

„RE-TELLING RED RIDING HOOD AROUND THE WORLD: EXPLORING EUROPEAN AND GLOBAL PERSPECTIVES IN THE INTERCULTURAL CLASSROOM”

Dr Sabine Egger, Alicja McCloskey & Florence Ajala



Little Red Riding Hood

Drawing on lectures from module

**„Fairy Tales, Fantasy, Film: International Children’s Literature
in the Classroom“**

B.ED Specialism in Modern Languages

WHY?

Reading stories from other cultures opens new perspectives on your own stories and culture(s).

Looking at similarities and differences* helps you develop intercultural awareness as an educator and learner.

Developing intercultural awareness of learners in diverse and multilingual classrooms.

*** e.g. gender and other social roles, Otherness**

HOW?

to develop intercultural awareness in an integrated curriculum?

to work with different media, languages and teaching methodologies (literature, visual media, role play)?



1. MULTILINGUAL AND INTERCULTURAL CLASSROOMS? AIMS & REALITY



LANGUAGESCONNECT.IE

LANGUAGES CONNECT

IRELAND'S STRATEGY FOR
FOREIGN LANGUAGES IN
EDUCATION

2017-2026

FINDINGS AND AIMS

“Irish citizens lag behind most of their European counterparts as regards language competence.”

“Key target outcomes by 2026:

Increase the uptake in key languages from their present Leaving Certificate examination uptakes: German (by 13%); Spanish (11%), Italian (0.9%), Russian (0.6%), Japanese (0.6%), Arabic (0.2%), Mandarin Chinese (N/A), Portuguese (0.2% - non- curricular).”

WORKING TOWARD A MULTILINGUAL & INTERCULTURAL CLASSROOM



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Introducing FLs at PS level

Facilitating children's agency as learners and co-educators

Empowering children to draw on their L1 skills and cultural heritage to build on and share with others in the classroom => plurilingual individuals

Empowering parents from diverse backgrounds to draw on their L1 skills and cultural heritage to share with others

2. FAIRY TALES FROM AROUND THE WORLD – A TOOL FOR THE INTERCULTURAL CLASSROOM

Which fairy tales do you know?

Characteristics of the fairy tale?

- Fairy tales tend to tell about the fortunate solution of a conflict.



- The protagonist experiences adventures and faces challenges that make him/her stronger.





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Characters

- Speaking animals and plants, dwarfs, giants, witches, fairies, dragons and other magical creatures.
- Characters are extreme and sharply contrasting, beautiful or ugly, good or bad, brave or cowardly, clever or stupid.



Reality?

- Do fairy tales encourage stereotypical thinking?
- Fairy tales blend reality and a magical world.

Meaning

- “Symbolic stories” that can transmit “higher truths”? (Schiller, cited in Tatar, xiii)
- Universal? The same stories have been told in different centuries and across cultures. Or rather:
- You can find similar structures and motifs in tales from different cultures (universal „types“, different tales)

What is a fairy tale?

- „A short fictional narrative in whose world the miraculous (*das Wunderbare*) is considered natural and which exemplifies, through a hero and his supporting characters, a problem and often the solution to it.”
([Kinder- und Jugendmedien.de](http://Kinder-undJugendmedien.de))
- ??“A fairy tale is a story, often intended for children, that features fanciful and wondrous characters such as elves, goblins, wizards, and even, but not necessarily, fairies. The term ‘fairy’ tale seems to refer more to the fantastic and magical setting or magical influences within a story, rather than the presence of the character of a fairy within that story.” (<https://literaryterms.net/fairy-tale/>)

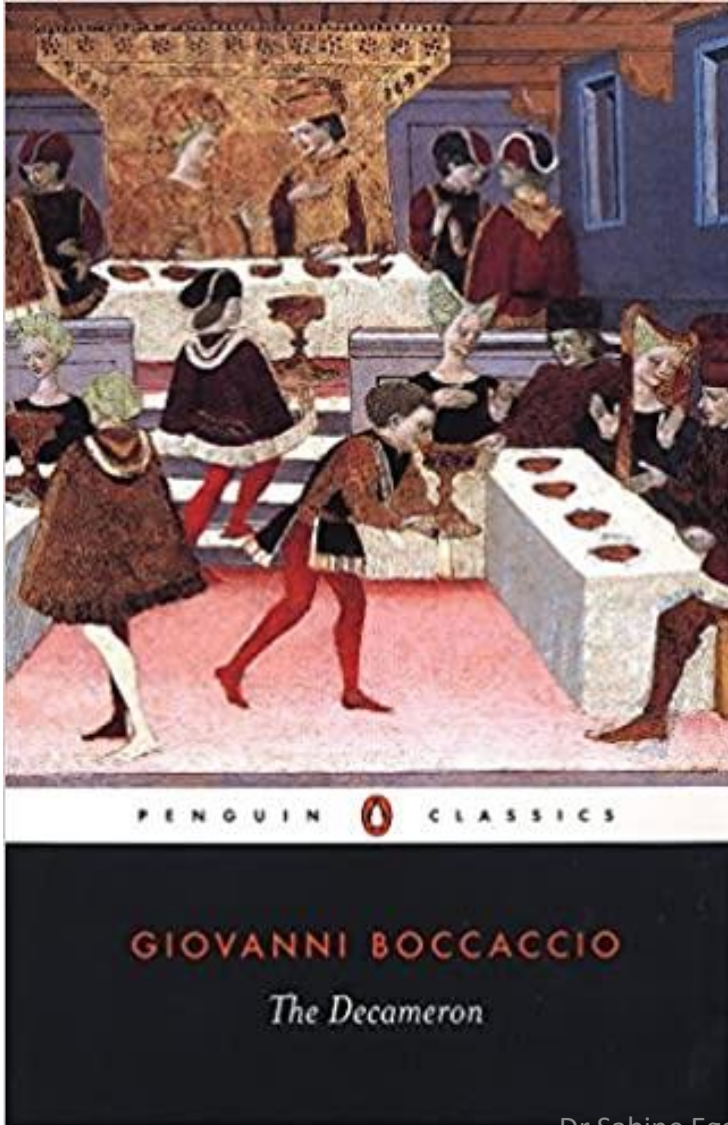
Fairy tales = children's literature?

- Not before the Brothers Grimm collection

Examples

EARLY COLLECTIONS

Medieval Pre-Renaissance



- Giovanni Boccaccio, *Il Decamerone* (ca. 1349-1353)

Classicism

- Charles Perrault. *Histoires au Contes du Temps passé, avec Moralitez* (1697)



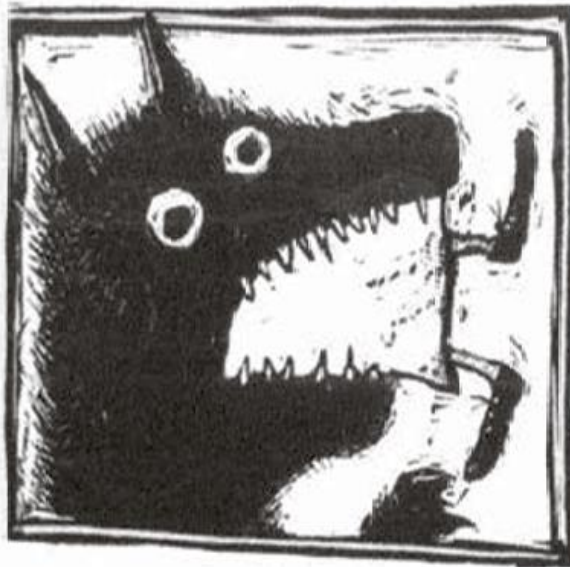
Romanticism

- Brüder Grimm. *Kinder- und Hausmärchen* (1812/15)



Should children read fairy tales?

- Tra



3. "Roodkapje," by Wim Hofman. Copyright © 1993 Wim Hofman. Used by permission of Wim Hofman.

Universal?

International influences on European writers:

The Thousand and One Nights

“Alf laylah wa laylah”, “The Arabian Nights

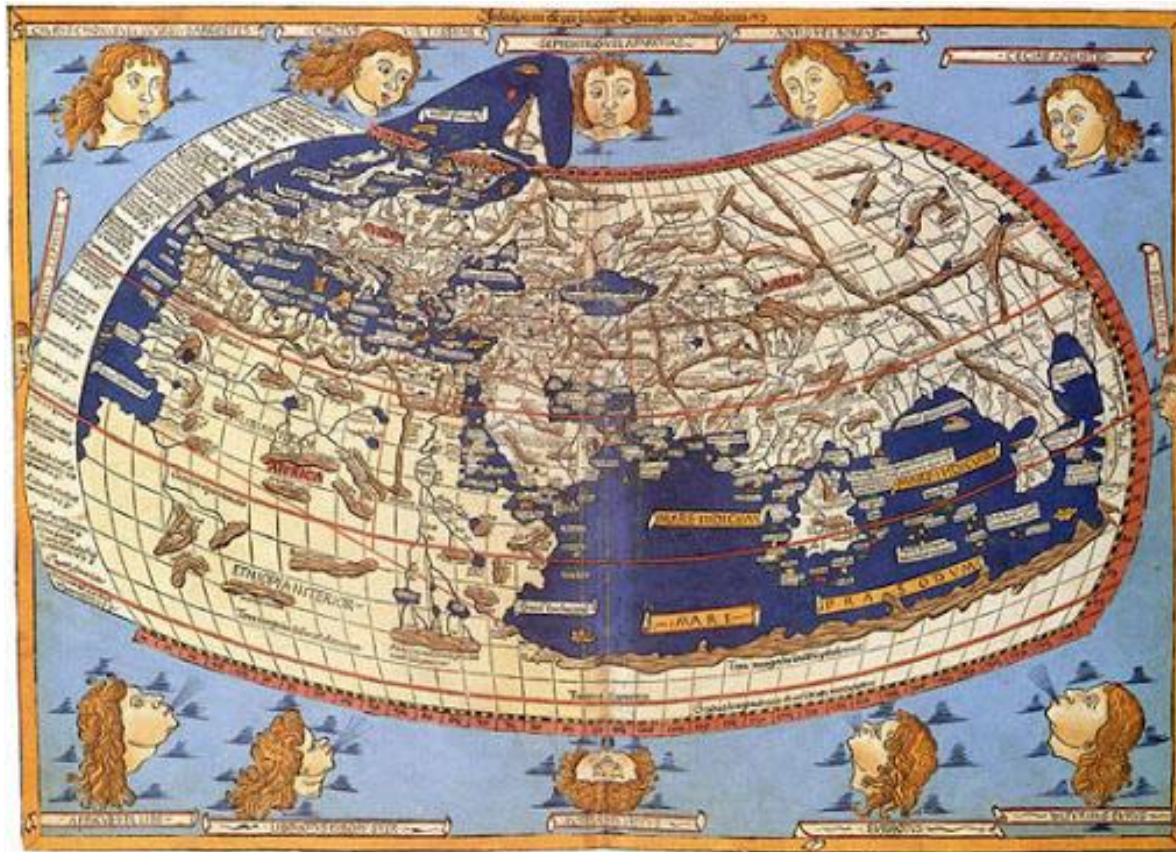
- First European translation of the *Nights*, which was also the first published edition, by Antoine Galland, *Les Mille et Une Nuits, contes arabes traduits en français*, 12 vol. (vol. 1–10, 1704–12; vol. 11 and 12, 1717).
- Galland’s main source was a four-volume Syrian manuscript
- Frame narratives also found in Giovanni Francesco Straparola and Giovanni Boccaccio’s *Decamerone*

Going (back) further

Fairy tale motifs can be found in printed texts left by early high cultures, such as ...

- ... Egyptian animal stories
- ... Greek mythology (Homer, 7th-8th century BC)
- ... Gilgamesh epic (12th century BC)

- Crusaders, traders, sailors brought oriental tales to medieval Europe (routes via Constantinople and North Africa)





Little Red Riding Hood



„LITTLE RED RIDING HOOD“ – THE MOST POPULAR FAIRY TALE OF ALL TIMES

„THE MOST POPULAR FAIRY TALE OF ALL TIMES“

- Little Red Riding Hood is “a universal icon” whose story has been recast countless times by authors and illustrators around the world.
- For her study, Sandra Beckett collected **several hundred retellings of the tale in more than twenty languages** from Europe, North America, South America, Africa, Asia, and Australia.



- Many of the retellings are from the Western world, but Beckett also traced several works from Africa, the Middle East, and Asia.
- All of these retellings are nonetheless inspired by the traditional and classic European versions of “Little Red Riding Hood” and remain in the Western tradition of the tale, although they may be transposed to other regional or cultural settings.
- Implications for an intercultural classroom?



INTERCULTURAL PERSPECTIVES I

- Little Red Riding Hood = European tale? (Perrault; Brothers Grimm)
- Eurocentrism?
- Or can Europe as a transcultural or transnational space be approached as one corner of a global space?
- Discussion of tales & travel routes of stories?

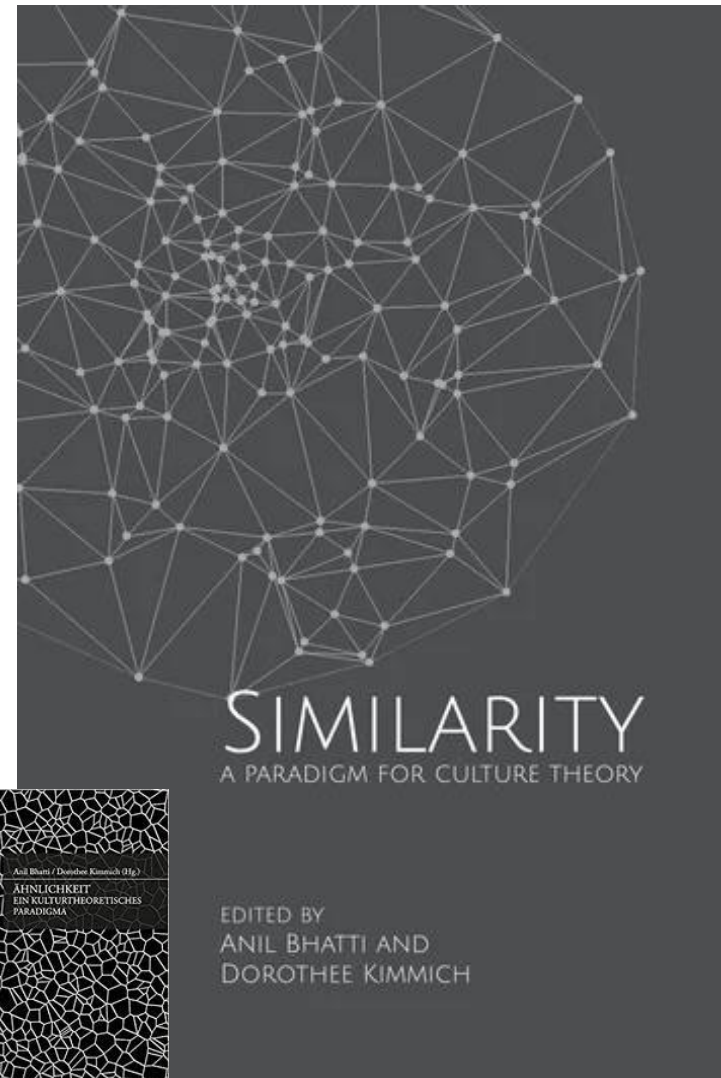


INTERCULTURAL PERSPECTIVES II

- How can children experience „similarity“ between tales they are familiar with and those shared by others in the classroom?
- Aim
- => intercultural awareness (or „transcultural“ awareness)
- How to integrate this in the curriculum?



Bhatti, Anil (2014):
Heterogeneities and
Homogeneities. On
Similarities and
Diversities. In: Johannes
Feichtinger/Gary B. Cohen
(Hg.): *Understanding
Multiculturalism: The
Habsburg Central
European Experience*. New
York/Oxford, 17-46.





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- “Little Red Riding Hood” can be seen as the **archetypal tale** of child abuse and rape/abduction (i.e., universal)
- However, **Bhatti’s idea of “similarity”** also allows for shared experiences and heritage among readers/listeners from different cultural backgrounds **AND the recognition, or celebration, of differences**

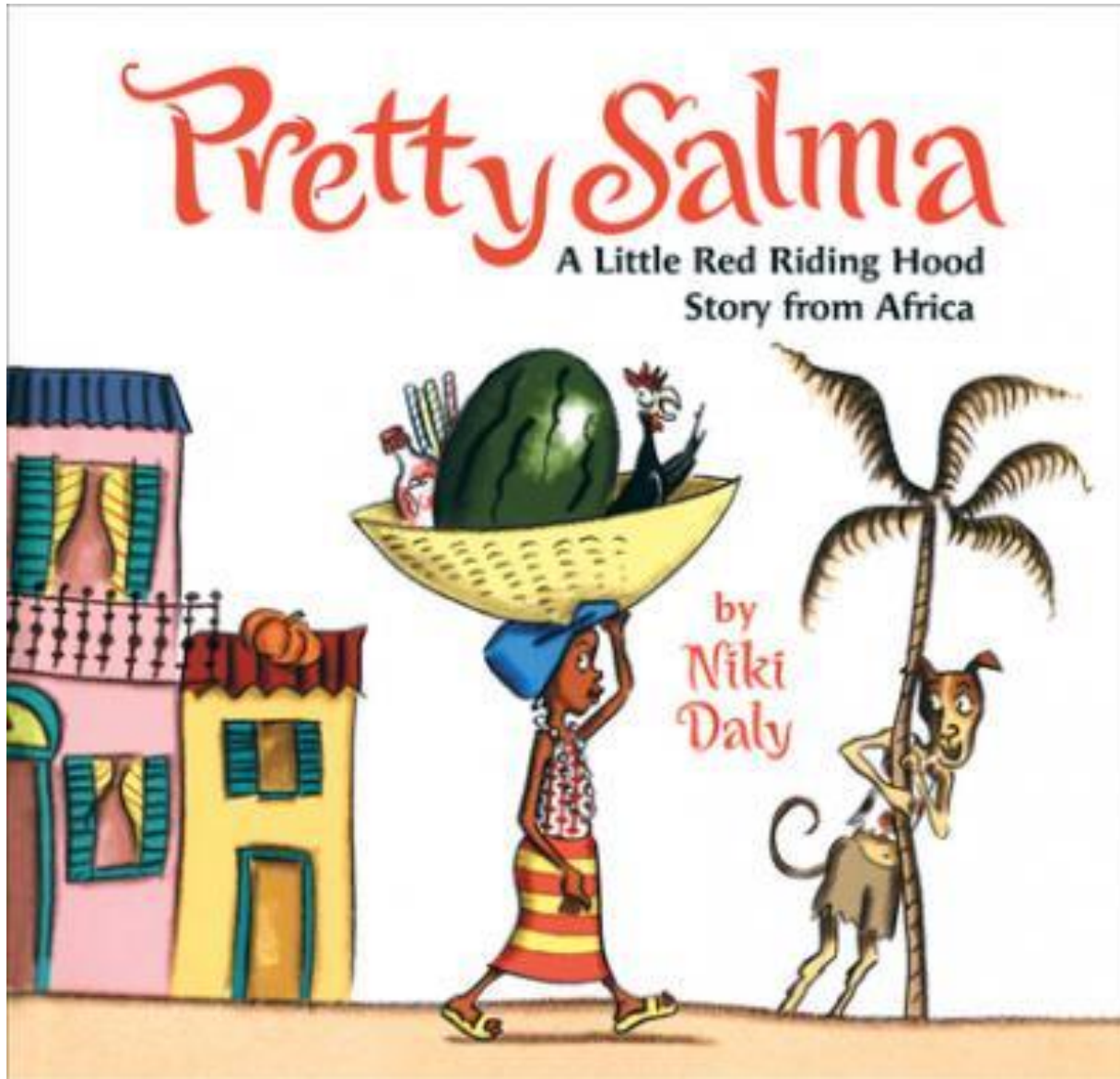


Illustrations
**Recognition
factor?**
Similarities?
Differences?



9. *Czerwony Kapturek*, by Joanna Olech and Grażka Lange. Illustrations copyright © 2005 Jacek Santorski & Co., Agencja Wydawnicza, and Grażka Lange. Used by permission of Grażka Lange.





- **Recognition factor(s)?**
Similarities?
Differences?
- When Granny asks Pretty Salma to go to the market one day, she warns her not to talk to strangers. But cunning Mr. Dog tricks Salma, and before she knows it, he's wearing her stripy ntama, her pretty white beads, and her yellow sandals. And he's on his way to Granny's house!

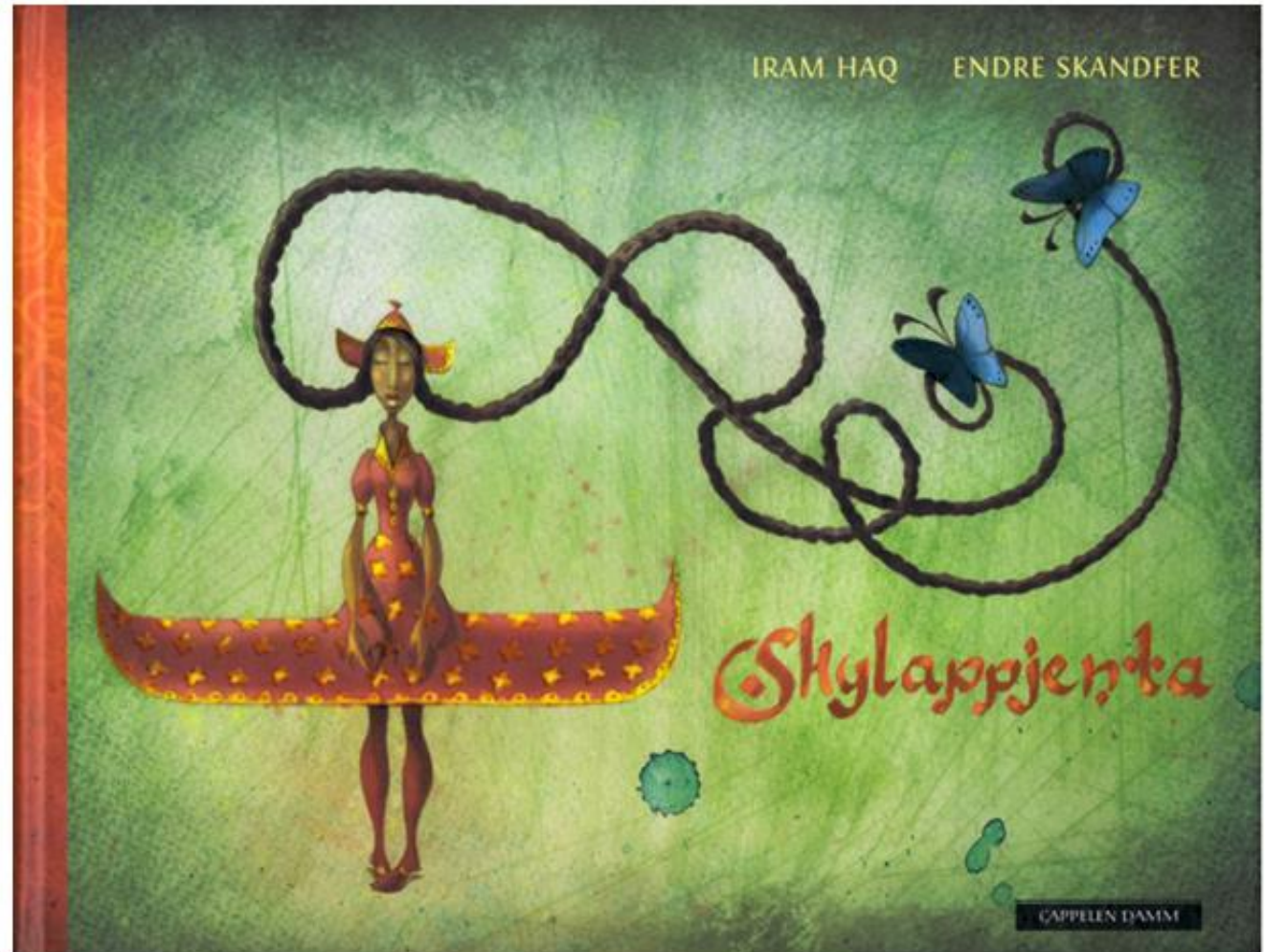


Would you recognise this girl as Riding Hood?

How?

Similarities?

Differences?



9. *Skylappjenta*, by Iram Haq and Endre Skandfer. Copyright © 2009 Cappelen Damm. Used by permission of Cappelen Damm.





11. *Skylappjenta*, by Iram Haq and Endre Skandfer. Copyright © 2009 Cappelen Damm. Used by permission of Endre Skandfer and Cappelen Damm.

CLAUDE CLÉMENT - Illustrations d'ISABELLE FORESTIER

Un petit Chaperon rouge



**Claude Clément & Isabelle Forestier,
Un petit chaperon rouge (2000)**

Tout le monde connaît l'histoire du petit chaperon rouge. Mais si ce petit chaperon-là habitait une banlieue d'aujourd'hui ? Et si sa maman travaillait trop pour avoir le temps de s'en occuper ? Et si, une fois le drame accompli, la fillette s'enfermait dans un mutisme impénétrable ?... **Serait-ce toujours la même histoire?**

Is it still the same story?

Similarities?



WARNMÄRCHEN

He who is ugly is bad?

No, there are wicked among those who are beautiful.

It is not wise to judge someone by appearance.

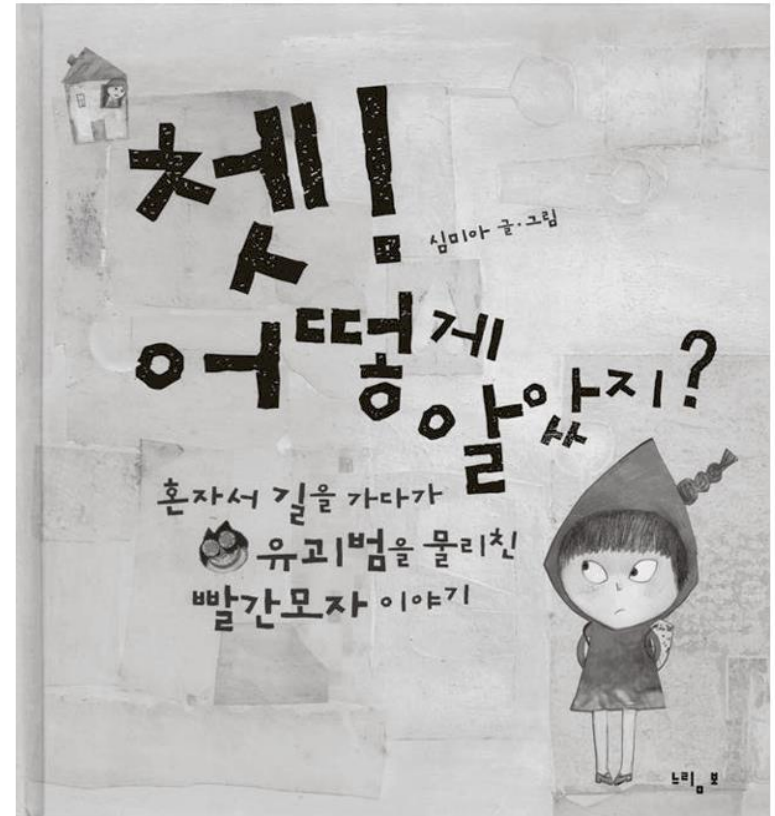
If a boy or a man who lives in your neighborhood requests something nicely?

You must refuse if the request seems odd.

Cautionary Tales for Modern Riding Hoods

When you are in danger,
shout fearlessly: “Help!”

Everyone will quickly come to your aid.



6. *Cheol! Eotteohge allassji? Honjaseo gileul gadaga yugoebeomeul mulrichin bbalganmoja iyagi*, by Mia Sim. Copyright © 2010 Nurimbo. Used by permission of Mia Sim and Nurimbo.



TEXT COMPREHENSION IN A MULTILINGUAL CLASSROOM?

SILENT BOOKS

Wordless picturebooks were identified as a suitable genre, given they can be enjoyed by children of all ages without the restriction of language barriers.



PANTOMIME

- How could you performatively question social roles and associated behaviours in this pantomime?
- Could this also work for other social roles in an
 - Intercultural classroom?
 - Multilingual classroom?



LESSON PLANS, IDEAS, FURTHER RESOURCES

LESSON PLANS

A. FOURTH CLASS

1. Lesson Plan Information:**Subject:** Drama**Class:** 4th class**Strand:** Drama to explore feelings, knowledge and ideas, leading to understanding**Strand Unit:** Reflecting on drama**Topic:** Little Red Riding Hood**Length of Period:** 60 minutes (1 hour)**2. Lesson Objectives:****The child will be enabled to:**

- Use reflection on and evaluation of a particular dramatic action to create possible alternative courses for the action.
- Use the sharing of insights arising out of dramatic action to develop the ability to draw conclusions and to hypothesise about life and people.

3. Specific Objectives related to content of GE4788/FR4768:**The child will be enabled to:**

- Work collaboratively to investigate the main themes, characters and roles seen within the fairytale, Little Red Riding Hood.
- Investigate intercultural aspects within this lesson with the addition of characters from various cultures.

4. Materials/Resources:

- Interactive Whiteboard (IWB)
- Scenarios
- Video clip (Little Red Riding Hood)
- A3 paper

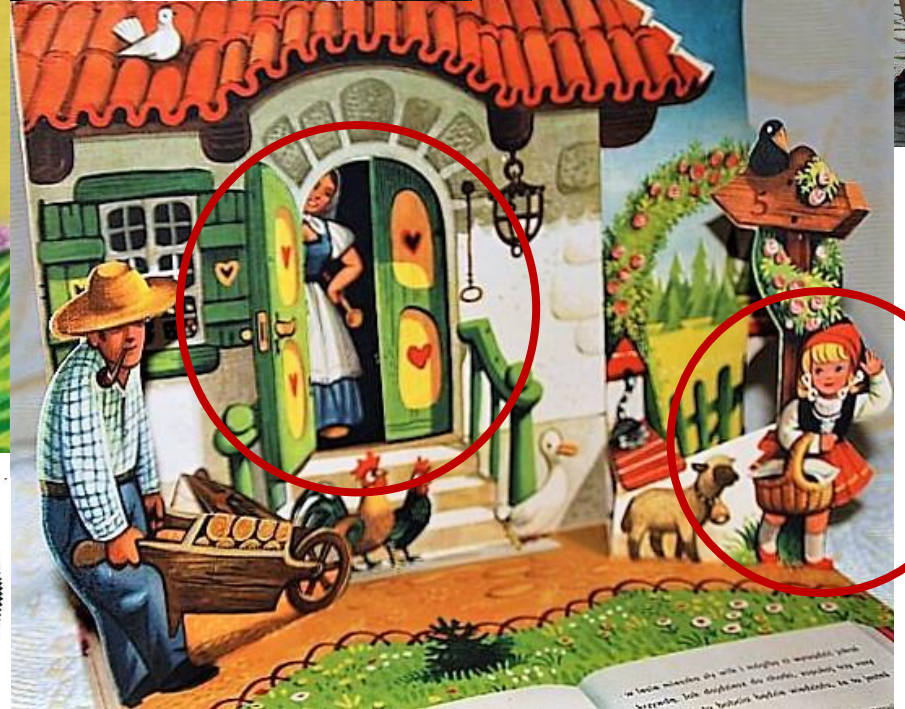
IDEAS & FURTHER RESOURCES

B. INFANTS

Slavic motifs & dress



Czerwony kapturek
by Vojtech Kubasta



Inspired by folk art (traditional paper cutting)



Czerwony Kapturek
by Wojciech Kubasta





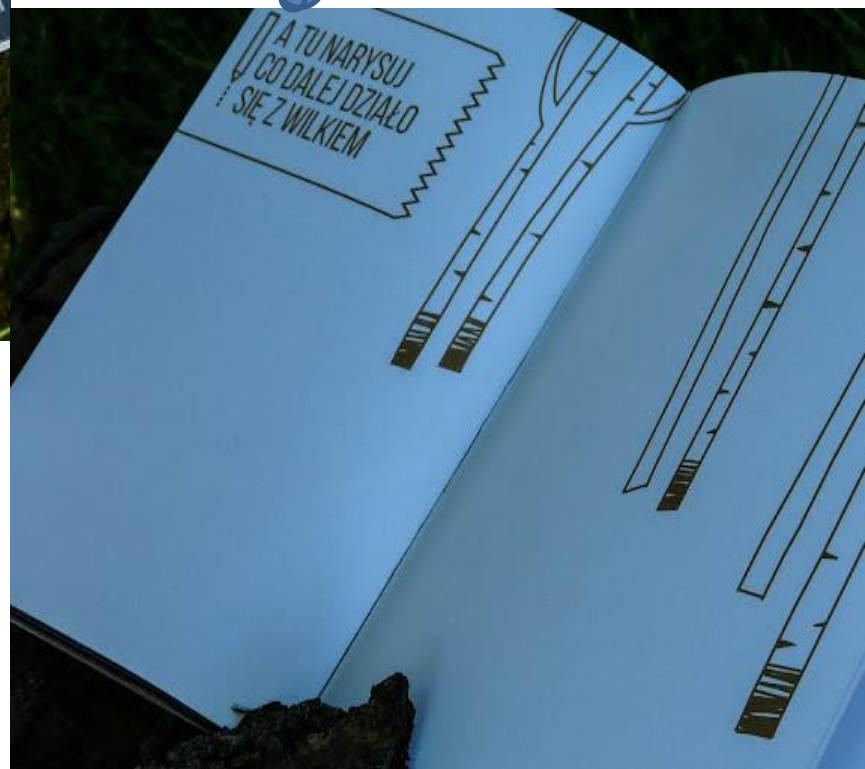
Modern interpretation,
text-free, open-ended
format



Czerwony Kapturek
by Izabela Dudzik



You can draw
what happened
to the wolf
afterwards here



<https://www.maluskoweinspiracje.pl/2015/06/czerwony-kapturek-nieco-inaczej.html>



'Little Red Riding Hood: You Decide' by Coralie Saudo & Jessica Dos



- 22 possible stories
- 5 possible endings
- You are the main character

Endless possibilities for student engagement, e.g.

- Dramatization of various endings (small-group work)
- Discussing and voting on the next steps (whole class); promoting democracy, making choices, empowering and promoting child's agency, negotiating, imagination, developing arguments, articulating ideas and opinions, critical thinking, predicting, etc.



Zatrzymujesz się nad brzegiem sadzawki. Wokół nie ma nikogo. Rozkładasz koc, wyjmujesz ciasteczka i próbujesz. Mmm, ale pyszne! Nagle słyszysz trzask gałęzi... i widzisz wilka szarżującego prosto na ciebie! Obliżuje się łakomie i nie może oderwać oczu od ciasteczek!

-  Szybko zjedasz słodkości. Wilk musi obejść się smakiem!
-  Dzielisz się podwieczorkiem z wilkiem.

You decide to take a break by a pond. There is no one else around. You set up your picnic blanket, get the biscuits out of the basket and try one. Mmm, it's delicious! Suddenly you hear a twig snap... and you see a wolf charging straight at you! He is licking his lips staring at the biscuits.



You quickly eat the remaining biscuits. The wolf has to leave empty handed (or empty bellied!)

You share your snack with the wolf.

1

You quickly eat the remaining biscuits. The wolf has to leave empty handed (or empty bellied!)



2

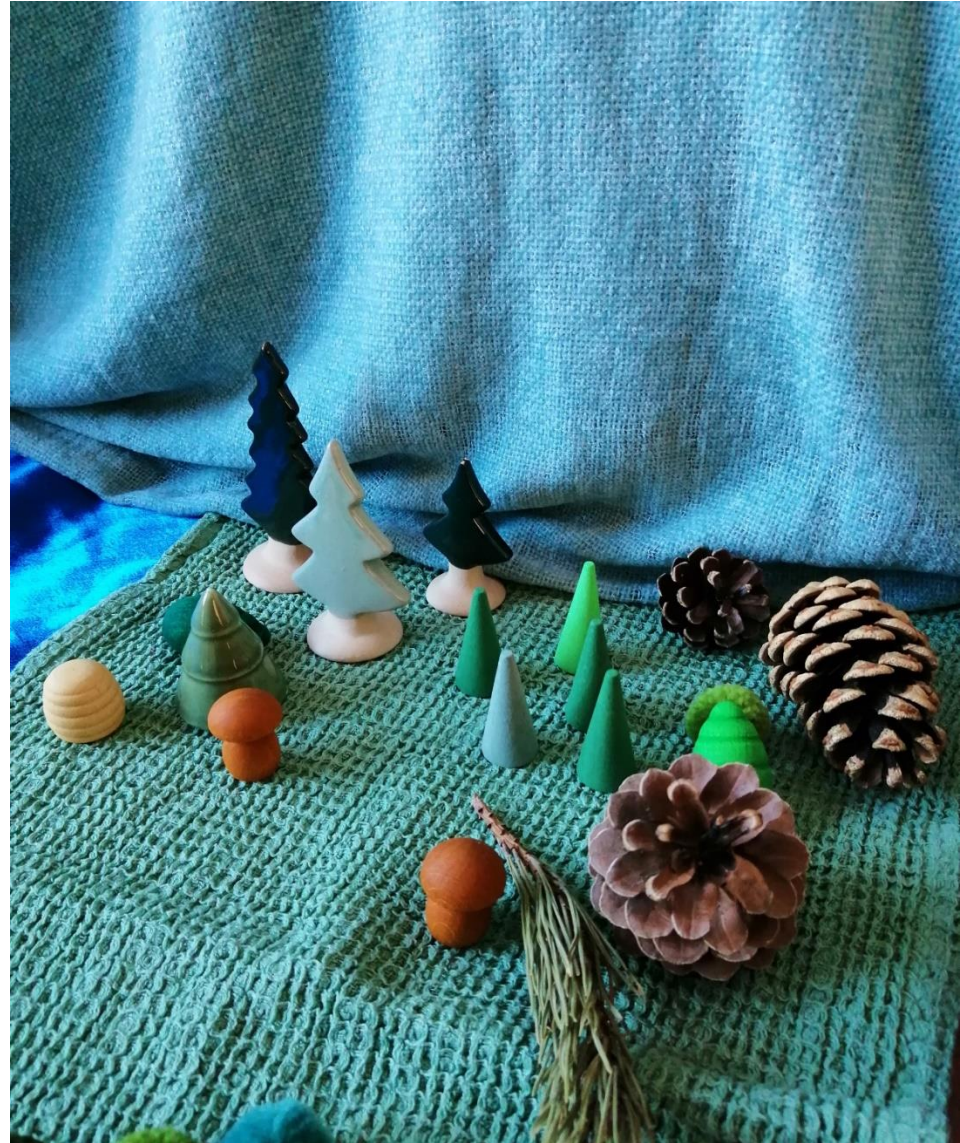
You share your snack with the wolf.



Small world play

- Telling the story with the props
- Problem solving through play
 - Help Little Red Riding Hood to
 - cross the river
 - make a map of the forest
 - pack healthy lunch for her grandmother
 - *what else?*
- Treasure Hunt





Alicja McCloskey, MIC Teaching For Inclusion Seminar Series



Initiatives that promote diversity in schools
Florence Ajala
MIC



Different channels for communication in families' languages, i.e., emails, newsletters, posters, bulletins etc.

A welcoming environment that celebrates students' cultures and encourages family leadership. (Multicultural events, i.e., multicultural day, career day, family fun day, music etc.).

My Doctoral Research

- The Lived Experiences of 15 Nigerian immigrant mothers living in Ireland in relation to their engagement with their children's early childhood education (ECCE Scheme).

Further Reading

Select Primary & Secondary Sources

- Beckett, Sandra L. (ed.). *Revisioning Red Riding Hood around the World: An Anthology of International Retellings*. Detroit, 2013. (For “Red Riding Hood” in different media contact sabine.egger@mic.ul.ie)
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- Perrault, Charles. *The Complete Fairy Tales*. Oxford, 2010.
- Zipes, Jack (ed.). *The Trials and Tribulations of Little Red Riding Hood*. London, 1993

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- *Languages Connect, Ireland’s Strategy for Foreign Languages in Education 2017-2026*. Department of Further and Higher Education, Research, Innovation and Science. file:///C:/Users/sabine.egger/Downloads/79116_5a5cb48b-09e1-464e-9a2e-4ff231cb090b.pdf
- Languages in the UK. A call for action from the four UK-wide National Academies: The British Academy; with the Academy of Medical Sciences; the Royal Academy of Engineering; and the Royal Society, 2019. <https://www.thebritishacademy.ac.uk/publications/languages-uk-academies-statement/>