductive. The derivation of inductive categories requires the researcher to reread the text several times and find issues or themes that reoccur in the data (Mayring 2000). On the other hand, the derivation of deductive categories assumes that a system of categories exists before examination of the data and such a system is then applied to the data (Shohamy & Seliger 1989, 205). A detailed description of the procedures of qualitative content analysis, which the researcher accomplished, is further depicted in the chapter 5.1 'Research data analysis' (see page 38).

4.3.1 Qualitative data collection procedures

The teacher-researcher decided to demonstrate the advantages and disadvantages of the storytelling technique when applied in practice. The research's synthetic-heuristic design and the nature of the problem require qualitative data collection because the teacher needed to record what occurred naturally in the storytelling lesson. One of the examples of qualitative data collection procedure is the reflective diary (Freeman 1998).

4.3.1.1 The Reflective diary

Freeman in his book *Doing Teacher Research* defines the reflective diary as "a record of thoughts, feelings, reflections, and observation of the writer" (1998, 210). He says, the record "may be focused on a specific lesson, activity, or student, or they can describe the writers more general day-to-day thinking or questions". According to Freeman "the purpose of a reflective diary is to identify issues, puzzles or questions in teaching" (1998, 210).

Bell in her book *Doing your research project* specifies the reflective diary as a "retrospective account of things that have happened", she further labels the data present

in the reflective diary as “factual data”, “significant incidents” and personal “interpretation” (1993, 102). The factual data describe the events that took place, decisions made and the people involved in the research. Significant incidents identify the issues particularly important for the researchers and their priorities. Finally, the personal interpretation offers a “personal reflection and interpretation of happenings” as well as personal feelings and emotions influenced by the events (Bell 1993, 102).

The important point in the discussion of the reflective diary is what Bell identified as the “personal interpretation” because in the reflective diary the teacher-researcher had more latitude in the ways what to record, in other words, the truth was represented by the verbalized retrospection of the teacher “filtered through the writer’s past experiences, own identity, own aspirations and own personality”(Bell 1993, 102). The data collected then are of a “low degree of explicitness” (Shohamy and Seliger 1989, 157).

Due to the data collection procedure, the reflective diary, the data is of low explicitness. Therefore, it was important to estimate the reliability of the data collected (Seliger & Shohamy 1989, 185). Such estimation is usually achieved through *inter-rater* or *intra-rater reliability* (Onwuegbuzie & Daniel 2003). Inter-rater reliability was not used in the research; as such reliability requires another observer or observers to agree on the data collected in the practical application of the storytelling technique. On the other hand, the researcher adopted the *intra-rater reliability* which is used for the data of low explicitness in order to increase the reliability of the obtained findings. The researcher re-assessed half of the data obtained and compared the results with the first half of the data (Onwuegbuzie & Daniel 2003). The results, categories, obtained the second time were highly identical with the categories obtained first time.

In order to describe the steps the researcher took whilst recording her experience it is necessary to say that in addition to the reflective diary the teacher-researcher also used field notes. Field notes were particularly used when the teacher was not able to write in her reflective diary usually due to a lack of time. But more importantly, the teacher-researcher used the field notes in the preparatory stage of the storytelling lesson in order to be able to record the time spent on individual steps during this preparation.

5. The Data obtained from the research

5.1 Research data analysis

The research data analysis depends on the nature of the research problem, the design of the research and the type of data collected. In synthetic-heuristic research where qualitative data has been collected by the procedure of writing reflective diary the teacher-researcher looked for “regularities, commonalities and patterns” in the reflective diary respecting the rules of qualitative content analysis in order to establish the categories (Mayring 2000). The following chapters describe the process the researcher underwent in detail.

5.1.1 Deductive category application

It has been mentioned before that one of the possible ways to establish the categories is to apply a set of already existing categories to the given data. Because the amount of data collected in the storytelling research was substantial the researcher accepted a mixed approach in establishing the categories.

While applying the deductive categories the teacher-researcher used the book *Storytelling with Children* as the main source for these categories. There were several reasons for using the book, firstly the teacher-researcher used it as the main source during the practical application of storytelling, and secondly the book's exhaustive pithiness ensured establishing maximum number of categories. From the suggestions in the book the teacher created a list of categories and searched the data for the given categories.

The following deductive categories were applied to the text of the reflective diary: 'Choosing a story', 'Choosing new/key words', 'Simplifying the language', 'Ways of remembering the story', 'Reading the story', 'Retelling the story to somebody', 'Using a story skeleton', 'Imagining the story as a film', 'Remembering the verbal rhythm', 'Introduction of new/key words', 'Flashcards', 'Objects', 'Illustrations in the book', 'Drawing on the blackboard', 'Context', 'Translation', 'Mime', 'Retelling the story', 'Acting out/miming', 'Changing voice', 'Using pictures', 'Dressing up as one of the characters', 'Discussions', 'Predicting the content', 'Physical activity', 'Drawing expressive lines', 'Pictures in the mind', 'Games', 'Drawing', 'How would you feel?', 'Phrases/words you like' and 'Likes/dislikes diagram' (Wright 2003, 10-54).

The categories were recognized within meaningful units, generally represented by a sentence or a short paragraph in the reflective diary, an example is provided in the appendix 3.

As the application of the categories proceeded, the researcher identified that some of the categories are subordinate to other categories and therefore they formed subcategories. The following table provides an example of such a category relationship:

Figure 1: Category – subcategory relationship

An Example from the reflective diary	Category
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<p>“In the Meg & Mog lesson, I brought in black stockings, big black shoes and a hat to introduce the key words. Unfortunately, I didn’t find a cloak, an owl etc. so some flashcards had to do the job. To introduce words like ‘wake up’, ‘get out of bed’ and ‘get dressed’ I used mime and gestures.”</p>	<p><i>Introduction of new/key words</i></p> <p><i>Flashcards</i> _____</p> <p><i>Objects</i> _____</p> <p><i>Mime</i> _____</p> <p>subcategories</p>
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5.1.2 Inductive category development

In contrast to deductive category application stands inductive category development. As explained before to be able to derive the categories inductively the researcher was rereading the text of the reflective diary until she was able to identify all the recurring patterns that formed the categories.

The following categories were identified in the data: ‘Teacher’s preparation before the storytelling lesson’, ‘Teacher’s action in storytelling lesson’, ‘Learners’ activity in storytelling lesson’, ‘Creating handouts and materials’, ‘Drawing’, ‘Copying materials and handouts’, ‘Discipline maintenance’, ‘Attention maintenance’, ‘Fatigue’, ‘Loss of voice’, ‘Listening’, ‘Spontaneous speaking in the target language’, ‘Evaluation of the storytelling’ and ‘While telling the story’.

The categories were recognized within meaningful units, generally represented by a sentence or a short paragraph in the reflective diary, an example is provided in the appendix 3.

As the categorization proceeded, the researcher identified that some of the above named categories were superordinate to the previously applied deductive categories and therefore they formed super categories. The following table provides an example showing such a category relationship:

Figure 2: Super category – category relationship

<p>An Example from the reflective diary</p>	<p>Super category</p>
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<p>“Since it’s the first storytelling lesson I chose a story well known to me and the pupils; Little Red Riding Hood.”</p> <p>“...the key words I picked were just simple nouns (granny, wolf, basket etc.). Even though the story is well known, I simplified the language; I omitted some words and shortened longer sentences.”</p>	<p>Teacher’s preparation before the storytelling lesson</p> <p><i>Choosing the story</i> deductively</p> <p><i>Choosing the new/key words</i> — derived categories</p> <p><i>Simplifying the language etc.</i> — derived categories</p>
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5.1.3 Coding

Coding in this research refers to allocating codes to the categories derived in the reflective diary. Each of the super categories, categories and subcategories were allocated with their own code. The code was designed inductively, by the researcher, based on the name of the category and relationship among the categories.

The name of the category served as the main source for the code development and only letters were used, for example to the super category called ‘Teacher’s preparation before the storytelling lesson’ the researcher assigned letters TPSTL.

In addition to the letters, the researcher also assigned a number to the category to illustrate the hierarchy among the categories; for example to the above-mentioned super category TPSTL the researcher assigned a number 1. Such a number illustrates that it was the first super category derived from the data; the categories subordinated to TPSTL1 were further marked with the number 1/1, 1/2 or 1/3 etc. to illustrate the inferior relationship.

A list of all the codes developed and applied was created and reapplied to the new meaningful units of the data each time an appropriate unit was encountered; a copy of the list is provided in appendix 4.

After the allocation of the category codes was complete, the researcher divided them into two main groups; a group related to the teacher and her actions and issues she encountered while carrying out the storytelling research and a group related to learners and their actions in the storytelling lesson. The teacher related group of categories was named ‘Teacher related categories’; consequently the learner related categories were named ‘Learner related categories’. The purpose of the division was to be able to state clearly the advantages and disadvantages of the storytelling technique when applied in practice while considering both; the learner and the teacher participating in the learning process.

5.1.4 Enumeration

In analysing the data the researcher has also carried out so-called “enumeration”, which in the qualitative type of data concerns counting frequencies of the category recurrences so that the researcher would be able to support the statement of the storytelling advantages and disadvantages (Onwuegbuzie & Daniel 2003). In addition to counting the recurrences the researcher has also counted the average duration of the category ‘Teacher’s preparation before the storytelling lesson’ in order to support the summary and interpretation of the results (see chapter 6.3 ‘Results of Enumeration’, figure 13).

The process of enumeration had to be done manually because the researcher did not have at her disposal any of the computer programmes for qualitative content analysis. It meant that the researcher was working with a hard copy of the reflective diary cutting out the categories and subcategories and subjoining them together into category/subcategory groups. After that the researcher counted the frequency recurrences for each individual category or subcategory.

The frequencies, results of the enumeration and process are presented in the chapter 6.3 ‘Results of Enumeration’, page 52.

6. The Results of the research

6.1 Teacher related categories

As mentioned earlier, the following categories only relate to the teacher, her actions before, during the storytelling class and issues she encountered while applying the storytelling technique. These categories are presented in a form of a “coding agenda”, which refers to a system of tables that show the category hierarchy while providing a clear picture of how the researcher arrived at these categories (Mayring 2000). Hence, the tables present the name of the category, a code allocated, an explicit category definition and finally examples of the category in a form of citations from the reflective diary. Particularly, the category definition and the

citations from the reflective diary serve as an explanation of how the researcher arrived at the categories.

The following tables (figure 3 and figure 4) show all the categories subordinate to the super category ‘Teacher’s preparation before the storytelling lesson’ (TPSTL1). The super category was derived inductively based on the actions the teacher completed before the storytelling lesson.

While presenting the findings in a tabular form the researcher was required to use single line spacing with both teacher and learner related categories also using table size font eleven (e.g. Figure 10), in order to present the findings in a comprehensive manner.

Figure 3: Coding agenda for the super category TPSTL1

Code	Category	Definition	Example
C1/1	Choosing a story	Conscious choice of a particular story from various possibilities while considering the following: <ul style="list-style-type: none"> - the level of pupils’ English - pupils’ interests - pupils’ age - pictures in the book - current stage of curriculum 	“I love this book, it has fantastic pictures, useful vocabulary, it rhymes and the words repeat often”. “Simple short story with unexpected conclusion. Pupils can compare it with traditional fairy tales”.

Figure 3: Coding agenda for the super category TPSTL1 continued

Code	Category	Definition	Example
C1/2	Choosing new/key words	<p>Purposeful choice of new words or words crucial to understanding the story while considering the following:</p> <ul style="list-style-type: none"> - comprehension of the story - current stage of curriculum 	<p>“I have chosen five new words; kinds of animals because pupils already know some and they are crucial for the story comprehension.”</p>
S1/3	Simplifying the language	<p>Purposeful modification of the following:</p> <ul style="list-style-type: none"> - rare vocabulary - idioms - tenses - word order - long sentences - unnecessary sentences 	<p>“The only change I’ve made was substituting the word kipper for a fish.”</p> <p>“Since I translated the story, I simplified the language as much as possible to match pupils’ level of English”.</p>
CR1/4	Creating handouts and materials for the lesson	<p>Creating handouts for pupils with new/key words pictures to match these words and materials such as flashcards or sequencing cards.</p>	<p>“I’ve made the flashcards just by cutting out some pictures of animals from magazines”.</p>
DR1/5	Drawing	<p>Drawing connected with preparation of the materials such as the following:</p> <ul style="list-style-type: none"> - flashcards - pupils’ handouts - sequencing cards - story pictures 	<p>“I drew pictures of the key words on pupils’ handouts.”</p> <p>“I was drawing flashcards to introduce the vocabulary and for the story because it has no pictures.”</p>

COP1/6	Copying materials, handouts	Copying connected only with the storytelling materials and handouts.	“I copied the sequencing cards for each pupil...”. “I copied handouts that were at the back of the story book.”
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A part of the teacher’s preparation, excluding the already presented categories above was to also memorize the story; the following table presents the findings (all the steps the teacher had to accomplish in order to perform successfully in the lesson) related to the category ‘Ways of remembering the story’ (WRS1/7).

Figure 4: Coding agenda for the category WRS1/7

Code	Subcategory	Definition	Example
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RLS1/7/1	Reading the story	A repeated reading accomplished several times to aid the memorization of the story.	“I read the story repeatedly, even though it’s a well known story, it took me thirty minutes to memorize all the dialogues.”
RTLN1/7/2	Retelling the story to somebody	A detailed recitation of the story to somebody including the following: <ul style="list-style-type: none"> - major and minor events - body language and mimics connected with the plot and characters - changing voices 	“I retold the story to my colleague at school, concentrating on body language, mimics and change of voices. Quite embarrassing!” “I retold the story with all the actions to my mum who does not speak English”.
SKLTN1/7/3	Using a story skeleton	Chronological arrangement of the main events of the story into a diagram in order to be able to memorize the story.	“I used the skeleton to help me remember all the events and characters’ dialogues.”
IMGF1/7/4	Imagining the story as a film	Purposeful picturing of the story as a film to aid the memorization of key events, dialogues and body language.	“...this was good as an additional help of how to remember the story, otherwise the rereading helps me most.”
RTHM1/7/5	Remembering the verbal rhythm of the story	Recognition of the verbal rhythm in the story in order to aid the memorization.	“ ...and the rhyme in the Cat in the Hat helped me remember the excerpt.”

The coding agenda of the super category ‘Teacher’s action in the storytelling lesson’ (TACTN2) consequently follows the categories and subcategories of the ‘Teacher’s preparation before storytelling lesson’. The following tables present the coding agenda of the super category ‘Teacher’s action in the storytelling lesson’ that was further divided into a coding agenda for the category ‘Introduction of new/key

words' (INTRW2/1) presented in figure 5 and 'While telling the story' (WTLNST2/2) presented in figure 6.

Figure 5: Coding agenda for super category TACTN2 – category INTRW2/1

Code	Subcategory	Definition	Example
FC2/1/1	Flashcards	Cards with pictures representing the words from the story used for introduction of new vocabulary.	“The flashcards seem to be a success, I pass them around during the introduction of new vocabulary and often don't get them back!”
OBJ2/1/2	Objects	Any real-life items used for the introduction of new vocabulary.	“A packet of seeds to introduce the word 'seed' which we later on planted as well...”
MM2/1/3	Mime	Use of gestures and facial expression to convey the meaning of the new word during the introduction of vocabulary.	“While introducing the vocabulary with flashcards, I also employed mimics to reinforce the understanding of the key words.”
ILSTR2/1/4	Illustrations in a book	Use of the story book pictures to introduce the new words from the story.	“After using the flashcards, I found illustrations in the book to re-introduce the key words in a different way.”
DRBB2/1/5	Drawing on the blackboard	Purposeful drawing of the key words present in the story on the blackboard in order to introduce these words.	“It's a good idea to draw on the blackboard before the lesson starts so the pictures look more authentic and learners recognise them.”

Figure 5: Coding agenda for super category TACTN2 – category INTRW2/1 continued

Code	Subcategory	Definition	Example
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CNTX2/1/6	Context	The circumstances in the story that surround the presented word and help to convey its meaning.	“I wasn’t very successful at using the context for introducing some of the new words. Perhaps I overvalued pupils’ and my abilities.”
TRN2/1/7	Translation	Providing meaning of the new words in the pupils’ mother tongue.	“I provided the translation just to clarify the meaning of the word ‘turnip’ in contrast to Czech ‘řepa’.

Figure 6: Coding agenda for the category WTLNST2/2

Code	Subcategory	Definition	Example
RTL2/2/1	Retelling the story	A main part of the storytelling lesson in which the teacher narrates the story.	“I retold the story four times, I was asked to do it again and again...”
AMST2/2/2	Acting out/ miming	Representing the story plot by action while using gestures, body language and facial expressions to convey the meaning of the story.	“I acted out most of the actions in the story or words that could be linked with some body language (e.g. come here, walks, hides, knocks, big ears, jump out etc.).”
CHV2/2/5	Changing voice	Purposeful variation of characters’ voices so that pupils would be able to recognise that a different character is speaking.	“I always changed the voice with different characters. The hardest thing was to stick to the same tone, pitch of voice for particular character throughout the story”.

Figure 6: Coding agenda for the category WTLNST2/2 continued

Code	Subcategory	Definition	Example
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USNP2/2/6	Using pictures	Providing visual input during the storytelling to aid comprehension of the story using the following: <ul style="list-style-type: none"> - flashcards - illustrations in the story book - sequencing cards 	“We’ve used the sequencing pictures while telling the story to aid comprehension, I was asking questions about the pictures to make sure pupils comprehend the story.”
DRSN2/2/8	Dressing up as one of the characters	The category refers to the teacher putting on special clothes to resemble the chosen character in the story.	“I turned into the ‘Hungry Tree Baby’ (<i>Otesanek</i>), I was wearing an old t-shirt stuffed with a jumper, baby’s cap and holding knife and fork...”

Consequently a coding agenda for the super category ‘After lesson comments’ (ALCMNT3) is presented in the following table (see figure 7). It illustrates issues that arose during the practical application of the storytelling technique. The issues recurred often and therefore they developed into individual categories (for detailed category recurrences see chapter 6.3 ‘Results of the enumeration’).

Figure 7: coding agenda for the super category ALCMNT3

Code	Category	Definition	Example
DSCM3/1	Discipline maintenance	An issue arising from the following situation: <ul style="list-style-type: none"> - the teacher acts out/mimes the story - some pupils interrupt the acting out part of the storytelling 	“Again, in this class I had great difficulty maintaining the discipline while performing the story.”

Figure 7: coding agenda for the super category ALCMNT3 continued

Code	Category	Definition	Example
PSAT3/2	Attention maintenance	An issue arising from the following situation: - while telling the story some pupils lose their attention, various strategies used to get pupils' attention again	"I often had to do a comprehension check through questions just to get attention of some pupils:"
FTG3/3	Fatigue	After the lesson a lack of energy due to the storytelling, acting, miming and coordination of the storytelling whilst maintaining pupils' attention.	"At the moment I just feel like I've performed Othello and not a children's story."
LSVC3/4	Loss of voice	The teacher's temporal inability to use her voice effectively after the storytelling lesson.	"...my voice is hoarse..."

6.2 Learner related categories

As mentioned earlier, the learner related categories deal only with learners' actions during the storytelling lesson. Similarly to teacher related categories, the system of learner related categories is presented in a form of a coding agenda indicating the name of the category, the code allocated, an explicit category definition and finally examples of the category in a form of citation from the reflective diary. The purpose of the coding agenda for the learner related categories is to provide a clear picture how the researcher arrived at these categories.

The following tables (figure 9, 10 and 11) show the categories subordinate to the super category 'Learners' activity in the storytelling lesson' (LNSA4), they include the categories 'Activities before the storytelling' (AB4ST4/1), 'Activities during the storytelling' (ADST4/2) and 'Activities after the storytelling' (AAFST4/3). The

super category ‘Learners’ activity in the storytelling lesson’ was derived inductively based on the actions the learners accomplished during the storytelling lesson. The following table (figure 9) describes how the researcher arrived at the subcategories of the category ‘Activities before the storytelling’ (AB4ST4/1):

Figure 9: coding agenda for the category AB4ST4/1

Code	Subcategory	Definition	Example
LST4/1/1	<i>Listening</i>	Pupils attentive listening to teacher’s introduction of the story key words without reproduction of these words.	“Pupils sat in a circle and listened to the intro of story key words.”
DSC4/1/2	Discussions	Any discussion concerned with the following: <ul style="list-style-type: none"> - story - the story book - story pictures - other related stories 	“Pupils and I then talked about various fairy tales that a princess, a prince and dragons as the main characters.”
PRCNT4/1/3	Predicting the content	Pupils’ presumption about the story plot based on the following cues: <ul style="list-style-type: none"> - book’s cover - key words introduced - flash cards - illustrations in the book 	“Pupils simply assumed that the Prince & Dragon story ends in a traditional way. What a surprise at the end!” “I presented Meg & Mog book’s cover and together we guessed what the story could be about.”

Following the category ‘Activities before storytelling’ is the category ‘Activities during storytelling’ (ADST4/2). The following table describes how the researcher arrived at the subcategories of the category ‘Activities during storytelling’ (ADST4/2):

Figure 10: coding agenda for the category ADST4/2

Code		Definition	Example
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	Subcategory		
LST4/2/1	Listening to the story	Pupils' attentive listening to teacher's presentation of the story.	"Finally, the children sat on the floor to listen to the story."

Figure 10: coding agenda for the category ADST4/2 continued

Code	Subcategory	Definition	Example
AMST4/2/2	Acting out/miming	Pupils' presentation of the story plot through action while using gestures, body language and facial expressions to convey the meaning of the story.	"We tried to act out part of Little Red Riding Hood, where she wonders about wolf's ears, eyes etc."
PHSA4/2/3	Physical activity	Involvement of the body to demonstrate comprehension during the storytelling for example through running, jumping, skipping, crawling etc.	"Jumping up is the most popular activity during the storytelling. That is why they asked me to retell the story four times!"
DREL4/2/4	Drawing expressive lines	Pupils' pictures of expressive lines showing how they feel about each stage of the story based on teacher's narration and how she changes the intonation and rhythm throughout the story.	"During the fourth reading pupils were drawing the expressive lines to show how they feel about the story, however it was not accepted very well compared to the jumping..."
CMN4/2/5	Commenting on during the storytelling	Pupils' opinions about what is going on in the story, what will happen next or how it will end.	"They always comment on the story, sometimes I have to stop to give them some space which slows down the pace of the lesson..."
PICM4/2/6	Pictures in the mind	Consciously using imagery to draw pupils' attention to the story setting, characters, their	"I asked the children to close their eyes and imagine the mess that the Cat in the Hat has made,

		voices and appearances.	then describe what they could see...”
SPSTL4/2/7	Spontaneous speaking in target language	Any word, phrase or sentence present in the story produced by a pupil without any direct involvement on the teacher’s side.	“It still amazes me how quickly some of the children produced the words from the story, they are simple, but they count!”

Finally, the last coding agenda presented is for the category ‘Activities after the storytelling’ (AAFST4/3) that explains how the researcher arrived at the individual subcategories:

Figure 11: coding agenda for category AAFST4/3

Code	Subcategory	Definition	Example
AMST4/3/1	Acting out/miming	Pupils’ dramatization of the story plot by action while using gestures, body language and facial expressions to convey the meaning of the story.	“Pupils in pairs dramatized the actions of Hungry Tree Baby according to their own choice.”
GMS4/3/2	Games	Various contests with specific rules which link the storytelling by using the story vocabulary, characters or themes.	“After the story was told, we played a memory game in groups. A pupil hid a picture or object from the story and others had to guess what is missing.”
DR4/3/3	Drawing	Pupils’ illustrations of the characters, story scenes or settings.	“Pupils drew their favourite scene from the story Gingerbread Man, many of them drew the kitchen where Gingerbread Man was made.”
HWF4/3/4	How would you feel?	Pupils’ visualisation of being a character from the previously presented story.	“We all visualized and shared our ideas about what it would be like to be the children from the Cat in the Hat.”

PWUL4/3/5	Phrases/words your like	Pupils' choice of favourite words/phrases from the previously presented story.	"The word 'dragon' has definitely won it this time."
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Figure 11: coding agenda for category AAFST4/3 continued

Code	Subcategory	<i>Definition</i>	Example
LDD4/3/6	Likes/dislikes diagram	Diagram produced by pupils to show characters' relationships in the previously presented story.	"Pupils drew the diagram for Meg & Mog story, instead of names they drew the characters and connected them with hearts."
EV4/3/7	Evaluation of the storytelling	Pupil's own evaluation of the teacher's storytelling performance.	"I again asked pupils to tell me what they liked best and least about my storytelling, they thought the best was me being loud and silly."

6.3 The Results of enumeration

Apart from presenting the results (categories) of the research in the coding agendas, the researcher has also carried out the earlier mentioned enumeration in order to be able to support the answer to the question "What are the advantages and disadvantages of the storytelling technique?".

With the first super category 'Teacher's preparation before storytelling lesson', it is plain that for example the category 'Choosing a story' or 'Choosing new/key words' appeared at all times (20 times) but with the following three categories: 'Simplifying language', 'Creating handouts/materials', 'Drawing' and 'Copying materials' it is necessary to report the frequencies of these categories in order to be able to support

the summary and interpretation of the results. The following table (figure 12) reports how many times the categories related to the teacher's preparation recurred:

Figure 12: Frequencies of category recurrences belonging to TPSTL1 'Teacher's preparation before storytelling'

Code	Category	Frequency of the category recurrence
S1/3	<i>Simplifying the language</i>	12
CR1/4	Creating handouts/materials	18

Figure 12: Frequencies of category recurrences belonging to TPSTL1 'Teacher's preparation before storytelling' continued

Code	Category	Frequency of the category recurrence
DR1/5	Drawing	14
COP1/6	Copying materials/handouts	18

As it was mentioned at the beginning of this chapter, the researcher has also counted the average time the teacher spent on the preparation before the storytelling lesson. The following table presents the findings:

Figure 13: Teacher's preparation before the storytelling lesson in total

Code	Subcategory	Duration Ø (minutes)
C1/1	Choosing a story	6.2
C1/2	Choosing new/key words	8.9

S1/3	Simplifying the language	12.2
CR1/4	Creating handouts/materials	65
DR1/5	Drawing	40
COP1/6	Copying materials	29.1
WRS1/7	Remembering the story	37.7
	Teacher's preparation before storytelling lesson in total	3 hrs 32 min

In addition to the teacher's preparatory stage it is also vital to report the frequency recurrences of the subcategories derived from the teacher's activity in the classroom. The subcategories represent various ways the teacher introduced new vocabulary (see figure 13) and her actions during the storytelling itself (see figure 14).

Figure 14: Frequencies of subcategory recurrences belonging to INTRW2/1 'Introduction of new/key words'

Code	Subcategory	Frequency of the subcategory recurrence
TRN2/1/7	Translation	4
CNTX2/1/6	Context	2
MM2/1/3	Mime	18
FC2/1/1	Flashcards	18
OBJ2/1/2	Objects	14
ILSTR2/1/4	Illustrations in a book	2
DRBB2/1/5	Drawing on the blackboard	8

Figure 15: Frequencies of subcategory recurrences belonging to WTLNST2/2 'While telling the story'

Code	Subcategory	Frequency of the subcategory
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		recurrences
AMST2/2/2	Acting out/miming	20
CHV2/2/5	Changing voice	20
USNP2/2/6	Using pictures	20
DRSN2/2/8	Dressing up as one of the characters	3

Another important set of categories that underwent the process of enumeration were the categories belonging to the super category ‘After lesson comments’. The following table shows the frequency recurrences:

Figure 16: Frequency of category recurrences belonging to ALCMNT3 ‘After lesson comments’

Code	Category	Frequency of the category recurrences
DSCM3/1	Discipline Maintenance	12
PSAT3/2	Attention maintenance	12
FTG3/3	Fatigue	20

LSCV3/4	Loss of voice	18
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To be able to support the conclusions of the storytelling research, the researcher has also concentrated on category recurrences in relation to the learners' actions in the storytelling lesson. Firstly, the frequencies of subcategory recurrences were counted in the category *Activities before storytelling*, the subcategories include *Listening*, *Discussion the story/topic* and *Predicting the content*. The following table shows the frequency recurrences:

Figure 17: Frequencies of subcategory recurrences belonging to AB4ST4/1 'Activities before the storytelling'

Code	Subcategory	Frequency of subcategory recurrences
LST4/1/1	Listening	20
DSC4/1/2	Discussions	16
PRCNT4/1/3	Predicting the content	16

Following the above named subcategories the researcher concentrated on recurrences of subcategories belonging to the category 'Activities during the storytelling', the subcategories include 'Listening to the story', 'Acting out/miming', 'Physical activity', 'Drawing expressive lines', 'Commenting on during the storytelling', 'Pictures in the mind' and 'Spontaneous speaking in target language'. The following table shows the frequency recurrences:

Figure 18: Frequencies of subcategory recurrences belonging to ADST4/2 ‘Activities during the storytelling’

Code	Subcategory	Frequency of subcategory recurrences
LST4/2/1	<i>Listening to the story</i>	20
AMST4/2/2	Acting out/miming	12
PHSA4/2/3	Physical activity	12
DREL4/2/4	Drawing expressive lines	5
CMN4/2/5	Commenting on during the storytelling	16
PICM4/2/6	Pictures in the mind	12
SPSTL4/2/7	Spontaneous speaking in target language	18

The last subcategory recurrences presented are those belonging to the category Activities after the storytelling, the subcategories include ‘Acting out/miming’, ‘Games’, ‘Drawing’, ‘How would you feel?’, ‘Phrases/words you like’, ‘Likes/dislikes diagram’ and ‘Evaluation of the storytelling’. The following table shows the frequency recurrences of the above named subcategories:

Figure 19: Frequency of subcategory recurrences belonging to AAFST4/3 ‘Activities after the storytelling’

Code	Subcategory	Frequency of subcategory recurrences
AMST4/3/1	Acting out/miming	8
GMS4/3/2	Games	12
DR4/3/3	Drawing	10
HWF4/3/4	How would you feel?	10
PWUL4/3/5	Phrases/words you like	10
LDD4/3/6	Likes/dislikes diagram	10
EV4/3/7	Evaluation of the storytelling	16

7. Summary and interpretation of the results

The previous chapter 'Results of the research' demonstrates the findings, the results of the reflective diary in the form of the categories derived from the diary. Additionally, the chapter presents the frequency recurrences of the categories. From the above named chapter it is plain that the number of categories and subcategories obtained is high, but how does it answer the research question: "What are the storytelling advantages and disadvantages?" To be able to answer the question, the following paragraphs summarize the findings of the research and interpret them while considering the theoretical contributions presented in the theoretical section.

To begin with, the interpretation of the results follows. First, the disadvantages of the storytelling technique, as seen from the teacher's perspective, are presented. One of the significant disadvantages appeared to be the challenging and time-consuming preparation the teacher had to accomplish in order to be able to perform and conduct the storytelling lesson successfully. The preparatory stage was rather complex; the teacher had to complete several steps in the preparatory stage, such as memorize the story or create her own materials (see figure 3 and figure 4, page 42-43).

Secondly, the preparation of the materials them self appeared to be another disadvantage since there are only few pre-made materials that can be used in the storytelling lesson, and even the few which are present (for example in Wright's *Storytelling with children*) need to be adapted to the learners' needs, abilities and their language competence. The subcategory 'Creating handouts/materials' occurred in the reflective diary eighteen times, which substantiates its importance (see figure 12, page 52-53). In addition to high frequency recurrences the subcategory 'Creating handouts/materials' approximately consumed sixty-five minutes of all the teacher's preparation time, which was the highest number of all the subcategories (see figure 13, page 53).

As mentioned previously, time consumption was one of the most significant disadvantages of the storytelling. The average time the teacher spent preparing the storytelling lesson was approximately three hours and thirty-two minutes (see figure 13, page 53). A solution to this problem may be to split the preparation into several steps

completing these steps over several of days, rather than completing the preparation all at once.

Following on from the disadvantages related to the challenging and time consuming preparation was the complexity of the teacher's performance in the lesson. The storytelling lesson itself is dependant on the teacher's performance (see figure 5, page 45-46 and figure 6, page 46-47). This was connected with several issues that the researcher considered to be disadvantageous. The teacher introduces the new/key words, retells the story, acts out or mimes the story and ensures the comprehension is achieved while trying to maintain pupils' attention and prevent discipline problems. Discipline and attention maintenance were problems while the teacher was acting out or retelling the story; some pupils were captured in the "liveliness" of the storytelling lesson and interrupted the fluency of the storytelling performance (see figure 7 page 47-48). The frequency of these issues was rather high; in more than half of the storytelling lesson the teacher was dealing with these issues (see figure 16, page 55).

The discipline maintenance resulted in another significant disadvantage. Because the teacher used the comprehension check to restore the pupils' attention, other pupils who were eager to engage in the storytelling felt neglected. In the reflective diary the teacher wrote: "I again feel like I 'ignored' some of the pupils who are so eager to participate, so that I would be able to maintain attention of other pupils". Throughout the research, maintaining the attention was a frequent problem in the storytelling lesson, the frequency recurrences support its significance. This issue was prevalent in more than half of the storytelling lessons (see figure 16, page 55).

Following the issues encountered during the storytelling lesson other disadvantages became apparent immediately after the lesson. It has been said that the storytelling lesson is highly dependent on the teacher and her performance, particularly on the teacher provided input. The quantity of the teacher provided input is high, on occasions the teacher retold the story four times in the lesson while employing mimics, body language and so on (see figure 6, subcategory 'Retelling the story', page 46). After the storytelling lesson, this resulted in tiredness and often in loss of the teacher's voice (see figure 16, categories 'Fatigue' and 'Loss of voice', page 55). It is closely connected with the fact that the teacher in the storytelling lesson acts "loud" and "silly",

something that is related to pupils and some teachers may not accept the liveliness of the storytelling lesson.

In order to be able to complete the aim of this study, that is to answer the question “What are the storytelling advantages and disadvantages?”, the following paragraphs consider the storytelling’s advantages as seen by the teacher.

First, the advantages of supporting the diversity of learning styles should be considered. Because the storytelling provides a high amount of teacher provided input it addresses learners who prefer an auditory learning style. The subcategory ‘Listening’ that took place before the actual storytelling occurred 20 times together with the subcategory ‘Listening’ that took place during the storytelling, which also occurred 20 times (see figure 17, page 55 and figure 18, page 56).

In addition to high quantity of teacher provided input learners with an auditory learning style also prefer to engage in discussions, which took place often in the storytelling lesson, precisely 16 times (see figure 17, page 55). Apart from the discussions, learners with auditory learning styles also benefit from the ability to comment on during the storytelling; the subcategory ‘Commenting on during the storytelling’ was recorded 16 times, which is in more than half of the lessons (see figure 18, page 56).

Not only did the learners with an auditory learning style benefit from the storytelling, but the storytelling also addresses learners who prefer the visual learning style. The storytelling teacher used various aids for example to introduce vocabulary such as flashcards, objects, mimics, illustrations in the book or drawing on the blackboard; all of these support learners with visual learning style. The subcategories ‘Mime’ and ‘Flashcards’ occurred 18 times, which indicates that the teacher used these in the majority of the storytelling lessons to introduce vocabulary. Subcategory ‘Objects’ occurred 14 times, which indicates that objects were used very often (see figure 14, page 54).

Not only did the teacher address learners with a visual learning style during the introduction of vocabulary, but also during the actual storytelling; the teacher used pictures and mime while telling the story in all her lessons (see figure 15, page 54) or so called ‘Pictures in the mind’ which appeared in more than half of the lesson (12 times)

(see figure 18, page 56). In addition to that visual learners were addressed in a follow-up activity through so called 'How would you feel' which was used in half of the lessons (see figure 19, page 57).

The advantage of addressing the diversity of learning styles further supports learners with a kinaesthetic learning style who learn best when they are involved and active or use movement as a memory aid (Verster 2002). The subcategories 'Acting out/miming' during and after storytelling and 'Physical activity' during the storytelling provide evidence for addressing the learners with a kinaesthetic learning style. 'Acting out/miming' during storytelling occurred in more than half of the lesson, precisely 12 times, after the storytelling eight times (see figure 18, page 56 and figure 19, page 57). 'Physical activity' appeared 12 times during the storytelling (see figure 18, page 56).

Followed by the kinaesthetic learning style, storytelling also addresses learners who prefer a tactile way of learning. It means that those learners "use writing and drawing as memory aids and benefit from hands-on activities such as projects or demonstrations" (Verster 2002). The research proved that storytelling supports these learners by employing objects in the introduction of new vocabulary which pupils were allowed to touch. Consequently, the subcategory 'Objects' occurred 14 times, which means that objects were used in more than half of the lessons (see figure 14, page 54)

Other subcategories that provide substantiating evidence for supporting learners who prefer tactile way of learning are 'Drawing expressive lines' during the storytelling, 'Drawing' and 'Likes/dislikes diagram' after the storytelling. However the subcategory 'Drawing expressive lines' was recorded only five times, because the task appeared to be too complex for the age group of learners involved in the research (see figure 18, page 56). In contrast to that, the subcategories 'Drawing' and 'Likes/dislikes' diagram were popular with pupils and appeared in half of the storytelling lessons (see figure 19, page 57).

Besides the advantage of addressing various learning styles another advantage appeared to be employing learners' emotions in to the learning process. As it was discussed in the theoretical section, the learning process should emphasize "involvement of the entire human organism", including learners' emotions (see page 11, 16). The research has demonstrated explicitly the engagement of learners' emotions; when these subcategories were derived: 'Drawing expressive lines', 'How would you

feel?', 'Phrases/words you like', 'Likes/dislikes diagram' and 'Evaluation of the storytelling'.

As mentioned previously, the subcategory 'Drawing expressive lines' occurred only five times, however the following subcategories 'How would you feel?', 'Phrases/words your like' and 'Likes/dislikes diagram' appeared in half of the storytelling lesson (see figure 19, page 57). Moreover the subcategory 'Evaluation of the storytelling' was recorded 16 times, that is in majority of the lessons (see figure 19, page 57). The teacher planned to use learners' evaluation after each storytelling, however owing to a lack of time it was not possible in all storytelling lessons.

The following advantage, the researcher identified, is linked with the developmental needs of young learners. The topic of young learners' developmental needs was examined in the chapter 2.2.1 'Developmental characteristics of a young learner' and according to the theory, showed that the storytelling supports young learners' developmental needs. The research also indicates similar benefits.

As mentioned in the theoretical section young learners need practical, concrete examples or demonstrate their understanding through concrete actions. The subcategories 'Acting out/miming' during and after storytelling, 'Physical activity', 'Objects', 'Mime', 'Flashcards', 'Drawing on the blackboard', 'Illustrations in a book' 'Using pictures' and 'Dressing up as one of the characters' demonstrate the support of young learners' needs for concrete examples and actions.

The subcategories 'Acting out/miming' and 'Physical activity' demonstrate the support of young learners' needs for physical movement in the lesson. Both subcategories appeared 12 times in the reflective diary which indicates that movement, may it be in form of acting out the story or in form of jumping or skipping to demonstrate the comprehension, plays a significant role in the storytelling (see figure 18, page 57).

Following the need for physical movement, young learners also benefit in the storytelling lessons from the high amount of drawing which helps to develop their fine motor skills. The subcategory 'Drawing' has appeared in half of the storytelling lessons.

Moreover, not only are their fine motor skills developing but also their need for sharing their views, opinions and experiences with the teacher and the class are supported by class discussions and comments expressed during the storytelling. The

subcategories 'Discussions' and 'Commenting on during the storytelling' were recorded

16 times proving that young learners socioemotional needs are not neglected (see figure 17, page 55 and figure 18, page 56).

Another important aspect of a young learners development discussed in the theoretical part was the role of imagination in this development. It was said that storytelling stimulates and develops learners' imagination. The research has demonstrated that the storytelling supports the imagination when the following subcategories were derived 'Predicting the content of the story', 'Pictures in the mind' and 'How would you feel?'. To further support this benefit the following paragraph provides the subcategory recurrences.

The subcategory 'Predicting the content' occurred in the majority of the storytelling lessons, that is 16 times (see figure 17, page 55). The subcategory 'Pictures in the mind' has appeared in more than half of the lessons, that is 12 times (see figure 18, page 56). Finally, the subcategory 'How would you feel?' was recorded in half of the storytelling lessons, precisely ten times (see figure 19, 57).

To add to the storytelling advantage of supporting young learners' development and their needs it is also vital to report the recurrences of the derived subcategory 'Games'. It is generally accepted that the learning process should provide opportunities for young learners to participate in play or games in order to help pupils learn in a way that is more natural to them. The storytelling research has shown that games were used in more than half of the lessons, exactly 12 times after the telling of the story (see figure 19, page 57).

From the research findings it is clear that storytelling provides various kinds of activities in an enriching environment, which support the young learner's development, framed by the story.

The last advantage that the researcher identified based on the research findings was the subcategory 'Spontaneous speaking in the target language'. The emergence of the subcategory itself was perceived as an advantage since, as the name suggest, pupils produced some language elements without previous memorization or practice. Their

speaking was purely based on the storytelling rather than on memorizing the language elements or practice of these elements. The subcategory appeared in majority of the storytelling lessons, exactly in 18 out of 20 storytelling lessons (see figure 18, page 56).

IV. CONCLUSION

From the theoretical section it is understandable that the storytelling is an engaging and valuable technique present in the foreign language pedagogy. However, the purpose of this study is to critically evaluate the technique from the teacher's viewpoint when applied in practice. Many theoreticians have written about the benefits of the storytelling from a rather theoretical point of view but not much has been written about storytelling when applied in practice, particularly about its limitations. Thus, the discovery of the storytelling advantages and disadvantages should be beneficial for language teachers at a primary level who search for balance in their language teaching and evaluate procedures and techniques available in the foreign language pedagogy.

The summary and interpretation of the results reveals that the quality of the storytelling lesson is predominantly dependent on the teacher's preparation before the storytelling. Besides that, the preparation is rather complex and time consuming and therefore perceived as disadvantageous. Consequently, the teacher's performance in the storytelling lesson is also challenging and may be perceived as disadvantageous by many language teachers. On the other hand, the technique is not employed exclusively, but more so inclusively as a part of the diverse eclectic approach, and that recompenses the time consuming preparation and demanding performance in the lesson.

In addition to that and most importantly, the learning process takes place to educate the learner as the whole person; both the theoretical section and the research show that the storytelling provides an enriching environment that matches a young learner's developmental needs and cares for the learner as a whole person because it automatically integrates emotions, physical movement and discussions in the learning process and combine it with considerable amount of foreign language input. Not only does the storytelling provide considerable amount of language input in a natural form but also the variety of activities derived from the storytelling help to address learners with different learning styles, supporting their individuality in the language classroom.

Thus, the language teachers should not be discouraged by the disadvantages that rest mainly with the teacher, because they happen for a reason, that is to favour learners in the learning process and provide them with a rich educational environment that supports their development and teaches lexical items and structures in a relaxed and natural way.

V. RESUMÉ

Tématem této diplomové práce je technika vyprávění příběhů ve výuce anglického jazyka a její kritické zhodnocení z pohledu učitele, který ji v praxi použil. Termínem “vyprávění příběhů” je míněna učitelova ústní prezentace příběhu, pohádky nebo moderní dětské literatury v anglickém jazyce za pomoci obrázků, předmětů, gest a pantomimy. Avšak tato diplomová práce neprezentuje techniku vyprávění příběhů výlučně, tedy jako jedinou alternativu ve vyučování anglického jazyka, ale jako jednu z mnoha alternativ v eklektickém přístupu preferovaném současnou metodologií cizího jazyka, jehož hlavním cílem je dosažení *komunikativní kompetence*¹.

První kapitola s názvem ‘Vyprávění příběhů ve výuce anglického jazyka a jeho vývoj’ stručně představuje dva hlavní vlivy, které formovaly vznik této techniky. Prvním z nich je takzvaný „Natural Approach“, který je založen na pěti hypotézách, vytvořených doktorem Krashenem, profesorem lingvistiky, o tom jak dochází k osvojení cizího jazyka. Druhým vlivem, který formoval vznik techniky vyprávění příběhů ve výuce cizího jazyka je metoda, takzvaná „Total Physical Response“, vytvořená doktorem Jamesem Asherem, profesorem psychologie.

„Natural Approach“ zdůrazňuje přirozené osvojování cizího jazyka, založené na vystavení žáka srozumitelnému mluvenému nebo psanému projevu v cizím jazyce ještě předtím, než je od žáka produkce cizího jazyka vyžadována. „Natural Approach“ se také zaměřuje na vytvoření uvolněné atmosféry ve třídě, kde se učitel a žáci hlavně soustředí na význam sdělení v cizím jazyce než na jeho formu.

„Total Physical Response“ se obdobně jako „Natural Approach“ zaměřuje na přirozené osvojení cizího jazyka, to znamená, že napodobuje osvojování jazyka jako u dítěte, tentokrát ale prostřednictvím pohybu. Učitel, stejně jako rodič, „rozdává“ dítěti

¹ *komunikativní kompetence* – dovednost rozumět a vyjadřovat se adekvátně v konkrétních komunikativních situacích v souladu s běžnými zvyklostmi v zemi daného jazyka a zároveň respektovat společenské zázemí a vztahy mezi mluvčími (Zelinková 2005).

příkazy (např. „usměj se na maminku“, „otevři pusinku“) a dítě je pohybem vykoná, to znamená, dítě demonstruje porozumění za pomoci pohybu ještě než umí mluvit.

Následující kapitola se analyzuje jednotlivé Krashenovy hypotézy, významné pro techniku vyprávění příběhů, zejména pak hypotézu rozlišující mezi podvědomým osvojováním a vědomým učením cizího jazyka, hypotézu zaměřující se na poskytnutí srozumitelného jazyka a hypotézu zdůrazňující důležitost pozitivního emocionálního stavu žáka bez něhož by, podle Krashena, nemohlo dojít k osvojení cizího jazyka.

Další kapitola se zabývá výzkumem mozku, protože, jak již bylo zmíněno, „Total Physical Response“ využívá pohybu a tak zapojuje pravou hemisféru do vyučovacího procesu; pohyb do vyučování zapojuje i technika vyprávění příběhů. Nicméně Asherův názor, že pravá hemisféra je verbálně němá, ale komunikuje pohybem (např. gesty, dotekem, kreslením apod.), není úplně přesný. Proto tato kapitola dále analyzuje funkce levé i pravé hemisféry a komunikaci mezi nimi a na to navazující teorii o vzdělávání, které zapojuje do vyučovacího procesu celý lidský organismus a jeho smysly. Na základě této teorie je také zhodnocena technika vyprávění příběhu, která využívá některé aspekty této teorie, například vytváření pozitivní atmosféry ve třídě, zapojení pohybu do učebního procesu nebo smysluplnou prezentaci příběhu (tzn. využití gest, pantomimy, obrázků a předmětů, tak aby učitel usnadnil pochopení příběhu v cizím jazyce).

Na zmíněné teorie o výzkumu mozku plynule navazuje podkapitola ‚Výzkum paměti‘, která rozebírá význam smysluplného vyučování a zapojení emocí do vyučovacího procesu a znovu hodnotí techniku vyprávění příběhů z pohledu tohoto výzkumu. Podkapitola ‚Výzkum paměti‘ zdůrazňuje, že učební proces musí být pro žáka srozumitelný, aby došlo k zapamatování a vybavení například nové slovní zásoby nebo nových frází. Podobně i u emocí, pokud učitel zapojí do vyučovacího procesu žákovy (pozitivní) emoce, dojde k lepšímu zapamatování i vybavení nové slovní zásoby, nových frází či pojmů. Technika vyprávění příběhů je v souladu s teoriemi zmíněnými v této kapitole, protože zapojuje žákovy emoce a srozumitelně prezentuje příběh.

Druhá, hlavní kapitola se zabývá strukturou vyučovací hodiny využívající techniku vyprávění příběhů. Následně pak tato kapitola analyzuje role učitele vyplývající z této techniky a také jak se tato technika shoduje s vývojovými

charakteristikami a potřebami u žáka mladšího školního věku (tj. šest až devět let). Aby mohly být tyto vývojové charakteristiky a potřeby porovnány s tím co nabízí technika vyprávění příběhů, jsou rozděleny do dvou podkapitol.

První podkapitola analyzuje kognitivní charakteristiky mladšího žáka a z nich vyplývající potřeby tohoto žáka. Druhá podkapitola se zabývá sociálními, emočními a motivačními charakteristikami a potřebami mladšího žáka a zdůrazňuje respektování těchto charakteristik a potřeb ve vyučovacím procesu.

Poslední kapitola teoretické části zkoumá kulturní potenciál příběhu jako takového a jak tento potenciál může být využit ve výuce anglického jazyka. V první řadě je zdůrazněna schopnost příběhu prezentovat tradice jednotlivých kultur, jejich zvyky a zároveň upozorňovat na rozdíly a společné znaky těchto kultur.

Praktická část je věnována výzkumu, který byl aplikován během praxe v klinickém roce 2004/2005 na základní škole v Pardubicích. Učitel aplikoval techniku ve dvou skupinách v rámci odpoledních nepovinných hodin anglického jazyka. V první skupina zahrnovala žáky první třídy, druhá pak žáky druhé třídy. V první skupině bylo dvanáct žáků, ve druhé patnáct.

Výzkum se zaměřil na kritické zhodnocení techniky vyprávění příběhů v praxi. Výsledky výzkumu pak zodpověděly otázku: „Jaké jsou výhody a nevýhody této techniky?“. Aby tato otázka mohla být zodpovězena, učitel zvolil kvalitativní metodu sběru dat, to znamená reflektivní deník.

Reflektivní deník vylíčil všechny záležitosti, otázky a problémy, které vyvstaly během praktické aplikace zmíněné techniky. Reflektivní deník také zpětně popsal jak přípravu před hodinou využívající vyprávění příběhů, tak i aktivity probíhající v těchto hodinách. Učitel do deníku zachytil dvacet hodin, využívající techniku vyprávění příběhů. Pro uvedený sběr dat formou reflektivního deníku se v tomto výzkumu jevila technika zúčastněného pozorování, to znamená, že výzkumník participoval v hodinách anglického jazyka tím, že je vedl a následně zachytil všechny záležitosti v reflektivním deníku. Nevýhodou zúčastněného pozorování je možné subjektivní zkreslení údajů. Tato technika je ztížena tím, že povinnosti vyplývající z role jsou často v rozporu s úkolem pozorovat. Subjektivita výzkumu může potom znehodnotit jeho reliabilitu.

Po úplném dokončení sběru dat proběhla kvalitativní obsahová analýza deníku, která spočívá v pátrání po pravidelnostech existující v nasbíraných datech a po významu

těchto dat. Tyto pravidelnosti pak vytvářejí kategorie, které slouží k interpretaci výsledků. Pátrání po pravidelnostech v reflektivních deníku výzkumník vyřešil následujícími způsoby; deduktivním a induktivním způsobem.

Deduktivní způsob zahrnuje již existující kategorie, nalezené v literatuře a poté jsou tyto kategorie aplikovány na existující data. V případě tohoto výzkumu to byly kategorie nalezené v učebnici podrobně zabývající se aplikováním techniky vyprávění příběhů v hodinách anglického jazyka.

Následně výzkumník stanovil kategorie induktivním způsobem, to znamená, že opakovaně pročítal nasbíraná data a přiřazoval pravidelnosti k sobě, ty potom utvořily kategorie. Poté výzkumník rozdělil všechny kategorie na dvě skupiny, první se vztahovala pouze k učiteli (např. k jeho přípravě, činnostem vykonaných v hodině apod.), druhá skupina pouze k žákovi a jeho aktivitám v hodině anglického jazyka. Následně proběhlo sčítání všech příslušných kategorií patřících k sobě, aby bylo možno stanovit jejich důležitost v závislosti na tom kolikrát se opakovaly. Výsledky a jejich interpretace výzkumník popsal v kapitole „Shrnutí a interpretace výsledků“.

Ze zmíněné kapitoly vyplynulo, že technika vyprávění příběhů je přímo závislá na učiteli a jeho interpretaci příběhu. Nevýhody se tak vztahují k učiteli, jeho důkladné přípravě na hodinu, která je i časově náročná (zahrnuje přípravu materiálů, osvojení si příběhu i gest a mimiky spojených s příběhem atd.). S tím souvisí i komplikované aktivity, které učitel musí vykonat ve vyučovací hodině, například interpretovat příběh za pomoci mimiky, gest nebo obrázků a zároveň se ujistit, že žáci příběhu porozuměli. Na druhou stranu není tato technika využívána exklusivně, jako jediná alternativa, ale jako jedna z mnoha možností ve výuce anglického jazyka.

Výhody, které vyplynuly ze zmíněných kategorií se týkají žáků přítomných v hodinách využívajících techniku vyprávění příběhů. Technika vyprávění příběhů rozvíjí vývojové charakteristiky žáků mladšího školního věku, podporuje různé učební styly žáků a tím vychází vstříc individuální potřebám a potenciálu každého žáka. Učitel zároveň uplatňuje nejrůznější strategie, aby podpořil porozumění obsahu příběhu a tak poskytnul žákům prostor pro smysluplné učení. Proto by se učitelé anglického jazyka neměli nechat odradit zmíněnými nevýhodami, ale měli by zvážit výhody, které tato technika nabízí.

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APPENDICES

Appendix 1 – An example of the reflective diary

2. AB

25/05/2005

I managed to get a lovely picture book by Helen Nicoll called 'Meg & Mog', about a witch her cat and owl. It has exuberant pictures, a crazy storyline and only a little text, but a variety of language (it can be used for teaching clothes, basic furniture, colours, animals, morning procedures etc.).

I have chosen the clothes items as the key words + words to introduce the characters (witch, broomstick, owl, cat) some of them are already familiar to the pupils. I decided to introduce the new/key words with objects where possible (drawing flashcards takes so long!). Nevertheless, I did draw a few (took me about 12 min.).

I memorized the story by reading it repeatedly over; it has very little text so it only took about 20 minutes. There's not much direct speech either, so I didn't need to practice the voices as much. I have also made a simple handout introducing the story and the characters + the key words, this time I didn't need to draw!!! I scaled down the illustrations from the book and copied them for the children. On the other hand, the copying itself took me just over an hour!

I managed to get all the things in the classroom. I brought in black stockings, big black shoes and a hat to introduce the key words. Unfortunately, I didn't find a cloak, an owl etc. so some flashcards had to do the job. To introduce words like 'wake up', 'get out of bed' and 'get dressed' I used mime and gestures. I presented Meg & Mog book's cover and together we guessed what the story could be about. This was an opportunity for me to guide the children and make them feel they guessed correctly what it is about, that way we introduced the basic storyline. I also asked them to brainstorm all the colours and animals so that they would use that knowledge during the storytelling.

I started telling the story while pointing at the pictures and miming where possible (wake up, get out of bed, put on her stockings etc.). Up till now all the pupils paid attention. A problem arose while I was retelling the story for the second time, I am not able to keep the attention of all the pupils during the second telling and have to do the comprehension check (asking questions about the story + pointing at the pictures) to

get their attention. However, it works for about 1 minute. So I end up communicating with few pupils while the others who want to participate feel neglected.

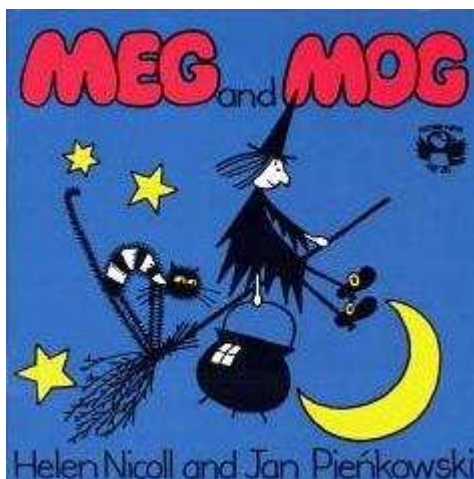
Since this problem arose I “quickly” completed the second retelling and employed some TPR. I asked pupils to come to the front and put on the stockings, the hat, the shoes etc., take the witch flashcard, owl etc. and then I was asking questions such as “who has the shoes/witch/stockings?” I tried to keep the pace of this activity fast so that they wouldn’t have a chance to lose their attention.

Following this we played a game in two groups with the objects and flashcards called ‘What is missing?’ and individually ‘Snap’ (sitting in a circle, I say a word and pupils try to snatch the item/object/flashcard as quickly as they can, who has most items is the winner).

Physical activity and games seems to always work with the boys and bring them back to the lesson but it isn’t easy to calm them down after and employ less lively activities such as the following: drawing diagrams. Before that I asked them to evaluate the story and my storytelling, choosing which character they liked best. For the boys the best part was when the witch treads on the cats tail and the cat (I) squeaks really loudly. The girls liked everything 😊, especially the pictures.

Pupils drew the diagram for the Meg & Mog story, instead of names they drew the characters and connected them with hearts (showing friendship, affection) or crossed hearts (showing enmity).

After every lesson in this class I felt exhausted, I have difficulty in managing the boys because they need “exciting” and “lively” lessons. But maybe I feel like that because I have been teaching the whole day.



**Appendix 2 - An example of a story book and related activities
created by the teacher**

**The
Gingerbread
Man**

Retold by Sue Arengo⁷
Illustrated by Teri Gower



A grandmother lives in a house. A grandmother and a grandfather. The grandmother is in the kitchen. She's making something. It's a gingerbread man! He has a head. He has arms and legs. He has two eyes, a nose and a mouth. The grandmother is happy. 'You are my little boy,' she says. 'In you go!' And she puts the gingerbread man in an oven.

But soon the grandmother hears a little voice. It's coming from the oven. 'Open the door!' says the voice. 'Open the door!' The grandmother opens the oven door. And the gingerbread man jumps out. 'Oh!' says the grandmother. 'Stop!' says the grandmother 'Come here!'



⁷ The teacher who used this story with a class of second graders simpli

But the gingerbread man doesn't stop. He runs across the kitchen and out of the window.



'Stop!' 'Come here!' says the grandfather. But the gingerbread man doesn't stop. He runs and runs and he shouts: 'You can't catch me. I'm the gingerbread man!'

The gingerbread man runs and runs. Soon he sees a cow. 'Stop' says the cow. 'Come here! I want to eat you.' But the gingerbread man doesn't stop. He runs faster.



And now the cow runs after him. 'I can run away from a grandmother,' says the gingerbread man. 'I can run away from a grandfather. So I can run away from a cow!' They all run after him. And the gingerbread man shouts: 'You can't catch me. I'm the gingerbread man!'



The gingerbread man runs and runs. Soon he sees a horse. 'Stop!' says the horse. 'Come here! I want to eat you.' But the gingerbread man doesn't stop. He runs faster. And now the horse runs after him.





‘I can run away from a grandmother, I can run away from a grandfather and a cow.’ ‘So, I can run away from a horse. Yes, I can! You can’t catch me. I’m the gingerbread man.’ The gingerbread man runs and runs. Soon he sees a river. ‘Oh no!’ he cries. ‘A river! I can’t swim!’

Just then he sees a fox. ‘Listen,’ says the fox. ‘I can help you. I can swim across and you can sit on my tail.’



So the gingerbread man sits on the fox’s tail. And the fox begins to swim. But soon the fox says, ‘Listen! You are too big for my tail. Sit on my back.’ So the gingerbread man sits on the fox’s back.







The fox swims across the river and jumps out. The fox throws the gingerbread man up. UP! UP! UP! Then he opens his mouth and...catches him! SNAP!

‘HELP!’ ‘HEEEEEEEEEEEELP!’ shouts the gingerbread man. Then the fox eats the gingerbread

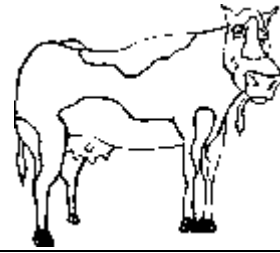


man's head. And that is the end. Yes, that is the end of the gingerbread man.

A domino for practising colours and story characters:

a blue river	
a grey grandfather	
a grey grandmother	
a brown Gingerbread man	

**a red
fox**



**a black
horse**



a white
cow



a blue grandfather



a grey fox



**a red
grandmother**



**a brown
river**



a white
horse



a grey
cow



**a black
Gingerbread
man**



Spelling practice activities for the story characters⁸



t h e G i n g e r b r e a d m a n



T h e G r a n d m o t h e r

⁸ The activities were scaled to fit A4 size paper.



t h e G r a n d f a t h e r



t h e f o x



t h e c o w



t	h	e		h	o	r	s	e
---	---	---	--	---	---	---	---	---



t	h	e		r	i	v	e	r
---	---	---	--	---	---	---	---	---

The Gingerbread man

Who is it?



the G _ _ _ _ r b _ _ _ d _ _ n



the G r _ _ _ m _ _ _ _ r



the r _ _ _ r



the G _ a _ _ f _ _ _ e _



the _ _ _ _



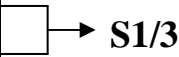
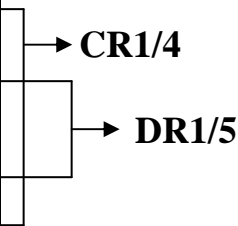
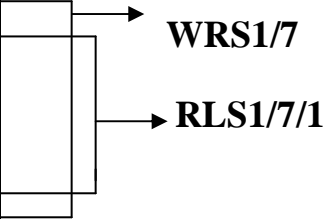
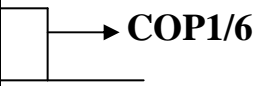
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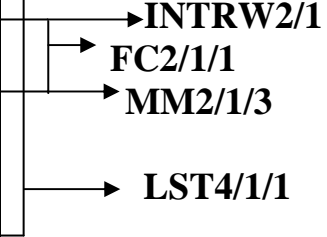
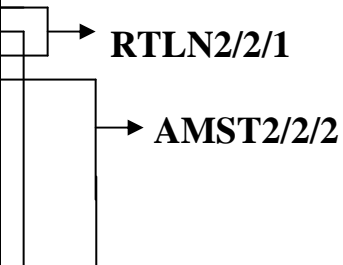


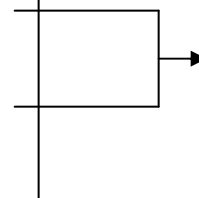
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Appendix 3 – An example of category derivation

THE REFLECTIVE DIARY	A CODE REPRESENTING A CATEGORY
<ul style="list-style-type: none"> Before the lesson— <i>This is going to be the first storytelling class. I do not quite know what to expect but from the literature and resource books I have read I have some idea how to conduct it. I will just have to completely devote myself to it ☺. I should probably say that this class has seven “good” girls and five boys, the girls sort of “moderate” the boys’ behaviour so they don’t have much chance to be naughty. I like teaching there; they are very cute and eager to learn.</i> 	<p style="text-align: right;">→ TPSTL1</p>
<p><i>Since it’s the first storytelling lesson I chose a story that is well known to me as well as to pupils, Little Red Riding Hood (LRRH). I am hoping that pupils’ already existing knowledge about the story will make it easier for them to comprehend it.</i></p>	<p style="text-align: right;">→ C1/1</p>
<p><i>Firstly, I had to prepare materials and “myself” for the storytelling. Because the group falls into the category of absolute beginners the key words I picked were just simple nouns (granny, wolf, basket, cake).</i></p>	<p style="text-align: right;">→ C1/2</p>

<p><i>Even though pupils know the story I shortened some of the sentences and omitted some unnecessary words.</i></p>	
<p><i>Next step in the preparation was creating handouts for the children, the handouts have new words with simplified transcription and instead of translation I drew pictures. It took me about an hour to do that, which is not that bad. I also had to create flashcards for the key words as well as some additional words to help to convey the meaning. It took me another hour.</i></p>	
<p><i>Another step, the most important one, I guess, was remembering the story so that I would be able to present it successfully to pupils. I simply kept reading the story all over again and again until I had a feeling I remember it (took me about thirty minutes). I focused especially on the voices of characters, intonation and body language. Hope I will be able to perform on "stage" what I have prepared!</i></p>	
<p><i>The most annoying part out of the preparation was the copying of the handouts, I don't have much time during the breaks and it took more then twenty minutes to copy it all ☹.</i></p>	

<ul style="list-style-type: none"> After the lesson <i>Here I will briefly describe what the pupils and I have done in the lesson and any problems/issues that arose during the lesson. First, I introduced the story by drawing LRRH on the black board. However, children didn't recognise her so I had to add a basket and a wolf!</i> 	
<p><i>Second, I introduced the key words with help of flashcards; where possible I used mimics to clarify the meaning (big teeth etc.). I did not force the children to repeat the words after me. I explained to them that they will just need these words to understand the story better but do not need to produce them unless they feel like it (they seemed quite happy with it and nobody made a sound).</i></p>	
<p><i>After that, the children and I sat in a circle on our cushions on the floor and I retold the story. However I wasn't sitting down for long...I acted out most of the actions in the story and words that were linked with some body language (e.g. come here, be careful, hides, runs, knocks, eats, looks at, big ears/eyes/mouth, jumps out etc.). I think I have also used facial expressions where possible, but because I was so involved in the plot of the story I wasn't using them consciously</i></p>	



<p><i>if at all! (Next time I have to concentrate on that more). What I remember though was concentrating on the voices of characters, I changed them every time different character was speaking and exaggerated the voices. The hardest bit was to stick to the same pitch, tone of the particular character. Nevertheless, children were laughing a lot ☺ and I had to pause several times so that they would calm down.</i></p>	<p style="text-align: right;">CHV2/2/5</p> <p style="text-align: right;">→ LST4/2/1</p>
<p><i>I retold the story twice, pupils remained seated on their cushions, but the most interesting part in the second telling was when the children spontaneously copied some of the speech of the characters such as 'Hello, come in my dear and bye bye' as well as the body language connected with these words.</i></p>	<p style="text-align: right;">→ SPSTL4/2/7</p> <p style="text-align: right;">→ AMST4/2/2</p>
<p><i>After the storytelling children were asked to draw what they thought was the most important part in the story. All of them drew the part where the wolf eats or is going to eat LRRH or the grandmother.</i></p>	<p style="text-align: right;">→ DR4/3/3</p>
<p><i>Then I asked the children what they liked best about the storytelling itself (in mother tongue). They liked best the exaggerated voices and the wolf eating LRRH and grandmother... Finally, I want to say that I feel exhausted, my voice is hoarse and I am just tired but apart from that I enjoyed the lesson and was pleased to see the pupils smiling and engaged. Will the next storytelling lesson be like that too?</i></p>	<p style="text-align: right;">→ EV4/37</p> <p style="text-align: right;">→ FTG3/3 LSCV3/4</p>

Appendix 4 - List of codes developed and allocated

TPSTL1 Teacher's preparation before storytelling

- **C1/1** Choosing a story
- **C1/2** Choosing new/key words
- **S1/3** Simplifying the language
- **CR1/4** Creating handouts and materials for the lesson
- **DR1/5** Drawing
- **COP1/6** Copying materials, handouts
- **WRS1/7** Ways of remembering the story
 - **RLS1/7/1** Reading the story
 - **RTLN1/7/2** Retelling the story to somebody
 - **SKLTN1/7/3** Using a story skeleton
 - **IMGF1/7/4** Imagining the story as a film

- **RTHM1/7/5** Remembering the verbal rhythm of the story

TACTN2 Teacher's action in storytelling lesson

- **INTRW2/1** Introduction of new/key words
 - **FC2/1/1** Flashcards
 - **OBJ2/1/2** Objects
 - **MM2/1/3** Mime
 - **ILSTR2/1/4** Illustrations in a book
 - **DRBB2/1/5** Drawing on the blackboard
 - **CNTX2/1/6** Context
 - **TRN2/1/7** Translation
- **WTLNST2/2** While telling the story
 - **RTLN2/2/1** Retelling the story
 - **AMST2/2/2** Acting out/miming
 - **CHV2/2/5** Changing voice
 - **USNP2/2/6** Using pictures
 - **DRSN2/2/8** Dressing up as one of the characters

ALCMNT3 After lesson comments

- **DSCM3/1** Discipline maintenance
- **PSAT3/2** Maintaining pupils' attention
- **FTG3/3** Fatigue
- **LSCV3/4** Loss of voice

LNSA4 Learners' activity in the storytelling lesson

- **AB4ST4/1** Activities before the storytelling
 - **LST4/1/1** Listening
 - **DSC4/1/2** Discussions
 - **PRCNT4/1/3** Predicting the content of the story
- **ADST4/2** Activities during the storytelling
 - **LST4/2/1** Listening to the story
 - **AMST4/2/2** Acting out/miming
 - **PHSA4/2/3** Physical activity

- **DREL4/2/4** Drawing expressive lines
- **CMN4/2/5** Commenting on during the storytelling
- **PICM4/2/6** Pictures in the mind
- **SPSTL4/2/7** Spontaneous speaking in target language
- **AAFST4/3** Activities after the storytelling
 - **AMST4/3/1** Acting out/miming
 - **GMS4/3/2** Games
 - **DR4/3/3** Drawing
 - **HWF4/3/4** How would you feel?
 - **PWUL4/3/5** Phrases/words you like
 - **LDD4/3/6** Likes/dislikes diagram
 - **EV4/3/7** Evaluation of the storytelling