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**Thesis  
ANIMALS AS THE MAIN CHARACTERS IN  
CLASSIC FAIRY TALES**

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**Plzeň 2014**

Prohlašuji, že jsem práci vypracovala samostatně s použitím uvedené literatury a zdrojů informací.

*V Plzni dne ..... 2014*

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Bc. Šárka Kohutová

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## ABSTRACT

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The diploma thesis introduces fairy tales as a literary genre, particularly concentrates on animal fairy tales and analyses the main animal characters appearing in them. The thesis acquaints with the most significant fairy tale collectors and their lifelong work, emphasizes the role and significance of fairy tales in children's upbringing and education, mentions types of fairy tales with educational purpose and suggests the use of fairy tales in English lessons. The practical part of the thesis is dedicated to the research. The author's own research focuses on the analysis of the typical behaviour and characteristic features of the main animal characters appearing in classic fairy tales. The classroom research finds out children's perception of fairy tales and their ability to find morals hidden in them. The objectives, conditions and stages of both researches are thoroughly described and the results of the survey are summarized and commented from different points of view.

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## INTRODUCTION

When I was a pupil at elementary school, I enjoyed reading fairy tales, mainly about animals, both in Czech and English languages. Reading fairy tales in English was improving my language knowledge and my vocabulary was extending. In my opinion, using fairy tales in English Language Teaching (ELT) is an excellent teaching method, particularly in lower classes or in beginners' groups. In my thesis, I wanted to find out how school children perceive fairy tales with animal characters, whether they are able to use their language knowledge in the description of the typical animal features and behaviour and to find morals hidden in fairy tales.

The main objective of the diploma thesis is the analysis of the characteristic features and typical behaviour of animals appearing in classic fairy tales in the main roles. The theoretical part of the thesis provides detailed information about fairy tales as a literary genre: the terms related to the topic are defined, the typical features of fairy tales are enumerated, fairy tales are classified according to their type and origin, a brief history and origin of fairy tale formation are explained and characters appearing in fairy tales are mentioned as well. The most significant fairy tale collectors, their contribution to the literature and lifelong work are presented. The following pages are dedicated to animal fairy tales: the literary genre is characterized and animals appearing in them are briefly introduced. The remainder of the chapter emphasizes the role and significance of fairy tales in children's upbringing and educational process. Animal fairy tales with educational function are described and possible application of fairy tales in ELT is suggested.

The practical part of the thesis provides a thorough analysis of the carried out research and discusses the objectives and research questions, the conditions and particular stages of the research. Firstly, the author's own research describes in detail the typical behaviour and distinctive features of animals appearing in classic fairy tales as the main characters. Secondly, the research carried out at elementary school discovers how school children perceive the behaviour of animal characters in classic fairy tales, whether they are able to describe their features and to find morals hidden in stories. The following chapter presents the results of the research. The typical behaviour and characteristics of chosen fairy-tale animals are summarized in a simple table and discussed in an accompanying commentary. The results of the children's work with the chosen fairy tale are summarized

and commented focusing on various viewpoints. The last chapter of the thesis emphasizes the most important information for teachers resulting from the research, explains the limitations and problems complicating the research process and suggests possible improvement or extension of the further research study.

## THEORETICAL BACKGROUND

The theoretical part of the thesis deals with fairy tales in general, describes them as a literary genre, gives a definition of terms related to the topic, explains the origin and brief history of the fairy tale formation and acquaints with the most famous fairy tale collectors and their lifelong work. The second part of the chapter is dedicated to the description of animal fairy tales. The typical features of animal fairy tales are presented and animal characters appearing in them are enumerated. Finally, the chapter emphasizes the role and significance of fairy tales in children's life and upbringing and discusses the impact the fairy tales have on them. The types of animal fairy tales with educational function are pointed out and the use of fairy tales in ELT is suggested.

### What are fairy tales?

**Definition of 'fairy tales'.** Nowadays, there exist a lot of definitions of fairy tales. They vary in detail, but the main idea remains the same in all of them. Brown (1992) says that the term 'fairy tale' comes from 'fay' or 'fata' which is the Latin expression for fates. 'Fates' were goddesses who had power over the future and man's destiny. Nowadays the meaning is much wider and not so limited – the term is used to describe any small supernatural being with magical power. (p. 20) Fairy tale was originally a story about fairies, which was told to children to amuse them. (Fairytale, n.d.) 'Fairies' are usually magical female figures. Typical features of fairies are kindness, dazzling beauty, small wings on their back, sparkling dress made of transparent material and a small magic wand. Fairies are in most cases helpful to people, some of them could predict the future or have some magical items. (What is a Fairy?, 2010) One of the sources mentions a simple classification of fairies and describes each type of fairies. Butterfly fairies have beautiful coloured wings, they are very shy and do not trust humans. On the contrary, cloud fairies look like long humans. These master sculptors are making wonderful images out of air and water. Dryads are the only female spirits who are excellent musicians and very playful. They can be seen as a wisp of light and live in sacred trees, such as willow, oak or in elder trees. Earth fairies are easy to identify because of their golden brown or dark green colour. These small spirits live together and are very friendly. They are dealing with the well-

being of all creatures, humans and fairies. And the last type, flower fairies are peaceful and very passionate spirits. They are in love with the natural beauty and luxury and love wine and sweets. They are whimsical as well, but they do not like greediness and selfishness.

(Faery Facts, n.d.)

On the other hand, Carpenter (1984) claims that the English term 'fairy tales' has its origin in French. According to him, the term 'contes des fées' was adopted in France at the end of the 17<sup>th</sup> century as a description of such stories, and the English translations of French 'contes' introduced the term 'fairy tales' into the English language. (p. 176) In addition, online sources give slightly different definitions. For instance, the online version of Collins' English dictionary (n.d.) describes fairy tales as stories about fairies or other mythical or magical beings, especially one of traditional origin told to children, meanwhile, the online information channel 'About.com' in the section 'Contemporary Literature' (n.d.) defines fairy tales very thoroughly – claims, that fairy tales are simple stories of humans and their dealings with magical beings such as fairies, dragons or wizards. Moreover, the opinion of the origin of fairy tales and its intended audience is not unified. Finally, the definitions of Czech sources are more conservative. In the 'Lexicon of literary genres' (2002) is a fairy tale described as a narrative with fantastic and adventurous elements, where reality and fantasy are mingled. In fairy tales, there are stated opinions, life truths, dreams or desires of narrators. (p. 280)

**Origin and history of fairy tales.** In the question of the origin of fairy tales the authors' attitudes differ. Brown (1992) says that fairy tales have existed in every language and in every country for centuries and they have become a part of national literary heritage. Fairy tales are usually very old – they were passed down from generation to generation, usually in oral form. The oldest fairy tales date from pre-historic times. These stories were told in families round the fire on cold winter evenings and their function was simple – entertainment and enlightenment. In fairy tales, the presence of magic and the supernatural is very important as well as the fact that the story is very often unbelievable. (pp. 2- 3) Carpenter (1984) has a different opinion. As he states, "Some of the fairy tales that are known in English appeared in several early oriental or Chinese story-collections". He claims that e.g. 'Cinderella' is found in a Chinese-book of folktales of the 9<sup>th</sup> century and that this type of books firstly appeared in Europe in the 14<sup>th</sup> century. (p. 176) He explains, "In the 16<sup>th</sup> and 17<sup>th</sup> centuries, such stories were not intended for the children as their

narratives were often violent or bawdy”. (p. 176) Carpenter furthermore says that at that time, English children read chapbooks, which included stories such as ‘Tom Thumb’ or medieval romance adaptations, which contained magical happenings. Fairy tales became respectable in England because of the extraordinary French aristocracy who was interested in these stories and accepted them as a literary genre. (p. 177)

As was already mentioned, fairy tales were not originally so child-friendly as nowadays. (Classic Fairy Tales from The Past, n.d.) Especially fairy tales collected by the Grimm’s brothers were intended for the audience of adults. These stories contained elements of violence, cruelty and abuse. Terrible events happening in them, such as murder, starvation or even rape seem to be quite common events. Despite their cruelty and unsuitability for children, these stories were not classified as a separate genre. (Elements of Violence, Cruelty and Abuse in Grimms’ Tales, 2010) As the Grimm’s brothers wrote in the prologue of their fairy tale collection ‘The Complete Grimm’s Fairy Tales’ (1975):

“Told by generation after generation, the traditional stories projected the deepest wishes of the folk, generalized diverse characters into a few types, selected the incidents that would most strikingly illustrate what characters were capable of. These stories have something which the most brilliant improvisations are without – depth, fullness, a mysterious relation of parts.” (p. 13)

**Typical features of fairy tales.** Fairy tales are easy to recognize among other literary genres as the style of writing is distinctive and many features typical only for fairy tales are being used. Fairy tales are rather short than long. The story is set in unspecified country and unspecified time (usually past) and begins with phrases as ‘Once upon a time’, ‘A long, long time ago’, ‘Far, far away’ or ‘Once there was a small cottage in the middle of a forest’. Almost all fairy tales have a simple plot – the storyline centres on the battle between good and evil. (Elements of a Fairy Tale for Middle School Students, n.d.) The main character is usually young, kind-hearted, innocent and hard-working being. He (or she) wants a better life for him or his relatives. He lives most frequently in a cottage or in a small house in a village or somewhere in the country. He has to complete some demanding tasks or to cope with a supernatural happening often in the face of adversity. Therefore he leaves his native home to search for something: it is usually fortune, love, wealth or wisdom. An evil force appears to damage his plans, e.g. envious step-parents,

a wicked queen or an old witch. (Brown, 1992, p. 3) The hero fights with evil forces and finally defeats them; he is helped by his friends or by some magic depicted by animals, items or beings. In fairy tales, absolutely necessary is the happy ending – good triumphs over evil and the story is finished with words ‘They lived happily ever after’. (Elements of a Fairy Tale for Middle School Students, n.d.) A lot of traditional fairy tales have similar themes: the battle between good and evil, the relationship or love among people, magic spells and adventurous journey with some demanding task. (Fairy tales - more specific features, n.d.)

**Types of fairy tales.** Fairy tales can be divided from many points of view. According to the main characters, fairy tales can be distinguished into several groups: fairy tales with people (princess, knight, peasant or children), fairy tales with magical beings (witch, dragon, fairy or dwarf) and fairy tales with animals (wolf, pig, hen or cat). According to a set of criteria used for the division of fairy tales, there have been created various classification systems. The Finnish folklorist Aarne and the American scholar Thompson created a special classification system of international folktales. (See Appendix A) It represents a detailed list designed to help folklorists with identification of the different types of fairy tales, primarily when they intended to compare tales from different countries and cultures. The clue is that fairy tales are organized into groups according to type and each motif is ranked under the special combination of numbers and letters. Aarne and Thompson distinguished in their system following groups: animal tales, jokes and anecdotes, ordinary folktales which include tales of magic and tales of the stupid ogre, formula tales which contain cumulative tales, and unclassified tales. (AT Types of Folktales - Gold Scales, n.d.) Their classification is used up to the present days, but it does not include all existing types of fairy tales. One of the online sources mentions other groups, e.g. monster stories or princess stories. (List of the Types of Fairy Tales, n.d.)

The next classification was created by a Soviet formalist scholar Propp. His ‘Morphology of the Folktale’ (1970) is an elaborated analysis of Russian folk tales where he identified their narrative elements, such as the appearing characters, their behaviour and experiences, the storyline and the logical structure of a fairy tale. (p. 10) He focused on the appearing characters and their behaviour as well as on the plot of fairy tales. Even though he focused on the description of Russian tales, many elements and themes similar to other non-Russian tales can be found in his work.

**Genres of fairy tales.** Fairy tales can vary in genre. Each fairy tale belongs to one of two big groups: classic fairy tales and authorial fairy tales. As ‘classic’ fairy tales can be classified folk stories that were basically transferred orally. Folklorists tried for long years to find the natives to listen to their narration of old stories in the original form. These original stories were collected, written down in an unchanged form and published in fairy tale collections. Folk motifs and basic idea of the story are usually retained and author’s participation is reflected in the style of narration. On the contrary, ‘authorial’ fairy tales follow all types of classic fairy tales and can be written in prose or verse. The main principles remain the same, but the plot development, the choice of heroes and their characteristics can be completely different. (Gebhartová, 1987, pp. 21-23)

**Characters appearing in fairy tales.** As was mentioned in paragraph 2.1.4, there exist various types of characters acting in fairy tales. Appearing characters are usually generally known to the wide public from small children to adults. Children can read about ordinary people, e.g. a poor peasant, an old grandmother or orphan children, or typical fairy-tale people such as a princess, the king and the queen. In almost all fairy tales appear some magical beings, it can be a wicked witch, dwarfs or fairies as well. The next big group includes stories, where animals act instead of people. This group will be minutely described later in this chapter. Revived things or magical plants can also appear in some fairy tales, e.g. beans in ‘The Jack and The Beanstalk’ or pumpkins in ‘Cinderella’.

### **Collectors of fairy tales**

The subchapter introduces the work of the most important collectors of classic fairy tales and authors of fairy tale collections – Charles Perrault, Jacob and Wilhelm Grimm and Joseph Jacobs. The portrait of each author brings a short overview of his collecting activity and presents his most significant fairy tale collections. Animal fairy tales included in these fairy tale collections are emphasized as well as the authors’ contribution to the children’s literature.

**Charles Perrault.** In the field of literature, Charles Perrault is a very important personality. During his life he wrote a lot of books, but he became famous for one particular children’s book: ‘Stories or Tales from Times Past, with Morals: Tales of

Mother Goose' published in 1697. (Perrault Fairy Tales, n.d.) This book included eight fairy tales, which became classics during the centuries, e.g. Cinderella, The Sleeping Beauty in the Wood or Little Tom Thumb. In Perrault's time, many of these stories were well-known among people, but they were told only orally, around the fire or at bedtime, for entertainment and with the aim of teaching the listeners and passing on basic moral principles. Perrault was almost seventy, when he came with an idea to save these original stories and write them down. In his work, he tried to preserve the folk style and wit of all stories for next generations. The book became very successful and fairy tales were accepted as a new literary genre. Centuries after, many other publishers of fairy tales found inspiration in his work. Due to their popularity, Perrault's fairy tales have been many times set to music and made into a film. (Perrault Fairy Tales, n.d.) The collection includes two well-known classic fairy tales, where animals appear in the main roles – 'Little Red Riding Hood' and 'The Master Cat', which is nowadays known under the title 'Puss in Boots'. Both stories have become classics and have been translated into many other languages. Particularly the story about Little Red Riding Hood became very famous in many countries. As the story spread among people, it gradually went through minor changes, therefore nowadays exist more versions of this fairy tale with various contents that slightly differ. (Little Red Riding Hood, n.d.)

**Jacob and Wilhelm Grimm.** Jacob (1785-1863) and Wilhelm Grimm (1786-1859) were German academics, linguists, cultural researchers and authors, who together collected and published folktales. They are probably the best known story tellers in the world. These two linguists established the methodology for collecting and recording folk stories, they laid the foundations for the folklore studies and literary adaptation of fairy tales. (Čeňková, 2006, p. 123) In 1812 was published their first collection of German fairy tales 'Children's and Household Tales'. The first volume of the first edition contained 86 stories. With each new edition, several stories were added and the last, seventh edition, was compiled from 210 tales, from which ten were children's legends. All editions were extensively illustrated. (Brothers Grimm, n.d.) The Grimm's literary heritage includes a lot of fairy tales, where animals appear either in the main or in supporting roles. Among the most beautiful and the most popular fairy tales where animals appear in the main roles belong 'Little Red Cap', 'Goldilocks and The Three Bears' or 'The Wolf and the Seven Little Goats'. (Grimm's Fairy Tales, n.d.) Animal fairy tales collected by the Grimm's brothers



have an educational purpose for children because they provide examples of possible dangers in the world. These stories also point to the cruel relationships in the animal world. (Elements of Violence, Cruelty and Abuse in Grimm's Tales, 2010)

The stories collected by the Grimm's brothers in the early 1800's were criticized, because they served up life as capricious and often very cruel. (Brothers Grimm, 1999) Therefore they were not regarded as suitable for children, despite the fact that they were called 'Children's Tales'. In the course of time, the tales got gradually softer, sweeter and full of moral principles, e.g. a wicked mother was turned into a step-mother and the sexual references and violence were removed. (Grimms' Fairy Tales, n.d.) Since then, their stories have been translated into more than 160 languages all over the world and many of them have been adapted by film-makers. (Brothers Grimm, 1999)

**Joseph Jacobs.** Joseph Jacobs (1854-1916) was a folklorist, Jewish historian, literary critic and noted student of classics, linguistics and mathematics. He became one of the most popular writers of fairy tales for English-speaking children. In the preface of the Czech-English bilingual version of Jacob's fairy tale collection 'English Fairy Tales', Zachová (2005) describes the Jacobs' life and work. She says that he edited multiple collections of fairy tales – the most significant are already mentioned 'English Fairy Tales', 'Celtic Fairy Tales' and 'European Folk and Fairy tales'. (p. 3) He was inspired by the Grimm's brothers and the Romantic nationalism common to folklorists of his era – he wanted English children to have the possibility to read English fairy tales, because they were mostly reading French and German tales. (Joseph Jacobs, n.d.) Jacobs esteemed the fairy world as the world of enchantment. To Jacobs, the fairy world was simply a world where the extraordinary can, and usually do happen. (Kaplan, 2009) Particularly his collection 'English Fairy Tales' includes animal fairy tales. Many of them belong to the group of repetitive fairy tales: 'The Old Woman and Her Pig', 'Henny-Penny', 'How Jack Went to Seek His Fortune' or 'Johnny-Cake'. (English Fairy Tales by Joseph Jacobs, n.d.) Although his work is known as fairy tale collections, many of the included stories belong to another sort of tales. It is said, that 'The Old Woman and Her Pig' is considered to be a nursery rhyme and 'Henny-Penny' is understood more as a fable than a fairy tale. (Henny Penny, 2003) He tried to preserve 'oral voice' in his writing for children – the way the fairy tales should be narrated to children. He once said that this voice is as good, as an old nurse will speak. As a result, he gave to the world the best known and the most

representative folk stories in a version that was suitable for children, but he succeeded to preserve the original core of the stories. (Kaplan, 2009)

Nevertheless, as Zachová (2005) mentions in the foreword, the term 'English' in the book title should be understood very freely. The consequences of the industrial revolution in the 19<sup>th</sup> century, especially migration from the country into the cities, urbanization and the following changes in the educational process, irretrievably changed the lifestyle in the English countryside and made the extinction of original folk wisdom and fairy tales faster. For this reason, Jacobs was collecting tales from very distant areas of England – the book includes fairy tales from Scottish lowlands, fairy tales told by English immigrants or even fairy tales that Jacobs remembered from his childhood in Australia. (p. 3)

### **Animal fairy tales**

Since the distant past, animal fairy tales have been of great importance with an irreplaceable meaning for the society. Human life in the distant past was closely connected with animals – the survival depended on the ability to deal with wild animals and to take care of household animals. No wonder that animals in the stories were often presented either as enemies and killers, or helpers and companions of people. This unequal coexistence of animals and people was reflected in many stories. Animal fairy tales have changed throughout the centuries, but the typical animal behaviour has been preserved. (Koucká, 2008)

**What are 'animal fairy tales'?** There exist a lot of various definitions and clarifications of the term 'animal fairy tales'. Despite slight differences, the typical features are practically the same in all of them. One of the sources claims, that animal fairy tales are considered to be the oldest type of fairy tales. This genre is still alive in the tribes and nations at the lower level of civilization. (Genčiová, 1984, p. 24) The most essential feature of animal fairy tales is the fact that animals act and behave as humans – they can think and speak, they make mistakes, build their small houses and have friends as well as enemies. This humanisation of animal behaviour is in the literary theory called 'anthropomorphism'. (Sedlák, 1981, p. 23) Animal fairy tales can be divided into several groups. Genčiová (1984) considers fairy tales with speaking animals to be one type of animal fairy tales, the

second type being stories with animals that act as the helpers of humans and have both the ability to speak and some supernatural abilities. As the last type she mentions fairy tales where animals represent human characteristics, relationships and behaviour. This type is very close to the fable. (p. 24)

**Animal characters.** Throughout the centuries, small readers met up with various animals in stories. The most common are household animals – e.g. cats, hens, goats or pigs, and animals living in the deep forests such as wolves, foxes or bears. But the owls, bees or flies are not exceptional. The most important feature of animal fairy tales is that animals with their personality traits represent a particular type of humans with their stabilized and dominant characteristics. Each animal is associated with some specific characteristics – foxes are being depicted as sly and insidious beings, bears as good-hearted ones and bees as hardworking insect. (Sedlák, 1981, pp. 23-24)

### **The role and significance of fairy tales in children's upbringing and education**

First fairy tales that were used in schools in order to educate children appeared at the turn of the 17<sup>th</sup> and 18<sup>th</sup> centuries. The efforts of educated people to bring up their own children led to the growing popularity of moral tales. For instance, Perrault's tales were in England often printed in a bilingual English-French edition and used as a school-book to serve a strictly moral purpose. (Carpenter, 1984, p. 179) In present-day over-technologized society fairy tales are becoming increasingly important in children's life. They have an irreplaceable function in the mental development of small children, especially between the fourth and eighth year, when they significantly support and stimulate children's fantasy and imagination. According to Streit (1992), the main function of fairy tales in the early age is to establish and strengthen the sense of morality and moral values in the child's mind. (p. 25) Fairy tales also help to form basic psychological connections and the sense of mutuality. Mother's typical narration is much more beneficial to the small listeners than listening to the best CD recording with perfect artistic recitation. It should be noted that the interpretation of fairy tales to very young children should be slightly rearranged – for instance, a wolf should not be described too brutally and in a naturalistic way, just gently depicted. (pp. 11-14) At the age of 9, the children's interest in fairy tales slowly decreases. The child is more interested in the real world that surrounds him. Children, whose

childhood was filled up with fairy tales for sufficiently long time, are in their adulthood more resistant to nervous crises. (Streit, 1992, p. 58)

According to Černoušek (1990), fairy tales have more functions – educational, cognitive, didactic and therapeutic. (p. 16) Similarly as Streit, he says that an essential task of fairy tales is to bring the sense and order into a world that is for children chaotic and unintelligible. It is a fairy tale that shows this world in clear, understandable images – with a simple plot and clear distinguishing of good and evil. Fairy tales meet some fundamental psychological children's needs, primarily those which cannot be influenced by the surrounding environment and changing life style: the relationship with parents and siblings or love and feeling of security. (pp. 7-11) In addition to the above mentioned, Černoušek (1990) believes that children's literature provides information, fun and advice, develops reading skills and the ability to understand the written word. The most popular are classic fairy tales based on general human experience. They stimulate children's curiosity and imagination and represent an irreplaceable element in the development of the independent thinking and the stable emotional field. (p. 12) He claims that properly narrated and correctly read fairy tales prepare high-quality foundations for the later formation of stable, compact personality of a grown-up person. (pp. 20-27) Other source claims that fairy tales also teach children how to handle problems. Children connect fairy tales to their own lives, dreams or anxieties so they can think about what they would do on the place of the main characters. Fairy tales also give parents possibility to teach critical thinking skills. (Taylor, 2012)

**Types of animal fairy tales with educational function.** Already in the distant past, a special kind of animal fairy tales called 'moral fairy tale' was developed in connection with upbringing of children. This type of fairy tales was intended mainly for children with the aim to teach them independent behaviour, to improve their ability to recognize dangers and to defend against them. This group is represented by such fairy tales as 'The Wolf and The Seven Little Goats' or 'Little Red Riding Hood'. Throughout the 19<sup>th</sup> century, moral fairy tales were transformed into 'didactic fairy tales' also called 'educational fairy tales'. They had a strong educational meaning – to show that each good incentive is rewarded, and disobedience or badness is followed by punishment. They also had to persuade children not to inflict cruelty on animals and to describe the animal behaviour as it actually was. (Gebhartová, 1987, pp. 21-22)

The second special kind of animal fairy tales are 'repetitive' and 'cumulative-repetitive fairy tales'. These two terms were firstly introduced by Rixon. (1988, pp. 5) These simple fairy tales are intended for the smallest children who still learn to speak. Cumulative-repetitive fairy tales are composed of parts (actions or situations) that repeat several times throughout the story and every time the action repeats a new part (usually a new character appears) is added. Rixon (1988) mentions fairy tales such as 'The Great Enormous Turnip', 'Little Red Hen', 'Henny-Penny' or 'The Story of The Three Little Pigs'. (p. 6) Genčiová (1984) also describes this group of fairy tales and she adds that these fairy tales include moral enrichment as well. (pp. 24-25)

**Using fairy tales in ELT.** Fairy tales offer learners the possibility to hear stories that they know in their mother tongue, in English. Rixon (1988) argues that fairy tales can be effectively used in teaching for language development of young learners. She recommends using of 'little' stories that are based on the idea of repeated similar actions and include a lot of repeated language. (p. 5) She claims that the repetitiveness results in a rhythmic way of narration, which makes young learners join in. (p. 6) Fairy tales provide various vocabulary sets such as animals, people, nature, or personality traits. There exist many activities that can be based on fairy tales. Children can read aloud and train correct pronunciation. They can retell the story in their own words – in this way their vocabulary is expanding and their fluency is improving. They can re-write the end of the story which supports their creative thinking and develops their writing skills or they can create a possible continuation of the story after ten or more years. Younger learners can act out the scene from the story – one will be the narrator and other will represent fairy-tale characters. (Bertrand, 2009)

Some sources recommend creating of 'fractured fairy tales'. A fractured fairy tale is based on some well-known fairy tale, but the point of view, the settings, the plot and the characters are changed. For instance, the text of the story can be put into verse or the story can be rewritten from the perspective of one character acting in the fairy tale. The different characters can appear in the story, an important item of the story can be changed or the story can be set in another place. (Fractured Fairy Tales, n.d.) Fairy tales can help with noticing grammar areas such as the past simple tense or a direct speech, which are very often used in this kind of stories. In groups of older learners or in more advanced groups, fairy tales can be used for teaching about story structure – stories can help learners with

discovering the concepts of beginning, middle and ending of the story. Learners are encouraged to use sequencing words such as ‘first, then, next, after that’ or ‘finally’. (Teaching About Story Structure Using Fairy Tales, n.d.)

### **Summary**

The theoretical chapter provided the detailed description of fairy tales. The terminology related to the topic was defined and the origin and typical features of fairy tales were stated. The most significant collectors of fairy tales were introduced and their lifelong work and contribution to the literature were pointed out. The second part of the chapter was dedicated to animal fairy tales, the role and significance of fairy tales in children’s upbringing and education and possible use of fairy tales in ELT was suggested. The following chapter describes the research based on the author’s own study and the application of fairy tales in lessons of English language.

## METHODS

The first chapter of the practical part deals with the research related to the fairy tales. The author's own research based on the analysis of the main animal characters appearing in classic fairy tales and the research carried out at school environment is thoroughly described. The chapter includes all essential information about both parts of the research, primarily the objectives and reasons for the research, the conditions of the research and the particular stages of the research.

### **Author's own research**

The main aim of the research was to analyse the typical behaviour and characteristic features of animals appearing in classic fairy tales as the main characters. When choosing suitable animals for the analysis, I considered various animals of different species undoubtedly associated with classic fairy tales, both domestic and wild. I decided to focus on the most frequently appearing animals, namely the pig, the cat, the hen, the goat, the bear, the wolf and the fox. Firstly, I explained the human attitude to these animals in the distant past and widespread rumours and prejudices connected with them. Secondly, I chose the most suitable classic fairy tales for the analysis and briefly mentioned their origin. Finally, I summarized the discovered characteristics and behaviour of particular fairy-tale animals in a simple chart and discussed relations, similarities and differences among them in an accompanying commentary. I also pointed out some interesting facts about the life of real animals. Finally, I tried to find and interpret the moral or advice hidden in chosen classic fairy tales.

### **Application of classic fairy tales in English lesson**

**The objectives.** The second main aim of the whole research was to use classic English fairy tales in one English lesson at the elementary school. In my research I wanted to include the following steps: a short introduction of chosen classic English fairy tale, reading and analysing of the fairy tale with children, describing the main characters, finding out how young children perceive fairy tales, discovering to what extent they are influenced by fairy tales and whether they can find some moral or advice hidden in them.

All the tasks were focused on these aims and the questions were designed to directly discover the children's opinion and perception of fairy-tale characters. Besides that, the chosen fairy tale served as a good revision of the simple past tense, the topic that went over in the English lessons during my practical teaching training. Practising of the simple past tense was not the aim of my research, but the English teacher asked me to integrate this topic into my fairy-tale lesson in some way.

**Conditions and participants.** I decided to carry out my research at the elementary school where I was performing my practical teaching training in February 2014 – Masaryk Elementary school in Pilsen. This school belongs to the Pilsen schools with a long-time history. The school was founded in 1921 in the presence of the former Czech president Tomáš Garrigue Masaryk. This educational facility provides very good conditions for education and upbringing of children. The school follows a modern educational programme that is based on an extensive language teaching and computer literacy – from the 4th class the pupils attend ICT lessons where they learn how to work with basic computer programmes and some basic operations needed for everyday life. The school puts emphasis on environmental education and healthy lifestyle and supports the students' sports activities. I appreciated the child-friendly atmosphere of the whole building, the willingness of the teaching staff and, especially, an individual attitude to children with special educational needs. The lesson plans and activities were slightly rearranged to make these children fully involved in lessons.

The supervising teacher allowed me to dedicate one of my teaching practice lessons to the research. During the English lessons at this school, I had the possibility to teach and to familiarize with children from the 5<sup>th</sup> to 9<sup>th</sup> classes. After one month spent in the Masaryk Elementary school, I got to know the pupils quite well and I could recognize their overall abilities, language level and the working pace during the lessons. In other words, an everyday contact with children from different classes helped me to evaluate their cognitive and language skills and their overall suitability for the planned research and on these grounds to choose the most suitable class.

After careful considerations, I decided for the 6<sup>th</sup> class: at that age, children are playful and still enjoy reading and watching fairy tales. On the other hand, they already have some general knowledge of the language, so they are able to understand the simple text of the story that was adapted for the needs of their language level. At the same time,



the level of their mental and cognitive skills enables them to recognize good and bad characters appearing in fairy tales, to describe the typical features of animals and to find some moral hidden in fairy tales. The class of the 6<sup>th</sup> graders was a heterogeneous class with 16 students – nine boys and seven girls. Almost one half of these pupils had diagnosed one or more learning disabilities, predominantly dyslexia and dysgraphia. These factors made teaching in this group more difficult and more time-consuming than in other groups. Nevertheless, I really enjoyed it. The pupils were well-bred and they cooperated well in my English lessons.

The English Language was taught in a language classroom, but it was not sufficiently equipped with ICT device that was needed for the purpose of my prepared research. Therefore the fairy-tale lesson took place in a classroom with an installed computer, two speaker boxes and a data projector.

**Preparation of the lesson.** At the beginning of my research, I had to choose a suitable fairy tale. I wanted to use a well-known fairy tale with a simple plot and clear differentiation between good and evil. I decided to use ‘Little Red Riding Hood’ because this fairy tale met my requirements. Firstly, children are familiar with this fairy tale in their mother tongue which can help them with a better understanding of all lines of the plot. Secondly, good and bad characters appearing in this fairy tale are easy to recognize and to describe. Thirdly, the story is very simple and not very long. I looked up this fairy tale on the Internet in the form of a very short cartoon story because I wanted children to hear the story narrated by a native English speaker. The chosen recording of a three minutes length included English subtitles and the narration was rearranged for the needs of the beginners as regards a clear pronunciation, a slow pace of speech and the use of simple sentences with the basic vocabulary. I listened to the story and tried to find possible ambiguities or vocabulary which could be unknown to the children, but I did not find anything. I rewrote the text of the story from the cartoon into a document file and printed out copies to make the text of the story available for the children when working out given tasks. (See Appendix B) Then I prepared a worksheet. (See Appendix C) I covered in it four tasks and one optional activity. I also photocopied the worksheets for each pupil. In connection with tasks I also thought about a suitable classroom arrangement and grouping of the children in the lesson.

**Application in the lesson.** Before the beginning of the lesson, I prepared a data projector and the downloaded fairy tale. At the beginning of the lesson I acquainted the pupils with the content of the lesson – we were going to have a special lesson, in which we would not work with course books and exercise books, but we would talk about and work with fairy tales. They were really excited about this idea, immediately started talking and discussed their favourite fairy tales. I shortly introduced the chosen fairy tale to the children, explained to them that this fairy tale is very popular among people in many countries, therefore the story has been translated into many languages and each nation has its own version or versions which can slightly differ. I also wrote up the English title of the fairy tale on the blackboard.

First of all, the pupils were asked to watch the fairy tale, listen to the narration and try to follow the subtitles. They watched the fairy tale with attention for the whole time and laughed at funny scenes. When the cartoon finished, I asked them what they think about this fairy tale. They told me that they like it; some of the children claimed that ‘Little Red Riding Hood’ was their favourite fairy tale and that they enjoyed this cartoon because it was funny. Then I asked them to translate the key words of the story, such as ‘a woodcutter’, ‘to eat up’ or ‘a grandmother’. They knew all the words so we could move to the next task. I stopped the video with each new subtitle and the children translated the text. They did it very well; they cooperated and advised each other when was needed. Then I divided the pupils into three groups and passed out the printed worksheets and the texts of the story to each pupil. We went through the worksheet together and I explained to them carefully what to do in each task. Then we started with the short clarification of how Little Red Riding Hood got her nickname. The children read the short text and retold the main idea in their own words. Then each group was asked to do two tasks: the first group tasks 1 and 2, the second group tasks 1 and 3, and the third group tasks 1 and 4. I told them that they should cooperate when doing the tasks and that they can use the printed texts of the story to look up the information needed. They had about 12 minutes to do the tasks. When they were working in groups, I monitored their work, walked among groups and gave them advice when they were not sure about the answers. After the time was left, we checked the answers together.

Task 1 was focused on the main characters. The children had to write down the names of the characters appearing in the fairy tale with their Czech equivalents. The children eagerly raised their hands and wanted to answer. I called on them and they wrote

the main characters on the blackboard. (See Appendix D) This exercise was for them very simple and they did not have any problem with it. Then I asked the first group to read the instructions of their task and to read their answers. Besides task 1, they had to prepare task 2 from the worksheet – to answer the questions about the plotline of the story and to try to use the simple past tense in answers. This task served as a revision of the grammar item the children went over in the previous two weeks because my supervising teacher asked me to include some revision task of the simple past tense into the lesson. The pupils from the first group wrote their answers on the board and the pupils from other groups checked the written sentences, corrected mistakes, and added possible variations of the sentences. During the check, the whole class was asked to write down the answers into their worksheets. After that I wanted them to retell the plot of the fairy tale in a few sentences. They could use the sentences from task 2.

Tasks 3 and 4 were essential to my research. For this reason I focused on these exercises in detail and dedicated to them the most of time. Both tasks were based on the description of the two main characters – Little Red Riding Hood and the wolf. The children were encouraged to use various adjectives, phrases or sentences for the description according to their consideration. I was conscious of their limited vocabulary – they have been learning English only two years – but they coped with this task very well and they used a lot of various expressions. I asked groups 2 and 3 to read their answers. Some pupils used the printed text of the fairy tale as the source of information, but some pupils came up with their own adjectives or expressions that were not mentioned in the text. The children described not only the appearance of the main characters, but also their behaviour and personality traits. I was pleased by their language level and by the variety of answers that were not limited only to adjectives ‘good’ and ‘bad’. Then they wrote all the mentioned words and expressions on the blackboard in the same way as in the previous exercises. (See Appendix D) The answers of the children are summarized in a simple chart in the following chapter. Finally, we discussed the moral hidden in the fairy tale and I asked them whether they can follow it in their everyday life.

At this moment, there were left approximately four minutes of the lesson, so the children could start with the last, optional activity. They had to draw the main characters according to their imagination. They received this idea with a great enthusiasm and immediately began to lend coloured pencils and marker pens among themselves. When

they finished their drawings, they compared and evaluated their piece of work among themselves.

### **Summary**

The chapter provided all essential information about the research process. The objectives and conditions of the research were stated and the particular stages of the author's own research and the research carried out at school were described in detail. The results of the research are stated and summarized in the following chapter and accompanied by a commentary.

## RESULTS AND COMMENTARIES

The first part of the chapter introduces the results of the author's own research based on the analysis of the chosen animals appearing in classic fairy tales as the main characters. The history of classic fairy tales used for the analysis is briefly mentioned together with the human attitude to particular animals and prejudices connected with them in the distant past and nowadays. The typical behaviour and characteristic features of fairy-tale animals are described in detail and summarized. The second part of the chapter brings the results of the research carried out at school. The children's perception of animal characters appearing in classic fairy tales is discussed, the most frequent answers of the children are summarized and their opinions and ideas about fairy tales are mentioned as well.

### **The detailed analysis of the main animal characters appearing in classic fairy tales**

**The pig.** The first animal described in the research is the pig. Pigs appear in classic fairy tales either as the main characters or, more frequently, in the supporting roles. As the main characters they appear in 'The Story of The Three Little Pigs'. This fairy tale was firstly included in children's book 'The Nursery Rhymes of England' in 1886. A few years later, Joseph Jacobs included this fairy tale into his 'English Fairy Tales' collection. The three little pigs represent various human characteristics. They live on a farmyard and enjoy their carefree life. One day, their mother, an old sow, sends them into the world to seek their fortune and gain some experience. The pigs are young, inexperienced, and left to themselves. All the three pigs represent the side of good that has to face evil – the wolf. Two of the pigs are not so clever, they are a bit naive and unaware of the possible dangers that life of adults brings, therefore their houses are damaged and the pigs are devoured by the wolf as they are an easy prey for him. The third pig is the exact opposite of his siblings. It is very clever, inventive, far-sighted and aware of the wolf's bad intentions. Its wit outsmarts the bad wolf and saves its life. The aim of this fairy tale is to show small children that the world is not only good and full of love. They have to be vigilant and prepared for the dangers and pitfalls of life – they must not trust the strange people and be cautious. 'The Old Woman and Her Pig' and 'The Story of The Little Red Hen' are cumulative-repetitive fairy tales, where animals appear in supporting roles. They are

represented as very lazy beings – their behaviour corresponds to the behaviour of the real ones.

**The cat.** The cat is one of the characters that appear more likely in supporting roles, but they can be found in the main roles as well. This household animal, a fellow of humans is usually depicted as sophisticated and clever, but sometimes very lazy being. The classic fairy tale ‘The Master Cat’, better known under the title ‘Puss in Boots’ by Charles Perrault is the story, where the cat appears as the main character and is represented as a faithful companion and a helper of a human. At the beginning, the cat is introduced as an unwanted inheritance with high demands on his new master, a poor boy – the cat wants a cloak, a hat with feathers, a bag and a pair of boots, in which he looks very smart. As the story goes, the cat gradually shows his colours. He becomes a big helper of his master, but also a great liar with graceful behaviour, self-confidence and cleverness. He is very daring when he talks with the king – shrewdly and without any fear he makes up the person of the Lord Marquis of Carabas and persuades all courtiers about the wealth and the power of his master. He also outwits the bad ogre with ingenuity and elegance and gains his castle with all ogre’s servants for the master to live in. All these events lead to the wedding of the cat’s master and the princess. His master is very thankful to the cat and repays him for all good things that the cat has done for him. The cat then lives in the beautiful castle, becomes a great lord surrounded by the best delicacies and does not have to run after mice, only for entertainment. In this fairy tale, the importance of a good friendship is emphasized, as well as the necessity to thank others for any favour or help they provided us. The depicted cat is very similar to household cats – smart, clever, living together with people as their companions. This story also shows that even a small being can achieve great things when he believes in himself and uses all of his strengths.

Cats also appear in supporting roles, particularly in repetitive and cumulative-repetitive fairy tales, e.g. ‘How Jack Went to Seek His Fortune’, ‘The Great Big Enormous Turnip’ or ‘The Story of The Little Red Hen’, where they act only for a short time as companions or helpers of the main character.

**The hen.** The hen is a poultry that inherently belongs to classic fairy tales. Fairy-tale hens are depicted as hardworking, honest and caring about their chickens – they actually behave as real hens. Sometimes hens’ good nature even borders with naivety, so

they can easily face the danger, mostly depicted as a wolf or a fox that try to devour them. The behaviour and attributes of fairy-tale hens are demonstrated on two classic fairy tales: 'Henny-Penny' by Joseph Jacobs and an old folk tale 'The Story of The Little Red Hen', a story firstly published in 'Little Golden Book' in 1940's. Both fairy tales were designed for children with the aim to learn the smallest ones clear moral values. Henny-Penny is a hardworking hen – she is carefully picking up corns in the courtyard. When she considers, that the sky is falling down, she feels responsible for telling the king and without any hesitation starts out a journey to the king's palace. On her way she meets a lot of friends, who gradually join her. Finally, all animals meet the fox that is very cunning and hungry. The fox uses a lie about a shortcut to the king's palace and the gullible animals believe him. He lures the poor poultry straight into his cave and devours almost all of them. Only Henny-Penny saves her life, runs away and never finishes her journey to the king. The moral hidden in this fairy tale can differ according to the ending of the story. One of the versions, where the poultry is eaten by the fox, tries to warn small children not to believe everything they are told by others, especially by unknown people. In the other known version, where the animals finally save their lives and talk to the king, the necessity of the courage for doing great things is emphasized. Finally, the importance of good loyal friends is pointed out in both known versions.

The second chosen fairy tale, 'The Story of The Little Red Hen' also describes the hen as a hardworking, honest and dutiful being. She lives on a farm with other animals. In one version of this fairy tale, the friends of the little hen are the lamb, the cat and the pig. But in some versions they can be represented by the dog, the duck, the mouse or even the frog. The cat is the only animal that appears every time. The little hen asks other animals on the farm to help her plant grains of wheat that she found in the courtyard. But animals are too lazy and refuse to help her. Afterwards, she patiently asks them several times to help her water the seeds, harvest a wheat, make a flour from the wheat, make a bread from the flour and finally bake the bread, but every time unsuccessfully, so she does everything on her own. Only when the kitchen is filled with a delicious scent of the baking bread, the other animals come to the kitchen. When they see the freshly baked, warm and crusty bread, everybody wants to taste it, but the hen refuses to give them a piece because no one helped her with the preparation work when she had asked them for. This fairy tale can have two different endings. The first version says that the next time the little hen found some grains all animals willingly helped her with all the preparation works. The second version

does not mention the next cooperation of animals and the story ends at the moment when the hen eats the bread with her chicken.

This fairy tale is dedicated primarily to the smallest children and explains them what happens if they refuse to help their friends, but then want to have the advantage of the other's hard work. It shows that if they do not try hard or do not show the effort, they cannot have what they want. But if they do so, they are rewarded for their work. This fairy tale also points out the advantage of having friends, or helpers. If someone helps us, life is much easier. Nevertheless, the cooperation among animals is a good way to learn children work effectively and handle difficult or time-consuming tasks – if they divide a work, they reach their aim much easier.

**The goat.** The next household animal appearing in classic fairy tales is the goat. Two classic fairy tales, 'The Wolf and Seven Little Goats' by the Grimm's brothers and 'The Three Billy Goats Gruff', seem to be the most suitable stories for the description of the goat. 'The Three Billy Goats Gruff' was originally a Norwegian fairy tale, but became very famous in England and has been considered one of the classic English fairy tales. The first English version of the fairy tale appeared in 1859 – it was published in 'Popular Tales from North' collection. (Three Billy Goats Gruff, n.d.) Each of these fairy tales describes the goat in a slightly different way, but both stories have common features. The goats appear as the main characters. They are siblings, their number is expressed by the magic numbers three and seven and the youngest goat is the cleverest one.

The first fairy tale, 'The Wolf and Seven Little Goats', depicts the little goats as small and good, but also careless, inexperienced and unaware of the possible dangers of the outside world. Even though they obey their mother's command not to open the door, only when they hear a soft voice and see white hooves, they do not take into account possible dangers and do not discover the wolf's bad trick. As a result, they suffer the consequences of their impetuous behaviour and they are devoured. The youngest goat is cleverer and hides into a clock case. The wolf cannot find him and devours only his siblings. The mother-goat is described as a typical mother – she loves her children and takes care of them. When she leaves for some food, she warns them before the bad wolf. She is very sad, when she returns home and finds only one goat. She finally does everything to save the other little goats from the wolf's stomach. The second fairy tale, 'The Three Billy Goats Gruff', talks about three little goats, three brothers – Little Billy Goat Gruff, Middle



Billy Goat Gruff and Big Billy Goat Gruff, who decide to cross the bridge to reach the field on the other side of the river and to eat the grass growing there. When crossing the bridge, they have to face the mean and hungry troll, who wants to gobble them. As the first crosses the bridge the youngest goat and persuades the troll not to gobble him, because he is too small; he says that his older brother is much bigger. The troll believes him and lets him go. The second goat tells the troll the same thing and crosses the bridge. Finally, the oldest goat, the biggest and the strongest from all the three brothers, puts the troll's head down and butts him so hard that he flows high into the sky and falls down into the river. The ugly troll is defeated and never seen again. This fairy tale uses the character of the ugly troll to warn the children before greediness and selfishness. It teaches them that they should take what they get and not to be greedy and too choosy. In this fairy tale, the three little goats represent the prudence and caution. Small children find out that they have to be careful and how to use ingenuity to defeat enemies. The characters of the little goats also show how to overcome the obstacles on a path and what to do to survive.

**The bear.** Bears are not animals that usually come into mind when talking about classic English fairy tales. It can be caused by the fact that bears do not live on the British Islands. Their occurrence is much more frequent in central and eastern Europe. It is presumable, that the English folk took over national fairy tales from other countries, modified them for the English audience and adopted as the English classics. Since the distant past, bears have been associated with the deep forest, brown fur and big killing claws. People have been afraid of them and have tried to stay out of their way, even though these solitary winter sleepers attack people only sporadically. (Medvěd hnědý, n.d.) Despite their bad reputation, bears are in fairy tales mostly described as good, ingenuous and peaceable characters.

'The Story of Goldilocks and the Three Bears', originally known as 'The Three Bears' and sometimes also called simply 'Goldilocks', was originally a Scottish folk tale, firstly published by Robert Southey, an English Romantic poet, in 1837. In 1894 Joseph Jacobs slightly rearranged this fairy tale and included it in his 'More English Fairy Tales' collection. (Heywood, 2013) There exist more versions of this fairy tale. The plot of the fairy tale varies according to the author – in some versions the three bears represent a family with a Daddy Bear, a Mummy Bear and a Baby Bear. In other versions they are described as three male bears called a Little Bear, a Middle-sized Bear and a Great Bear.

The milk can be replaced by the porridge and it is not always the Goldilocks who enters the bears' house, but also a lame fox or an old woman. The only aspect of the fairy tale remaining the same in all versions is that the bears are always three – a small one, a middle-sized one and a large one. They live somewhere in a wood in a small house equipped with an appropriate furniture – the chairs, the beds and even the dishes are adapted to the size of bears. The three bears appearing in this fairy tale are described as very good-natured, harmless, tidy and hospitable animals. Their calm and equable behaviour is quite odd when considering the results of Goldilocks' visit in the bears' house. Her manners can be simply described as very rude and impolite. Firstly, she enters the bears' house without any invitation. She is very choosy – she tastes the prepared porridge from all three bowls on the table, sits on all three chairs and sleeps in all three beds. It is interesting that she is not afraid to fall asleep in the house of somebody else. When the bears get back home, they wonder what happened in their house. Their voices wake the Goldilocks up. She gets scared, runs away from the bears' house and leaves behind her only mess and one broken chair. Despite the girl's impudence, the bears do not harm her – they are probably too surprised to react.

The moral hidden in this fairy tale is much more evident in the original version of the story called 'The Three Bears'. The story tries to teach children that they should respect the privacy and property of other people. They should not take the others' things without permission or, simply said, they cannot do what they want to. Goldilocks entered the bears' house, invaded their privacy, ate their food and damaged their furniture. Her inconsiderate behaviour probably annoyed the three bears, but they did not punish her and let her go. This shows children that they should forgive people who did something wrong. On the other hand, the moral of this fairy tale can be explained in a slightly different way. Even though the girl's behaviour is not far from vandalism, she leaves without any punishment. This can lead to an erroneous assumption that children can behave badly or even illegally and remain unpunished.

**The wolf.** The wolf is in many fairy tales called 'the big bad wolf' which clearly indicates that this animal belongs to the negative characters. Wolves have a prominent position in a literature in general. The portrayal of fairy-tale wolves is similar to the real animals – big, grey-coloured carnivores living in the deep forest, but sometimes are these shy and intelligent animals needlessly represented as the bloodthirsty beasts. (Vlk obecný,

n.d.) Wolves are one of the most controversial animals – people hated them because hungry wolves were attacking their cattle, but they were also admired for their remarkable beauty and abilities. The native Slavic tribes worshipped and respected these beautiful wild animals and believed that wolves are gifted with godly abilities. They left sacrifices outside the wolves' caves and begged them for the protection of their harvest against the deer and wild boars. (Vlk obecný, n.d.) In fairy tales, wolves undoubtedly belong to the best known negative characters. They are mentioned even in the Holy Bible – as the symbols of greediness and destruction.

For the description of the wolf's character were chosen three classic fairy tales where the wolf acts as the main character: 'Little Red Riding Hood', 'The Wolf and The Seven Young Goats', both by the Grimm's brothers and 'The Story of The Three Little Pigs' by Joseph Jacobs. All the three fairy tales have a similar storyline and characters – the side of evil is represented by the wolf – a treacherous and a cunning villain. The wolf is very clever and uses all of his craftiness and abilities to reach his aim – to devour his innocent victims: a girl with her grandmother, little goats or little pigs. Firstly, he is very polite and kind. He talks to his victims with a soft, pleasant voice and tries to convince them about his kindness – but unsuccessfully. At this moment, his good manners are replaced by his villainous character. He decides to damage obstacles or to use a spiteful trick – in a disguise, he pretends to be the girl's grandmother or the mother goat. Neither the girl nor the young animals are aware of possible dangers that the wolf represents and it becomes fateful for them – the wolf devours them without any hesitation. But the situation is not as bad as it seems and finally turns for the better. In the story about Little Red Riding Hood a huntsman hears loud snoring from the grandmother's small house and rushes to see what is happening. In the next two fairy tales, the forethought and the cleverness of the youngest kid and piglet help to defeat the bad wolf. In all three fairy tales, the wolf is cruelly punished for his bad act. One time, his stomach is cut open and the victims spring out alive suffering no injury. Then the wolf's stomach is filled with big stones and sewed up. When the wolf wakes up and wants to drink from a well, the heavy stones make him fall in and he drowns in the water. The next time, he is boiled in the pot full of water and eaten for supper.

The character of the wolf has to teach young children not to talk too intimately to the strange people and especially not to believe them because it can be dangerous. They have to listen to their parents and obey their recommendations and bans. These stories also

show a clear difference between the safe world (represented as a home) and the dangers of the big world (a deep forest).

**The fox.** The last animal included in the analysis is the fox. In the course of time, foxes have won the reputation of very clever and cunning animals because they learn very fast and adapt well to the new surroundings and life conditions. These shy, alert beings are gifted with an excellent sense of hearing, sense of sight and sense of smell therefore it is very difficult to see or to catch them. (Liška obecná – skrytě žijící lovec, 2013) This canine is characterized by the high level of intelligence, solitary way of life and taking care of his safety. Foxes have not been considered dangerous and harmful, even though they are able to plunder the whole poultry farming. (Liška obecná, n.d.) In the literature, the fox is being depicted on the grounds of the real animal – with all attributes, typical behaviour and nature without any embellishing or fiction.

The fox is a typical negative fairy-tale character. He is usually presented as a sly, cunning and crafty villain whose only interest is to fulfil his hungry stomach. His bad behaviour can be demonstrated on two classic fairy tales: 'Henny-Penny' and 'The Story of The Gingerbread Man' both by Joseph Jacobs. The story about The Gingerbread Man was originally published under the title 'Johnny-Cake' in Jacob's 'English Fairy Tales' collection in 1890. In both fairy tales, the fox acts as the real villain, but very intelligent and clever, who has the only mean intention – to eat the main characters – and is not ashamed of using an artful trick to reach this aim. When the fox appears for the first time in the tales, he behaves as a good, sympathetic friend who wants to help the main characters – he willingly offers his help in the form of a shortcut to the king's palace or a transport across the river. In this way he gains the trust of the main characters and the control over the situation. When he is sure that the victims cannot escape, he changes his behaviour and shows his villainous nature. Without any hesitation, he devours the main characters that cannot break free from the tough grip of his jaws. In contrast to the wolf, the fox is not punished for his villainous behaviour.

These two fairy tales, as well as many others, try to warn children not to trust everyone they meet, especially foreigners. The Gingerbread Man's escape and ceaseless bragging about his speed brought him a misfortune and he was finally eaten. This part tells to children that they have to think about possible consequences of their decisions. They should not boast about their abilities – it can happen that they will regret their behaviour. It

also shows that people who use lies or harm others to reach their aims are unpopular among others.

**Table 1: Main animal characters and their typical features**

<i>Positive characters</i>	<i>Behaviour and characteristics</i>
Pig	Inexperienced, naive, unaware of dangers, ingenuous, impetuous <i>but also</i> Clever, far-sighted, witty, inventive
Cat	Sophisticated, clever, lazy, faithful, smart, graceful, daring, courageous, self-confident, persuasive
Hen	Hardworking, honest, caring of her chickens, good-natured, naive, impetuous, responsible, gullible, dutiful
Goat	Good-natured, careless, unaware of dangers, impetuous, inexperienced <i>but also</i> Clever, cautious, prudent
Bear	Good-natured, peaceable, harmless, tidy, hospitable
<i>Negative characters</i>	<i>Behaviour</i>
Wolf	Treacherous, cunning, sly, artful, crafty, clever, false, greedy
Fox	Cunning, sly, crafty, witty, intelligent, clever, villainous

### **Commentary on the analysis**

The carried out analysis thoroughly described the typical behaviour and specific features of the chosen animals. The results of the analysis were summarized and put into the simple chart above. Nevertheless, the analysis did not only serve as an overview of the animals' behaviour and characteristics. Even though animals appearing in the chosen fairy tales are of different species, the observation showed that there can be found dissimilarities as well as common features among them.

The first obvious fact is that the animal characters are based on the behaviour and appearance of the real animals. The fairy-tale depiction of animals is in almost all cases in accordance with the reality without any embellishing. The fox likes eating poultry, the

wolf does not refuse a piece of fresh meat and the cat is an independent individualist deciding about his destiny on his own, both in real life and in fairy tales. Secondly, the described animals can be divided according to their overall behaviour into two groups: the positive and the negative ones. It may seem that the positive characters usually become the victims of evil, but it is not always so. For instance, the cat belongs to the group of good characters, but he acts as a very self-confident and experienced character and the story does not mention any fight with his enemies. As the comparison of the stated attributes, the pigs and goats seem to be very similar – they are young, inexperienced and their biggest enemy is the wolf. They are neither far-sighted nor cautious; their careless behaviour endangers their lives and they easily become the wolf's prey. In 'The Wolf and the Seven Young Goats' and 'The Story of The Three Little Pigs' one of the siblings reveals to be the cleverest one, the one who outwits the wolf which saves his and his siblings' lives. The next domestic animal mentioned in the research shows one common characteristic with these young animals – it is the hen. Together with piglets and kids, they are all quite naive, trustful and unaware of the wolf's dangerousness and shrewdness. They are devoured by the beast but the fortune stands by them and they finally save their lives. Animals ranked among positive characters are predominantly domestic, but there also appears one representative of wild beasts – the bear. For centuries, people were afraid of them, because bears often attacked their cattle. Bears were considered to be bloodthirsty beasts and people hunted them and killed them off in big numbers. (Medvěd hnědý, n.d.) Therefore, it is strange, that the bears depicted in classic fairy tales are the good characters.

Nowadays, it is generally known that bears do not automatically attack people when they come across because they do not consider people to be their food and rather try to get out of their way. However the bear can cause problems and serious injuries, in most cases when provoked or startled and feeling unsafe, or the most frequently, when the female bear protects her bear cubs. Bears got used to the life nearby the humans' homes, especially chalets or villages in an immediate neighbourhood of the wood. Having a great sense of smell, bears are lured by the smell of rubbish even for long distances. These bears lose their shyness very quickly and can be potentially dangerous when they are hungry. (Kutal, n.d.) Despite their bad reputation, the bears appearing in classic fairy tales are depicted as good-natured and peaceable animals. Moreover, children love playing with teddy bears, the cute and cuddly plush toys. It makes me wonder, why it is the bear. We can hardly find plush wolves or hens, but almost all children have at least one beloved

teddy-bear at home. There exists one story that clarifies the teddy-bears' popularity. It is said that the 26<sup>th</sup> president of the United States, Theodore 'Teddy' Roosevelt saved the life of a little bear cub when hunting in Mississippi. Shortly after, the Washington Post published an editorial cartoon describing this story. The illustration depicted Roosevelt with the bear and the story became quickly popular across the United States. Shortly after, a candy shop owner from Brooklyn decided to make toy bears to sell them in his shop. He asked the president Roosevelt for permission to use the name 'teddy-bear' for his toys in honour of his good act. He agreed and plush teddy-bear has become very popular until these days. (Real Teddy Bear Story, 2013)

The research showed that the two fairy-tale animals belonging to the group of negative characters – the fox and the wolf – have several common features. They are both hunters and they use all of their hunting abilities to reach their aim – to devour the chosen prey, namely domestic animals and The Gingerbread Man. They are very clever, sly and cunning in their doings. But there also exist differences between these two villains. When comparing the descriptions of their appearance, it is obvious that the wolf is much better described than the fox. Even though the chosen fairy tales do not include any precise or direct description, we know that the wolf is big and that he has a rough voice, big teeth and black paws. But the fairy tales usually do not mention the appearance of the fox. The only stated thing is that the fox lives in a cave. It is important that the fairy-tale fox is willing to swim across the river, even though the real fox generally avoids getting wet. (Can a Fox Swim?, n.d.) The next obvious difference between these two canines consists in the consequences of their behaviour at the end of the chosen fairy tales. The wolf is clever, but not enough to cover his tracks and disappear, therefore he is cruelly punished for his bad act – his stomach is cut open, filled with heavy stones and he drowns in a well, or he is boiled in the pot full of water and eaten. But none of the chosen fairy tales mentions the fox's punishment – he simply avoids it. At the end, he fulfils his hungry stomach and nobody starts to chase him so he can contentedly disappear. The depiction of the fox is probably based on the real fox's behaviour. In my opinion it is caused by the fact that real foxes are usually very vigilant when they want to steal poultry from the henhouse and almost never caught or seen in the act. In general, it is very difficult to catch sight of a fox during the day because the fox hides very carefully in the forest cover. On the other hand, people knew the wolf's appearance. They could see this animal during the day or night when they were hunting in the forest or when they worked in a field or near the forest

cover. Also shepherds had to know the wolf very well because he was a big threat for their flocks.

In conclusion, all animals mentioned in the analysis have one important common feature – their behaviour demonstrates to the children what is good and what is bad. They represent various human personality traits and children can use happenings in the fairy tales as a behavioural pattern of how they should or should not behave in the real life.

### **Classroom research**

The main aim of the research carried out at the elementary school was to discover how school children perceive the role of animal characters in classic fairy tales and how they understand the animals' behaviour. I also wondered whether they are able to find a moral hidden in classic fairy tales. I was very pleased by their willingness to cooperate in the lesson and by their sufficient language level – even though they have been learning English only for two years, they did not have any problems with vocabulary: they used a lot of various words and phrases for the description and they coped with given tasks very well. When doing tasks 3 and 4, the children were not limited only by the written text of the story. They were also encouraged to use other expressions that they thought up on their own. At this stage of their group work, I could notice that the children did not work in the same way and that each pupil primarily focused on something else – some pupils dealt with the description of appearance, some of them described behaviour and characteristic features of the two characters and some children covered in their answers both appearance and behaviour. When checking their answers, the pupils one by one wrote on the blackboard various sentences and expressions describing the two main characters, corrected the mistakes of their classmates and complemented each other.

When describing the wolf in task 3, the major part of children from group 2 used sentences based on information mentioned in the text of the story, such as 'He had a big nose.', or 'He had big teeth.' Some pupils thought up their own sentences without a textual support - the children were familiar with the Czech version of this classic fairy tale which probably helped them with remembering some features of the wolf. They used sentences such as 'He was grey.', or 'He was bad.' The children also used various adjectives used for the description – e.g. bad, ugly or hungry. (See Table 2) In the description of Little Red Riding Hood the children from group 3 proceeded in the same way as the previous group



but their task was a bit more difficult, because the text of the story included only insufficient information about the behaviour and typical features of the girl's character. Nevertheless, the children coped well with the task. They tried to describe her personality traits – they mentioned, among others, that she was young, small and good. Then they focused on the circumstances of her life, such as a place where she lived, with whom she lived and that she was not afraid to talk to the wolf. Moreover, they did not forget to mention her red hood and a basket with a cake that she brought to her grandmother. (See Table 2)

Then I asked children to explain why they classified the wolf as a bad character. The pupils unhesitatingly said that the wolf represents evil because he deceived Little Red Riding Hood, ate the grandmother and the girl and they claimed that he had to be punished for this act. Then I wanted them to have a think about whether was something wrong with Little Red Riding Hood's behaviour. They said that she was a good girl because she went to see her grandmother, but they concurred in one weakness of hers – that she was too much polite and a bit naive when she spoke to the wolf, because she told him everything about herself and he took advantage of the information. They also said that she had to be more careful. After that I asked them whether they can find some similar situations in our everyday life and they began to discuss that their parents also tell them not to talk to unknown people, not to take anything from them and to inform parents or teachers when a weird person pesters them.

When the lesson was over, I took a look at their pictures and found that the children's perception of the characters was not identical. Almost all the pupils depicted Little Red Riding Hood as a small girl in red clothes with a basket in her hand, but the drawn wolves were different– someone drew the wolf as big as a dog, others drew the wolf much bigger than Little Red Riding Hood. The only similar features were that all the wolves were grey, with big ears and teeth and long tails.

**Table 2: Description of the wolf and Little Red Riding Hood**

<b>Character</b>	<b>The wolf</b>	<b>Little Red Riding Hood</b>
<b>Description</b>	He has big ears. He has a big nose. He has big/sharp teeth. He has a big mouth. He has big eyes. He is grey. He is big. He had a long tail. He was clever. He was bad. He was very hungry.	She is small. She is young. She is good. She is a bit naive. She is wearing a red hood. She talked to wolf. She lived with her mother. She had a basket with a cake. She went to her grandmother.

**Summary**

The chapter introduced the results of the research. The first part of the chapter thoroughly described the typical features and behaviour of the chosen fairy-tale animals, summarized them in a simple chart and discussed relations among animals. The human's perception of animals, deep-rooted prejudices about them and a brief history of used fairy tales were explained. The second part of the chapter summarized the results of the research carried out at school. The children's perception of fairy-tale animals and their opinions of a moral hidden in the chosen fairy tale were mentioned and the most frequent answers of the children were discussed and summed up in a simple chart. The following chapter provides the most important information discovered by the research, explains the limitations of the carried out research and suggests possible improvement and related research questions for the further research.

## IMPLICATIONS

The last chapter of the thesis discusses the research from the teacher's point of view. The chapter provides and evaluates the most important information for teachers resulting from the research, explains why the research cannot be generalized and acquaints with limitations, weaknesses and problems that emerged during the research. Finally, the chapter suggests how the same study might be productively improved or extended and addresses related research questions for the further survey.

### **Pedagogical Implications**

When working on my own research, I discovered that animals appearing in classic fairy tales as the main characters represent various human personality traits and that the happenings in some stories can be compared to the situations of our everyday life. For this reason I assume, that fairy tales can be used either in English lessons for practising the description of the appearing characters or for teaching children about good and bad manners and how to protect themselves against the dangers of society.

The results of the classroom research confirmed that school children are able to describe the appearance, typical behaviour and characteristic features of the main characters appearing in classic fairy tales. The research showed that they are able to effectively use their language knowledge and vocabulary, particularly adjectives and noun phrases in the description of both animal and human fairy-tale characters. I realized that their mental and cognitive skills are at such a high level so they can recognize good and bad characters appearing in classic fairy tales. The research also proved that school children at the age of 11 are able to find morals hidden in fairy tales, to explain them in their own words and to apply these morals to situations of everyday life. Considering the language level of pupils, it is useful to choose an appropriate fairy tale: with a simple text without any redundant information or linguistic complications such as outdated or non-standard vocabulary, long complicated sentences, or the use of verb tenses the children have not learned yet. It is suitable to use fairy tales in which the main characters are well-depicted and children can easily identify their characteristic features or to recognize their typical behaviour from their doings.

The description of fairy-tale animals is a suitable topic for cross-curricular teaching. This approach provides a meaningful way of using the knowledge acquired in one subject as a basis for learning other subject. In other words, interdisciplinary teaching enables pupils to effectively apply their knowledge in a variety of contexts. They are able to find interconnectedness of things they have learned in different subjects. This approach provides conditions for effective learning because it increases children's motivation and engagement in learning. In the case of my topic – animals as the main characters in classic fairy tales – teachers can e.g. interconnect zoology with English. An English teacher can make use of children's knowledge about particular animals acquired in zoology for their description in English.

### **Limitations of the Research**

I discovered during my research that the most of fairy-tale animals were well-described in the chosen stories. I did not find any ambiguities in the depiction of particular animals. The only problem I had was with the choice of appropriate fairy tales. Some fairy tales have been collected or rearranged by more authors therefore the plots and also the endings of fairy tales more or less differ. Fairy tales also differ according to the country of origin. In some cases it was difficult to find more than one fairy tale where the particular animal appears. For this reason the bear's behaviour was observed on the only classic fairy tale. As the title of the thesis indicates, I focused on classic fairy tales collected by the most famous collectors introduced in the second chapter of the thesis. Even though my supervising English teacher at elementary school was helpful and willing, my classroom research was realized with some restraints. The research was carried out during my teaching practice and the supervising English teacher allowed me to dedicate to my research only one lesson. I intended to focus on the description of two or three animals, but the lack of time forced me to reduce my requirements and to choose only one animal. For this reason, I decided to use the wolf because its behaviour was simply recognizable from fairy tales and this decision saved time for the prepared tasks focusing on the description of the wolf. I also intended to use more than one fairy tale for the description of the wolf and to compare the depiction of the canine in different stories from different authors. Unfortunately, to realize the research in such an extent was not possible within one lesson – this intention would suit better for the purposes of the long-term research.

### **Suggestions for Further Research**

As was already mentioned, the description of animal appearance, behaviour and typical features is a suitable topic for cross-curricular teaching. I consider zoology and English suitable subjects for this teaching approach. Children can compare the appearance and typical behaviour of real animals with their fairy-tale depiction. This is more suitable for long-term classroom research: it could be carried out throughout the whole school year. It would need coordination of the time plans of both subjects Zoology and English Language, and a thorough lesson preparation. The English teacher could focus on the descriptions of more than one animal and choose more fairy tales describing one particular animal so that children could compare the depiction of animals in different fairy tales from different authors as well,

### **Summary**

The chapter provided the most important information resulting from the research, pointed to the problems that appeared in the research, mentioned limitations and insufficient conditions of the classroom research, and suggested possible extension and improvement of the same research study. The following chapter summarizes the main ideas and outcomes of the thesis.

## CONCLUSION

Fairy tales are of great importance for children's upbringing and education, particularly moral fairy tales are very helpful – they provide an excellent material for teaching children the ability to recognize possible dangers of the society and to defend against them. Animal fairy tales teach children how to distinguish between good and bad behaviour. As most of them are repetitive, they offer a natural opportunity to practice correct pronunciation and learn new grammar structures and vocabulary in a playful way.

My own research was focused on the analysis of animal characters appearing in classic fairy tales in the main roles. They mostly belong to the group of domestic animals: cats, hens, goats or pigs, and represent various personality traits of people. Children can use their doings and morals hidden in the stories as a behavioural pattern of how they should or should not behave in real life. The analysis also shows that many features of the fairy-tale animals are based on the appearance and behaviour of the real ones, e.g. the craftiness of foxes or sophisticated manners of cats.

I carried out the classroom research with the aim to find out how children perceive fairy tales and animal characters appearing in them and to discover to what extent they are influenced by fairy tales and whether they can find morals or advice hidden in them. The research proved that school children are able to describe the appearance, behaviour and characteristic features of the main characters. Their language skills and vocabulary used for the description are sufficient and their mental and cognitive skills are at the level that enables them to recognize good and bad characters and to evaluate their behaviour. The pupils are able to see morals hidden in fairy tales, to explain them in their own words and to find similar situations of everyday life when these morals can be applied.

In addition, the description of fairy-tale animals is a suitable topic for cross-curricular teaching. This teaching method provides a meaningful way of using general knowledge acquired in different subjects in lessons of the English Language. Generally, using fairy tales in ELT is an excellent method for teaching and practising various language items.

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## APPENDIX A

### THE AARNE-THOMPSON TALE TYPE INDEX

In the AT catalogue the tales (AT-number entries) are divided into these categories:

1. **Animal Tales** (Types 1-299),
2. **Ordinary Folktales** (Types 300-1199),
  - A. Tales of magic
  - B. Religious tales
  - C. Aitiological tales
  - D. Novelle (romantic tales)
  - E. Tales of the stupid ogre
2. **Jokes and Anecdotes** (Types 1200-1999),
  - A. Numskull stories
  - B. Stories about married couples
  - C. Stories about a woman (girl)
  - D. Stories about a clever/stupid lucky/unlucky man(boy)
  - E. Jokes about parsons and religious orders
  - F. Tales of lying
4. **Formula Tales** (Types 2000-2399),
  - A. Cumulative tales
  - B. Catch tales
5. **Unclassified Tales** (Narrationes Lubricae) (Types 2400-2499)

Most folk tales or fairy tales are classified under "ordinary tales". They comprise about half of the catalogue. The next section goes deeper into those catalogue numbers.

#### ANIMAL TALES

Wild Animals 1-99

    The Clever Fox (Other Animal) 1-69

    Other Wild Animals 70-99

Wild Animals and Domestic Animals 100-149

Wild Animals and Humans 150-199

Domestic Animals 200-219

Other Animals and Objects 220-299

## APPENDIX B

### Little Red Riding Hood

Once upon a time, there was a little girl who was called „Little Red Riding Hood“. She lived in a wood with her mother. One day Little Red Riding Hood went to see her Granny. She had a nice cake in her basket.

On her way, Little Red Riding Hood met a wolf. „Hello!“ said the wolf. „Where are you going?“ „I’m going to see my grandmother. She lives in a house behind those trees.“

The wolf ran to Granny’s house and ate Granny up. He got into Granny’s bed. A little later, Little Red Riding Hood reached the house. She looked at the wolf.

„Granny, what big eyes you have!“ „All the better to see you with!“ said the wolf.  
„Granny, what big ears you have!“ „All the better to hear you with!“ said the wolf.  
„Granny, what a big nose you have!“ „All the better to smell you with!“ said the wolf.  
„Granny, what big teeth you have!“ „All the better to eat you with!“ shouted the wolf.

A woodcutter was in the wood. He heard a loud scream, and ran to the house. The woodcutter hit the wolf over the head. The wolf opened his mouth wide and shouted – and Granny jumped out.

The wolf ran away, and Little Red Riding Hood never saw the wolf again.

**APPENDIX C  
WORKSHEET**

**Little Red Riding Hood – Pohádka o Červené Karkulce**

Why was the little girl called „Little Red Riding Hood“?

- People called the little girl „little red riding hood“, because she liked wearing a red coat. This coat was made by her grandmother and the girl loved this nice red coat.



1) What characters appear in the fairy tale? Write down their names and translate into Czech.

.....  
.....  
.....  
.....

2) Answer the questions. Use the simple past tense in the sentences.  
Where did the Little Red Riding Hood live?

.....

Where did she go?

.....

What did she have in her basket?

.....

Who did she meet in the wood?

.....

What did the wolf do?

.....

Who went around the granny's house? What did he do?

.....

Did Little Red Riding Hood see the wolf again?

.....

3) Describe the wolf – his appearance, behaviour and the nature.

.....  
.....

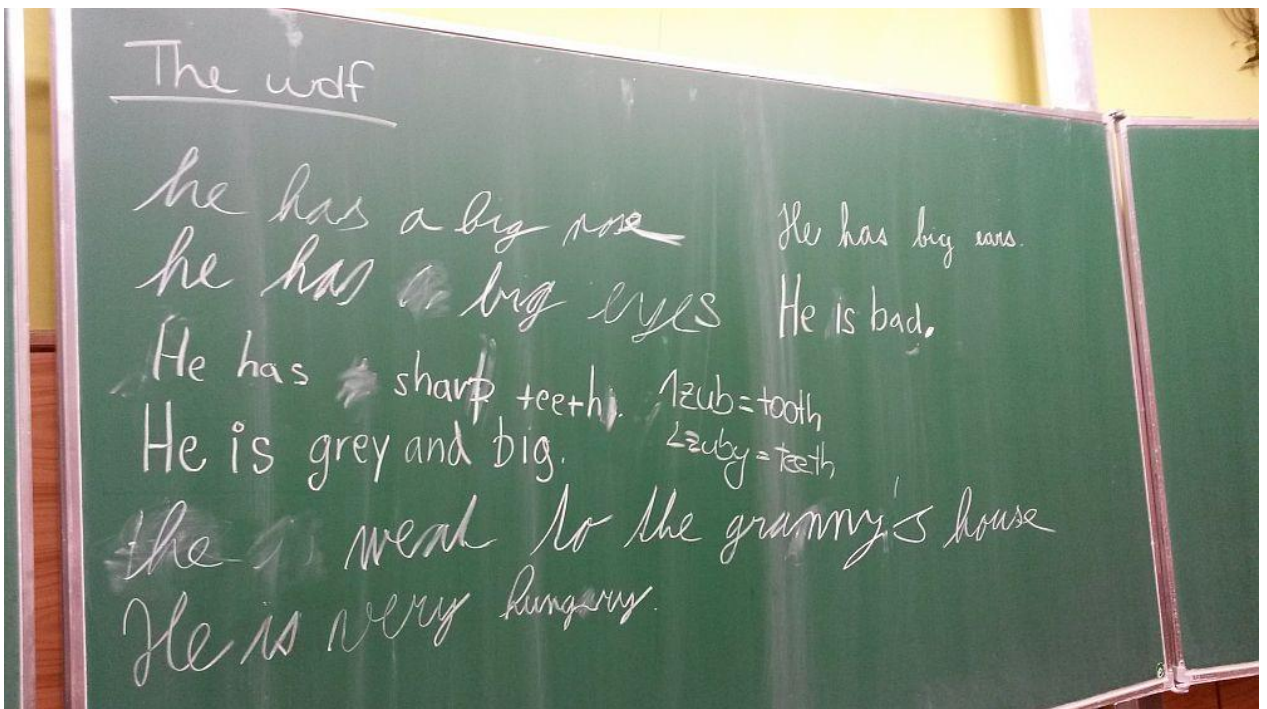
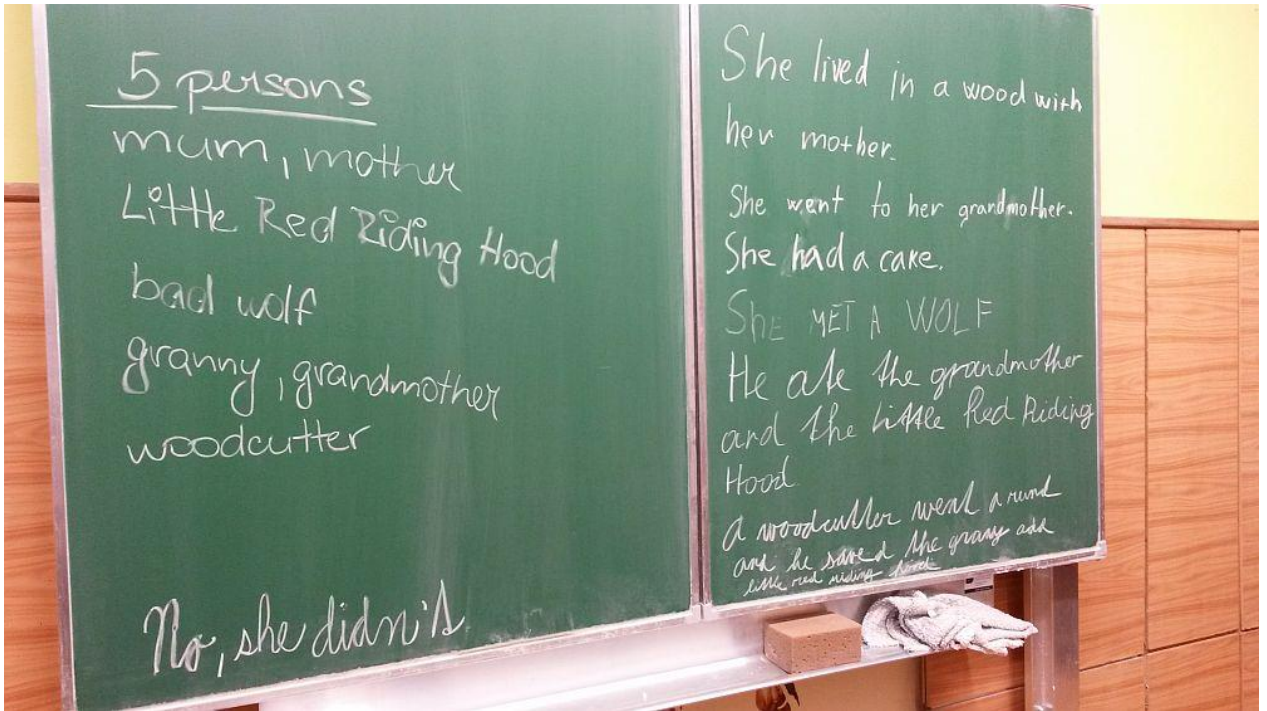
.....  
.....

4) Describe the Little Red Riding Hood – her appearance, behaviour and the nature.

.....  
.....  
.....  
.....

5) How do you think the wolf and Little Red Riding Hood look like? Draw a picture of these two characters.

**APPENDIX D**  
**PHOTOGRAPHS OF THE BLACKBOARD**



## SHRNUTÍ

Diplomová práce „Zvířata jako hlavní postavy v klasických pohádkách“ definuje pohádky jako samostatný literární žánr, uvádí typické pohádkové prvky a postavy, klasifikuje pohádky podle druhů a žánrů, objasňuje jejich vznik a historii a především se zaměřuje na zvířecí pohádky – definuje pojem, člení je podle schopností zvířat do podskupin, uvádí charakteristické znaky zvířecích pohádek a zvířat, která v nich nejčastěji vystupují. Dále jsou představeni významní sběratele klasických pohádek, jejich celoživotní dílo a přínos v oblasti literatury a je řešena otázka vlivu a významu pohádek v oblasti výchovy a vzdělávání dítěte. Pozornost je též zaměřena na typy zvířecích pohádek nesoucích v sobě výchovné a vzdělávací prvky a je navrženo jejich možné využití ve výuce anglického jazyka.

Praktická část diplomové práce se zabývá výzkumem: vytyčuje jeho cíle, podrobně popisuje podmínky, přípravu i samotný průběh výzkumu. Autorův vlastní výzkum, jehož hlavním cílem byl popis charakteristického chování a povahových rysů vybraných pohádkových zvířat, zároveň objasňuje pověst zvířat v dávných dobách, zmiňuje mýty s nimi spojené a stručně se vyjadřuje k historii pohádek vybraných pro rozbor. Výsledky výzkumu provedeného ve školním prostředí jsou zaznamenány, shrnuty a okomentovány. Závěr práce poukazuje na přínos použití pohádek ve výuce, seznamuje s omezeními a problémy, které bránily zrealizování výzkumu ve větším rozsahu a přináší návrh na pokračování výzkumu a jeho možné vylepšení.