

## CHILD DEVELOPMENT THROUGH BIBLIOTHERAPY

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**Abstract:** *This study represents an application of some ideas and suppositions regarding the aim of bibliotherapy, the use of story within the education of the students' behavior, more exactly the development of their attention. Being a qualitative application we focused on presenting the objectives of using bibliotherapy in class, the main actors being the students to show how important the obtained educational act is, by using the story. The survey was made on 30 first grade students, the parents being also present. The results showed behavior changes expressed by spontaneous, receptive and active participation.*

**Key Words:** *attention, story, bibliotherapy, behavior, student, development*

### 1. Argument

A child's stories reflect his personality. If we pay attention to his stories, we decode his level of attention, what happens to him or what has happened to others. What has interested him, what has remained in his memory for a long or short period? The world of stories is a place where the child can be what he wants (hero, princess, fairy, queen a horse with wings) he can tell how to solve the problems of his positive characters; he exercises his evil behavior by imitating the negative ones. Maybe" once upon a time "the child wants" to be the strong knight or he may try to find friends, he feels himself lonely, he is afraid of the dark or of his parents' conflicts, he wants to express himself but for a while he is not able...That child must be helped, that child must be encouraged, taken away his grief, his self-respect must be given back to overcome his trauma.

It was September, after a school day. A girl is taken by her grandfather from school.

"How was school today?" asks the grandfather kindly.

"There is no sense to go to school", answers the girl disappointed.

"Why?"

"Well, I don't know to read, I don't know to write and I am not allowed to tell a story!"

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## **2. The story and the controlled behavior of the children**

During the daily overloaded program always in a hurry, stressed, trying to do the best of the information we get, everything in an infernal rush we forget that the man's most important task is to overcome his solitude and for this he has to tell his story to someone who listens carefully and tries to help him. It would be great to start communicating with our mind and our soul at the same time and those who listen to us to do it not only with their sense but also with their heart.

A simple and pleasant way of oral communication, the story, has accompanied mankind along centuries. People told and tell stories in their attempt to understand the world imagining what could have happened or what should have happened.

The students with experience in listening and telling stories-myths, legends, fairytales-are eager to start writing their own stories. The abilities of a critical thinking and vocabulary are improved by using stories. The need of the children to be listened to and to get the whole attention of the others is unbelievable. And how do we teach them to listen if we ourselves don't learn to listen to the little ones, to offer them models of active listening and give them as many stories as possible. We must teach them first to see with their eyes, then with the eyes of their mind, to listen with their ears, then with empathy, to understand and be in harmony with the world in which they live.

Attention can be defined as a psychophysiological process of orientation, concentration and selective increase of psychical functions and activity upon an object phenomenon ensuring the best brain activity. We are bombarded with millions of stimuli but only certain stimuli attract our attention.

The first condition to have a good lesson is to be able to attract the students' attention which implies a selective trial of the psychological activity regarding an object or phenomenon. The filter or selection of the messages takes place not only in the brain but also in the inferior levels of our nervous system. The concentration of our attention determines the growth of the efficiency of the cognitive and practical activity.

The student can maintain his concentrated attention for a fact or an object on average 15-20 minutes maybe more if he observes or examines it. There are, of course, variations regarding the degree of concentration without interrupting the direction the basic orientation of attention. The difficulty within the lesson consists in maintaining a constant attention. A correct organization of the lesson can avoid or eliminate to a certain degree all these forms of inattention. Among the efficient ways in this direction the care for a concrete task is mentioned to determine each student to be busy and to use various methods within the lesson.

Up to the age of three the child doesn't know to play with other children because of the small capacity of cooperation but also because of lack of distributive attention. Starting with this age he is more and more interested in books where he looks at images inventing all kinds of happenings but more than anything else he likes to tell stories. (Schwartz, Kelemen, Moldovan 2008)

At this age he also starts to be interested in TV, but the child mustn't stay more than an hour in front of the screen (and watching program for his age) because the conclusion is that a passive watch may stimulate intellectual laziness.

Playing, generally speaking, as well as drawing, music, modeling or role play contributes to the stimulation of his fantasy. Being very fond of fairy tales, stories the education of the child is very successful. (Kelemen 2010)

The teacher's involvement in the story which is full of characters is welcomed because the child will find new models outside his parent's home and thus we succeed to get his attention for the desired activity.

### 3. BIBLIOTHERAPY-THEORETICAL AND APPLICATIVE PREMISE

3.1. **Definition** Starting from the Greek words "biblion"(book) and "therapeia"(treatment), THE EXPLICATIVE DICTIONARY OF THE ROMANIAN LANGUAGE defines "bibliotherapy" as "the treatment of nervous states of mind with the help of proper reading "and other sources defines it as synthesis of biblioeconomy, psychology and psychotherapy.

From an article by the librarians Margarita Iulic and Valentina Vacarciuc we find out that already in ancient Egypt the library was considered " the soul's balm/consolation" and at the entrance to Ramses II. Library there was a note "medicine for the soul" The same authors show that "the treatment with books was used for the first time in the libraries of Greece. Pitagora the great scientist, mathematician and famous healer both with herbs and music used successfully literature, poetry in the treatment of diseases.

Only in the 20<sup>th</sup> century bibliotherapy obtained its scientific value and the book became:

A method of therapy by instruction (general information)

Arttherapy (fiction)

Pretext for group-therapy (literary analyses organized in group)

Occupational therapy (organizing books on shelves)

3.2. **Objectives of bibliotherapy** (Drugaş, Ioana, Bîrle, Delia, Bonchiş, Elena, Decsei-Radu, Alina, Bochiş, Laura, Ilisie, Carmen, *We educate and cure through stories*, The Oradea University Publishing House, 2008)

Through bibliotherapy we try to obtain the following results:

- to offer book readers information about problems. Children identify their problems and validate their feelings regarding them

- to grant support in order to assess the core essence of problems. The adult provokes children to talk about themselves, to communicate their feelings, thoughts and aspirations

- to discuss about new values and attitudes

- to determine them to empathize with other persons that have been confronted with similar situations. Thus, children realize other persons have face same issues at they have and they can become more exteriorized

- to offer a palette of possible solutions for the problems with which children struggle. Pupils will adapt themselves to problems' data, will renounce to their defensive, martyr-like position and will search for similar constructive solutions to resolve their conflicts with others of with themselves

### **3. Applicative study – bibliotherapy used to educate pupils' attention**

#### **3.1. The study's goals**

The study described below applied bibliotherapy principles to the concrete needs of my classroom (1st grade at the 30 Gymnasium School, Timisoara) and was constructed around the following goals:

- developing pupils' concept of individuality (each child will establish a connection with a certain type of character, will aspire to certain qualities, will admit the same defects some characters display, will live situations similar to the ones encountered in stories pupils has listened, told, retold or created)

- ameliorating children's understanding regarding human behaviour and its motivation (stories encourage and praise specific situations whilst ostracizing characters that committed certain acts, but interpretations may be subjective; one requires a lot of attention and understanding in valuing characters' behaviour)

- getting children used to analysing stories in a just manner (as a human value and especially as an expressive agent, as a story provider – according to a certain ranking)

- stimulating children to free themselves of the emotional and mental pressure (it is known these elements can be augmented inside a child mind as opposed to an adult for whom some details do not bear such significance or can be easily discarded; children, on the contrary, tend to amplify their importance)

- encouraging children to understand that their personal problem is not unheard of, but that predecessors, contemporary persons and successor will confront themselves with such elements that disturb their inner peace

- informing pupils that more than one solution can be applied to their problems, and that it's necessary to keep an opened mind to find an imaginative and favourable solution

- encouraging pupils to freely discuss with their colleagues, to express themselves in public about the story's analogy with their own problem

- stimulating children to sever the tie that connects them to the magic of television and prefer excursions into the wonderful and inexhaustible world of imagination

- determining parents to spend quality time with their children and not leave them unattended in front of the TV – a very effective and yet devious nanny

Expected behaviours:

- stimulating the reading habit, tempting their parents as well to rediscover the benefits of reading which fully reward the efforts of the creative imagination

- pupils need to sharpened their attention they will use to analyse information, syntheses, value debates, analogue debates, and conclusions that follow

- 7-8 year old children should create their own stories through play cubes that are adorned with pictures depicting places, positive characters, magical characters, miraculous objects

- children have to hunt down until complete obliteration all parasite expressions they and their colleagues use on a daily basis; thus they will cure themselves of annoying repetitions and will be obliged to employ intelligent periphrases and self control

### 3.3 Hypothesis

If in school, the teacher get children used to stories, she/he will open the library's territory, ensuring pupils `invade` the school's library and other such locations that treasure literature, culture; this way, children will be encouraged to prefer reading to other activities.

### 3.4. Content sample

#### 3.4.1. Stories-sources from folklore and the spiritual womb of the people

Since time immemorial, the majority of Romanian people have been intelligent, honest, generous and have kept and passed on everything they learned from the School of Life (ethics, aesthetics, values) through folklore.

The community has created the term of magical, ceremonial and spectacular nature for the poetry of habits, the forming function for epic text, the gnosiological - legend function, educational-jest function, formative and aesthetic function or party-fairy-tale function. From fairy-tales, stories, jests, folklore ballads, songs with social messages and wise sayings told by the elderly, children learn about beauty, kindness, courage, truth, justice, hard work, modesty, integrity, love for your country and family, behaviour models and moral values integrated in an attractive and suggestive context

First of all, the school is called to revitalize traditions, to the folkloric culture, to rediscover their national and cultural identity. School takes over the family's and past community's tasks. Here, we work with computers but we also sharpen children's minds with riddles, sayings, proverbs, we regenerate the imaginative power of stories, we highlight in red linguistic mistakes. We rejoice whenever we see our children shining in our traditional clothes, we remind them, as much as we know, the symbolic importance of colours and motives that embed our traditional shirts, when they learn the songs of poems in our ancestors' language and they assimilate the wisdom, common sense and good taste coming from the ancestral stem of the Romanian spiritual matrix.

Just as the psychologist Anca Munteanu said (1998), *'a child bears within himself, in his ascendance, something from the dust of the road he travels on'*, it is necessary to focus ourselves with patience, faith, science and love on his entire being, in order to properly know him. We need to constantly supervise all influences that reach him. But to guide him, it is necessary, at the same time, for the disciple to remain himself, unaltered by models he tries to accommodate himself to Life.

Stories help children grow up beautifully and harmoniously:

- they develop the language, the thinking capabilities, the imagination, the memory - in one word- the intellect
- they combat children's stress
- they offer a moment of relaxation
- they help children learn more about themselves and the others
- they make children aware about common interests and opportunities to fulfil them
- they provoke value judgements on Good and Evil, helping at taking decisions
- they facilitate expressing their own feelings and emotions
- they are a game in disguise, through which children learn the significance of real life

- they develop trust in their own forces
- they highlight positive life aspects (beauty, joy, love), motivating the fight against evil (always defeated in stories)
- they choose imaginary friends with powerful and positive characters - possible role models for children
- they develop children's affective lives (they offer access to characters' feelings and emotions, provoking sympathy, empathy, compassion, love)
- they help children defeat phobias or other adaptation or behaviour problems - here, therapeutic stories play an important part because they focus on these inadvertences that need, or perhaps only the child believes they should be faced, analysed and overcome, for a better harmonisation with the social environment closest to him.

Our initiative to use stories to develop the attention, to capture stories through sounds (listening to parents reading or through the voice of professional story-tellers, actors or counsellors), visual contact (through reading and direct contact with books) also has a more cunning yet not mischievous sub layer, that is full of affection: I wanted to offer the child every evening, some quality time with his mother or father or why not, with both of them, but also with brothers, a sort of ritual to celebrate time spent together, even in order to fulfil the task assigned by the teacher for the success of an experiment.

We know stories can offer a helpful hand, alleviate pains, calm despairs and rebellions provoked by less desirable moments, but which touch certain families: death, divorce, fury, and traumas with an impact that is more or less immediate and grave.

Why do children want stories to be told to them? They probably feel the healing power of stories, they feel that their messages are springs of examples regarding how they should behave, relate, cope with life or because they need the physical proximity of an adult, his soothing voice, a proximity that offers peace, tranquillity, comfort, a positive and special emotional state.

*A child prefers action literature, with powerful conflicts, suspense, mysterious intrigues, memorable heroes, a literature without too many psychological aspects, with lots of dialogues and few descriptions, without a scholarly speech (...) that excludes sad endings, and prefers a refreshing message, excludes banality's realism, the common human, a common reference point (Bodiştean, F., 2007)*

### **3.4.2. Story as a didactic method**

Kieran Egan (2007), in *Teaching as a story*, supports the concept that imagination is a powerful learning tool, although quite neglected, especially after primary grades, and that learning practices and the curricula need to be rethought, with a more balanced analysis of children's intellectual capabilities. Kieran Egan offers an alternative to teaching, and desires to exemplify how routine can be transformed into an enthralling story, so that the teachers reclaims the powers of story-tellers, orators from traditional communities. He reminds us that, in the narrative space, learning is natural, pleasant and efficient, but that, in the last years, as we all know, it has been smothered by the industry of television and Internet.

The author highlights that the story's formula is cultural-universal, that each person, from any place in the world, is attracted by stories because they reflect a powerful primordial form through which we give sense to the world and experience; it's not just accidental fun, it has a strong influence over a child's mind.

There is the possibility to introduce *teaching as a story* in the current education system, just how it happened with other modalities of interactive teaching, that belong to alternatives such as Step by Step or Freinet etc? We will discover how each discipline from curricular areas has a variety of themes that will be approached through this perspective - of teaching as a story.

We are constantly put in the situation to recompose matter for pedagogical purposes. Each notion needs to be understood at a certain moment, can have its own story, but organising teaching in this manner is not as easy as it seems. High rigour is needed, otherwise you can easily deviate from the subject, and be led on treacherous grounds even by children, through their questions that derive from curiosity, thirst for knowledge and desire to clarify notions.

#### **A. Story as a developing frame for cognitive processes**

The biggest challenge for every teacher is to capture the attention of his pupils and to be listened by them. If a child cannot listen, it will be hard for him to do his homework or to make friends. To know how to listen is an important communication skill, both in classrooms and outside them. *Listening* is totally different from *hearing* something. *Listening* implies sharpening one's attention to what it is said and processing that information. When children only *hear*, they cannot understand what they were told and do not react according to the request. We have the sensation they either have not heard us, or, even worse, they do not pay any attention to us - which worsens the child-adult relation. That is why, the listening capacity is essential for building harmonious relationships with others and for an effective learning.

*Reading* is one of the easiest ways to make sure children learn how to listen. When we read to a child, we determine him to listen to understand the story as it gradually reveals itself. When we read a story, to ensure that the child is listening intently, we can enrich the information with something wrong, for example *the bear barks* and follow his reaction. If he is amused or corrects us, he is obviously attentive at what we transmit him.

#### **B. Teacher's stories - awaking and maintaining the attention**

*A teacher's stories* are expositions of literary works (long or short stories) created by the teacher with his entire class, as compulsory activity or during games and activities chosen by children. Through their contents, these literary works contribute to enlarging children's knowledge sphere through:

- carefully following the contents of that literary work
- following and discovering characters' traits and behaviour
- discovering relations between characters

These elements contribute to familiarizing children with the language structure, with its richness and expressiveness; children assimilate new and colourful words and

expressions, rhythmic and rhymed constructions, sayings, proverbs and correct grammatical structures.

### **C. Non-didactic story - psychotherapeutic story: solitary and in a group**

Through these stories, we identify and modify irrational beliefs that generate pathology and suffering, and, at the same time, we inoculate rational beliefs, that transmit a state of mental, emotional and behavioural health for children, helping them to develop harmoniously from a psychological point of view. The following aspects are analysed: confronting and exorcising fears, tolerance to frustrations, being aware of self-esteem and augmenting it, accepting your own mistakes, discovering one's value, the capacity to solve problems in a rational way, how to accept themselves, the traps of rage.

The therapeutic fairy-tale is close to self-suggestion. The message can be deduced, thanks to metaphors with several connotations. Sempronia Filipoi (2004) established the following effects for the therapeutic fairy-tale:

- it illuminates, addressing intuition, not ration and logic, enlarging the patient's inner space. The old intrigue, the seemingly insurmountable conflict of the character that the patient is confronting himself-is destroyed in the therapeutic fairy-tale, affectively enriched, bringing a ray of hope that cracks the impossible by appealing to affective intelligence.

- it conveys behavioural models and moral values: the patient absorbs the therapeutic message, he incorporates it in his own thoughts, ..., changing his position is only suggested, has a hypothetic role;

- the therapeutic message is taken over the same as a dream's message - says something that somehow resemble what the patient feels;

- it shields patients of resistance to the therapist's actions;

- brings unexpected solutions, with positive emotional effect, that contradicts logic and the ordinary;

Unlike the traditional fairy-tale, the one with a therapeutic message is a special fairy-tale designed to contain an idea, which can be masked, indirectly expressed, and suggests a change of attitude or behaviour. This idea is presented in an unusual, unexpected context that takes the child by surprise, transferring him from reality to fantasy, where everything is possible. The child can easily slip towards this direction that coincides with his opinion about the world, especially if a special, quiet ambiance is created and you choose an appropriate moment to present the fairy-tale.

### **D. Combining bibliotherapy with forms of art-therapy**

The term *art-therapy* refers to a form of psychotherapy that proposes intervention through art as a treatment strategy. Therapy through art-education constitutes a system of artistic activities, with educational and therapeutic purpose. When we say art-therapy, we think at: painting, drawing, modelling, collages, singing, dancing, and practical abilities, all of this making good team with bibliotherapy.

For example, after the story *The sunflower and dandelion*, we utilized collages to develop visual sensations. We analysed flowers from the chart, by naming their components. Children described the elements that compose the two flowers, by



referring to shapes, colours, dimensions. We had previously prepared for them materials from which collages were made. At the end, we engaged them into discussions about how they felt during this activity and what they learned.

After this, we used the collage as a follow-up, but we wanted to develop audio sensations by employing musical toys - an immense book that, on had on its first cover a device with miniature images that, when pressed, would recreate sounds made by farm animals.

After cutting images with story animals, children had to listen very carefully and name the animal that produced those respective sounds, then he had to go to the polystyrene wall and place, in the farm's courtyard, the image with the animal he just heard. At the end, we discussed aspects regarding the way children felt during this activity. We complicated the game by adding images with animal cubs as well. It was nice to notice which were the children most connected with their parents (the ones that placed cubs next to their parents) and which were the independent ones (that lost cubs in the courtyard regardless of the distance from their mothers)

The game of *Component parts*, (Drugas, I., 2010) seems to adapt to any type of story, as some sort of puzzle re-enactment, so at any time, we can propose a character, be it positive or negative, draw it and offer it to a child (broken into pieces) to reassemble it. If it misses a piece, to complicate the game, the child must draw it by himself, and if we have additional elements compared to the image known (from books or the teacher's sketching), the child must observe what the character has additionally as opposed to the original.

#### **4. Dimensions/actors of pedagogical intervention**

##### **4.1. The child**

We cannot act as teachers if we do not respect diversity in unity: each child has a different life and school start, we can harmonize children's voices, but we do not want to bring them to the same level, but to polyphonically harmony, *each child is a distinct individuality, with distinctive psychoeducational requirements*. (Dughi, T., Roman, A., 2008)

The classroom where we teach contains children ranging from most timid ones, to noisy exteriorized children, superb children, still maintaining the sweetness of mama's little baby, intelligent, tempestuous, willing to snitch, generous to forgive, not forgetting anything until next argues. We have here children with families based on understanding and respected, on love, but also children that bear with dignity of embarrassed silence the mark of the fresh breaking of parental union or fatherless situation.

We have learned the hard way to accept and practice inclusive education and we was much helped by empathy in order to achieve this goal. For a long time, we have created pupil hierarchies based on their performances in Maths, Romanian Language, even Music and Drawing, Physical Education, labelling them as clever, of less intelligent, but we have now come to the moment when we see in each child his parents' most important reason to Live. We know tend to catalogue children as diverse, each having his own chance and opportunities, provided by school itself (Dughi, Roman, 2008), and we see in each the talent, as a superior step of aptitudes,

characterized not only by the successful completion of an activity, but also by the capacity to create original works.

#### **4.2. The teacher**

Themes approached in the didactic stories we used, of group bibliotherapy, are connected with developing positive character features: hard working, friendship, kindness and combating negative ones (mischievousness, laziness, lie, irony, bragging), but I have not let everything in the reader's and counsellor's plain view; I have myself assumed lots of sharing moments with non-didactic stories, that present problematic stories which aggress the psychic of a child: fear of darkness, of loneliness, heights, physical abuse, parents' divorce or the demise of someone dear, appearance of a new family member, loss of friendship

#### **4.3. The counsellor**

Because, at the age of childhood, story has an important part, we considered bibliotherapy to be the most natural way to enter children's world, but especially, the way through which we can reach their souls.

Following organized lecture, that helps understand social interactions, the surrounding environment, one's own person, but finds solutions for solving problems, bibliotherapy is based on a dialogue initiated by the counsellor, to help the child express his emotions, thoughts, feelings. Using essential story ideas and exploiting to a maximum point his creativity and experience, the counsellor guides the child- through the obtained interaction- towards the purpose of the sessions, purpose that can be resolved only by entering and opening the child's soul gates, but, beware!, the key has to be wilfully used by the child! He must be let to believe that he has taken a decision, the counsellor is prohibited from offering him a solution.

The most delicate moment in utilizing therapeutic stories is the one in which the child identifies himself with the character that possesses an analogue difficulty, through deciphering the therapeutic metaphor. This means of entering the child's soul is in fact a figure of speech that presents under a different shape the real problem with which the subject-patient confronts himself. The metaphor can be used by the child as well, not only by the counsellor, as a way of verbal, behavioural or psychological expression, in constructing stories with the help of cubes: we witnessed the birth of a story, that was created by Razvan, a tiny pupil, that has a height complex revealed in a very clear manner, but also solved: the character is small and constantly subjected to the danger of being squashed, but saves himself by using his agility to sneak to safety.

#### **4.4. The story-teller**

The story-teller needs talent and art. The classroom teacher, involved in all education forms and in the writing work imposed by formulating intentions and the results of his acts in the educational domain - blurs his talent as an artist or appeals, with modesty, or for a much deserved pause, to the school counsellor, actors, or a story-teller (a professional), according to his needs. I decided it would be a good moment to use bibliotherapy to educate and develop children's attention, soliciting

parents' support and collaboration, both financially, as well as to offer information that pupils do not know or do not pay much attention to about their life so far.

The fact that this method is outside the daily conventional activities can result in an improvement of relations' dynamics, encouraging assertive communication, diminishing aggressiveness by improving conflict-solving strategies, and will develop the equality sentiment but also the ability to *carefully* listen to those around.

The story-teller brought to our classroom courtesy of the school psychologist, Missis Lia Dobos, is an artist, an entertainer and an educator. She is called (Florina) Ina Bulzan, and masters the art of communicating through stories told by heart, whilst drawing of showing images from those stories. From her, we found out that she tells the same story in a different manner every time, interacting with the present audience, choosing different stories and images for a different public. With Ina, during stories she revealed to my pupils, we used in parallel music, dance, songs, reading by images, painting, cutting, collages, role play, marionettes, in one word, art-therapy.

We observe ours pupils from beyond the teaching table, we can see the affective links between them, we notice more clearly communication barriers and their motivation arising from the character „backstage” of each child. In the meanwhile, Ina's story improves children's capacity to concentrate their attention, develops their thinking, language, imagination, exteriorizes them and determines them to laugh more often. Together with Ina and Lia, we provoked pupils to create stories, starting from inscribed cubes - ideograms of positive and negative characters, magical elements, fairytale locations.

#### **4.5. The framework - A drop of story - the stories' club**

The stories' club is that magical place/time where a child can freely step into the world of imagination. The stories' club means:

- a high variety of stories: from different cultures, from the animal world, fairy-tales, fables
- puppets, masks, cartoons, collages - made by children
- imagination exercises (the story bag - with cubes)
- role games
- retelling exercises

#### **5. Instead of conclusions - benefits for pupils**

Children stand to gain from story-telling, being narrators, as well as audience. Studies show that, when children listen to stories, a lot of abilities are developed: attention, will, imagination and language. Their activity at the stories' club was not static: they rose on their feet, they built imaginary places, they crossed them by making onomatopoeias, interjections, exteriorizing sensations and feelings, impressions. Silence bores children- it is considered as being lost time. They need to be involved in the story, and not remain simple spectators. They are spectators enough, at home, forgotten in front of TV screens by busy parents. Now is the group moment, of revealing impressions, of expressing oneself.

When we read to them, children captures the epic line, improved their speech-by retelling, but never crossed the boundaries of the given text, unless we challenged them

afterwards, through questions. When they retold a narrated happening, they offered a framework, they showed signs of sympathy of antipathy towards the story characters, they enunciated the moral of that certain happening. Fearful and shy pupils, that at first refused to be involved in any activities, valorised their attention through answers at questions which stories interactive.

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