

# Storytelling Revisited

2020

**Stories for Social Change**

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





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This book is the result of work by the research group  
Education, Language and Literature Research Group (GRELL)  
of the University of Vic – Central University of Catalonia (UVic-UCC)  
(C. de la Laura, 13, 08500, Vic, Spain).



Grup de Recerca GRELL  
**Educació, llenguatge i literatura**  
UVIC-UCC

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# Introduction

As it was pointed out in last year's edition of this International Conference, "humankind has been telling stories for ages. It has been a method used to make sense of the environment, organize experience and ideas and it has been used to create shared understanding with the whole community. It is an art form with a purpose to educate, inspire and communicate values and cultural traditions. Storytelling typically follows a structure that describes the cause-effect relationships between events that occur over a specific time and that affects a group of individuals. It is often interactive and can help the listeners to cultivate their imagination." (Canals-Botines & Medina-Casanovas, 2019, p. 51)

Storytelling has been considered a communication tool and it has been a researched and debated concept within different fields over the recent years. Health care and social studies are progressively applying narratives to diagnosis and to the education of patients and practitioners. Moreover, and perhaps more importantly, storytelling has the potential to generate a shared understanding and through its engaging nature it attracts, sustains interest, and enables people to make meaningful connections.

This third edition of this Conference, sponsored by several research groups across UVic-UCC, i.e. GRELL, GETLIHC, TEXLICO, TRACTE and GRAC from the Faculty of Education, Translation and Human Sciences (FETCH), EMPREN, from the Faculty of Business and Communication Studies (FEC), and GSaMIS, from the Faculty of Medicine, aimed at providing a forum for researchers to deepen into the analysis of storytelling as a tool for social change, community development and learning. Hence, this academic meeting revolved around the study of narrative structures and storytelling applied to education and to social change. This meeting was of interest to teachers, students and experts both in the Education and Translation but also to teachers, students and experts in Health Science, Social Sciences and Business.

As Marshall Ganz points out “storytelling is central to social movements because it constructs agency, shapes identity, and motivates action” (Ganz, 2001, p. 3). Moreover, in his phenomenology of human capability, Paul Ricoeur (2005) describes the human being as a being with the capacity of word, action and narration. We are narrative units. This ability is critical as it is through stories that we believe we can make sense of our own existence. Thus, narration is directly linked to word and action, which can become social transformation. In essence, as Petrella (2012) points out, it is about writing a new narrative for Humanity.

In a nutshell, this conference was a meeting point for researchers and lecturers who explained how to develop storytelling in different formats and from different perspectives and it was an opportunity for both students and scholars to make progress in the comprehension of such a multifaceted topic.

Therefore, this book is the result of the Universitat de Vic – Universitat Central de Catalunya (UVic-UCC) organizing of the Third International Conference entitled: “Storytelling Revisited: Stories for Social Change”, held in Vic (Barcelona), on 25 November 2020.

This third volume of Storytelling Revisited is a compound of research articles, arisen from the different authors’ contribution in this Third Conference. The following lines offer a brief of their investigations, with the framework of storytelling. While this introduction has outlined the structure of this volume and its origins, the conclusion will be drawn on each of its articles and communications, which will serve as a proposal for next years’ appointment in the fourth edition of the Conference. The rationale behind its publication points at always searching for common ground and looking towards the further deepening and development of storytelling. We hope you enjoy it and take full advantage of it as it includes papers in such a broad range of disciplines that revolve around storytelling.

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# Care in Education: Storytelling as a Process of Human and Social Renewal

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## Thinking Care as Educational Category

Addressing the theme of the Care immediately leads us to the medicalization of the painful experience and, hardly, we are led to think that there may be another type of Care that invests the person in the most intimate and profound aspects of their being.

Aspects related to emotions, feelings, cognitive, aesthetics, education, ethics.

For Heidegger, who looks above all at culture from a Latin perspective, the Cure is the anguish and concern of being and defines the condition of the human being (ontology) as being thrown into the world (Heidegger, 2017).

It's a very different approach to Greek culture, which precedes Latin thought, because for the Greeks the Cure was the center of life and of *every important discourse*

If in the beginning the divinities were to take care of the living beings, after the creation of the Universe man will have to take care of himself autonomously: every action that man carries out is dedicated to the care of himself and of his own time.

It is the foundation of ontology that is the way of conceiving the human condition and in all the Dialogues of Plato the term *epimelia*, that is Cure, will appear.

It is the taking over of the human being in all its entirety and it is the pedagogical and educational conception that we support in our theoretical and empirical research.

We belong to a culture that to put order in scientific knowledge, separates and orders its own elements, but this is dysfunctional: this way of approaching human and cultural events is ontologically and epistemologically serious.

This is because the action of separating, led to separate reason from emotions, reason and emotions from the body, and the Cure became, consequently, only body care and not soul care.

But man is soul and spirit and, to remind Plato, the cure cannot be referred only to the medicines to relieve the suffering of the body.

Why is the Cure, as an ontological category, so important from a pedagogical point of view?

We understand this better if we reflect on what the human condition is today (Mortari, 2006)

First of all, the very concept of political and philosophical ethics has lost some fundamental principles: today's politics is not capable of giving a realistic vision of the human condition

This happens because we think for a long time that the human being is an autonomous being, endowed with reason and able to dominate events (Cambi, 2002).

This is the subject thought by politicians today and the laws, which are passed, are intended for a citizen able to dominate his emotions, with autonomy and autonomous thinking.

But this is not the human condition, because the human condition is fragile, vulnerable and precarious.

Care work is demanding: it is centered on the many needs of man, because we are always "in need of something": attention, understanding, sustenance, love.



In our world, everything changes very quickly and many events (such as the pandemic) show the crisis of new social and human realities, but the need to feel supported and accompanied in this complex existential journey remains unchanged: Care practices have precisely this task. For our life, for our profession.

### **Self-Care: a Dialogue with Education Strategies**

*Care* is an epistemic and basic category in Science of Education. It has multiple interpretation and it could be declined on the basis of many / different areas of intervention.

I like to recall here the words of great modern and contemporary scholars of Education, who have indirectly interpreted the *Care* as the foundation of every human activity.

Jean-Jacques Rousseau in 1762 publishes *Emilio*, the most important pedagogical book of all modern culture and still central today for educational studies. He writes that we should *follow the way that nature tracks for us* and every child should be helped, supported, accompanied on this path of returning to natural life, through Care practices: outdoor activities, dialogue on the many experiences of life and *storytelling* of daily events (Rousseau, 2009).

Jhon Dewey, in 1938, wrote *Experience and Education*. In this book, he argues that it's important to support children's desire to learn and investigate. What is the task of educators and teachers? Take Care of children's thoughts and activities and help to express themselves freely: *The teacher must be vigilant so that every opportunity is taken* (Dewey, 2019).

Maria Montessori in 1949 wrote *The absorbent mind* and this is one of the most important passages of her work: *Society should provide children with the most perfect and wisest Care, to derive more energy and greater possibilities for future humanity* (Montessori, 2018).

Care is really a key paradigm in education and it does not only concern childhood but it is concerned with the harmonious development of the Person. Care in education deals with the growth of the body; it cultivates

thoughts; tries to give shape and nourishment to the soul; it takes care of the interiority of man, of his emotions, behaviors, actions and it tries to interpret them with a critical and reflective approach.

There are three dimensions of Care: *Self-care, care of others and care of the world*

- They are interconnected moments, indispensable in their reciprocity and are linked to the phases of growth and development of the subject and her/his community
- They are dynamic phases and actions that can / must change form in their realization and in their development
- They are three dimensions strongly linked to time and to the historical context that the subject lives and, consequently, are affected by the epistemic structure linked to the “here” and “now” (Heidegger, 2017)
- It is a trinomial that postulates the recognition of Alterity as a categorical imperative of Care, because it is not based on the logic of identity but on the logic of difference (we all need care and our needs are different from those of any other individual)
- It is a trio that requires implementation devices: meeting, listening and dialogue
- The approach to action and educational theorizing is hermeneutic and critical/reflective according to the principle of shared responsibility

Now, in this context, we are more interested in self-care techniques with particular attention to educational professions.

Being educators, taking care of the assistance of others, accompanying people in many recovery paths; being teachers; dealing with disabilities, etc ... are all activities that require commitment, attention and expenditure of physical and mental energy. An acute sense of responsibility, both in private life and in our profession, subjects each of us to strong cognitive and emotional stress: our life develops according to a precarious balance

and in order not to fall into the burn-out syndrome we need strategies of Educational Care. Our action, for our own good and for the good of others, could in some circumstances fail and this represents the weakness and at the same time the typicality of the human being, but we must not allow ourselves to be overwhelmed by frustrations: these must be used as opportunities for growth and change. The practices of Educational Care are useful moments to recover the awareness of Oneself, of Others and of the World. Reality and the educational community are not isolated worlds, but are part of a vast network of cultural and social events that make us who we are. To relate the subject and society, to know how to listen, to be able to design and build Care practices, to know how to accompany the other towards personal autonomy, are typical actions of socio-educational work, an activity that requires attention and sensitivity, but that puts social workers to the test.

To better understand what educational work is, I asked ten educators to write about their profession, their daily difficulties, and how they try to manage their emotional and physical exhaustion. I asked them to use the storytelling technique through self-writing.

The first important question I asked: *Educational work is complex and problematic: do you sometimes feel discouraged in certain situations?*

G. answered:

*Sometimes I happen to feel disheartened, not only for the job, but rather for the lack of value compared to my profession. It happens many times that we encounter mentalities and realities that do not recognize the value of educational work and, in some cases, it becomes difficult to make people understand the importance of the educational role in the family and social context.*

C. answered:

*Educational work, in the context of home interventions, is sometimes challenging because the operator is often alone to manage complex daily situations. Having a team of colleagues with whom to confront and share critical issues is a great support as it allows you to observe articulated problems from different points of view. Discouragement is part of the educational work due to the complexity of which it is an expression: however, discouragement is greater when the family cannot be*

*involved in the project conceived and shared with the reference services and when the parents hinder the good result of the educational path.*

P(m). answered:

*Usually, I often feel myself as a “looser” about my job’s targets due to the natural complexity of educator’s role. For example, in a classroom where I teach, it is very hard to build a real complex of rules where everyone is responsible and deeply involved in their process. In the meantime, I think it is absolutely import that feeling of weakness.*

Carrying out a profession of Care means building bridges that allow us to connect the world of others to ours, keeping “the right distance” so as not to be demolished from an emotional point of view. Educators need to constantly keep this “right distance” alive and for each of them there is a strategy of Care and reflection; for someone is definitely Storytelling.

“We would assert, not as an a priori assumption, but as a postulate for exploration, dialogue, and research, that storytelling is not, in fact, a product that exists authentically within the bounds of any technological extension of the human body and senses —though any media product can employ images and genre markers that have their basis in storytelling. Storytelling is a medium in its own right, an artistic process that works with what we may call the technologies of the human mainframe— memory, imagination, emotion, intellect, language, gesture, movement, expression (on face and of body) and, most crucially, relationship in the living moment —person-to-person or person-to-group. It is a medium that has played a fundamental role in the evolution of these human body/mind-technologies; and it is a medium that continues to carry a fundamental charge for developing and for maintaining persons and cultures within their human element” (Sobol, Gentile, Sunwolf, 2004, p.4)

### **Storytelling as a Process of Human and Social Renewal**

The professional path of the educator is difficult, never linear, full of problematic situations and the educator needs to find ways of treatment, strategies to recover his own inner tranquility in order to better carry out the actions of care for others. “In addition to using reflective writing exercises,

some educators in the health care field have found that oral storytelling exercises positively influence the learning environment” (Hazelton, 2010).

Being able to externalize one’s perplexities, worries, tiredness, failures through narration and Storytelling, could become an important Care Strategy: not only for oneself but also to be used as an operational tool in one’s work activities.

C. wrote:

*Since I have been working in the field of child protection, I have been using both oral and written narration a lot. In the first case, the comparison with colleagues is valuable: sharing experiences with families helps me a lot to visualize the progress of parent-child meetings or individual home education, capturing any improvements or the stationary nature of some situations. In the second case, I believe that written documentation is fundamental since it not only allows for a historicity of the interventions aimed at the family unit or the individual child, but it is also an effective tool for elaborating future educational projects, rethinking the objectives and recalibrating the activities.*

It’s very interesting the Storytelling of P(f), an educator in a family-home for young people with family, social and psychiatric problem:

*Unfortunately, in these contexts, sometimes arrive children with serious psychiatric and pathological problems and we are sometimes unprepared to manage such delicate and dangerous situations. Several times, during the year, I had to call the doctors and the police to handle particularly violent situations by a minor who caused serious damage to the structure and approached me with very aggressive terms and with sexualized content. In these situations, and when it is possible to return to normality, the “narration”, in its many forms, becomes a useful tool for rethinking and reflecting on the problematic events lived. Narration is fundamental for educators: it helps to reflect and objectify the episode that happened. Furthermore, the sharing of experiences is necessary in order not to feel alone or wrong in the difficulties encountered in this profession. This is my self-Care technique: rethinking and reflecting on the events by transcribing what happened and building stories to read again and tell.*

The sense of Storytelling is learning to listen, observe, interpret our own life and that of others. writing has this double function: formative and

curative because writing and storytelling are the critique of experience. Supporting the practices of storytelling and writing, everyone can have another opportunity to relocate his life within a fundamental and essential historical, social and cultural dimension, to understand the meaning of our profession and our humanity (Philpott, 2011).

Storytelling, in education, is a reflective critical practice that puts the educator's experience at the center of the professional problem, and it doesn't use standardized methods, but qualitative methods; empathic understanding is always kept in the foreground. It is an interpretative practice because it focuses on the actions of the protagonists and their consequences.

P (m) wrote:

*Storytelling plays a basic role during my job, above all when, at the very beginning of an educational path, it gives to the person I am trying to build confidence with, the opportunity to express him or herself, hoping it can be a real connection with the innermost of him/herself.*

S, on the other hand, used Storytelling as a "bridge" to dialogue and take care of her students, within an elementary school class, made up of 20 children, 15 of which are foreigners:

*Educational work is often complex and problematic, especially in a class where the majority of children are foreigners (Moroccan, Albanian, Pakistani and Turkish). They confided in me because they did not feel accepted by the class and were worried that their parents were not involved in extracurricular events either. I built a narrative path with them and we built stories together to represent emotions, especially the most painful ones.*

Observation, analysis, writing, memory... are the tools that the educational educator can use to Storytelling their professional experience and to recover energy in carrying out his work.

This is the last autobiographical evidence that I want to share in this essay:

P(f)

*Storytelling is fundamental for us [educators]; it helps to reflect and to objectify the episode that happened. Furthermore, sharing experiences is necessary in order*

*not to feel alone or wrong in the difficulties encountered in this profession and it helps me to find the necessary energy to continue on this path. To remember Heidegger's thought "being there" is the best Care for the human and social renewal.*

The work of Care therefore requires energy, effort, commitment and dedication precisely because we are always committed to Care and, despite modernity has accustomed us to think in a selfish way, each of us is involved in many interpersonal relationships that will accompany us throughout life.

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# Two sides to the story

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*“... she’s black! I thought she was white with ... .. and that she wears a pink dress”*  
Elsa’s reaction to the photo of the story’s heroine

## Introduction

Storytelling is a familiar genre and it is almost in our DNA to tell and remember stories as the art of oral storytelling goes far far back in time to before our ancestors could write. The power of storytelling or hypnotic storytelling as some writers call it (Albert & Kormos, 2004; Lucarevski, 2016; Morgan & Rinvoluceri, 1983; Nicholas et al., 2011), suggests that stories captivate and engage the listener activating their imagination, developing creativity, leading to self-knowledge and awareness, and helping us face our fears. Story telling is:

*“an art form, through which we have preserved our heritage, passed on traditions, learned skills, and most importantly, developed our limitless imaginations. Storytelling is at the heart human experience; a means by which we gain a better understanding of ourselves and our world”* North Dakota Center (1992: 212).

Studies on narrative structure (Thorndyke, 1977 among others) suggest that it is this traditional structure of stories that help to make them memorable, so that we can go on to retell stories to others the following day, week, month or even year. Furthermore, the nature of stories allows listeners to identify with situations, emotions and characters and relate them to their own lives and experiences. The rich language input in stories combined with the meaningful context and familiar structure all contribute to making language easier to retain. For these reasons, stories are a great recipe for success for second language acquisition, as research (Ellis, 2015) has singled out social and affective factors, motivation, attention and input as key in language learning, all characteristics we can attribute to stories.

Several studies have shown positive results of storytelling in the second language classroom (Indramawan, 2013; Adjahoe, 2012; Hsu, 2015, among others) and have decried the lack of literary content and traditional narrative which are too often neglected in place of more “practical” communication tasks such as talking about hobbies, holidays, work and school and the environment. *Literature in Language Education* (2005), recommend strengthening the presence of literature in English language teaching, especially at intermediate and advanced levels.

Traditional oral storytelling has long been a popular tool in the foreign language classroom, especially at pre-school or primary level. It is often used with the principal aim of improving listening comprehension, vocabulary acquisition, pronunciation or oral interaction (Lucarevschi, 2016; Wajnryb, 2003). Stories, however, can also call children’s attention to non-language related issues. As budding members of multicultural societies, addressing social issues with children, such as race and stereotypes, is vital in fostering tolerance and inclusion in later life and preparing individuals who are equipped to recognize differences and inequality in society, to question the status quo and to make social change a reality.

Society has a huge role in directing our lives and beliefs. From an early age children identify with social categories such as gender, social class, race and ethnicity (Taylor 2003) and as they grow up their identity is shaped by their adherence to these categories. In SLA research social identity (Norton, & Toohey, 2011; Block 2007 ) has gained momentum. Whereas structural theories see language learning as a gradual individual process of internalizing a set of rules, the post-structuralist approach (Block, 2007; Norton, 1995; Norton & Toohey, 2011) ‘has become the approach of choice among those who seek to explore links between identity and L2 learning’ (Block, 2007). Stories are a vehicle, therefore, for making these critical links between individuals and institutions, the past and the present, and between personal awareness and social action (Bell et al., 2008)

The aim of this small exploratory study is to illustrate how a story can have two sides or aims, to raise children’s awareness to social issues related to race and stereotypes (defined by Turner-Bowker (1996) as “learned, widely shared, socially validated general beliefs about categories of individuals”), while also fostering meaningful language use.

## The story

*The Last Word Prince* was the story chosen for the study. This traditional Norwegian folk tale was one of the stories on an audio cassette called *The Quest of the Heroine, Four Tales of Bold Maids* told by Pomme Clayton. It was chosen because it is traditional in the sense that it follows a familiar narrative structure (see Fig 1), it includes some stereotypical roles (mum, elder sisters, handsome prince) and plenty of repetition of key elements in the story. In this way it was hoped that the girls would find it easy to remember. The hero in the story, however, is actually a heroine or *sheroe*, who is far from the typical female “Cinderella”. She is a very savvy, a bit savage and forward thinking, which also makes her character memorable.

The story follows the narrative arc (Fig 1) as described by Freytag (1960) which begins with setting the scene and introducing the characters, the rising action which increases between characters to the climax and then the falling action that leads to the story’s resolution. In *The Last Word Prince* the setting and characters, a poor family with three sisters, are introduced at the beginning, as is the king’s dilemma of the prince never shutting up. The rising action involves the sisters’ journey to the palace to shut up the prince and all the apparently useless articles (a stick, a dead blackbird, a pair of old pants, a tiny piece of chipped saucer, a holey old boot and two curly ram’s horns) the little sister finds lying in the road to the disgust of her elder sisters. The climax of the story is when the girls arrive at the palace and queue up to shut the prince up. In the falling action all the failed attempts leave a string of girls, including the elder sisters, branded on the cheek by the king’s seal and in the resolution we expect the little sister to meet the same fate but in fact she wins the prince over answering him back even though he talks and talks and talks, and each time she making reference to the items she had picked up along the way, and in doing so leaves the prince speechless.

## Method

Two girls, Elsa and Mila (pseudonyms), who were both eight years old and in their 4<sup>th</sup> year of primary school in Catalonia participated in the

study. Elsa was bilingual in Catalan and English, the languages spoken at home and Mila was bilingual in Catalan and Spanish, the languages spoken in her home. The rationale for choosing these two participants was based firstly on race as Mila is black and Elsa is white (to see how they reacted to racial elements presented after the story telling) and secondly to obtain an “average” and a “near-native” language sample of the retold story. To what extent could Mila, with an “average” elementary level of English, typical of other children in her year at school be able to retell the story compared to Elsa, who acted as a top-performance benchmark.

The study was carried out in the participants’ homes with the permission of their parents, and the story was told to each girl separately on two different occasions. This was important to prevent the girls from influencing each other and altering their responses. It was also important that Mila, the girl with elementary English would not feel inhibited by Elsa’s near native level.

At the beginning of each session the camera was tested briefly for sound and picture quality and then the researcher explained the instructions for the session and how long it would take. The participants were told that they could make comments or ask questions in the language they preferred at any moment.

The researcher told the story, which had been memorised previously, in a relaxed and informal way in the traditional oral fashion, using mime and sound effects but no visuals, in order to prevent any interference with images that the participants were building in their minds as they were listening. The story lasted just over 12 minutes and included over 1600 words. In the telling to Mila (elementary level English) more gesture was used and in the repeated sequences, such as when the little sister says “*Well, I found it and I’m going to keep it*” these words were repeated verbatim rather than paraphrasing slightly as in the original version. Key words were also translated, which amounted to 3% of the total number of words in the story. Apart from these slight differences the story was told with the same language and expressions, without simplification to both girls.

After the storytelling, the girls (1) explained their immediate reactions to the story. Elsa continued in English and Mila mainly in Catalan with some

English words. Both confirmed that they had not heard the story before and that they had understood it. They then (2) described the main characters in the story (the prince, the little sister, the elder sisters and the mother) as they had imagined them. The researcher then showed the girls photos of people of different ethnic origins (African, Asian, Caucasian, Chinese) which she claimed were the “real” characters in the story, and asked for the girls’ opinions. After a short break (15 minutes), the girls (3) retold the story orally in their own words. Each session lasted just under an hour. The results from these 3 phases of the data collection will be discussed in the following sections.

### **Reactions to the story**

The two girls coincided in their general impressions of the story as can be seen from their responses to the researcher’s questions in Table 1. Both enjoyed the story and their favourite character was the little sister. They liked the fact that she picked up everything she found. She was cool, funny, disgusting, a non-stereotypical, very un-Cinderella-like *shereo* and they found it funny when the elder sisters kept telling her off. Both girls also detested the prince for his cruel habit of branding cheeks.

### **Character descriptions**

At no point in the story were the characters described physically or in terms of their personality, except for the prince and the fact that he never shut up. Therefore, each girl drew her own conclusions from the events and actions that unfolded during the story. In Table 2 the description of the little sister illustrates how the girls visualised the little sister and how surprised they were of the “real” sister, a photo of a young black girl. They were equally surprised that the mother was Chinese and that the elder sisters were a lot older than they had expected. The only photo that met their expectations, was the prince, which was not surprising as it was the only stereotypical one chosen. Therefore, both girls, regardless of their own ethnicity, expected the characters in the story to be young and white.

Table 1. Elsa and Mila's reactions to the story. Key: ca-Catalan, en-English

Researcher's question	Elsa (Near-native English)	Mila (Elementary EFL)
What did you think of the story?	<i>I I quite really liked it coz let's say it was quite funny at the end when she said you're mine it was like funny (2.) and as well when she kept picking up and the sisters went no you can't get that it's too dirty (.) that was really funny.</i>	<i>ca: I liked it (3.) quan les nenes deien els sisters diuen ai is disgusting en: I liked it (3.) when the girls said the sisters said er is disgusting</i>
Which character did you like best?	<i>The little sister was my favourite coz she collected so many things and she could do so many things with them.</i>	<i>ca: the little sister perquè és super guia i una mica escarosa, perquè agafa unes calcetes que jo ni els veuria, i també perquè agafa tot el que es troba. en: the little sister because she's super cool and a little bit disgusting because she picks up some pants that I wouldn't even look at and because she picks up everything she finds.</i>
What did you think of the prince?	<i>really bad person really bad person.</i>	<i>ca: horrorós, perquè crema en: terrible because he burns</i>

Table 2. Elsa and Mila's descriptions of the little sister and reactions to the photo of the "real" little sister. Key: ca-Catalan, en-English

	Elsa (Near-native English)	Mila (Elementary EFL)
The imagined little sister	<i>Well I imagined her to be really er really simpatic ... I think that she looked like a girl with hair not in position like (3.) and dirt on her face er a stripped dress and a stripped apron and as well dirty on her hands because she was poor and couldn't have a shower.</i>	<i>ca: amb els cabells llargs i negres, una mica feia, que tenia un vestit normal i corrent i no es maquillava i tenia els cabells despentinats... bona nena una mica una mica fashion però només un pelet. en: with long hair and black, a bit ugly a normal dress and no make up and messy hair... a good girl a bit a bit fashionable but just a bit</i>

<b>The“real” little sister</b>	<i>That she has short hair... and that she's black. I thought she was white with ... .. and that she wears a pink dress.</i>	<i>ca: perquè creia que era amb els cabells llargs... no que semblaria... com jo.</i> <i>en: because I thought she'd have long hair... that she wouldn't look like (.2) me</i>
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## Retelling the story

Both girls retold the story, Elsa in English and Mila in Catalan with some words in English. Elsa's story was longer (921 words, 8 mins 23 sec) compared to Mila's (691 words, 7 min 40 sec) (cp original story 1686 words, 12+ min). However, they both maintained the narrative structure (setting the scene, describing the dilemma, the journey, the climax and the resolution, even though it may have differed in content at times from the original. What differed were the details or the emphasis each girl gave to parts of the story. Therefore, it was clear that even Mila, the elementary learner, had understood the story through her retelling in L1(Catalan).

## Conclusion

The aim of this study was to examine race and stereotypes in a story and how it fosters language use. The two sides of the story from the perspective of two 8-year old girls of different ethnic origins (black and white) were surprisingly similar, showing that they seemed to adhere to stereotypes when they imagined the characters in the story. Both girls were surprised that the main character in the story, the little sister, was black, as well not expecting the atypical ethnic origins or age of the other “real” character photos presented to them. Despite the story's length and language complexity and despite the notable difference in English proficiency between the girls, they were engaged, suggesting that stories are a flexible tool for teaching language learners with diverse abilities. What is more, the girls were also able to retell the story in detail conserving the story's narrative structure. These findings confirm the views of other authors (Albert & Kormos, 2004; Lucarevschi, 2016; Morgan & Rinvolucri, 1983; Nicholas et al., 2011), that it is indeed the structure and rich language contextualisation in stories that makes them so memorable.

## Acknowledgements

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## Appendix 1. Transcription conventions

The following conventions were included in transcriptions:

Code	Meaning
(.)	Natural pause between units of speech, (2.) 2-second pause
...	Interrupted utterance
?	Rising intonation as in a question
xx	Indecipherable speech

# The Little Lama and his Kite

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## Introduction

“The Little Lama and his Kite” is a made up story inspired on the life of a very young lama and his grandfather. The story aims at developing empathy, awareness and social responsibility amongst primary pupils. Moreover, speaking, listening and writing in English about new situations will imply acquiring new language as well as internalizing vocabulary and structures already practised before. It is a multicultural story, since it takes place in Nepal, specifically in the Himalayas range, and the content is inspired on the Buddhist tradition of the Sherpa people populating those mountains. Other activities are inspired on the Chinese tradition, namely Taoism, of feeling connected to nature and to one’s inner self. As well as this, both Hindu and Buddhist spiritual practice is included. Moreover, the story aims at enhancing qualities and competences that all human beings around the world share with one another. Thus, one of the main non-linguistic objectives is for pupils to understand values such as patience; being able to overcome frustration; understanding change and impermanence; being able to listen to and comprehend wisdom; respecting the elderly and the family in general; respecting nature. The author of the story, when writing it, contemplated the idea of the current Dalai Lama when he affirmed that if all the eight-year-old children in the world practised meditation, we would have peace in the world after two generations.

## The Little Lama and his Kite (year 4)

### PRE-LISTENING ACTIVITIES (1 hour)

#### *Relaxation Technique: Lazy Eight*

Ask the pupils to sit down in a circle. Ask them to cross their legs, to put their backs upright and to look for an imaginary point at eye level. This point will represent the middle of the picture of *Lazy Eight*, that is, the picture of number eight in a lying position, or the infinite number.

Tell them to draw *Lazy Eight* several times in the air using their left hand. This will activate their right hemisphere. The movement will go anti clockwise. Then the pupils will draw *Lazy Eight* clockwise using their right hand. This will activate their left hemisphere. Pupils will repeat the movements while moving their bodies from waist height.

Ask them to stand up and repeat the movements using their whole body. They will draw a *Lazy Eight* with their arms while moving their bodies accordingly. Every time they feel like it, they will move their arms up and back to send the energy they are moving somewhere else or to somebody who may need it.

Tell them that this exercise is inspired on the Chinese and Buddhist tradition of working on energy.

#### *Actions related to the story*

Ask the pupils what yoga exercises they know. Practise the ones they suggest with the whole group.

Show them the yoga exercises which appear in the story, ask them to do them with you. Use English and Sanskrit words, it is an opportunity to talk about different languages and their origins.

Namaste: put your palms together and place your hands in the middle of your chest. Bow slightly as a sign of respect. Namaste means that you are saluting the inner self of the people in front of you.

Mountain: stretch your arms up above your head and join the palms of your hands.

Lotus: sit down by crossing your legs near your body and put your back straight up.

Tree: stand one foot and elevate the other foot placing its sole on your ankle, leg, or above your knee.

Uttanasana: stretch your arms up, bend your body down without bending your knees and try to reach your feet; you can also reach your ankle or leg.

Friendship mudra: cross your little fingers, place your thumbs on your palms, bend your middle and ring fingers on top of your thumbs and join the tip of your index fingers.

Breathe in and breathe out: put your hands on your belly, breathe in through your nose while filling your belly with air, breath out energetically through your mouth while emptying your belly.

Dharma Chakra mudra: put your palms together and place your hands in the middle of your chest. This mudra is also called praying mudra.

Tell them the names of the exercises and they will do them. Show the exercises after them, or with them in case they need help.

Divide the pupils into small groups. Ask each group to perform three exercises and the rest of their classmates will say their name in English or Sanskrit. The Sanskrit words are also used in current Hindi and Nepalese languages.

*Work on the concept of "Being patient"*

Ask the pupils to think of one situation in which they find it easy to be patient, and one situation in which they find it difficult. Help them to write their answers. Ask them to share their answers aloud with the whole group. Place their answers on a wall display so that they can read them anytime.

## WHILE-LISTENING ACTIVITIES (1 hour)

### *Relaxation Technique: Akash*

Tell the pupils that Akash is a Sanskrit word which means sky. The word is currently used in Nepalese and Hindi languages. It also has the meaning of no life no death, that is, it represents the time in which we are not breathing, but holding our breath for a few seconds.

Ask them to bend their body and arms forwards and down. Their palms are facing the ground and they are waving them as if saying hello to the earth.

Ask them to breathe in through their nose coming up at the same time, while their palms are facing the sky as if receiving the energy of the earth through their body. Their arms and palms move up until their arms are stretched above their head and the palms continue facing the sky. They can wave their palms as if saying hello to the sky.

Tell the pupils it is the time for AKASH, they can hold their breath for some seconds. Next, they let the air go out of their mouth quickly and shortly.

Tell them to breathe in again while moving their arms down and resting them next to their body.

Finally, ask them to shake their body slightly while breathing out through their nose and loosing tension.

They can repeat the movement several times.

Tell them that this exercise is inspired on the Hindu and Chinese tradition of working on energy.

### *Recalling time*

Do the yoga exercises practised in the previous session.

*Tell the story "The Little Lama and his Kite", while doing the yoga exercises with the pupils and acting the story out with the puppets, toys, and Tibetan singing bowls:*

Once upon a time, there was a 9-year-old lama who lived in a temple near The Himalayas, in Nepal. The Himalayas are the highest mountains in the world (do the mountain shape). The temple of The Little Lama was far away from any other village, so no other children were living nearby.

He was living in the temple with his grandfather, a very old, wise, and intelligent lama. The Little Lama was taking care of his grandfather (the puppet of The Little Lama appears, say Namaste to him).

The Little Lama spent a lot of hours studying very complicated sacred texts, meditating, or praying.

When he meditated he sat with his legs crossed and his back straight up (do the lotus position) and sometimes he played an instrument which helped him to concentrate (play the Tibetan bowl).

He also had lots of free time. During his free time, he loved to imitate the shape of the trees (do the tree shape) or he enjoyed trying to touch his feet with his hands without bending his knees (do uttanasana). However, he was missing some friends to play with. He sometimes put his hands in the pose of the friendship, asking the sky to have new friends, asking for children to play with (do the friendship mudra). One day, when his grandfather came back from a very long trip, he brought him a present, a very special present: a shiny, colourful piece of cloth with the shape of a rhombus and a long string attached on the edge (the kite appears).

His grandfather explained to The Little Lama that it was a kite to fly in the air like an eagle. The Little Lama was so happy to have a new toy. Straight away, very quickly, he left the temple, and ran to the top of the mountain to fly the kite, but there was no wind and the kite did not fly. Can you help The Little Lama to fly his new kite? (breathe in and breathe out energetically). Great!!! The kite is flying! It was flying very, very high. It almost touched the clouds! The Little Lama was so happy with his new toy. Finally, he had something to play with. Every afternoon when there was wind in the village, he went out and flew his wonderful kite. But one afternoon, a bird was flying by and it saw the beautiful kite dancing and dancing, and took it away to its nest (the bird appears and takes the kite).

The Little Lama was very, very sad. It was very difficult to have a new kite. His grandfather, the old lama was very wise, very intelligent and he said to The Little Lama: "Be patient Little Lama, everything changes, nothing stays the same. Things change, and change, and change. After these wise words, The Little Lama sat down, put his hands in front of his chest (do the Dharma Chakra mudra) and hoped his grandfather was right. He wanted things to change because he wanted his kite again.

One afternoon, The Little Lama went to the top of the mountain and he started moving his hands and arms. He was playing with an invisible kite. Suddenly, the wind started to blow (breathe in and breathe out energetically). The wind was different that day, it had a magic sound (play the Koshi). The birds heard the magic sound and they came along and they moved and danced like a kite. Yes! The Little Lama had a new kite! The birds are The Little Lama's new kite. The Little Lama is so happy again!!!

Since that day, The Little Lama went every day on top of the mountain to make his invisible kite fly with the help of the birds, and still now, in Nepal, people talk about The Little Lama that can make birds fly.

### *Comprehension time*

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

### *Retelling the story*

Help the pupils retell the story by doing the yoga exercises and showing the puppets, toys, and Tibetan singing bowls.

### *Final Relaxation*

Ask the pupils to sit down leaning their heads on the table and play the Tibetan bowl next to them. The vibrations of the instrument will help them balance the energy on their body.

## POST-LISTENING ACTIVITIES (1 hour)

### *Relaxation technique: Tapping*

Ask the pupils to tap their body from head to toes; they should follow the same direction during all the exercise, that is, from top to bottom.

Tell them that when they tap the outer part of their arms, they are activating their liver and letting go. When they tap the inner part of their arms, they are activating their heart and letting in.

Ask them to tap their body four times:

1. They should tap using their whole hand
2. They should massage their body energetically using their whole hand
3. They should tap using their fingertips
4. They should massage their body without physically touching it

Ask them to caress their heart and soften it.

Tell them that this exercise is inspired on the Chinese and Buddhist tradition of working on energy.

### *Work on the concept of "Feeling frustrated"*

Ask the pupils to think of one situation which makes them feel frustrated. Help them to write their answers. Ask them to share their answers aloud with the whole group. Place their answers on a wall display so that they can read them anytime.

### *Retelling the story*

Help the pupils retell the story by doing the yoga exercises and showing the puppets, toys, and Tibetan singing bowls.

### *Work on the concept of "Change" and "Impermanence"*

Ask the pupils to think whether they find it useful to know that everything changes, that things are impermanent. Help them to write their an-



swers. Ask them to share their answers aloud with the whole group. Place their answers on a wall display so that they can read them anytime.

### *Final Relaxation*

Ask the pupils to sit down leaning their heads on the table and play the koshi next to them. Burn some incense and ask the pupils to concentrate on the music and the scent.

## **Conclusion**

During the three sessions, Year 4 pupils practise old and new language. They acquire new words and expressions such as lama, fly a kite, breathe in and out, feeling frustrated, etc. When asked about situations which are easy for them to be patient they make comments such as “I’m patient when I am waiting for a friend who is late”, “I’m a very patient person”, “I’m patient when I’m doing arts and craft”. When asked about situations in which they find it difficult they say “I am not patient when somebody tells me they have a surprise for me”, “I’m not patient when I’m waiting for a present”, “I’m not patient when I want to play hockey and I’m sitting down on the bench”. When asked about situations that they find frustrating they say “I feel frustrated when I play football and I am not playing very well”, “I feel frustrated when I have lots of homework and not much time to do it”, “I feel frustrated when I want to go to a friend’s house and my parents say I can’t”. When asked about whether they find it useful to think that everything changes, that the situations are impermanent they come up with sentences such as “I don’t find it useful”, “It helps me when people ignore me and I think they are not going to ignore me forever”, “It helps when I think that the epidemic is going to stop one day”.

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# Songs and Stories: Vic – Budapest Collection

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## **Introduction**

This article presents in-field research in kindergartens and primary schools in Budapest and in Vic and their use of songs and stories for English language learning. This is the third and last part of this joint research between Eötvös Loránd University in Budapest and UVic-UCC in Vic, in which six schools in Budapest and six schools in Vic are studied. The study shows a collection of stories and songs used in both school settings. The present article wants to focus on the coincidences found in relation to the songs and stories.

As we mentioned in the early stages of this research, new investigation in Neuroscience points to deep relationships between music and language (Patel, 2012) starting in the prenatal period (Levitin, 2006). Musical activities tend to be pleasant for children and are said to be a source of motivation (Csizér, 2019). Moreover, stories are one of the basic ways of learning a language in the early stages. We can use them to teach either L1 or a foreign language since they have motivational, literary, cultural and high order thinking benefits. Reading and listening to stories helps to increase vocabulary and to improve the four skills.

## Participants

Eva Trentinné Benkő and Valeria Árva from Eötvös Loránd University (Budapest, Hungary) collected the data from 1060 preschool and primary education students, in three state schools and two bilingual schools in Budapest (Early Years: Maria Montessori and Meséskert Tagóvoda. Primary Schools: Áldás Általános Iskola, ELTE Általános Iskola and Agy Tanoda Általános Iskola, Szentendre). As regards the data collected in Vic, Mireia Canals-Botines and Núria Medina-Casanovas gathered information from 2000 students in six schools (three of them were state schools and the other three were state-funded schools): Vic Centre, Escorial, Guillem de Montrodon, Pare Coll-Fedac, Sagrat Cor and Sentfores.

## Common songs in the research held in Vic and Budapest

In order to make a collection of songs from both settings, a certain classification was established (Canals & Medina, 2018). Songs were grouped into *Mother goose/Nursery Rhymes*, *Children's songs*, *Tailor-made songs*, *Songs after popular melodies*, *Modern and present-day songs*, and *Songs for stories*, adding two more categories (Canals & Medina, 2019) with the Budapest collection called *Chants* and *Anthems*.

*Tailor-made songs* and *Songs after popular melodies* will be not included in this article, since they are mostly songs composed by the textbook publishing houses, for the sake of dealing with one of the topics of the subject curriculum. So, they are only used in each setting. Something similar happens with most of the *Chants*, which will also be skipped due to its lack of coincidence.

However, *Mother goose/Nursery rhymes* and *Children's songs* are mostly part of the folklore of the country and in this sense, they are fundamental in the learning of the native language (Roberts, J. C., & Beegle, A.C., 2018). Popular music is more genuine and closer to children than any other one, according to Kodály, and in parallel, paramount for the learning of English as a foreign language. Traditional songs will not only help learning the language but also introduce to the culture of the target language since they are a window to the world.

We cannot forget the influence of the media in our present life. In consequence, the use of, *Modern and present-day songs*, in class, will provide the teacher with a very engaging resource that will keep the pupils, especially the older ones, involved and motivated. That is why these three types of songs will be the focus of this study.

Moreover, some *Songs for stories*, are also practiced in schools since listening to stories along with music can reinforce the language and make the pupils become imbued with what is being told. We must point out though, that this type of songs is made for the story's sake.

There is a great number of songs collected in both sides of the research. Children could listen and sing to a total of 187 *Mother goose/Nursery rhymes*, 214 *Children's songs*, and 105 *Modern and present-day songs*. Some of them are repeated in the different schools and levels and some of them coincide both in Budapest and in Vic.

Here comes the list of the songs we could find in the schools in both settings. We can so state that children either in Vic or in Budapest got immersed into the language and the culture of English by listening to the same songs. They are basically *Mother goose/Nursery rhymes* and *Children's songs* although we can also find out some *Modern and present-day songs* together with some *Songs for stories*.

### **Common stories in the research held in Vic and Budapest**

A relevant characteristic of primary education teaching is the use of stories, but also the use of stories to teach English as a foreign language. The most popular age for songs and storytelling is the middle stage, years 3 and 4 (8 to 10 years old) of primary education. The main reason is that schools frequently invite a theatre company to make a show. These companies combine storytelling with songs to make the children participate and engage them in the stories. When answering the question of what narrative structures are used for preschool and primary education in Vic, this piece of research showed that 6 different narrative structures are used by schools in Vic. The one used most is the Descriptive Structure, followed by the Basic Causal Structure. As for the relevance of pupil's gender con-

struction roles in the narrative structures used in class, the research offered a very clearly identified pattern: most of the stories have a male and a female character as protagonists. Furthermore, two of the stories found dealt with gender equality. The main titles found in these structures and used by the teachers were the following: *Brown Bear, Brown Bear, What do you see?*, by Bill Martin Jr and Eric Carle, 1967, *The very hungry caterpillar*, by Eric Carle, 1969, *Little Red Riding Hood*, 17th century European mythology, *We're going on a bear hunt*, by Michael Rosen, 1989, and *Goldilocks and the three bears*, by Robert Southey, 1837.

The narrative structures for stories (Canals-Botines, 2020) taught by teachers in Budapest were mainly three:

#### A. Basic Causal Structure

The stories with this structure are usually sad but offer a whisper of hope to the reader. Some examples are *Splat the Cat*, by Rob Scotton, 2008, *Little Red Riding Hood*, 17th century European mythology, and *Mr Wolf Pancakes*, by Jan Fearnley, 2001.

#### B. Descriptive Structure

The books we find which fit in this structure are books without a plot, which are informative and plenty of images, picture books. The substructure Protagonist Descriptive was repeatedly found, without plot, picture books, i.e. *Boats*, by Anne Rockwell, 1985, among many others. Also, The Informative Descriptive, with the example of *The very hungry caterpillar*, by Eric Carle, 1969.

#### C. Repetition Structure

The repetition structure introduces the main character or characters and presents a situation, which keeps repeating until the last repetition that offers a slight change that helps to end the story. A clear example of this structure is Robert Southey, *Goldilocks and the three bears*, 1837.

## Stories used in EFL classrooms in both settings

As regards the stories we could find in the schools in both settings, we are going to present an analysis of a small corpus of fiction written for children that is composed of stories that are frequently used in EFL classrooms. This corpus may be of interest to teachers who wish to implement literature-based reading approach in their lessons.

As Lee (2011, 46-47) points out “Until the early 1980s, the common belief about reading was that it was a mechanical process of decoding words in order to retrieve meaning from the text. Consequently, grade-appropriate basal readers along with workbooks and worksheets had dominated many reading classrooms (Moore, 2002).” However, in recent years, language learning experts have suggested that “children become skilled and motivated readers when they are immersed in a print-rich environment in which authentic reading materials are accessible. Such belief has led to the literature-based reading approach as well as more publications of quality children’s literature (Morrow & Gambrell, 2000), a main source for promoting young children’s overall linguistic competence.” (Lee, 46-47).

The main titles used by the teachers both in Budapest and in Vic’s schools were the following:

*Little Red Riding Hood*, 17th century European mythology

The origins of this tale can be traced to several 17th century versions (there may even be previous versions). The plot varies in many retellings and the story has been subjected to numerous modern adaptations. It revolves around a girl called Little Red Riding Hood who walks through the woods to deliver food to her sick grandmother and finds a bad wolf who wants to eat her. It has been put in print by many specialized publishing houses and adapted to the needs of readers of all ages. However, it is mainly read in primary education.

*Goldilocks and the three bears*, by Robert Southey, 1837

This story (originally titled “The Story of the Three Bears”) is a British 19th-century tale. It was first recorded in narrative by Robert Southey, a British writer and poet, and first published anonymously as “The Story of

the Three Bears” in 1837 in a volume called *The Doctor*. Goldilocks’s fate varies in many retellings and the story, but the storyline is, the following: a young girl, Goldilocks enters the forest home of Papa Bear, Mama Bear and Baby Bear and sits in their chairs, eats some of their porridge, and sleeps in one of their beds. When the bears return, they discover her. As with the previous story, Goldilocks has been put in print by many specialized publishing houses and adapted to the needs of readers of all ages. However, it is mainly read in primary education.

*Brown Bear, Brown Bear, What do you see?* by Bill Martin Jr and Eric Carle, 1967

This is a classic picture book with an extremely rich and colorful artwork and a simple repetitive language. It is designed to help young learners associate colors and meanings to objects. The book, which has been printed in a sturdy board book edition, is usually recommended to 2- to 5-year-old children. The narrator asks various animals what they see with the response usually being another animal. It was one of the “Top 100 Picture Books” of all time in a 2012 poll by *School Library Journal*.<sup>[1]</sup> In 2013, it ranked 21st on a Goodreads list of “Best Children’s Books,”<sup>[2]</sup> and the publisher (Macmillan) claimed that there were “7 million copies in print in various formats and languages.” Eric Carle has illustrated more than seventy books, and more than 88 million copies of his books have been sold around the world. In the mid-1960s, he decided to give up his career in advertising to become an illustrator.

*The very hungry caterpillar*, by Eric Carle, 1969

It is also a classic picture book illustrated, and written by Eric Carle, first published by the World Publishing Company in 1969, later published by Penguin Putnam.<sup>[1]</sup> The book features the life cycle of a caterpillar, all the way to becoming a butterfly. It is designed to help young children learn the days of the week and count up to five. The book, which has been printed in a sturdy board book edition, is usually recommended to children up to 4 years old. According to various sources, the book has won numerous awards, including an American Institute of Graphic Arts Award in 1970, the Selection du Grand Prix des Treize in France in 1972, and the Nakamori Reader’s Prize in Japan in 1975. The book placed at number 199



in the Big Read, a 2003 poll conducted by the BBC to determine the United Kingdom's best loved book. Based on a 2007 online poll, the American National Education Association listed the book as one of its "Teachers' Top 100 Books for Children."

*Boats*, by Anne Rockwell, 1985

This book, which has an eminently descriptive structure, was written and illustrated by Anne Rockwell. It was first published in 1985 by E.P. Dutton and is usually recommended for children from two to five years old. It helps young readers learn about all types of boats, from gondolas on the Grand Canal to ocean liners, tells why they float, and describes their shapes and sizes. Anne Rockwell was an American illustrator. Her first children's book, *Paul and Arthur Search for the Egg*, was published in 1964. She collaborated on several books with her husband, Harlow Rockwell, and her daughter, Lizzy Rockwell.

*We're going on a bear hunt*, by Michael Rosen, 1989

It is a children's book written by Michael Rosen, illustrated by Helen Oxenbury and published by Walker Books. The story was adapted from folk song and it is about a family going on a hunt for a bear. In each page the family must overcome the obstacles they come across in order to continue their hunt. The publisher has stated that the book has attained worldwide sales of more than 9 million copies. This book, which has been the object of a tv and a theatre adaptation, is recommended for children from 2 years old on (this story is usually read aloud). In 1989 it was an 'Honor Book' in the Boston Globe-Horn Book Awards. The book also won the 'School Library Journal Best Book of the Year' and the 'Mainichi Newspapers Japanese Picture Book Award, Outstanding Picture Book from Abroad' award. It was highly commended for the 1989 Kate Greenaway Medal. Michael Rosen is a renowned figure in the children's book world. He has written numerous award-winning children's poetry books and picture books.

*Mr Wolf's Pancakes*, by Jan Fearnley, 2001

It is a children's book written and illustrated by Jan Fearnley. It was first published in 2001 by Egmont and is usually recommended for children

from four to eight years old. In the book, the main character, Mr Wolf, wants to make pancakes but cannot read the recipe book nor write the names of the ingredients. His neighbors do not want to help him but when he successfully cooks the pancakes they are lured by their smell. Jan Fearnley is a British bestselling picture book author and illustrator.

*Splat the Cat*, by Rob Scotton, 2008

It is a children's book written and illustrated by Rob Scotton. It was first published in 2008 by Harper Collins. It is Splat the Cat's first day of school and his tail moves with worry. He needs a friend, so he brings along Seymour, his pet a mouse. When it escapes from Splat's lunchbox, Mrs. Wimpydimple, the schoolteacher, has to protect it from the cats that chase after him. When Seymour gets out of Splat's lunchbox, the cats chase after him. The book covers topics such as self-esteem and nature and is usually recommended for children from 3 up until 8 years old. *Splat the Cat* was a New York Times bestseller and *Time* magazine number four picture book of 2008. Rob Scotton is, as well, the author and illustrator of the bestselling series Russell the Sheep.

### **Songs used in EFL classrooms in both settings**

As to the songs in both settings, we are going to present an analysis of a small corpus that is composed of songs that are frequently used in EFL classrooms. This corpus may be of interest for teachers who wish to help their students develop their language skills through music in Primary and Early Years classrooms.

The criteria used to choose the songs we are going to present, is the following:

- The songs were sung in both settings (Budapest and Vic).
- They have been translated into Catalan.
- They have been sung by folk groups and singers, such as Xesco Boix, Toni Jiménez and other groups like Ara Va de Bo, who translated American folk songs into Catalan during the second half of the 20th century.

- They are sung in Kindergartens, Primary schools and Clubs (Boy and Girl Scouts and Youth Associations) in Catalonia.
- They are part of the repertoire of non-formal educational groups.

It was not an easy task as there are culture-specific items that must be taken into consideration while translating this kind of songs. Translation is not only the process of transferring one language to another, but also the transfer from one culture to another. Hence, most of these songs, thanks to the cultural transfer that has been carried out during their translation, have already become an integral part of the canon of Catalan folk songs.

### *Bingo*

This is a Folk children's song first published in 1780 attributed to William Swords, an actor at the Haymarket Theatre of London. The song has other names like *Bingo Was His Name-O*, *There Was a Farmer Who Had a Dog* or *B-I-N-G-O*.

The song was noted in the United States by Robert M. Charlton in 1842. Alice Bertha Gomme, and English folklorist recorded eight forms of the song in 1894. All the versions were associated with children's games. One of the games consists in omitting the first letter sung in the previous verse and clapping instead of saying the word.

*There was a farmer who had a dog  
And BINGO was his name-o  
B\_I\_N\_G\_O  
B\_I\_N\_G\_O  
B\_I\_N\_G\_O  
And Bingo was his name-o*

It was translated into Catalan and sung by Xesco Boix and Toni Jiménez, as well as the folk song group Ara Va de Bò.

### *Happy Birthday to You*

The most recognised traditional song, according to the 1998 *Guinness World Records*. The melody of the song comes from the song "Good Morning to

All” attributed to Patty and Mildred J. Hill, two kindergarten and music teachers from Louisville (Kentucky). The sisters used the song because they thought it was easy to be sung by children every day to say, “good morning”. Mildred wrote the music and Patty the lyrics, by the end of the 19<sup>th</sup> century. Robert H. Coleman changed the lyrics to “Happy Birthday to You”, and it appeared in print in 1912. Warner Bros Company bought the rights for 25 million dollars. Nowadays it is the song that generates the most royalties. It is a traditional song in all the English-speaking countries. It is usually followed by “For He’s a Jolly Good Fellow”. It has been translated at least into 18 languages. The Catalan version was sung in the Catalan television by Club Super3, a programme for children.

*Happy birthday to you  
Happy birthday to you  
Happy birthday dear [name]  
Happy birthday to you*

### *Head, Shoulders, Knees, and Toes*

This is a children’s song documented back in 1961. It is often sung after the tune of “There is a Tavern in the Town”, and also following the tune of “London Bridge is Falling Down”.

Children touch the parts of the body while they sing the song. Each verse is repeated, with one word being omitted each time, just touching the body parts, without saying the word. The pattern continues until all the words are omitted. The last verse consists of no actual singing but only touching the parts of the body. A variation could be singing the song faster, louder, more slowly, or shouting.

*Head, shoulders, knees, and toes.  
Knees and toes.  
Head, shoulders, knees, and toes.  
Knees and toes.  
And eyes and ears and mouth and nose.  
Head, shoulders, knees, and toes.  
Knees and toes.*

### *Hokey Pokey*

You can find different spellings for this campfire song. It is a well-known song in English-speaking countries. It originates in British folk dance back in the 19<sup>th</sup> century. One of the earliest variants is found in Robert Chambers' *Popular Rhymes of Scotland* from 1826. A later variant was published in Edward Deming Andrews' *A Gift to be simple* in 1940. In the book *Charming Talks about People and Places*, published around 1900, there is a song called "Turn the Right Hand In". The song is danced in a circle. The children reproduce with gestures what the lyrics say. When the song says "Hey the Hokey Pokey", the children move around the circle. This song was sung by the campfire by the Scouts in the 1960s. It was translated into Catalan and sung by Xesco Boix under the name "Bugui Bugui" in the 1980s.

*You put your right hand in,  
You put your right hand out,  
You put your right hand in,  
And you shake it all about,*

*You do the hokey pokey,  
and you turn yourself around,  
That what it's all about. [...]*

### *If You Are Happy and You Know It*

It is a popular repetitive children's song from Soviet origin. The song was published in various places through the decades following the late 1950s.

*If you're happy and you know it clap your hands!  
If you're happy and you know it clap your hands!  
If you're happy and you know it, and you really want to show it;  
If you're happy and you know it clap your hands! [...]*

### *Incy Wincy Spider*

"Incy Wincy Spider", also known as "Itsy Bitsy Spider" and several other similar-sounding titles is a nursery rhyme that is usually accompanied by a fingerplay. It narrates the adventures of a spider while ascending and descending a water spout. It has been translated into many languages,

such as in Catalan or Spanish. In Catalan it is called “L’aranyeta xica”.

*Incy wincy spider climbed up the water spout,  
Down came the rain and washed the spider out,  
Out came the sun and dried up all the rain,  
So Incy wincy spider climbed up the spout again.*

*Incy wincy spider climbed up the water spout,  
Down came the rain and washed the spider out,  
Out came the sun and dried up all the rain,  
So Incy wincy spider climbed up the spout again.*

*Christmas Tree (O Tannenbaum in German)*

“Christmas Tree” is the English adaptation of a German folk song about fir trees that became associated with Christmas by the middle of the 19th century. The modern lyrics were written in 1824 by Ernst Anschütz and refer to the fir’s evergreen quality. In Catalan it is translated as “Oh Arbre Sant”.

*O Christmas tree, O Christmas tree  
How lovely are thy branches  
O Christmas tree, O Christmas tree  
How lovely are thy branches*

*Your boughs, so green in Summer-time  
Stay bravely green in Winter-time  
O Tannenbaum, O Christmas tree  
How lovely are thy branches [...]*

*Old Macdonald had a farm*

“Old MacDonald Had a Farm”, usually shortened to “Old MacDonald” is a nursery rhyme, before existing as a folk song in many English-speaking countries an early version was penned by Thomas d’Urfey. It is a song about a farmer and the animals he keeps. Each verse mentions a different animal and its respective sound. In Catalan it has been translated by Lluís Comes as “Cançó d’Old MacDonald”.

The lyrics begin as follows:

*Old MacDonald had a farm, E-I-E-I-O!  
And on his farm he had a cow, E-I-E-I-O!  
With a moo-moo here and a moo-moo there,  
Here a moo, there a moo,  
Everywhere a moo-moo,  
Old MacDonald had a farm, E-I-E-I-O!*

### *Rudolph the Red-Nosed Reindeer*

“Rudolph the Red-Nosed Reindeer” is a very popular Christmas carol by the American songwriter Johnny Marks (1948), based on the 1939 story by Robert L. May “Rudolph the Red-Nosed Reindeer”, which was published by the Montgomery Ward Company. It was recorded for the first time in 1949 by Gene Autry and it has been translated into Catalan as “Rodolf, el petit cérvol”.

*Rudolph the Red Nosed Reindeer  
Had a very shiny nose  
And if you ever saw it  
You would even say it glows*

*All of the other reindeer  
Used to laugh and call him names  
They never let poor Rudolph  
Join in any reindeer games*

*Then one foggy Christmas Eve  
Santa came to say  
“Rudolph with your nose so bright,  
Won't you guide my sleigh tonight” [...]*

### *Santa Claus is coming to town*

“Santa Claus Is Coming to Town” is a Christmas song by J. Fred Coots and Haven Gillespie. The earliest known version was recorded in 1934. It soon became a best-seller. It has subsequently been recorded by over 200 artists and translated into many languages. In Catalan it was adapted by Toni

Giménez and it is called “Santa Claus arriba a la ciutat”.

*You better watch out.  
You better not cry,  
better not pout.  
I'm telling you why:  
Santa Claus is coming to town.*

*He's making a list,  
and checking it twice;  
gonna find out  
who's naughty and nice.  
Santa Claus is coming to town. [...]*

### *The Wheels on the Bus*

“The Wheels on the Bus” is an American folk song written by Verna Hills (1898–1990) and published in 1939. It is a popular children’s song in the United Kingdom, the United States, Australia, and Canada, and is often sung by children on bus trips to keep themselves amused. It has a very repetitive rhythm, making the song easy for many people to sing. It is based on the traditional British song, “Here We Go Round the Mulberry Bush”. The song is translated in Catalan and can be found in *Contes i Cançons Infantils*. The song is now very popular for children in several other languages. It contains 7 different stanzas.

*The wheels on the bus go round and round,  
Round and round  
Round and round  
The wheels on the bus go round and round,  
All round the town [...]*

### *Tommy Thumb, Tommy Thumb. Where are you?*

It is a traditional song and a very popular song for young children from newborn to five-year-olds. It has been translated into several languages. The lyrics mention all the fingers. The song is translated into Catalan by M<sup>a</sup> Pilar Serna Serrano “Cançó dels dits”.



*Tommy Thumb, Tommy Thumb*  
*Where are you?*  
*Here I am, Here I am*  
*How do you do? [...]*

### *Twinkle, Twinkle Little Star*

“Twinkle, Twinkle, Little Star” is a popular English lullaby. The lyrics are from an early-19th-century English poem by Jane Taylor, “The Star”. The poem, which is in couplet form, was first published in 1806 in *Rhymes for the Nursery*, a collection of poems by Taylor and her sister Ann. It is sung to the tune of the French melody “Ah! vous dirai-je, maman”, which was published in 1761 and later arranged by several composers, including Mozart. The English lyrics have five stanzas, although only the first is widely known. The song is in the public domain, and has many adaptations around the world. It is translated into Catalan as “Brilla, brilla, estel petit”. The lyrics of the song are the text of the poem, with the first two lines of the entire poem repeated as a refrain after each stanza. For instance, the first stanza of the lyrics is:

*Twinkle, twinkle, little star,*  
*How I wonder what you are!*  
*Up above the world so high,*  
*Like a diamond in the sky.*  
*Twinkle, twinkle, little star,*  
*How I wonder what you are! [...]*

### *We Wish You a Merry Christmas*

“We Wish You a Merry Christmas” is a traditional English Christmas carol. The famous version of the carol is from the English West Country, but the song had previously been performed by carolers, wassailers and mummers in the nineteenth century, with a variety of tunes and lyrics. It is translated into Catalan as “Tinguem tots molt bones festes”. The popular version begins as follows:

*We wish you a merry Christmas,*  
*We wish you a merry Christmas,*

*We wish you a merry Christmas and a happy new year.  
 Good tidings we bring to you and your kin.  
 We wish you a merry Christmas and a happy new year.*

### *Baby shark*

“Baby Shark” is a children’s song featuring a family of sharks. Popular as a campfire song, it has taken off since 2016, when Pinkfong, a South Korean education company, turned it into a video that spread virally through social media, online video, and radio. Pinkfong’s version has become the most-viewed video on YouTube of all time in November 2020 with over 7.4 billion views. It is translated into Catalan as “Tauró xic”, by Som mainada.

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# Storytelling of corporate social responsibility at COVID 19

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## Introduction

Corporate Social Responsibility (CSR) is a determining variable in companies' business plans and is becoming critical every year (Sandoval et al. 2017). CSR has a role to play in different business areas, in supply chains, in quality management systems, in the environment, in health and safety at work, in transport, and innovation, among others, and its importance is evident in exceptional moments, such as those derived from COVID 19.

The integration of companies' management systems includes CSR, a variable relevant to COVID 19, to improve quality management systems, environmental management, and health and safety at work. This paper aims to identify how CSR is suitable at times of exceptionality when systemic changes, directly and indirectly, affect organizations, institutions, and different activity sectors.

The methodology used is explored by studying publications in the field based on reference data, the Web of Science and Scopus, based on the pandemic, highlighting the importance of CSR in organizations and institutions, starting with COVID 19.

This paper's structure is as follows: 1) An introduction to CSR; 2) a review of the literature on the pandemic and the impact of COVID 19 highlights the need to promote CSR in organizations and different sectors of activity in this exceptional situation; 3) the results; and 4) the conclusions of the exploratory study in the uncertainty that we have experienced.

## **Literature review**

COVID 19 shows that many companies have updated their assessment of labor risks and have strengthened their employees' security with additional personal protection equipment since the appearance of COVID 19 (Nowacki et al. 2020). They have worked on occupational safety during outbreaks of infection (Zhang et al., 2020). The COVID 19 pandemic was a worldwide outbreak to control this unprecedented infectious virus (Asiry et al., 2020).

In this situation, health and safety at work, and people in general, are of concern to the whole world, so a significant strain has been imposed on public health. Simultaneously, there are no medicines for treatment or vaccines, social distance, food rentals, hydro-alcoholic gels, and chewing gum in most countries worldwide (Beesoon et al., 2020), together with technological elements to combat the pandemic (Singh et al., 2020). In this scenario, CSR plays a transcendent role, since the vulnerability of individuals and institutions in the face of the pandemic implies joint actions to be taken by society at a global level (He & Harris, 2020; Hongwei & Lloyd, 2020; Anwar & El-Bassiouny, 2020).

Furthermore, the impact of COVID 19 has been economic, social and environmental, fundamental areas in the definition of CSR (Barreiro-Gen et al. 2020; Saadat et al. 2020; Dutheil et al., 2020; Cheval et al., 2020; Rodríguez-Urrego, D., & Rodríguez-Urrego, L., 2020; Chakraborty & Maity, 2020; Lenzen et al., 2020).

COVID 19 is a health crisis, with economic, social, and environmental consequences, which involves, among other things, reductions in production and consumption throughout the world, impacts on supply chains, economic and social losses, but also beneficial environmental effects through

the reduction of greenhouse gases. The effects on different sectors of activity, such as the tourism sector and the health sector, among others (Lenzen et al., 2020), is a change of paradigm not imagined in February 2020.

In this scenario, at the social level, the safety and health of workers and individuals are fundamental and in line with the Corporate Social Responsibility of companies, organizations, and institutions in general, as guaranteed by the document issued by the European Agency for Safety and Health at Work, which integrates risk prevention in the workplace and CSR (Zwetsloot, 2004). Thus, most sectors of activity have been directly or indirectly affected by COVID 19 (He et al., 2020), with the tourism sector standing out, and recent studies indicate positive impacts on CSR due to the attitude of workers in the tourism sector towards COVID 19 (Mao et al., 2020). Another industry that has been greatly affected is the health sector due to its high infecting ratio (Dy & Rabajante, 2020). This staff's high infecting ratio was a consequence of being in the forefront of the disease (Ng, Q. X et al., 2020; Heath et al., 2020) despite the fact that the relevance of the CSR in hospitals (Haddiya et al., 2020). It is worth saying that, progressively, these people have benefited from the need for safety and health at work in COVID 19. Still, the management system is improvable and requires action by those responsible for health, politics, and government (Tabah et al., 2020).

In these two sectors, therefore, CSR is fundamental to respond to the exceptional situations that arise. In concrete terms, the challenge for companies in COVID 19 is to reconcile business resilience with social responsibility, taking into account the business and corporate mission, transparent communication, and consistent decisions (Fontrodona and Muller, 2020a, 2020b).

## **COVID Pandemic 19**

The COVID 19 pandemic has affected more than 100 countries on the six continents, and Spain is no exception. On January 30, 2020, the World Health Organisation (WHO) declared COVID 19 a "Public Health Emergency of International Concern", and on March 11, 2020, WHO declared a pandemic. Recent data on the ongoing coronavirus pandemic (CO-

VID-19), from a recognized online statistics portal that collects market studies and accredited economic indicators (i.e., Statista), highlights the concern about the potential impact of the pandemic on different sectors and the economy in general. Specifically, of the large number of countries affected by the COVID 19, with a total of more than 21,000,000 people infected, August 14, with the USA, Brazil, and India among the leading countries. The number of cases in Spain on August 14 was 355,856, according to the Statista database (Figure 1). Today we do not see the end of the pandemic we live, and these figures are increasing as of today (i.e., September 20).

The total number of people dead in the world at the end of August 14 is over 750,000, with many people affected in the USA, Brazil, and Mexico. In Spain, Statista's data showed 28,605 dead people on August 14 (Figure 2)

If we focus on Spain, the Autonomous Communities of Catalonia and Madrid's Community (where population density is high) lead the number of confirmed cases in COVID 19, on August 11, 2020, followed by the other communities (Figure 3).

With a rate of essential infections, on August 11, 2020, in Aragón, La Rioja, the Community of Madrid and Catalonia, followed by other communities (Figure 4).

Besides, these communities also have the highest number of deaths recorded on August 11, 2020 (Figure 5).

Respect the security measures in place in Spain against the propagation of COVID 19, in the year 2020, especially those of providing disinfectants to all people (hydro-alcoholic gel), the closure of educational centers, sharing information on preventive measures, teleworking or distance working, increasing hygiene, clear prevention guidelines (banned hugs, greetings, contacts,...), the use of protective material (masks) and the prohibition of meetings and certain types of seating, among others (Figure 6).

COVID 19 on Spain's critical economic impact is evident in the estimated cost of the Spanish social security system in March 2020 to cover the measures taken by COVID 19 per autonomous community (in millions of eu-

ros) (Figure 7). On the other hand, the IBEX 35, the main index of Spain's reference, will also fall considerably by 2020 (Figure 8).

According to the Bank of Spain's GDP forecasts for June 2020, Spain has contracted by more than 15%, and according to Eurostat, Spain leads the Eurozone's GDP in the second quarter of 2020, with more than 18%.

The tourism sector was of great help during the previous 2008 crisis to manage a difficult situation. Still, in this pandemic, the health crisis has led to an economic crisis of different forecasts in different sectors, among which the tourism sector stands out. Specifically, the Easter holidays of 2020 will affect the tourism sector (Figure 9). Regarding the 2020 season, the tourism sector is concerned, as signaled by those responsible from the tourism industry in 2020, and is ill-prepared for the COVID-19 pandemic (Gössling et al., 2020). COVID 19 is different from previous epidemics. It has a more extended incubation period, facilitating its propagation (Chinazzi et al., 2020) to spread to Europe and America by 30% and Asia by 50% (Gallego & Font, 2020). Furthermore, at the beginning of COVID 19, the United Nations World Tourism Organisation (UNWTO) will reduce the pandemic's impact. Still, by April 2020, the UNWTO was reacting with travel restrictions of 83% for COVID 19, sensing a difficult scenario arising from the situation (Gössling et al., 2020).

The connection between tourism and health risks has meant that governments have imposed bans on travel to manage transmission risks (Gössling et al., 2020; Yang et al., 2020), and, together with other variables, this has meant a recession for Spain, as well as for other countries. Thus, the COVID-19 crisis highlighted the problems in the tourism and health sectors, and CSR plays a vital role in the new transparent communication and protection scenario and protection of people. Therefore, given this situation, Corporate Social Responsibility is now being developed to reconcile business resilience with social responsibility, and the business and corporate mission (Fontrodona and Muller, 2020a, 2020b).



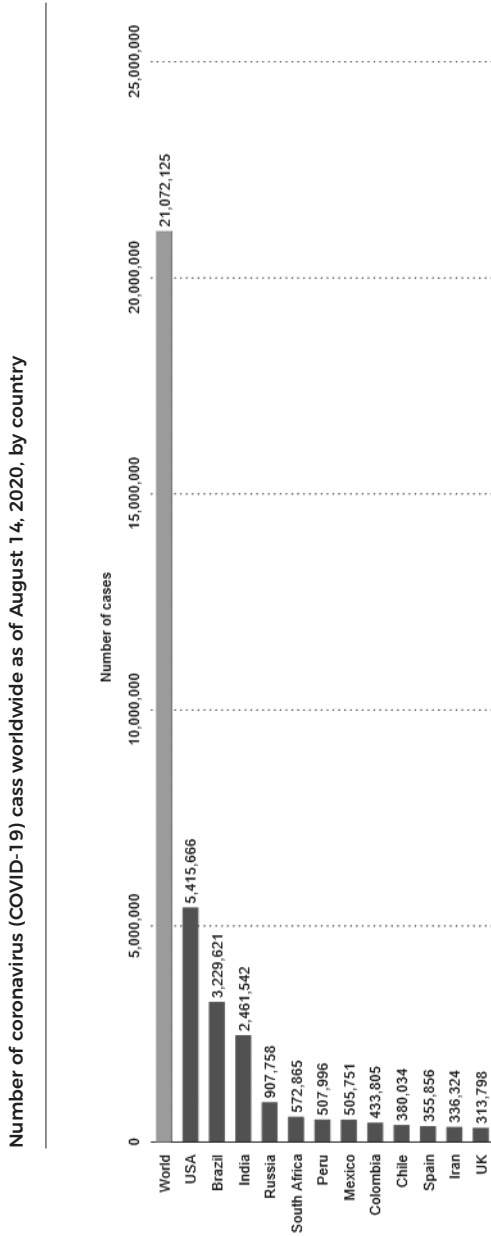


Figure 1: People infected by COVID 19 at the time and the first 12 countries most affected. Font: Statista database

Number of novel coronavirus (COVID-19) deaths worldwide as of August 14, 2020, by country

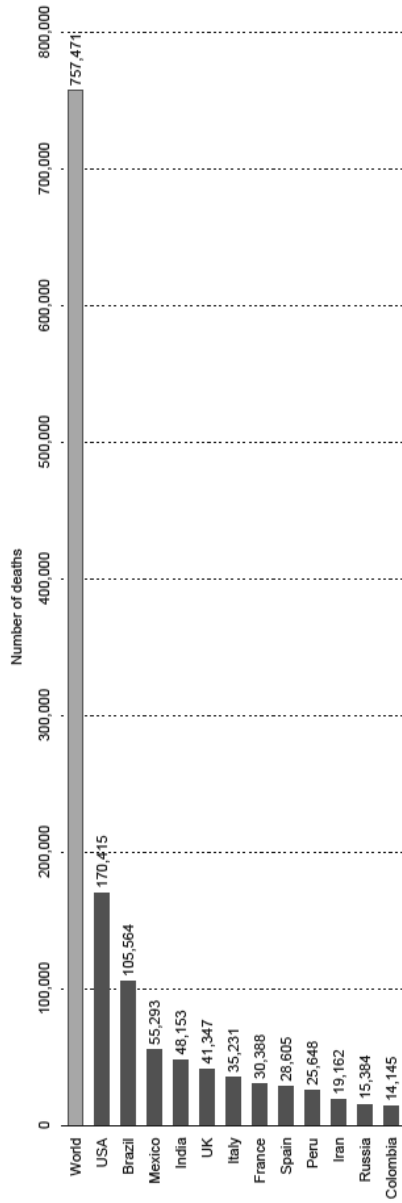


Figure 2: People killed by the COVID 19 when the first 12 countries were most affected. Source: Statista database

Number of confirmed cases of coronavirus (COVID-19) in Spain as of August 11, 2020, by autonomous community

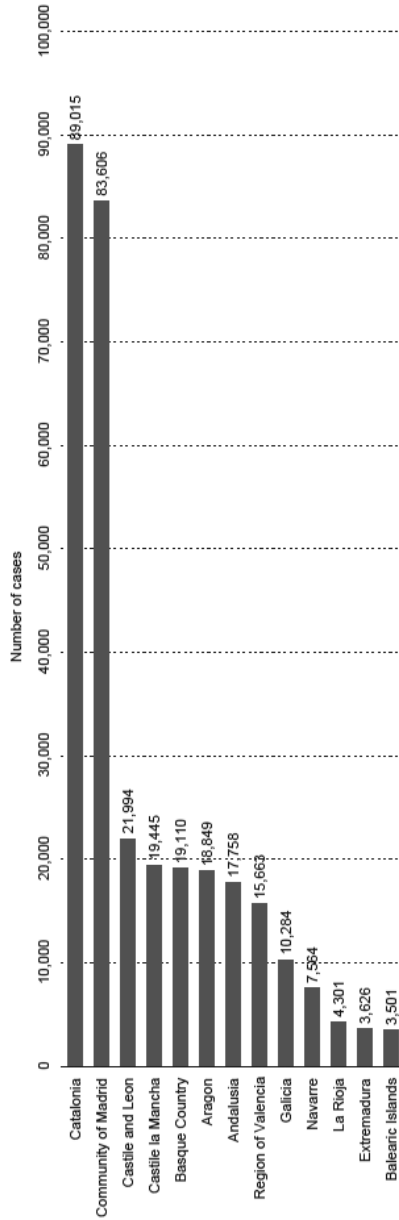


Figure 3: Number of cases from COVID 19 to the Autonomous Communities of Spain. Source: Statista database

Transmission rate of coronavirus (COVID-19) in Spain as of August 11, 2020, by autonomous community (every 100,000 people)

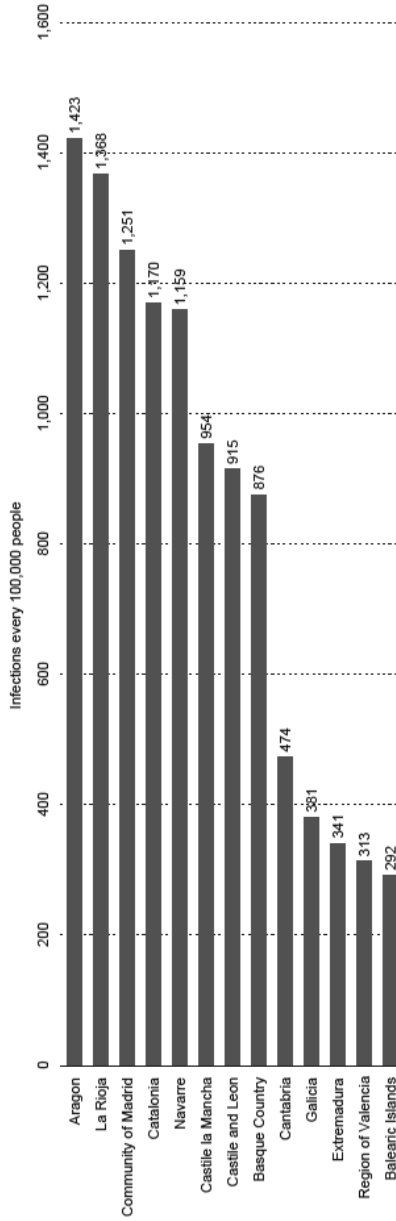


Figure 4: Number of cases from COVID 19 to the Autonomous Communities of Spain. Source: Statista database

Number of deaths related to coronavirus (COVID-19) in Spain as of August 11, 2020, by autonomous community

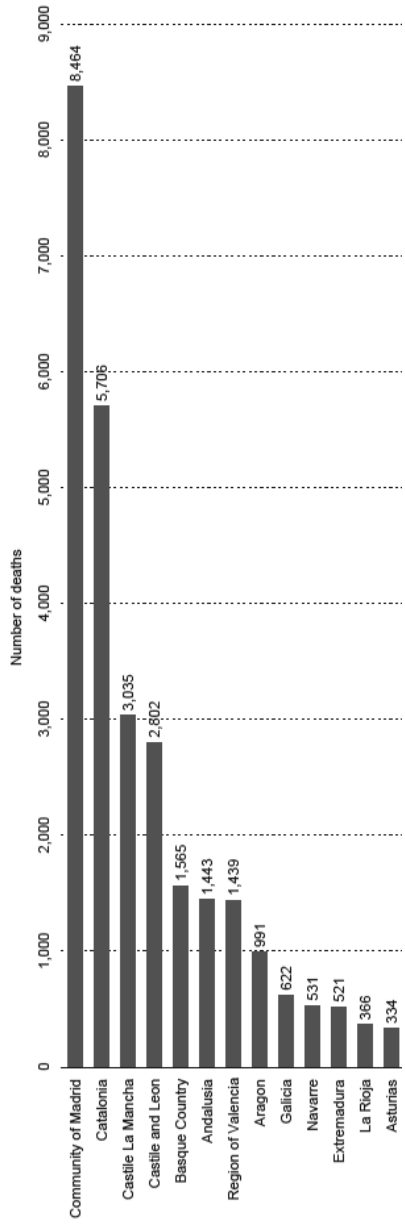


Figure 5: Number of deaths in COVID 19 in the Autonomous Communities of Spain. Source: Statista database.

Main measures taken by educational centers and workplaces against coronavirus (COVID-19) in Spain as of March 2020

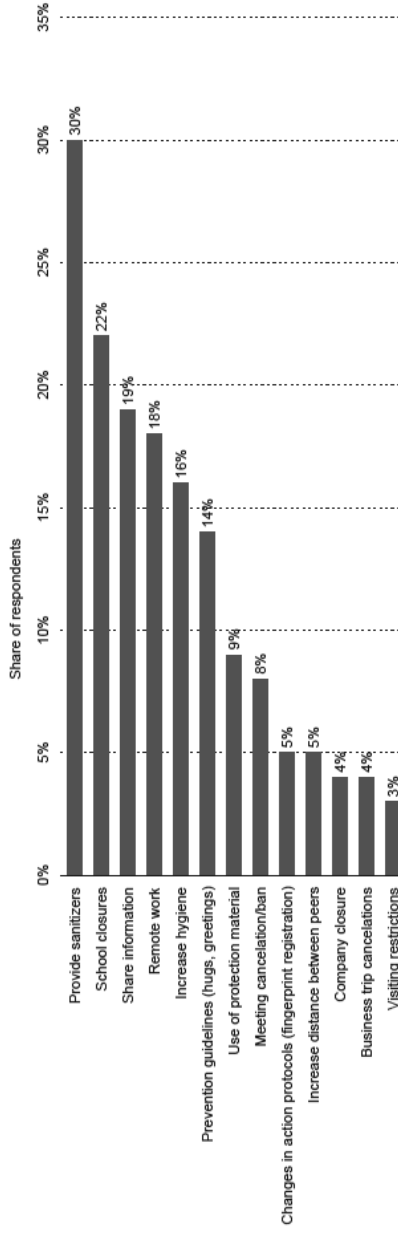


Figure 6: COVID 19 preventive measures in Spain. Font: Statista database

Estimated costs of the Spanish social security system to cover the measures taken against coronavirus (COVID-19), by autonomous community (in million euros)

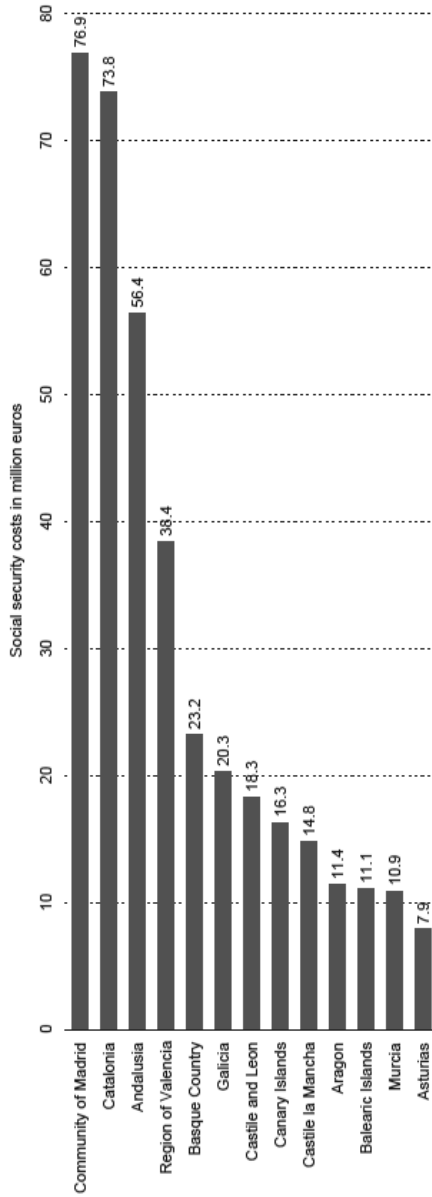


Figure 7: Estimated cost of Social Security for the COVID 19 most important in Spain. Source: Statista database

Impact of the coronavirus outbreak on the Spanish IBEX-35 stock market from first reported case on January 20 to May 13, 2020

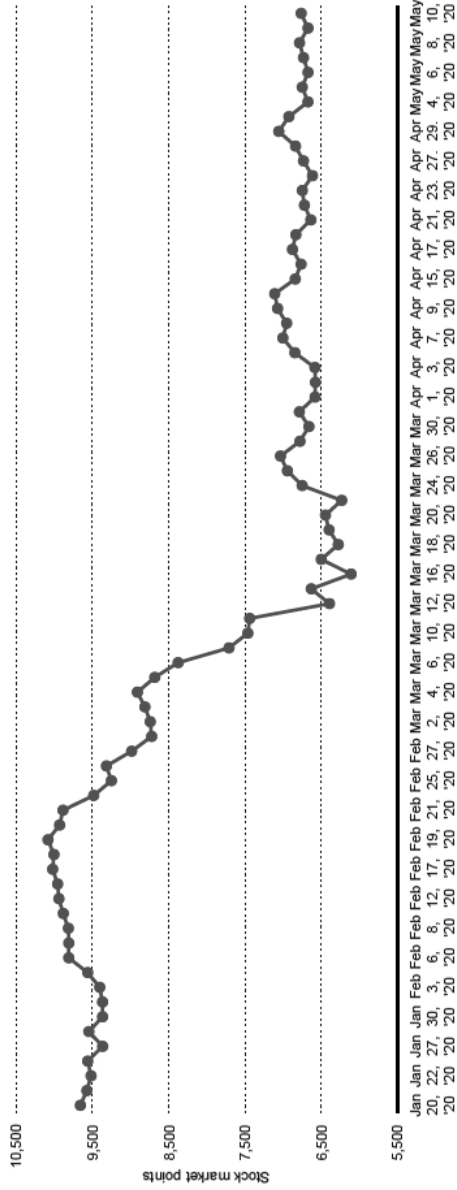


Figure 8: IBEX 35 models for the COVID 19 until May 2020. Source: Statista database



Month-on-month variation in hotel reservations for Easter due to the coronavirus (COVID-19) in Spain in March 2020

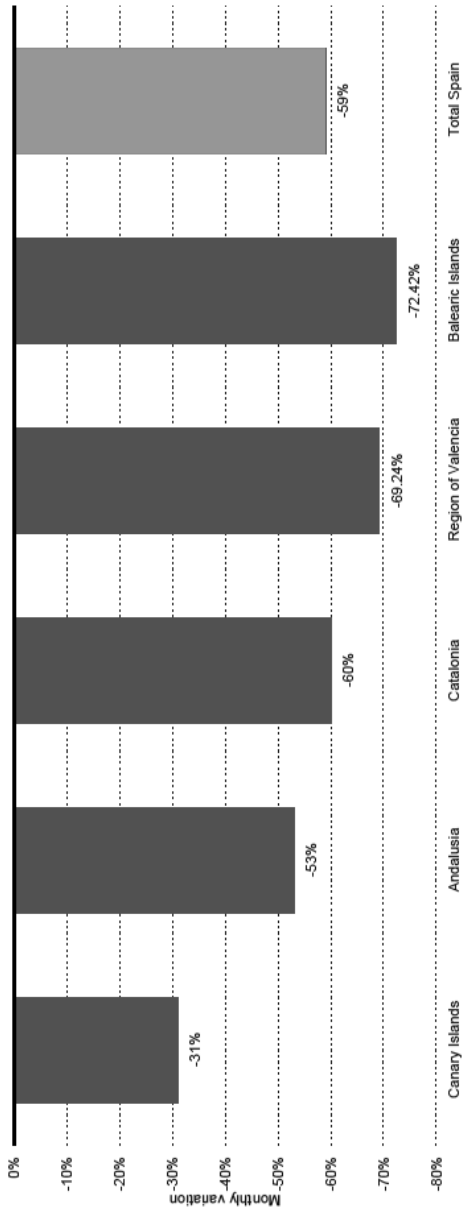


Figure 9: Impact of COVID 19 on holidays from Easter holidays 2020 to Spain

## Results and Conclusions

Corporate Social Responsibility (CSR) is of great importance at exceptional times, such as those arising from COVID 19.

The management systems of companies consider CSR as a relevant variable and, by COVID 19, the quality, environmental, safety, and health management systems at work have committed themselves to CSR by promoting the safety of people, a better environment, and joint actions for the common good (Briz-Redón et al., 2020; Nowacki et al., 2020; Zhang et al. 2020; Beesoon et al., 2020; He & Harris, 2020; Hongwei & Lloyd, 2020; Anwar & El-Bassiouny, 2020).

COVID 19 has affected the economic, social and environmental pillars of CSR (Barreiro-Gen et al., 2020; Saadat et al., 2020; Dutheil et al., 2020; Cheval et al., 2020; Rodríguez-Urrego, D., & Rodríguez-Urrego, L., 2020; Chakraborty & Maity, 2020; Lenzen et al., 2020).

The pandemic is a health crisis that implies a systemic problem in different direct or indirect activities (He et al., 2020). In the study, two sectors are affected: tourism and health, which have a clear impact on CSR. Expressly, the personnel's attitude guarantees an explicit CSR, especially that of the workers in COVID 19 (Mao et al., 2020). Specifically, frontline health care workers at risk of infection are not a sample (Dy & Rabajante, 2020). This new scenario has highlighted the need for safety and health at work as a system of improving management, which requires action by health, political, and government officials (Tabah et al., 2020) with much higher levels of CSR.

Therefore, CSR is fundamental to respond to the exceptional situations that arise. Specifically, the challenge for COVID 19 is to reconcile business resilience with social responsibility (Fontrodona & Muller, 2020a, 2020b).

We do not see the end of the pandemic yet. The number of people infected, deaths, the impact on geographical areas, preventive measures, the cost of social security, the fall in the indexes, and the GDP analyzed in this August 2020 study are figures that will continue to increase. The role of CSR in this environment must be relevant. We need to rethink negotiations, have fluid

communication with interest groups, assess the impact of the current pandemic, prepare for upheavals and convert to this new reality, with healthy and safe measures at an individual and community level with the appropriate changes in habits to improve the business model, values and business culture, with transparent communication campaigns and the relevant business resilience ahead of COVID 19 (Muller and Fontrodona, 2020). As Professor Fontrodona assesses, adjusting business models to new realities will put many areas at risk. This health crisis has led to an economic crisis that has notably affected the tourism sector and the health sector. The connection between tourism and health risk has also involved government intervention (Gössling et al., 2020; Yang et al., 2020).

Finally, the COVID-19 crisis in the tourism and health sectors highlighted CSR's crucial role in the new scenario of transparent communication and protection of people. Therefore, because of this situation, Corporate Social Responsibility is now being developed to reconcile business resilience with social responsibility, and the business and corporate mission (Fontrodona & Muller, 2020a, 2020b).

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# Rethinking Gender in Children's Literature and its Translation\* as a Social Change

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## Introduction

Children's literature is considered as "a response to repression— a literature whose specific sort of femininity depends on [...] an alternative way of describing reality" (1988, p. 33), remarks Perry Nodelman. This chapter aims to discuss the characteristics of the reality and alternative ways of describing this reality. In other words, the chapter revolves around one question: What is the reality and what could be the alternative realities in children's literature and its translation?

Throughout the history of children's literature in the world, the reality has changed depending on the period of time; therefore, the alternative ways of describing this reality have changed along with. The historical development that will be discussed in light of gender applies to most contexts in the world; however, still, it is possible to encounter all of these alternative realities simultaneously in some contexts (compiled in Demirhan, 2020).

This chapter focuses on the research areas that I particularly work on, which are gender, translation and children's literature. It starts with an historical overview of the intersection of these three areas, and state of the art. Following that, an up-to-date case study in the 21<sup>st</sup> Century Turkey (Demirhan, 2017) is given as an example of a social change, and future research is reflected as a follow-up study. In the end, the chapter concludes with general outcomes and further suggestions about academic and literary resources related to these three areas.

\* The chapter refers "translation" as an umbrella term for translation versions such as subversions, adaptations and retellings.

## Historical overview and state of the art

The discussion of gender in children's literature began with fairy tales. Children's classics such as *Cinderella* (1697), *Snow White* (1812) and *Pollyanna* (1913) have demonstrated conventional feminine and masculine roles (Lieberman, 2012; Rowe, 2012; Zipes, 2012). For instance, Zipes (2012) states that the image of Cinderella is "passive and obedient" (pp. 6-7). Likewise, Lieberman (2012) emphasises that these fairy tales "serve to acculturate women to traditional social roles" (p. 185). In addition to fairy tales, according to Jabeen and Mehmood (2014) and Muhlen et al. (2012), gender stereotypes can also be seen in children's picture books. These socially defined gender roles are compiled in Stephen's list (1996) where masculinity is associated with being strong, protective, active and rational meanwhile femininity is affiliated with being beautiful, passive, intuitive and vulnerable. Children's classics in the 18<sup>th</sup> and 19<sup>th</sup> centuries were widely considered as patriarchal, gender stereotyped stories, and became the centre of criticism by feminist literary circles in the late 20<sup>th</sup> century. With this reality in mind, an alternative reality is offered: adapting traditional stories in light of feminist politics and creating new feminist versions and translations.

In these adapted feminist versions, it is obviously seen that masculine and feminine roles are reversed. Female characters have taken the control and become the centre of the narrative. Masculine roles attributed to male characters such as being strong, active and rational are assigned to female characters. Therefore, the image of vulnerable, passive and submissive women is destroyed. The act of subverting conventional stories has been seen in different contexts during the 20<sup>th</sup> century. Indeed, feminist subversions and adaptations have been widely discussed in academic fields mostly in literary and gender studies.

From the beginning of the 21<sup>st</sup> century, there have been some criticisms claiming that these subversions and retellings reproduce gender binarism and normativity (Mallan, 2009; Paul, 2005). For instance, Paul (2005) states that reversing gender roles or gender switching only contributes to the female/male hierarchy. By assigning masculine roles to female characters, these characters are transformed based upon stigmatised masculine quali-

fications rather than being created out of something new. These criticisms have paved the way for another alternative reality which is breaking free from replicas and offering a new reality with a new language, voice and agency. To exemplify, Crowley and Pennington (2010) suggest presenting a “feminist fraud” (p. 311) “that stands on its own feet” (Demirhan, 2020, p. 532). The self-made and self-awakened characters independent from gender binarism are promoted in line with transnational and multicultural feminism. In today’s children’s literature and its translations, many traces of feminisms —feminism of women of colour, postcolonial feminism, existential feminism as well as lesbian and queer feminisms— can be found. Further to that, the representation of nonconforming, LGBTQ+ families has become visible in children’s books.

Referring to Ganz’s (2001) statement mentioned in the call of this conference saying that “storytelling is central to social movements because it constructs agency, shapes identity, and motivates action” (p. 3), and the alternative realities that are just discussed, it is possible to make a connection between storytelling and the translation of feminist and gender friendly children’s stories. Translation of these stories can be seen as a social movement since it contributes to shape gender identity in children and motivates them to see alternative realities rather than imposed gender notions.

### ***A Case study: A Game of Genders: The Development of Translated Feminist Children’s Literature (TFCL) in the 21<sup>st</sup> Century Turkey***

The case study, conducted in Turkey (Demirhan, 2017), can be an illustrative example of a social change and community development. The study employed feminist and sociological approaches and traced the development of translated feminist children’s literature in the 21<sup>st</sup> Century Turkey. The research focused on the issues of gender and translation in the context of children’s literature translated into Turkish. The source texts were from different languages such as Spanish, Swedish and English; however, it was not a comparative study between source texts and target texts. Rather, the study followed a two-phase: the analysis of feminist texts and para-



texts in translations addressing to the 9-15 age group and of translation policies and ideologies of the related publishers who published translated feminist children's literature in Turkey. The method for the first phase was analysing every textual and paratextual material such as titles, blurbs, prefaces and illustrations that accompany the text. For the second phase, the method not only consists of examining websites, catalogues, profiles and statements of publishers and editors but also conducting interviews with the publishers.

In broader sense, the study consulted on Williams and Chesterman's causal model (2002, pp. 53-56) which emphasises the socio-cultural level that focuses on the underlying causes of a change, development in the society. The model motivates to ask the question of 'why' and explain the reasons behind translation facts in socio-cultural level. According to Williams and Chesterman (2002), "the polysystem approach and scholars [...] use causal constraints such as patronage and ideology" (pp. 53-56) to understand why translation happens and why some texts are selected at a particular time. Referring to systemic frameworks where translation, literature and society are considered as partially interdependent systems (Even-Zohar, 1990a, 1990b, 1997; Tyulenev, 2014) as well as ideology-related concepts such as Lefevere's patronage (1992a, 1992b), the case study found out that feminist ideologies of activist publishers stimulated a disturbance in the stereotyped, canonised children's literature and gave rise to the development of an alternative literature in the system, which is translated feminist children's literature. Activist publishers created a change by offering contra-elements and translation was used as an ideological tool to bring gender issues to children in Turkey and to raise gender awareness as part of social change.

The study is significant in several ways; first, it sheds light on the sociological aspect of translation. The majority of children's literature in Turkey are translations of Western children's classics (Çıkla, 2005). Considering the dominance in the publishing market where there are various children's books imbued with conventional gender roles, the development of translated feminist children's literature manifests itself as an historical phenomenon. Second, the study reflects on the ideological role of translation in the society. Although these roles attributed to translation act may

change in different times and places in the history, tracing an historical translational phenomenon in a particular society at a particular time informs us about the reasons of the existence of translations at that particular time and place. In this case study, the development of this literature is also connected to the ongoing feminist politics in the 21<sup>st</sup> Century Turkey. The focused gender themes in the translated children's books are similar to the gender issues in the society at that period. These issues can be compiled as questioning gender stereotypes, elimination of violence and patriarchal oppression, sexuality and body politics, and a search for identity. When the literature and society are considered as interrelated systems in the Turkish polysystem, the publishers' act of importing the elements of feminist children's literature to the home system is closely related to their intentions of raising gender awareness of the children in the society.

### **Future research**

The scope of the former research was limited due to the space and time of the study since it was a recent phenomenon at that time. On the basis of the findings in the case study and the gradual development of the phenomenon in the following years, the research will be expanded by not only analysing more materials, extracts and supplements of translated feminist and gender-friendly children's literature but also giving a meaning to this development in light of sociological and reception studies from a transnational feminist perspective. Further research will focus on how this development, or these translations affect the local literary repertoire and how they are welcomed by the target reader who are children in Turkey. In other words, the impact of transferred gender notions on literature and children's understanding of gender will be analysed in line with reception theories and the concept of feminist pedagogy. To be more precise, children's acceptance, resistance or any kind of attitude towards imported gender notions will be interpreted in close relation with the establishment and success of feminist pedagogy. In the research, the success of feminist pedagogy will be elaborated with the communication of feminisms and gender issues between cultures. Sailing for a global understanding, the research aims to show that translation cultivates transnational feminist dialogue in the world. In this sense, the research will be based on contextual

reception analysis and enrichment on translating other cultures' feminisms and gender discourses transnationally.

## Conclusion

By commencing with a brief history and state of the art on gender in children's literature and its translation, the chapter aimed to reflect on the milestones of the subject and to demonstrate its development until today. Considering the development of translated feminist children's literature in the 21<sup>st</sup> Century Turkey as a case study and further reading alternatives gradually increasing in other cultures of the world, it is clearly seen that the transformation of gender and feminist themes in children's books and its translations has become even more visible. In line with the feminist literary criticisms and feminist politics of the period of time and culture, stereotyped realities of gender in children's books have continuously changed and paved the way for alternative realities. The case study is an illuminating example not only for the reality but also for the alternative reality offered in the context of Turkey. In a stereotyped literature and context, translated gender notions from other cultures not only fill in a function in the literature but also in the society since imported gender themes in the books are closely related to the ongoing feminist politics in the social context. In this sense, translation contributes to the children's understanding of gender and feminism by confronting them with alternative realities. Therefore, translation is considered as "a fact, a phenomenon, of the society it emerges, rather than a 'homeless' entity" (Demirhan, 2017).

Referring to Nodelman's statement and the question raised in the introduction, it is illustrated that how the concepts of gender, ideology and translation can be integrated with children's literature to offer an *alternative way* of describing the reality in children's books, and to use storytelling and translations as a tool for social change and raising gender awareness in children. To offer alternative realities for children, it is essential to awaken to the realities first. Rethinking, reimagining and recreating gender in children's literature and its translation is a never-ending journey, and offering alternative realities is an inevitable part of this travel.

## Further suggestions on reading

### *Academic recommendations*

Mallan, K. (2009). *Gender Dilemmas in Children's Fiction*. Palgrave Macmillan.

The book discusses dilemmas about gender, sexuality and body politics particularly in the context of children's literature. It focuses on the themes of beauty, identity and binarism in gender. For those who study in these areas, this can be a fruitful resource.

Crabb, P. B. & Marciano D. B. (2011). Representations of Material Culture and Gender in Award-Winning Children's Books: A 20-Year Follow-Up, *Journal of Research in Childhood Education*, 25(4), 390-398. <http://dx.doi.org/10.1080/02568543.2011.605209>

The research examines Caldecott award winning children's literature between 1990 and 2009. It particularly focuses on the gender and the type of material artifacts portrayed in illustrations. The study debates over the relation between these representations and children's beliefs and perspectives.

Haase, D. (2004). *Fairy Tales and Feminism: New Approaches*. Wayne State University Press.

This book concentrates on feminism in the field of fairy-tale studies. It is a collection of essays written by female storytellers who analyse and reshape the traditional nature of fairy tales in diverse contexts including Latin America and South Asia. The detailed bibliography included in the book is a remarkable supplement for researchers.

Yuan, M. (2016). Translating Gender in Children's Literature in China During The 1920s- A Case Study of Peter Pan. *International Journal of Comparative Literature & Translation Studies*, 4(3), 26–31. <http://dx.doi.org/10.7575/aiac.ijclts.v4n.3p.26>

This is an interesting research in the context of China. The author works on the intersection of gender, translation and children's literature. She examines the first Chinese translation of *Peter Pan* (Barrie 1929)

and finds out how the representation of gender is transformed in the translation.

### *Literary recommendations*

Buregren, S. (2006). *Lilla Feministboken*. Tiden.

This is a Swedish children's fiction that can be considered as a path-finder which makes child readers explore the concepts of feminism, women's experiences in a patriarchal society as well as deeply rooted gender stereotypes.

Baldacchino, C. (2014). *Morris Micklewhite and the Tangerine Dress*. Groundwood Books.

The children's book narrates a boy who loves wearing a tangerine dress. It not only revolves around the theme of gender nonconformity but also provides an insight on the expectations of the society.

Bear, S. (2018). *Love Makes a Family*. Dial Books.

This is a children's book about all types of families, regardless of sex, gender and sexual orientation. The concept of family is demonstrated in a way that whether the child has two mothers, two fathers, only one parent, or a mother and a cat, as long as there is love, it is a family.

Newman, L. (2008). *Mommy, Mama, and Me*. Tricycle Press.

This LGBTQ+ picture book tells a story about same-sex parents and their children. Mostly composed of illustrations, it shows children that how the life of unconventional, non-nuclear families and their connection with child can be same as nuclear families.

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# Visual and narrative storytelling as a medium for health

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## 1. Introduction

As Ricoeur (2005) stated as humans' beings we are capable of word, action and narration. Visual and narrative storytelling are very important as we have a narrative identity (Ricoeur, 1999). Visual and narrative storytelling are also connected to human health, specially to our mental health. More particularly, this article will focus on suicide and visual and narrative storytelling. Storytelling helps us to have a deeper understanding of this extremely complex human phenomenon, to promote the wellbeing of the people who have tried to commit suicide, to prevent others' suicide via the Papageno effect, and to combat the stigma improving the empathy in relation to suicide.

## 2. Suicide: a silenced death

Suicide is a global phenomenon. Approximately 800,000 people die of suicide each year in the world, the number of suicide attempts is 20 times greater (WHO, 2014). Suicide remains an incomprehensible aspect of existence as a dark side of the human condition between the expression of illness (Koslow, Ruiz & Nemeroff, 2014) and self-decision (Améry, 1976; Critchley, 2015). Since the landmark sociological interpretation of Durkheim (1960), important attempts to understand this phenomenon have focused on the phenomenology and semantics of self-destructivity (Baechler, 1975; Menninger, 1956).

The motivation for suicide has been widely discussed. Important studies have been published on the relationship between suicide risk and mental



illness, particularly affective disorders (Schaffer et al., 2015) and schizophrenia (Popovic et al., 2014), as well as consumption of toxic substances and suicide (Yuodelis-Flores & Ries, 2015). A family history of suicide and the existence of previous suicide attempts are well-known risk factors. Epigenetic studies focusing on the role of serotonin (Picouto, Villar & Braquehais, 2014), the brain-derived neurotrophic factor (Paska, Zupanc & Pregelj, 2013) and inflammatory cytokines (Miná et al., 2014) as the precursors of suicidal behavior have been published. The relationship of suicide with psychosocially stressful events, such as unemployment (Milner, Page & La Montagne, 2013), poverty, and personal or economic crises, has also been investigated (Heslin et al., 2011; Kentikelenis et al., 2011). Childhood trauma has been proposed as a possible trigger for suicide attempts in adulthood (Paska et al., 2013).

### 3. Suicide and visual storytelling

Visual storytelling has been developed by Angel Serra in his article “Images in narrative therapies” (also published in this book). Although it is not the goal of this article to develop a deep analysis, it is interesting to see some visual representations of suicide in the history of art. During the Middle Age, as suicide was considered a sin against God, people were dragged by horses and finally buried in crossroads, for them not to be able to find the path to Heaven. This gives a clear idea of how our understanding modulates our answers, reaching cases of extreme cruelty. On the contrary, during Japan’s history it has been considered a respected act of honor.

There are some representations from the 16<sup>th</sup> century to contemporary art that show different ways to commit suicide (from hanging to jumping from a high building).

*Lucrecia* (1530). Lucas Cranach The Elder

*Suicide of Cato* (Between 1650-76). Giovanni Battista Langetti

*The suicide* (Between 1877-81). Edouard Manet.

*Dorothy Hale’s suicide* (1938). Frida Khalo

*Picture of a woman about to commit suicide* (2009). Rosie Taylor

*Suicide* (around 2010). Anna Soler.

This last art piece is very interesting as we can see the evolution from painting to a modern art representation. Ana Soler (2008), at her exposition *Invisible Scares*, took razor blades (used to cut the wrist's blood vessels) as a powerful metaphor for suicide. .

#### 4. Suicide and narrative storytelling

*The question of suicide is the most important question in philosophy.  
It is the question about the meaning of life.*

Albert Camus, *The Myth of Sisyphus*.

##### *Paul Ricoeur's Philosophy of Action*

Paul Ricoeur (Ricoeur, 2005) wrote the *Phenomenology of the capable man*. As human beings we are able for action, word and narration. As humans we have a narrative identity (Ricoeur, 1999). So, the narratives are a structural part of human nature. Narrative, storytelling, can play a fundamental role for our wellbeing. Among others, we can mention two authors that write about psychology and that help us to understand the connection between narrative storytelling and suicide.

##### *Victor Frankl's logotherapy*

Logotherapy is a psychological school based on the need to find meaning. Frankl (1964), who survived to Auschwitz, wrote that the will for meaning is essential for human beings. When we do not have meaning in our life we can suffer: 1) Depression or suicide. 2) Aggression. 3) Addiction.

In order to avoid suicide, it is extremely important to find meaning in our lives and to help others to find it, especially when they have suffered different traumas. Meaning construction is connected to stories, to narrative storytelling as we can explore and find meaning through narratives.

##### *Boris Cyrulnik's resilience*

Resilience is the human capacity to confront adversity and to be able to develop a meaningful life project. Cyrulnik (2002) says that resilience de-

depends on factors such as: 1) Good emotional basements (the emotional bonds we develop during childhood). 2) The capacity to find meaning to traumatic events. 3) The social response to the trauma (how society reacts towards a person who has suffered the trauma).

Resilience is basic to our mental health and to prevent suicide. Again, meaning appears to be a central concept to human's emotional and psychological wellbeing, so we can establish a relationship with storytelling. It is also very important to notice the social response to the different traumas as suicide (or suicide attempt). For example, to condemn it as it is considered a sin.

### *Suicide: a silenced death*

Suicide is a silenced death. One of the reasons is due to the Werther effect, the belief that talking about suicide promotes it. The name is based in the fact that after Goethe published his book "The sorrows of the young Werther" in 1774 whose main character commits suicide, there was an increasing number of suicides. We do not talk about it, and in Europe, suicide is the second leading cause of death among people aged 15-35 (WHO, 2013). So maybe we have to reconsider this silence. On the contrary, we can promote the Papageno effect. The Papageno effect is the effect that mass media can have by presenting non-suicide alternatives to crises. It is named after a lovelorn character, Papageno, from the 18th-century opera *The Magic Flute*; he was contemplating suicide until other characters showed him a different way to resolve his problems.

This was one of our motivations to develop the research *Suicide and life* (Simó Algado, Peña, Arrufat, 2013). Our goals were: 1) To have a deeper understanding of the complex phenomena of suicide to prevent it, 2) To promote the Papageno effect identifying resilience factors. We decided to follow Ricouer's (2005) vision of the capable being, capable for (word, action and) creating narratives. There did not exist, to our knowledge, qualitative studies that had systematically analyzed the life histories of psychiatric patients who had attempted suicide. Some studies had used narrative analysis with life histories in patients with schizophrenia (Ogden, 2014), patients with a history of sexual or physical abuse (Nehls &

Sallmann, 2005), and preterminal patients (Lindqvist et al., 2015), but none had included patients suffering from mental illness who are survivors of suicide attempts.

## **5. Case study: Suicide and life. Life histories of suicide attempt survivors**

The aim of this study was to perform a qualitative analysis of the life trajectories of selected patients with a history of attempted suicide with the purpose of gaining a better understanding of this complex phenomena and identifying personal and psychosocial factors that favor suicidal behavior and those that ground resilience.

### *5.1. Study Design*

This piece of research was conceived as a prospective and qualitative study of a sample of five selected patients suffering from a mental disorder (major depression, dissociative disorders, schizophrenic disorder, and drug abuse disorders) who have survived at least one serious suicide attempt in their lifetimes. In the study, participants are named by pseudonyms (Frida, Sebastian, Janka, Javier, and Julia).

### *5.2. Research*

The sample selection was purposive, based on awareness of the personal importance of attempted suicide in the patients' own lives and on their positive stance toward the investigation. Only one out of the six patients invited to participate refused, and none dropped out. Each of the five participants was interviewed face-to-face six times. Interviews were recorded in audiovisual format. Each interview lasted for 1 hour and was conducted at an interval of approximately 2 months to avoid stress on the participants. The total duration of the interviews was about 6 hours per participant. The interview, which was open and guided merely by short cue questions, allowed each participant to report about his or her life without formal restrictions or time pressure. The interviews were conducted by the participant's psychiatrist and attending physician; the es-

tablished doctor–patient relationship thus facilitated the implementation of the interviews.

Upon completion of the interviews, the authors proceeded to the literal transcriptions to obtain the life stories. The interviews were transcribed in different phases: (i) auditory information from the interviews was collected, eliminating the visual content, to maintain the anonymity of the participating patients; (ii) auditory recordings were transcribed by colleagues belonging to the Faculty of Health Sciences at the University of Vic; (iii) the authors completed the life stories with relevant information observed on visual recordings (gestures, grimaces, signs, and poses); (iv) some additional interviews were conducted in order to complete and expand the information obtained and to give and obtain feedback; finally, (v) to obtain a narratively accurate life history, the authors and an external philologist have striven for a story concordance. It is important to emphasize that the participants' original narrative remained unaffected at its core throughout this process.

### *5.3. Parallel Life Stories Method*

Qualitative analysis of life stories was conducted by means of the parallel life stories method. This technique is suitable when the study participants share life experiences, in this case, suffering from a mental disorder and having attempted suicide in the past, although there is no personal link among them. Following this technique, life history reports underwent cross-sectional and longitudinal analyses of their contents. From these analyses, shared life themes and categories emerged. The analysis was performed using the ATLAS.ti software.

### *5.4. Results*

The qualitative analysis of life stories by means of the parallel life stories method yielded six categories and 62 items as follows: (I) broken childhood (15 items), (II) education (9 items), (III) employment as a promoter of health and social inclusion (9 items), (IV) family and current social networks (5 items), (V) mental health and mental disorders (10 items), and (VI) experiences around a suicide attempt (14 items). Just some categories and narratives are presented.

### 5.5. *Narrative storytelling and suicide*

Narrative storytelling helped us better understand the deep and complex phenomena of suicide. “I did not expect my mother to shoot me. She shot me on the shoulder. My mother killed me. She killed trust. She killed my smile. She killed my desire to live”. This is one of Sebastian’s narratives. It is clear this event is terribly traumatic. When the person who is supposed to love you, your mother, tries to kill you, it has a huge and negative impact in our mental health.

“The second attempt of suicide was with heroin; I consumed a lot of heroin. I tried to destroy myself, I did not want to be more involved in life, because I was pregnant, and I lost the child”. Julia, who experienced a very traumatic childhood, lost her child and the pain was so hard that she tried to escape via suicide.

Specially, suicide was connected to:

#### *Escape from Senselessness, Trauma, or Pain*

“In my life I have attempted suicide 10 times or more. The reason was to escape, to disappear. Suicide for me is like an escape route. Something disturbing would happen, and suddenly I could take no more, I could not see anyone, then I took pills.” (Yanka)

“Suicide is an escape route. In life’s difficult moments, you want to disappear; you do not want to be here anymore. My attempts have been linked to the depletion of my energy.” (Julia)

#### *Lack of Meaning in Life*

“I’m tired of life, of all the pain in life. I do not like life. I cannot live. I fail to understand why I was born.” (Frida)

“At that moment I was overburdened, I mean, I was 26 to 27 years old, and life ceased to have meaning for me. I did not care at that time about dying. I did not care, but I felt bad for my parents because they would lose a son. Life is much longer than 26 years, but at that time I did not think so. I thought about dying at that time, life lost its meaning for me.” (Javier)

We have seen in Frankl (1964) and Cyrulnik (2002) how important it is to find a meaning for our mental health and the potential consequences of the lack of meaning and how it affects our resilience's capacity.

### *Stigma of Suicide*

"For my family, the fact that I suffered from a mental illness was a taboo. Most did not know about it. My dad knew, but my mum and my brothers did not know. There were people who knew and people who did not know. The taboo has lasted all my life. Up to 5 or 6 years ago when I announced it to everyone, people did not believe it. In the background it is still taboo, like our childhood experiences." (Frida)

"Society . . . the less I talk about my illness with people around me, the better, because they do not understand that a person can hurt herself or attempt suicide ." (Yanka)

Stigma is closely linked to suicide. It is important to break this silence. Narrative storytelling is a powerful tool as we can listen to the normally silenced voices of individuals who have tried to commit suicide. The resultant narratives help to create awareness among society, as after reading or listening we can be more emphatic with them.

### *Resilience Factors and Effective Support.*

Narrative storytelling also showed us some important aspects that help the participants to find meaning. We can consider these factors when planning our intervention plans promoting the Papageno's effect.

"What keeps me alive is getting along with my wife. Family is the most important thing for me. And my dogs that depend on me. My wife does not depend on me, but my dogs do. Yes, that's all I have." (Sebastian)

"My daughters are what give more meaning to my life, but sometimes I'm really tired. What makes me think that life is worth living is the fact that I still have young daughters; my daughters need me, and they are my reference." (Yanka)

*The Importance of Listening and Peer Support.*

The following quotes illustrate the importance of listening and peer support to help those who are contemplating suicide:

“To help someone who is thinking about suicide, I think the most important thing is to speak honestly. Talk to them as a person, not only as a mentally ill patient. Treat them like people, face-to-face.” (Javier)

“To help a person who attempts suicide, what I recommend is listening to him or to her. To listen, to understand, to make him or her see that in life there are difficult moments, but you have to pull ahead, however difficult it might be, because it is not worth killing yourself; problems do not disappear this way. You would take the problems with you. I would say that those who have problems also have to seek help; you always find someone who is willing to help you. I think we should implement preventive measures.” (Julia)

As we have seen in relationship to stigma, narrative storytelling is a powerful way to tackle the issue and it has a therapeutic impact.

“It has been the most therapeutic experience since I visit the mental health services. It is the first time I have felt really you have listened to me”. (Frida)

## **6. Stories for social change.**

Visual and narrative storytelling are powerful tools to build a healthy, humanistic and inclusive society. Listening to these vital and narrative stories is a way to break the sociology of absences and we are promoting the sociology of emergences (Santos, 2013). We listen to voices that have been silenced by researchers and academia, as they are really valuable.

In the case of suicide, they help us to move:

- From one understanding of victims to survivors
- From considering people who have tried to commit suicide as objects of our research to subjects with a voice



- From the passivity to be researched to action, that can help others to prevent suicide
- From a silenced death to narratives that promote empathy and can have a Papageno effect preventing others' suicide.

## **Annex 1. Index of the book *Suicide and life and conclusions for the research.***

### **SUICIDE AND LIFE**

#### **1. Prologue**

1. Theoretical framework
  - 1.1. Health
  - 1.2. The person with mental illness
  - 1.3. Suicide

#### **2. Research**

3. Life stories
  - 3.1. Sebastian, the sense of justice
  - 3.2. Frida, I want you to think of a girl
  - 3.3. Yanka, life from an orphanage
  - 3.4. Javier, a divorce in the memory
  - 3.5. Julia, life begins after drug consumption

#### **4. Parallel Life Stories**

#### **5. Discussion**

#### **6. Conclusions**

#### **7. Epilogue**

### **CONCLUSIONS**

1. **Childhood trauma** is a risk factor for suicide attempts.
2. **Resilience** determines the response to trauma.
3. Suicide appears as an **escape from the lack of meaning**.
4. **Social stigma** has to be addressed.
5. **Listening and peer support** are shown as protective factors for suicide.
6. It is very important to consider the **social determinants** of mental health.
7. **Advocacy-based health policies** should be prioritized from a community perspective.
8. **Meaningful job** is a determinant of mental health and protective of suicide.
9. **Qualitative research** provides useful and complementary information and has therapeutic potential in itself.
10. It is a priority to **empower people** to be able to develop a meaningful life project.

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# Images in narrative therapies

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## Introduction

This article describes the use and value of images in narrative psychotherapy.

The conceptual framework of narrative psychotherapies is contextualized, the different modalities of application of images in psychotherapy are briefly explained: phototherapy, photobiography, photovoltaics and films.

The role of images in psychotherapy pursues the sensory-emotional impact to enhance recollection and facilitate greater integration of experiences.

The combination of photographs and words is suggested to enhance their representative and evocative utility of memory in the field of health.

## Conceptual framework of narrative psychotherapies

People need a story; our own history. The story helps to structure reality through a narrative configuration that connects the facts together and gives them meaning. We answer the question of what happens and why it has happened.

The story, in addition to organizing our experience of the world, places the experience in a relevant way within an autobiographical time, in other words that is, the narration allows us to capture the feeling of the time lived (Bruner, 1987). We reflect a story in successive phases within a time axis.

There is a narrative impulse that has a biological and evolutionary basis, and it is this ability that makes us human that allows us to oscillate with the mind between past, present and future (Greene, 2020).

Evolutionarily speaking, human beings primarily organize information and data through stories and tend to think in a narrative rather than in a scientific way (Bruner, 1988). Acts of narrative communication, whether with oneself or with others, show the subjectivity of the person, his concrete way of seeing and giving meaning to life, which makes him an element of identity, of evaluation. and psychological transformation. It is a process of internalizing discourses and narrative structures with a strong psychosocial basis.

### **Narrative and psychotherapy**

In psychotherapy, narrative is a style of work rather than a therapeutic school, for this reason, narrative techniques and strategies are more common than narrative therapies (García-Martínez, 2012).

These techniques are framed within the influence of constructivists and postmodern thought, who considered it to be the discourse that creates reality. Knowledge is therefore a creation and not a discovery of regularities in the world. There is also nothing to discover, an essential self in people. Identity is something purely contextual and discursive.

From this position, psychopathology is fundamentally a narrative product, not a nosological entity that previously existed, but the product of the interaction between the person and his environment.

In this interactive framework the client and the therapist are creators of change. And the therapeutic evolution of the client will be given to know his personal reality, and to venture into the world of the possibilities of reworking the meaning of his experience. The procedure that is followed aims first to know the system of meanings of the client, the stories that people create about their lives. To then produce changes looking for alternative stories to the story itself, and interpreting it in a more viable way with new possible meanings.

## **Memories recovered through photographs**

For Kandel (2019) “our brain creates, stores, and reviews memories, constantly using them to make sense of the world” (p. 117). Memory is not just a storage device, it is a looping machine. We keep vestiges and fragments of experience and when we recognize we remember and create associations.

In the psychotherapeutic context, photographs are used in a phase of memory retrieval or updating. Through the photographs, the memory is evoked in order to capture the meaning and the experiences associated with it. It is based on the importance of visual information in the experience of remembering (Dewhurst & Conway, 1994) and the mental images with which we encode memories.

The sensory dimension of the photographs links them directly to the world of emotions. But they do not only want to have a sensory-emotional-analog impact, but also want it on a textual-cognitive-digital level. The procedure to follow is for the user to first remember, express and experiment with the emotion of the image, and then develop a narrative.

In this mental journey through time, recalling visual information takes us immediately to the space-time context of an event, from which arises a narrative and temporal progression that builds our episodic memory, the story we tell about our life. This recollection of the past is powerful, because it makes us perceive the sense of identity that memories belong to us.

Although traumatic images are repeatedly present in people who suffer from them, Beck (2020) states “most memories are in a standby mode” (p. 21). From this latency state, images have the power to activate and recover synaptic connections and associations. And they do so through a type of language that easily overcomes the barriers of verbal language and the most cognitive processes, to connect directly with emotions, with our autobiographical memory.

Michelon, (2012) states “to retrieve a memory, images are much more powerful than words” (p. 82), because when we see what we remember,

we connect emotionally with the event. In short, we have a spectacular photographic memory, a vivid memory through images and photographs that is superior to our verbal memory (Standing, Conezio, & Haber, 2013).

We live in an eminently visual society and we communicate more and more through images. Images have become a universal language in our relationships with others (Fontcuberta, 2019). The image is replacing the word as a means of communication and transmission of meanings, and it is probably increasingly difficult for young people and adults to find the words.

In this social and cultural context, new virtual therapies where the image prevails, being able to open new fields of application of images in psychotherapy (Knaust *et al.*, 2020).

### **Images in narrative techniques**

Here are the narrative strategies in which the image is most used:

a) Phototherapy, b) Photobiography, c) Photovoltaic and d) Films.

#### *a) Phototherapy*

Phototherapy uses photographs to reduce or eliminate psychological distress and facilitate therapeutic change. It is done by conceptualizing it as a technique of emotional expression, close to the modality of art therapy (Rubin, 2010).

For Weiser (1999) phototherapy is not a therapeutic model itself, but a set of interactive techniques useful to all therapists regardless of their psychological orientation. Judy Weiser has been the creator of the Photo Therapy Center in Vancouver, and this institution supports, various professionals around the world who work with this methodology.

The application scenarios can be diverse, in this sense the distinction that Weiser (2004) makes between phototherapy and therapeutic photography can be useful.



Phototherapy refers to the structured use of photographs in a counseling or therapy session that is, by definition, led by a trained therapist. While therapeutic photography is used to define activities based on photographs that can be started autonomously or in groups, but which do not require the figure of a psychotherapist. Therapeutic photography allows participants to enjoy capturing images, to question the photographs obtained, to discuss the content, and to discover aspects of themselves as they do so.

Although methodological protocols are not standardized, the benefits of photography in both health and personal growth contexts can be diverse. It is used to increase self-esteem, resilience, and self-efficacy in a wide range of issues, including people with dementia, autism, or mental health problems (Gibson, 2018). Photography offers benefits in empowering its participants, improving mental processing, therapeutic relationships, peer support, creative expression, a sense of success and enjoyment (Buchan, 2020).

López-Ruíz & López-Martínez (2019) highlight the importance of phototherapy as an intervention methodology in a specific case study of a person victim of gender violence. Viñuales (2015) works with people with schizophrenia and offers them, through photography, an easy channel of expression that facilitates the process of psychosocial rehabilitation. It is done through photographic outings in which the environment is recognized through the camera, identity and relational awareness is fostered, and narrative construction work is done with images.

From a more social, preventive and therapeutic approach, the *Photographic Social Vision* foundation led by Silvia Omedes claims the social function of photography to develop its therapeutic power.

#### *b) The Photobiography*

Photobiography is a technique developed by psychologist Fina Sanz (2007), to support introspection in therapeutic contexts. In a combined way, it integrates the life story told in words, with images taken from the family album. They are also used to conducting interviews and clinical observations as they express themselves.

The questions in the form of an interview are usually:

— *Tell me about this photo. Describe it. Why did you choose it? Why do you like it? What does it mean? What would you add or remove from this photo? What was going on at this point in your life? How did you feel? What was going right and what was going wrong at that moment? Why are the ones in the photo important to you? Is someone missing or left over in the photo? What relationship do you have with them today?*

In the social field, they have emerged from Barcelona City Council, what are called *Photomemories* to get to know the elderly and become aware of the evolution of their neighborhoods. They work through the images of the family albums and also with photographs from the Photographic Archive of Barcelona, the entity that hosts the project.

All you have to do is to look closely at a photograph of the past, so that a part of the story they are carrying can immediately appear in these people.

### *c) Photovoice*

Photovoice (Wang & Burris, 1997) is a participatory research-action method through photography, by which people can identify, represent, and improve their lives. It uses the immediacy of the visual image to provide evidence and promote an effective means of sharing experiences.

It is placed in the hands of groups without a social voice or at risk of social exclusion using the camera as a tool for personal expression and transformation.

Photovoice is used primarily in the social and educational setting, typically with marginalized populations that have been silenced in the political setting (Sutton-Brown, 2014) as a participatory action research strategy and social awareness. It is assumed that photography empowers people, by having control over their own image, to counteract the dominant narrative of marginalization (Higgins, 2016; Langmann & Pick, 2014). It also helps to keep the community alive with its sense of history and identity.

This is one more finding that photography can change our sensitivity to poverty, inequality and social injustice.

Greene, Burke, & McKenna (2018) understand this in a sense, as a method that promotes social justice and positions young people as researchers and committed citizens.

Photography has also been used for literacy, to promote critical thinking, personal expression, and respect in the classroom (Ewaldt, 2011). Students are invited to create images that represent their understanding of themselves and the world around them.

#### *d) Movies in Psychotherapy*

The use of films in psychotherapy involves the use of an audiovisual resource.

One cannot speak of film therapy, but of the use of films within psychological therapies (Burque, 2018). On the other hand, Mohsen (2020) believes in film therapy that explores the subtexts of films and their possible therapeutic dimensions. He proposes to explore the dynamics of human interactions in films to facilitate the therapeutic process.

The therapist chooses a scene that has a potential point to reflect on the patient's concerns, and thus achieve cognitive and emotional insight. The therapist works on the meaning of the scene with the patient.

From this proposal, cinema is activated as a metaphor causing a more indirect approach to the client's situation, stimulating both creative thinking and emotions, preventing the client from rationalizing and intellectualizing the message in excess (Mora & García-Martínez, 2011). Through cinematic metaphors, solutions to problems can be suggested, and situations can be reformulated (Sharp, Smith, & Cole, 2002).

It is an open format that gives many possibilities, full of metaphors, the films allow to explain difficult contents through simple or everyday images (Mora & García-Martínez, 2011). The assimilation of audiovisual language has been widely used in therapy, because cinema provides us with great examples of our lives, they allow us to deal with difficult issues for the client, or issues that avoid from their discomfort. In summary, they allow you to indirectly treat material that would otherwise be difficult to access.

*The combination of images and words in narrative therapies*

While images are ambiguous and unstable, words help to fix a meaning more specifically, to give stability to thought, and at the same time to make a categorization and abstraction of meanings. The written form allows us to increase the amount of information that can be processed, in addition we can participate actively in the determination of the organization of the experience, as well as in the production of different stories.

To optimize narrative resources, and to develop semantic memory, which allows a greater understanding of oneself, our experiences and what surrounds us, photographs, images and text could be used in a complementary way. It would probably be applicable in the most used written and oral narrative resources in narrative psychotherapy which are: life stories, self-defining memories, redemption stories, fragmentation stories, diaries and therapeutic letters (Garcia-Martínez, 2012).

## **Conclusions**

In a concise way we can conclude:

- Photographs, because of their sensory dimension, are directly linked to the emotional world, they stimulate memories, and allow the recovery or updating of an autobiographical memory.
- Photographs facilitate a space-time context in which the experience acquires a personal value.
- Visual reminiscence, accompanied by text, gains in organization and precision.
- Film therapy could have applications in a psychotherapeutic setting.

At a time when visual communication is invasive, new narrative modalities are opened up through images, and the combination of photographs and text is suggested to enhance their representative and evocative utility of memory, as well as to convey emotional and cognitive elements within the realm of health.

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### Webgrafia

<https://www.photographicsocialvision.org/ca/>

# And a family like mine? A look at LGBTQ Jewish Children's books in English

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## Introduction

Jewish children's literature is not limited to telling the history of the Jewish people, biographies of significant Jewish figures or religious themes. There is a growing literature on sexual and family diversity in explicit Jewish context. Furthermore, discussions about LGBTQ issues continue today in all denominations and streams of Judaism. Jewish society is diverse and books need to present this plurality and do so in a positive way.

## LGBT Jewish Children's Literature

*Heather Has Two Mommies* is considered the first LGBTQ children's literature book to garner wide attention. First published in 1989, it is the best known work of Lesléa Newman. It was a controversial book because it gave visibility to families formed by a lesbian couple—and this had never been done before—and that promoted the creation and publication of LGBTQ-themed literature aimed at children.

Newman is a feminist and lesbian writer, who despite being Jewish did not capture Jewish background in this work. Due to the lack of children's literature books with Jewish LGBTQ environment, Keshet organised a national book-writer contest for children's book that included Jewish LGBTQ characters in 2011; the winners would be published by a standing publisher of the genre, Kar-Ben. This organization works for the full inclusion and equality of LGNT Jews in Jewish life since 1996 (Keshet, 2021).

Two titles won the contest: *The Purim Superhero*, by Elisabeth Kushner, and *The flower girl wore celery*, by Meryl G. Gordon.

*The Purim Superhero* caught the attention of PJ Library, a non profit organization that distributes for free award-winning books with Jewish values and culture to Jewish families with children from birth through 12 years old (PJ Library, 2021). The selection of this title was controversial because for the first time the selected children's book was about a non-traditional Jewish family, and for the first time the book was sent to families only under request.

The contest and subsequent publication of the winning works were the starting point for the appearance of LGBTQ-themed children's books framed in a clearly Jewish context.

### *The Purim Superhero*

This was the first Jewish children's LGBT book in the United States. Purim is a Jewish holiday that commemorates the saving of the Jewish people living in Persia from extermination by the Queen Esther. She became Queen without revealing her religion, but when she discovered that a king's counsellor was planning to kill all the Jews, she revealed the truth and saved the Jewish people.

Today, Purim's celebration includes something that appears in the book: the costumes. Nate, the main character, has a trouble deciding the costume for his school's Purim celebration party. All the boys in his class want to be superheroes, but he prefers aliens. He does not know what to do. His two fathers and her sister help him to choose an original costume and have confidence in himself.

When Nate asked one of his fathers if he has ever wanted to be like everybody else, he related his fear with the Purim story and Queen Esther to conclude that *Sometimes showing who you really are makes you stronger, even if you're different from other people*. So it is a story about being yourself but also wanting to fit in and how to work through that... applying the essence of the Purim story.



### *Adopting Ahava*

What happens to Jonathan when he is about to turn 8 years old? His two Jewish mothers tell him that he can adopt a puppy. He was very excited to go to the dog shelter, but there he did not know what to do because he lost his heart to an old dog. That reminds him of his own recent adoption, and how adults wanted to adopt babies and not 7-year-old like him.

### *The flower girl wore celery*

This book is a funny story about a girl's expectations of being the bridesmaid at her cousin's wedding. Emma is thrilled to be the flower girl in the wedding between her cousin Hanna and Alex, and she knows she is wearing celery and she is going to strew petals down the aisle with the ring bearer. But she is very literal and confuses some words, so she really imagines herself dressed up as a flower, wearing a flock made out of the vegetable called celery and walking down the aisle with a bear. And she is also surprised to know that Alex is a woman. She realized that even when sometimes things aren't what you expect, they can be rewarding.

### *The wonderful adventures of Benjamin and Solomon*

In this adventure story, Benjamin and Solomon are two students of a German yeshivot in the Middle Age. A yeshiva is an academy for Advanced scholars to study Torah and rabbinic traditions historically attended by males only, and the learning features is to study in pairs. Therefore, Benjamin and Solomon study together and go on adventures together.

They seek shelter from a snowy storm by calling their teacher's friend they got immersed in an unforeseen adventure. While they recover a lost prayer, they encounter dragons, a magical forest and furious knights in a castle. During this experience, they realize that their friendship was actually love.

### *Lily and Dunkin*

*Lily and Dunkin* is the story of two outsiders treated with humour and sensitivity. Lily is a girl born in a boy's body. She has the acceptance of

his mother and sister, but his father is not supportive with her feelings. Dunkin is a Jewish boy struggling with bipolar disorder and the absence of his father. He has just moved with his mother from New Jersey to Florida, where they live with his grandmother. A grandmother with tattoos and great biceps, Bubbe Bernice has a fitness empire and uses many Yiddish expressions.

Dunkin meets Lily one week before the 8th grade school starts. They became friends and they keep each other secrets. During the school year many things happen: Lily decided to wear dresses and take hormone blockers and Dunkin starts telling lies for being cooler in his attempt to fit in, and when he starts playing basketball he stops taking his medication in order to play better. But their friendship helps them to deal with acceptance and being different.

Narration in first person alternates between the two characters and instead of using chapters, each character's narrative is separated by headers— Lily's with cursive and Dunkin's block capital.

### **Some commentaries about these books**

These children's storybooks depicting LGBTQ Jewish persons and families are not focused on sexual topic. These books are about choosing a costume for Purim, adopting a dog, having expectations to be a flower girl at a wedding, living adventures in medieval Europe or keeping a friend's secret. That is a way to deal with diverse families' experiences and reality, and these books with inclusive environment talk about being yourself (but also wanting to fit and how to work through that) and offer children different ways of shaping Jewish self-understanding.

Some characters may or may not be LGBTQ, and it would not change the central plot of the book. But they are, and it matters. And being so brings a new complementary reading to the storyline. In *Adopting Ahava*, to adopt a puppy leads the child to reflect on their own adoption, but the fact that they have two mothers takes you to think about adoption for same-sex couples. In *The Purim Superhero*, the story connect Nate's problem, the message of Purim and the process of coming out, and this can be applied

to the father who gives him advice, who being truthful about who he is, married another man and built a family.

Jewish context is present in all books: Jewish holidays, students in a yeshiva looking for a lost prayer, a Jewish wedding. LGBT families are not excluded from Jewish life. The Jewish wedding of two women in *The flower girl wore celery* should be highlighted, as it is the same as if they were heterosexual: it is celebrated in the synagogue by a female rabbi, with the difference that at the end of the ceremony the two women break the glass when it is smashed under foot by the groom traditionally.

Another point they have in common is that they were written expressly for a specific need from the LGBTQ community: *The Purim Superhero* and *The flower girl wore celery* won a national contest created by Keshet in 2011; *Adopting Ahava* and *The wonderful adventures of Benjamin and Solomon* were published by My Family! a pioneer multi-cultural LGBT publisher, created 10 years ago by an African American lesbian couple who couldn't find books for their own family's library.

The illustrations in the books deserve a separate comment. Images are charming and showing a positive image of the LGBT collective but could be criticized that most are about white families, middle class, not interracial and not interreligious. At this point it is relevant to state that illustrations help to deal with homonormativity which considers that the norms and values of heterosexuality should be held among homosexual people. LGBTQ characters conform to expected gender role and in fact this new homonormativity reaffirm and reinforce heteronormativity and excludes other marginalized family configurations and ways of being (Duggan, 2002; Taylor, 2012; Lester, 2014). The texts also represent LGBTQ families just like heterosexuals, but they do not problematize not having a traditional family, they do not hide their sexual orientation or gender disagreement, and the collective is not used as a tool to make heterosexuals more tolerant (Esposito, 2009). Certainly, there is no single way to be gay, lesbian, bisexual, transgender or queer, but the fact is that this multiplicity is not represented.

## **Why are these books necessary?**

Children want to see the type of family they have reflected in a book, and children from non-traditional Jewish families must also find a reflection of their reality in books. These books can help children and teenagers who are LGBTQ or questioning their sexuality or gender identity to validate their lives and experiences in a positive way, while also open the mind of children and young people who are not LGBTQ, teaching them about families different from their own (Naidoo, 2012).

That is a way to deal with diverse families' experiences and reality, and these books with inclusive environment talk about being yourself but also wanting to fit and how to work through that. Is important to say that these children's books do not judge or criticize sexual choices.

Research has demonstrated some key aspects to understanding the need for these books, especially in the field of social psychology. On the one hand, reading stories about friendships between children from different 'groups' has a positive impact on children's attitudes towards members of the other group (Chapman, 2014). On the other hand, it has also been proved that homophobic bullying starts at an early age. That's why it is important that young children should have access to positive materials presenting various types of families (Chapman, 2014).

## **Conclusion**

There is a quality Jewish literature that makes visible the sexual diversity and the diversity of families placed in a Jewish context. Children's books of LGBTQ issues are focused on family diversity, love and acceptance of differences (Stahl, 2014).

This literature should not be limited to readers of the Jewish LGBTQ-families but widespread, and particular effort should be made to provide Jewish LGBTQ-related fiction to children and young people and be actively promoted to have an approach to the sexual and family diversity of contemporary society. These books are needed in Jewish schools, synagogues or communities' libraries as well as in public or school libraries to serve the whole society.

To serve Jewish society and communities, children's books must reflect community diversity and include books depicting gay and lesbian families or include bisexual, transgender, and queer characters. As society changes, children's books should reflect the changes they should show a more diverse portrait of Jewish family life today. And the Jewish community is made stronger through diversity.

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This book is the result of the Universitat de Vic – Universitat Central de Catalunya (UVic-UCC) organising the Third International Conference entitled: “Storytelling Revisited: Stories for Social Change”, held in Vic (Barcelona), on 25 November 2020. This Conference provided a forum for teachers, students, and researchers to go deeper into the relationship between storytelling, social studies, and health care. It was an interdisciplinary conference organised by the research groups EMPREN, GRAC, GRELL, GETLIHC, GSAMIS, TRACTE and TEXTLICO at the Faculty of Education, Translation and Human Sciences and the Faculty of Business and Communication. This academic meeting revolved around the fact that storytelling has been considered a communication tool, and it has been a researched and debated concept within different fields over the recent years. Health care and social studies are progressively applying narratives to diagnosis and to the education of patients and practitioners. Moreover, and perhaps more importantly, storytelling has the potential to generate a shared understanding and through its engaging nature it attracts, sustains interest, and enables people to make meaningful connections.