

STORYTELLING AS A METHOD OF EFL TEACHING

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S u m m a r y

Storytelling, the art of narrating a tale from memory rather than reading it is one of the oldest of all art forms, reaching back to prehistoric times. Storytelling involves two elements – selection and delivery. Many EFL teachers are interested in storytelling as a resource in teaching. A successful storyteller chooses adequate stories and must be a good performer, for the delivery is crucial and requires both preparation and rehearsal. Storytelling is the original form of teaching and has the potential of fostering emotional intelligence and help the child gain insight into human behaviour. Storytelling also promotes language learning by enriching learners' vocabulary and acquiring new language structures. Moreover, storytelling can provide a motivating and low anxiety context for language learning. The storytelling tips given in this article are meant to help the teacher-as-storyteller as s/he prepares for a storytelling "performance" for students.

Key words: *adaptation, motivation, oral stories, preparation, selection, skills, storytelling, teaching*

Rationale

Children learn and create their mother tongue not by sitting at their desks doing pencil and paper tasks in isolation from their peers, or drilling structures out of context, but by interacting with and manipulating language and by engaging in meaningful use of language in a community of language learners. As a matter of fact, some educators claim that the traditional reading skill time is difficult, and actually even painful for many children (Andersen, 2005). If fragmented skill lessons, workbooks, and endless worksheets are not the best way for L1 learners to develop their language and master the art of reading and writing, they must be much less appropriate for young foreign language learners who need to learn a whole new language. These students need to learn to listen, to speak, to read, and to write in a new language, often without exposure to English outside school. Because language is an interactive process, children learning a language need ample opportunity to interact in a meaningful, interesting context and play with the language while developing vocabulary and structures. They need the collaboration of their peers and teachers in creating meaningful contexts and negotiating meanings in those contexts.

The children's own, immediate environment—themselves, family, neighbourhood and school—are, of course, good sources of theme units, but in addition to these, nursery rhymes and children's literature offer a natural and interesting medium for language acquisition. They contain predictable, repetitive patterns that reinforce vocabulary and structures, provide relevant themes for young learners, and they are often highly *generative*. Just as children acquiring their first language begin developing it orally, young children learning a second language need to develop their oral language to some extent before they can be expected to function in writing. However, in many classes young children copy words and phrases they do not understand and then in chorus "read" them to the teacher. Carefully chosen children's literature allows children to develop their receptive language in an entertaining, meaningful context and naturally invites them to repeat many of the predictable words and phrases, which they gradually take ownership of and add to their receptive and productive language.

"Children's literature will often have less complexity of plot, less profundity of psychological analysis, and more simple pleasures and pains than are found in adult writing; and it will, usually, have the security of the happy ending; yet in its creations of new worlds, its explorations of alien points of view, its subtle investigations of language and metaphysics, and its continual spiritual penetration, it gives us a creative country as 'mature' as the adult's" (Russel, 2005, 38).

There are a number of good reasons for using literature in a language class, in particular the potential of literature to nurture emotional intelligence and caring communication. Quality literature provides models for rich, natural language and a variety of different registers.

"Literature is a high point of language usage, arguably it marks the greatest skill a language user can demonstrate. Anyone who wants to acquire a profound knowledge of language that goes beyond the utilitarian will read literary texts in that language" (Bassnett and Grundy, 1993, 7).

Literature can provide a motivating and low anxiety context for language learning. Children are naturally drawn to stories and many language learners come from backgrounds rich in story telling. Although this article focuses on teaching English to children, well selected children's literature can be used with adult learners as well.

Why tell stories

Storytelling is the original form of teaching. There are still societies in which it is the only form of teaching. Though attempts have been made to imitate or update it, like the electronic storytelling of television, live oral storytelling will never go out of fashion. A simple narrative will always be the cornerstone of the art of teaching. Colloquial or literary, unaffected or flowery—the full range of language is present in stories. develop in a unique way. The listeners benefit from observing non-polished speech created on-the-spot. While listening to stories, children develop a sense of structure

that will later help them to understand the more complex stories of literature. In fact, stories are the oldest form of literature.

Through traditional tales, people express their values, fears, hopes, and dreams. Oral stories are a direct expression of a literary and cultural heritage; and through them that heritage is appreciated, understood, and kept alive. Through a story, listeners experience a vicarious feeling for the past and a oneness with various cultures of the present as they gain insight into the motives and patterns of human behaviour.

“People have always told stories; it is the oldest form of remembering. In ancient times, long before written language was developed, people told stories to preserve the history, traditions, desires, and taboos of their social groups. Each generation told their stories to the next, which in turn told the stories to the youth of the generation that followed them.

Since prehistory, all cultures have passed along such tales through the oral tradition, and they have always been an essential part of our humanness. Some stories were told just for entertainment. Others were used to share the history of a group of people and also to teach lessons and transmit values and beliefs. Still others were intended to explain natural phenomena—such as the changing of the seasons and the cycle of night and day—and usually involved the people’s gods and other religious beliefs. Certain stories were accompanied by music and were sung instead of recited. These stories remained in a constant process of variation, depending on the memory, talent, or purpose of the storytellers” (Anderson, 2005, 81).

However, many storytellers feel that cognitive enrichment is not the primary aim of their art. Stories have numerous affective benefits for social and emotional development. A story session is a time to share feelings. A relaxed, happy relationship between storyteller and listener is established, drawing them together and building mutual confidence. Stories help children to know themselves and to know others so they can cope with the psychological problems of growing up.

Storytelling is also a living art. Like music and dance, it is brought to life in performance. A story will be altered by the storyteller's background: his/her choice of setting and detail, and the rapport established with the audience. The storyteller's building materials are words, sounds, and language patterns. The tools are the voice, face, and hands. The product is the creation of a shared human experience based on words and imagination. Storytelling is an individual art, and an imposed method or ready-to-use plan will prove inadequate. Beginning storytellers must go beyond the rules. They must know their personal strengths and develop their own unique style.

The most important advantages of storytelling may be summarized as follows:

– Stories are motivating and fun and can help develop positive attitudes towards the foreign language and language learning. They can create a desire to continue learning.

– Stories exercise the imagination. Children can become personally involved in a story as they identify with the characters and try to interpret the narrative and illustrations. This imaginative experience helps develop their own creative powers.

–Listening to stories in class is a shared social experience. Reading and writing are often individual activities; storytelling provokes a shared response of laughter, sadness, excitement and anticipation which is not only enjoyable but can help build up child’ s confidence and encourage social and emotional development.

–Children enjoy listening to stories over and over again. This frequent repetition allows certain language items to be acquired while others are being overly reinforced. Many stories also contain natural repetition of key vocabulary and structures. This help children to remember every detail, so they can gradually learn to anticipate what is about to happen next in the story. Repetition also encourages participation in the narrative. Following meaning and predicting language are important skills in language learning.

–Listening to stories allows the teacher to introduce or revise new vocabulary and sentence structures by exposing the children to language in varied, memorable and familiar contexts, which will enrich their thinking and gradually enter their own speech.

Listening to stories develops the child’ s listening and concentrating skills via:

1. visual clues (for example, pictures and illustrations),
2. their prior knowledge of how language works,
3. their general knowledge.

This allows them to understand the overall meaning of a story and to relate it to their personal experience

Storytelling and the curriculum

There are three main dimensions in which stories can add to learning in the whole school curriculum:

1. Stories can be used to reinforce conceptual development in children (for example, colour, size, shape, time, cause and effect, and so on).

2. Stories are means of developing learning. This major category covers:

– Reinforcing thinking strategies (for example, comparing, classifying, predicting, problem–solving, hypothesizing, planning, and so on).

– Developing strategies for learning English (for example, guessing the meaning of new words, training the memory, self–testing, and so on).

– Developing study skills (for example, making, understanding and interpreting charts and graphs, making and learning to use dictionaries, organizing work, and so on).

3. Carefully selected stories can also be used to develop other subjects in the Curriculum, in particular:

– *Mathematics* telling the time, numbers: counting and quantity, measuring

– *Science* the life–cycle of insects, animals, outer space, how seeds grow

- *History* prehistoric animals, understanding chronology / the passing of
- *Geography and the Environment* shopping and shops in the local area, neighbourhood parks, sports and games, using a map, using the atlas, the weather and climates around the world, cultural studies
- *Art and Craft* drawing, making masks, hats, cards, clocks etc., making collages, making puppets
- *Music and Drama* singing songs, playing instruments, role play, miming.

Storytelling and the syllabus

A syllabus is concerned essentially with the selection and grading of content. For example, if you are using a coursebook in your teaching, it is the authors who have selected the language items you are going to teach and the order in which you introduce them. They, in turn, may have based their selection on guidelines laid down by a Ministry of Education. A syllabus is most likely to include language functions and structures, vocabulary, pronunciation and skills to be practised. It may also include the types of activities and tasks your pupils will be involved in. Various factors are considered when selecting and grading content such as the age and conceptual level of learners, their needs and interest, their language level and previous language-learning experience, and the degree of difficulty of language and activities.

If you do not have to adhere rigidly to a coursebook, storybooks can also be used as short basic syllabuses in their own right, offering a novel alternative to the coursebook. Six or seven stories could be worked on throughout a school year. This would mean spending about four to five weeks on each story and about eight to ten lessons per story, if the class has two hours, of English a week.

Selection

Selection requires an ability to evaluate stories and to discriminate between those that meet your learners' needs and those that do not. Although learning stories directly from other storytellers is the traditional method, you will learn most stories from books.

Many publishers produce simplified storybooks especially for children learning English. However, there are many authentic storybooks written for English-speaking children which are also suitable for those learning English. As they have not been written specifically for the teaching of English as a foreign language, the language is not selected or graded. Many, however, contain language traditionally found in most beginner syllabuses. The advantage of using authentic storybooks is that they provide examples of “real” language and help to bring the real world into the classroom. Very often simplified stories represent a watered-down version of the English language and can deceive both teacher and learners about the true nature of language. Authentic can also be

very motivating for a child as they experience a strong sense of achievement at having worked with a “real” book. Furthermore, the quality of illustration is of a high standard, appealing to the young learner, and it plays an important role in aiding general comprehension.

Wide reading gives authority to your telling. Teachers can choose from a wide range of storybooks: those that children are already familiar with in their mother tongue, such as traditional stories and fairy-tales; picture stories with non text, where the children build up the story together; rhyming stories; cumulative stories with predictable endings; humorous stories; stories with infectious rhythms; everyday stories; fantasy stories, animal stories, and so on.

Adapting stories

You can only effectively tell the stories that you feel comfortable with and which have meaning for you. Choose stories that you can tell—beginners should tend towards folk tales for their simplicity of structure and language, and shy away from complex literary tales (see [Table 1](#)).

[Table 1](#) provides guidelines on how to select appropriate tales and what to consider both during and after storytelling.

Table 1: *Storytelling Tips*

When selecting your Tales, consider...			
Language Difficulty	Content Appropriateness	Cognitive Load	
Instructional Objectives	Interactive Opportunities	Extension Opportunities	
When story telling...			
Prepare the environment	Prepare the audience for listening	Know where you are headed and how to get there	Evaluate continuously and adapt accordingly
After storytelling...			
Make your shared experience real through extension and reflection activities.		Evaluate and reflect in order to improve. Try again!	

There are some features of stories specific to narrative; if we modify and simplify stories too much there is a danger of losing some of their magic. At the same time, this magic may also be lost if the language is too advanced for children to follow.

What can the teacher do to make the story more accessible?

VOCABULARY AND GENERAL MEANING:

– *Check unfamiliar content of words:* is it necessary to substitute familiar words for the more unfamiliar ones? (note: – in some stories it is important to keep certain keywords, even if they are a little unfamiliar)

– *Check idioms:* are there any idioms which need to be rephrased in clearer language? (for example, in Little Red Riding Hood the sentence “The beast had a mind to eat her up” could be replaced by “The wolf decided to eat her up”)

– *Check clarity:* would more examples make the meaning of the story clearer?

GRAMMAR:

– *Check tenses:* are there too many tenses? Can they be simplified? (for example: “everyone was enjoying the ride” can be changed to “everyone enjoyed the ride”)

– *Check use of structures:* the story may use several structures but you may wish to emphasize one or reduce the number of structures.

– *Check word order:* in stories the word order sometimes differs from everyday use to create a more dramatic effect. (for example: – “down came the rain”), (note: – you will need to decide whether this is confusing or whether the original effect should be kept)

ORGANIZATION OF IDEAS:

– *Check sentence length and complexity:* a long sentence may need shortening by splitting it into two sentences. You may have to add other words or mime actions to make the meaning more explicit.

– *Check time references:* is the sequence of events clear or does it need to be reinforced by time markers such as first, then, the next day, etc?

– *Check the way ideas are linked:* does the relationship between sentences need to be made clearer

– *Check the way ideas are explained:* if there is a lot of narrative, would more direct speech make the story easier to follow?

STORY LENGTH:

Look for a single, clearly defined theme, a well-developed sequential plot, a consistent style, standardized characterisation (except perhaps for the protagonist), conflict resolution, dramatic appeal, unity, interesting subject matter, and strong emotional content. Avoid stories with long explanations or descriptions, flashbacks, subplots, and other literary devices that break the flow of a story.

Choose stories with positive values that implicitly express joy, compassion, humour, resourcefulness, and other positive aspects of human nature. On the other hand, experts tell us not to be excessively concerned about violence, fear, anger, hatred, lying, etc., in stories.

“The point is that all children experience hostility, frustration, anger and fear. They need outlets for these feelings, just as adults do. A folktale may be able to provide just the kind of harmless release children need” (Russel, 2005, 165).

Supporting children’s understanding

For the preparatory work and for many of the activities related to the storytelling, only the teacher requires a copy of the storybook. This is because a majority of the tasks are based on the pupils’ predicting what comes next in the story or recapping it from memory. If they see the storybook at this stage much of the surprise element and active involvement is lost. You may find that at the end of a lesson you will have to be especially vigilant to stop your pupils peeping in the book when your back is turned. Pupils positively enjoy hearing stories over and over again. Their confidence grows as they realize that they can remember more and more. It also presents them with the challenge of remembering new language. Participating in the storytelling becomes a kind of game activity.

For stories with beginner pupils you may have to use the mother tongue from time to time. If your class shares a common language, this is quite natural. In fact, you would be denying your pupils a very useful learning strategy if you insisted on always using English. However, you should consider carefully when and why you would use the mother tongue. Obviously, the more you use English and the more your pupils get better at and more familiar with the language, the less you will need to use the mother tongue.

Using storybooks successfully in the classroom needs careful planning. Simply telling a story to a class without preparation can be disastrous with the loss of pupil attention, motivation and self-confidence. Although children are used to listening to stories in their mother tongue, understanding a story in a foreign language is hard work. Pupil's enjoyment will increase enormously if the teacher ensures that their understanding is supported in several ways. The following guidelines provide a framework to make story-based lessons more accessible:

– Provide a context for the story and introduce the main characters. Help your pupils feel involved and link their experience with that in the story to set the scene. Relate the story to aspects of their own lives such as where they live, the animals they are familiar with, what they like or dislike, going shopping, having picnics, etc. Once the context has been understood and the children can identify with the characters, then elicit key vocabulary and phrases, and involve pupils in predicting and participating in the story.

- Provide visual support: drawings on the blackboard, cut–out figures, speech bubbles, masks, real objects, flash cards, etc. Can pupils make any of these?
- Identify your linguistic objectives. Decide which language points your pupils need to recognize for comprehension when the story is told and which would be useful to reproduce such as lexical sets, language functions and structures, etc.
- Relate the story or associated activities to work in other subject areas if possible.
- Decide how long you will spend on the story. Will you use it once or twice or over a period of several lessons?
- Decide when you will read the story. Will you read a little each lesson–or all at once after appropriate preparation?
- Decide which follow–up activities would provide opportunities for pupils to use language
- Decide in which order to introduce or revise the language necessary for understanding the story. Make sure pupils understand the aims of each lesson and how it relates to the story. Check that each lesson provides variety and the opportunity for recycling language previously introduced.
- If necessary, modify the story to make it more accessible to your pupils. Substitute unfamiliar words with better–known ones and adapt the sentence structure to make the story easier to follow, and so on.
- Find out if there are any rhymes or songs that pupils can learn to reinforce the language introduced.

Preparation(prevents forgetting and flopping)

1. Learn the story. Learning the story means to make the story your own. Read it from beginning to end several times. Read it out loud. Master the structure of the story: the beginning (introduction of characters), the body (building of conflict), and the climax (resolution of conflict). Visualize the succession of scenes. Work on creating sensual setting and character descriptions. Note unusual expressions, word patterns, rhymes, and dialog.

2. Outline the story. Storytellers agree that memorizing word for word is not useful. Learn a story incident by incident, and prepare notes that will help you remember this structure. Typed skeleton outlines stick in the minds of visual learners. Cue card outlines are also useful in preparation and storage of tales, but should not be used in telling.

3. Control the story's length. Long stories can be simplified or serialized, but not excessively modified or censored. Time yourself during practice. A "story hour" should probably include a mixture of activities: reading storybooks, listening to story tapes, reciting poetry, singing songs, playing games, etc. besides the oral story itself.

4. Control the story's vocabulary. A rich vocabulary, with carefully chosen adjectives and adverbs, gives colour and texture to the telling. However, you need to be comfortable with your use of language and not try too hard to get things "right" or the story will come out flat and nervous. Don't worry if the listeners don't already know every word; guessing is part of language learning.

5. Refine your storytelling style. Tell the story aloud to listen to your voice – your instrument - which you can exercise, train, and even change. A pause and dropped voice are often more effective than shouting. Take poetic passages slowly; report conversation at natural speed; tell narration more rapidly, building toward the climax.

6. Practice, practice, practice. Practice aloud to yourself, your family or friends. You could practice on audio or even video tape. Practice in front of a mirror to eliminate poor gestures and facial expressions. Some say practice makes storytelling artificial and studied, but it is essential to the beginner.

7. Relax before telling. Warm up as the situation allows with breathing, stretching, and vocal exercises.

Improving storytelling skills

There are a number of techniques you can use when reading stories aloud to make the experience more enjoyable and successful for your pupils. If they are unfamiliar with storytelling, begin with short sessions which do not demand too much from them and over-extend their concentration span. A story should be presented in a way that emphasizes the "what" of the story and not the "how" of the telling.

– If possible, have children sit on the floor around you when you read the story, making sure everyone can see both your face and the illustrations in the story.

– Speak slowly and clearly. Give your pupils time to think, ask questions, look at the pictures, make comments. However do vary the pace of your voice when the story speeds up.

– Make comments about the illustrations. When you say a word, point to the illustration at the same time. Involve your pupils actively by asking them also to point to the illustrations.

– Encourage your pupils to take part in the storytelling by repeating key vocabulary items and phrases. You can invite them to do this by pausing and looking at them with a questioning expression and by putting your hand to your ear to indicate that you are waiting for them to join in.

– Use gestures, mime, facial expressions, varied pace and tone. Adapt your voice to the different characters as much as you can to help convey meaning and to keep your pupils' attention.

– When telling a story for the first time try to create a relaxed, informal atmosphere which mirrors storytelling in children's homes. You can do this by gathering

pupils around you in a semicircle; this arrangement also makes it easier for them to hear you and to see any visual you wish to use. The children will be more comfortable if there is a small carpeted area in a corner of the classroom where they can sit. Some old blankets spread out for storytelling time would be a good substitute. Make sure you have rehearsed the story beforehand so that you are able to look at the children frequently while you read or tell the story. You should also know where you are going to pause or break up the text to ask questions, and so on.

– When listening to a story in a foreign language children rely heavily on their eyes to help them understand. The use of visuals and other support for listening is consequently very important to the child's comprehension and enjoyment of the story. The aids you use when telling stories can take many forms, both visual and aural, and are often referred to as story props. These might include pictures, real objects, models, or pre-recorded or teacher-made cassettes.

Follow-Up Activities

While no follow-up is necessary—stories are valuable in their own right, but a variety of options are available.

1. Ask comprehension questions carefully. If a story is followed immediately by a barrage of comprehension questions, its artistic value is lost and storytelling suffers. I would suggest waiting at least a day to ask the usual who, what, where, when, how much, and why questions. There are other, more creative ways to use questions. Multiple choice questions and questions that can be answered by inference can be used. Suppositions can be made, like: What would you have done? What should the character have done? Students may choose from a list of questions provided by the teacher and ask a partner. It's even possible to give out comprehension questions first and have the students construct the story.

2. Invent exercises in phonetics, semantics, and syntax. There is no limit to the language exercises that can be based on a story: introduction of new vocabulary in lexical sets, rhyming sets, or grammatical sets; verbal practice and grammatical analysis of repeated phrases.

3. Do listening activities. After a tale, listeners can demonstrate comprehension by: comparing, discriminating, predicting, sequencing, classifying, transferring information, etc. Unlike other listening activities, stories are often repeated, but never in exactly the same words.

4. Do oral activities. Choral reading, story fill-in, add-on stories, building a tale from key words, etc., are all options. Discussion topics can be taken from the story's themes. Students can retell their favourite tales, or invent stories based on their own personal experiences.

5. Do written activities. Rewriting, summarizing, or paraphrasing a tale are obvious and worthwhile activities. Written exercises can include controlled writing dic-

tation and cloze paragraphs, guided writing (sentence extension or sentence-combining exercises), or free writing using the tale as a literary model. Other options include: journal writing, research projects, making up original stories patterned on stories told to the group, and writing a poem or a play version of a story.

6. Do visual activities. Story-related artwork can include: posters, models, collages, crafts, masks, puppets, mobiles, photos, picture stories, blackboard drawing, etc. Stories are part of aesthetic education and develop creativity.

7. Do creative drama activities. There are many story games to play. Stories naturally lend themselves to be dramatized, mimed, or role-played. Prepared dialogs from tales can be recited, or students can tell or retell stories they choose or make up themselves.

8. Organizing book corner. Most primary school classrooms have a book corner where pupils can read books of their own choice and at their own pace. Once a story in English has been completed in class, it is a good idea to put extra copies of the book in the book corner. This will provide an introduction to the written word in English. Furthermore, as the child will have memorized much of the story, he or she will be able to make the connection between what he or she has heard and memorized and what he or she sees written and illustrated on the page. A stimulating book area will also promote a positive attitude towards reading and create enthusiasm among children for books.

If you do not already have a book corner in your class, or would prefer to set up a special one for English, you may find the following tips useful:

– A bookcase or shelving is ideal but a table or cardboard boxes covered in coloured paper can be used to display and store books.

– Flowers, plants, a carpet and cushions will make the book corner cosy, attractive and inviting.

– If possible, display books with the cover showing. This is more attractive and makes selection much easier.

– Try to involve your pupils as much as possible in the organization of the book corner. Looking after a book corner encourages children to take responsibility for the care of books. The class could elect book corner monitors/librarians each week or month to keep the book corner tidy.

– Decorate the corner with any artwork or writing inspired by stories read to pupils in class. They could also write comments about different books and stick these on the wall. Get the children to organize Top Ten book chart and display the results in the corner.

– Bring your pupils' attention to other books in English or in the mother tongue related to a topic you are covering. For example, magic, dinosaurs, butterflies, witches, animals, etc.

As far as possible, allow pupils to have open access to the book corner. This will encourage them to visit it as often as they can, without feeling they have to use it at specific times.

If your pupils can borrow books, you will need to devise a lending system. A simple one is to use an exercise book in which pupils write their name, the title of the book, the date borrowed and the date returned. Decide how long the lending period should be: one week, two weeks? The book corner monitors / librarians can take responsibility for this.

Conclusion

Stories educate, illustrate, enlighten, and inspire. They give relief from the routine and stimulate the mind. They are a great motivator for teachers as well as for students. Stories are used in an exclusively positive scholastic setting, i.e., no grades, no failures, no textbooks, no notepads, no dictionaries, no costly audiovisual equipment—*nothing* coming between the listener and the teller. Storytelling is learned slowly over a long time, but the novice and the expert storyteller can both experience success on different levels. A storyteller eventually makes a personal collection of stories for various occasions and purposes. Storytelling is a folk-art which can't be manipulated, intellectualised, or mass-produced. Its magic is unique. The storyteller is always a teacher, and the teacher is always a storyteller. All teaching methods and suggestions in this article may be adapted to different grade and proficiency levels depending upon the type of literature chosen.

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PRIPOVIJEDANJE KAO METODA POUČAVANJA ENGLLESKOG KAO STRANOG JEZIKA

S a ž e t a k

Kao jedna od najstarijih ljudskih vještina koja potječe još iz prapovijesti, pripovijedanje je vještina koja se služi pamćenjem a ne čitanjem. To umijeće uključuje dva ključna elementa – odabir i predaju. Veliki je broj nastavnika engleskog jezika zainteresiran za ovu vještinu kao metodu poučavanja stranog jezika. Uspješan pripovjedač odabire prikladne priče i mora biti vješt izvođač jer je izvedba ključna i od pripovjedača zahtijeva i pripremu i probu. Pripovijedanje je originalan način poučavanja koji razvija učenikovu emocionalnu inteligenciju i pruža mu uvid u ljudsko ponašanje. Pripovijedanje zagovara učenje stranog jezika obogaćivanjem rječnika i usvajanjem novih jezičnih struktura. Štoviše pripovijedanje osigurava motivirajući i opuštajući kontekst za učenje stranog jezika. Svrha ovog rada je da savjetima pomogne nastavniku–pripovjedaču u pripremi takvih satova.

Ključne riječi: *motivacija, odabir, priče, poučavanje, prilagodba, priprema, pripovijedanje, vještine*

R i a s s u n t o

Il raccontare, considerata una delle più antiche abilità che trae origine dalla preistoria, esige memoria e non lettura. Si tratta di un'abilità che richiede due elementi chiave: scegliere e tramandare. Numerosi insegnanti di lingua inglese usano quest'abilità come metodo d'insegnamento della lingua straniera. Un raccontatore efficace sceglie storie adatte e deve essere abile nel raccontare perché l'esecuzione è di fondamentale importanza, e gli richiede una preparazione accurata e delle prove prima di raccontare al pubblico. Il raccontare è un modo originale di insegnare che sviluppa l'intelligenza emotiva dell'allunno e gli narra aspetti del comportamento umano. Il raccontare favorisce l'apprendimento della lingua straniera mediante l'arricchimento del lessico e l'acquisizione di nuove strutture linguistiche. Assicura un contesto motivante e rassicurante per l'apprendimento della lingua straniera. L'obiettivo del saggio è aiutare l'insegnante a preparare ore di lezione usando il racconto.

Parole chiave: *motivazione, scelta del racconto, insegnamento, adattamento, preparazione, raccontare, abilità*