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FOREWORD

The International Journal TEACHER at the Faculty of Education in Bitola, with its international dimensions presents a fresh wave at the pedagogical setting in the Republic of Macedonia. It delivers, analyses, affirms and elaborates serious interdisciplinary themes, occurrences and areas that with its existence mark the present educational field. The papers in the journal present significant pedagogical phenomena and occurrences that are in context with the Balkan and South-East European geographical area. A dominant characteristic, beside the internationality of the papers, is its interdisciplinary belonging which gives them special attention to the reader from all kinds of fields to enjoy in the implementation of the theoretical and empirical experiences of the authors.

In this instance, as always, we would like to express our gratitude to our editors and reviewers, who, with their dedication give maximal input in the improving of the quality of the journal as for forming a stand-point in the international library fond.

As always, a very personal gratitude to the authors who with their theoretical and empirical experiences contributed to the enrichment of the professional and scientific knowledge of the readers, i.e. the users of this renowned international journal.

To those who will come in contact with the pedagogical traces of the journal, we wish them enjoyment and uncovering of the secrets of their profession, as for a critical overview of the separate professional and scientific work, elaborations and attitudes.

A very sincere thank you note to all those who will project good-intended remarks and suggestions that will be in the sense of improving the quality of the pedagogical and other standards of the journal. In fact, that is what the crucial point of the Editor-in-Chief and the Editorial Board is in the upcoming 2015.

Let the new 2015 serve as a challenge in the search of new pedagogical creations.

With respect,

The Editorial Board

WRITTEN EXPRESSION REPRESENTED BY RETELLING A FAIRY²

Irena Kitanova

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Abstract

There is no oral and written speech without good thinking. The written speech is more abstract than the oral speech and it is speech without an interlocutor, speech-monologue, conversation with a blank sheet of paper, with an invented or only imagined interlocutor.

Oral and written expressions are mutually related. Speech is a kind of preparation for writing, and writing prompts speech. In addition, certain rules should be taken into account during oral and written expression. For example, it is important to realize that, in order to understand the content, you need to talk / write gradually, according to a specific order and by the so-called established methodology of exposing facts and arguments.

It is especially good to realize this with examples of written expression in a fairy tale. The main goal we want to achieve is to enable the child / student to write a narrative text respecting the internal logic of the narration, giving equal narrative structures that are easily detectable and learnable and which can be used again.

Key words: written speech, expression, fairy tale, experiencing the content, retelling.

There is no oral and written speech without good thinking. The written speech is more abstract than the oral speech and it is speech without an interlocutor, speech-monologue, conversation with a blank sheet of paper, with an invented or only imagined interlocutor.

Oral and written expressions are mutually related. Speech is a kind of preparation for writing, and writing prompts speech. In addition, certain rules should be taken into account during oral and written expression. For example, it is important to realize that, in order to understand the content, you need to talk / write gradually, according to a specific order and by the so-called established methodology of exposing facts and arguments. It is impossible and wrong if a particular incident, event, content entirety, or experience is expressed all at once, in one breath, not gradually, chronologically, and line by line. It shows that in oral and written expression the following requirements should be fulfilled:

- clear and unambiguous choice of topic,
- order of presenting thoughts and facts,
- adjustment of linguistic means to subject matter,
- systematicity in exposing the matter,
- plausibility in speech,
- personal stand during speech,
- confidence and power of self-control.

The theory of literacy is directly related to the style and method of written expression. Stylistics deals with the theoretical norms of literacy, with the stylish expression of a written

² Specialized paper

text, and *methodology is trying to help in enabling students to write and to understand what is written*. The introduction of students into literacy is a long and painstaking work. It requires, above all, systematic and persistent work of the teacher on one hand, and great efforts, patience, and constant activity of students, on the other hand.

Practice has shown that some are great speakers, but poor writers and vice versa. It does not mean that someone is predisposed to oral and someone else to written expression. Through hard and patient work anyone can master basic literacy. Oral and written expressions are interconnected - oral expression prompts written expression and the other way round. But written expression is preceded by oral expression. It is good for exercises for oral expression to be followed by a written exercise.

The class teacher must be familiar with new findings in stylistics, theory of literacy, and methods of written expression, and students should gradually learn grammar, spelling rules and the techniques of written expression.

It is especially good to realize it with examples of written expression of the tale. The main goal we want to achieve is how to enable a child / student to write a narrative text respecting the internal logic of the narrative, giving it equal narrative structure, easily visible and adoptable and which can be used again. We remind - the power of the story is in a good action sequence with characters' and heroes' speech. But whenever a story is read / interpreted, it needs to be in its original version (Red Riding Hood, Cinderella, Puss in Boots, Beauty and the Beast, etc.)

To achieve the goal we have set we propose the so-called flexible pedagogical approach that consists of three axes:

- A) Making,
- B) Analysis
- C) Creating.

Making

Making is performed through traditional, popular, modern and other types of stories. Significantly, this genre offers a free space to the imagination of the storyteller and the listener. Stories have a universal value because each story/tale can be experienced in a different way, another way, depending on the age of the interpreter and the recipient. Gradually the child becomes mature and it enriches his/her experience, and thus the story gets its significance. While listening to the story about Cinderella, in her imagination a little girl can enjoy in beautiful clothes, jewelry worn by the heroine during the ball, her admiration for the miracle that turns mice into horses and the splendor of the ball. Later the same girl can direct her interest towards Cinderella's relationship with her sisters, with the mother who loves her daughters more than the beautiful daughter and the fairy who takes the place of the mother to protect the child. A year or two later, the same child can completely disregard the share of magic in the story and think about Cinderella's good feature, which is awarded by the Prince who admires her beauty and humanity.

From here comes the need for long creating. When we read stories in school there is a part of a story to which we have free access. Therefore it is very important that the teacher chooses good books to buy – stories in their original versions.

How could one understand stories?

Red Riding Hood

Pedagogical objectives

- Discover the structure of the story
- Discover common elements in making stories
- Compare different version of Red Riding Hood
- Optionally, create another version

Development:

1. Reading a story by students

The story is again read out loud by students - one student reads the storyteller, and other five students read the remaining characters (mother, wolf, Red Riding Hood, grandmother, hunter);

- Discover the structure of the story,

Ask students in what situation Red Riding Hood is at the beginning:

Does Red Riding Hood have some problem?

Does she need or want something? (is she asking for charity).

Enter the idea of the story and the declared prohibition in the story.

Be reasonable and do not turn off the road.

Ask who the hero of the story is. Initiate a discussion in order to get to the idea that the hero is the one who is punished in the story. In some stories, such as "Beauty and the beast", the hero is the one being punished, not the person making the mistake.

The story often ends with marriage between the hero and the girl he saved. It can be shown as follows:

Initial situation - stable state

Main activity: Beginning - creating prohibitions

Instability - access to prohibition

Result - punishment

Final action: the hero is saved - stable state

This pattern of analysis can be displayed on a large poster and always be written out by the teacher if he/she deems it necessary. This means that the structure of the story looks clear. But to illustrate the structure of the story you need to read "Beauty and the Beast" and "Snow White".

When we analyze the idea of the story and the punishment, we adhere to the form of the story, the structure of the narrative, not to the psychoanalytical and ideological aspects. So, together with students we should discover and analyze the elements of the story so that they/students can participate in its creation.

If we want to encourage the analysis that can be very interesting we need to read the above mentioned parts aloud, in an artistic manner.

Students should understand that the stories do not show unpleasant events, but punishment is expected, and then the story continues. This element can be found in the story "Beauty and the Beast" where condemnation to death turns into a condemnation to deep sleep lasting five years.

Furthermore, while comparing the two versions of Red Riding Hood by Perrault and the Brothers Grimm, our attention should focus on the idea of the story and the rescuer. In fact, in Perrault's version the prohibition is determined, there are no flaws, there is just naivety. There is no savior, Red Riding Hood is eaten, and the sad end allows Perrault to move away from the story and to introduce a moral intended for young girls as a warning. This version is the opposite of the Grimm version where the story does not end with death, but with resurrection, which is much better for children.

Here is a possible way of interpreting a popular story

Cinderella

Pedagogical objectives

- Analyze story structure through forms of requesting charity (heroic, Christian, popular),
- Identify temptations,
- Discover who the supporters and enemies are,
- Analyze the type of charity (Christian charity)

Development

- Students read the story. As the text is slightly long, the teacher should read it again aloud so that all students understand the story well. The teacher then starts with students' interpretation of the story.

Analysis should no longer be a problem for students.

- Ask the question: What enables the transition from the initial negative state into the final positive state? Give a short answer. The following questions will make it possible to encourage the development of the analysis.

- The notion of **temptation**: Students should have no problem recognizing the temptations.

To meet the prince she needs to go to the ball and there are three requirements mentioned:

- first requirement – first temptation: to pick a pot of lentils,
- second requirement – second temptation: to pick two pots of lentils,
- third requirement - Rejection.

In order for the prince to like her, Cinderella needs to be the most beautiful girl.

Three requirements

- first requirement – first intervention of the hazelnut,
- second requirement - second intervention of the hazelnut,
- third requirement – third intervention of the hazelnut.

Three attempts

- Three attempts to meet the prince
- First attempt-with the older sister (failed)
- Second attempt-with the other sister (failed)
- Third attempt-successful (Cinderella is recognized).

Supporters and enemies

Supporters are those who help the hero. We can call them his friends. Enemies are those who are opposed to the hero and who wish for his failure and loss. We can call them adversaries. In stories similar to Little Red Riding Hood the supporter is the savior. Enemies are often monsters (evil men, wolf) or evil women (witches, stepmothers). They are usually punished at the end of the story. Of course, they retain interest. To illustrate supporters and enemies we can read other stories and ask students to identify the persons who assist or oppose the hero. We can make a list that would be completed later.

Students should understand Cinderella's virtues that will enable her to deserve the help of supporters and also to get what she wishes for, Prince's love. These good qualities are not the same in the story "Puss in Boots". Students need to understand that there would be no story if the hero stays at home, if he does not miss anything, or if there is nothing to wish for in order to be happy.

It is love and marriage in "Beauty and the Beast" and "Cinderella" and power and wealth in "Goldfish" and "Puss in Boots". While we seek supporters and enemies, we can ask students to find the purpose of alms, what the hero lacks and what he wants.

Possible sequels

Often enemies are monsters, bad king, captain of pirates, powerful wizard, giant, evil man, a dragon, wolf, one-eyed mythological beast, evil spirit, mad scientist, etc. We can make a gallery of portraits - adversaries by using painting, markers, collage - story. Current illustrations for stories can be a good indicator for making a collage of photocopies.

Instead of a conclusion

Once a week or more often the teacher should read or interpret a story or suggest students to do so on their own. This will also create a habit that, beside giving the satisfaction that one or the other can show, will enable not only the development of imagination of children/students, but will also direct them towards the accomplishment of a full analysis of the structure of the story, its functioning and the moment when its ideological content is evoked. Which teacher does not complain of a lack of imagination in his/her students? That is why reading or listening to stories/tales give us an infinite amount of information and images that are very different and richer than those students/children get from television, film or the Internet.

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