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**ADDIS ABABA UNIVERSITY
COLLEGE OF EDUCATION AND BEHAVIOURAL STUDIES
CENTRE FOR EARLY CHILDHOOD CARE AND EDUCATION**

The Role of Folktales for Early Childhood Development and Education: The Case of Awi Zone
Injibara Town

**SUBMITTED TO THE COLLEGE OF EDUCATION AND BEHAVIOURAL STUDIES
CENTRE FOR EARLY CHILDHOOD CARE AND EDUCATION**

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SEPTEMBER 2021
ADDIS ABABA ETHIOPIA

Letter of Approval

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This is to certify that the thesis prepared by Destaye Yirga, entitled The Role of Folktales for Early Childhood Development and Education Class: The Case of Awi Zone Injibara Town that is submitted for the fulfilment of the requirement for the Degree of Master's of Degree (MA) in ECCE complies with the regulations of the University and meets the accepted standards to originality and quality.

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Acknowledgments

First of all, I would like to thank my advisor, Mr. Fisseha Teklu, for his constructive comments, good advice, and patience. I also thank my family members for their very love and prolonged financial support. My study would have been impossible without them. I am indebted as well to those Awi Kindergarten teachers for providing me all the necessary information. Finally, I wish to thank the management of Injibara College of teachers' education for helping me in ways to complete this thesis.

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Abstract

This thesis is about the role of folktales in children's development and education. Its main target is how pre-primary teachers use folktales in the classroom. So, talking to this general objective, the research sets three specific research questions. First, for what purposes do teachers use folktales in the classroom? Second, how do preschool teachers tell folktales to children in the classrooms? The third objective is how preschoolers react to these folktales. Finally, the study suggests the implications of the study for future researchers. In this research, a social construction approach is used as a theoretical framework. As a methodology, this study uses qualitative approach and employed case study as a design. In addition, to get better ideas for the topics under discussion, textual analysis of the tales, interview, focus group discussion and observation were made. All the data gathering instruments targeted to get better ideas related to the research questions. The study uses interviews, observation, focus group discussions, and document analysis. The primary target population is preschool teachers; however, parents of kids and school administrators are also included. Finally, the study has got the following findings. Those pre-primary teachers tell stories for kids in artificial contexts using reading. Second, the teachers use the folktales for four-measure purposes. These are for language teaching, for teaching moral values, for teaching creativity, and for developing children's cognitive skills. Kids also enjoy folktales and become highly interactive when they listen to folktales. The study concluded that folktales beyond amusement and entertainment helped kids to acquire learning outcomes. Teachers can also teach different subject matters as long as they know how to choose appropriate folktales. For the future, Awi folktales should be studied from the perspectives of kids and their parents and the community as well. Other researchers should also study ways that the interactions, and meaning negotiations between teachers and kids. They can also study how do kids narrate their own stories for their peers. Overall, different individuals such as family members, teachers, friends, radio, television, and pictures, and so on narrate folktales. So, future researchers should critically study these techniques. As a recommendation, Awi folktales are facing endanger and therefore they should be collected, archived, retrieved, and used properly.

CHAPTER ONE: INTRODUCTION

1.1. Background of the Study

Literature makes children benefit their own lives, family, nation, and world. It helps them cultivated morals, culture, knowledge, and history and this makes them contribute their share in the progression of world civilization. Children have to be socialized in the literature to make them commendable for the local, national, and world needs. Even knowledge of science and technology is planted in children's literature (Fenwick, 1967; Gromov, 2009). Children's literature shapes the generation of the future. Every society wants children to be good and it wants children to read many books. When they read, society understands that they will be knowledgeable, and they become guardians of society. However, this is not enough. To make them worthy for society, they have to be offered literature from the ground (Dereje, 1994).

Before the nineteenth century, very few books were written for children. Since then, changing attitudes towards childhood and children's development, along with the increased sophistication of print technology, has led to the development of children's literature as a major industry (Cooper et al., 1995; Tomlinson & Lynch-Brown, 1996; Yenika-Agbaw, 2011). There is, however, no simple, straightforward definition of children's literature that can be applied in different times and different contexts. Just as concepts of child, childhood, and literature have changed over time, there are many definitions of children's literature.

Despite diverse types of children's literature, telling folktales have long been recognized as a powerful means of human communication. The narrative is probably the most common way of organizing experience. Because of this, children will know, implicitly, a lot about folktales, what to expect, how to respond. This is an ability that the school should be able to draw on and build upon (Stewart, 2015). Children enjoy listening to folktales in their mother tongue. Folktales provide a familiar context for the child. Moreover, if teachers want to attract children's attention, they must propose a motivating activity such as storytelling. Children start enjoying literature from an early age by the teacher's use of extensive reading of folktales. They develop their literary competence through a combination of linguistic, socio-cultural, historical, and semiotic awareness (Tadesse, 2018).

Folktales are allegories, not told as literally true, with human or stereotyped animal actors (fables), or even speaking inanimate phenomena as spirits, devils, and magicians appear occasionally. The point or "moral" of a tale is meant to be understood and appreciated and,

although a child may be gently guided to the desired conclusion, it is normally not stated. It is a late innovation to attach an explicit “moral”, often in the form of a proverb (Isbell et al., 2004). Perhaps this new tradition came into existence under the influence of an Amharic translation of Aesop’s fables by Amare Mammo (1965/66). Otherwise, folktales are told as plain stories. They reveal an adult, mostly male world, to which children are expected to aspire; curiosity and innovation are not cherished traits. Public storytellers (men) tell stories to mixed groups of children or in village gatherings where adults are also present. These stories are of a general kind, without specific application, and folktales serve to perpetuate shared values. Such tales are of interest to anthropologists, who look for institutionalized social phenomena. Mothers tell more stories to their children than fathers. Several authors, such as Mengistu Lema and Tadesse Liben have told of the influence of such story-telling on their literary talents. Others like Dagnachew Worku have used folktales. Besides, Haddis Alemayehu has also created original tales on the pattern of folktales (Haji, 1982).

A folktale is a type of oral literature used to teach any age group about morals, values, and customs. When we impart knowledge, values, and culture, not only the contents of the folktales are important but also the narration is important. Particularly, folktales are very essential for kid’s development and education because children can learn best using play at this stage. Therefore, telling folktales for them is like a play. They enjoy it a lot. Teachers can use folktales to boost their social, and cognitive development. Besides, folktales can be used as an instrument to teach various subjects to kids. What makes folktales for the adult different from folktales for early childhood is only a matter of narration or presentation mode. We should tell folktales for kids simplistically and attractively (Tadesse, 2018).

Teachers can use any kind of folktales in the classroom. The important thing is they have to adapt folktales to children’s interests, capacity, and moral standards. If teachers craft folktales well, children can love them listening daily. Various factors promote and hinder teachers to use folktales in the classroom. The positive factors that encourage teachers to use them are these resources are found easily from society; children also love to learn through folktales and tales are the most appropriate pedagogy tool to capture the attention of the child. However, cultural conditions, adaptation problems, narration style faults, and overuse of tales in the classroom may hinder the effectiveness of folktales in the classroom. If teachers use tales effectively, it is scientifically proved that they can improve children’s overall development and education.

Besides, teachers using children's appropriate age and cultural context can implement tales for both developmental and educational purposes. However, teachers must know the diversity and background of a specific classroom before they begin to implement tales (Fisher & Medvic, 2003).

Sociocultural theory plays great importance in the teaching of folktales to children. As folktales are more of the product of culture, teachers also understand the cultural context of the folktales and the children before they use them. Cultural compatibility has to be done. A sociocultural approach to folktales includes a deep understanding of society, culture, the social world, and the culture of the folktales and children's culture. Oral literature including folktales is a product of sociocultural contexts (Aina, 1999).

There are many reasons why teachers use children's folktales: Folktales are motivating and fun creating a desire to communicate. They develop positive attitudes and help children to keep on learning. Positive affective factors facilitate acquiring a second language. Children will learn better if they have a positive attitude towards what they are doing (Fisher & Medvic, 2003). One of the ways to teach children about various stories is the folktale.

According to (Aina, 1999), folktales exercise the imagination. Children imagine characters and so on about a story. For example, if they become personally involved in a story, they can identify with some characters. Folktales provide a rich resource for education about human societies, offering insights into life in many different communities and complex cultures. Folktales are a useful tool in linking fantasy and imagination with the child's real world. So children can make sense of their everyday life. Folktales help children to understand the world and to share it with others (Butzow & Butzow, 2000).

Listening to folktales develops the child's listening and concentration skills via visual clues (pictures) or general knowledge. In this way, school children can understand the story, and they are motivated for learning. The teacher can maintain their attention for example by asking them to listen for the gist—that is, looking for the plot of the story (Kim, 1996). So, the pupil gets the idea that s/he can understand the text without knowing the meaning of every word. Children need a lot of practice to understand a tale. Moreover, the use of these folktales, for example, which usually contains a lot of direct speech, helps the learner develop a sense of how intonation is used to express attitudes and feelings.

Folktales can be used to reinforce conceptual development in children (color, shape, time, size, etc.). Folktales are a way of getting children to learn for themselves such as reinforcing thinking strategies (comparing, classifying, predicting, planning, etc.), developing strategies for learning Language (guessing the meaning of new words, training the memory, etc.), and developing study skills (understanding and interpreting charts and graphs, organizing work and so on.). Overall, the folktale is a powerful way of helping pupils to learn in all areas of the curriculum (Taye & Shiferaw, 2000).

The rationales of the study are first, as per MoE (1994), most educationists and policymakers in Ethiopia consider literature including folktales as a luxury for children and they often excluded literature as a subject from the curriculum. They repeatedly focus on access, equity, and health issues of children's education. Second, the country is a multiethnic society, and preparing folktales for children and children in more than eighty languages is often challenging. Usually, the culture of the society emphasizes for the parents to buy food and clothes for children than to buy books to be read/ to tell folktales. Thirdly, although many writers claim that children's literature, particularly folktale, can contribute to children's social, cognitive, and linguistic development, hardly significant studies appear to have been written about the problems (Kim, 1996; Wallace, 2009; Yenika-Agbaw, 2011). Therefore, this study investigates the role of folktales in the development and education of children in preschool classrooms. Fourthly, children's literature conceptualized in themes, roles of patterns, choice of settings, language uses, and characters have been creating series of challenges to understand the role of folktales. This study, therefore, argues that these facts are compelling and timely to research the role of Awgi folktales on children's development and learning. Many of the folktales presented to the class lack performance and the way teachers present the folktales to the kids are not to the kid's standard. Again, teachers hardly know the importance of folktales for pedagogy purpose. Therefore, the central argument of this paper is if teachers understand the value of folktales for pedagogy purpose and if they perform them well in the class, kids can benefit a lot. Therefore, this research tries to fill the gap that has been observed between teachers' understanding of folktale and their implementation in the classrooms. This study also used secondary sources such as the education policy of Ethiopia, the current educational roadmap, Amhara regional education bureau strategies and the Awi zone school curriculum and syllabus. What I observed that the school curriculum from the highest position that is from Ministry of education and then to Zone

level, it lacks alignment. Moreover, it does not give emphasis to folktales. Only teachers of the schools in their willingness give emphasis to folktales.

1.2. Statement of the Problem

A folktale is a popular story that was passed on in spoken from generation to generation. Usually, the author is unknown and there are often many versions of the tale. Folktales are fictional prose narratives that may be set at any time and any place (Lehr, 1988). They may include a “moral”. Some tales are told as true stories. Mixed genres also occur. Folktales comprise fables, fairy tales, legends, and even urban legends.

Folktales to children build the foundation of literacy learning. According to (Lehr, 1988; Aina, 1999), the more folktales students are exposed to, the more opportunities they will have for hearing the rich language, learning new vocabulary, grasping story structures, and developing the love of reading. They also suggest that students who are consistently exposed to storytelling gain skills that prepare them for reading. Moreover, they noted that during storytelling, students are more attentive and relaxed, yet highly focused. Numerous scholars believe children can benefit from listening to folktales or storytelling. Isbell et al. (2004) stated that storytelling today is increasingly recognized as having important theoretical and practical implications. One of the reasons for using folktales in the classroom is that it allows the modelling of language patterns.

Teachers should read folktales to their students. Because as the teachers are reading to their students, the students get a better feel for the language and its structure. Students who had a story read aloud to them by the teacher and then asked to complete several artistic assignments produced more creative work than their counterparts who saw the movie version of the same story. However, most often teachers miss using folktales in the classroom for various reasons. Unable to use folktales in the classroom may make children lose development and education benefits. Excluding folktales from the school curriculum affects the cognitive, social, cultural, and language development of children.

Lots of studies have been conducted on folktales in Ethiopia. Most of these studies focus on the analysis of the tales. They take the text, the themes, the characters, the narratives, contents, and stories of the tales for investigations. Others study folktales from cultural perspectives and some study the political and anthropological significance of folktales. In some studies, researchers used to study a specific society by taking the folktales of that society. In this regard,

most of the studies consider folktales as only a text without including the narration and the performance context of the tales.

This study is different from the other studies because it examines the role of folktales in early childhood development and education. Children learn better in situations in which attention is focused on meaning rather than on the language itself. It attracts children's attention and they understand the plot of the story. The vocabulary is not abstract but concrete. Moreover, it is useful because children can understand the new vocabulary without any translations. In this sense, young children are good at interpreting the general meaning. Teachers can make use of voice intonation or body language to facilitate the process of meaning understanding. This happens when telling a folktale. Thus, to the knowledge of the researcher, there are only a few sketchy studies about the role of folktales for early childhood development and education in Ethiopia ((Taye & Shiferaw, 2000). Hence, the present study tried to investigate the role of folktales on children's education in Awi Zone in selected public preschools.

1.3. Research Questions

1. What is the practice of using folktales among preschool teachers in Awi Zone Injibara town?
2. For what purposes do teachers use folktales in preschool classrooms in the Awi Zone Injibara town?
3. what is the role of folktales in promoting preschool children's development in Awi Zone Injibara town?

1.4. Significance of the Study

This research has immense significance in the areas of Awi folktale production, narratives, writers, performance, and education. The research will greatly contribute to preschool children and teachers, textbook writers, and Awi folktale archives. The study can also assist writers in picking up themes of relevance and quality that understand the need and level of children and the specified time frame and spatial coverage. It also supports children's folktale critics in arguing for or against their arguments forwarded in either way. Hence, analysis of Awi folktale will give a whole glimpse of the themes of folktale and the sociology of the people (especially children). The study will also help for the amelioration of Ethiopian children's folktales in the areas of writing, narratives, productions, and performances. Besides, the study contributes a lot in serving as an initiating document for further researches.

1.5. Scope of the study

The study was conducted in Injibara town at four public preschools. These preschools are chosen because they use the Awi language as a medium of instruction. All teachers, children, directors, supervisors, and parents have been included in the study. The study area is Injibara town preschools teaching and learning process that uses Awgi children's folktales. The scope of the study is to examine the roles of folktales in the preschool class. In other words, it investigates how teachers use folktales in their preprimary classrooms.

1.6. Operational Variable

Folktales: Folktales refer to any fictional prose narratives that are provided in preschool classrooms by Injibara town preschool teachers depending on the age and the linguistic level of the children. They include a tale or legend originating from people or folk, especially one forming part of the oral tradition of the common people

CHAPTER TWO: A REVIEW OF RELATED LITERATURE

The following literature review is the basic framework of the study that serves as a ladder for the study. Different theories and articles related to the major topic will be described.

2.1. Notion of Folktales

A folktale may be defined as a traditional oral prose narrative. It circulates by word of mouth in a consistent yet shifting form; since each new teller does not read from or recite a fixed text, the words are constantly being altered to some degree (Melakneh, 1990). If a collector records and prints a tale in a book, it becomes merely a printed version of a folktale, lacking the intonation, inflection, gestures, facial expressions, and audience responses that make the narrating of a folktale a living performance. According to Yenika-Agbaw (2011), a writer's paraphrase or embellishment of a folktale he or she has heard is a literary version of the folktale, considerably removed from the original and authentic oral version. A story that is told only once does not qualify as a folktale because, although oral, it is not traditional. The length, subject matter, and form of folktales vary enormously. A one-minute joke and an adventure-laden romance requiring several nights to narrate can both be characterized as folktales if they exist in oral variants. According to Tadesse (2018, p. 8) storytelling is a basic human need, folktales are told even amid technological cultures saturated with electronic media.

As to Melakneh (1990) folktale is also defined as "all forms of prose narrative, written or oral, which have come to be handed down through the years". Like other kinds of literature, folktales can be seen as a mirror of society; it also has a function to educate people indirectly. He also explains that it has five main functions: to be a mirror of the culture, to validate aspects of the culture, to educate, to encourage cultural norms, and help people fulfil their dreams. Besides these, folktales can cultivate the aesthetics of young people's minds through the exploits of heroes in the stories and their philosophy.

As to Isbell et al. (2004), scholars usually consider "folk" to be a group of people who share at least one common linking factor. Some scholars believe that even a family can be considered "folk" because many families have their traditions and stories. Folktales occur as these are passed from person to person. Scholars believe that folktales existed in all rural communities and have been transmitted orally from one generation to the next over a long period.

The etymology of the word 'folktale' indicates that it is a conflation of two ideas, namely, 'folk' (meaning people/community) and 'tale' for story or narrative (Stewart, 2015). The oral tale is the traditional folktale. Its characteristics are brevity and terseness, episodic plot and action, the climatic heightening of a central conflict, and the limitation of character. Folktale portrays an aspect of life and reality through varied means. The final goal is to bring to kids knowledge and awareness of his nature and environment. The folktale is a child of tradition, almost always apocryphal, belonging to the whole community. It enjoys abundant freedom and identifies with anyone in the community who can articulate it creditably.

From the above definitions, it can be said that the folktale, by its very nature, is short. It restricts its focus on a narrow bit of experience, it avoids digressions from its main intentions, it utilizes easily recognizable characters, and it emphasizes the moral lessons inherent in the outcome of the fictive characters' actions. In other words, the folktale focuses on the dynamics between the individual and society. That explains why folktale characters are deliberately underdeveloped and why almost anything can be a character in the folktale.

Regarding the origins of folktales, some scholars believe that in ancient times all members of society shared folktales. Most ancient people lived in rural communities. Through the centuries, large numbers of people moved to cities and gradually lost touch with so-called "authentic" folk traditions (Butzow & Butzow, 2000). According to this scholar in the 1800s, these traditions were preserved by uneducated peasants called "folk", whose way of life had changed little for hundreds of years. Two German brothers, Jacob and Wilhelm, were among the leading folktale scholars. From 1807-1814, they started to collect folktales from peasants who lived near Kassel, Germany. They believed that by collecting these tales, they were preserving the heritage of German storytelling. Their collection later became known as Grimm's Fairy Tales, illustrating how folktales and fairy tales are terms that are often used interchangeably.

According to Kim (1996), to be a true folktale, a story must have its origins in what we call the oral tradition. This means the story was first passed down orally by storytellers. Along the way, it may have had things added or subtracted as each storyteller made it his or her own. It eventually was written down, which is why we're able to read it in a book now, but it wasn't written down first. Folktales are instructive. They caution readers/listeners about the consequences of certain kinds of behaviours or attitudes. Characters are not complex. Instead, they are stereotypes: the thief, the liar, the clever youth, the evil stepmother, etc. Even when

written down, they are sometimes told in a way that sounds like the spoken word: directly addressing the reader, use of dialect or slang, etc. The structure may be repetitive.

According to Melakneh (1990), repetition of lines is also common and would have been helpful to whoever was memorizing and telling a story in the oral tradition. In general, folktale narration is a cultural form in all countries. Oral narration provides amusement and comfort to listeners in a simple way. This means that most people have probably experienced the telling of folktales. When one society has communication links with other countries, oral folktale narration also migrates to those countries. One society will narrate folktales to another and vice versa. The narrators receive the folktales from their partners for narration in their own countries as well. In this way, previous generations have been transferring these stories from generation to generation to the present time. Generally, folktales have been transferred via the oral form to written texts.

2.2. Folktale at a Global Landscape

Within the difference space, time, purposes, audiences and narrates, tales, fairy tales, and leisure time, folktales have been told like the time and people themselves. These telling traditions have never been presented in narrating and they have never been recorded and broadcasted (Tomlinson & Lynch-Brown, 1996). Ancient people use to present cultural performances in front of a small or large spectator whence children were included without regard to their comprehensive ability. This presentation focused on the daily lives of people, and it was a narrate stage interaction of people and nature (mysterious animals) were aerated staged.

According to Hourani (2015), cultural performances have been used to deliver enactments of entrainment and testimony of a cultural value and pride. Soldiers used to perform /narrate primitive literature/ theater of a "simulation" on war, hunting, raid of villages, etc. These had been "literature theatre" of patriotism and bravery which had been being performed by Ethiopian warriors, hunters, dangerous animal defenders, and war "architects". With an element of exaggeration and personification, the above authors agreed, this literature had been in use to display one's victory, expediency, and success in a certain society.

In this regard, the western world had been given due attention to children's literature since the earliest twentieth century. The comprehensive lifestyle of the western world and many other possible worlds had been played by countless children's plays. The home, the jungle, the deep oceans, the outer space, wars and horrors, intelligence and dumbness, school and school life, and

royal and common life were very dominant. In Ethiopia, there are no written documents that could show this progress (Fisher & Medvic, 2003).

On the whole, the folktale is a general term for the various kinds of narrative prose literature found in the oral traditions of the world. It is used for various related types of folktales, which can include legends, myths, fables, parables, allegories, fairy tales, ghost folktales, and many others. It can contain religious, imaginary, or mythical elements and deal with the sometimes-ordinary traditions of everyday life (Stewart, 2015).

2.3. Anthropomorphism In Folktales

Anthropomorphism is the attribution of human characteristics, like emotions and speech, to non-human beings, for example, a god, an animal, a plant, a sound, or a natural phenomenon as it is derived from the Greek word *Anthropos* (meaning ‘human’) and *morphe* (meaning ‘shape’ or ‘form’). Anthropomorphism involves more than simply attributing life to non-living. It is the ascribing of human attributes to non-human things (Fisher & Medvic, 2003; Yenika-Agbaw, 2011). Animals have always had a place in literature. Primitive story-tellers used animals as antagonists. Animals were also used in didactic stories such as the fables of Aesop and had roles in medieval literature as questing beasts and dreamland dragons. literature use anthropomorphism to describe the way some animals are represented in myths, fables, stories, cartoons, television commercials, and so on.

Folktales have served to hand down traditions and customs by word of mouth. These tales were to prepare the children for the life ahead by teaching them morals. The characters and settings reflect the landscape. These animals display human characteristics such as honesty, greed, jealousy, laziness. This is a literary device called anthropomorphism. Often these characters are tricksters who try to outwit their opponent. The setting in many of these stories exposes the readers to landform and climate. References are often made to different seasons, such as the dry or rainy season, and their effect on the vegetation (Melakneh, 1990; Norton, 1991).

There are some reasons behind the choosing of talking animals in children's stories. First, it is to enable young readers to identify with the animals. Second, it is used for the flight of fantasy itself. Animals that can talk let people imagine another world which they may not be able to see. Third, it is used for variety. An author can develop a great variety of characters in a short story

with few words if an animal is used to express attributes commonly assumed to represent the creature (Stewart, 2015).

Animal stories can be divided into three broad categories based on the degree of anthropomorphism including: (1) those in which animals behave like human beings, (2) those in which animals behave like animals except that they talk and may wear clothes, (3) those in which they behave entirely like animals (Hourani, 2015). In terms of the values within the stories, two main contributions can be derived: personal values and educational values. Personal values contain emotional development, intellectual development, imaginary development, social development, and ethics and religious development. Meanwhile, educational values consist of exploration and discovery, language development, aesthetic development, multicultural development, and reading habits (Gromov, 2009). Overall, anthropomorphism, ethics, and religious values need to be applied to children at an early age.

2.4. Folktale Performance

Performance in storytelling encompasses two central elements: first, the act of telling and listening, which involves the combination of language, tone, and action; second, the act of meaning-making, which includes discussion, interpretation, and understanding of a folktale and its contexts (Tadesse, 2018). Meaning-making is an important part of storytelling that involves a social and symbolic connection between a folkloric element and everyday life. In other words, children's performance in storytelling as an umbrella for the act of telling, listening, and meaning-making that involves meta-discourses based on an extended session of connected discussions that children do in a storytelling event. 'meta-discourse includes the discussions and meanings that children create based on a performed folktale

Despite the past and present interest in children's participation in folkloric traditions, due attention has not been given to how children in the present Ethiopian context use folktale to explore and understand the dynamics of values in their social worlds (Hourani, 2015). In particular, what children think about characters and situations in folktales while they perform storytelling and how they understand their local realities through telling, listening, and meaning-making in a storytelling event are not adequately captured in the existing body of literature (Tadesse, 2018). Thus, few studies have depicted how children use meaning-making as a process of associating the imaginary characters and situations in folktales to their living realities. Furthermore, although studies reveal that folktales are the imaginative representations

of local values and environments, there is limited knowledge on whether children can understand and make sense of these local values and environments through the storytelling they perform.

According to Tadesse (2018), every society has an oral folktale tradition that includes a narrator and an audience. The stories that were narrated could be stories of recent events or oral narration that came from the ancient memories of the older generations. Male and female, old and young are fascinated when listening to these stories. Listening to the narrations entertained or relaxed the listeners after the hard work of everyday life, allowing them to recognize the characters' behaviour in the stories, and to practice religious beliefs in their way. There are many geographical areas and particular occasions around the telling of stories. The telling of stories happened when people were farming in the fields, sewing clothes, during the winter season when people found it hard to work outside, and in any place where people were limited, such as in a hospital or a prison.

2.5. Folktales for Education of Children

Of the tales' many functions, the most important one is the education of children. As it is obvious, the Ethiopian family system functions as a school where grandparents, parents, elders and other family members educate and prepare children for adult life (Hourani, 2015). Folktales serve as a vehicle for intergenerational communication that prepares and assigns roles and responsibilities to different generations in their communities. Values are acquired through the maintenance of, and direct participation in, social, cultural, and religious institutions. Education is not only acquired but lived through the tales. They are more pedagogic devices and less literary works, deliberately composed to inculcate values in children with no formal instruction on what and what not to do. Distilled folk wisdom like folktales, for example, validates values and beliefs, which are reinforced practically in adult life (Tadesse, 2018; Yenika-Agbaw, 2011).

Folktales make children imagine and create their mental pictures, and this mental exercise leaves the deepest impression on them, creating the folktales' rightful place in their imagination. Folk wit and wisdom are not taught through formal arrangements, but through direct observation in earlier stages of life and through direct participation in events themselves. To children, entertainment is the end, and values inculcation comes as a by-product without their being aware of it. To parents, value transmission is the main objective, and entertainment is a by-product.

Scolding parents distill folktales into proverbs and use them to guide children's behavior, thought, and action.

Folktales momentarily transport the audience, mostly children, to a different world; later reflection connects the folktale world to the real world that they will soon inhabit as adults. It is when they first understand and link these two worlds that the values so imparted are used in their interactions with man, animals, the physical world, and spirits (Kim, 1996). This wisdom is not ordinary; it has been time-tested through many years of interaction or experience with the real world. The morals of tales are packaged into proverbs. Stories express moral or practical wisdom and provide an insight into the adult world. It is common for village elders to quote from some well-known folktales: like in the tales, you will end up getting nothing, or don't behave like a tiger in the tale. Through tales, children are exposed to knowledge, experiences, morals, customs, rituals, and beliefs they are supposed to live through as adults (Fisher & Medvic, 2003; Gromov, 2009; Tomlinson & Lynch-Brown, 1996).

Compiled trickster-tales are the most common tales in Ethiopia. Among both rulers-oppressors and ruled-oppressed groups, such stories flourish. The trickster, often admired, always wins (unless outsmarted by another trickster) and may even be rewarded for his tricks by a tricked king (Tadesse, 2018). The second most important theme in folktale seems to be food and the acquisition of wealth. Besides, familial duty is shown in providing for parents, first of all, the mother, commended, even if it is done by stealing, cheating, and harming others whereas stealing may otherwise be censured. Humorous stories also abound. Foolish people feature in many and the unreliability of women is a common theme. But, women are sometimes shown to be more clever and down-to-earth than men and even devoted wives. The untrustworthiness of justice and that might is right are told with both humor and sadness; sometimes justice is obtained by cleverness. According to Taye Assefa & Shiferaw Bekele (2000), Ethiopian folktales may deal with religious matters, especially aetiological tales, as well as myths and legends, which are told as true stories, expected to be believed. Some exceptions can be found: "Why the hyena became lame", "How the sea became salty", "Why the donkey laughs and the frog croaks", etc., are told to satisfy a child's curiosity or just for fun.

Tales also introduce social customs, institutions, and organizations, and their processes. Characters who do not observe some basic social values are punished. Some of the values are, respect for ruler, parent, senior, superior, master, older person, teacher, lama, monk, etc.; help or

advice for children, subject, junior, subordinate, disciple, student, etc. When old people stay at home with children during the day, the former nursing the latter, and often narrating folktales, parents and adults are out in the fields. But the folktale narration is the replication of what elders are experiencing in the field even as tales are being told. Children will soon face the adult life portrayed in the tales(Norton, 1991). This prepares children for adult life. It warns them about the danger of wild animals and cultivates universal values such as compassion, generosity, and honesty, while disapproving attributes such as cruelty, greed, and dishonesty. Usually narrated in the late evening or before children go to sleep, the timing is appropriate, since plots or memorable scenes often return in dreams and are therefore re-enforced. This helps in Awing lessons from these tales.

Aina (1999) argues that narrative is a universal way of organizing events and ideas. Stories can be chosen to consolidate learning in school subjects across the curriculum, which is appropriate to the pupil's cognitive level. This is true with mathematics (telling the time, numbers, and measuring), Science (animals, outer space, flowers, how seeds grow. . .), history (pre-historic animals, traditional holidays, understanding the passing of time), geography, and the environment (shopping and shops in the local area, neighbourhood parks), art and craft (Awing, making masks, making puppets), and music and drama (singing songs, playing instruments, miming, dramatizations). According to Cooper et al.(1995), folktales can be used to provide variety and extra language practice. However, teachers must not use storytelling only for teaching grammar and vocabulary because children would not be so motivated and ready to listen to a story. Thus, the role of folktale plays a great role in preprimary schools.

Fisher & Medvic (2003) investigated the effect of the teachers reading aloud on the reading comprehension of students reading a story. Results showed that reading aloud by the teacher may have a significant positive effect on learners' reading comprehension. Stewart, (2015) investigated the relationship between folktale and reading comprehension. The findings of the study indicated that folktales positively affected the subjects of reading comprehension. Fisher & Medvic (2003) examined fourth-graders responses to a story presented in three different delivery systems: read independently, read aloud, and told as a shared storytelling experience. The findings of the study indicated that using the oral delivery systems of read-aloud and storytelling provokes more positive responses than doe's independent reading. Moreover, students in the read-aloud treatment group made more interpretational responses. More free

responses came from the storytelling group indicating that storytelling as a mode of delivery may generate more conversation about literature than reading independently.

2.6. Related Studies

In his MA study, *The Educational Values Of "Sigendint Luo: The Kenyan Luo Narratives*, Odaga (1980) discusses that the educational significance of the Sigendint Luo oral narrative. After analyzing 21 oral narratives, he argues that the various oral narratives collected from the field are not only used for amusement and pastime but are used for educational functions and roles in the classroom. He further identified the various educational values these oral narratives are used for teaching adults. He also justified that the origin of these oral narratives is based on the life experience of the society and these stories are crafted based on the social, political, economic, and religious worldviews of the society, and these narratives by in turn mirror the life, philosophy, ideology, ideals, beliefs and over the years. These stories give general knowledge for children such as on work, the interaction of human beings and environment, the existence of supernatural power. In general, most of the stories so far conducted focused on social functions and adults.

Addisu Temesgen's MA thesis entitled: *The Functional Analysis of Folktales in Eastern Wallagga Oromo concerning Limmu Gelila Wereda* discusses the socio-cultural function, socio-economic function, the socio-political function of folktales for social improvement. AbdulkadirHaji thesis discusses some Cultural Elements such as language, economy and social discussions as reflected in Somali Folktales.

Odaga (1980) also further explained that when children are exposed to retell these stories, they developed skills of storytelling and they can be good storytellers, good speakers, and orators these also help children develop self-reliance in their education. Muawia Mohamed Dafalla (2015) in his article *Interpretations of a Sudanese Folktale on American International Journal of Contemporary Research* argues that folktales can be a cultural bridge to connect the younger generation to the older generation. He claims that despite this oral literature has these huge benefits, they are dying out.

2.7. Theoretical Framework

This study is conceived within the theoretical framework of Jean Piaget's (1973) social constructivism theory of learning and sociological theory. Social constructivists posit that knowledge is constructed when individuals engage socially in talk and activity about shared

problems or tasks. To them, learning is seen as the process by which individuals are introduced to culture by more skilled members. Wallace (2009) notes that oral literature is a major educational tool used in traditional education in many African societies. It includes folktales, myths, legends music, proverbs, riddles, and songs. This explains why oral literature is said to be the oldest educational and therapeutic tool on earth. These forms of oral literature are very effective in imparting knowledge because they engage our imaginations, hearts, and minds at the same time. Highlighting the importance of folktale in education,

Wallace (2009) notes that there is something in a storytelling experience for every type of learner. Stories give us vicarious experience. This is as close to the experience as you can get because stories engage us on so many levels, and because of its logical flow, we easily retain it in memory for use as needed. It has all the stuff we care about; people, problems, solutions. A story is just a bunch of information organized in the form of problems we want to know the answers to, and resolutions that give us hope. Stories are food for thought; they help us discern what is right from wrong, and whom we wish to model ourselves after. Folktales are used by narrators to instruct the young and teach them to respect the dictates of their customs. As a result, a large body of moral instruction, societal values, and norms are preserved for posterity.

According to Wallace (1999), sociological theory examines the relationship between literature and society. The implication here is that literature provides a true mirror of society because its themes, subject matter, and formal development are determined by cultural tradition and the environment. The relevance of this approach to this article lies in the fact that folktales shape and promote moral, ethical, and social values, provide human understanding, facilitate the elimination of anti-social behavior and help in the construction of social identity.

CHAPTER THREE: RESEARCH METHODS

This chapter deals with the research methods which include research design, data source, sampling technique, data collection tools, and method of data organization and analysis.

3.1. Research Design

Taking into account the objectives of the research, qualitative design under the category of explanatory research design would be the preferred method for this study. Qualitative methods are applicable in instances where the emphasis is to be placed on meaning and the perspectives of the researcher within the context to be studied. The philosophical assumption of this research was social constructivism (Creswell & Poth, 2016).

3.2. Study Site

This research was conducted at Injibara town, Capital City of Awi zone, Amhara region. The main reason why I have selected this research site is that I was born and grown up in the area so that I am familiar with the area. Secondly, I have been also working for many years and it helped me conceptualize the research process as well. This study is conducted in the Amhara Regional state of Awi Special Zone at Injibara town. The town is the capital city of Awi society and the working language for the government office is Awigna. Moreover, people speak Amharic. The schools are taught in Awigna. As the research town is found in the main street road from Addis Ababa to Bahir dar, many vehicles pass on the area and Amharic language is also spoken highly. Yet Awigna has official status for government offices. One thing that I observe in the school is even if both teachers and students are from Awi ethnic group, the local Amharic language has an impact on both of them and there is high cultural interdependence between the people of Awi and the people of Amhara.

3.3. Source of Data

The data were gathered from primary and secondary data sources. Primary data were obtained from teachers in the form interviews, observation and document analysis, and focus group discussions. The researchers collected the folktales used by the teacher in classrooms through classroom observations. Through document analysis folktales included in the preschool syllabus and books were collected through document analysis. Through interview and focus group

discussion data related to the teachers' views on the roles of folktales on children's development and education were collected.

3.4. Population

As it is indicated earlier, this study was conducted in Injibara town. The town has 5 kebeles and a total of 6 governmental and 12 private preschools are found in all five kebeles. A total of 35 private teachers and 14 government teachers from which 1 is male teacher were working in these government and private preschools, in the year 2012, respectively. Of this total number of teachers, 1 (2.%) are male and the rest 48 (98 %) are female teachers. In all these preschools 1645 preschool children were found. Of these children, 858 (52.2 %) are male while 787 (47.8 %) are female children. This is the total population of the study.

The population taken for the current study was all 4 pre-schools two from government and two from private of the Awi zone Injibara Town with a total of 4 teachers and male 211 female 420 total 451 students from the population of 4 public and 8 private schools and associated teachers and students. Besides, directors and supervisors were the target population of the study. The target preschools, students, teachers, directors, and supervisors are identified as the main focus of the research. The researcher approached all of them face-to-face interactions for the research and all the data are collected at schools.

3.5. Sample and Sampling Technique

This study used available sampling techniques to those four public preschools among those 12 preschools found in the town. These four preschools are selected because they use Awi language predominantly as a medium of instruction. Similarly, 4 teachers, 2 directors, and 1 supervisor were selected based on their relevance to the study. Those teachers at pre-schools, taking into account their over a decade of experience and qualification are considered. In a similar token, directors, parents, supervisors, and students are included for data triangulation purposes.

3.6. Instrument

1. Interview

A semistructured with open-ended questions interview guide was used to assess the role of folktales in the development and education of preschool children. The interview guide that included prompts, duration, purpose and mode of transcripts contained questions related to the role of folktale for preschools. The interview guide includes ten open-ended items with prompts. The interview guide was prepared by the researcher and its appropriateness to this research context was checked by my advisor.

2. Focus Group Discussion

Focus group participants were composed of teachers and supervisors. The purpose of FGD was to triangulate the data. Attempts were made to balance the power of the discussants. The researcher was the moderator of the group discussions. The researcher tried to balance the discussion so that few participants would not dominate the discussion. The researcher took important notes. Besides the key informant interview, 10 classroom observations at different times were made.

3.7. Procedures of Data Collection

The data-gathering instruments in this study were interview, observation and the instruments and protocols are attached in the appendix and focus group discussion to the stated problem which is the Role of Folktales in Early Childhood Development and Education of Awi Zone Injibara Town preschools took place. The reason behind the focus group discussion is to collect data on how teachers use folktales in the classroom to teach children.

Before collecting the data from the sample teachers, a letter of recommendation from the Center for Early Childhood Care and Education, which explained about the researcher and the research, has been given to the principals of the selected preschools. Once permission was secured, the researcher explained the purpose of the study to the directors and discussed how to collect data in their respective preschools.

The researcher used the interview guide and the FGD guide to collect data from the participants. The data collection took a total of 45 days. The interviews were conducted in the school compound and all the interviews were tape-recorded in agreement with the participants.

The FGD was also conducted in the school sports field which was quite to conduct a smooth discussion and the researcher facilitated the FGD and take notes throughout the FGD to take the important points the participants indicated. Through classroom observation (each class was observed 12 times) the folktales used in the classroom were collected and through document analysis preschool syllabus and books were carefully reviewed and all the folktales presented in these documents were collected.

3.8. Data Analysis

The researcher used 3 experienced data coders and they described the coding into various themes. Quotations were used based on major and minor themes. Creswell & Poth (2016) stated qualitative research data analysis begins as soon as the first data are collected. The collected data were interpreted qualitatively based on the specific objectives of the study. The researcher arranged, reviewed, and analysed the data on progressive levels. Data analysis took a two-stage approach. First, the researcher made a preliminary analysis, and then she conducted an in-depth interpretive analysis, which was framed in line with discourse analysis assumptions.

3.9. Research Ethics

A qualitative researcher uses different criteria to measure the trustworthiness of the data. This study is within the framework of qualitative research that needs to be explored and hence, the researcher paid much attention to trustworthiness. She explained the purpose of the study with clear and simple language. She told them what she wanted the plan to do with them. She also asked them for their voluntary participation. Finally, she explained their benefits and risks of their participation and the things she expects them to do if they agreed to participate.

CHAPTER FOUR: RESULT

This chapter presents the folktales used by teachers in preschool classrooms. Some of the folktales collected from the teachers are also found in preschool syllabus or books. Besides, similar folktales with similar are grouped them thematically. Once the themes are identified, they have been given representative names for each theme. The predominant themes are about children, folktales related to the relationship between children and adults, folktales related to women, and folktales related to animals. Then, the themes with descriptions are presented. Finally, the data collected through FGD and interviews are grouped into different themes.

4.1. Folktales Used by Teachers

Many of the folktales teachers presented in the classrooms are also found in the local community. These themes are also common in the neighboring zones of the region. As a strategy, teachers often go to older men to gather these folktales and they re-narrate the collected folktales drawn from the older people. Sometimes, teachers also gather the folktales they heard when they were children and brought these folktales to classrooms. In some cases, they used folktales drawn from written books in various languages. They translated and adapted those written folktales for local consumptions. In this case, it is very difficult to say that the folktales may not have belonged to a particular region. As a whole, the folktales narrated in the classrooms are collected from the local people and some of them are the outcomes of translations.

4.2. Prominent Themes of the Folktales

In all the collected folktales, there are major recurrent themes. Among the dominant themes are folktales related to childhood experience, folktales related to the environment, animals, morals, and wisdom. Most of the folktales echo moral lessons, wisdom, kindness, empathy, and courage. also, some of the tales encourage heroism and obedience. There also folktales that have family themes, love, brotherhood, and unity. In general, the themes can be categorized as human relationships, animal experience, family life, morals, and wisdom.

4.3. Descriptions of the Themes

The themes are highly designed to cultivate children to be good citizens. The themes are crafted in line with children's development. It is very difficult to get uncommon themes. all the themes are fit for children's holistic life. Some of the folktales have also related themes with religious books and some of them are related to historical facts and legendary narratives. Overall,

the themes magnify children's development. Besides, the folktale is a unified artistic statement that may give pleasure and share knowledge. It is orally realized in face-to-face contact which involves the storyteller and an audience. It encompasses a great variety of narrative elements, and its actions can take place at any time and in any location. Overall, the word folktale was first used by the English antiquarian William Thoms in 1846. It also includes music, dances, legends, oral history, riddles, or customs (Fisher & Medvic, 2003; Hourani, 2015; Stewart, 2015).

4.4. Themes of the folktales drawn in FGD and Interview

In the interview and focus group discussions, a wide range of data is drawn. Teachers and family members raised various issues related to folktales. The first theme is all the teachers and the family members agreed that folktales play an immense role in children's holistic development. Second, in addition to the roles of folktales for children's development, they emphasized that the mode of delivery matters most when teachers teach children using folktales. Delivery is one of the most important concepts of folktales teaching. Third, the participants of the interviews and the FGD raise that children have to be interactive in the folktales discussions and the folktales have to be interactive for children. Finally, all agree that

The result of the classroom observation indicates that the preschool teachers simply narrate the stories/folktales to the children without involving body movements and actions which might provide additional input to the children to understand the folktales presented. the following folktales without any bodily movement action:

ቸውስታ ሞኝ እንጻይ ሴን

ቸጂራ አብራ ዝከብረኒ ጂር እምጥላቲ ፅኅ ብሮ አግጻማ አስ አግጻታኽ ናማ እያኒ ጂቹ ዙርጭታ ጉሽቲኹዳ ስፍራዳ እንክብር ላጃንቴ ቸኩኽሳ ዲቦ ጉሽታኻኽ ኔታ ዙርጭ። እሊውስ ጌርክ አንኮፅኅ ብሮ አግጻማ አስ አግጻታኽ ናኒ ቸኩኽሳ ዲቦ ጉሽ ናያማ ኔታ ዙርጭ። እሊውስ ጌርክስ አን እንጻይ ሊኻ ብሮ አግጻማ ይንቴ። ቸኩኽቻሳ ዲቦ ጉሽታኻኽ ናያማ ኔኒ ዙርጭ ስፍራዳ እንክሬ። እምጥላቲ ቸጂራ ጌቤላ ካሳኒስ ቿ ድልድይዳ እቲ። እንጻይ ባያማ ካሴ። ይራ ዳሪ አዜንጻላማ እንዳ ድልድይዳ ቸካስኮስማ ዝገጉቲታ ካቴ ኔ ዜኔግታታማ ላጃንቴ ቸኩኽሳ ዲቦ ጉሽኪ ኒኹቀ እንትጋማ ንኹ ኑና።

ውኑ፣ ግሴኛ፣ ሙሪው፣ አኹውስታ ሴጉ ሴን

ውን፣ ግሴጃ፣ ሙሪ፣ አኹስታ ሌግ እብርታ እንደሆነ ክምካዎ ዳዴኸኝ እፍፍ ተዋካማ ላኛ ቤራዎ ዳዴኸካማ ፋና። ዕሌ እንደገንታ ውን እኒ ቤራዎ ዋትኃይ ቤንጃጃናው ናማ ካሴ። ሙሪ ጁዋማ እምፕ ቢሬ አኔክ ካፍካ ና። ሌግ ጁዋማ ሙሪ እንት እንዳራ ታካኒይ ካዪው ናማ ታንኬንጃፍማ ከቀውጃማ ሌግ እምፕሎ ቢሬ አኔክ ካፍካ ናኒ አኹ ጁዋማ ሌጎ ከቀካኩስ አንዲዳ ውሳ ያካማ ይጉዋ። ግሺ ይጉንኩ ውንስታ አሱ እንደሆነ አሱ ጁዋማ እሳ እምፕሎ ቢሬ አኔክ ካፍካ ናማ ፕራማ ጀንጅዳ እንጅኩዋኒ ቢሬ ድኪ ያካሾማ ብቲዳ ድርባማ ከቀባዎ። ጃሺ ውን ኒቢቺ ይጉዋማ እኒ ላኛ ክምካዎ እሽቱስ እኒ ክምካዎ ዋታ ዪፔሲይ። ይኩ ዪፓቲታኪ ይኩ አዪብካጊ ክሩኑ እኒ ክምካሲ አንኪላ ክርጃ ይጉዋላ አንኪ ክርኝ ፋያላ ና አሴባማ ትቡ ጌንዜብ ቴኬማላ ከቁ ናማ ዳዴኸኩ እፍፍፍ ካፍካ ኃዋንስ ዙትግይኾ ኑና።

In the interview and FDG , the discussants also raised that the media has also changed how to tell stories for children. When grandmother told stories to children, she didn't have audio or visual aids; it was all voice modulation, facial expression, and so on. And the children's imagination would fly. No longer would the grandmother be there, but there would be so many other things. And then, of course, imagination would be there which the media has overtaken. So, children do love to listen to stories, but maybe differently. And that is why the role of the teacher and the schooling has taken over storytelling despite it is bad as observed in Awi schools. So, what kind of stories could they be for the children's specifically with a happy ending something motivating something with their message inspiring or just funny.

Most importantly, the storyteller would have to employ voice modulation, because only when they roll, like a tiger, or call like a crew, or his like a snake. Only then can they capture the interest of the, of the students, and they should use their hands, their face, that I rose. Many extensions should speak in a language, which is comfortable for the children. It can be the mother tongue, or it can be any other language that the child would be comfortable, listening to make them comfortable as in the following folktale where the teacher narrates it using tone and variation as:

ድኸውስታ አብታሚ አቂው ሴን

እምፕሉዳ ሙሪዳ ዝከቀንኩ ድኸውስታ አብታሚ አቂ አብርተ አፌሩንኩ ላኛ ክምካዎ ዕይካ። አብታሚ እሳ ድኸ አቂ ጉዲኝ ፋያማ ክምካዎ አው ቤንጃኔስ ና ኔይ ትጃካማ ቤንኃካ ናኒስ ቤንጃናው አፌድናናክ ኔ አብታሚ ያካላ ና ድኸ ፍርድ ጃና ካሳኒ አራዲካማ ቤንኃን እስታማ

ዌሴንስታኒ እሼ ቤንጃና ድኺ አይሎ ማቆቹ። እሊውስ ጌርክስ ድኺ አብታሚ አቂ አፋዳ ዝኩኽ ብቲዳ ሽንብሬ ዜሬ። እምሚ ጎሜጅዓኒ አብታሚ ዴፋማ ኹዋኒ ድኺ ይውሳ ሽንብሬ ኹዋ ናማ ኬሴሳኒ አብታሚ ይጋ እምሚ ጎሜጅዓኒ ኹዋ እንስኪ ካሴ ኬቴ ና። ድኺኪ አን ካሴ ቻቤላላኽ ና ሼዎ ፕፍ ሳታኽ ይውሳ ሽንብሬ ካዓው ና አንዴስኪ አብታሚ አቂ አይሎ ኪንካማ ክታውቻውዴስ አዴር ካሴ ኬቴስ ናማ ይማ ይምስታላ ታኪኒ ክምካዋ አሪዴኪ ናታ ይማኒ እንጋ ኒያማ ናማ እንጋ ናውጅኹ። አንዴስኪ አዴር ይምስቲ ናማ ይምኾ አንዴስኪ አብቲሳ ኪንዴ ዌሪስፅስ አዴር ናማ ይማኒ ያኻስ ናማ አብቲሳ ኪንዴ ቤንጃማ አብታማ ያኻማ ዝኩኽ ጄሚርኹ ኑና።

Technically, as an approach to storytelling techniques, teachers use flashcards and teachers do use props. But these are secondary; one has to use the human voice, the human voice I think is the best instrument for storytelling. Above all, there should be no moral, no direct teaching no preaching. No one likes it. They will pick up the values that are in the story (Udayana, 1995). Imagine a grandmother, telling you a story the same one or something or unnatural and then seeing. Now, the child would never go to that grandmother anymore, they would prefer to go to other grandmas or grandfathers; they would certainly not like to be preached that I just am thinking of another angle to this. This shouldn't be a message or moral of the story because there always could be more possibilities and various perspectives on the listener. One should love listening to stories and one should love telling stories to someone is there any particular pattern, in which you tell stories. The FGD participants also said that in storytelling, kids interact better as observed in the following folktale as:

ፍዩላው፣ ግሴኻስታ ድኹዋራው ሴን

ምንጊሱ ጊዝዳ ዱኹዋራ፣ ግሴኻስታ ፍዩላ እሊው አጌርሾ ካስኻስ ፋዮካማ አውቶቢስዳ ማቻና። አንዴስኪ ትኬቶ ኬዋኒስ ድኹዋራ አንኮ ብሮ ፍሽታታ ኬቴ። ግሴኻ ፅካ ብሮ እያማ ሁርሜ ቻቤላውላ ይጉዋ። ፍዩላኪ ብሮ ምቲያ ታኻታ ቢፍቴታ ኬታውላ ቲጉዋ። ኻሺሳኺስታ ግሴኻ አውቶቢሶ ካንቲስ ዙርሜ አንኮ ብሮ ቻቤልኻ አብርታ ጊኻቴ። ፍዩላኪ አውተቶቢሶ ካንቲኒ ኪቲ ብሮ ኔት ኔታ ቡካ ጊኻቴስ ድኹዋራኪ ክኻክቹ ዋይሜ ኬቴት ያኻኻስ አውቶቢሶ ካንቲኒ ችግም ኔታ እንዜኻቴ ኑና።

The most popular belief among Ethiopia is that these stories, beyond their entertainment value, are also didactic instruments. Thus, storytelling is an important event since it provides an occasion for storytellers to transmit a people's norms, values, ideas, and thoughts through the narration of folktales, myths, and legends. Under threat of erosion, especially among the youth, because of the forces of globalization and other forms of modern commercial entertainment that have already reached remote areas of Africa.

So that's the first thing make it engaging by introducing give in the context that your child is interested in this particular moment in that way it will be relevant story, so come up with some sort of a plot, there shouldn't be a sequencing there shouldn't be chronological or there there should be some adventure or something, then the main protagonist goes to explore different genres he doesn't need to be only with people you can use machines you can use the technology you can use any most which is favorite for children. Children absorb all sorts of stories. And when you come up with your plot have something there that is not only adventurous but that it has some moral events something that teaches your child something so you have to do your preparation sometimes it's not about just making it up(Fisher & Medvic, 2003; Stewart, 2015; Yenika-Agbaw, 2011).

In the Awi's preschools case , storytelling is viewed as a teaching tool for the language development of language learners. Isbell et al.(2004) gives reasons why stories should play a central role in teaching a foreign language to children such as motivation, meaning, fluency in listening and speaking, language awareness, a stimulus for speaking, communication and general development of abilities. One of the most important steps in storytelling is the selection of a story that will be shared aloud. Not every book can be used to tell a story. The selected story should have a definite beginning, middle, and end.

CHAPTER FIVE: DISCUSSIONS

This section deals with the interpretations of the major findings of the study. Accordingly, the interpretations as per the order of the findings.

5.1. Retelling of Folktales

Teachers all tell stories about their lives, both to ourselves and to others; and it is through such stories that we make sense of ourselves, of the world, and our relationship to others. Stories, or narratives, are a means by which people make sense of, understand, and live their lives. Irrespective of the recent phenomena of television and home videos, telling stories orally continues to be the main means of entertainment in the history of mankind(Isbell et al., 2004).

Storytelling is very helpful for all kinds of purposes. However, now, the scenario has changed. The children have changed their growing up in a different manner. If you think of centuries ago, there would be tribes and small societies; it would be the able-bodied young men would go out hunting. It would be the very old and the very young who would remain at home, and it would be these old ones who would teach the younger ones, and generally, it could be by sitting around the campfire and narrating stories(Yenika-Agbaw, 2011). So since time immemorial and across cultures, stories are enduring and they are always there. They have been there and will continue to be there. But, there has been a change. We no longer live in large giant families where, you know, we used to have memories of our grandparents telling us stories, our elders telling us and the mechanism of telling has been also changed.

5.2. Kids Interactivity

A kid can transform the folktale into a poem to be recited or a drama to be enacted. As observed in the classroom and the teacher interview also confirms that, a teacher can adapt the following folktales into poems: This activity will serve an important function of stimulating creativity arousing interest on the one hand, and creating value-based, socially responsible individuals, on the other. Teachers in the classroom also use creative imagination as the number of novel ideas produced in response to a creative assignment. They used different types of creative assignments were used.

The first activity as the researcher observed is teachers use problem solutions. Teachers presented kids via folktales, with four problems then asked them to invent one creative solution for each problem. Children's problem solutions were scored on stimulus freedom, that is, the number of novel elements not present in the given stimulus information. After being exposed to a folktale, kids were asked to create drawings depicting various selected story scenes. Here is the folktale the teacher used to boost creativity as:

ኩጥጥጥጥጥጥጥጥጥ ግርግርግር ሴን

ውጂ ኑሮ ኹዋውሳ ዲቦ አቲሴ ናማ ይሜ።ኩጥጥ ኑሮ ኹዋው ድኪ ዲብዴስ ማናዲ ኔታ ይምቱስ፤ግርግርኪ ኑሮ አሳባጊታ ኹዋ። እምጥቺ ግጂ ምርክታማ ምግብ ፋያ እንዜኛስ እቺዴስ ኩጥጥጥ ካንታማ ኹዋኻ ናማ ጊግቡስ ሴሜታማ ኹራስኩኸሳ ግርግር አግግማ ፍንጃሽግ ኩጥጥጥ ባያማ ኹራስኩኸሳ ግርግር አግግማ ኹኻ ጄሜርኹ። አንዴስኪ ኹዋስ ንኹ እኹዊ ኹኹ፤ፍሽ ኒት ኩጥጥ ፊቲኹ፤ አሳባ ጊቲታ ኹራማ ኹኸ ግርግር ኹራማ ኹስትኹ ኑና።

Questions about a story are another task given to kids. Following exposure to a radio story as the teacher confirmed in the interview, children answered questions designed to elicit creative responses to the story. The responses were scored on fluency (the number of ideas), flexibility (the number of distinct and different conceptual categories), and originality (the number of ideas statistically infrequent relative to the ideas of the other children in the sample). Then, the children were asked to think up an ending for the incomplete story. The story completions were scored on stimulus freedom. With four of the five creative assignments, radio led to more novel responses than did television. As observed in the following folktale, the teacher used this tale to boost kids' creativity.

According to this faulty-memory hypothesis, radio listeners were less able to incorporate repetitive elements in their creative responses than were television viewers, because the radio presentation was less clear in their minds. The novel ideas produced by children in the folktale might not have been creative responses but irrelevant fabrications invented to compensate for faulty memory. The following folktales are another example that develops kids' creativity:

ብላፅ እንግዳ ሴን

እምጥልዳ ሙራዳ እምጥ ንጉስስታ ድኸካ አቕ ዝኩዋሽና። እምጥላቺ ድኻ ኹናያ ንጉስ ጃሳ እንካናማ ጂቹሳ ንጉስ ጃሳ እንካናታኸ አዴር ሚፅስ ካስቴይፅ ኔ። ጂቹ አይሎ ኪንኬታ ዋታ

ኒኹይ እኖጂስታ ኃጂ ክቸክቸካማ ዴሜካ እንዳራይ ባትካ ኑኒ እንዳራ ባይና ናካ ናታይ ካሲኃ ካሴ ኔ። እንግይኪ ቸግር እላኽ ዳራይ ትካ ኑኒጊ እንግይ ሴሎ ባያ ኔይ ናኒ ኹና ንጉሶ ካታታ ካስቲኒ አይሎ ማቆቻማ ያኼስ እስቲኒውላ እምዳርማስ እንኩራካ ናማይ ናማ ካሴኒ እንግይ ሴል ዌናኽ ኔታ ዙርዔይታኒ ንኹሳ ዔዋቲው ያኹኒ ኩባቀወዊያኽ ናማ እንግዮ እቁግማ ካሴኒ ይጋ ሴል ዌናኽ ናማ ድፍሬትስ ዲብሳኒ ኔይ ጁ ጃሺ ጌቤላ ወይስትኃ ካሳው ቢሪኽ ዝኮ እሳ ቢሬ ጌውስጃታላ፣ ኪሜውላስታ ዳዴኽናላ ካታው ኔ እንግይ ያካስ ናማ ቢሪ ጌቤላ ካሳው ዳድ ካዌናካዳ ቤፍታማ ባንጌካ ልኩትና ዋርክትሳ ቻማዋ ዳዳዳ እንኩራማ ዴፍቴ። ቢሬ እሽታው አቂ ቻማዋ ካንታማ ኪንክ ናማ ጉሻማ ካንታማ እምጥላ ልኩዋ ኒቢቻ ታካታጉ ይቻስ ካዳይ እሽትኽ ናማ ዙርባ እንኩራውጃማ ካስኾ። እንግይ ፅኔ እቲት ናማ ሌዋ ልኩትሳ ቻማዋ እንኩራማ ቤፍታ። ቢሪ ዌና እንዜኹስ ሌዋ ልኩትሳ ቻማዋ ካንታማ ጉሻማ ኹኒ ባያማ ይንቱት ባንጌካ ልኩት ቻማሾ ቢሬ ባይባባ ጊኾኾ። አንዴስኪ እንግይ እንዳርኪ ቸግራ ጊቲታ ካዌናካስ እሽታማ ቢሬ ንጉስስ ካዳይኽ ዋትኃ ዔውታታ ታጉኽ ናማ ካሴኒ ያኹኽሳጊ ድኹዋኒ ወንስኪላ ሴል ዌና ጂር ናማ ጀራዋ ክይግይኽ ኑና።

ክሳንት አቂ ክንታ ሺን

ምንጊሹዳ ጊዝዳ ክሳንት አቂ ክንቲ ክንታና እሺና። አንዴስኪ እኒ አቂ ኤፎስታ ፊዳሎ ያቂካያስኩ አክጃስ ፊዳሎስታ ቺፎ ክንታኑ ጃንኩ እንሴስካስስታ አዝሜርሴኽ። እምጥላቺ ይሳቡ ክንትባንቲ ቱዋማ ቺፎ ክንትፀስ ቲርስ ቲር አቂ ካሴ ካሲ እምጥሎ አቂ ውካ ክምካዋ ባታ ናኒ ሴዛ ና እምጥላ ካሜንቲኒ ውካ ያካን ናኒ ዋልታ ኔ። እሊውሳ አቂ ንኾዋ እንዳራ ዜርታ ናማ ካሴኒ ታፊ፣ ስንዳዮ፣ ዳኒዜ፣ አምሌ ና አውኒ ውላ ዜርቱክ አዝሜርካ ውካይ ናኒ ሴዛ ናማ ዙርባ። እሊትሳ ኹናዋ ውካ ታይካዋ ባታ ናማ ካሴኒ ፅክራእምጥ ኔ እምጥላ ድስቲኒ ውካ ይጉዋን ናኒ ዜሮ ኔ ዋትኃይ ዜሮ ያኹ ፅካጉ ናኒ አይ ይኩሳ ታይካውሳ አሜሎ አቻስኩካ አኔኽ እምጥላ ድስታኒ ውላጊ አብራኽ ድሳኑ ኒኽ ኑና።

All children's stories need not have a happy ending. We need to come out of this misconception. Children's stories should not only be about flowers and trees and baby rabbits and baby deer and have a happy ending. No. In life, we have tragedies as well, a pet cat may die. You know, it's important that children shouldn't know about these things and be prepared and be prepared and children are. They also like to have, you know, giants and soldiers. And, you know, they like to hear about the battles, as well as other stories. So, we should not give them a lopsided view of

the world(Tadesse , 2018). The ups and downs will always be there. And it's important to tell them with time and with the stories.

5.3. The Role Of Folktale For Language Learning

Children learn language best in the first 6 years. In preschool class, interactivity is highly recommended between children themselves or children to the teacher. In three years, children can hear, mimic, explore, practice, and finally, learn the language, and language is acquired. A kid is born with the talent to make 40 sounds and our genetics allows our brain to make connections between sounds and objects, actions, or ideas. The mixture of this fitness helps the performance in language. In this regard, kids can hear, practice, and learn the language. Kids began to learn language from adults and their chattering is copied from adults' rhythm, tone, volume, and non-verbal expressions.

In some pre-primary schools, teachers often face kid's language problems and speech delays. Many factors affect children's language learning and speech delays. Lack of hearing opportunities, weak associations of sight and sound, attention deficits, and lack of language exposure are some of the main barriers to language learning (Yenika-Agbaw, 2011).

Children growing up in verbally and cognitively declining settings have speech and language interruptions. In more risky situations, when caregivers neglect their children, they barely communicate effectively. Kids will have undeveloped speech and language skills. However, if we create opportunities for children to hear, talk, and have complex interactions, children catch up with the language and they learn the language better. Often, what is a challenge for a preschool teacher is to design appropriate language activities to make kids effective in language learning. Of course, these problems are not caused and solved by teachers only. Both parents and teachers and the school community have to be informed about the normal language development phase and causes and solutions of appropriate language learning.

Every story has to have a sequence has to be in chronological order and sequencing is one of the building blocks for developing literacy skills. Storytelling also boosts the creativity of children because they can come up with their creative own suggestions, they can become part of the story

that you're building. They start with something that they know is part of their context. And when they're older enough now, you can ask them what story you want me to tell you.

As observed in the following example using the folktale entitled “the man and the ape”, the teachers design conversation, talk with children and inspire them to have conversations with each other many times during the day, assist children ‘discuss’ various topics with their conversation partners. The teacher gives children exercises to repeat what she/he says and then to observe the inaccuracies. The teacher also gives listening exercises and encourages students to respond to his questions. Here the role of the teacher is not to control the structure of the language that is linguistic competence; rather he /she have to work to develop children’s communicative competence. The teacher has taught kids using role plays, simulations, and language games so that students can learn communicative language skills. In this way, teachers’ use of folktales can be used to develop children’s listening, speaking, reading, and writing skills.

ቶቻውስታአቺውሴን

እምጥልአቺ ኃርጌክብስቡዎማእንዜኾስቶቻካንቴታዎታዊ፣ ፓታእሳኃርጌኹዋሲይኔታአሴብቴ። አንዴስኪ አጋልአዴርዴሬታታክቡያጉቸኒአቺኪአንካኃርጌቡዋአሜቻላናኒያኸ። ቲያስአንክቦቡዋስናእንትኪአዬዋ ቡኔኒአስሜምኚካማቡዎማእንዜኾስቶቻኔእንዳሪይናኒይታላሱሳባድሜካንታኒሴንታክቶቻኔት። ጃሺ ኪላቶቻኔእንዳሪይናኒይቶሱሳባድሜካንታኒሴንታማባማክኒ። ኃርጌኹያዊዴታንማካኒስፅማርእሜ ኒፅማርታንኩናማይጉዋ። አዬብካሾካታታፅማራኮቻንቲይንታክኚኩዋቻውዴስእንቶጂኬ፣ ፓንኔታውላ ውሳፅማርምቆዋዊውዊ። አንዴስኪ ኃርጌዋናይንታማፅማርጉማዳቶቻዋካንቴናይናማካቼኒውላጊእኖጂ ካውላጊጉምድምልጥንካ። አንዴስኪአዋንእሳንዴሎጥራንኔውላጥራኒስኃርጌኹይትቶቻጥሪገአቴኒእሜ ማውግሊውፍርዳሚግማሌጎአግኃካሳኒፍርዳካርኻሚዬታፍዬታካኒዳፍያ። አቺሌጎሚግማዶሽናኒክቶታ ንኬንጃታኒኒእኑካኒዳኩዋይኹካርኚኔቶቻካና፣ ግታካታኚዋካንታውሹስካርጃፌኔዳማሌንዶሳማክራው ጅኸኑና።

Early childhood classrooms are one of most significant settings for early detection of language problems. Observation and interviews were administered to preschool teachers regarding the use of folktales in the preschool classrooms related to language learning. The result of this study indicates that storytelling pedagogy in the language classroom affects the attitude, character building, new concepts, and idea of the children is learned that every teacher has his/her bag of tricks and adapts and adjusts the samples to suit his/her own needs and students. As observed in

class, the teacher told the following tale named “the deer and the foxes” to the students and after finishes telling the story, he asks the children if they know this story before. Then, order students from their memory to tell a similar story. Finally, one of the students raised his hands and told a story that is similar to the teacher’s story.

ኩጥግውስታ ላኝ ውጅካው ሴን

እምጥላቺ እምጥላ ኩጥግ ካቻንትካው ሙፅድዳ እምስቴታ እምጥል ውሊጂ ውግሊ ጂውላስ ፊደስ ኸጥ ኔታ ፊደዒ። ፋሌንጋኪ ላኝ ውግልካ ዙሚትጃካማጊ እንዜኃኒስ ካናታኑላ ፊደቲንታ እቶጉ ኔታ ቐቲ። እንዳራ ዪውታታጊይ ናኒ ካኒቲካማጊ እንዳራይ ካስቴን ሙፅድዳ ቱዋታ ኒ። ያኼስጉ አቐው ኩናኒ አምጥዳ ውግሊው ኩናኒ ብቲዳ ኑንታ ሞዪዳንቲ ኹዋውዴስ ኸይትካማ እንቶጂ ቤንጃኛቴካማ ኹዋን ኒ። ያኼስ ገካማ ኸዩና። ኹጃዴስ ፍንዳ እምጥሎ ካሴ ዙርባካይጻና ኔ። እንዳራይ ናኒ እንቶጂሶ ካንታኒ እምልኪ ፅሊ እምጥኪ ድንጉሊ አንዴስ ዋትኃይ ቤንጃኛታኑ ኔኒ ድንጉሊ ውጂ አሴፓያ እሸትኸ አን ውላዋ ኹዋታ እንግርቲኔ ልኩዎ ይዪ ናኒ እንዳርማሱ ድንጉልቲይ ክችክቻ ቤንጃኛኔ ናኒ ኸላንቲ አኸኻ ካንትፅስማ ናማ እንኮዋኼ እሜማ ጎሴላማ ቡንካዋ እምትኃኒስ እርከ ሰላሞ ጌምዳይምኻና ኔታ ኩጥግ ካቱስ እጅት እሊታ አግፅኔኸ ናኒ እንቶጂሱ ላኼን ካግምቡ አን ጂጅጅ ፍሼ ኒኸ ኑና።

The second folktales used by the teachers is to identify cause-effect relationships in the story named the story of “goat, dog, and donkey”. The objective was to develop students’ logical reasoning power and to them grow cognitively. In this story, the teachers mentioned four causes and four reasons and students told them these causes and effects for the teachers. Of course, 7 students from the class are unable to answer and they are told the correct answer by their friends. Then, in the other activity, the teacher gave students to remember any folktale that they remember. These folktales may be told/ read by their family members, teachers on the radio or whatever and then they are told to retell this story to class and then to compare and contra the narrative structure(form) of the first story they heard and the story that they are telling in class. The role of folktale in this exercise is to test students’ develop imagination, concentration and memory and at the same time communicative competence. Most students in the class raise their hands and they discussed. Children begin to observe the variation in the form (narrative structure) of the story that they passed from generation to generation using words of mouth.

In another classroom observation, the teacher gives students to identify the starting phrase of the folktales mentioned above. As I interviewed the teacher, the intention is to teach students communicative competence by engaging students in the setting of the folktale. The story begins with 'Once upon a time' or 'Long ago' and most of the setting is in the farmer's house, forest, and the locked house. In the focus group discussion, the teachers also confirmed that the teacher told those folktales having animals as human characters. Then, the objective was to develop recognize and define the animals' human qualities and experience a closeness to them.

In the following example, the teacher reads folktales named "the goat, dog and donkey" for children and engage the students in a conversation of the meaning of the sayings, the implications and interpretations of those maxims.

ፍዩላው፣ ግሴኛስታ ድኸ-ዋራው ሴን

ምንጊሱ ጊዝዳ ዱኸ-ዋራ፣ ግሴኛስታ ፍዩላ እሊው አገርሾ ካስኛስ ፋየካማ አውቶቢሰዳ ማቻና። አንደስኪ ትኩቶ ኬዋሊስ ድኸ-ዋራ አንኮ ብሮ ፍሽታታ ኬቴ። ግሴኛ ፅካ ብሮ እያማ ሁርሜ ቻቤላውላ ይጉዩ። ፍየላኪ ብሮ ምቲያ ታኻታ ቢፍቴታ ኬታውላ ቲጉዩ። ኛሺሳኸስታ ግሴኛ አውቶቢሰ ካንቲስ ዙርሜ አንኮ ብሮ ቻቤልኛ አብርታ ጊኛቴ። ፍዩላኪ አውተቶቢሰ ካንቲኒ ኪቲ ብሮ ኔት ኔታ ቡካ ጊኛቴስ ድኸ-ዋራኪ ክችክቼ ዋይሜ ኬቴት ያኸኛስ አውቶቢሰ ካንቲኒ ችግም ኔታ እንዜኛቴ ኑና።

As interviewed goes, the teachers respond to that the students make up their own story to illustrate the moral and then allow each student group to read the folktale and then prepare a note listing the elements of the story that were reviewed during the class such as main and secondary characters, period, setting, cultural information, problem and solution and moral lesson or wisdom. The students can write a story outline and thus it will enhance developing writing skills, creative imagination and the ability to illustrate an abstract with literate or concrete examples.

Similarly, as I confirmed both in the interview and observation, the teachers also divided students into small groups of three to four, and assign each group a different folktale from the teachers' collection and memory. The objective is kids can have another opportunity to exercise memory power and practice narration skills. Finally, the teachers give the class a few outlines from the very popular folktales and ask the kids to play the roles of the tale characters. The objective is the learners will get a chance to develop their speech delivery enjoyably and interestingly. The

kids always carry in memory the tales narrated by their elderly persons. So their responses were quick and spontaneous when they are to play the roles. Even the most silent learner can respond to speak in this way.

As told by the teachers, kids are believed to have difficulty in a speaking activity. So, teachers should be creative in the teaching of speaking. Folktale movie is suggested to be used in teaching speaking. The appropriate movie for the speaking task is narrative. There are two assignments in this task. First, the implementation of a folktale in teaching speaking of narrative text to the pre-primary grades has to be identified and how the students' speaking ability is after the folktale is implemented in teaching speaking must be check-listed. Dealing with speaking activity, the use of folktale may be motivating and interesting. A need to show a sequence of actions and events can be shown clearly in the movie. The structures of the narrative are orientation, complication, resolution, and reorientation that is represented in the movie. Here is the example in the folktale named the story of a lion and mice”:

ውጅውስታ ይንጻው ሴን

እምጥል ካዋናኅዳ ኸራማ ሳቄስኩኸኸ ውጅዳ ሴግዳ ጊኻትኻታታጊ ይንጻ እንክርቱስ ውጂ ሳቄናዴስ ክንክ ናማ ጁዋማ ትፍስ እሚኸ። ይንጻ ውጂ ኩዋቲታ ትክ ዪታ ይምትኸ። ኩዋኪ እምጥላቺ ውሌቴ እሸጻይዪኸ ኔታ ይምታኒ ውጂኪላ ኮኔንጻ ኩዋ ኮታ ጂግኒ እስታላኸ ኩውሳ ውሌቴውላ ባታውቸ ናማ ይጻባይኸ ኂኪላ ጋሼታ ካትኸ።እሊውስ ጌርክስ ውጂ ምግቦ ፋያ ካዋና እንዜኸስ ካቻንትካው ሙዕድዳ ቱዋማ ኬሌኸኻ ጄሜሩስ ይንጻ እንኩዋኸታታ ቲታታ ዳራታኻታይ ውጂ ኬሌኸታው ኔታ ካስቲ ውጂኪ ሙዕድዳ ቱዋታ ካናቲታጊ ዳራታኻታ ኒ ኔ። ይንጻ ዲግኻ ኔታ እጅት አን ኸይጻኻኸ ኔታ ጌሜዶ እርኩዊስ ቢቺሪኬታ ሙዕድዴስ ኸይዪታ ታኪኒ ውሌቴ እሸታይጻኻኸ ናኒ ናኬሸትኸ ናታ ኔኒ ውጂኪ እን ይቴ ናታ ዋኒ ታካስኸ ንኸ ኑና።

In the above folktale, the teacher used retelling the story as a technique to help the students to train their speaking skills. Folktale showing is believed as one alternative media which helps both the teacher and the students in teaching and learning the speaking of narrative text(Gromov, 2009).

Kindergartener's age is the age of games and the practice of folktales becomes an activity at this age. But, the perception of folktales by a kindergartener differs from that of an adult in the way that it is an all-out activity, which needs external prompts(Hourani, 2015). As interviewed, one teacher told me that we can also attempt to organize a group of drama with kindergarteners. One part of the kid was to be the actors and the other was to be the audience; but till the end of the performance , there was not a borderline between the actors and the audience. The major part of the audience went onto the stage and took an active part in the performance. Thus, storytelling tends to be a production of a mutual story. It is a cooperation of a speaker and listeners, who help and work together to create a mutual product. It tends to be an interactive theatre where the plot, characters are well-known, but where the remarks are born spontaneously.

As to Fenwick (1967), a kindergartener needs a folktale. A folktale is a piece of folk art and a concentration of folk wisdom. Characters of folktales are typical. They are characterized with two-three basic features that are easy for kindergarteners to understand. Young children love stories with repetition and pleasing word sounds. A traditional storytelling technique presupposes call and response. A storyteller says a line and listeners repeat. Kindergarteners can be engaged into storytelling and respond through movement, mime or with a single word. Even if children respond, making insignificant mistakes, the storyteller should not break the process of storytelling, accuracy will come with more repetition.

In this case, it is sensible to use the mother tongue to involve children in storytelling. Kindergarteners should be prepared for storytelling in advance in order to get enjoyment from this mutual activity. For this , a storyteller needs to pre teach children words and phrases which are to repeat. Language learning should bring meaning and enjoyment. That is why a storyteller should prepare motivating support, for example, pictures, puppets, costumes, etc. Whether stories are told with props, costumes, puppets, or flannel boards or whether a storyteller stands alone at the front of the room, stories can stimulate children to listen and to speak a language. Most important, listening to and telling stories helps children connect with and understand themselves and other people, a valuable asset in an increasingly complex and diverse world.

5.4. Moral Lessons

A folktale is a short-fictional story usually formed from an oral tradition. Fables, fairy tales, tall tales, legends, myths, and trickster tales are folktales. They usually discuss universal truths, lessons, and values related to people, and their actions. The word moral is derived from the Greek “Ethos” meaning usage, character, personal disposition, and tendency. Morality and morals derive from the Latin *mores*, meaning custom, manner, and character (Aina, 1999). Adhering to conventionally accepted standards of conduct, morals are also based on a sense of right and wrong according to conscience: moral courage, moral law. Moral supports having the effects but not the appearance of (victory or defeat): a moral victory, a moral defeat. According to Gromov (2009; Tomlinson & Lynch-Brown, 1996) morality refers to concern with is good or right in people relationship with each other. It is to be specific about definitions of good (or bad) and right (or wrong), since the term can be judges by standards such as efficiency or showing careful when makes judgments or decisions. A key to understanding morality is to be specific about the definition of good or bad and right or wrong. From the statement morality contains beliefs about the nature of human, beliefs about the nature of human, beliefs about ideals, about what is good or desirable or worthy or pursuit for its own sake, rules lying down what ought to be done and motives that incline us to choose the right or the wrong course.

A morality contains (1) beliefs about the nature of the man, (2) belief about ideals, about what is good or desirable or worthy of pursuit for its own sake, (3)rules laying down what ought to be done, and (4) motives that incline us to choose the right or the wrong course(Cooper et al., 1995). Moral rules are not rules for achieving ideal ends, dependent on their validity for their success or failure in bringing about the sends but are worthy of obedience in their own right, and an amoral system is a system of rules in which some rules are regarded as dependent on other. For example, the rule that someone ought to keep promises and the rule that one should not to kill is a special case of the most general rule that one must not do injury toward others.

We can provide children enjoyable, inspiring, and often rich in meaning. Folktales give their wisdom. Various folktales are helpful to convey practical messages and to help the listeners acquire various qualities for success and survival, such as unity, earnestness, friendship, firmness of mind, earnestness, perseverance etc(Tomlinson & Lynch-Brown, 1996).

As observed in the classroom, often animals appear in folktales which are either very threatening or very helpful. Contrast two such animals either in the same or different tales and tell how they either helped or hindered the hero. The objective is for the student will recognize the motif of helpful or hindering forces apart from, or within oneself. As to Melakneh Mengistu (1990), a society or a community can be studied by studying the folktales created and transmitted within the community. Hidden within these tales are tools of social control which are used to educate the younger generation about the moral values and ethical ideals of the community. Awi kids are educated about the seriousness of exercising wisdom while choosing a life partner. The Awi society is a hardworking society where people depended on the work of their hands to make a good living for themselves and their families. Hence, the young men and women were discouraged from finding excuses to skip work or delay work which can be seen in the following folktale.

As parents confirm to the researcher after kids listen to folktales having moral lessons, students are asked their favorite folktales and the objective was to take the moral to heart without being directly instructed. Kids are told to listen to two folktales and they have their lessons. The objective was to make students compare and contrast likenesses and differences between them. This task enriched with a critical ability to look into the text to offer to compare and contrasting analysis. It is also helpful to change negative attitudes and character. The heroin folktales teach children about struggle. The form and structure of the folktale named “The story of the Guest of God and Spouses” and “ the story of two sons” also help children to structure morality.

ድባን ሌንጌዳስታ አራኹናው ሴን

እምጥል አገርዳ አስሜምጋቲንኩ ቻካቻክጋንኩ አራኹና እሸና ኑና። እምጥላቺ ድባን ሌንጌዳ ይንቴ እሳ አቼ ሌንጌድቶ ቻቤልካማ ልኩስ አኾ፤ እርባቶ እይካማ ሌጎ ዋሽትካማጊ እንክርጋስ ዴሱኑ አሜል ይጉዋላ ናማ አራኹና ቸክቸኬ ጄሜራኒ አር ትንታጎ ጉሸኒ ኹናኪላ ትንታጎ ጉሸታታ ምቲስ ሊንጊዲኪላ ትንታጎ ፍሻማ ታፍስ እሚ አር ሊንጊዴ አንካ ይቻላ ታሳካ ናታ ሂካ ሜኬታካ ኔታ ትንታጎ ፍሻትኾ እንት ዳራ አቻካ ኔታይ ትንታጎ ፍሻትኹ ናኒድባን ሌንጌዳ ግኑ አሜልማ ናታ ንኾ ኑና እስቴ።

ላኝ እንፃረው ሴን

እምጥላ ቸዋ ላኝ ጀርካዋ ባታ እኒ ጀርካ ይቾ ስሞ ፍሽታይዕ ንካማጊ ኑሮ ቻካቻካና ኂኪላ እንዳር ሚዕኹ ፍሻይባላማ ኔታ እምጥሎ አይምሮ እምጥሎኪ ምን አገባህ ኔታ ፍሽታ። እምጥላቺ አይምሮ ኂቸሊ ጌቤላ ካሱስ ምንአገባህ ትምርትጃና ካላማ ሜጌብስቱስ ስም አይኂ ናማ ክንትባንቲ ካሴኒ ምንአገባህ ና ኤምሩ እላቲኻማ ናኒ አይምሮካ ኂቸሊ ጌቤላ ካላ ንኾ ኑና።

As discovered in the interview, the teacher assigns students to choose and prepare to read two stories each from two different collections. Folktales are universal in nature. What stories do the students already know that are similar in plot or lesson to the tales that were just read. Then, also ask which aspects of folktales make the stories uniquely Awi . Teachers read and discuss with students the differences and qualities, they find between the two stories. This exercise help students increase cultural awareness. Second, students identify and describe either orally or in writing the who, why, what, where and when elements of the tales. The objective is to make the students identify moral values and lessons within these stories. These values and lessons will be used to guide their actions and develop their characters. Third, folktales show that struggles in life are unavoidable, but that if one perseveres against unexpected hardships and unjust odds he or she can survive and even win.

As in the following folktales named, “the story of spouses” and “the story of the foolish son and the mother”, a morality is sacrifice from little goodness to big goodness.

ምንጊስኩ አራኹናው ሴን

ምንጊሱዳ ጊዝዳ እምጥልካ አራኹና አብራ ዝኩዋኒስ አራ አብራ ኹዋኒስ ኂቻ ኂቢቻ ብኹራ ብኹርታ ኹታታጊ ኑሮ ኂራሊ ኹዋላ ሴሜታ ኔታጊ ቺጊርዌኒ ኂራ አዌብስ ይቻ አራ ኹዋላ ኔታ ናማ ኩስጃባኒ እርሺ ስፍራ አክኼ ቡዌታ ምቲታ አው ኔ። አክኼ ቡዌማ ውታኻ ካዌ። አንዴስኪ ዕሌ እጂቲታ አቺ እቺኾ ዕንፃካቶማ ኔይ አንቱኾኽ ኒ ኂራ እጅት ካላኽ ኔ። እጅት ኔታ እቺስቱውላ አቤ ዊዛሬማ ኔይ አንትኾኽ ኔኒ እጅት ካላኽ ናማ ጌርኮ ዋኾ እሸፃማ ጃና ዙራኒስ ቤዴራማ ካናቴውሌስ አንኬርማ ማቼ። ኹና ቲንታታ ጋይቲ ጊሊዌታ እምጥሎ አንኬ እንጂዒስ አን ኩስጃዕኹ አዌብ አዋላማጃ ክምካ አራ ውድካያማ ፍንጅቲማ ኔ። ፍንጅታ ዙርታኒ አንጂዌታ ፍሽትኹ አንኪ እላ። ጃሺኪላ እንጂዌታ ፍሽታኒ አወዋላማንጃ ክምካዋ ፍንጃላማ ናኒ ፍታታ ዙርታኒ አንኬር አምጋዳ ያኻማ አንካሲስ አንኬ አንኬርኾ ካዌማ እጂ። ሹኻንጌ

እንጅዬታ ፍሽታኒ ጃሺኪላ እቅዌ ካታታ ዙርታኒ አንኪ እላ ያኻማ እጄኒ ይት እሬዛኪላ ይጃስታማኒ ምርክቴ ኔታ ክብ ዋኻሳ ብኮ ዝቐታ ክምካ ማንዳ ፍያውጂ። አንዴስኪ ክማኒ ልኩሳኽ ዝኩዌይፅ ናኒ ኮርሺስ አኽ ዝኩዌ። አኹ እሺሺሺ ናኒ ዳራይ እና ኮርሻ ኔው ናማ ካሴ እቓን ኔ አንኬር አምፓዳ ሹኻ አንኪ ዝኮማ ኔው ካስቲ ካንት ና። ኔይ ኔታ ካታኒ ይጋዝኮ ኔታ ምቴ ጌምታ። ጃሺኪላ ኮርሻ እሺሺሺ ኔኒ እንዳራይ ኔው ኮርሻ ና እቓን ኔ ክባ ዋኻሳ ብኮ ዝቐ ማኔው ና አይሎ ኪንክ ኒ። እንዴስ ጌና እንት ውታግጢ እና ኮርሻ ድኹታቲያኽ ናማ ሙሲሲኒዳ ማቺግባይ። ኹናኪ ብኹሬ ምንጊስታ ኹያኒ ኮርሻ ድኹቴ ኔ ጅፍስቴታ ጂራሲ አብርታ ኹኻ ጀሜርትኽ ኑና እስቴ።

ቐውስታ ሞኻ እንጻዩ ሴን

ቐጂራ አብራ ዝኩዋኒስ ጂር እምፕላቺ ፅካ ብሮ አግግማ አስ አግግታኽ ናማ እያኒ ጂቹ ዙርዌታ ጉሽትኹዳ ስፍራዳ እንኩዊር ላጃንቴ ቸኩኽሳ ዲቦ ጉሽታኻኽ ኔታ ዙርዌ። እሊውስ ጌርክ አንኮፅካ ብሮ አግግማ አስ አግግታኽ ናኒ ቸኩኽሳ ዲቦ ጉሺ ናያማ ኔታ ዙርዌ። እሊውስ ጌርክስ አን እንጻይ ሊኻ ብሮ አግግማ ይንቴ። ቸኩኽቻሳ ዲቦ ጉሽታኻኽ ናያማ ኔኒ ዙርዌማ ስፍራዳ እንኩሬ። እምፕላቺ ቐጂራ ጌባ ካሳኒስ ቿ ድልድይዳ እቲ። እንጻይ ባያማ ካሴ። ይራ ዳሪ አዜንጻላማ እንዳ ድልድይዳ ቸካስኮኩስማ ዝጉቴታ ካቴ ኔ ዜኔግታታማ ላጃንቴ ቸኩኽሳ ዲቦ ጉሺኪ ኒኹዋ እንትጋማ ንኽ ኑና።

Social morality, fairness as reflected in the below folktales are one basis of law, which helps to govern society and to control individual behaviour. Social morality considers whether an action threatens society's well-being.

ውኑ፣ ግሴኻ፣ ሙራው፣ አኹውስታ ሴጉ ሴን

ውን፣ ግሴኻ፣ ሙራ፣ አኹስታ ሴግ እብርታ እንዜጃኒስ ክምካዋ ዳዴኽጃ እፍጻ ቱዌካማ ላጃ ቤራዋ ዳዴኽካማ ፋና። ፅሌ እንዜኻንታ ውን እኒ ቤራዋ ዋትጃይ ቤንጃጃናው ናማ ካሴ። ሙራ ጁዋማ እምፕ ቢሬ አኔኽ ካጻኻ ና። ሴግ ጁዋማ ሙራ እንት እንዳራ ታኻኒይ ካዌው ናማ ታንኬንጃጻማ ኩዋውጃማ ሴግ እምፕሎ ቢሬ አኔኽ ካጻኻ ናኒ አኹ ጁዋማ ሴግ ኩዋኻኑስ አንዲዳ ውሳ ያኻማ ይጉዋ። ግሺ ይጉንኩ ውንስታ አሱ እንዜጃኒስ አሱ ጁዋማ እሳ እምፕሎ ቢሬ አኔኽ ካጻኻ ናማ ፕራማ ጆንጅዳ እንጅኩዋኒ ቢሪ ድኪ ያኻሼማ ብቲዳ ድርባማ ኩዋባይ። ጃሺ ውን ኒቢቺ ይጉዋማ እኒ ላጃ ክምካዋ እሽቱስ እኒ ክምካዋ ዋታ ዌፔሲይ። ይኩ ዌፓቲታኪ ይኩ አዌብካጊ ክሩኑ እኒ ክምካሲ አንኪላ ክርጃ ይጉዋላ አንኪ ክርጃ ፋያላ ና አሴባማ ትቡ ጌንዜብ ቴኬማላ ኩዌ ናማ ዳዴኹኑ እፍፅሾ ካጻማ ጃዌንስ ዙትጻይኽ ኑና።

8. ግሴኝስታ ድኹዋራው ሴን

እምጥልዳ ጃንዳ ግሴኝስታ ዱኾራ ዝከብረኑ እምጥላቺ ግኾራ ግሴኝ ኣናካ ሰዴታ ካሱኹዋ እንግክስቱስ እሽታታ ኣፊውላ ጉድጅ እያላ ኑና ኔታ ኩስጃባ። ግሴኝኪላ እየዋኪላ ካራ ማንዱስ ቻታ ጌርካ ኣፊ ካስታኒ ኣቂ ፍናዳ ላኹዊካማጊ ጁሬ እካማጊ ጉጀካኽ ኣብርታ ሴዴድስትናውጅንስ ትጃካማ ስዴታ ካስካ ፅሌ እንኬጉንታ ዱኾራ ሌምሌሞ ክዮ ኣግዪታ ኾኻ ጀሜርቱ ግሴኝ ኹዋውላ ኣታማ ትክልልናማ ኹሬ። ድኾራ ኣይሎ ሲሚቱታ ኩዋታካ ሲሚቱ ካሉኻ ኣቱኾ ኒ ግሴኝ ባ ኩዋይቱኪ እኹዊ እንኩካማ እናጂሶ ኹዋዊያኽ። ናማ ቱንኬክባኒ እንጋ ኔ እጥላኒ ኩዋይቱ እንኪ እንኩዋኽባ ና ግሴኝ። ላጅንቱ ኩዋይቱ እንኪ ሸሸባ ና ግሴኝ። ሹካንቱ ኩዋየይቱ እንኪ ኹባ ናውሹስ እኹዊ ታንባባያ። እኹዊ ድኾራዋ ኣው ቡንካዋ እንክርኔስ ና። ኔይ ትጃካማ እንክራኒስ ድኾራ እኹዊ ድርቤ ኣስ ታፎ ፉሽ ናኒ ጉሸዬ። ጃሺኪላ እንክራና እኹዊ ድኾራዋ ድርቤ ኣስ ታፉ ጉሽ ኔ ድኾራ እኹዊኪ ክቼስ ኣጌራዳማ ክታላስ ኣጌራዳይ እኹዊ ድኾራዋ ድራባማ ጉሹስ ካንቱ ናማ ዝሮ ጥፍ 9ማ ኹኻ ጀሜሩስ ግሴኝ ድምዖ እንኩዋኽባኒ ዙርኻ ናኒ ግሴኝ ካንቱ እንትሳ እንዳሪይ ና ኣንሳ እሻ ቢሊቲጉ ና ኣው እንግዳካ ኣዪብካዋ ቂታታ ኣንትቡ ቢሊቲጅት ናማ ካሳኒ ግሴኝ እሼ ቤሌቱ ኣይሎ ምርክታስኩኽ ኣኽኻስ ሰዋዋ ስጅካ እኹዊ ዙራማ እሼ ቼፉስ ሸዎ ኣታ ዋዲይና ሼዊ ናማ ካሴኒ ኣይ ይታላ ድኾራዳ ሼው ዙኩዋኒማ ክኾዳ ቲንታታ ኩዋይቱ እሹቲኹ ምንጊዴስ ጀሜራማ ሸው እላቲቱኽ ንኾ ኑና።

Moral value is a value that must be separated from other values. Every value will get quality if it has a relation with other values. Loyalty is a moral value, but it must be applied with other, humanity value for general, for example, love of husband and wife. In the following folktales, “the deer and the fox”, the story of “the poor and the rich man,”, there are four characteristics of moral values.

ድኹዊውስታ ኣብታሚ ኣቂው ሴን

እምጥልዳ ሙሪዳ ዝከብንኩ ድኹዊውስታ ኣብታሚ ኣቂ ኣብርተ ኣፊሩንኩ ላጅ ክምካዋ ፅይካ። ኣብታሚ እሳ ድኹ ኣቂ ጉዲኻ ፋያማ ክምካዋ ኣው ቤንጃኔስ ና ኔይ ትጃካማ ቤንጅካ ናኒስ ቤንጃናው ኣፊድናናኽ ኔ ኣብታሚ ያኻላ ና ድኹ ፍርድ ጃና ካሳኒ ኣራዲካማ ቤንጅን እስታሚ ዊሴንስታኒ እሼ ቤንጅና ድኹ ኣይሎ ማቂቹ። እሊውስ ጌርክስ ድኹ ኣብታሚ ኣቂ ኣፋዳ ዝኩኽ ብቲዳ ሸንብሬ ዜሬ። እምሚ ጎሜጅባኒ ኣብታሚ ዴፋማ ኹዋኒ ድኹ ይውላ ሸንብሬ ኹዋ ናማ

ከሌላነ አብታሚ ይጋ እምሚ ጎሜጅዳኒ ኹዋ እንስኪ ካሴ ኩቴ ና። ድኸኪ አን ካሴ ቻቤላላኸ ና ሼዎ ፕፍ ባታኸ ይውሳ ሽንብሬ ካፃው ና አንዴስኪ አብታሚ አቺ አይሎ ኪንካማ ክታውቻውዴስ አዴር ካሴ ኩቴስ ናማ ይማ ይምስታላ ታኪኒ ክምካዋ አሪዴኪ ናታ ይማኒ እንጋ ኒያማ ናማ እንጋ ናውጅኸ። አንዴስኪ አዴር ይምስቲ ናማ ይምኸ አንዴስኪ አብቱላ ኪንዴ ዌራስፅስ አዴር ናማ ይማኒ ያኻስ ናማ አበቱላ ኪንዴ ቤንጅማ አብታማ ያኻማ ዝኩኻ ጄሜርኸ ኑና።

9. ከጥፋው፣ውግሊውስታ ግርሚው ሴን

ውጂ ኑሮ ኹዋውሳ ዲቦ አቲሴ ናማ ይሜ።ከጥፋ ኑሮ ኹዋው ድኪ ዲብዴስ ማናዲ ኔታ ይምቱስ፤ግርሚኪ ኑሮ አሳባጊታ ኹዌ። እምጥቺ ግጂ ምርክታማ ምግቦ ፋያ እንዜኻስ እቺዴስ ከጥፋዋ ካንታማ ኹዋኻ ናማ ጊግፀስ ሴሜታማ ኹራስኩኸሳ ግርሜ አግፃማ ፍንጃሽፃ ከጥፋዋ ባያማ ኹራስኩኸሳ ግርሜ አግፃማ ኹኻ ጄሜርኸ። አንዴስኪ ኹዌስ ንኹ እኹዊ ኹኸ፣ፍሽ ኒት ከጥፋ ፊቲኸ፤ አሳባ ጊቲታ ኹራማ ኹኸ ግርሚ ኹራማ ኹስትኸ ኑና።

Moral value is related to human personality, but besides moral value, we also automatically can say other values. Moral value makes people wrong or not, because he/she has responsibility. Especially moral value is related with a human personality of responsibility. Moral value just can be real in action wholly if it became the responsibility of the involved person. All values need to make it real(Melakneh Mengistu, 1990). Because it has persuasive power, it should be practice. For example, aesthetic value, should be practiced, play music composition or others. After that the result of it, painting wants to be shown, and the music wants to have listened. To make moral value to be real, it can be appealed from a pure heart. One of the special characteristics of moral values is this value will affect the voice of pure heart to accuse us of opposing moral value and praise us if make moral value.

Moral value obligates us absolutely and it can't be compromised. Other values need to be real and admitted, for example, aesthetic value. An educative and cultural person will admit and enjoying aesthetic value. But indifferent people can't we blame. Moral value obligates us as such, without requirement. For example, honesty orders us to return the thing that borrowed, like or not, because moral value contains an imperative category. In other value for example, if a

badminton player want to be a champion, he/she must try hard. It's a must to be a champion, but there is a limitation(Gromov, 2009; Tomlinson & Lynch-Brown, 1996; Yenika-Agbaw, 2011).

Moral value is not stand-alone without other values. Although moral value is the top value that we must appreciate, it is not at the top without other values. Moral values did not separate from other values. For example, a seller applies moral values all at once with apply economic values. Moral values are nothing without other values. It is form of formality (Udayana, 1995). Many spiritual values or we can mention moral values that can be learned by all people. And these are universal values. As in the following folktales, there are love and affection, honesty, responsibility, perseverance, integrity, harmony, patience, bravery, justice, simplicity, peace, etc.

ፍዩላው፣ ግሴኛስታ ድኸ-ዋራው ሴን

ምንጊሱ ጊዝዳ ዱኸ-ዋራ፣ ግሴኛስታ ፍዩላ እሊው አገርሾ ካስኛስ ፋየካማ አውቶቢስዳ ማቻና። አንዴስኪ ትኩቶ ኬዋኒስ ድኸ-ዋራ አንኮ ብሮ ፍሽታታ ኬቴ። ግሴኛ ፅካ ብሮ እያማ ሁርሜ ቻቤላውላ ይጉዌ። ፍየላኪ ብሮ ምቲያ ታኻታ ቢፍቴታ ኬታውላ ቲጉዌ። ኛሺሳኺስታ ግሴኛ አውቶቢሶ ካንቲስ ዙርሜ አንኮ ብሮ ቻቤልኛ አብርታ ጊኛቴ። ፍዩላኪ አውተቶቢሶ ካንቴኒ ኪቲ ብሮ ኔት ኔታ ቡካ ጊቱስ ድኸ-ዋራኪ ክቸክቹ ዋይሜ ኬቱት ያኸኛስ አውቶቢሶ ካንቴኒ ቸግም ኔታ እንዜኛቴ ኑና።

ይንጊውስታ አንጉራው ክስታት

ቻማ ሳኻ ቸቻው ሴን

Overall, one of the characteristics of the folktale is its ability to establish a code of conduct founded on moral and social values based on habits, rules, and customs adopted by society. Social values form an important part of the culture of any society. Such values account for the stability of social order. They provide the general guidelines for social conduct. Tomlinson & Lynch-Brown (1996) go further to say that ‘social values refer to a pool of individual morals which generate welfare to the community. It works to control individual behavior and set out on tolerance, cooperation, communication, love, and respect for others. Values such as fundamental rights, patriotism, respect for human dignity, rationality, sacrifice, individuality, equality, democracy, honesty, integrity, courage, solidarity, among others, guide our behavior in many ways. Consequently, values are the criteria people use in assessing their daily lives, arranging

their priorities, and choosing between alternative courses of action. Values help shape a society by suggesting what is good and bad, beautiful and ugly, sought after or best avoided.

Stories not only teach children moral but promotes an educational system based(Melakneh Mengistu, 1990). It has been adapted to the educational system so that the child can work and learn through the stories. They can learn the value and effort of honesty and obedience through explanations. Teachers make up the story, activities, and goals that are proposed. more tales, more activities, more sentences, more goals that are being set for the children, the goals that are being said for the children as according to what is being told in the story. What the child learns from the story is to live the values.

Moral refers to generally accepted customs of conduct and right living in a society, and to the individual's practice about the morals of civilization. Moral can be about, or concerned with the principles or rules of right conduct or the distinction between right and wrong; ethical: moral attitudes. Expressing or conveying truths or counsel as to right conduct. The moral is founded on the fundamental principles of right conduct rather than on legalities, enactment, or custom: moral obligations. Capable of conforming to the rules of right conduct: a moral being. It's conforming to the rules of right conduct (opposed to immoral): a moral man.

Moral teaching or practical lessons contained in a fable, tale, experience, etc. Folktales are a versatile source of passing down moral values. Those folktales are stories told from generation to generation; an invaluable creative material that continues a certain culture's oral tradition. Some folktales are part make-believe and part real. Folktales function the same way all over the world: a communal tradition is orally transmitted. Based on (Cooper et al., 1995), the moral is the thing that is related to skill to decide right and wrong of behavior that accepted by a citizen. The moral is deciding good or bad considered behavior. Morality is to maximize happiness; it can be seen by achieving the existence of happy and joyful life of all people.

The moral is concerned with both behavior and character; it presents people with such questions as "what should I do (or not do)?", "How should I act?", "what kind of person that should I be?" moral is inescapable and they come in all shapes and size(Yenika-Agbaw, 2011). According to Udayana (1995), the term moral implies an ability they are (1)to distinguish right from wrong,(2)to act on this distinction, and (3) to experience pride when one does the right thing and

guilt or shame when one does not. Udayana (1995) also stated that there are three basic components of morality. They are: An affective or emotional component contains the feelings of guilt concern for other feelings that surround right or wrong actions and that motivate thoughts and actions. A cognitive component focuses on the way we conceptualize right and wrong and make decisions about how to behave.

A behavioral component reflects how we behave when for example we do or have something that we know is bad or wrong, or help a needy person. Moral values are one basis on which we make decisions—right or wrong? Good or evil? Other bases are financial, convenience, aesthetic (an artist), arbitrary (flipping a coin), physical/health, rational (investigating a product before buying). Individual morality and social morality provide the basis of decisions and judgments by the individual: honesty, loyalty, good faith, being responsible.

5.5. Simulating Creativity

Learners can imitate the structure and the sounds they hear. Kim (1996) explained that while the teacher is reading, he/she can infuse the syntactic order of the written language with pitch, juncture, stress, and other paralinguistic cues that contribute to the interpretation of the passage. Imitation of the sounds has a direct bearing on the increased vocabulary that is a result of hearing folktales and poems. Gromov (2009) also states that hearing words in context adds to the number of meanings in the learner's receptive vocabulary and gives the listener alternative ways to express him/her.

Indeed, in the above mode of teacher's technique, radio information is remembered less well than television information. However, to date, none of the media comparison experiments has investigated whether the relatively poor recall of radio information is responsible for the incorporation of fewer repetitive and more novel ideas in children's creative products. Subsequently, teachers asked the children to think of an ending for the incomplete story. To determine children's creative imagination from their story endings, teachers investigated how many ideas in the story completions were reproduced from the stimulus story.

To assess both the novelty and the quality of children's story completions, teachers assume that the creative value of a product (i.e., story completions) can be assessed through subjective analysis. The most suitable method is to rely on subjective judgments of creative imagination made by observers familiar with the domain in question. If these observers agree on the creative value of the individual products, then their judgments can be accepted as a theoretically valid measure of creative imagination. Similarly, in everyday life, a product is labeled as creative because appropriate judges collectively. Overall, the creative values of the teachers' and kids' creative products are very important to boost kids' creativity.

5.6. Cognitive Development

Folktales have crucial for children's development and they have so many benefits, and yet it's so neglected in this era of technology of iPhones, iPads and computer games(Stewart, 2015). They are perhaps the most powerful way for human beings to organize their experiences, and to make sense of the world, for the cognitive development of children. The question is how we can tell stories, and how to promote interactivity in kids. By storytelling, it doesn't mean reading books with stories. Telling the story to a child is very different from reading a book because when you tell a story, a child uses imagination differently and interacts more. They have to imagine how the mouse would look like; how the bear would look like, rather than seeing the image, the visual of what the author has put in the book. So in that way, it boosts imagination and also creativity.

Cognitive science deals with the scientific study of thinking, reasoning and the intellectual processes of the mind. It is concerned with how knowledge is represented in the mind, how language is understood, how images are comprehended, and the mental processes underlying conferencing, learning, problem-solving and planning(Fenwick, 1967). Multiple types of research on the subject of the cognitive impact between a verbal-listening medium of understanding (like radio) and visual medium (like television), conclude that hearing a story on the radio may stimulate the ability to create a new story to a greater extent than seeing it on television. All humans have multiple levels of intelligence, which can be developed over a lifetime through stimulants and practice.

The knowledge received in the classroom settings will enrich and enhance the young learner's multiple levels of intelligence. Folktales can be an effective tool in developing the following levels of intelligence in a more liberating way. These are –linguistics/verbal: the ability to use language effectively and creatively, logical development: the ability to think rationally realizing the cause and effect relations, visual/spatial: the ability to orient oneself to the environment, to create mental images, musical/rhythmic: an ability to recognize tonal patterns and sensitivity to rhythm, pitch, melody, good care for music, interpersonal: the ability to develop a relationship with other people understanding another person's moods, feeling, motivation and intentions, kinesthetic: the ability to use one's body to express oneself, intrapersonal: the ability to understand oneself and practice self-discipline and move towards self-actualization, naturalist: the ability to respond to changes in nature, and understand and organize patterns of nature(Cooper et al., 1995; Gromov, 2009; Tomlinson & Lynch-Brown, 1996).

To achieve the all-around development of this intelligence, the teacher has to be very innovative and creative as there is no prescribed syllabus to be concerned with this. Another problem is when kids listen to stories from their parents, from television or radio, the presenter does not know the age limit of the kids so that inappropriate folktales may be reached to kids. This problem will be solved only if folktales are properly managed in the classrooms. When folktales are taught to children everywhere, some of the folk tales might not be appropriate in terms of cognitive development. Overall, folktales have to be managed properly in the classroom. Unless storytellers get training on how to select stories, they may convey wrong messages. Moreover, it would be preferred if folktales are narrated in original /natural contexts/ than artificial settings as in the following case.

One of the great benefits of storytelling is it boosts memory and improves listening skills and concentration. When you tell a good story to a child, they are there. They're actively listening to you. We also use the opportunity to ask them questions and they remember in the story that they told you what happened next. When we tell them a more or less similar story, then we can use the opportunity to work with their memory storytelling also encourages purposeful thinking, opening, and discussion, and communication storytelling also can help children learn the art of

asking the right questions in to engage in the conversation, and thus making them more confident people storytelling also has the cultural understanding(Muawia Mohamed Dafalla, 2015).

Stories about how other people live about their cultural beliefs about their values, and it's an opportunity for a child to tap into the world of other people. It can enhance academic learning. Imagine how you can support the child. If your child is older going to school to go for a very boring history lesson if you just tell them the right story in a very engaging way. It was replaced by far the whole study of very very boring lesson stories are a great way to help children go through different obstacles and hard times by telling them a story of someone who is going through a similar experience by giving them in the story. The fact that we don't only have happy moments we don't only have joyful moments but there are some obstacles and struggles along the way and the protagonists go through the struggles, the child can identify with themselves with the protagonist and then go through their struggles at the moment(Tomlinson & Lynch-Brown, 1996). It helps them with their problem solving as well because they're exposed to so many different stories through the storytelling, art that you're exposing them to storytelling is great for building literacy skills, and for introducing sequencing.

Most teachers asked how to promote storytelling in children is a question that should be asked by every preschool teacher. The first most important thing is to encourage more conversations. Instead of just saying, oh really is that so that's amazing. You can just say, oh, how the crocodile is he walking, talking, why crocodile knows the cheetah. How does it look like so use the opportunity to get more and more details and ask questions that that open questions rather than closed. And that will encourage your child to engage more often in conversations with you(Yenika-Agbaw, 2011).

The other thing is the preschooler teachers tell them lots of stories about their past a story doesn't need to be always made up; they tell them stories about when they were babies; when they were toddlers; children love hearing about themselves, especially when they're the main protagonists. They use any opportunity to learn more about their family as well so if you have siblings. Other children can tell stories about them and the siblings, about you as a child so that they can be into this family history, and the sense of belonging(Lehr, 1988; Melakneh Mengistu, 1990).

Another powerful way to promote interactivity is to tell stories about the future, when you go somewhere on a holiday or the weekend is coming or you have some, some activity that is outside of your routine, always talk to your child about it, you know where we're going. You know what we're going to see; you know what you're going to experience there. Make it as powerful as possible in terms of engaging, all the senses, that's another thing important in all stories storytelling is not only about telling them what happened, but it's about engaging(Gromov, 2009).

If you experience other people's lives and cultures, make sure you tell them all about it. You've told them where the countries where the continent is what do you see the how the food they see whether they use spices or not. That's a great opportunity for a kid to tap into the different cultures, and to feel more as part of the planet Earth(Stewart, 2015).As for the development of modern technology, the traditional oral transmission of folktales has also changed its form, from the oral to the written, and is now being changed by electronic media such as CDs, telephone, or e-mail. There are now more places for transmitting stories: within the family, on an airplane, in a tour bus, at a café, Internet shop, on the boat, etc.

Overall, children in preprimary education learn socialization, the transmission of culture, social control, social placement, change, and innovation. According to Butzow & Butzow (2000) modern education is preoccupied with secular ideas, pluralistic, egalitarian and economic centered; however, oral literature including folktales are obsessed with universal, humanistic and cultural values. Therefore, oral literature is the key to indigenous knowledge. It fills social, cultural values and long-held traditions and rituals. Therefore, it can fill gaps that can't be filled by modern education.

The teacher who is a lady narrated this tale named as the story of “the three men who are in the quest for wealth” and the story of the association earth and deer as for developing kids' cognitive as:

አብቶ ፋያ እንዴቸንኩ አቅ ሴን

ሹካ አቅ እንዳ ይቶፒያዳ እንጅኩናና ድካድካ

አክናውደዕስላሜሪካዋካንስትጃካማአስሜምጃካማአሜሪካሾእንዝጃጂሜራናፅሌእንደቸንታሹካአቅእን ግሊዝጃድብስጃካማጊእንደጃኒስአኒኩአሜሪካእናጂስውላቲንትኸንካማአኒአቅዲብሳኑእንግሊዝጊደዕስእ ምፕሎእምፕሎካሎምታንትጃና።አንዴስኪእምፕል We ናውሳ እሚ እምፕል ጃሺኪላ Yes ናውሳ እሚ እሊውኪ Ok ናውሳ ካሎ እሚካማ እንግሊዝጃካ ካሊና አሜሪካሾ ካስጃ ፋይዳላክ ዙርናውጅንስ ትጃካማ እሚኑሳ ካሎ ዜኔጋቲንታ Yes We Ok ትጃካማጊ እንደጃኒስ እታስክኸሳ እሬሴ አግዳና። አንዴስኪ ዳማ ኩኸብይ ትጃካማ ቲሪካማ ካንታስ ፖሊስ ይንታማ አይ ኩኸብይ ናኒ እምፕል We ኔ። ላጃንቴ ጂማ ኩክ ናኒ Yes ና። ሹካንቴ እንትማ ኩይኹ አው ቢሮ ናኒ Ok ናማ ያቆካያሱ እንግሊዝጊስ አቅ ኩች ዋንጂልስ ታራታርስትካማ ስሪ ጃና ቱና ኑና።

አንጉቻውስታ ይንቺ ሹማ

እምፕላቺ አንጉቻስታ ይንዒ ችፅጃግንቴ ጎሌልንስ ትጃና። አይ ችፅጃግውስታ ስብሳቤ ቁናና ዋሴንንስ ንካ። አንዴስኪ ቻ ውሳስ ድኸትካማ ኩች ናንታ ዪፓን ናና አንጉቻካ። ይንዒው ችትጃግንቴ ኒኒታማ ስፍሬ ዋሴናን ናኒ ግልጉሊ ውታኺዳ ናና። እንጅኩዒላ ናኒ እንቶጂ ክችዳ እናጂ ዳሪዳ ትጃካማ ጎሌልጃኒስ ይንዒው ችፅጃግንቴ ውላ ይንፅካዋ ኩች ግማ ቻ አንጉቻካሊ ስብሳቢ ዝኩንካ አክጃስ ውታኺፋ ፍሮ ግሸንስ ናማ ፍሮ ግሸካማ ካስካ። ብቲ ቻኒ አንጉቻካ እቆትጃካማ ስባሳቢው ስፍሪሾ ካሳኒስ ይንፅካካላ ግሹንኩ ፍርካ ሴጋዳ ቲሬና። አንጉቻካ ኹጃስ ጎሚጅካማ ክቤቦ ክቤቦ ዙርና ንካ። ይንፅካካላ እናጂኪላ ትቤቦ ትቤቦ ዪውና ንካማ ፍርሾ ቱጃስ አንጉቻካደዕስ ሴልስ አሜሌቱና ኑና።

10.ብቲውስታ ኩፕግው ማቢሪው ሴን

ኩፕግስታ ብቲ አብርታ ማቢሬ ዝቻና እሸና ኑና። ፍና ብቲ ማቢሬ ፍሻኒ ኩፕግ ዝቆታ ጂው ቱር ታምባኒ አንካ ፍሻላ ድሳውችስ ኔታ ጊጂ ጄሜርቴ። ጊጃታኒ ጊጃታኒ ውላዳጊ ብቲ ያካማ ቹጌርግ። ፋሌንጋኪ ሌካ ብቲደዕስ አሜሌትጃ ካሊስታላ ኔታ ዙርታ ቲንታ ጂውሳ ማቢሬ ፍሸታታ ምንጊስታ ያኸካማ ዝኩኻ ጄሜሩና ኑና።

In the classroom observation, a few interesting points regarding the advantages of using folktales in classroom situation are seen. First, the tales are short and it was easy to use them effectively during a class period in comparison to long narratives that requires more time for extensive reading. Second, they are enjoyable because most of the people have fond memories of stories

that have been known since childhood. In present day context, viewing illustrated versions or film adaptations can also add variety and enjoyment. Third, as the narrative pattern is simple, they are too easy to memorize and retell and to the heart of tellers and listeners. Fourth, they are found in infinite variety everywhere (Butzow & Butzow, 2000; Melakneh Mengistu, 1990; Norton, 1991). Every culture has long traditions of oral storytelling, verse-making, joke-telling, and rhymes. Once one starts looking for them, they find allusions to familiar folktale characters heroes.

Folktales are infinitely meaningful because folk and fairy tales represent human experience through symbols and archetypes. What is unsaid is more meaningful than what is said or narrated in a tale. They enhance transitions from childhood to adult life. People get an opportunity to look at themselves and correct their characteristic mannerisms by remembering the same from the tales they hear. They unite children and adults. Many types of folktales have been reprinted and adapted in children's books in the past couple of years, while older children and adults who don't read or hear folktale or picture books often lose touch with exciting parts of their own culture. They sensitize children to the immediate environment (Tomlinson & Lynch-Brown, 1996).

Folktales help the children develop self-confidence and measure their worth. They also sharpen children's survival instincts. Folktale characters and their endeavor to come out successful in overcoming them encourages the children to face any untoward situations of life with courage. Folktales increase the children's patriotism by arousing respect for their own culture (Hourani, 2015). When discussing oral traditions, the teachers must break students of the habit of referring to the writer, the source, or the 'real' or 'correct' version. Usually, there is no known original version or writer, and obviously, the folktale is often written down or retold using features of vernacular dialects, not in standard language.

Because people have strong emotional ties to the tale they knew in childhood, they sometimes have trouble analyzing it objectively and don't want to critique their favorite stories or learn other versions. It takes some time to realize that one can keep personal memories and preferences of his own while also appreciating the larger social implications, variations, and methods of interpretations. So many people associate folk or fairy tales and nursery rhymes with early

childhood, they may assume that the content should be only entertaining and innocent, or that it should always teach lessons to children. When I observe various classrooms, I heard the following tales old by kids:

ቸውስታ ሞኝ እንጻይ ሴን

ቸጂራ አብራ ዝከብረኒ ጂር እምጥላቺ ፅካ ብሮ አግጣጣ አስ አግጣታኽ ናማ እያኒ ጂቹ ዙርዔታ ጉሽትኹዳ ስፍራዳ እንኩዊር ላጃንቴ ቸኩኽሳ ዲቦ ጉሽታኻኽ ኔታ ዙርዒ። እሊውስ ጌርክ አንኮፅካ ብሮ አግጣጣ አስ አግጣታኽ ናኒ ቸኩኽሳ ዲቦ ጉሹ ናያማ ኔታ ዙርዒ። እሊውስ ጌርክስ አን እንጻይ ሊኻ ብሮ አግጣጣ ይንቴ። ቸኩኽቻላ ዲቦ ጉሽታኻኽ ናያማ ኔኒ ዙርዒ ስፍራዳ እንኩሬ። እምጥላቺ ቸጂራ ጌቤላ ካሳኒስ ቿ ድልድይዳ እቲ። እንጻይ ባያማ ካሴ። ይራ ዳሪ አዜንጻላማ እንዳ ድልድይዳ ቸካስኮኩስማ ዝገጉቴታ ካቴ ኔ ዜኔግታታማ ላጃንቴ ቸኩኽሳ ዲቦ ጉሹኪ ኒኹቀ እንትጋማ ንኹ ኑና።

ውኑ፣ ግሴኛ፣ ሙሪው፣ አኹውስታ ሌጉ ሴን

ውን፣ ግሴኛ፣ ሙሪ፣ አኹስታ ሌግ እብርታ እንዜኃኒስ ክምካዎ ዳዴኸኃ እፍጻ ቴዌካማ ላጃ ቤራዎ ዳዴኸካማ ፋና። ፅሌ እንዜኸንታ ውን እኒ ቤራዎ ዋትኃይ ቤንኻኛናው ናማ ካሴ። ሙሪ ጁዎማ እምጥ ቢሬ አኔኽ ካጻኻ ና። ሌግ ጁዎማ ሙሪ እንት እንዳራ ታኻኒይ ካዬው ናማ ታንኬንኻጻማ ከቀውጃማ ሌግ እምጥሎ ቢሬ አኔኽ ካጻኻ ናኒ አኹ ጁዎማ ሌጎ ከቀኻኩስ አንዲዳ ውሳ ያኻማ ይጉዋ። ግሺ ይጉንኩ ውንስታ አሱ እንዜኃኒስ አሱ ጁዎማ እሳ እምጥሎ ቢሬ አኔኽ ካጻኻ ናማ ጥራማ ጀንጅዳ እንጅኩቀኒ ቢሪ ድኪ ያኻሼማ ብቲዳ ድርባማ ከቀባያ። ግሺ ውን ኒቢቺ ይጉዋማ እኒ ላጃ ክምካዎ እሽቱስ እኒ ክምካዎ ዋታ ዔፔሲይ። ይኩ ዔፓቴታኪ ይኩ አዩብካጊ ክሩኑ እኒ ክምካሲ አንኪላ ክርኻ ይጉዋላ አንኪ ክርኻ ፋያላ ና አሴባማ ትቡ ጌንዜብ ቴኬማላ ከቀ ናማ ዳዴኹኑ እፍፅሾ ካጻማ ኃዌንስ ዙትጻይኹ ኑና።

On the whole, most folktales in Awi were originally told by adults to other adults or mixed audiences. Therefore, kids may be shocked by the story details and ‘adult themes’ in many traditional tales. Thus, kids need extra instructions for documenting oral, audiovisual, and unpublished sources or picture books (which often have no page numbers). Adapters, retellers, translators, and illustrators should be recognized when full citations are given in documented papers.

On the whole, as the teachers and FGDS told the researcher, the curriculum must be developed and reviewed to provide for the introduction of story-telling across all levels of preprimary schools. The teacher-training program should prepare teachers to cope effectively with the

challenge of using story-telling as a pedagogic device. The use of storytelling in the teaching of not only literature but other subjects should be encouraged and vigorously pursued. Besides, strategies should be enhanced to convert the teaching-learning situation into a valuable and enjoyable learning experience(Jirata & Simonsen, 2014; Tadesse Jaleta Jirata, 2018). Besides, the seating arrangement is also very important for successful storytelling activity. Various arrangements are depending upon the storyteller's bias and physical surroundings. The listeners; however, must be able to hear and see the storyteller's face and eyes without straining. The usual form of seating arrangement is the semi-circle whereby the story-teller sits and his listeners sit in a semi-circle around him. The essential thing is the informal and relaxed climate, which must prevail.

Studies emphasize that children are not only actors in performing the various forms of folktale, but also agents in reconstructing folktale as a window to a culture whose meaning is rooted in their everyday life and culture(Yenika-Agbaw, 2011). Performance in storytelling encompasses two central elements: first, the act of telling and listening, which involves the combination of language, tone, and action; second, the act of meaning-making, which includes discussion, interpretation, and understanding of a folktale and its contexts. To bridge this gap of knowledge, Tadesse also analyses how children in Guji-Oromo society perform and interpret folktales to construct and reconstruct their meanings against the social and cultural practices of their society(Tadesse Jaleta Jirata, 2018).

CHAPTER SIX: SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

This study is all about the role of folktales in preprimary schools in Awi. This chapter presents a summary, conclusions, and recommendations of the study.

6.1. Summary

As a summary, this study tries to look at the importance of folktales for kids' development. In this way, the study critically examines the folktales, their performances in the class and additional data were supported by different data gathering instruments such as textual analysis, focus group discussions, interview and observation. The participants of the study are also kids, parents, teachers and educational leaders. Quite a lot of misconceptions exist about children's literature. Children's literature is relatively new because children's literature specifically, has been around a few years of duration after the genesis of Ethiopian literature in 1908. So, how do these stories fit into the school? In the school curriculum, despite it is bad as observed in the curriculum, we have two concepts. One is within the textbook and one is beyond the textbook. So, within the textbook, we particularly are talking about the primary stage because young love to listen to stories.

The study examines the function of folktales as a process of educating and preparing kids for 21st-century challenges. These folktales have various lessons imbibed in them. Some of these lessons include discipline, moral uprightness, hard work and courage. Some lessons teach the child to stand against vices such as theft, rudeness, hatred, wickedness and dishonesty and they have to be investigated well. If we can teach our children how to deal with fear and violence healthily by using good examples from folk and fairy tales, our world will become a better place. In the study, the folktales show differences in folktale structure, characterization, setting and Awi'way of life such as clothing, food and drinks, social organization, beliefs and customs, problem-solving strategies.

Kids' literature offers kids the possibility to acquire a system of values (educational role), to be engaged in motivating learning activities (didactic aspect), and to deal with inner conflicts and life difficulties (psychological value). Based on the evidence in the study, folktales can

encourage the adoption of healthy choices and represent a useful preventive tool to foster kids' wellbeing, helping them to better cope with emotional/ social problems while proposing proper patterns of behaviors and conveying health contents. The study proved that folktales are helpful tools to “educate”, “teach” and “heal”, so that narration could be considered among the possible educational strategies which can be used for pedagogic, didactic, and therapeutic applications in the promotion of kids' development both at home and at school.

Children who listen to and read stories learn about ethics and moral values and can differentiate between the good attitudes from the bad ones in daily life. As folktales are the products of culture and since the folktales of Awi have also reveal good moral values, it is hoped that folktales can be considered as one of the teaching and learning materials for introducing language,creativity, coginative, morals, attitudes, and good judgments. Furthermore, the folktales can be developed into plays, from which the students can play the characters and absorb moral education easily in an entertaining way. Folktales synthesized with task-based learning can achieve the goal of orienting young learners towards the concepts of cultural diversity and multiculturalism. The aspect of morals will have a close relation with the appreciation and respect to the parents and teacher on the other hand, and the aspect of religious values.

6.2. Conclusions

This study shows that every society and ethnic group has its folktales. Folktales portray the social world and social structure of that society. Across times, the themes, the contents, and the structures of folktales of these ethnic groups have been often modified, and lose their originality. Every folktale can be approached from different perspectives such as themes, stories, characterization, content, narration, storytellers, and listeners and so on. In this study, the researcher observes that teachers randomly bring folk tales from society. They deliver folktales, with loud reading for the kids to the classrooms, so that kids can enjoy, listen, and can get all those learning outcomes.

As a limitation, the way teachers, bring and implement these folktales in the classrooms may bring problems because they don't get any training on how to select, how to choose, how to apply, how to assess, how to engage kids using the folk tells. What the researcher observes is

teachers' use of folktales is encouraging. But, careful lesson plans and implementation techniques are still at a lower level. On the whole, the folktales offered to kids are used as learning sources for children, i.e. Awi language, literacy, indigenous knowledge, and character building.

As globalization and social transformation demand renewed dialogue among communities, educators and artists are increasingly motivated to protect and promote oral traditions and related cultural heritage. As a result, the art of storytelling enables us to integrate our consciousness, educate our minds, purify our souls and refine our sensibilities. The story speaks directly to the human heart, soul and mind, and engages our sympathy in a manner that straightforward ideas and logical arguments do not. The point here is that folktales, as a form of oral literature, draw their material from the realities of society and hence reflect a people's values and worldview. As a result, folktales are often used as a vehicle for transmitting and preserving shared values and collective experience.

6.3. Recommendation and Implications

Folktales can help the preservation and wellbeing of Awg culture. They help us promote societal values, social norms, values, thoughts, concepts and ideas to draw implications for positive change. They also help us provide children with moral values like honesty, integrity, courage and solidarity. The point is folktales drawing ideas from the realities of society and hence reflect people's values and worldview. In this way, they are often used as a vehicle for transmitting and preserving shared values and collective experience. Contemporary Awi folktales are imaginatively refined to inject new meanings, ideas and values, based on society's contemporary experiences and relations. Thus, the study recommends the following recommendations:

A folktale owned by one country can also be found in another country with either the same theme or motive. As there are numerous folktales around the world, it turns out that folktales from Awi have many similarities to folktales from Amhara. Future research should aim to discover the similarities and differences of the story structure and cultural elements of the two folktales.

Modern written literature is believed to be borne out of the traditional oral genre, one of which is folktales. Folktales serve as a source for creative inspiration that leads to the emergence of several works in modern literature. However, despite these authentic qualities of folktales, it is

endangered with extinction. Therefore, an interface between the folktale genre and the media where the latter intervenes in the promotion of the genre for its sustenance in society has to be studied.

Virtual technology can be another tool to enhance the teaching and learning of moral values, and also as a way of making Awi folktales more fun to learn. However, it does not to replace Awi tradition. This study recommends researchers study how teachers by introducing new methods can hopefully make a difference in terms of teaching and learning about moral values, especially for home use. Other researchers should also study the other types of folk tales such as fairy tales, humorous tales, animal tales, anecdotes, and historical legends for pedagogic purposes. The Awi folktales are facing endanger of extinction due to the forces of globalization and commercial entertainment. This timely action that we need to take is to preserve and promote our oral literature by using digital technology to create a comprehensive and dynamic database.

Awi special zone government should also promote, document, disseminate and study the Awi folktales through the mass media such as the press, radio, TV, internet, and film industry. The death of any Awi village elder is a loss of one important irreplaceable element of the heritage, and one important task ahead is to document all available folktales and knowledge that exist in oral form. All those theses worked in different universities on Awi folktales should be published, and copies of these books should be available in every school library.

The Amhara National Regional Government also must establish a program to document and archive existing folktales. Amhara National Regional education bureau should also give training on how to select and how to adapt folktales for kids, especially the content and the forms of the folktales should be appropriate to the age level of the kids. In this way, the promotion of folktales through mass media is very important. Mere archival documentation is worthwhile for preservation purposes, but it is far more useful if the materials collected are promoted through various mediums. Amhara TV and Radio Broadcasting Service should work hard to enjoy a broad and large audience.

The Ethiopian film industry also should raise its standards and relevance by adopting and adapting timeless stories from the oral traditions of Awi. Websites should be also encouraged to post Awi folktales. Interested individuals, especially students, should be encouraged to document traditional forms and to post them on the web. In this way, students can be involved in the preservation and creative process. The incorporation of folktales into the curriculum is also vital. Thus, Awi folktales can now be accessed on the internet. Textbooks and teacher's manuals should be also developed to help teachers in schools to impart values education explicitly to the kids with a clear aim "to realize imparting true values, become role models, steer the kid minds and show them the true Awi way of life.

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APPENDIX A

Appendix A: Interview for teachers

1. What do you understand folktale?
2. Why do you use folktales in your classroom with the children?
3. How do you use folktales in the classrooms?
4. do you think are the roles of folktales in supporting children's education and development?
5. how do you find/collect the folktales and what criteria do you use to select the folktales?

APPENDIX B:

Observation guide

1. What folktales are used by teachers
2. How do teachers present the folktales?
3. How do students react to the folktales?
4. What challenges do teachers face when they teach using folktales?

APPENDIX C:

Focus Group Discussion guide

1. Do you use folktales in your classroom?
2. Why do you tell folktales?
3. What are the advantages of folktales to your students?
4. What do you think the roles of the folktales to the children's learning and development?