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# FAIRY-TALE THERAPY: SCIENTIFIC AND METHODOLOGICAL ASPECTS

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**H.S.SKOVORODA KHARKIV NATIONAL PEDAGOGICAL UNIVERSITY**

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## PRELIMINARY

In our distant childhood, mothers and grandmothers told us fairy tales, not suspecting, perhaps, that by doing so they used one of the most effective methods of psychological correction – fairy-tale therapy. A fairy tale is a means of introducing a child to the world of human destinies, to history; this is the «golden key» to changing the environment, its creative, constructive transformation. The child half lives in an imaginary, unreal world, and not just lives, but actively acts in it, rebuilding it and himself. It is from this treasury that he draws information about the reality that he does not yet know, the features of the future, about which he still does not know how to think [12].

Surprisingly simple, but at the same time instructive stories were breathtaking, plunging the world of dragons, woodpeckers, brownies, beautiful princesses and evil witches. Are these simple stories simple, as it seems at first glance? Is it just an entertainment tool or a universal educational program that helps children to settle in this difficult world?

The process of fairy tale therapy allows the child to actualize and realize his problems, as well as to see different ways to solve them [12, p. 84]. A fairy tale metaphor, due to its inherent special properties, turns out to be a way of building mutual understanding between children, an attitude towards oneself as an individual. In fairy tales you can find a complete list of human problems and ways to solve them. Fairy stories contain information about the dynamics of life processes. Therefore, a fairy tale can give a symbolic warning about how the situation will develop, which is important in corrective work [118, p. 35]. K.I.Chukovsky believed that the purpose of a fairy tale «is to educate a child in humanity – this marvelous ability to worry about other people's misfortunes, to rejoice in the joys of another, to experience someone else's fate as one's own. After all, a fairy tale improves, enriches and humanizes the child's psyche, since a child listening to a fairy tale feels like an active participant in it

and always identifies with those of its characters who fight for justice, goodness, and freedom».

A fairy tale is a means of working with the inner world of a child, surprising in terms of the strength of its psychological impact, a powerful tool for development. It is the psychological content of fairy tales, the symbolic reflection of psychological phenomena that make folk tales an indispensable tool for influencing a person [12].

A school psychologist constantly asks himself two questions: «What? » and «How?». In the sense that every day, in the case of providing psychological assistance to a child, a specialist tries to figure out what is actually happening and how to help a small client overcome the difficulties that have arisen. Searching for the answer to the question «what? » are carried out with the help of various methods of psychodiagnostics, observation, conversations with parents and teachers, etc. But when the answer to the first question becomes more or less clear, the question «how? » arises with all its cast-iron simplicity and inaccessibility. At this stage, many school psychologists, unfortunately, give in, because it is necessary to move from diagnostics to full of surprises and risk, the path of psychocorrection and psychotherapy. The enrichment of practical psychology with new means of effective work with children, provided, in particular, by such a direction as fairy tale therapy, is a gratifying fact of the last decade. Now to the notorious question «how? » found one of the beautiful and effective answers. The developing and psychotherapeutic potential of fairy tales, for all its obviousness, was not used enough by the practical psychology of education. But fairy tale therapy is effective in working not only with preschoolers or younger students, but also with teenagers and high school students. Moreover, there are psychotherapeutic fairy tales for teachers. Even a simple reading of fairy tales (especially specially created ones) gives an amazing effect and helps a person overcome various life difficulties.

Fairy tales are important to child development, both educationally and psychologically, and have been shown to be therapeutically efficacious.

O.Breusenko-Kuznetsov, G.Nyzhnyk, D.Sokolov, L.Terletska, N.Tsybulya

and others are developing the method of fairy tale therapy in Ukraine. Studies by L.S. Vygotsky, O.V. Zaporozhets, N.S. Karpinskaya showed that a fairy tale is vital to a child, and it is a means for him to know the world around him and himself.

In recent literature, fairy tales are often the object the study attracts the attention of representatives of various schools and branches of science, in particular folklorists, literary critics, psychologists, etc. A fairy tale needs a thorough new look using effective tools. In in this regard, the study of issues related to the analysis of fairy tales as a psycho-corrective method of psychological assistance to preschoolers in terms of psychological and pedagogical aspects is appropriate.

The research of the above experts is about the possibility use of the method of fairy tale therapy not only in psychological, but also in pedagogical practice for didactic and developmental purposes. As for application of this method in the professional activities of a psychologist, the research on this subject is just beginning to appear on the pages scientific publications. Yes, the possibility and feasibility of using fairy tale therapy in socio-pedagogical practice indicate S. Savchenko, O. Ivanovska, N. Shkarin and others, who consider the fairy tale as a wonderful social pedagogical means of socialization, development and education of personality. At the present stage of development of education the problem of increasing the number of children with behavioral disorders and, accordingly, the problem of preventing and overcoming school non-adaptation, manifested in low performance, deviations from norms of behavior, difficulties in relationships with others.

Central in the correctional education of schoolchildren is the optimization of children's activities. The method of fairy tale therapy allows solving a number of problems that arise in children of different ages. The process of fairy tale therapy allows the child to actualize and realize their problems, as well as see different ways to solve them.



## **1. HISTORICAL ASPECTS OF FAIRY-TALE THERAPY ORIGIN IN SPECIAL AND INCLUSIVE EDUCATION**

Speaking about Fairy tales in old times, Earlier, when clever words like psychiatry and psychotherapy were not yet invented, fairy tales were passed from mouth to mouth, immersing the listener in a world of amazing stories, interesting to adults and children. Through tales the new generation comprehended the moral norms of that time, got acquainted with various situations that could meet them in later life. It was a kind of exchange of life experience, increasing the chances of children to survive, faced with the difficulties of adulthood.

Today it is considered that fairy tales are a purely children's hobby, but many old stories that have survived to this day have absolutely no children's content. Even such a master of writing fairy tales, as Hans Christian Andersen, created some of his masterpieces for an adult audience. This suggests that for a long time people used fairy tales not only for children's entertainment, but also for some other purposes.

Officially, fairy tale therapy is a rather young science, although many fairy tales from traditional folklore also contain a corrective effect.

E. Bern is considered to be the founder of the fairy tale therapy method. E. Bern painted various life scenarios and three states of our «Me»: Child, Adult and Parent. The part called the Child, constantly demanding and desiring something, according to Berne, will definitely live out a certain life scenario - an unconscious life plan, which is based on a decision made in early childhood. Depending on the pressure from outside – parents, significant adults, and personal judgement – the script can either be a good one or an unhappy one.

In the 1970s, the method of fairy tale therapy began to be introduced into practice by D. Brett. The researcher has created a series of short stories «Annie Stories», in which a little girl Anna gets into difficult situations. The plots of the stories are based on life events that are usually experienced by the main character's peers.

In Ukraine at the end of the XX century, M. Molitskaya's original therapeutic tales «Bajki terapeutyczne» were published. Over time, similar publications by other authors began to appear for preparatory educational institutions, children's libraries, and elementary schools.

V. Sukhomlinsky believed that childhood fairy tales, familiar from childhood, lay in the heart «the seeds of humanity that make up the conscience» [1].

The history of fairy tale therapy as a school of practical psychology, combining elements of art, fantasy, special specifics of the cultural context of interaction with the individual, should begin in the 90s of the XX century. However, if we consider it as a method of active influence on the individual, its history will have much more ancient roots.

The first scientific theories on the problem of fairy tales date back to the XVIII century. This is not only a purposeful collection of folk tales, undertaken by the brothers Jacob and Wilhelm Grimm (a little later, the same work was done by Perrault in France), but also attempts to interpret their content (I.I. Winkelmann, I.G.Hamann, I. G. Herder, K.F. Moritz, etc.). For example, I.G. Herder saw in fairy tales a symbolic reflection of ancient forgotten beliefs. Differences in the views of schools that emerged in the nineteenth century are particularly pronounced in relation to the question of the reasons for the striking similarity of the motives of fairy tales that exist in different nations. Thus, we can talk about three main points of view on this problem: the «Indian version», according to which all the main fairy tales and images were born in India and later spread throughout Europe (T. Benfei); The «Babylonian version», which claimed that Babylon was the birthplace of fairy tales, and the transit point on their way to Europe was the peninsula of Asia Minor (A.Jensen, H. Winkler, E. Stucken); «Version of many centers», which insisted on the impossibility of indicating one specific place of birth of all fairy tales, which implies the emergence of different tales in different countries («Finnish school» founded by K. Kron and A. Aarne). The last point of view is also interesting for the proposed method of determining the «primary» version of the tale: by analyzing all

fairy tales with a similar motif, it was proposed to choose the most detailed, poetic and understandable version, which should be considered original. By the way, this view has been subjected to well-argued criticism by M.-L. von Franz, who pointed out that a word-of-mouth tale does not necessarily get worse, but it can improve with the same success.

As an independent direction in practical psychology, fairy tale therapy emerged not so long ago, and immediately gained great popularity. In the scientific world, fairy tale therapy has existed for about 30 years. The official date of the founding of the Institute of Fairy Tale Therapy in Russia in St. Petersburg is 1997.

O.V. Volkova claims that the word «fairy tale» first appears in the XVII th century as a term denoting those types of oral prose, which are primarily characterized by poetic fiction. Until the middle of the 19th century, fairy tales were seen as entertainment worthy of the lower strata of society or children. Currently, a fairy tale is: 1. a type of narrative, mostly prose folklore (fairy tale prose), which includes works of various genres, the content of which, from the point of view of the bearers of folklore, there is no strict authenticity; 2. genre of literary narrative. A literary tale either imitates a folklore tale (a literary tale written in the folk-poetic style) or creates a didactic work. Folklore tale historically precedes literary [15]. K.Levi-Strauss calls a fairy tale a myth in miniature, where the same structures are conveyed on a smaller scale [106].

In the development of the method of fairy tale therapy, the works of D.B.Elkonin, L.S.Vygotsky, research and experience of B. Bettelheim, K.G. Jung, M.L. von Franz, S. Kopp, the ideas of E. Fromm, E. Gardner, E. Bern, positive therapy with parables by N. Pezeshkian, psychotherapeutic tales and ideas by A.Gnezdilov, T.D. Zinkevich-Evstigneeva, works by I. Vachkov, N. Sakovich, A.Osipova, N. Kiseleva.

Today there is a trend of active use of the method of fairy tale therapy, which is used by more and more specialists: psychologists, doctors, speech pathologists, and teachers. In this regard, began to appear fairy-tale therapy programs T.D.Zinkevich-

Evstigneeva, N. Sakovich, A. Lisina, etc. Fairy tale therapy as a method became not only children's preschools and schools, but also rehabilitation centers for the disabled, children with various developmental problems, correctional facilities (for adolescents with deviant behavior), higher educational institutions.

Actively developing as a separate direction, the typology of fairy tales proposed by T.D. Zinkevich-Evstigneeva, which includes art (folk and author's), psychotherapeutic, psychocorrectional, didactic, meditative ones.

According to T.D. Zinkevich-Evstigneeva's research, in the formation of fairy tale therapy we can distinguish the stage of spontaneous composition and transmission of stories, the stage of scientific analysis of metaphorical material and the stage of using fairy tales as techniques of psychological and pedagogical work [106, pp. 9-10].

In this regard, it distinguishes four stages in the development of fairy tale therapy (in the historical context):

Stage 1 – oral folk art. Its beginnings are lost in the depths of the centuries, but the process of oral (and later written) creativity continues to this day.

Stage 2 – collecting and researching fairy tales and myths. The study of myths and fairy tales in the psychological, in-depth aspect is associated with the names of K.-G. Jung, M.-L. von Franz, B. Bettelheim, V. Propp and others. It is nice to note that the terminology of psychoanalysis is based on myths ... The process of learning the hidden meaning of fairy tales and myths continues to this day.

Stage 3 – psychotechnical (application of a fairy tale as an occasion for psychodiagnostics, correction and personality development);

Stage 4 – integrative, related to «the formation of the concept of Complex fairy tale therapy, with a spiritual approach to fairy tales, with the understanding of fairy tale therapy as a natural, organic human perception of the educational system, tested by many generations of our ancestors».

However, having finalized this scheme, O.I. Kayasheva identified four main stages in the history of fairy tale therapy as a method:

- stage of oral folk art;
- stage of collecting and researching fairy tales and myths;
- stage of application of fairy tale therapy as psychotechnics;
- stage of complex fairy tale therapy [55, p. 14].

This scheme of formation of fairy tale therapy seems to us to be the most logical and universal.

The stage of oral folk art implies a period during which fairy tales were not considered in any other capacity than as a means of transmitting certain information to a certain audience. Thus, events of various kinds encouraged people to give birth to certain fairy tales. Subsequently, the retelling of well-known stories could be the source of several varieties of already known tales, often transformed almost beyond recognition.

Among the most famous folklorists, whose activities can be considered the basis of the stage of collecting and researching fairy tales, we can mention Charles Perrault in France in the XVII century, J. and W. Grimm in Germany in the XIX th century and collected at about the same time fairy tales of A.N. Afanasyev in Russia.

However, in the study «Historical Roots of a Magic Tale» (1946) the Russian philologist V.Ya. Propp reveals the general basis of the structure of a fairy tale.

Thus, the work of V.Ya. Propp can be considered to be a transitional phase to the next stage of the formation of fairy tale therapy, which brought the work on metaphorical material to a qualitatively new level.

The beginning of the stage of application of fairy tale therapy as psychotechnics can be associated with the emergence of the theory of psychoanalysis in the early twentieth century. Thus, in 1900, Freud pointed out that the fairy tale has a symbolic nature, drew attention to its appeal to the unconscious and suggested that the analysis of dreams can successfully use fairy tale symbolism [40, p. 248]. This new direction in psychology has forced researchers to rethink the available metaphorical material and see in fairy tales and myths hidden meaning and symbolism.

A new vision of the nature of fairy tales and their content was given by the works of representatives of the Jungian school. In his works, K.G. Jung noted that fairy tales, myths and legends contribute to psychological research, as they reflect the mental reality of man and his inner contradictions. Drawing parallels between a fairy tale and a dream, he pointed out that a fairy tale is a reflection of the collective unconscious to the same extent that a dream reflects the unconscious of one person.

The beginning of the stage of complex fairy tale therapy was the design of fairy tale therapy as an independent psychological concept.

Thus, T.D.Zinkevich-Evstigneeva, T.M.Grabenko, A.V.Gnezdilov and D.B.Kudzilov, who found the Institute of Fairy Tale Therapy in St. Petersburg, adhere to a comprehensive approach, which involves the use of the method in interaction with others, strengthening its effect psychological concepts: isotherapy, puppetry, sand therapy, etc.

Currently, fairy tale therapy is developing intensively in various directions. Thus, T.D. Zinkevich-Evstigneeva, T.M.Grabenko, D.B. Kudzilov, N.A.Sakovich, G.N. El, A. Shimanskaya, O.Yu. Epanchintseva worked out techniques for the joint use of fairy tale therapy and sand therapy. Works by L.G.Grebenshchikova and A.Yu. Tatarintseva dedicated to the use of puppets in fairy tale therapy.

T.D. Zinkevich-Evstigneeva, T.M. Grabenko, N.A. Sakovich dealt with the problem of combining the methods of fairy tale therapy and game therapy. Within the framework of this concept, T.D. Zinkevich-Evstigneeva and D.B. Kudzilov worked out several board games used in the course of fairy-tale therapeutic trainings.

Metaphorical associative cards have also been widely used in fairy tale therapy. One of the preconditions for their emergence can be considered the theory of V.Ya. Propp about the limited number of characters and functions in a fairy tale.

The works of T.D. Zinkevich-Evstigneeva, T.M. Grabenko, O.V.Khukhlaeva, O.E.Khukhlaeva, E.S. Mosina, L.A.Litvintseva, R. M. Tkach, O.N. Kapshuk are devoted to various aspects of the application of fairy tale therapy in working with children.

Peculiarities of fairy-tale therapeutic work with children's fears and aggression are considered in the works of E.V. Chekh and I.E. Kulintsova.

O. Smirnova developed the issue of using fairy tale therapy with children suffering from severe mental retardation.

A.V. Karpov considers the fairy tale as the main means of establishing contact between adults and children. O.F.Vaskova, A.A. Politykina and V.A.Titarenko worked out methods of children's speech development by fairy-tale therapeutic methods.

Belarusian psychologist I.V.Stishenok has worked out universal working catalogs of author's tales with methodical instructions focused on working with the most typical problems of clients.

Somewhat later, such work was performed by N.A.Sakovich, focusing it on a narrower target audience: adolescents and individuals at risk of suicide.

Features of fairy tale therapy in working with female clients were considered by T.D.Zinkevich-Evstigneeva, D.Frolov, R.P.Efimkina, R.M.Tkach and V.A.Ardzinba. Researchers have not overlooked the most complex topics in the work of a psychologist, often leaving him with a strong emotional mark. Thus, A.V.Gnezdilov described the use of fairy tale therapy in working with terminally ill and their relatives, T.M.Grabenko – with survivors of a traumatic situation, and T.D.Zinkevich-Evstigneeva – with those undergoing treatment for liberation from addictions. M.A.Odintsova described the principles of working with clients with attitudes towards the victim's behavior in her work.

The possibility of using fairy tale therapy for pedagogical purposes also fell into the field of scientific interests of modern researchers. Thus, IV Vachkov proposes to use fairy tale therapy to teach the basics of psychological knowledge to younger students. According to N.I.Olifirovich and G.I.Maleichuk, using fairy tale therapy, you can successfully teach psychology to university students.

In the context of training future teachers-special educators and speech therapists E. Kazachiner and Yu. Boychuk worked out notebooks on a printed basis

«Fundamentals of fairy tale therapy» and «Fairy tale therapy: an advanced course». The authors also considered the techniques of fairy tale therapy (for example, «The Way of the Hero»), summarized the approaches to the algorithm for writing a correctional tale, as well as issues of diagnosis with the help of fairy tales.

The works of A.E.Nagovitsyn and V.I.Ponomaryova deserve special attention, in which metaphorical material is systematized, the classification of fairy tales is optimized, and the theory and methodology of fairy tale therapy are developed.

One of the most promising developments of modern fairy tale therapists is the modification of the Jungian doctrine of archetypes under the ideas of fairy tale therapy, which allows psychologists to create a kind of «coordinate system» that can quickly describe the client's problem and navigate. Such a view of the problem is offered by the works of T.D. Zinkevich-Evstigneeva, O.I.Kayasheva and N.Ognenko.

In modern foreign psychological and pedagogical practice, the concept of «fairy tale therapy» does not occur, but is actively used composing, reading fairy tales in working with clients to develop abilities, when discussing new life strategies and behavior models. Foreign researchers consider the concept of «library therapy» close to fairy tale therapy, which is associated with reading to achieve a therapeutic effect.

A striking example is the works of Polish scientists M. Molytska [76], B.Voznichka-Paruzel [106], which are devoted to the development of therapeutic, relaxation tales. It should be noted that storytelling is becoming widespread in the work of psychologists as a variant of an instructive tale, which foreign scholars use for informal training of employees. Researchers consider fairy tale therapy in four contexts: 1) as a separate psychological and pedagogical method; 2) as a method of psychotherapeutic influence with the help of fairy tales; 3) as a direction of practical psychology; 4) fairy tale therapy is a verbal version of the broader concept of «art therapy»: «verbal technique in the space of art therapy» [15].

Thus, fairy tale therapy is currently being actively developed, new techniques are being used to use fairy tales in psychotherapeutic work, with which it is possible



to solve a wide range of different life problems of children of different ages and adults.

## **2. SCIENTIFIC APPROACHES TO FAIRY-TALE THERAPY DEFINITION, DIRECTIONS AND ASPECTS**

Despite the fact that the term «fairy tale therapy» has become firmly ingrained in the vocabulary of psychologists, psychotherapists, psychiatrists, and even psychologically advanced ordinary people, the content of this term remains elusive. The range of its application is insomuch wide that there is a real threat of «devastation» of the fairy tale therapy concept, since sometimes this word is used to describe absolutely any way of referring to a fairy tale. At the same time, many people sincerely believe that fairy tale therapy is all about reading fairy tales (better more specifically selected) aloud to your child, and that all the methods thereof come down to that. The situation is aggravated by a considerable number of popular psychological books, which confuse the readers even more through an inappropriate use of the concept.

Leaving aside the childish idea of this method, established in the everyday awareness of non-psychologists, there can be outlined several approaches formed so far, relating to the origin, nature and specific features of the fairy tale therapy [82].

*The first position* is maintained by T. D. Zinkevich-Evstigneeva, one of the most well-known expert fairy tale therapists, Director of the Fairy Tale Therapy Institute in St. Petersburg. According to her, fairy tale therapy should be understood as a set of ways of transferring knowledge about the soul's spiritual journey and the human's social realization, as an educational system conformable to the spiritual nature of a human being [118].

Expanding her conception, she writes that fairy-tale therapy is the «discovery of knowledge existing in the soul and currently being the psychotherapeutic one [1], and «the search for the implication, decryption of knowledge about the world and the

system of relationships in it» [118], and «the process of establishing a link between fairytale events and behavior in real life» [118], and «the process of problem situations objectification» [118], and «the process of activation of personal resources and potential» [118], and «the process of the child's environmental education and upbringing» [118] and «the environment therapy, therapy by special fairytale atmosphere, in which the human potential or something unfulfilled can manifest and a dream can come true» [118], and «the process of selection of special fairy tales for each client» [118].

T. D. Zinkevich-Evstigneeva believes that St. Petersburg is home to fairytale therapy, describing the folklore, collection and research on fairy tales and myths as the earlier stages of fairytale therapy development (C.G. Jung, M.-L. von Franz, B.Bettelheim, V. Ya. Propp, etc.) including the psychotechnical stage (the use of fairy tales as a reason for psycho-diagnostics, correction and development of the personality); the integrative stage associated with the «forming of the concept of complex fairytale therapy with a spiritual approach to fairy tales, with the understanding of fairytale therapy as a nature-conformable and human-perception-friendly educational system, well-tried by many generations of our ancestors» [118].

*The second position* has been documented in a number of papers devoted to the art therapy. Thus, according to L. D. Lebedeva, a well-known expert in this field [70], we can establish the following hierarchy of areas, based on art and creative work:

Type: art therapy. Class: creative work therapy (creative therapy). Subclass: expressive therapy.

Family: therapy by creative self-expression; music therapy; play therapy; drama therapy; fairytale therapy; bibliotherapy; dance therapy; movement therapy; art therapy.

Thus, according to Lebedeva, it appears that the largest taxonomic unit (type) in this hierarchy is the art therapy. It links all the scientific and applied areas having a common basis: use of various forms of a person's artistic activities, the results of his /

her creative work, or the famous masterpieces in the «curative purposes». In such a case fairytale therapy is a component of art therapy.

*The third position* has begun to develop in recent years due to the appearance of information on narrative psychotherapy in our country, the acquaintance of the psychological community with people possessing this knowledge and those who established this approach, as well as the appearance of our national narrative psychotherapists. The narrative approach (Michael White and David Epston are considered to be its establishers) in psychotherapy is closely associated with postmodern thinking, and as a matter of practice it involves engaging a client into the process of creating his/her own living scenario, story, into the process of describing his / her own biography. When working with people, the narrative approach is based on the idea that people live their lives according to the stories they tell about themselves to other people and to themselves and according to the stories being told about them by other people [106]. Since metaphoric stories play a huge role in narrative practice including an active use of folk and author's (artistic) tales, this fact has afforded grounds for a number of psychologists to qualify fairytale therapy as one of the methods of narrative psychotherapy.

According to *the fourth position*, fairytale therapy should absolutely be denied independent existence as a separate area, since it is only a generalized description for a group of techniques of working with fairytale images and plots applied by different psychotherapeutic schools: gestalt therapy, psychodrama, transactional analysis, hypnotherapy, etc.

It seems that each of the above positions may be exposed to positive criticism. The thrust of this paper lies in the substantiation of the possibility of considering fairytale therapy as a special psychological area having its own distinguishing character, its subject matter, own development logic and own special methods and tools. There are strong arguments in favor of seeing fairytale therapy as one of the ways to implement psychotechnical approach in psychology, and evaluating its prospects on this way as rather promising.

Thus, let's start with the analysis of the first position. Consideration of fairytale therapy first and foremost as an educational system, takes it from the psychological field to the didactic one and narrows the range of scope and objectives thereof. However, the practice of fairytale therapy itself shows the presence of huge psychocorrectional and psychotherapeutic potentials of this area and its effects go far beyond the purely educational and developmental ones. Specification of the definition of fairytale therapy and the differentiation of its components reveal a «mosaic» nature of such interpretation of the concept, since the components outlined refer to different levels of the content, and are either over-generalized, or exclusively operational, preventing from creating a clear picture reflecting the essence of the concept. Therefore, we need to expand the boundaries of our understanding of fairytale therapy, to see its true value among other psychological areas.

As for the second position expressed by L.D. Lebedeva [70], it seems that she reduces the effects of fairytale therapy down to the results of creative self-expression occurring during the creation of one's own fairy tale or in the process of perception of a ready-made one. Certainly, such effects play a significant role in fairytale-therapeutic work; however, they are not the only ones: the interaction with fairytale characters and images launches active intellectual processes and reflection, on the one hand, and an unconscious rearrangement of familiar patterns, on the other. In other words, fairytale therapy proper can be considered as a variant of expressive therapy, and in a broad sense, it is an independent area along with art therapy and other powerful schools.

Let's comment on the third position. There is no doubt that the narrative approach and fairytale therapy have much in common. As analysis shows, narrative therapy shares common principles with art therapy, and fairytale therapy as well, for example, following a client's initiative, recognition of the possibility of interpreting their narration and visual materials in different ways. However, there are undeniable differences between them. Thus, the most common forms of work in narrative practice refer to the use of ready-made fairy stories. In fairytale therapy, saving the

fairytale plot, the sanctity of the text is not binding, on the contrary, changing the story line, finding new opportunities, new models of behavior of the hero of the client's fairy tale, from the point of view of fairytale therapists, allow finding new options for the client's personal development. Thus, the assimilation of fairytale therapy and the narrative approach and, the more so, the inclusion of fairytale therapy into the narrative therapy as a part thereof appears to be totally inappropriate.

Regarding the fourth position it should be noted that the application of various techniques of using tales in different psychotherapeutic schools does not «destroy» fairytale therapy as a separate area. Moreover, this fact gives evidence to the strength and popularity of fairytale therapy, the methods of which penetrate the «adjacent therapeutic area». At present, almost all psychological practices use a metaphor (very often a fairytale metaphor).

However, it is the fairytale therapy that made the metaphor a primary means of psychological help. Actually this is one of the distinguishing features of the area concerned.

The fairy tale generates in children various experiences and feelings, intensively influencing emotions, giving them positive inspiration; encourages active expression and activity. The plots of fairy tales, built on the opposition of good and evil, depict specific examples of humane and inhumane behavior, constructive and destructive relationships. A fairy tale is an effective educational tool available to every teacher. The use of elements of fairy tale therapy helps to increase the emotional tone of children.

As for the effects of fairy tale therapy, banal storytelling can have a strong effect on the formation of a person's personality. You can choose one of the many ready-made stories that are appropriate for a particular situation, and you can come up with your own, so that it fits the task most fully. For example, if your child offends other children, you can come up with a fairy tale whose main character does the same. This will lead him to difficult situations, create a lot of problems that will be solved after the hero changes for the better.

Also fairy tale therapy as a method of psychological correction for children can save your child from obsessive fears, help you survive a difficult life period. Another plus of this method is the development of the child's creative abilities, the formation of a broader view of life. The fairy tale will help to accept the injustice and cruelty of the world, will prepare for an adult life. The more the fairy tales the little one recognizes, the richer will be his «bank» of life stories, to which he will unconsciously address in later life.

Fairy-tale therapy, combining the therapeutic possibilities of different means (dramatization, drawing, modeling, singing, dancing), offers the subject ample opportunities for self-expression, various ways of presenting their inner world, potential. The means of fairy tale therapy are non-directive, they give the subject a sufficient degree of arbitrary self-expression. The presenter is both an organizer and a participant in this process. The absence of rigid boundaries of behavior, encouragement to improvise create the preconditions for the free expression of anxious feelings, contribute to the harmonization of emotional state and reduce the level of anxiety of the individual.

To obtain the necessary therapeutic effect in successful work with a fairy tale, it is necessary to follow a number of principles: the principle of awareness (emphasis on awareness of cause and effect in the development of the plot, understanding the role of each character in developing events); the principle of multiplicity (understanding the ambiguity of one event); the principle of connection with reality (awareness that each fairy-tale situation unfolds before us some life lesson).

Fairy tale therapy is a system of transfer of life experience, development of social sensitivity, intuition and creative abilities. Its purpose is to turn negative images into positive ones. A calm state of the nervous system restores a person's health.

Fairy tale therapy as a psychological method has its age restrictions in working with children: the child must have a clear idea that there is a fairy-tale reality different from the real one. Usually, the skills of such a distinction are formed in a

child up to 3,5-4 years, although in each case it is necessary to take into account the individual characteristics of the child's development.

The expediency of fairy tales for psychocorrection and development of the child's personality is justified by the following factors:

- lack of direct morality, teachings in fairy tales; the events of the fairy tale are logical, natural, follow from each other, and the child learns the cause-and-effect relationships that exist in the world;

- through the images of a fairy tale the child appears before the life experience of many generations, in fairy tale plots there are situations and problems that each person experiences in his life (distance from parents; mutual help, love, struggle between good and evil); the victory of good in fairy tales provides the child with psychological protection: that does not happen in a fairy tale – everything ends well; the trials that befell the heroes help children become smarter, kinder, stronger, wiser; the child learns that all events in human life contribute to inner growth;

- the main character is a collective image, so it is easier for a child to identify with the hero of a fairy tale and become a participant in fairy tale events;

- a halo of mysteries and sorcery, plot-intrigue, unexpected transformations of the characters – all this helps the listener to perceive actively and assimilate the information contained in fairy tales.

There are the following functions of fairy tale therapy: fairy tale treatment, joint discovery with the client of the knowledge that lives in the soul and is psychotherapeutic at the moment; the process of finding meaning, deciphering knowledge about the world and the system of relationships in it; the process of forming connections between fairy-tale events and behavior in real life, the process of transferring fairy-tale meaning to reality; the process of objectification of problem situations; the process of activating resources, personal potential; the process of ecological education and upbringing of children; the process of improving the inner nature and the surrounding world; revealing the inner and outer world, comprehending the past, modeling the future, the process of selecting each client for

his special tale; therapy with an environment, a special fairy-tale atmosphere, in which the potential of the individual can be manifested, a dream can materialize; and most importantly, it has a sense of security and a scent of mystery.

Depending on its function, the following types of fairy tale therapy are distinguished: diagnostic, corrective and developmental. The following categories of fairy tales are used for this: artistic, which in turn can be divided into author's and folk, didactic, psychotherapeutic and psycho-correctional. If the first two types are already constantly used in primary school lessons and are aimed at the implementation of educational and upbringing tasks, the latter should be carried out only by specialists, but their elements can be used during primary school teacher, under the strict control of a psychologist and his prior consultation.

The therapeutic effect of fairy tale therapy occurs on two levels: verbal and nonverbal. It is recommended to start work on a verbal level (perception of a fairy tale), to continue on a nonverbal level (drawing, modeling) and at the final stage verbal means are used (discussion of a fairy tale, discussion form of work). Also, one of the forms of fairy tale therapy can be the collective creation of a fairy tale, aimed at solving a common problem that is important for everyone and where each student is the author. This makes it possible to find out the problems that arise in students, and are relevant to them, and which during the direct discussion would be perceived as too painful.

Many scientists have studied fairy tale therapy in order to implement this technology in practice, developed recommendations, programs, etc., but the most comprehensive and thorough work on this issue belongs to T. Zinkevych-Evstigneeva and T. Grabenko. These authors define the principles of interaction between teacher and child, developed theoretical aspects of the organization of fairy tale therapy, as well as projective diagnosis, psychocorrection and psychotherapy, psychoprophylaxis of personality and its development through the harmonization of the inner world. The programs developed by scientists are aimed at the psychological development of



children in activities that involve nonviolent assistance, while students take an active part in the process.

Fairy tale therapy is not separated from educational tasks, because at the same time work is carried out on the development of coherent speech, students develop the ability to express their thoughts, build a story.

For the effective implementation of fairy tale therapy during lessons in primary school, the following principles should be followed, but adapted in accordance with the educational process:

1. The principle of unconditional acceptance of the inner world of the child. The world of fairy tales is perceived holistically and invaluablely.

2. The principle of objectivity. The tale is considered in all its diversity.

3. The principle of effectiveness. The analysis should have a specific purpose: to form conclusions, to unite the team, to achieve the educational and training goals of a particular lesson. Summarizing the above, we can say that recently the number of children with health problems, especially spiritual or mental components, has increased. One of the effective means of their prevention and overcoming is the use of art-therapeutic methods, among which fairy-tale therapy is especially popular, as it is designed for the age category of primary school students.

#### The main methods of the Fairytale Therapy

According to E.V. Chekh we can mark out some methods of the Fairytale Therapy.

- Fairy tale telling.
- Fairy tale drawing.
- Fairytale Therapy diagnostics.
- The fairy tale composition.
- Manufacturing of puppets.
- Fairy tale staging.

R.M.Tkach describes the new opportunities of the psychotherapeutic application of the fairy tale according to the method of the Guided affective imagery [99].

### *1. Method «Telling and composition of the fairy tale»*

The telling of the fairy tale is already therapeutic as such. The fairy tale should be better told than read aloud, since at that the therapist can watch what is happening with the client in the course of counseling.

The therapist and the child can compose a fairy tale together, simultaneously dramatizing it in the whole or in some elements. The child can compose a fairy tale independently.

Independent composition of continuation for the fairy tale and telling it by the child allows detecting his spontaneous emotional implications which usually are not registered in the behavior of the child, but at the same time exist in him.

According to Louisa Duss, if the child interrupts the story and offers the unexpected end, answers hasty, with lowering the voice, with excitement signs on the face (reddening, pallor, sweating, small habit spasms); refuses to answer the questions, shows the persevering desire to outstrip the event or to begin the fairy tale from the beginning – all this should be considered as the signs of pathological reaction to the test and, accordingly the neurotic state.

### *2. Method «fairy tale drawing»*

It is recommended to draw the fairy tale after that, to sculpt it or represent in the form of the application. Drawing or working with the color cardboard, plasticizer, the client embodies all what worries him, his feelings and thoughts. Thereby he relieves from anxiety or other feelings which disturbed him.

Quality of the image has no value. In case of the strong feelings probably the drawings of the child or the adult show various monsters, fire or dark paints. The new drawing on the same fairy tale can be already calmer, paints will be already more light.

For drawing it is better to take the pencils (the gouache is recommended if you are drawing something specific, and the water colors - if you are drawing the sensations, emotions).

As E.V. Chekh thinks, everything around us can be described with the fairy tale language.

### *3. Method «Manufacturing of puppets»*

We should to stop at one of the main methods of the Fairytale Therapy: manufacturing of puppets. In the Fairytale Therapy the process of manufacturing the puppets is important.

According to L.G.Grebenshchikova, any manufacturing of the puppet is some kind of meditation since in the course of the puppet sewing there is a change of the personality. At that the children have developing fine motor skills of hands, imagination, and ability to concentrate. In the course of the puppet manufacturing the clients experience the switch-on of the mechanisms of projection, identification or replacement, which allows achieving certain results.

From the point of the psychoanalytical theory, the puppets play a role of those objects on which the instinctive energy of the person is displaced.

According to Z. Freud [41], the behavior of people is aimed at reduction of the unconscious strain.

Adherents of the Jungian psychology approach bind the manufacturing of puppets with the realization of abilities of mentality for self-treatment.

Puppets manufacturing, manipulation of it leads to the problem comprehension, thinking it over and to solution search.

The manipulation of the puppets allows relieving the nervous tension.

When using the puppets or toys all manipulations with them should be worked through in advance:

- speech sounds should be referred directly to the child;
- diction should be exact with sufficient strength of the voice;

- it is necessary to adjust the voice and speech for the internal characteristic of the character;

- all movements of the psychologist should correspond to the content of the said words, their intonation.

Problems which can be solved by means of the puppets.

In opinion of Grebenshchikova, by means of the puppets it is possible to solve the following problems:

1. Psycho-diagnostics carrying out.
2. Achievement of the emotional stability and self-control.
3. Acquisition of the important social skills, experience of the social interaction.
4. Development of the communicative skills.
5. Consciousness development.
6. Development of the gross and fine motor skills.
7. Resolution of the internal conflicts.
8. Prevention and correction of fears.
9. Speech development.
10. Search for the internal mechanisms for resistance to the diseases.
11. Correction of relations in the family.
12. Formation of psychosocial identity for boys and girls.

#### *4. Method «Fairytale Therapy diagnostics»*

Usage of puppets in the course of counseling allows holding the psycho-diagnostics of children.

By means of the certain fairy tales and puppets it is possible to carry out the diagnostics of these or those problems of the child.

V.S.Mukhina recommends for the first acquaintance the traditional «beauty» puppet (with the big eyes, long eyelashes, dense shining hairs).

H.J.Jinott recommends for diagnostics of the family relations to use the moveable rubber dolls, as static doll family frustrates the kid.

For diagnostics of the deep problems in the older children and teenagers it is recommended to make a puppet. For this purpose you can use a puppet of foil, with the size 30x30 cm.

Diagnostic conversation with the child can be held both in the presence, and in the absence of the parent.

The diagnostic effect in the course of the fairy tale telling is reached because:

- The Figurative world of the fairy tales allows the child to identify himself with the character from the fairy tale. Children are to a considerable degree inclined to identify themselves with the animals rather than with people. This assumption became possible for the first time thanks to the story of the little Hans described by Z.Freud «Analysis of the phobia in the five years old boy»;

- Child unites his thoughts and worries with the thoughts and worries of the character from the told fairy tale and tells about them;

- Answers suggested by the child for the questions of the adult allow making the conclusion about an actual emotional state of the child and his imaginations concerning the further development of the situation.

##### *5. Method «Sand therapy»*

Fairy tale Therapy being the eclectic direction of the practical psychology, gives to the specialist the great freedom for creativity, allows to integrate and apply harmoniously the methods of the other directions of psychology: psychodramas, Gestalt psychology, art-therapy. One of the most interesting syntheses of the Fairy tale Therapy is the fairy tale sand therapy. The method of the fairy tale sand therapy as one of the variants in the Fairy tale Therapy allows solving effectively the problem of both the psychological development of the person, and the correction of certain behavioral reactions, can be used not only by the psychologists, but also by the teachers and tutors for the educational purposes. Sand therapy can be used in work of the speech pathologists, social workers. Fairy tale sand therapy is a universal way of psychological work with the clients of the various age groups.

As N.A. Sakovich writes, «in the tray with the or dry sand the client places the small-type objects and creates pictures. Through the contact with the sand and miniatures he embodies his most deep conscious and unconscious thoughts and feelings in the physical form. Sand therapy, based on the active imagination and creative symbolical game, is the practical method based on the personal experience of the client which can build the bridge between the unconscious and conscious, between the rational and emotional, between the spiritual and physical, between the nonverbal and verbal».

Technologies of the sand therapy are multipurpose. They allow the psychologist to solve simultaneously the problems of diagnostics, correction, development and therapy. The client solves the problems of self-understanding, self-expression, self-actualization, relief of the tension etc.

#### *6. Method «Katathym approach in the fairy tale»*

Ya.Obukhov developed a method of «Katathym approach in the fairy tale», combining the elements of the Fairytale Therapy and Guided affective imagery. The lesson structure consists of four phases:

Phase of preliminary conversation (15-20 min). At this stage the child is offered to tell about his favorite fairy tale. The psychologist asks the child when he has heard for the first time this fairy tale. From whom he has heard it, as well as where it occurred. What moments of the fairy tale especially excited him. As the child treats the characters of the fairy tale.

Relaxation phase (1-5 minutes). The child is asked to close his eyes ask and to relax. For this there is made the exercise for relaxation.

Phase of image (on the average about 20 minutes). The child is offered to imagine himself in the fairy tale about which he told during the preliminary conversation.

Discussion phase (5-10 minutes). Discussion of the fairy tale is made and they ask to draw at home the seen image. The drawing is discussed during the next session.

However the usage of this method has the following contraindications:

1. Acute or chronic psychoses or state close to the psychosis;
2. Cerebral-organic syndromes in the serious form;
3. Insufficient intellectual development with IQ lower than 85;
4. Insufficient motivation.

In the conclusion we can say that the specialist - Fairytale Therapist should be well prepared to be able to write the different kinds of the psychological and pedagogical fairy tales, to have a good command of interpreting of the fairytale sand pictures, to work with various kinds of puppets, to join the client and to follow him.

### **3. FUNCTIONS OF FAIRY-TALE THERAPY**

Depending on the result to be obtained, a certain goal is set and then fairy tales are selected, the main functions of which could help in achieving the goal.

The *diagnostic function* plays an important role in the initial stage of fairy tale therapy. It allows you to determine the condition of the child and set the main goal for further work.

The *prognostic function* of fairy tales is that we can see not only the present of man, but also look into his future. We can achieve this goal by analyzing fairy tales with the child, answering her questions. Ultimately, thanks to this function, we will discover the peculiarities of the child's behavior, his vision of the world around him, the strategy of his further behavior.

With the help of simple plots and bright, colorful images, *the educational function* helps us to teach a child simple truths, to bring up in him the qualities and personality traits that he needs at a certain time to solve the situation and will need in later life.

*The corrective function* is the end result we want to get at the end of fairy tale therapy. It consists in replacing «undesirable» behavior with necessary one. It is

through the correction of the child's condition and behavior that changes for the better are observed.

The majority of fairy tales deals with a series of recurring concerns, such as socialization, emotional independence and the problematic relationships each child faces in the environment during his/her psychosocial development.

According to the psychoanalytic approach, the thematic areas, which most fairy tales deal with by using a symbolic language and transfer are the following [1]:

- Fear of being abandoned by parents
- Conflicts within the family, sibling rivalries
- Social maturity, process towards autonomy
- Acceptance of negative and positive traits of self and parents
- Acquisition of gender identity-problems in puberty
- Parent-child relationships – (mother-daughter, father-son, daughter-father)
- Emotional integration

All good tales are meaningful on many levels and help the child build his/her internal and external reality.

Without the need of rendering a moral lesson or interpretation, the child intuitively discovers the hidden meanings of the fairy tale on his / her own, which are meaningful to him/her at a given moment, depending on the stage of his/her psycho-emotional development [1]. In an almost magical way, we dare say, fairy tales identify the maturational processes in the individual development of each child and provide a fertile ground that allows the connection with the facilitative environment [111] of the child. As the fairy tales deal with key issues and emotional childhood experiences, they easily stimulate the mechanisms of projection and identification [107]. These emotional processes, operating at a symbolic-imaginary level, play an important role in the structuring of the child's psycho-emotional experience. The stories of fairy tales expressed through language by transfer and symbolic representations, facilitate the development of symbolic thought, the representative abilities and the mental



processing of life events at a fantasy-level [66], which form the basis for the development of creative thought and emotional intelligence [46].

The narration of fairy tales contributes highly to the development of children's creative imagination, which is fundamental to their psycho-emotional health. Having imagination means enjoying inner wealth, a relentless and spontaneous flow of images and viewing the world in its entirety [38]. In the dreamy world of the fairy tale, where everything unfolds in an intermediate space between fantasy and reality, the child's magic thought finds an appropriate way out. The structure of fairy tales allows children to move into a dreamy world without restrictions and cancellations. At the same time, through the mechanisms of identification and projection, the child has the ability to identify, express his / her negative feelings, to give importance to personal traumatic experiences and, ultimately, to look for and find a meaning in his / her life [1]. In a comprehensible and clear manner, the fairy tales answer the fundamental questions of children and keep their initiatory character, as they transfer important knowledge and information about life [66].

The stories of fairy tales enhance the children's faith in their ability to build their own personality rather than the external adversities, inner conflicts or deadlocks experienced.

The enchantment of fairy tales lies in this very potential. Among the multiple functions they perform, fairy tales offer an effective way for children to express and illustrate their existential-developmental anxieties, the inner and external conflicts and their doubts [107]. Fairy tales give meaning to the inner and external conflicts experienced by children in a complex, incomprehensible and hardship-filled world. With the positive outcome of their stories, fairy tales help in appeasing the fears experienced at various developmental stages, in reassuring that the unknown can become known and contribute to the establishment of a wider, positive perspective about life, while answering a child's deep need for justice [1].

The complexity of human nature, in which both good and evil coexist, is well identified in fairy tales. The figures in fairy tales are good and bad at the same time,

as we all are in reality. But since polarization dominates the child's mind, it also dominates fairy tales. A person is either good or bad, never anything in between. For example, one sister is virtuous and industrious, the others are vile and lazy, one parent is good, the other evil. The juxtaposition of opposite characters permits the child to easily comprehend the difference between the two, which he could not do if these figures were closer to real life. Furthermore, a child's identification choices are based, not so much on right versus wrong, but mainly which person they like and which they dislike. The simpler and more straightforward a good character is, the easier it is for a child to identify with it and to reject the bad character. Typically, the child identifies with the good hero not because of his goodness, but because the child is positively attracted to the hero. However, due to the abundance of fairy tales with various heroes (good and bad) and the complex conditions they experience, the child is also able to identify with negative models-heroes, who escape from their parents' moral limitations, since this identification answers to certain needs of their psycho-emotional development.

Some of the children's basic desires, feelings, impulses and needs, which are often not expressed and are suppressed into the world of everyday life by the parental standards are favorite topics of fairy tale stories. In the safe space of imagination, children can come in contact with this wide range of 'banned', dark emotions-reactions and negative expressions of life, of their self and others, without having to suffer the painful consequences of everyday life or disrupting the sense of reality and the relationship of children with significant persons by the adult world.

#### **4. TYPES OF FAIRY-TALES**

Five types of fairy tales are used in the fairy-tale therapeutic process (classification of T. Zinkevych-Evstigneeva): artistic; didactic; meditative;

psychotherapeutic; psychocorrectional, which are designed in accordance with the current situation.

#### **4.1. Artistic (folk and author's tales)**

Artistic tales are tales created by centuries-old wisdom of the people and author's stories. In fact, this is what is called fairy tales, myths, parables, stories. In fairy tales there are didactic, psycho-corrective, psychotherapeutic and even meditative aspects. Fiction tales were not created for the process of psycho-counseling, but despite this they can be successfully used in it. (For example, «Kolobok», «Ivasyk-Telesyk», «Krivenka kachechka», «Adventures of Neznaiko and his friends», «Winnie the Pooh and all, all, all...», etc.). There are many examples of such tales.

The most ancient folk fairy tales are called in the study of literature to be myths. The most ancient basis for the myths and fairy tales is the unity of the person and the nature. It was typical for the ancient consciousness to find the personalia for the human feelings and relations: love, grief, suffering and so forth. We are also using this phenomenon in the psychological-pedagogic practice of today.

In its turn some words shall be said separately about the plots of fairy tales.

Plots of the folk fairy tales are diverse. Among them we can mark out the following kinds.

Fairy tales on animals, mutual relations between people and animals. Children under five-years-old age identify themselves with the animals, try to be them alike. Therefore the fairy tales on animals can better transfer the life experience to small children.

Everyday life fairy tales. They often tell about the everyday life falsities; show the ways for resolution of the conflict situations. They form the position of common sense and sound sense of humor with regard to the hardship, tell about small family cunning. Therefore the everyday fairy tales are irreplaceable in the family

counseling and in work with the juveniles aimed at formation of an image for the family relations.

Scary stories. Fairy tales about the evil spirits: witches, vampires and the others. The modern kids' subculture distinguishes also the fairy tales- bogeyman stories. Apparently, here we deal with the fact of the kids' self-therapy: repeatedly modeling and worrying the disturbed situation in the fairy tale, children feel relief from the tension and get new ways of reaction.

To improve the stress resistance and «playing out» the tension it is useful to apply the telling of bogeyman stories in a group of children (over 7 years old) and teenagers. At that we shall introduce two rules: to tell the story with a «terrifying» voice, stretching the vowels, «stretching» the intonation; the end of the bogeyman stories should be obligatory unexpected and ridiculous.

Magic fairy tales. The most fascinating fairy tales for those of 6-7 years. Thanks to the magic fairy tales the subconscious of the person receives the «concentrate» of the life wisdom and the information on spiritual development of the person.

Work with fairy tales begins from analysis of it, discussion. When the fairytale senses will be worked through and bound with the real life situations, it is possible to use the other forms of work with fairy tales: manufacturing of puppet, dramatization, drawing, sand therapy.

#### **4.2. Didactic tales**

Didactic tales are created by teachers for an interesting presentation of educational material. In this case, abstract symbols (numbers, letters, sounds, arithmetic operations, etc.) come to life, a fairy-tale image of the world in which they live. Didactic tales can reveal the meaning and importance of certain knowledge. Educational tasks can be presented in the form of didactic fairy tales. (Algorithm: The image of a fairy-tale country, the violation of well-being, the establishment of well-being through the task). So the lessons stop being boring, and the content of the tasks appears.

As it is known, a «linguistic» tale is understood as a special didactic story, which uses a fairy tale or everyday situation to convey a message about the facts, rules, laws and patterns of language.

Linguistic tales can be divided into the following groups for the purpose of use: informative tales, with their help the teacher introduces new concepts, facts, acquaints with the laws of language; fairy tales-games, they provide active participation of schoolchildren in the plot action of a fairy tale; fairy tales-problems that activate students' speech activity, pushing them to independent assumptions and discoveries; fairy tales-exercises that allow the teacher to form certain skills and abilities of students (fairy tales in this case act as an interesting didactic material).

We have created a series of linguistic fairy tales. They were devoted to acquainting younger students with various linguistic phenomena: articles, degrees of comparison of adjectives, infinitives, modal verbs, rules of reading letters. The heroes of the mentioned fairy tales are the king Infinitive, Articles, Adjectives, Degrees of their comparison, Modal verbs, a girl Transcription, Letters, Sounds, Mr. Dictionary, Mrs. Dot and others. We proceeded from the assumption that when getting acquainted with linguistic phenomena, even in a fairy-tale form, children should name them correctly.

But, in addition to the fact that children while working on a fairy tale should acquire knowledge about the laws of language, we tried to expand the possibilities of didactic fairy tales by creating their own. We believe that a didactic fairy tale should also help young students gain the necessary life experience, the ability to solve difficult situations, follow a healthy lifestyle, and so on.

For example, the tale «Journey to the Land of English Phonetics» was built in the form of an unusual journey to the Land of English Sounds, in which the evil sorceress Abracadabra created a mess. Together with the children – the heroes of the fairy tale – two boys and a girl – with the help of Transcription, Mr. Dictionary, Letters and Sounds, the young reader not only learns the rules of difficult reading (long and short vowels, notation of sounds in transcription, letters that are written but

not pronounced, vowel sounds in open and closed syllables, combination of consonant sounds, etc.), but also helps children to overcome character defects: laziness, slovenliness, bullying. Children gain positive life experiences: you need to help in trouble, be brave and confident, but for this you need to have knowledge, be able to read and write correctly.

Fairy tale «Journey to the country of English Phonetics-2. Island of the Most Difficult Sounds» is a continuation of «Journey to the Land of English Phonetics». This time the main characters – three children – travel to the Island of the Most Difficult Sounds, whose inhabitants are taught the correct pronunciation of such sounds. The tale focuses on the sequence and correct pronunciation of English sounds, which involve specific training of the articulatory apparatus for this. The teacher can use the fairy tale as a whole and its individual chapters in the lesson to get acquainted with new sounds that are not in the native language, or in extracurricular and extracurricular activities. In addition to the direct subject orientation of this tale, the young reader acquires the skills of a healthy lifestyle: you can not eat a lot of ice cream and other sweets, you need to treat colds properly, take care of animals, help them.

A small «Tale of the Letter E» teaches students the rules of reading this letter. In addition, children will learn about the rules of courtesy, namely that friends should be invited to a birthday party, not forget about them. Personal qualities of the letter E contribute to the education of kindness in students, the ability to forgive those who offended.

### **Казка про Літеру Е**

Жила собі в місті Англійський Алфавіт Літера Е. Була вона кругленька, з напівкруглим носиком. Взагалі, дуже симпатична. І читати її було дуже легко: [e].

На двері будинку Літери Е висів дзвіночок bell. У кімнаті стояв письмовий стіл – desk, а над ним – поличка shelf. На столі лежала ручка – pen. І ручок було аж десять – ten.

У спальню Літера Е купила ліжко – bed, і не одне, а два: для себе та своєї сестрички-близнючки. Літери Е завжди дружили. Коли вони були разом, то звучали ще довше, ще мелодійніше: [i:].

До Літери Е часто приходила в гості сусідка А. Разом вони співали ту ж саму пісеньку: [i:].

Усі втрьох літери ходили до струмка – stream. Із собою вони брали гарячий чай – tea та солодкі вершки – sweet cream. Якщо погода була чудова, на деревах біля струмка цвірінькали маленькі пташки: tweet-tweet-tweet.

Чудове життя було в подруг! Біля будинку вони вирощували буряк – beat, пшеницю – wheat, квасолю – beans, горох – peas, а також дерева, на яких росли груші – pears та вишні – cherries.

Одного разу літери Англійського Алфавіту влаштували свято. Літера Е почула про це останньою. І вирішила туди без запрошення не ходити, бо дуже образилася.

Літери почали веселитися, співати пісні та їсти смачні страви. Але чомусь весела мелодія – tune – раптом стала звучати сумно, а потім і зовсім замовкла. Усі Літери зупинилися. Нічого вони не зрозуміли б, якби не вірна подруга – найперша Літера Алфавіту А.

– Я знаю, чому не звучить весела мелодія. Які ж ви неввічливі! А літеру Е ви запросили?

Літери здивовано переглянулися. Справді, що ж вони нарobili!

Вони швидко побігли до будиночку, де жила Літера Е і почали вибачатися. Усі 25 літер покликали Літеру Е до столу – table і почали пригощати смаколикami: cake – тортом, тістечками, juice – соком, ice – морозивом, apple – яблуком, chocolate – шоколадом. А Літера М винесла на тарілці – plate гарячу кукурудзу – maize.

Але Літера Е дуже образилася. Її очі були повними сліз – tears.

– Ні, я не піду до вас на свято, – сказала Е. – В усіх стравах, що тут є, мене навіть не вимовляють, і стою я в них останньою!

Незважаючи на образу, Літера Е була доброю. Вона подарувала своїм сусідкам-мешканкам міста Англійський Алфавіт своє фото. І досі, коли ми зустрічаємо слова, в яких Е стоїть останньою, її не вимовляємо. Мовчить вона, хоча просить нас її писати й жити в злагоді – peace.

«The Tale of Adjectives» not only acquaints students with the rules of comparing single-syllable and multi-syllable adjectives, but also cultivates a desire to live better in harmony than to offend each other.

### **Казка про Прикметники**

У чудовій країні Англійської Граматики жили-були Прикметники. Раптом стало їм сумно, і вирішили вони вигадати, як можна порівнювати різні якості предметів.

На допомогу їм прийшли Ступені Порівняння. Їх звали Звичайний, Вищий та Найвищий.

– Мене використовують, коли потрібно порівняти дві ознаки предмета між собою! Я кращий за тебе! – почав вихвалитися і сперечатися Вищий Ступінь зі Звичайним.

– А мене – якщо треба виділити якусь ознаку з ряду інших! Це я найкращий! – авторитетно заперечив Найвищий Ступінь.

– Не сперечайтесь! – почали умовляти Ступенів різні Прикметники. – Ви нам дуже потрібні! Але як само нам треба порівнювати різні якості предметів?

– Простіше за просте! – почав сміятися Найвищий Ступінь. – А де це ви? – Він озирнувся.



Раптом Прикметники помітили, що поряд із Вищим Ступенем стоїть його поважний слуга. Він представився: «Мене звать More. Я завжди стою перед Багатоскладовими Прикметниками».

Прикметники expensive (дорогий), tired (стомлений), correct (правильний), important (важливий), difficult (складний) підморгнули один одному: мовляв, ось так, ми – в пошані у Ступенів Порівняння!

Поруч із Найвищим Ступенем стояв слуга, якого він назвав The Most. Багатоскладові Прикметники дуже зраділи і почали вихвалитися:

– Дивіться, яка красива квітка! Beautiful! А ця – ще красивіша! More beautiful! А ось іще – а вона найкрасивіша! The Most beautiful!

– А ось, який серйозний іде чоловік! Serious! А цей – іще серйозніший! More serious! А он той – найсерйозніший! The most serious!

– А я сиджу в зручному кріслі! Comfortable! А це крісло – ще зручніше! More comfortable! А он те – найзручніше! The Most comfortable!

– Я зараз читаю цікаву казку! Interesting! А ця казка – ще цікавіша! More interesting! А ось ця – найцікавіша! The Most interesting!

– Ой, а як же нам бути? – засумували Односкладові й Двоскладові Прикметники soft (м'який), hard (тяжкий, твердий), big (великий), small (маленький), dark (темний) та інші. – Ваші слуги – тільки для Багатоскладових наших братів?

– Звичайно ж, ні, – сказав Вищий Ступінь. – У нас є ще помічники. – Він плеснув у долоні. І перед Односкладовими й Двоскладовими Прикметниками з'явилися слуги, дуже схожі на суфікси, які додають до слів. Вони представилися: Er, Est.

Як же зраділи Односкладові й Двоскладові Прикметники! Адже й вони зможуть тепер вихвалитися не гірше за Багатоскладових! А ще Er, Est порадили дуже маленьким Прикметникам подвоювати останню літеру!

– Дивіться, який великий будинок! Big! А цей – більший! Bigger! А той – найбільший! The biggest!

– Ця подушка м'яка! Soft! А ця – м'якіша! Softer! А он та – найм'якіша!  
The softest!

– Ой, а ця сумка важка! Hard! А та – ще більш важка! Harder! А ось ця –  
найбільш важка! The hardest!

– Цей спортсмен сильний! Strong! А той – сильніший! Stronger! А ось цей –  
найсильніший! The strongest!

І тут Прикметники помітили, що їхні брати Ugly (потворний), Dirty (брудний), Tiny (крихітний), Funny (кумедний), Easy (легкий) та інші, які закінчуються літерою Y, тихенько стоять осторонь.

– Що з вами? Чому ж ви не розважаєтеся, як інші? – запитали у них  
Ступені Порівняння.

– Як же нам веселитися, якщо ваші слуги до нас не підійшли? – з сумом  
сказав прикметник Funny.

І всі слуги почали сперечатися. Адже в них не було таких прикметників,  
які закінчуються літерою Y.

– Так... Ви – Двоскладові Прикметники, – почали розв'язувати проблему  
Суфікси Er, Est. – Тому саме ми будемо додаватися до вас у Вищому та  
Найвищому ступені. Але за умови: ваша остання літера Y замінюватиметься на  
I. І ще: якщо Прийменник закінчується на E, – і вони подивилися на  
Прикметник Wise, – ця літера залишатиметься у вас у Вищому та Найвищому  
ступені. Але тільки одна, не дві! Так і бути!

– Добре! – погодилися Ugly, Dirty, Tiny, Funny, Easy та інші схожі на них  
Прикметники. Тепер і вони дуже зраділи.

Проте інші Прикметники почали ображати своїх братів:

– Ой, який кумедний в тебе ніс! Funny! А рот – ще кумедніший! Funnier! А  
обличчя – найкумедніше! The funniest! Ха-ха-ха!

– А який в тебе брудний одяг! Dirty! А руки – ще брудніші! Dirtier! А  
волосся й щоки – найбрудніші! The dirtiest! Ай-ай-ай!

І при цьому вони не забували останню літеру Y замінювати на I. Уявляєте?

Але Прикметник Funny виявився наймудрішим: він почав вихвалитися, просто по-іншому:

– А пам’ятаєте, ми тиждень тому були всі разом у цирку? Там були три клоуни: один – кумедний – Funny!, другий – ще кумедніший – Funnier!, а третій – найкумедніший – The funniest! Так краще ж сміятися просто в цирку, на виставі, ніж відкрито над братами! Ну що, будемо один одного ображати чи все ж таки житимемо в злагоді?

Тут Прикметники замислилися. Адже Прикметник Funny мав рацію. Краще жити в злагоді, тим паче в такій чудовій країні, як Англійська Граматика!

– А нам що робити? Ви про нас забули!

Прикметники озирнулися. Їхні брати: Good – хороший, Well – здоровий, Bad – поганий, Far – далекий – стояли без слуг!

Ступені Порівняння Вищий та Найвищий підійшли до цих Прикметників.

– А ви, любі друзі, будете винятками з нашого правила! Ваші Вищий та Найвищий ступені діти просто запам’ятовуватимуть:

Good – better – the best

Bad – worse – the worst

Well – better – the best

Far – further – the furthest

Уперед вийшов прикметник Old.

– А я? У мене аж два значення: старий (коли ми говоримо про вік людини) і старший (коли ми говоримо про старшинство в родині)! Я – незвичайний Прикметник!

Ступені Порівняння Вищий і Найвищий знову почали радитися. Вони вирішили: якщо ми говоримо про вік людини, то цей Прикметник буде змінюватися як Одно- чи Двоскладовий, за допомогою Суфіксів Er, Est, а якщо про старшинство в родині – то нехай він буде виключенням із правила:

Old – older – the oldest (старий – старіший – найстаріший)

Old – elder – the eldest (старший – старший – найстарший).

Прикметник Old залишився задоволеним:

– Я – старший у родині, завжди перший помічник! У мене є старший брат!

А бабуся й дідусь – найстарші члени родини! Подивіться на фотографії моєї родини! Бабуся старенька! Їй 82 роки. А ось дідусь, він старіший, ніж вона! Йому 91 рік. А ще одна моя бабуся – взагалі найстаріша! Їй 100 років!

Ступені Порівняння Звичайний, Вищий і Найвищий були теж у захваті. Адже ми дуже часто порівнюємо предмети за різними якостями, ознаками, а поважні мешканці Країни Англійської Граматики радо допомагають нам у цьому.

The author's work «Lessons of Mary Poppins» is based on the novel by P.Travers «Mary Poppins» and some fragments of the film «Mary Poppins returns» (year 2018). Charming babysitter Mary Poppins helps her two naughty brawlers Michael and Jane, who live in House Number Seventeen on Cherry Lane, learn to eat healthy food, treat flu and colds, and acquire a variety of healthy life habits. Each lesson can be used both directly as a lesson background and as material for a variety of extracurricular English activities.

The material can be adapted and modified depending on the age, class and level of language and speech training of students aged 9-12. The teacher can use individual fragments or the whole lesson development. You can use scenery, multimedia presentations, as well as some prepared materials for tasks in pairs or groups.

Here are some examples of tasks from the author's work «Lessons of Mary Poppins»:

To be performed in groups (classification and generalization operations; inserting letters into words; working together to develop the correct daily routine, etc.):

1) **Coachman.** The door of this carriage is closed. It will open if you divide these products into 2 categories: junk and healthy:

*chocolate, eggs, carrot, sweets, honey, bread, meat, cake, milk, hot dog, butter, fish, candy, apple, chips, cheese, hamburger, orange, tomato, pizza.*

(Students work in groups and complete the task)

2) **Mary Poppins.** Can you tell us which letters from the words the germs have taken?

H a ... d          g e r ... s      s p l ... s h    w ... s h

(Students work in pairs or small groups)

3) Work in groups. Help Miss Endrew to put all things in a right suitcase: «Clothes», «Meal», «Bath things», «Medicine». There should be pictures of suitcases and cards with separate words. Students put the correct card into a correct suitcase.

4) Students help Mary Poppins and children to correct the rules of working day)

*07.00 – getting up*

*07.00-07.30 – morning exercises, washing hands and face, having a shower, brushing teeth*

*07.30 – breakfast: porridge, bacon and eggs, juice*

*08.00 – going to school*

*13.00 – lunch: soup, meat and potatoes, salad, tea*

*13.30 – 16.00 – walking, playing, having free time*

*16.00-18.00 – doing homework*

*18.00 – supper: fruits, cottage cheese, toast, a glass of milk or yoghurt*

*18.30-19.30 – helping about the house*

*19.30-20.30 – free time*

*20.30-21.00 – preparing for bedtime: drinking milk, a shower, brushing teeth*

*21.00 – bedtime*

*And remember: the windows should be opened; there should be fresh air in the house!*

5) **Mary Poppins** (to the students in the classroom). Now we need to work in groups. I give you the plates and food pictures. The first group needs to make a plate with healthy breakfast, the second group – a plate with healthy lunch, and the third group – a plate with healthy dinner. You have two minutes and then one of you will make a short presentation of your healthy food plate.

For frontal work (participation in the game, performing songs, reading and completing tasks to the text, answering questions, etc.):

1) **Mary Poppins**. Now you'll have a rest. We are going to play a game «Guess the word».

1. Food such as hamburgers, chips that people usually eat very quickly. (fast food)

2. Food that is full of sugar and fat and is bad for you health. (junk food)

3. A person who doesn't eat meat. (a vegetarian)

4. It consists of all the things you need to be healthy and to have enough energy during the day. (a balanced diet)

5. Products such as milk, sour cream, cheese, butter... (dairy products)

2) **Michael and Jane** sing a song. The rest of students make all the actions and sing too)

Can you wash your hair? [Shrug your shoulders, make an inquisitive look with your face, and pretend to wash your hair.]

I can wash my hair. [Pretend to wash your hair.]

Can you wash your feet? [Shrug your shoulders, make an inquisitive look with your face, and pretend to wash your feet.]

I can wash my feet. [Pretend to wash your feet.]

This is the way we take a bath. [Wash your whole body!]

3) Students, Michael and Jane make different variants of useful breakfast, lunch and supper. We can offer different variants of this activity: using pictures with words, or students can do it like a menu in a restaurant in a written form.

4) **Mary Poppins.** Let us read a text about traditional English meals. Your task is to discuss and to cross out unhealthy food with a pencil.

For breakfast English people prefer either oatmeal or cereal with milk, fried eggs with bacon, a glass of orange juice or a cup of fresh coffee. During lunch many people are away at work, or at school, so they carry their lunch with them. It usually consists of a couple of delicious sandwiches with ham, cheese and fresh vegetables, and a small pack of juice.

Many Englishmen drink 5 o'clock tea with cookies. For dinner families usually gather around the dining-table to chat and to share some tasty dishes. Among them steaks or fish, steamed vegetables, rice, fresh salad, and a glass of wine or beer, depending on tastes. Children drink either water, or tea. English families often go out for an evening meal, especially on Friday nights.

Traditional English cuisine contains many interesting recipes, but probably the most famous of all is «Fish & Chips». This dish consists of fried chops from fish and French fries. On special occasions, English people often serve roast turkey and traditional pudding.

5) Mary Poppins sings a song. The students can sing together with her.

**«Cough, Cough, Cough and Sneeze»**

Cough, cough, cough and sneeze,

But not into your hand.

Use a tissue or an elbow,

That's the law of the land!

Wash, wash, wash your hands,

Wash them every day.

After you go and before you eat,

Keeps yucky germs away!

Keep, keep, keep your hands

Out of your eyes, mouth, nose.

Stay away from colds and flu,

So you can stay on your toes!

6) **Mary Poppins.** We've just come to our garden to get fruits for our Health Cocktail. But to take them you must answer my questions. If you agree – clap your hands, disagree – stamp your feet. Ready? (Students answer the questions)

1. Can we drink cold milk?
2. Does tea with lemon help you when you are ill?
3. Should you do exercises regularly?
4. Can we eat ice-cream in winter?
5. Should we clean teeth every morning?
6. Should we eat fast food?
7. Should we go in for sport?

For individual work (work with text, recitation of poems, etc.):

1) **Mary Poppins.** Read Mary Poppins' story about the traditional treatment of colds in England and in the list of recommendations below tick the odd ones:

- a) open all the windows;
- b) open all the doors;
- c) drink tea;
- d) drink coca-cola;
- e) eat a large breakfast;
- f) eat a light meal.

2) Students recite the rhymes or sing:

Verse 1

Chocolate I hear you say,  
Ice cream I could eat it every day,  
Chips oh what a lovely treat,  
But not that good to eat.

Verse 2

Cake so nice and sweet,  
Hot dogs, well they make a lovely treat,



Hamburgers okay once in a while,  
But that food won't make you smile.

2) Read Mary Poppins story about the traditional treatment of colds in England and in the list of recommendations below tick the odd ones:

- 1) open all the windows;
- 2) open all the doors;
- 3) drink tea;
- 4) drink coca-cola;
- 5) eat a large breakfast;
- 6) eat a light meal.

We have also worked out a series of lessons based on fairy tales, cartoons and children's films.

For example, a lesson based on R.L.Stevenson's novel «Treasure Island» and the animated film of the same name (grade 5) is designed to teach children good habits in caring for their own health and raising a negative attitude towards smoking.

A lesson based on J. Rowling's novel «Harry Potter and the Philosopher's Stone» in 4th grade teaches students to talk about everyday life and leisure in a foreign language, as well as cultivates a tolerant, caring attitude towards children with special needs, willingness to help them.

A lesson based on the cartoon «Who Stole Paints?» in the 1st grade involves not only repeating the names of colors, but also teaches children that it is necessary to help those in need in trouble.

The author's lesson plans also present tasks for group, group and individual work.

#### Group and pair work:

Working with colorful drawings in pairs:

What colour is ...? – It is...

#### Team work:

1) Teacher. Kids, we all did a great job today – we saved Rosita and the toy store from Black Paints. All the bright colors thank you and invite you to use them to create beautiful drawings. However, I want to say that there are things in the world that are black. Let's name them.

Children: a black cat, black night, black ground, a black line ...

(You can use pictures. If the children do not know these words, the teacher names them, the students repeat).

2) McGonnagal (a student): Good evening to our new pupils! I'm Professor McGonnagal. I teach mystical things at Hogwarts School. Leave your bags here and go up to the hall to celebrate the beginning of the new school year (Slide 3 – Hogwarts hall).

Now I'll give you a task. Match the question and the answer. Say them in pairs.

What do you do at your Math lessons?	Yes, we do.
What do you do at your English lessons?	No, we read stories, speak and write at this lesson.
Do you sing songs at your Music lesson?	We do sums.
Do you draw pictures at your Ukrainian lesson?	We speak, play, write and sing songs.

Individual work:

1) Work with colored plasticine. Children get one color each. It is necessary to sculpt an object that has this color (yellow sun, red flower, brown bear, blue cloud, green leaf). Then the teacher involves the students in composing a phrase and a simple sentence: It is a...

2) This is a Chessboard. Find the hidden words from Hogwarts School.


### **4.3. Psycho-correctional tales**

If the child behaves badly: he is capricious, does not listen to his parents or even shows aggression, then the generally accepted methods of upbringing can be powerless. You can force a child to obedience, but this will leave a negative imprint on his psyche. Simple requests and attempts to explain why it is necessary to do so, and not otherwise, children often ignore. But a fairy tale can interest a child. An interesting story is capable of completely capturing the attention of a disobedient child, plunging it into a fairy-tale world in which he will experience all that heroes experience, feel their emotions and even identify with them. Then it becomes clear how strong the fairy tale therapy is as a method of psychological correction [39].

Corrective (psycho-corrective) tales are created to gently influence a child's behavior. Correction here means «replacing» ineffective behaviors with more productive ones, as well as explaining to the child the meaning of what is happening. The use of psycho-correctional fairy tales is limited by age (approximately 11-13 years) and problems (inadequate, ineffective behavior). Creating a psycho-correctional tale is not difficult, many writers do it well, perhaps without realizing it.

(Algorithm: the hero, close to the child by age, sex, character, description of his life in a fairyland, so that the child finds a resemblance to himself, a problem situation similar to the real situation of the child's life, the hero seeks a way out and the child can see the consequences and ways solution, a meeting with a wise mentor (in real life he is a psychotherapist), who shows ways out, shows the situation on the other hand, from different sides, the hero realizes his mistakes and is on the path of correction).

In practice, the treatment of a fairy tale usually looks like this. For example, your child often takes other people's things without asking, deprives toys from peers. No persuasions and explanations help – he still continues his negative work.

In this case, you can tell him a fairy tale, the protagonist of which constantly took other people's things without demand, and this led to serious trouble for him. The way out of the difficult situation was found only after he changed. It is important that the child understands that the happy end came only after the hero of the fairy tale got rid of his malicious habit [39].

Adults, like children, can benefit enormously from fairy tales. Unfortunately, today this activity is recognized as purely childish, which is a completely wrong approach, since many problems that arise in the adult members of our society are remarkably resolved with the help of fairy-tale therapy. The stories that are told to the older audience are different from those that are read to children. Fairy tales for adults contain a deeper meaning, they use more metaphors, they are more blurred. To get to their essence, you need to conduct a thorough analysis of the situation, after which the individual elements will form a coherent picture.

Adult people often act on the same vital algorithms, even if they do not work. Through fairytale therapy you can expand their view of the world, help find new ways to solve problems. On the example of the main hero of a fairy tale, a person can realize that he has played someone else's role all his life, acted on a destructive scheme. Only after realizing this fact will he be able to change his attitudes, find a way out of what seems to be a desperate situation [39].

#### **4.4. Psychotherapeutic tales**

Therapeutic (psychotherapeutic) – fairy tales that heal the soul. Fairy tales that reveal the deep meaning of events that take place. Stories that help to see what is happening from the other side, from the side of the life of the spirit. They are not always unambiguous, do not always have a «traditionally» happy ending, but are always deep and insightful. Psychotherapeutic tales often leave a person with a question. This, in turn, stimulates the process of personal growth. Psychotherapeutic tales are created in the process of finding the meaning of events and problematic situations. They are often devoted to the problems of life and death, attitudes to losses and gains, recurring events, love and choice of path. These tales help where other psychological techniques are powerless; where we need to go to explain the essence of events and relationships.

The therapeutic fairytale is based on a narrative that contributes to highlighting a problematic situation, a specific experience, some specific circumstances and thus to finding solutions. Its incisive manner of conveying information on its characters to its readers contributes to a maximum openness towards it and, regardless of age, it allows them to understand how pain, sickness and even hope can metaphorically balance and yield acceptance [82, p. 83-84].

The therapeutic fairytale is a precious instrument that unveils emotions and feelings such as anxiety, fear, obsessions, guilt, envy, or questions that have never had / received an answer and that tend to remain covert. Thus, fairytales along with metaphors can help the «listener» to balance one's own urges with the requirements of the external world and the rules of society.

Therapeutic tales are mainly addressed to children aged 4–9 years. This allows not only to feel comfortable with situations raising anxiety, but also find a solution for urging problems, prompting the child to look for effective ways to cope with his difficulties. Fairy tales are a source of certain images in the child's imagination and thus evoke positive emotions affecting thinking about himself. Therefore,

the treatment with a fairy tale, is one of the educational methods to reach the child's understanding of its problems and provide support in difficult times. In more general terms, fairytale therapy allows patients to use their imagination in a positive way, transforming distortions of reality into instruments which are able to generate new experiences, mental images and behavior; create positive and more appropriate alternatives in relation to reality.

Fairy tales can help in prevention. Their goal is to get familiar with the fears, causing that the mysterious phenomena of extraordinary strength could change in normal life situations. The child, who listens to or reads a tale relating to his fear, experiences it again, overworks it, as therapists say gives it a corresponding meaning, understands the origins of his experience, rationalizes and after that negative emotions are discarded, no longer spread, they become conscious.

When introducing therapeutic tales, the educators, parents can strengthen the inner life of the child, raise his self-confidence, thus helping him in his personal development. Besides, he is taught the joy of life and the ability to solve difficult tasks. They are a preventive tool as they show how to prepare for difficult situations of everyday life. More generally, fairytale therapy provides some educational and psychological stimuli which can be used, if necessary, for preventative and rehabilitative purposes. These come from the possibility to encourage: imagination and fantasy; expression of human problems and reflection on thoughts and emotions; development of moral values; acquisition of communication and interactional skills; acquisition of fundamental emotional skills, such as recognition and management of interior states in relation to context and events.

Thanks to therapeutic fairy tales the child learns primarily positive thinking about his problems. Fairy tales increase children's resistance to 'attackers' from the outside world, reduce their power and at the same time confront adversities, show the happy world.

### Key ingredients for therapeutic fairytales

The content of the allegories depicted by the fairytale does not necessarily need to be an aesthetic one. However, if they are also likable, acceptable and accepted, they bring a much greater contribution to the therapeutic endeavor. Thus, the subject of the therapy is more likely to perceive in a covert and successful manner to link between the narrative of the fairytale and his / her own problems.

Most certainly, the subject will gain an «insight» into the message of the story much later and that will be the moment when the curing process starts.

The therapeutic fairytale is useful for any age and education group. Moreover, the story needs to be narrated in the right tone, with the right pitch, mimic and gestures. Thus, the psychotherapist becomes an actor performing several roles.

There are some key ingredients for assuming these roles and for detecting and conveying the message of the story. First, empathy is required. Second, the story must not be explained. If the algorithm underlying the story is missed or unknown to the therapist and the latter is trapped into answering the queries of the listener and into translating the story to the latter, the effects of the fairytale on the unconscious of the listener can dramatically flop. Moreover, the story can generate voluntary resistance and objections and the ultimate effect envisaged initially can no longer be achieved. Therefore, any allegory chosen by a psychotherapist must be anchored into a specific value (i.e. moral, social, etc.). Last but not the least, it must be reminded that there is no rule that can measure the effectiveness of the allegory. The only certainty is that the effect / change is to occur in time given the uniqueness of individuals.

The subjects of therapeutic endeavors are sometimes the ones requesting the choice of therapeutic fairytales since they identify more with these. In this context, the basic elements that need to support the use of therapeutic fairytales with adults are:

- optimism;
- positive thinking;

- healing will;
- self curing;
- problem solving.

The therapeutic story involves a certain degree of flexibility and that allows it to unveil a plethora of feelings and emotions that highlight life time experiences and attitude and behavior changes in adults.

Its lack of a given pattern by which to unfold renders its positive effects on the subject of therapy. The therapeutic message is the same, but its narrative can vary since a therapeutic fairytale must:

1. be enjoyed and raise interest
2. directly involve the listener into the plot;
3. short, concise, clear and comprehensive so as not to dilute the message.

With a view to all of the above, the therapeutic fairytale could only include:

1. an identification of the situation / emotion: joy, hope, understanding, acceptance, problem solving situations, behavioral patterns, fear of not making mistakes, etc.

2. identity elements:

- a. therapeutic goals (e.g. difficulties in complying with group rules);
- b. expected effects (such as development of solidarity, team work encouragement, discipline encouragement, commitment to taking responsibility for tasks in group work).

A therapeutic fairytale can also be told by a clinically healthy adult that underwent a traumatic experience such as imprisonment, sickness, etc. and thus uses the story as a boundary situation and a therapeutic means to overcome the given context.

According to S.Filipoi, there are a number of advantages of using the therapeutic fairytale in a conscious and purposeful manner in psychological therapy.

First, this is an instrument for conveying moral values and behavioral models, while indirectly and jocularly suggesting a change of attitude.



Second, the solutions it proposes are completely unexpected, contradict logic and habits, but focus on a positive emotional effort.

Third, it can be used together with a communication instrument and thus it allows the targets of the psychological counseling session to feel protected and learn how to understand and positively appreciate themselves, as well as to unveil their inner power to «cure» by themselves.

Therapeutic fairytales fulfill a number of functions: mirror, model and mediator.

As a mirror, a therapeutic fairytale projects the emotional needs, thus triggering a plethora of images. Similarly to an image reflected in the mirror, it allows the counseled subject to separate and distance oneself from conflict situations and one's own life experience, and thus to succeed in no longer being a victim.

As a model, this psychological counseling strategic choice reveals possible solutions and encourages active learning of one's own models. Therefore, the application of the fantastic solutions is an experimental model that is completely unusual for the subject.

The therapeutic fairytale also acts a mediator between the subjects' resistance to therapy and the confrontation of their misconceptions and self defense mechanisms. It thus underlines that the hero of the narrative is the subject and not the patient and in this respect, the counseling psychologist needs to show creativeness in altering the fairytale narrative on a case by case basis.

To yield the expected result, the use of the fairytale in psychological counseling requires right timing and an adjusted narrative.

The effect of the therapeutic fairytale begins to work since the individual feels that it helps, wills to heal, identifies with its message and needs to express one's own identity.

#### **4.5. Meditative tales**

Meditative tales are focused on the development of different types of sensitivity: visual, auditory, olfactory, gustatory, tactile and kinesthetic. The nature of

these tales is a journey. Such tales are listened with calm music. They learn to feel the Present in regular classes. (Algorithm. We are transported somewhere. We perceive visual, auditory, olfactory, tactile and kinesthetic images. We are filled with pleasant feelings. We slowly return to reality. We share impressions).

The tale is similar to the «Chukchi song»: «What I see, I sing about». To create such a fairy tale, we need to remember a situation when we felt happy, calm, and happy. In the case of regular classes, these tales teach to feel the present. Meditative tales help to learn to live in the here and now, which is not really that easy. For example, you can «go» with a child to a fairy forest and talk to flowers, trees, birds, good animals. Artistic meditation tales are told at the beginning of the lesson, it improves the concentration, memory and efficiency of children.

## **5. FAIRY TALES AND FAIRY STORIES AS A TOOL OF CHILDREN'S EDUCATION AND DEVELOPMENT**

The fairy tale is an integral part of everyone in preschool, primary school and even adolescence. This is the first “textbook of life” of the child. It is from this «textbook» that the child learns the ideas of truth, wrong, good and evil, as well as all the values of life in general.

As you know, reading and analyzing a fairy tale contributes to the development of dialogic and monologue speech, enrichment of vocabulary, the ability to grammatically express their own opinion. This is the didactic, purely educational purpose of fairy tales.

The fairy tale influences the course of intellectual activity, the development of the emotional sphere, mental processes of the child, the formation of socially acceptable behavior, promotes moral, environmental, aesthetic education. Thanks to the fairy tale, children are attracted to the cultural values not only of their homeland, but also of other countries.

The therapeutic and corrective value of fairy tales and fairy tales is unquestionable, as they help solve a number of psychological problems of the child: removing aggression, combating complexes, negative experiences, fears, psychosomatic diseases, behavior correction and more. Thanks to the fairy-tale story of an adult (educator, primary school teacher, specialists in special and inclusive education, speech therapy, practical psychologist, social educator, parents) it is advisable in an accessible form, without excessive moralizing to involve the child in solving problems, discussion and evaluation actions of fairy-tale heroes («it was not me who did it, but the hero of the fairy tale»), as well as to build their own life position, views, trajectory (preferably positive). It is clear that the period of preschool childhood and the period of study in primary school is especially sensitive for this.

However, the search and selection of fairy tales, fairy tales, as well as the development of scientifically sound guidelines for professionals in preschool, primary, special and inclusive education, speech therapy, practical psychologists, social educators, parents of preschool and primary school children to work with didactic, psychocorrective, therapeutic tales, both artistic, authorial and folk, currently remains one of the priority problems that need to be addressed.

We will show the possibilities of raising and developing a child on the example of a series of fairy tales called «The Adventures of Stobid», published in the scientific-popular magazine «Health».

The main character is a little boy, a toy robot named Stobid. This character was invented not by accident, because he must be close to the child. Like an ordinary preschooler and primary schoolchild, he finds himself in various life situations that are not always pleasant, and sometimes even dangerous: he sleds on the roadway («New Adventures of Stobid. He rode on the street...»), eats unwashed berries and very cold ice cream («How Stobid decided to kill germs, and got sick himself»), walks on thin ice («Stobid and the Goldfish»), plays with matches, appliances, throws empty glass bottle in clean river, takes inedible things in his mouth («How Stobid

swallowed a snail»), etc. Because of this, Stobid has to do unpleasant things for any child: takes bitter medicine, stays in bed with a cold and even is taken to the hospital.

Together with Stobid, Marfa Ivanivna, an employee of a toy factory, and Hennadiy Mykhailovych, a kind ambulance doctor, live in these fairy stories. Adults in turn help Stobid to understand his behavior, to understand what his actions lead to. They rescue the boy from trouble, treat him, and teach and explain how to act in a given situation. Marfa Ivanivna and Hennadiy Mykhailovych teach Stobid how to use electrical appliances correctly («How Stobid wanted to scare the wolf, but he almost burned himself»), how to wash oneself and wash hands («Naughty Stobid»), to harden («Naughty Stobid decided: I will harden!»), behave properly on the playground («How Stobid rode on a swing»), to protect nature («How Stobid offended a butterfly and how it ended»), behave by the river («How Stobid threw a bottle and what happened»), etc.

Another positive aspect of «The Adventures of Stobid» is the promotion of children's speech («How Stobid invented riddles», «Naughty Stobid tells tales»), bringing up the desire to read books («How letters flew away from Stobid»).

However, one cannot ignore the purely didactic and instructive content of fairy tales. In our opinion, each of them lacks a bigger fairy-tale idea and a positive solution (ending) of the plot. Unfortunately, the vast majority of stories end in one or another trouble for the protagonist. But at the same time, every child of preschool and primary school age needs such a content of a fairy tale, where good defeats evil. That is why it may be appropriate to invite your child to come up with a positive continuation of the fairy tale.

The cycle of fairy tales «The Adventures of Stobid» can be used during individual and group work, implementing the following tasks:

- 1) Directly create a fairy-tale play environment for the child
- 2) Education and intellectual, emotional development of children
- 3) Correction of undesirable behavior, getting rid of bad habits

4) Development of speech (enrichment of vocabulary, development of dialogic and monologue speech), mastery of literary language

5) Development of mental processes (thinking, attention, memory, volitional qualities)

6) Work with negative experiences in children

7) Formation of a habit, education of desire to take care of own health, to strengthen it

8) Work with fears, stressful situations

9) Creating an intention to recover, combating psychosomatic diseases

10) Normalization of child-parent relations, etc.

Each fairy tale has a complete look, written in simple and understandable language, subject to a clear goal, beautifully illustrated by the artist.

That is why the series of fairy tales «The Adventures of Stobid» can be used as material for individual and group counseling. Of course, it is possible and even expedient to work with these tales during the educational process in language lessons, literary reading, acquaintance with the world around us, in extracurricular activities during educational and preventive activities.

We offer the following types of works with these fairy tales:

1) Discussion, analysis of illustrations to a story: What do you think the story will be about? What happened to Stobid?

2) Discussion of the name of the fairy tale (for example, «Stobid and the Goldfish»)

3) Discussion and analysis of the actions of Stobid.

4) Storytelling on behalf of Stobid; on behalf of Marfa Ivanivna or Hennadiy Mykhailovych.

5) Inventing a continuation of a fairy tale: what will happen to Stobid after he (visited the hospital, learned to treat bread carefully, learned to use electrical appliances, etc.)?

6) Creating completely new stories about the adventures of Stobid. Alternatively, it would be appropriate to offer stories on, for example, the use of gadgets by the child, the consumption of large amounts of sweet foods and beverages, drugs, alcohol and more. The range of problems and challenges that a child faces in today's very difficult world is very large, so there can be many ideas for new fairy tales. The main thing is, firstly, to identify the child's problem, its cause, and, secondly, to show imagination and creativity to create an interesting fairy tale in which to offer an effective way out of a difficult situation.

All the above leads to the conclusion that the use of fairy tales and fairy tales is an effective, unobtrusive and natural tool for the upbringing and development of children of preschool and primary school age. The series of fairy tales «The Adventures of Stobid» covers a number of topics available and necessary for the child to understand: personal hygiene, the dangers of the outlet, playing with matches, tempering, medicine – it's not a candy, behavior on the swing and playground in general, the danger of ice, ecology and others. Each fairy tale about Stobid has a logically complete form, written in simple and accessible, but purely didactic, language.

Working with these fairy tales can be used in individual and group activities, during psychological counseling of children, as well as in the educational process of preschool and primary school.

With the help of fairy tales «The Adventures of Stobid» you can solve a number of tasks: directly to create a fairy-tale play environment for a child; education and intellectual, emotional development of children; correction of undesirable behavior, getting rid of bad habits; development of speech (enrichment of lexical stock, development of dialogic and monologue speech), mastery of literary language; development of mental processes (thinking, attention, memory, volitional qualities); work with negative experiences in children; forming a habit, cultivating the desire to take care of their own health, to strengthen it; work with fears, stressful situations;

creating an intention to recover, combating psychosomatic diseases; normalization of child-parent relations, etc.

We offer the following types of work with these fairy tales: discussion, analysis of illustrations to history; discussion of the name of a fairy tale; discussion and analysis of Stobid's actions; storytelling on behalf of its various characters (child, adult); inventing a continuation of a fairy tale; creating completely new stories.

## **6. NON-TRADITIONAL FORMS OF WORK WITH A FAIRY TALE AS A TOOL OF MORAL EDUCATION OF CHILDREN**

The leading place in the harmonious development of the individual is occupied by its moral and emotional side. It is very important from an early age to purposefully teach a child not only to understand but also to have, to feel the inner need to be kind, to provide all possible help to those who need it, to care for others, the need to adhere to socially acceptable behavior. The most sensitive period for this is preschool and primary school age.

One of the effective ways of emotional and moral development of a child lies through fiction, especially fairy tales. Art itself, literature – a rich source of feelings, experiences, it is the highest feelings, specifically human (moral, intellectual, aesthetic). A fairy tale for a child is not just a fiction, fantasy, but a special reality, the reality of the world of feelings. A fairy tale pushes the boundaries of ordinary life for a child; only in fairy-tale form do preschoolers and younger students encounter such complex concepts as life and death, good and evil, love and hate, anger and empathy, and so on. In this case, the height of manifestations, moral content is true, «adult», and the form of depiction of these phenomena – a special, fabulous, understandable to the child.

Listening to a fairy tale, analyzing, discussing its content, children empathize with the characters, express their own attitude to them; babies have an impulse, a push for help, protection, and empathy. It is very important not to extinguish these

emotions, not to be afraid of «good tears» of the child, and purposefully charge the child's soul with positive inner energy. This is how the moral upbringing of a child is purposefully carried out. When working with a fairy tale, many forms of work are usually used in theory and practice. However, it should be emphasized that the use of non-traditional forms is extremely important in education, including moral.

In our opinion, the work of L. Strelkova «Lessons of a fairy tale» [90] is a kind of breakthrough in science and practice of moral and emotional development of children of preschool and primary school age, as well as in working with fairy tales. The work is made in the form of a journey of the main character – a six-year-old boy Danilko (by the way, a character close and understandable to a child) – the path of various fairy tales. The boy's assimilation of elementary ethical and moral norms and rules is helped by the fictional character Sunny Bunny, who is an authority for Danilko. This wise hero directly organizes the trip and he also travels with fairy tales together with Danilko.

The author L. Strelkova emphasizes that the book is built taking into account the gradual complication of the material. So, the age principle is taken into account here: the older the child, the «further» you can «travel» with him in the Thirtieth Kingdom. If the child is 3-4 years old, he is worth limiting the «hike» to the Valley of Childhood (with the whole text before the characters got to the fairyland, you can briefly and easily tell the baby); a child of 4-5 years can move to the country of the Magic Hills, where he will meet more difficult situations, and the characters will be more meaningful and multifaceted, and finally with a 5-7-year-old child (and older) you can risk going to the Dungeon of Scary Tales. Listening to a fairy tale, the child is faced with a moral choice, ie joins a situation in which he is forced to make decisions, abandoning some of their own interests, sacrificing them for the benefit of others or in accordance with their own principles. Fairy tales are filled with such situations of moral choice. The tasks for parents offer techniques that allow you to lose the situation of moral choice in the context of sentencing, decision-making, and in terms of action, actions [90, p. 9–10].



Based on reading fairy tales that Danylko travels and working with them, L.Strelkova proposes to use the following non-traditional forms:

1. Consider a picture of three girls. Who do you think is the Bunny's mistress, who tore off the Teddy's paw, and which of the girls pities the Teddy? (Poems for the youngest by A. Barto) [90, p. 13–14]. Consider the pictures. You see, there are three mothers and three sons. Tell me, what does each of the boys do and which of them is his mother? (V. Oseeva «Three Sons») [90, p. 23]

2. If you were a magician, what would you wish if it were your only wish? (V.Katayev «Rainbow Flower», fairy tale «Rooster-Golden Comb and Miracle Mill») [90, p. 19; p. 53].

3. Distribute hints (adjectives-characteristics) near each character, who is suitable for whom, who of them which (fairy tale «Turnip») [90, p. 36].

4. Write a letter to fairy-tale characters. Who would you write to in the first place? After? Finally? (fairy tales «Gingerbread Man», «A Mitten», «A Fox and A Hare» translated by V. Dahl, S. Perrault «Cinderella»). What would you write to each of them? [90, p. 38–41; p. 63–64].

5. Organization and staging of the game-tale «New Home» (folk tales «Bunny and Rooster», «A Mitten», etc.). Which of the fairy-tale heroes would you invite to visit the Bunny? And who – no? [90, p. 41–44].

6. You have a magic wand. Stop the moment when you need it (Perrault's Little Red Riding Hood, the folk tale The Wolf and the Seven Goats). When would you do that? What should be done to the heroes of the fairy tale? [90, p. 45-47] (it is important that the child chooses the right place on which further events depend).

7. Consider the drawings. They depict a girl and her brother (the fairy tale «Geese and Swans»). But these are different moments of the fairy tale. Try to choose the right color for the background of each of these pictures, so you can guess what the girl is going through at this time [90, p. 49]. The pictures show two girls. Look carefully and say which of them is Ayoga (Nanai fairy tale «Ayoga»). What background can you make around each girl and the color of her clothes [90, p. 49–

50]? Figures 1 and 2 show four children and their mother at the beginning of a fairy tale (Nenets fairy tale «Cuckoo»). And in Figure 3 and 4 they are the same, but at the end. Numo will try to express their attitude to this tale with the help of color [90, p. 51–52]. Make a consistent story after each picture about what the old man feels and what the old woman feels (O. Pushkin «The Tale of the Fisherman and the Fish») [90, p. 66–68]. It is necessary and important to describe their emotional states.

8. Bring various fairy-tale characters to the apple-tree. To whom does the apple tree lean? To whom – barely? Who will not lean at all? Why? (Folk tale «Havroshechka») [90, p. 59].

9. Which of the fairy-tale characters, in your opinion, could get a fragment of the magic mirror of the Snow Queen in the heart? In the eyes? Why do you think so? [90, p. 71–73]. And if it got into someone's heart, could this person / child / fairy-tale hero be saved? (You can suggest different people or fairy-tale characters). Draw the characters of the fairy tale so that it is clear which of them has a fragment of a mirror in the heart and eyes (fairy tale – optional).

10. Decisions must be made in situations of moral choice: for example, to punish an evil dwarf or help him in trouble (the tale of the Brothers Grimm «White and Rose») [90, p. 77].

11. Discussion with the child, whether she ever dreamed of the Castle of Liars (V. Zhilinskaite «Castle of Liars») [90, p. 81]. Discussion with the child, whether Caprice would like to stay in his house (V. Vorobyov «Caprice») [90, p. 83].

12. Prepare a heart of paper. Ask: «Which of the characters would you give this heart to?» (it is necessary to explain to the child in advance that «to give one's heart» means «to love») (G. H. Andersen «Steadfast Tin Soldier»; O. Wilde «Star Boy») [90, p. 92]. From whom – the mother or the Star Boy – would you accept a gift? [90, p. 92–93].

13. Invite your child to complete the finished silhouettes with the image of Little Baba Yaga and the five witches. Let the child complete them so that it is clear

that Little Baba Yaga is kind, and witches are cunning and bad (O. Preussler «Little Baba Yaga») [90, p. 100].

14. Viewing with the child images of evil and scary fairy-tale characters (Barmalei, the witch, the Dragon, the Serpent-Gorinych, the evil sorcerer, the evil dwarf and others). The use of dramatization, imaginary reduction of the character, victory over him, etc. [90, p. 106].

15. Invite the child to co-author a fairy tale (English fairy tale “Enchanted Hill”) [90, p. 115–10].

16. Creating a Travel Map of fairy tales [90, p. 124–126].

17. Invitation to visit the heroes of various fairy tales. They need to be properly seated in the room, at the table. Which of them can be put next to without fear? To offer to make holiday inscriptions and wishes to each guest [90, p. 127–128].

18. Arrange portraits of fairy-tale heroes on the steps [90, p. 129–131]: on the highest steps we suggest to place the best, the best, those who like the baby the most, then – less good, then – neutral, even lower – not so good and, finally, on the last step – the most evil, the who the child does not like the most. Let's compare with the location of the characters on Danilko's steps. What is the same, what is not? Why? Is there a desire to change something? How? Then we offer to do the same, but under the supervision of two dolls or images of two morally polar characters in fairy tales. The negative character in the voice of an adult should give the wrong advice and suggest putting negative characters on the top rung, and the positive - on the contrary. The child must learn to defend his opinion, not to succumb to pressure. Then it is advisable to add another step and make another picture of a child in a blue cloak and shoes (this is the child we work with). We offer the child to find a place for himself and put himself on the steps. It is important to adjust this process, because it is important to find the right place for the child so that he does not put himself too low and not too high. We emphasize that moving from one step to another is quite possible.

All the above led to the conclusion that the moral education of children, in particular preschool and primary school age, is an integral and mandatory component of education in general. Realization of tasks of moral education is provided by work on fairy tales and fairy-tale works which have the corresponding purpose, purpose and the maintenance. It is with the help of fairy tales that a child learns the norms of social behavior; he forms the emotional and volitional sphere, the idea of good and evil, joy and sorrow, different moods of others and so on. Many forms and methods of working with fairy tales are used in the theory and practice of general and special pedagogy, age and pedagogical psychology, in the educational process of preschool institutions, in the practice of primary education, in extracurricular activities, and when parents read fairy tales with their children.

However, the use of non-traditional forms is extremely important in education, including moral. L. Strelkova in her extremely important and interesting work «Fairy Tale Lessons» proposes to use a number of non-traditional forms of work with fairy tales aimed at implementing the tasks of moral education of children in preschool and primary school age: choosing and using color to express their feelings and emotional attitudes; analysis of facial expressions of characters, involvement of the child in active effective expression of empathy; correct definition of the character; writing letters, wishes, communication with fairy-tale characters (desire for support, empathy, negative attitude towards the offender), formation of the ability to «stop» the fairy tale, decision-making in situations of moral choice; involving the child in co-authorship in the creation of a fairy tale; deprivation of fear of scary tales and characters; evaluation of the actions and character of the heroes with the help of magical attributes and placement on the steps / guests; creating a travel map of fairy tales, etc.

## **7. RULES FOR CREATING A THERAPEUTIC FAIRY TALE (UNIVERSAL FAIRY TALE ALGORITHM)**

Reading fairy tales is one of the most popular children's activities, which influences the psyche, corrects behavior, eliminates psychosomatic disorders. There are several areas for children and adults. The most appropriate option of cooperation is chosen based on the problem that the child's parents are trying to solve.

Correction of behavior, emotions requires full cooperation of parents, child and psychologist. It is difficult for a child to convey feelings in words, to formulate a problem due to little experience of interaction with society. He has in his arsenal screaming, tantrums, resistance, aggression, crying, jealousy, sadness, which scares parents, makes you think about solving the problem. Fairy tale therapy is used as a method of working with a small child – in psychology, this method is soft, unobtrusive, and tactful. The method is often combined with creativity - drawing or sculpting the heroes of stories, fairy tales.

Psycho-correctional tales are used to work with those patients who have some behavioral and emotional difficulties. Using this method solves the problems that arise in preschoolers, as well as in children of primary school and other age groups. Psycho-correctional fairy tales help to work with insecure, aggressive and shy children, as well as with those who have particularly strong feelings of guilt, shame and lies.

What goal can be achieved by telling the child stories specially made for her? All types of fairy tales for psycho-correctional work allow [63]:

1) To bring up the best qualities in a small person. It is kindness and decency, sincerity and courage, honesty and sensitivity.

2) To teach rules of conduct. Psycho-correctional tales do this unobtrusively and gently. After all, such stories are necessary for the child to feel the emotions of sadness and joy, as well as empathy for the characters transferred to real life.

3) To instill in the little man eternal values, as well as teach him to understand the world around him and the relationships that exist between people.

4) To relax.

5) To accept positive experiences and show models of ideal relationships. Stories about animals are chosen for younger children 3-4 years old, children 5-6 years old like fairy tales about non-existent charming characters – fairies, elves [89]. Psycho-correctional fairy tales for younger students should have a plot based on their personal interests. At the age of 6, it is desirable to influence the child with funny stories that contain exciting adventures. At the age of 7, fairy tales are the best option. At this age, it is also desirable to acquaint children with the works of various authors. When they are 8-9 years, children will be especially interested in parables and fairy tales. They are happy to listen to stories, have an extensive plot, where in addition to the experiences and feelings of the heroes will be added and the author's thoughts [89].

It all starts with the main character – try to choose a character so that the child can easily identify him with himself – give him some qualities that will make it clear that this fairy or bunny is so like a baby to almost everyone: gender, age, habits. Since this is a fairy tale, the hero can be anyone: a space creature, a natural phenomenon, a plant, an animal – choose together with the child that will be more to your heart's content. Now the connection: you need to describe not only the situation that worries you, but also the prehistory in which it is important to let the child know that his fairy-tale prototype was the same as he, for example: «Once upon a time there was a bear, red-red , just like you, and he had a big family: mom, dad, brother. Once they went to the market and bought a nice ball to play with, but the red bear took it and didn't want to share». The next stage is a story about the experiences of the heroes, the socio-moral situation. After that it is necessary to give the chance in a fairy tale to correct a situation, to show some exits. You can use the appearance of additional heroes, good or bad wizards, someone who survived this situation and found (or did not find) a way out of it. Let's illustrate the continuation of the tale of

the bear: «While playing, he did not notice how he went into the thickets of the forest, where he had never been» [63].

There must be morality in the finale - the protagonist is aware of his mistakes and never intends to return to them. If your child is an adult, let him finish the story with you, take an active part in writing it, and you must make sure that the ending is as you need it [89].

Two approaches are used in fairy tale therapy. These psycho-correctional methods differ from each other in the degree of individualization of magical or fantastic stories, as well as based on the level of directiveness of the method. Let's consider them in more detail.

Directed form [89]. In the directive method of fairy tale therapy, the teacher or psychologist is the main person, actively involved in the learning process and closely monitors the child's behavior. This allows you to interpret the reactions of a small patient and correctly build their future tactics.

In this case, the psychotherapeutic metaphors used in such work should be created and selected individually, based on the goals of the work and the problems that the child has.

Those psychologists, who work with this method, note the fact that when creating a fairy tale, they are primarily aimed at obtaining the desired result. It must be: specific; controlled, ie dependent not on external circumstances, but on the child himself; formulated in the most positive way, ie to emphasize what to get rid of and what to strive for. And if the very structure of the story is connected with the problems and the life of a small patient, it will allow the psycho-correctional mechanisms of the fairy tale to work effectively.

The plot of the story based on the directive method [89]. What is the algorithm for compiling a psycho-correctional fairy tale in the directed form of work with children? First of all, you need to pay special attention to the selection of characters. It is also important to establish certain relations between them. For the most effective psycho-correctional work with children, the fairy tale is composed in such a way that

its characters correspond to the participants in the real conflict. In this case, the specialist will need to establish a symbolic relationship between the characters, similar to those that take place in a life conflict.

For example, the main problem of a young patient may be the inconsistency between the parents of their parenting methods. The father, quite possibly, overestimates the requirements to the child, and the mother in every possible way intercedes and protects the child. In this case, a fairy tale can tell about the crew members of any magic ship. The psychologist includes a strict captain and a good helper, as well as a clumsy young man.

Those experts who are in favor of the directive direction point out that in order to compose an interesting fairy tale for a child, it is necessary to find out in advance the hobbies and interests of a young patient. On them later the psychologist also it is recommended to take as a basis at history creation. The use of an understandable and close to the child topic allows him to quickly get used to the proposed image of a fairy-tale hero, while taking his and his problems, as well as to see the necessary way out of the conflict situation.

For example, for a six-year-old boy who has a high level of intelligence, who is fond of astronomy, but has significant difficulties in communication, a psychologist can come up with a fairy tale about a lone.

Non-directional form [89]. There is a less directive method of fairy tale therapy. It is based on the idea that each child is a unique person who perceives the world in his own way. This psycho-correctional program for children aims to help a young patient to identify and understand the problem. The story compiled by a specialist must contain instructions for the child and some areas for their solution.

The teacher or psychologist in this case creates a special emotional atmosphere. It aims to support all the good and positive things that a child has, recognizing his right to all feelings, but at the same time making social demands. For example, children are told not to bite, fight or call names.



Most often, when using this area, classes are held immediately with a group of young patients consisting of 3-5 people. The duration of such a course is 1-2 months. Fairy tales in this case are created for the whole group, as it is believed that the child will perceive the proposed story in his own way, taking from her only what is relevant to his problems.

The plot of the story based on a non-directive method [89]. Tales in the undirected form of correctional work are composed in the form of a series of stories. They are connected by the same characters. In each fairy tale, the characters get into different adventures. Such an algorithm is very convenient. After all, the child quickly gets used to the constant characters, and it becomes much easier to compare yourself with them. In addition, the cycle of stories used sometimes contains some ritual moments, and the commands that move from one fairy tale to another, allow you to effectively manage the sessions.

Thus, we can conclude that psycho-correctional tales are used in working with those patients who have some behavioral and emotional difficulties. Using this method solves the problems that arise in preschoolers, as well as in children of primary school and other age groups. Creating a correctional tale has its own specifics. It depends on the age of the child, his psychophysical characteristics, character traits, hobbies and features of the inner world as a whole.

But you can use the conventional algorithm for creating a correctional tale. It all starts with the main character – try to choose the hero so that the child can easily identify him with himself. The next stage is a story about the experiences of the heroes, the socio-moral situation. There must be morals in the finale – the protagonist is aware of his mistakes and never intends to return to them.

Two approaches are used in fairy tale therapy: directed and undirected forms. These psycho-correctional methods differ from each other in the degree of individualization of magical or fantastic stories, as well as based on the level of directiveness of the method.

## **8. «HERO WAY» TECHNIQUE IN FAIRYTALE THERAPY**

The hero's journey is the most common technique for creating history. This concept «affects» the fact that the character is difficult, overcomes them and comes to a classic happy end.

All stages of this path correlate with ordinary life. The Middle Age crisis, the beginning of a new project, the search for vocation – all this is a trip of the hero, with his call, challenges and return. If you understand how this cycle is built, which is repeated regularly in our lives, you can learn how to overcome crises and approach achievements.

For children with special educational needs, who are mostly inherent in behavior, emotional-volitional sphere, depressive and other negative states, is of great importance in the various activities that have happy end.

That is why this technique is of great importance for use in fairytale therapy. Usually children identify with a fairy-tale hero who is close to them by age, problems, character traits, habits. Fairytale is an effective tool that can help children aware that they will be able to overcome all their problems, bad habits, establish relationships with adults and peers, acquire positive character traits and more.

The analysis of research and publications shows that the hero's path consists of 17 steps that the character of any history passes: from the moment of adventure to returning home. After the release, this theory was simplified up to 12 steps and started using novels and screenplays. The Hero Way can be seen in books and movies about Harry Potter, Hobbit Frodo, Luke Skywalker and many others. The main stages of «Hero's Way» are as follows:

1. Life in the ordinary world. Hence the journey begins.
2. Call. This is a moment when we get a sign that the current position can lead to bad consequences. At this point, we think: leave everything or follow the call?

3. Refusal to call. The next step would be to accept the need for change. In Campbell's theory, at this stage, the hero meets the one who refuses him from the trip (inner voice, a character who does not support him).

4. Meeting with a mentor. At this point, according to Campbell, the hero's fate should have a mentor who will help you start a journey.

5. Crossing of the threshold. With the help of a mentor, the hero crosses the threshold of the usual world and meets his back. In reality, at this stage, we make the first step to major changes.

6. Meeting with Dragon and Allies. There is a meeting with the first challenges. Here the hero is waiting for «dragons» that try to stop him: doubts, fears, lack of knowledge and more. At this stage, the hero should look for allies that will help defeat Dragons (for example, advice).

7. The point of «death». If the hero manages to overcome all obstacles, he acquires experience and reaches the point of “death”: the most difficult obstacle on his way. At this point, it decides whether the hero will be able to make a valuable lesson from his path, whether he will go with the same experience he had previously.

8. A gift of strength. If the hero overcomes the «death» point, he acquires a new experience that will help him cope with new challenges – receives a gift of strength: a new strategy, principle, skills or habit that had not previously had. Here he makes the main discovery of his way.

9. Challenge. To make sure that the gift of power works, the hero meets new obstacles. But now it is armed. He learns to respond differently to past situations and succeeds.

10. Way home. The hero makes a decision to make a new experience part of everyday life.

11. Skill. At the same time, it is practiced in the use of the experience gained to become a master. The challenges that have met in his path are not only events but of life lessons.

12. History of force. The last step is the transmission of the history of your journey to others.

This technique is extremely important and should take one of the leading places in the practice of education, upbringing and development of children. In addition, it is quite affordable, interesting for the child and involves the combination of its use with different art methods (bibliotherapy, collation, drawing, applique, etc.).

The path of the protagonist in fairy tales can be positive and negative. We see a positive path of the hero when the fairy -tale character has different negative habits, character traits; Due to those adventures, trials that happen to him, it embarks on the path of correction.

In our opinion, the positive path of the hero can be represented by the following algorithm:

1. The hero of the work has bad habits or negative character traits (for example, it spends in vain time, lazes, does not wash, does not brush your teeth, says lies, eats a lot of sweet, etc.).

2. The sudden appearance of another character that emphasizes the disadvantages of the protagonist and sends him to punish another city, to a fairy -tale country and so on.

3. There are various adventures with the main character when traveling. He overcomes obstacles because he wants to get home.

4. Positive evaluation of other fairy tale characters of the hero's actions, which changes for the better.

5. The main character is deprived of bad habits, negative character traits and returns home. Now he behaves differently, which causes the approval of others.

This technique is extremely important and should occupy one of the prominent places in the practice of teaching, upbringing and development of children. In addition, it is quite accessible, interesting for the child and involves combining its use with various art methods (bibliotherapy, collage, drawing, application, etc.).

The path of the main character in fairy tales can be positive or negative.

We see the positive path of the hero when the fairy-tale character has various negative habits and character traits; because of those adventures, trials that happen to him, he gets on the path of correction.

In our opinion, the positive path of the hero can be represented by the following algorithm:

1. The hero of the work has bad habits or negative character traits (for example, wastes time, is lazy, does not wash, does not brush his teeth, tells lies, eats a lot of sweets, etc.).

2. The sudden appearance of another character who emphasizes the shortcomings of the main character and sends him to another city, fairyland, etc. for punishment.

3. Various adventures happen to the main character during the journey. He overcomes obstacles because he wants to get home.

4. Positive assessment by other characters of the fairy tale of the actions of the main character, who changes for the better.

5. The main character gets rid of bad habits, negative character traits and returns home. Now he behaves differently, which causes the approval of those around him.

Example:

1. L. Geraskina «In the Country of Unexplored Lessons»: Little lazy boy Vitya Perestukin receives bad grades and incorrectly performs homework – textbooks send the boy to the Country of Unexplored Lessons – Vitya goes to the Grammar Palace, using the map – the boy corrects the mistakes made on his way – Residents of the Grammar Palace praise Vitya and send him home – Vitya begins to study well and gets good marks.

2. S. Mogilevskaya «About Mashenka and Queen Tooth Brush»: Mashenka does not want to wash and brush teeth at home – the appearance of a large soap bubble, which is glued to the dirty hands and attributes the girl to the desert of dental powder – the house of auntie Sponge – Combs' Forest – the castle of Queen Tooth

Brush, who is satisfied with the appearance and hairstyle of the girl –Mashenka comes back home – Mashenka begins to wash on her own and brush her teeth every morning and every evening.

In addition, the positive path of the hero does not always clearly fall under this algorithm.

Example: 1. V. Zhilinskayte «Castle of Liars»: A boy Dinas is lying his mother at home all the time – Dinas is walking in the yard – meeting with a stranger (by the way, he does not indicate the lack of a boy and lies him) – the adventures of Dinas in the castle – the boy is aware of how to do to escape from the magic castle – Dinas can escape and return home.

2. G.H. Andersen «The story of a girl who came on bread»: a girl Inge is overly treating mom and other children, does not want to play with them – Inge goes to the grandmother with bread - Inge is captured by Bolotnitsa because what came on the bread, going through the swamp – Bolotnitsa turns the girl into a bird and tells when she can become a girl again –Inge-bird is looking for a grain for a new bread – Inge turns into a girl – Inge runs home.

It should be noted that the literary version is much different from the screen: the screen version has a happy ending unlike a fairy tale.

The works of poets and prose writers also show a negative path of the hero. For example, V. Mayakovsky's poem «The Story of Vlas – Ledar and Lobotryas» shows the degradation of the hero. This degradation is fully understood; it can be explained by the fact that the hero of the poem, the boy named Vlas Progulkin, from the very childhood he went to bed late, did not listen to his parents. With age, Vlas began to play money, miss lessons, lie to his parents that he had a headache, so he left school.

Let's show completely the path of this hero: failure to comply with the regime of the day, late falling asleep through the desire to read a magazine – the way to school – games for money, a waste of time on the way to school: reading signage, etc. – delayed lessons – absenteeism – failures during entry into the university, the technical school because of the lack of knowledge – the position of a part-time

worker at the plant – absenteeism – dismissal from work – drinking – complete degradation.

Thus, the author gives the little reader to understand that he can become exactly the same as Vlas, if he does not listen to his parents from childhood, will not study, will not acquire useful habits.

Despite the fact that the poem has been written almost a century ago, the poet's advice is also relevant for modern children, who spend a lot of time on computer games, gadgets, late to sleep, have problems communicating with others. In addition, many children's crimes, problems are caused by not all children have hobbies, hobbies, interests, but have a bunch of unspent free time. Parents, unfortunately, try to solve all the problems for the child in a large number of cases without teaching it to do it on their own. For the most part, this is due to the fact that parents think: «I (or one of the relatives) will do it faster and better. The child will still have time to meet life difficulties».

An interesting path of the hero is presented in the cartoon «Your Health». At the beginning of the journey, the boy – the main character – is playing sports together with his parents, swimming, leading a healthy lifestyle. It would seem all right: at 18 years the young man is fit and strong, combines training and sports, saves a girl who accidentally fell into the river in the river, at 25 – achieves success at work and sports results. It is always favorable with him – good health, which in difficult cases supported and encouraged the young man.

But with numerous invitations not very sincere friends and colleagues to drink for achievements and health at 26 years old, the young man began to abuse alcohol.

This is a turning point, a starting point to another path that leads to bad consequences for the hero. At first, health tried to help the master, but it was not enough for a long time. After 30 years, the young man already had numerous problems and illnesses. Hardly reaching 40 years old, he, already ill, with overweight, pale skin, asked, «Is this an end?». And a slender, fit, healthy, young hero, whom the hero could easily be at the age of 40, became near the infirm old man and replied:

«And this is how to treat your own health!». The path of the hero in this cartoon movie is represented by a boy, then a teenager, a young man, a young man on the road, who indicates his age.

With the use of the Hero Way Technique, we can also offer the following types of joint activities of teachers or parents with the child:

1. Independent production, creation of a travel card (collage technique, applique, drawing), cubes and chips.

2. Table game based on a fairy tale using a ready -made travel card.

3. Tale of a fairy tale using a travel card.

4. «Change» the hero's way: a fairy tale story, imagining if the events in the life of the main character have changed for the better / worse.

5. Creating your own, author's «labyrinth of the paths» for the hero of the fairy tale, inventing a new plot or limb of a fairy tale that has no happy ending for the main character (for example, a stone with pointers in front of the forest, crossroads, magic doors, etc.). In this activity, the main thing is to attract a child to choose the right way for the hero.

6. Draw (glue, build) the path to a goal for your hero with many obstacles. We believe that the use of the technique of the «path of the hero» will help to instill a child directly to read the reading, and will also make a desire to read a particular fabulous work on your own, to express their thoughts about the read.

Thus, the above indicates that the technique of the «path of the hero» is of great importance for use in fairytale therapy. It is extremely important and should take one of the leading places in the practice of education, upbringing and development of children. In addition, this technique is quite accessible, interesting to the child and involves the combination of its use with different art methods. The path of the hero in fairy tales can be positive and negative. Using the Hero Way technique, a variety of teachers' or parents' activities can be used together with the child.



## **9. FORMATION OF HEALTH-SAVING COMPETENCE OF PRESCHOOLERS AND PRIMARY STUDENTS WITH SEN BY MEANS OF FAIRYTALE THERAPY**

In the current situation in the world, the slogan «Save the health of children» is somewhat obsolete. If health is wealth, it should be reproduced, increased, not simply stored.

It is known that the causes of a sharp decrease in the health level of preschool and primary school age are a decline in living standards, social upheavals, adverse environmental situation in Ukraine, deterioration of mother's health, stress, lack of motor activity, malnutrition, overload, etc.

A healthy lifestyle is understood as one that preserves and expands the body's reserves. If children from early childhood learn to appreciate, protect and strengthen their health, and parents and pedagogical workers will show a healthy lifestyle with a personal example, only in this case, one can hope that future generations will be healthier and developed not only physically but also personally, intellectually, spiritually.

Therefore, there is a need to find effective, interesting and affordable tools that can be used by a teacher in working on the formation of health-saving competence of preschool and primary school children, including special educational needs. One of them, in our opinion, is fairytale therapy.

Formation and development of health -saving competence of preschoolers and younger students, including those with SEN, the means of fairytale therapy, in our opinion, should be carried out in the following interconnected areas:

1. Day Routine.
2. Sports and health.
3. Health and illness.
4. Moral health. Formation of vital values.
5. Personal hygiene, cultural and hygienic skills.

6. Quenching.
7. Nutrition culture. Useful and harmful food.
8. Self -care.
9. Careful attitude toys and things.
10. Sleeping and peace.

Fairy tales are clear and close to children, easily remembered. Reading or telling fairy tales, considering illustrations to them, children have a concept of a healthy lifestyle, the need for hygienic procedures and sociable relationships. This unique opportunity to survive, to «play» life situations without harming your own life and fate puts a fairy tale along with the most effective ways of educational work with children. It is no coincidence that fairytale therapy or its elements are used by teachers, psychologists, speech therapists, and children's parents.

Depending on the age of children, you can use a variety of fairy tales, such as fairy tales of the peoples of the world about health: «Grateful tigress» (China), «Lion's disease» (Africa), «Testament of Father» (Burma), «Hare and Turtle», «Swallow» (Korea), «Bear and Fox» (Abkhazian folk tale), «A Rooster and A Hen in the hazel» (Norway), «Bird feather dress» (Vietnam), «Imaginary Disease» (Slavic folk tale) and others; literary fairy tales: «Fedora's trouble», «Wash-em-Clean», «Aibolit» by K. Chukovsky and others; For the middle, senior preschool and primary school age – the tales of G.Oster «Petryk-Microb», G.Yudin «Greedy Frog», «The right tool», M. Plyatkovsky «Long Neck», «Icicles», «How did the donkey learn to respect seniors» and others.

There are fairy tales on hygienic topics, such as «Notched tooth» by N.Kubanova and N.Bukreyeva, in which children are familiar with and understand Tooth's pain and Toothbrush's image and Microbe Toothbrush's self-righteousness.

The development of children's social, moral and spiritual health also deserves special attention. For example, The Dolphin Story is an amazing story about friendship, self-sacrifice, and faith in a miracle, which provides important life lessons related to friendship, devotion, and compassion. The film «Karate Boy» teaches to

show patience on the way to achieving the goal, shows that good defeats evil, and strength is not in the fists, but in the head. The extremely good and instructive story «Charlie and the Chocolate Factory» provides a lot of valuable lessons: do not abuse sweets, do not get angry, respect other people's property, appreciate loved ones, do not give up in a difficult moment and believe in a dream. Following the example of 11-year-old Polyanna, the wonderful family film «Polyanna» (based on the story of the same name by E. Porter) teaches children not to give up, to try to see the good even in the bad. The main moral of the animated film «Wall-e» is that we have only one planet, and it needs to be taken care of, maintain cleanliness and order.

The above allowed to present a list of fairy tales, works of children's fiction, poems, cartoons and feature films that contribute to the formation of health competence of preschoolers and primary schoolchildren, including those with SEN (Table 1).

Table 1

Tales, works of children's fiction, poems, cartoons and feature films that contribute to the formation of health competence of preschoolers and primary schoolchildren, including those with SEN

<b>Kinds of stories</b>	<b>Examples</b>
Fairy tales, works of children's literature	K. Chukovsky «Fedora's trouble», «Wash-em-Clean», «Aibolit», S.Mohylevska «About Mashenka and Queen Toothbrush», V.Mayakovsky «What is good, and what is bad», «History of Vlas – lazy and shaky», I.Revu «A Tale of Health», «On Smart Health», O.Veselova «Gloves of Health», L.Schepachova «How the Bear Shunya sought health», S.Prokofieva, G.Sapgir «Ruddy cheeks», a fairy tale about health «My name is Vitaminka» and others
Rhymes	G.Boyko «Dirtie», «Be healthy!», «Yulia-Dirtie»,

	<p>«Vereda», Yu.Makhmutbek «About Dirty Petryk», S.Belkovska, A.Kardashova «Julia-Cleany», A. Barto «A messy girl», S.Mikhalkov «About a girl who ate badly»,«Uncle Styopa», L.Yakhnin «True story», E.Uspensky «Horrible story», B. Zakhoder «Petryk dreams», Yu. Tuvim «A Letter to all children on one important matter» and others</p>
Cartoons	<p>«Pipe and Bear», «Queen Toothbrush», «About Buka», «Key», «Sportland», «Oh and Ah», «Oh and Ah are going on a hike», «Forest History», «Nekhochukha», «Health begins at home», «Your health», «Vasily's treatment», «Nevmyvako», «Tarie birdie», «Why brush your teeth», «The tale of the old oak», «Live your life», «Mouth and teeth», «Funny family. Issues of cleanliness», «Fixies. Microbes», «Fixies. Toothbrush», «Smeshariki. Personal hygiene», «Scarecrow machines. How a boy was afraid to wash», «About a hippo who was afraid of vaccinations», «Masha and the Bear. Big wash», «Masha and the Bear. Be healthy!», «Masha and the Bear. Sweet Life», «A little man was drown by me» and others</p>
Feature films	<p>«Dolphin Story», «Karate Boy», «Wall-E», «Charlie and the Chocolate Factory», «Polyanna», «Funny Night Dream, or Laughter and Tears», «The Adventures of the Yellow Suitcase» and others</p>

Examples of different types of activities based on fairy tale therapy that an educator can use to develop health-preserving competence of preschoolers and primary school students, including those with SEN, include the following:

1. Analysis of the content of a fairy tale (story, poem, cartoon, children's feature film), the behavior of the characters, their actions, what they lead to, the definition of the main idea, consideration of illustrations and conversation about them.

2. Collecting puzzles-illustrations for fairy tales.

3. Working with an interactive book / toy book / book with icons.

4. Independent drawing of illustrations to a fairy tale (story, poem, cartoon, children's feature film).

5. Task: put the sentence in the correct sequence (according to the content of the fairy tale (story, poem, cartoon, children's feature film))

6. Preparation and participation in a theatrical performance for a fairy tale (story, poem, cartoon, children's feature film).

7. Making puppets for the puppet theater (printed version or puppets can be made yourself) and preparation of the play.

8. Guessing riddles for a fairy tale (story, poem, cartoon, children's feature film), selection of proverbs, sayings that can illustrate their meaning.

9. Guessing crossword puzzles (according to the content of the fairy tale (story, poem, cartoon, children's feature film))

10. Participation in the game-journey (according to the content of the fairy tale (story, poem, cartoon, children's feature film))

11. Finishing drawing (according to the content of the fairy tale (story, poem, cartoon, children's feature film)), drawing and counting individual objects (count how many brushes in the picture), strokes (circle soap bubbles), hatching, etc.

12. Formation of mental operations (generalization, analysis, synthesis, etc.) based on the content of the work. For example: Name in one word: cup, spoon, fork, kettle, plate, samovar (kitchen utensils) (K.Chukovsky «Fedora's trouble»); brush, soap, sponge, towel, comb (personal hygiene items) (K.Chukovsky «Wash-em-Clean»).

All these types of exercises and tasks can be offered to perform collectively, in pairs, microgroups and individually during classes in preschool education, lessons of various kinds and extracurricular activities in primary school.

We analyzed the scientific and pedagogical literature on the formation of health competence of preschoolers and primary school children, including those with SEN, which shows that fairy tale therapy is an effective, interesting and affordable tool that can be used by teachers in the formation health-preserving competence of children of preschool and primary school age, including those with special educational needs. The list of fairy tales, works of children's fiction, poems, cartoons and feature films that contribute to the formation of health competence of preschoolers and primary school children, including those with SEN, is presented in Table 1.

Among the examples of different activities on the material of fairy tale therapy we can cite the following (performed collectively, in pairs, microgroups and individually during classes in preschool, lessons of various kinds and extracurricular activities in primary school):

- 1) analysis of the content of the work, behavior , their actions, what they lead to, the definition of the main idea, consideration of illustrations and conversation about them;
- 2) collecting puzzles-illustrations for fairy tales;
- 3) work with an interactive book / toy book / book with icons;
- 4) independent drawing of illustrations;
- 5) put the sentences in the correct sequence (according to the content of the fairy tale (story, poem, cartoon, children's feature film));
- 6) preparation and participation in a theatrical performance for a fairy tale (story, poem, cartoon, children's feature film);
- 7) making puppets for puppet theater and preparing a play;
- 8) guessing riddles for a fairy tale (story, poem, cartoon, children's feature film), selection of proverbs, sayings that can illustrate their content;

- 9) guessing crossword puzzles;
- 10) participation in the game-trip;
- 11) completion of illustrations, individual objects, strokes, hatching;
- 12) formation of mental operations: generalization, analysis, synthesis based on the content of the work, etc.

## **10.«LESSONS OF MARY POPPINS» AS ONE OF THE MEANS OF FORMATION OF PRIMARY SCHOOLCHILDREN'S HEALTH-SAVING COMPETENCE**

We present the author's work «Lessons of Mary Poppins». It is based on the novel by P.L.Travers «Mary Poppins» and some fragments of the movie «Mary Poppins comes back» (2018). Charming babysitter Mary Poppins helps her two naughty brawlers, Michael and Jane (who live in House Number Seventeen on Cherry Lane), teaches them to eat healthy food, treat flu and colds, and acquire a variety of good life habits. Each lesson can be used both directly as the base of the lesson and as material for various extracurricular activities in a foreign (English) language. Language and speech material can be adapted and modified depending on the age, class and level of linguistic training of students aged 9-12. The teacher can use individual fragments or the whole lesson planning. You can use scenery, multimedia presentations, as well as some prepared materials for tasks in pairs or groups.

In creating the development, we assumed that play situations based on students' knowledge of well-known works and fairy tales would be the most effective way for young students to acquire health-preserving competence. As you know, Mary Poppins is a classic character in English children's literature, which children perceive as a strict and demanding, but extremely interesting charming teacher.

The first lesson – Healthy Eating – is aimed at forming children's desire to eat healthy and wholesome food instead of harmful. Michael and Jane, along with Mary

Poppins, enter an ancient Porcelain Dish to help the Prince and Princess, who ate only fast food and fell ill. In addition, the lesson has tasks aimed at introducing students to traditional British food.

The second lesson, Health and Illnesses, aims to teach students how to treat the flu and cold. Suddenly, Prince Influenza and the Queen of Colds visited the Banks family, and Michael and Jane fell ill. Charming babysitter Mary Poppins helps House Number Seventeen get rid of uninvited guests and treats her pets.

In the third lesson – Bathtime – Mary Poppins introduces Michael and Jane to their friends – personal hygiene items and teaches them to use them properly. Extremely interesting are the materials of the «Clean Team» for children of primary school age, which students can use both when studying the topic and when performing various creative tasks. During all the magic lessons, students are offered tasks to work in pairs and groups, as well as a variety of interesting poems and songs on the topic.

Thus, it can be concluded that the problem of forming health-preserving competence of primary school children is important. We presented the author's work «Lessons of Mary Poppins». Each lesson from it can be used both directly as a lesson background and as material for various extracurricular activities in a foreign (English) language. The material can be adapted and modified depending on the age, class and level of language and speech training of students aged 9-12. The teacher can use individual fragments or the whole lesson planning.

## **Lesson 1.**

### **Healthy Eating**

**Michael.** Jane! Look what I have bought in our favorite ancient shop in the corner of Cherry Lane! Three packets of chips, five packets of crisps! Here are three bottles of Coca Cola!

**Jane.** Oh, I see a bottle of ketchup, two hot dogs in your packet! That's nice! I like hot dogs with ketchup!



**Michael.** I have already eaten three hamburgers and a packet of crisps on my way home!

**Jane.** And what is for me? I have found a kilo of sweet candies and lollipops! Mmmm! I like them! (Begins eating quickly)

(Mary Poppins comes downstairs)

**Mary Poppins.** Michael, look at your mouth! It is red with ketchup!

**Michael.** I have already eaten three hamburgers with ketchup and a packet of crisps on my way home!

**Mary Poppins.** Jane, and what about you? You've already eaten a lot of candies and lollipops! Oh, my sweet tooth! (Nodds her head)

**Michael, Jane.** We like fast food!

**Mary Poppins.** Can you hear a noise from children's room? Let's go upstairs!

**Jane.** I don't hear anything!

**Mary Poppins.** But I can. Sh-sh-sh...

**Michael.** The noise and groaning are from here! (Shows the Royal Porcelain Platter – a picture or a slide).

**Jane.** From Royal Porcelain Platter? But it is only a platter! It hangs on the wall!

**Mary Poppins.** Can you see a Royal Palace on the Royal Porcelain Platter? The groaning and noise are there!

**Michael, Jane.** Maybe those who live in the Palace need our help?

**Mary Poppins.** I am sure! 1... 2... 3... Shazam! My magic umbrella will bring us to the Royal Palace!

(Mary Poppins, Michael and Jane are in the Royal Porcelain Platter – a decoration, a picture or a slide)

**Michael, Jane.** Where are we?

**Mary Poppins.** We are in the Royal Porcelain Platter, my dears! We should go there and help Prince and Princess who live in the Palace! They are in danger.

**Michael, Jane.** In danger? What has happened to them?

**Mary Poppins.** Everything is in its time. Let's go!

(Mary Poppins, Michael and Jane are near the road. There is a carriage in front of them. The door of this carriage is closed – a decoration, a picture or a slide)

**Coachman.** Oh, Mary Poppins! I am glad to see you! I hope that you will help our Prince and Princess!

**Jane.** But what has happened to them?

**Coachman.** Our beloved Prince has a stomachache. Our Princess has a toothache. They became fat and they are in bed now!

**Mary Poppins.** I think they have eaten a lot of junk food and sweets! (Turns to Michael and Jane). Can you see now what may happen if you eat unhealthy food?

**Jane.** It's Michael! He, only he bought everything in the shop!

**Mary Poppins.** And you, my girl, have eaten a lot of sweets too!

**Coachman.** The door of this carriage is closed. It will open if you divide these products into 2 categories: junk and healthy:

*chocolate, eggs, carrot, sweets, honey, bread, meat, cake, milk, hot dog, butter, fish, candy, apple, chips, cheese, hamburger, orange, tomato, pizza.*

(Students work in groups and complete the task)

**Mary Poppins.** But to be really healthy we need not only healthy food but also sport and exercise for our body and laugh and smile for our good mood.

**Coachman.** Now the door of my carriage is open, and we can go to the Palace! Thank you, children!

(Mary Poppins, Michael and Jane are near the Palace)

**Michael, Jane.** Let's go to Prince and Princess' room!

(There is a bedroom. Prince and Princess are in beds. They are crying and moaning)

**Prince.** Dear Mary Poppins! You are here!

**Princess.** Dear Mary Poppins! Michael, Jane! Help us!

**Mary Poppins.** Yes, my dears! We have come to save us!

**Michael, Jane.** Mary Poppins! How can you do this?

**Mary Poppins.** Once upon a time, there was a Kingdom of healthy food (Slide 1). Everything in this Kingdom was eatable and drinkable and there were many types of healthy food there (Slide 2). There was Vegeland, where all the vegetables lived (Slide 3), Fruitland, where all the fruit and berries lived (Slide 3), Cropland, where all the crops and bread lived (Slide 4), Milkland, where all the dairy products lived (Slide 5), and Meatland, where all types of meat and sausage lived (Slide 6). They all lived very happily together until one day a new generation of food came to the Kingdom – junk food (Slide 7). They made their own junk food land (Slide 8). King, Queen, their children, Prince and Princess, other people forgot what food is healthy and became very sick (Slide 9). This is a sad story!

(Students recite the rhymes or sing)

Verse 1

Chocolate I hear you say,  
Ice cream I could eat it every day,  
Chips oh what a lovely treat,  
But not that good to eat.

Verse 2

Cake so nice and sweet,  
Hot dogs, well they make a lovely treat,  
Hamburgers okay once in a while,  
But that food won't make you smile.

Chorus

You'll be in a good mood,  
With healthy food,  
Fruits and vegetables, grains will help you grow,  
You'll have energy, just you wait and see,  
Healthy food will make you smile.

### Verse 3

Bananas I hear you say,  
Vegetables you should eat them every day,  
Bread more than a lovely treat,  
Also good to eat,  
Grapes so nice and sweet,  
Pasta well it's really fun to eat,  
Apples more than once in a while,  
Cause this food Will make you smile.

### Chorus

You'll be in a good mood,  
With healthy food,  
Fruits and vegetables, grains will help you grow,  
You'll have energy, just you wait and see,  
Healthy food will make you smile.

(Read more at <https://fawesome.tv/kids-edutainment/10042219-healthy-food-will-make-you-smile-learning-song#J6OKpFZogGSpAgB.99>)

**Mary Poppins.** I have a big magic bottle in my magic bag! (Takes a big magic bottle from a magic bag – it can be made from paper, but it should be big and colorful)! Look! This medicine will help you to get slim and healthy again! (Takes a big spoon and gives it to Prince, the second spoon is for Princess)

**Prince and Princess** (at first they do not want to take medicine, and then they do this). You are a real magician, Mary!

**Mary Poppins.** Remember, you should not eat junk food! I know, it is tasty and cheap! But it's loaded with calories, sodium, and fat!

**Prince and Princess.** We shall eat only healthy food from today! It is very tasty too!

**Mary Poppins** (Turns to Michael and Jane). And what about you, my dearest?

**Michael.** We shall eat healthy food too!

**Jane.** And no candies and lollipops!

**Mary Poppins.** I hope that you will do what you promised me!

**Mary Poppins** (to the students in the classroom). Now we need to work in groups. I give you the plates and food pictures. The first group needs to make a plate with healthy breakfast, the second group – a plate with healthy lunch, and the third group – a plate with healthy dinner. You have two minutes and then one of you will make a short presentation of your healthy food plate.

**Mary Poppins.** Well done! We finally completed all three tasks. Now, the Kingdom is healthy again. To sum up, tell me please what is healthy food? Why must we eat it every day? What is your favorite type of healthy food?

And what is junk food?

How often do you eat junk food?

Do you promise to eat healthy food every day? Do you promise not to eat junk food?

**Mary Poppins.** Now you'll have a rest. We are going to play a game "Guess the word".

1. Food such as hamburgers, chips that people usually eat very quickly. (fast food)

2. Food that is full of sugar and fat and is bad for you health. (junk food)

3. A person who doesn't eat meat. (a vegetarian)

4. It consists of all the things you need to be healthy and to have enough energy during the day. (a balanced diet)

5. Products such as milk, sour cream, cheese, butter... (dairy products)

**Mary Poppins.** Let us read a text about traditional English meals. Your task is to discuss and to cross out unhealthy food with a pencil.

For breakfast English people prefer either oatmeal or cereal with milk, fried eggs with bacon, a glass of orange juice or a cup of fresh coffee. During lunch many

people are away at work, or at school, so they carry their lunch with them. It usually consists of a couple of delicious sandwiches with ham, cheese and fresh vegetables, and a small pack of juice.

Many Englishmen drink 5 o'clock tea with cookies. For dinner families usually gather around the dining-table to chat and to share some tasty dishes. Among them steaks or fish, steamed vegetables, rice, fresh salad, and a glass of wine or beer, depending on tastes. Children drink either water, or tea. English families often go out for an evening meal, especially on Friday nights.

Traditional English cuisine contains many interesting recipes, but probably the most famous of all is "Fish & Chips". This dish consists of fried chops from fish and French fries. On special occasions, English people often serve roast turkey and traditional pudding.

(Everyone sings a song – choose any you like)

### **Hippy Hoppy Show**

I like food it makes me happy,  
It tastes so yummy and fills my tummy.  
Food gives me strength food makes me grow,  
Breakfast lunch dinner three meals in a row.

Breakfast's important and then comes lunch,  
Then comes dinner, munch munch munch.  
Fruits and veggies meat and fish,  
I love pudding my favourite dish.

(Read more at <https://fawesome.tv/kids-edutainment/10042219-healthy-food-will-make-you-smile-learning-song#J6OKpFZogGSp0AgB.99>)

### **Healthy Food Song**

I love broccoli because broccoli is good for me,

It helps me grow muscles, can't you see.  
I love bananas because bananas are good for me,  
They help me grow stronger, cant you see.  
Carrots, peas, beans and cheese are all very good,  
I eat them like a good girl just like I should.  
Apples, oatmeal, bread and rice are all so good,  
I eat them like a like a good boy just like I should.

(Read more at <https://fawesome.tv/kids-edutainment/10042219-healthy-food-will-make-you-smile-learning-song#J6OKpFZogGSpAgB.99>)

### **Let's Learn About Meals**

Breakfast is the first meal of the day,  
Eat well at breakfast and healthy you stay.  
Toast and eggs and juice will do,  
Or cereal and milk and fruits too.

Lunch time comes in the middle of the day,  
A nice good meal and you are on your way.  
Some love rice and pudding sweet,  
Soup and a sandwich is good to eat.

Dinner is what we have in the evening,  
Fish and vegetable and a muffin with icing,  
Meat and a salad and bread is good,  
Mac and cheese is yummy food.

(Read more at <https://fawesome.tv/kids-edutainment/10042219-healthy-food-will-make-you-smile-learning-song#J6OKpFZogGSpAgB.99>)

## **The Healthy Eating Song**

Chorus

1 - 2 - 3

(Clap, clap)

Sing with me

(Stamp, stamp)

Let's all eat

(Pat tum)

Health-i-ly

(Wave arms)

We will grow

(Stretch up high)

Big and strong

(Strong arms)

Let's all sing our

(Welcome arms)

Healthy eating song

(Clap, clap)

Verse 1

If we all eat well

It helps us learn and play

Choosing healthy food is fun

Why not start today?

Chorus

Verse 2

If we all eat well



It helps us learn and play  
Choosing healthy food is fun  
Why not start today?

Chorus

**Prince and Princess.** Thank you, Mary Poppins! You helped us! Yesterday we ate many cheeseburgers at the Royal Party and there were fizzy drinks like Coca Cola. Now we feel well and we are slim!

**Mary Poppins.** I think that you will explain your Mum and Dad that fast food is very bad. People need minerals, proteins and vitamins.

**Michael.** In this food there are many fats and much sugar and low vitamins and minerals.

**Jane.** People eat fast food in a hurry, which is bad for their health.

**Prince.** If you eat fast food, you'll have many medical problems: obesity, dental problems and heart-ache.

**Princess.** We must eat healthy food. It has many vitamins, minimal of sugar, fats and salt.

**Mary Poppins.** 1... 2.. 3... Shazam! Let us come back home to the House number 17 on Cherry Lane!

**Prince and Princess.** Goodbye! See you!

(Mary Poppins, Michael and Jane are in the children's room again)

**Michael.** Jane, help me to throw all our junk food to the bin!

**Jane.** OK, let's do that!

**Mary Poppins.** Let's go to the shop together and buy healthy food!

**Michael, Jane.** Let's go!

## Lesson 2.

### Health and Illnesses

**Mrs Banks** (comes to children's room). Children, are you here? What happened? Michael, your cheeks are rosy and you are coughing! Are you ill?

**Michael.** Yes, I am ill...

**Mrs Banks.** Jane, why are you sneezing? You have a running nose! Your forehead is hot. You have a high temperature. Are you ill too?

**Jane.** Yes, I am ill too...

**Mr Banks** (comes to children's room). What happened to our children?

**Mrs Banks.** Darling, our children are ill. They have a cold or even flu. Where is our Mary Poppins?

**Mr Banks.** Where is our Mary Poppins?

(Mary Poppins comes to children's room with her umbrella and a magic bag)

**Mary Poppins.** Hello! Nothing changes in Banks' family! Did you wait for me?

**All.** Yes, we did!

**Mary Poppins.** I see children are very ill. That's bad! Michael, Jane, put on your pajamas, go to bed and stay here!

(Michael and Jane are in their beds. Mary Poppins is near them)

**Mary Poppins.** Now I see! Queen Cold and Prince Flu came to Banks' family. I shall put a warm scarf on Michael's neck! I shall cover these naughty children with warm blankets! I brought medicine for you. If you do what I say you will get better and you will be healthy!

Today we'll go to the country of Health. There is a beautiful garden there where different fruit trees grow. Do you like fruits? What fruits do you like? As for me, I like cherries. And you? But the fruits in our garden are magic. If you eat them, you'll be healthy and will study very well. We must get these fruits and make a Health Cocktail from them. There is an English proverb «An apple a day keeps the doctor away».

(Prepares everything for the Health Cocktail)

**Michael, Jane.** Who are these Queen Cold and Prince Flu?

**Mary Poppins.** They are very dangerous! We shall ask them to go away!

**Queen Cold, Prince Flu.** No, we won't go anywhere! It is too comfortable in this room and with these children!

**Mary Poppins.** I wish you to be healthy! Now take my magic medicine and drink it!

**Michael.** I will not drink anything! I have a sore throat!

**Jane.** Me too! I cannot even breathe because of my running nose!

**Michael, Jane.** No!

**Queen Cold, Prince Flu.** Good children!

**Mary Poppins.** You have to do what I say! Without any conversation!

**Queen Cold, Prince Flu.** We will not let you go to the country of Health!

**Jane.** It is cold in the room! I cannot breathe!

**Queen Cold.** That is nice!

**Michael.** I cannot swallow and I am coughing! I have a high temperature!

**Prince Flu.** Excellent! Let your temperature get higher and higher!

**Mary Poppins.** No! Stop it! Michael, Jane, my magic bottle is waiting for you! Sit down and have the big spoons!

**Michael.** I will not drink anything! I have a sore throat!

**Jane.** Me too! I cannot even breathe because of my running nose!

**Mary Poppins.** Children! (Looks very strictly and puts a big colorful bottle on the table near children).

(Children obey and drink what is in the big magic bottle)

**Michael.** My medicine tastes like strawberry and milk! Yummy!

**Jane.** And my medicine tastes like lemon juice with sugar! Mmmm!

**Mary Poppins.** How are you now, my dears?

**Michael.** I feel much better now!

**Jane.** And I am OK now!

**Michael, Jane.** Thank you, Mary Poppins! You are a real magician!

**Queen Cold, Prince Flu.** Oh, no! You're bad children! (They run away)

(Mary Poppins sings a song. The students can sing together with her)

**“Cough, Cough, Cough and Sneeze”**

Cough, cough, cough and sneeze,

But not into your hand.

Use a tissue or an elbow,

That’s the law of the land!

Wash, wash, wash your hands,

Wash them every day.

After you go and before you eat,

Keeps yucky germs away!

Keep, keep, keep your hands

Out of your eyes, mouth, nose.

Stay away from colds and flu,

So you can stay on your toes!

**Mary Poppins.** Read Mary Poppins story about the traditional treatment of colds in England and in the list of recommendations below tick the odd ones:

- 1) open all the windows;
- 2) open all the doors;
- 3) drink tea;
- 4) drink coca-cola;
- 5) eat a large breakfast;
- 6) eat a light meal.

(Mary Poppins sings. Other students can sing together with her)

**We Need to Cover Our Cough**

(sung to the tune of «The Farmer in the Dell»)

We need to cover our cough. We need to cover our cough.

Hi ho the deri-o, we need to cover our cough.

We need to cover our sneeze. We need to cover our sneeze.

Hi ho the deri-o, we need to cover our sneeze.

We need to use tissue. We need to use tissue.

Hi ho the deri-o, we need to use tissue.

We need to toss it out. We need to toss it out.

Hi ho the deri-o, we need to toss it out.

We need to wash our hands. We need to wash our hands.

Hi ho the deri-o, we need to wash our hands.

(Say together:) No tissue? I'll cough or sneeze in my sleeve!

**Mary Poppins.** We've just come to our garden to get fruits for our Health Cocktail. But to take them you must answer my questions. If you agree – clap your hands, disagree – stamp your feet. Ready? (Students answer the questions)

1. Can we drink cold milk?
2. Does tea with lemon help you when you are ill?
3. Should you do exercises regularly?
4. Can we eat ice-cream in winter?
5. Should we clean teeth every morning?
6. Should we eat fast food?
7. Should we go in for sport?

Take your favorite fruit and we'll make the Health Cocktail.

- Take a glass of crystal water with sunrays and fresh air.
- Put your favorite fruit rich in vitamins.
- Mix it energetically.
- Sprinkle with humour.
- Drink slowly to feel the taste of it.

- Feel how you become healthy, clever, strong, kind, and happy. Be healthy!  
(Mary Poppins gives children glasses of cocktail)

### **Lesson 3. Bathtime**

**(with using materials of pack «Clean Team»)**

**Mary Poppins.** We have come home from our walk! It's time to have lunch!  
Oh! Michael, Jane! Look at your hands and faces! (Makes children turn around and  
look into a mirror) They are black! I've never met such dirty children in my life! No  
lunch for you!

**Michael.** I don't like to wash! I don't want to wash! I am hungry!

**Jane.** Me too!

**Mary Poppins.** Remember, I am a great magician! I want you to meet my  
friends! They will help you to be clean and neat children! Washing will turn into a  
great adventure with them!

**Jane.** Who are your friends, Mary Poppins?

**Mary Poppins.** They are a Clean Team!

**Michael.** I want to meet this Clean Team!

**Jane.** Me too!

**Mary Poppins.** OK, let's go to the bathroom. They are there and they are  
waiting for you!

**Soap.** Nice to meet you! I am Sammy Soap!

**Sink.** And my name is Rosie Rinse!

**Water Tap.** Hi! I'm Sally Splash!

**Towel.** Did you recognize me? My name is Mr Dry!

(sing a song together with Mary Poppins):

Time to take a bath

Wash all the dust off from the path

Scrub off whatever grime I may hath

It's time to take a bath

I've been outside playing all day

Mom says I look and smell that way

She gives me supper, out in the yard

She says cleaning the whole house would be much too hard

I throw my clothes in the washing machine

They are as nasty as I've ever seen

My dog is muddy from tail to nose

I get the bathtub, and he gets the hose

The water is brown, I've soaked and scoured

Been siding and rinsing for half an hour

I've belted out all of my favorite tunes

My fingers and toes are all wrinkled like prunes

Time to get out of the bath

I've washed all the dust off from the path

I've scrubbed off whatever grime I may hath

It's time to end the bath

Tomorrow I'll probably do it again

Get dirty and muddy and filthy and then

My mom will say, «Don't think I forgot.

I know that you know, and you know I know,

I know that you know that it's time for you know what».

**Clean Team.** We shall be friends, shall we?

**Children.** Mmm... Mmm...

**Clean Team, Mary Poppins.** Let's teach your family and friends why we need to wash our hands!

**Clean Team.** Children, there are germs which are now on your face, hands, hair! They are harmful! (shows the picture of germs)

**Mary Poppins.** Can you tell us which letters from the words the germs have taken?

H a ... d          g e r ... s      s p l ... s h    w ... s h

(Students work in pairs or small groups)

**Mary Poppins.** Draw around the dots below to show who can help you to wash away the germs.

(Students work individually and trace. The answer is «Sammy Soap»)

**Sally Splash.** Can you guess? There were 5 germs on Michael's hands. He cleaned 3 of them away. How many germs did he still have to get rid of?

**Rosie Rinse.** I know! 2!

**Mary Poppins.** That's right!

(sing a song together with Mary Poppins):

### **Bath Time**

A rubber duck and a sailboat;

I watch my bath toys sink and float.

They keep me company in the tub

Till Mommy makes me soap and scrub.

I love to take a bath each night,

And go to bed all clean and bright.

**Sammy Soap** (comes to Michael and Jane). Let's wash hands with Sammy Soap!



**Sally Splash.** Wet your hands!

**Sammy Soap** Get soapy!

**Sammy Soap** Rub carefully!

**Rosie Rinse.** Rinse off!

**Mr Dry.** Towel dry!

(Michael and Jane wash their hands)

**Michael.** We have already washed our hands!

**Jane.** They are clean!

**Mary Poppins.** Yes, but you are still dirty! You must have a bath!

(sings a song)

### **Splish Splash Splosh Bath Time Song**

Splish, splash, splosh,

Singing in the bath,

Find the soap, give it a rub,

And give yourself a wash.

Splosh, splish, splash,

Making lots of suds,

Take the shower, rinse it off,

You're ready in a flash!

(Michael and Jane are in the bath)

### **Clean Team.**

(sings a song)

### **Down In The Jungle: Bath Time Song**

Down in the jungle where nobody goes,

There's a big fat elephant washing his toes,

With a rub-a-dub here, and a rub-a-dub there,

That's the way he washes his toes!

(chorus)

With a rub, dub, rub-a dub-a-rub-a-dub,

Rub, dub, rub-a-dub-a-rub-a-dub,  
Rub, dub, rub-a-dub-a-rub-a-dub,  
That's the way he washes his toes!

Down in the jungle where there's nobody there,  
There's a great big lion washing his hair,  
With a rub-a-dub here, and a rub-a-dub there,  
That's the way he washes his hair!

(repeat chorus)

Down in the jungle, if you look in the trees,  
There's a cheeky monkey washing his knees,  
With a rub-a-dub here, and a rub-a-dub there,  
That's the way he washes his knees!

(repeat chorus)

Down in the jungle if you care to check,  
There's a very tall giraffe washing his neck,  
With a rub-a-dub here, and a rub-a-dub there,  
That's the way he washes his neck!

Down at the river, if you look underneath,  
There's a great big crocodile brushing his teeth,  
With a rub-a-dub here, and a rub-a-dub there,  
That's the way he brushes his teeth!

**Michael and Jane** sing a song. The rest of students make all the actions and sing too)

♪ Can you wash your hair? [Shrug your shoulders, make an inquisitive look with your face, and pretend to wash your hair.]

I can wash my hair. [Pretend to wash your hair.]

Can you wash your feet? [Shrug your shoulders, make an inquisitive look with your face, and pretend to wash your feet.]

I can wash my feet. [Pretend to wash your feet.]

Can you wash your face? [Shrug your shoulders, make an inquisitive look with your face, and pretend to wash your face.]

I can wash my face. [Pretend to wash your face.]

Can you wash your knees? [Shrug your shoulders, make an inquisitive look with your face, and pretend to wash your knees.]

I can wash my knees. [Pretend to wash your knees.]

I can wash my hair. [Pretend to wash your hair.]

I can wash my feet. [Pretend to wash your feet.]

I can wash my face. [Pretend to wash your face.]

I can wash my knees. [Pretend to wash your knees.]

This is the way we take a bath. [Wash your whole body!]

Can you wash your shoulders? [Shrug your shoulders, make an inquisitive look with your face, and pretend to wash your shoulders.]

I can wash my shoulders. [Pretend to wash your shoulders.]

Can you wash your toes? [Shrug your shoulders, make an inquisitive look with your face, and pretend to wash your toes.]

I can wash my toes. [Pretend to wash your toes.]

Can you wash your hands? [Shrug your shoulders, make an inquisitive look with your face, and pretend to wash your hands.]

I can wash my hands. [Pretend to wash your hands.]

Can you wash your nose? [Shrug your shoulders, make an inquisitive look with your face, and pretend to wash your nose.]

I can wash my nose. [Pretend to wash your nose.]

I can wash my shoulders. [Pretend to wash your shoulders.]

I can wash my toes. [Pretend to wash your toes.]

I can wash my hands. [Pretend to wash your hands.]

I can wash my nose. [Pretend to wash your nose.]

This is the way we take a bath. [Wash your whole body!] 🎵

**Sammy Soap.** Those pesky germs have hidden all the hand washing words!

**Germs.** We have hidden 8 words! Can you find them all? (word search activity)

(wash tap, splash, rinse, germs, dry, soap, hands)

**Michael and Jane.** We can splash...

**Sally Splash.** With me, Sally Splash!

**Michael and Jane.** We can soap...

**Sammy Soap.** With me, Sammy Soap!

**Michael and Jane.** We can rinse...

**Rosie Rinse.** With me, Rosie Rinse!

**Michael and Jane.** We can dry...

**Mr Dry.** With me, Mr Dry!

**Mary Poppins.** Well, now, children, you are clean!

**Clean team.** Let's be friends!

**Michael and Jane.** Yes, sure, you are real friends and helpers!

**Mary Poppins.** Now you are clean children! But it is only the beginning of all miracles I can do! It is a beginning of changes in Banks' family, where there is no children's laughter!

(The song from the film «Mary Poppins returns» (2018), students watch the trailer: in the bath)

Can You Imagine That?

...

John you're right

It's good to know you're bright

For intellect can wash away confusion

Georgie sees

And Annabelle agrees  
Most folderol's an optical illusion  
You three know it's true  
That one plus one is two  
Yes, logic is the rock of our foundation  
I suspect and I'm never incorrect  
That you're far too old to give in to imagination

No, not yet

Some people like to splash and play

Can you imagine that?

And take a seaside holiday

Can you imagine that?

Too much glee lives rings around the brain

Take that joy and send it down the drain

Some people like to laugh at life

And giggle through the day

They think the world's a brand new shiny toy

And if while dreaming in the clouds

They fall and go kersplatt

Although they're down and bent in half

They brush right off and start to laugh

Can you imagine that?

«On second door perhaps you're right, it makes no sense to take a bath this early»

«Wait! I want to take a bath!»

«Oh, really? Up you go and in you go»

«Georgie! What happened, will I be alright?»

«Well, it is just a bath after all, but then again it's not my tub»

«Shouldn't you go in after them?»

«Oh no I had my bath this morning, thank you»

«Well, if you won't, I will!»

«Off we go»

Some people like to dive right in

Can you imagine that?

And flap about in bathtub gin

Can you imagine that?

Doggies paddling twenty leagues below

Might seem real but we know it's not so

To cook without a recipe

Can you imagine that?

And heaven knows what lives within that pot

Some pirates follow treasure maps

And wear a silly hat

They search the world for buried gold

They won't grow up and don't grow old

Can you imagine that?

Be sure to scrub behind your ears

Some answer when adventure calls

Can you imagine that?

And sail straight over waterfalls

Can you imagine that?

They see living as it's own reward (ahoy!)

We rock the boat then (man overboard!)

Some people look out on the sea  
And see a brand new day  
Their spirit lives them high above the blue  
    Yet some others spear an anchor  
And they sink in seconds flat  
So, perhaps we've learned when day is done  
Some stuff and nonsense could be fun  
Can you imagine that?

(Students get individual stickers as a reward for washing their hands)

## **Mary Poppins Comes Back! (Mary Poppins' Lessons-2)**

### **Lesson 1**

#### **Miss Endrew Comes to Banks' Family**

**Mr Banks** (with a big envelope). Look, darling! What is it?

**Mrs Banks** (takes an envelope and paper from it). Oh, it is a telegram! And it is for you, darling!

**Mr Banks** (reads). Oh, my God! M-m-m...

**Mrs Banks** (frightens). What? What happened?

**Mr Banks**. My nurse! Do you remember her? Miss Endrew! She comes to us for a month! She sent us this telegram! Look!

**Mrs Banks** (reads). «Dear Jorge! I am coming to your House Number Seventeen for a month in three days! Please close all the windows, make your fireplace work and put a lot of pillows and a warm blanket on my bed! Don't forget! I will teach you how to live in a good way! Yours, Miss Endrew». Darling, no problem!

**Mr Banks**. No problem? Do you understand what are you saying? She will teach that we must sleep until midday, watch TV and eat only sweet food for every meal! Moreover, all windows will be closed! May be she will offer us something awful too!

**Michael, Jane.** Dad, but that is nice! We shall sleep and play a lot! We shall eat only sweets! Hurray!

**Mr Banks.** Children! Children! That's awful! You do not understand! You will become fat and unhealthy! I was very fat and slept a lot in my childhood with Miss Endrew!

*(Three days passed, and Miss Endrew came to Cherry Lane to House Number Seventeen by a big taxi. Banks' family stands near the house)*

**Miss Endrew.** Attention! I am getting off the taxi!

**Mrs Banks** (runs to Miss Endrew). Dear Miss Endrew! Welcome to our house!

**Michael.** Jane, look! There are many suitcases, but all things are mixed!

*(Work in groups. Help Miss Endrew to put all things in a right suitcase: «Clothes», «Meal», «Bath things», «Medicine». There should be pictures of suitcases and cards with separate words. Students put the correct card into a correct suitcase)*

**Miss Endrew.** Oh, I am very tired! Show me my room!

**Mrs Banks.** Yes, yes! Let us go!

**Mr Ei.** Dear sister, don't do that!

**Mrs Banks.** Robert, let's go!

**Miss Endrew.** Jorge! Where are you? Did you forget what I taught you? We all must sleep!

**Mr Banks.** M-m-m...

*(Banks' family and Miss Endrew come to the bedroom)*

**Miss Endrew.** Why are there only seven pillows on my bed? In addition, the blanket is not warm! And there is no fire in the fireplace!

**Mrs Banks.** But this blanket is the warmest in our house... The fireplace? It does not work... But we shall repair it...

**Miss Endrew.** Let us sleep until evening! And in the evening we shall eat a very big sweet cake!

**Mrs Banks.** Children, are you here? Please, go to your bedroom and sleep! We are all tired!



**Michael.** Mum, I like big sweet cakes! That is nice!

**Jane.** And I want this cake too!

**Mr Ei.** Sister, don't do this! It's harmful to sleep a lot and to eat only sweet food!

**Mrs Banks.** Oh no! I am always tired! I have a lot of things to do! And I have two children! Let me have a rest! (Begins sleeping)

**Mr Ei.** Michael, Jane, children! Go to the park! Maybe you will meet Eastern Wind! Oh, these adults!

**Jane.** Michael, I am waiting for an Eastern Wind!

**Michael.** Only Mary Poppins can help us!

(Michael and Jane go to the park and wait for Eastern Wind)

In the House Number Seventeen everyone except Mr Ei is sleeping. The windows are closed. Mr Ei goes to his tent near the house and plays the guitar.

At the same time, Miss Endrew goes to the living room and writes the new rules for the house:

*12.00 – getting up*

*12.00 – 13.00 – a big breakfast: jam, lollipops, sweets and sweet coffee or tea*

*13.00 – 16.00 – watching TV in the bed*

*16.00 – 17.00 – lunch: a big sweet cake, chocolates and sweet coffee or tea*

*17.00 – 19.00 – lying in the bed*

*19.00 – 22.00 – supper: 5 portions of ice-cream and chocolate*

*00.00 – bedtime*

*And remember: no open windows; there should be only warm and dry air in the house!*

Mr Banks and Mrs Banks sleep and get fatter. They are yawning.

In the park.

**Michael.** Eastern Wind, come to us!

**Jane.** Mary Poppins, help us!

(Eastern Wind blows and Mary Poppins appears)

**Michael, Jane** (run to Mary Poppins). Mary Poppins! Mary Poppins!

**Mary Poppins** (putting her umbrella in a big bag). What happened again in Banks' family? And where are your gloves?

**Michael, Jane.** Mary Poppins! Help us!

**Mary Poppins.** Oh, I know what happened in House Number Seventeen! Let's go! It's time for tea!

**Michael, Jane.** Let's go! It's time for tea!

**Mary Poppins.** What is it? Look!

**Michael, Jane.** Mary Poppins! It is a cage and a fat parrot in it!

**Mary Poppins.** 1, 2, 3... SHAZAM! (the cage opens, the parrot becomes slim and flies)

**Michael, Jane.** Mary Poppins! That was super!

**Mary Poppins.** Now let us go inside House Number Seventeen! What is it there?

(In the House Number Seventeen Mr Banks and Mrs Banks are sitting at the table in the dining room and eating a big sweet cake with Miss Endrew. The new rules hang on the wall)

**Mary Poppins.** What is it? Why are you so fat?

**Mr Banks and Mrs Banks.** M-m-m... A very tasty cake! Let us have more!

**Mary Poppins.** 5... 10...15... SHAZAM! (The cake disappears, Mr Banks and Mrs Banks are slim again).

**Michael, Jane.** Mary Poppins! You are a real magician!

(Mr Ei comes to the dining room)

**Mary Poppins.** And you, Mr Ei, why didn't you stop Miss Endrew?

**Mr Ei.** Sorry, Mary, I could not do this...

**Michael, Jane.** Mary Poppins! What shall we do with Miss Endrew?

**Mary Poppins.** Everything is in its time! First, let us correct the rules she made for you!

(Students help Mary Poppins and children to correct the rules of working day)

*07.00 – getting up*

*07.00-07.30 – morning exercises, washing hands and face, having a shower, brushing teeth*

*07.30 – breakfast: porridge, bacon and eggs, juice*

*08.00 – going to school*

*13.00 – lunch: soup, meat and potatoes, salad, tea*

*13.30 – 16.00 – walking, playing, having free time*

*16.00-18.00 – doing homework*

*18.00 – supper: fruits, cottage cheese, toast, a glass of milk or yoghurt*

*18.30-19.30 – helping about the house*

*19.30-20.30 – free time*

*20.30-21.00 – preparing for bedtime: drinking milk, a shower, brushing teeth*

*21.00 – bedtime*

*And remember: the windows should be opened; there should be fresh air in the house!*

**Mary Poppins.** Now let us choose the meal, which is useful for children!

*(Students, Michael and Jane make different variants of useful breakfast, lunch and supper. We can offer different variants of this activity: using pictures with words, or students can do it like a menu in a restaurant in a written form)*

**Mary Poppins.** And you, Miss Endrew, must learn these new rules!

**Miss Endrew.** My girl, I do not have to do anything!

**Mary Poppins.** If not... 6, 5, 4... SHAZAM! Go to the bird's cage!

**Miss Endrew.** Oh, where am I? In the cage? It is small!

**Mary Poppins.** Mr Ei, bring her huge suitcases and call a taxi! She will go home!

**Mr Banks and Mrs Banks, Michael, Jane.** Thank you, Mary Poppins! You are a real magician!

**Mary Poppins.** My dearest, do not forget to keep my rules and everything will be OK in your family!

**Mr Banks and Mrs Banks, Michael, Jane.** And Miss Endrew will not trouble us!

## Lesson 2

### Miss Lark and her dog Edward

**Michael.** (Looks at the window) Look, Jane! It is raining!

**Jane.** Yes, it is raining! Oh, listen! I hear a dog is bowing!

There's a Doggy at the Door - By Scott Smith - sung to "There's a Spider on the Floor"

There's a doggy at the door at the door.

There's a doggy at the door at the door.

Oh who could ask for more

Then a doggy at the door?

There's a doggy at the door

at the door.

**Michael.** What dog? I don't want!

**Mary Poppins.** Children, I think it is time to open the door and see what dog is near the house (comes to the door and opens it)

**Jane.** Mary Poppins! Mary Poppins! Look, it is Edward, Miss Lark's dog!

**Mary Poppins.** Yes, you are right! Edward, come here! (Edward runs into the House Number Seventeen).

There's a doggy in the house

in the house.

There's a doggy in the house

in the house.

Are you sure it's not a mouse?

No, a doggy in the house

There's a doggy in the house,

in the house.

There's a doggy on the stair,  
on the stair.

There's a doggy on the stair,  
on the stair.

Doesn't anybody care  
That a doggy is on the stair?

There's a doggy on the stair,  
on the stair.

There's a doggy in the hall,  
in the hall.

There's a doggy in the hall,  
in the hall.

Well, he's playing with a ball,  
The little doggy in the hall.

There's a doggy in the hall,  
in the hall.

**Jane.** Mary Poppins! Why is Edward here?

**Mary Poppins.** Maybe, he went for a walk with Miss Lark. It began raining, and the poor dog frightened and ran away.

**Michael.** I hate dogs! Oh, you are a nasty dog! (Raises his hand with a fist, Edward frightens and runs under the arm-chair)

**Jane.** Michael! Mary Poppins, he frightened Edward!

**Mary Poppins.** Michael, your behavior is bad! Don't do this! (stamps her feet)

**Michael.** But I want to! Where is this puppy? (Runs everywhere and looks for Edward to beat him)

**Jane.** Michael! What are you doing? I didn't know that you hate dogs!

**Mr Ei.** (Comes wet from the tent to the House Number Seventeen) Oh, it's pouring cats and dogs! What happens here, children?

**Jane.** Miss Lark's Edward came to us! He lost his way in the park when the rain started. Edward is under the armchair in the living room.

**Michael.** I hate dogs! Let me find him! I will beat him!

**Mr Ei.** Michael, Jane, the dogs are very good! Listen! (Sings and plays the guitar)

My Dog

My dog listens when I talk

He goes with me for a walk

When I sleep, he sleeps too.

He does everything that I do.

When my sister / brother / friend makes me mad,

He hangs his head and looks so sad.

He cuddles up and licks my hand

And tells me he can understand.

(Mr. and Mrs. Banks come to the House Number Seventeen. They are wet and open their umbrellas to make them dry)

**Mr. Banks.** Why are you so sad, children? What happened?

**Mrs. Banks.** Mary Poppins, why are our children so gloomy and dull? What happened?

**Mary Poppins.** Nothing happened, Madam... (looks strictly at the children, especially at Michael)

**Jane.** Miss Lark's Edward came to us! He lost his way in the park when the rain started. Edward is under the armchair in the living room. He is frightened!

**Mrs. Banks.** Oh, poor Edward! Miss Lark is looking for him everywhere! But it is raining!

**Mr. Banks.** Michael! I didn't expect! You are punished for your behavior! No new toys, no cartoons, no sweets and cakes!

**Michael.** But, Daddy...

**Mr. Banks.** No! You are punished! (sings)

My Puppy

It's funny

my puppy

knows just how I feel.

When I'm happy

he's yappy

and squirms like an eel.

When I'm grumpy

he's slumpy

and stays by my heel.

It's funny

my puppy

knows such a great deal.

**Mrs. Banks.** (sings)

The Dog Song

I see a dog.

The dog sees me.

I like the dogs.

The dogs like me.

Big white dogs.

One, two, three.

I like the dogs

and the dogs like me.

**Mary Poppins.** Once there was a yard full of domestic animals: dogs, cats, horses, sheep, hens, cocks, cows, goats and others. A very bad boy came to this yard and began beating and catching the animals. Animals were very frightened. First, they wanted to run away, but one dog had a brilliant idea. All animals took this bad

boy and put him into the doghouse. The dogs barked, the cats meowed, and the cows mooed. The boy was afraid of animals and could not go away.

**Jane.** Mary Poppins! And what happened to the boy?

**Mary Poppins.** The boy was so frightened that he promised not to beat animals. Only after that, he was free from the doghouse.

**Jane.** What a clever dog was there in the yard!

**Mary Poppins.** (Turns to Michael. He puts his head down) And you, my darling, what about your nasty habits? Look, Edward is still under the armchair!

**Michael.** Mary Poppins! It was last time, I promise!

**Mr Ei.** Now call Edward! Maybe he will come to you!

(Michael calls Edward; the little dog comes to the boy. Michael promises not to tease dogs. Edward licks Michael's face and wags his tail. Michael and Jane laugh. Mary Poppins tries to look strictly, but soon laughs too. Mr. and Mrs. Banks look at their children and laugh)

**Michael, Jane.** (play and sing)

My Puppy

I like to pat my puppy (make puppy with one fist, pat)

He has such nice soft fur (pat puppy)

And if I don't pull his tail (pull tail)

He won't say "Grrrr!" (make angry face)

(Soon Miss Lark comes to the House Number Seventeen. She is looking for Edward)

**Miss Lark.**

My Puppy

My puppy has a doghouse,  
just outside my door.

He licks me when I pet him,  
and wags his tail for more.

He's always there beside me,



no matter what I do.

My puppy is my special friend,  
and a family member, too.

**Mrs. Banks.** Children, this is Miss Lark! Let us open the door!

**Miss Lark.**

Where Oh Where Has My Doggie Gone

Oh where, oh where

Has my little dog gone?

Oh where, oh where can he be?

With his ears cut short

And his tail cut long

Oh where, oh where can he be?

I think he went down

To the building site

To see what he could see

And in his mouth

Was a globe so bright

I wonder what it could be.

**Mary Poppins, Mrs. Banks.** Good evening, Miss Lark! Welcome to the House Number Seventeen! It is pouring cats and dogs!

**Miss Lark.** Good evening! Yes, the weather is nasty today! And my Edward ran away when the rain started! We were walking in the park.

**Michael, Jane.** Miss Lark, Edward is in our house.

**Miss Lark.** Eddy! My doggy! Where is your cap and coat? (Kisses Edward)

**Mary Poppins, Mrs. Banks.** Miss Lark, children, Robert! Now it is high time to have tea and sandwiches! Let us go to the kitchen!

**Mary Poppins.** And for Edward there is a cup of hot milk!

**Jane.** Miss Lark, will you allow us to play with Edward in the children's room? Please!

**Miss Lark.** Yes, my darling!

**Michael, Jane.** (Sing and play)

There's a doggy in my room,  
in my room.

There's a doggy in my room,  
in my room.

Now he's chewing on a broom,  
The little doggy in my room.

There's a doggy in my room,  
in my room.

There's a doggy on my bed,  
on my bed.

There's a doggy on my bed,  
on my bed.

Now he's licking at my head.  
The little doggy on my bed.

There's a doggy on my bed,  
on my bed.

## **11. USE OF CHINA'S FAIRY TALES IN THE PRACTICE OF FAIRY TALE THERAPY**

The uniqueness of Chinese culture lies in the fact that it has for centuries established traditional values: respect for elders, helping others, family relationships, self-improvement, his search for personal life, the desire to combine inner desire and civic duty, worship of nature as an example of harmony and eternity. Chinese culture has long been based on the recognition of the power of moral example. Noble man, according to ancient Chinese wisdom, avoids hatred, does not cause quarrels,

restrained in words, respectful in communication. Everyone must strive to become better, to strengthen and enrich the morals of his people.

The main purpose of Chinese folk art, as well as other countries, is to establish the ideal. In ancient China, art itself was an ideal, that is, the embodiment of dreams and aspirations of the people to improve life. Chinese culture has long had a desire to recreate man's connection with nature – water, air, land, plants, birds and animals. The life of nature and their perception by man, the joys and sorrows of existence, love of country and compassion for all things – all this inspired the Chinese masters of the word [24].

The most romantic tales were created by the Chinese people. And it does not matter that the Chinese are practical in real life, but in magical stories, simple peasant boys become noble officials, and sometimes even emperors. Of course, they are helped by magical powers, on the side of good are all four elements and their masters. Fire-breathing dragons are ready at the wave of the hand of a fairy-tale hero to fight with the army of invaders and scatter their mortal bodies on the hills.

Among the most interesting Chinese fairy tales are the following: «Bai Shang and the Turtle», «Liu Brothers», «Grateful Grandfather», «Mountain of the Sun», «Peony Girl», «Grandfather Stone Head», «Yellow Stork», «Mother and Son Bridge», «Three Brothers», «Three Trees», «Malyan's Magic Brush», «Why the Owl Cries Only at Night» and others. Cartoons are based on some fairy tales.

The ancient Chinese people have their own philosophy of life and interpret in their own way some significant milestones in human life. But universal values are respected in China even more than in other countries. Judges in fairy tales reconcile animals, elements, people and explain to foolish souls about bad deeds, emphasize the importance of living in good conscience.

It is worth noting that the main source of children's literature in China are folk tales of a mythological nature, which were written many centuries ago. It should also be borne in mind that due to the political and social system of the Chinese Republic and historical events, for a long time children's literature, which would have

entertaining functions, did not exist at all. Therefore, the nature of Chinese fairy tales is more instructive and serious than European ones. The characters of fairy tales are rulers and emperors, and secondary characters are dignitaries and officials [29].

Chinese tales about animals are based on explanations of animal behavior, their characteristics and habitat. Intricate stories are about why dogs howl at the moon, why mice are afraid of cats, why a prickly hedgehog. Not forgotten stories about beastly tricks, where the little one will always deceive the big beast and come out the winner. A separate category, which is divided into several areas - is fairy tales about animals.

Werewolves and people who know how to look different are always present in fairy tales. The Chinese believe in all kinds of werewolves so much that in the Middle Ages books published recipes for their expulsion. And now in many provinces, before each important case, there is a mandatory ritual to scare away evil demons and werewolves.

We know the diligence of the Chinese people not by hearsay, but few people know Chinese tales about artisans. The usual plot for them is when a famous master teaches other people or a person sacrifices himself to help the master [23].

Here are some creative questions and tasks that students can ask to work on Chinese fairy tales:

1. How could a boy Malyan help people with a magic brush? Imagine that a magic brush lost its good power and began to revive only the bad. What could Malyan do to restore the magic power of the brush? («Malyan's Magic Brush»)

2. How do you imagine the further life of the emperor from the fairy tale «The Magic Brush of Malyan»? And the emperor's from the fairy tale «A Yellow Stork»? Could they be kind and humane? Why? If so, what good deeds could they do for their people?

3. Draw and tell the story of what life could be like in China after a stork left the emperor's palace and flew to Mi («A Yellow Stork»).

4. Draw and tell a story about what good deeds the Liu brothers can do to

people and animals after defeating the emperor («Liu Brothers»).

5. Imagine that the Liu brothers are bad people and the emperor is good and sensitive. What could he teach the brothers? Make an illustration to the plot of the fairy tale («Liu Brothers»).

Thus, we can conclude that Chinese fairy tales can be successfully used in the practice of fairy tale therapy in order to form positive character traits, diligence, respect for people and universal values in general. The instructive elements and morals of the works coincide with the representation of fairy tales in Slavic and Western literature: good defeats evil, love defeats hatred, love for parents, homeland, loyalty to friends and more are celebrated.

## **12. USE OF ENGLISH FOLK AND AUTHOR'S FAIRY TALES IN THE PRACTICE OF FAIRY TALE THERAPY**

The English folklore space, in general, represents the cultures of different tribes, through the prism of which the mentality of these cultures is traced. An English fairy tale gives us the opportunity to be in childhood, and not just in childhood, not in the childhood of our own or any other child, but in our own. For example, Virginia Woolf wrote about Carroll's fairy tales that they are not children's books, but books in which we become children. And these words of hers can be extended to the entire English fairy tale [50, p. 352].

The analysis of the fairy tale texts showed that the events of the English folk tale are fantastic, and its main characters are ordinary people (lazy Jack, clever Polly, ordinary farmers) who receive magical bean trees, cups that are never empty, or grants as a result of three wishes' performance *бажань* («The Singing Geese», «The Quarrel Between the Ape and the Crab», «The Poopampareno», «How Rabbit Scared Coyote Away», «The Battle Between Land and Air Creatures»). These stories can be considered, on the one hand, magical fantasies arising from real life, and, on the other hand, elaborate metaphors leading to the depths of a person's inner world.

Another characteristic feature of the English fairy-tale text is the characteristic and final formulas describing the happy ending of events and the result with an instructive moral: «They lived in a large house, and Jack's mother lived with them in great happiness until she died», «They lived happily ever after», «And they lived happily ever afterwards», «And they all lived happily and died happily».

In her work, N. Bachynska observes that the characteristic features of a charming English fairy tale are saturation with events, a quick change of one action to another, which is manifested in the movement of the characters and their dialogues. Also, the fairy tale is characterized by repetitions of events, individual expressions, which indicates the slowness of the story. A characteristic feature of the author's fairy tale is a detailed description of the surrounding world and the hero's long journey: «As he travelled far and he travelled fast, and he travelled east and west, north and south, over hills, and dales, and valleys, and mountains, and woods, and sheepwalks, but never a sign of the missing castle did he see» [1, p. 12].

The idea of violence and evil in folklore tales is conveyed through such negative characters as monsters, giants, characterized by appropriate epithets: «horrible», «cruel», «terrible», «monstrous», «awful». Negative characters always utter certain speech formulas: «Be he alive or be he dead, I'll grind his bones to make my bread!», «Snouk but and snouk ben, I find the smell of an earthly man, Be he living, or be he dead, His heart this night shall kitchen my bread», «Fee, fi, fo, fum! I smell the blood of an Englishman!». The structure of an English folk tale is characterized by lexical and syntactic repetitions: «So they fought and fought and fought», «So she went along, and she went along», «So she sat and thought and thought and thought» etc. At the same time, both parts of the speech and poetic insertions are repeated: «Chinny chin chi», «Cat! Cat! Kill the rat» [1, p. 13].

In Britain at the beginning of the 19th century, a number of works about animals were written specifically for children. These works were dominated by soft humor and elements of fiction were already present (V. Rosk, K. Dorset, etc.). It can be considered the first of such works: «The Butterfly's Ball, and the Grasshopper's

Feast», V. Rosk (1807). Despite the fact that traditional motifs (roads, miracles, death, childhood, etc.) play a leading role in the system of motives of English animalistic fairy tales of the 19th century, writers also use new personal moral imperatives based on a new Christian worldview: freedom of choice (in fairy tales L.Carroll, O.Wilde and in the tale of Mowgli by R.Kipling), a moral lesson for the younger generation (in the tales of B. Potter, in the collection «Just So Stories» by R.Kipling), the search for a personal position in the world (in the tale of Mowgli R.Kipling) and others, which are determined by the originality of the author's worldview, socio-historical conditions, religious and ethical consciousness of the time [88, p. 9].

All the heroes of the British literary fairy tale are individual, endowed with characters (personal – Reskin's brothers or general – Carroll's strange characters), described in portrait form; the author gives a picture of their inner life (Alice's thoughts and doubts). The attributes of the characters are quite realistic (for example, the hookah of the Caterpillar); the character of the hero can be transformed: as a result of passed tests (Weightless Princess) or some external factor (ironic interpretation – Duchess in «Alice...») [50, p. 352].

Analyzing the works of English children's folklore, we came to the conclusion that most of them are quite cruel in content. We believe that this is due to the desire to draw the attention of the little reader to the fact that it is necessary to be careful, tidy, careful, have good behavior, help others, eat what is given, and also show other positive personal qualities. If the child does not do this, punishment awaits him, sometimes even cruel. In our opinion, the teacher needs to be very careful when working on works of similar content with students [61, p. 95–97].

Thus, we can conclude that English fairy tales for children can be successfully implemented in the practice of fairy-tale therapy. The main feature of the structure of the British literary fairy tale is its ironic coloring and close connection with the moral side of the product. English fairy tales end with events that actualize such mental concepts as rationalism, justice, and honesty. The use of fairy tales in English lessons

helps to increase motivation, develop cognitive interests and optimize the educational process. Works of foreign language children's folklore are an excellent means of developing positive personal qualities. They correspond to the age characteristics of children of preschool, primary, secondary and senior school age.

## CONCLUSIONS

Stories, fairy tales, myths, legends, and fables have been used for centuries to teach, inspire, guide, and enrich our lives. They can speak to us on a far more profound, more immediate level than everyday language, helping us understand ourselves and others better. They help us view situations from a different perspective, develop empathy and compassion, resolve problems, and come up with different solutions. Stories can give us a sense of hope and optimism, help us to appreciate and respect different values and beliefs, and positively influence our social behaviour.

Fables, fairy tales (these two concepts often use interchangeably) build a lot of bridges to the art of imagination, to other people and to each other and therefore getting to know their role is not only interesting, but also essential. According to Maria Molicka therapeutic fairy tales «Heal, reduce tension, help children cope with anxiety. They are useful in the prophylaxis. Here, they act as a kind of vaccination. They are a good way for every day, and for a therapist, working with more disturbed child, another therapeutic method».

Fairy tales not only aid in child development, but they also offer a rich source of material to draw from in a therapeutic manner. This provides a great way of accessing children's imagination by exploring memories of fairy tales and using them to address painful or unsettling issues in a nonthreatening, playful manner. For instance, the struggle between good and evil is a frequent theme among fairy tales all around the world. In a therapeutic sense, this can be interpreted as internal conflict or the tension between the id and ego. Many children and young people may suffer from



internal conflict whether it is from bullying, teasing, problems at home, etc. Analyzing fairy tales where internal conflict is a major theme can help the therapist determine ways to help his or her client. For example, victims of abuse or neglect experience the triumph of evil over good; this is usually the other way round when it comes to fairy tales.

Therapeutic Fairy Tales are a series of short, modern tales, dedicated to supporting young children through challenging situations of life and loss, covering diverse themes such as family breakdown, untreatable illness, and parental depression. Each short story is brought to life by engaging, gentle and colourful illustrations, and can be used by professionals and caregivers to support children's mental and emotional health.

The therapeutic fairytale is based on a narrative that contributes to highlighting a problematic situation, a specific experience, some specific circumstances and thus to finding solutions. Its incisive manner of conveying information on its characters to its readers contributes to a maximum openness towards it and, regardless of age, it allows them to understand how pain, sickness and even hope can metaphorically balance and yield acceptance.

Children have an innate love of stories; they're magical and create a sense of wonder, so using stories can captivate the child and help them engage in their therapy. Using stories in therapy stimulates the imagination and allows the child to explore and solve personal and social problems, giving them skills to apply to their real lives.

Sometimes the communication between adults and children can feel misaligned. An adult's directness can often lead to the child feeling lectured or told off, and children also tend to switch off when they are faced with lots of questions. They respond better to a commentary or narrative style of communication. Their natural «language of feeling» is that of images and metaphor as in stories and dreams. The language adults use can sometimes clash with this and compresses the child's emotional experience, leading to them feeling misunderstood and isolated.

Often children will try to avoid talking directly about their difficult feelings or lived experiences. A therapeutic story is a more empathic and less invasive way of accessing the child's inner experience. They don't have advanced coping strategies to manage complex and intense feelings or the inner resources for thinking them through and regulating their emotional arousal. Children and young people need help to fully process their experiences, thoughts and feelings; otherwise, the emotional overwhelm will lead to them «behaving» these difficult emotions. Often this will present in psychological conditions such as anxiety, obsessions, hyperactivity, phobias, bed-wetting, fear and unhappiness, aggression, learning difficulties, rituals, and nightmares.

Through the construction of new stories or recreating well known and loved fairy tales, working in the metaphor enables the child to explore a similar narrative to their lived experience from a safe distance. In effect, they're working from the third person. It normalises their experience, making it seem less frightening and less isolating. The child can understand and link the challenges that the character in the story faces, to their own. It enables them to view the situation from a wider perspective, thus developing empathy and self-compassion.

Stories give children hope that they can and will overcome challenges in their lives. They help children to consider new ideas and experiment with their dilemmas from a safe distance in a solution-focused way. They can try out different responses, approaches, and endings without fear of failure. The concept of being helped is encouraged and supported through cooperation and participation with the therapist and characters in the story.

Fairy tales are therapeutic means for independent and creative way of coping with the world. They help meet not only children's but also parents', teachers' and therapists' basic needs. They allow to enter the world of childhood dreams, understand each other and together relieving the joys and sorrows of the characters, feel contact with others. The child has the opportunity to face the problems that animals, knights and other characters experience. He identifies with the one who

is somehow closest to him; he feels that he is not lonely. He often tries the same solutions in the real world. In this situation he does not realize that he imitates someone. He is convinced of its independence and strength, thinks it's his idea. In this way, builds his self-esteem and self-confidence. The child unconsciously solves the problems convinced of its own independence. He is often delighted and proud of himself. An adult frequently sees similarity in the behavior of the main character from the fairy tale. His task is, however, to highlight the courage of the child and its efficacy and not to indicate the same similarities. The materials used in fairytale therapy are chosen according to the type of activity that will be carried out. More precisely, the following items can be used: traditional fable, fairytale and other children's story books; books accompanied by scenic elements, fairytale audio-books, cartoons; animated films, puppets to use in stories.

Fairytale therapy is also an excellent way to build a unique relationship between parents and children. It allows to establish a closer contact with the toddler, understand the situation, emotions, way of looking at the world. The child feels noticed and understood. It builds his sense of security and feeling of being important and loved. When choosing a fairy tale for therapy, the child should be presented a variety of topics related to his life and needs. He just looks for these characters that are appropriate for his situation. This allows to equalize the disturbed functions, overcome his fear or teach to control the anger or other feelings faster.

The originality of the presented research is the author's vision of the use of fairy tale therapy for the formation of health-saving competence of children, the use of various non-traditional technologies and techniques, the choice of fairy tales and fairy tales, the use of author's fairy tales, as well as the ways of using fairy tales from different countries of the world in the practice of fairytale therapy.

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