

**Rivne State University of the Humanities
Philological Faculty
Department of Theory and Practice of Foreign Languages and Teaching
Methodology**

Diploma research of the educational qualification level «Bachelor Degree»

«The use of cartoons for the formation of lexical competence of primary school students»

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SUMMARY

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The theoretical value of the research.

We **firstly proposed** such *positive movements in the process of watching cartoons of primary school students.*

1. **Development of pupils' perception of pupils in Primary School.** As we have already mentioned, in primary school childhood, and partially in primary school age, the work of visual perception largely depends on the kinesthetic and tactile channels. When watching any cartoons, programs, presentations, films, these two channels are completely inactive. This means that perception cannot fully be developed.

2. **Accumulation of experience of perception of pupils in Primary School.** In the future, the child will rely on past experience of perception, creating visual images (representations) and graphically (pictures) in the brain. Since a lot of positives of watching TV, the main parameters of the object are absent, the accumulated experience cannot serve as a special support for creating pupils' own images, the children copy what they have seen. This is very clearly seen in children's drawings, and if they are asked to draw a cartoon character, they will try to accurately convey the copy.

3. **Active brain development of pupils in Primary School.** The main development of brain structures is completed by the age of 6-7 years old. A 6-year-old child's brain reaches 2/3 the size of an adult's, but it has 5-7 times more neural connections between neurons. The brain of a 6-year-old child can form thousands of dendritic connections between neurons. Inactivated neural connections, that is, those ones, which are not strengthened by various types of active activity, disappear by the age of 10-11 years old. An enzyme is formed in the nerve cells of the brain of pupils in Primary School that destroys all insufficiently myelinated neural connections

(myelin is a fat-like insulating substance that increases the speed of propagation of a nerve impulse).

4. *Information processing in the brain of pupils in Primary School.* As we have already mentioned, the brain cannot fully be developed if it is deprived of the basic information coming from the tactile and kinesthetic channels. These impulses also affect the construction of visual and auditory images. It should be taken into account that by repeatedly examining a real object, the child finds more and more of its characteristics, the brain establishes a new necessary connection each time, the level of understanding increases from time to time, the perception process is active and affects mental activity of pupils in Primary School.

5. *Passive pastime, the habit of “escaping into another reality” of pupils in Primary School.* Children get used to passive activities, which in the distant future can cause a craving for more dangerous entertainment. By teaching a child to get pleasure without doing anything, or to experience strong emotions in a passive position, parents can provoke the child to turn to psychotropic drugs in older age.

6. *Childhood is a very short, but the most important period in the development of the personality of a pupil.* Many scientists have obtained a large amount of data showing that preschool years are a time of intensive physical and spiritual development of human abilities.

7. *Sensory standards of pupils in Primary School.* Primary school childhood is the period of accumulation of sensory standards in the brain of a pupil. By assimilating unreal, drawn images, the child loses the opportunities to form correct ideas about reality. By the end of the preschool period, the formation of the first outline of the child's worldview is completed. But a worldview cannot be formed from caricatured, drawn characters of pupils in Primary School.

8. *Alternation of the activity and comprehension of impressions of pupils in Primary School.* It is necessary for a child in Primary School to receive impressions, but it is equally necessary to carefully process them. The better the impressions are processed, the more connections are established between them, the higher the intellectual activity it is. Very often, parents are afraid that the child is given not

enough impressions. But it is necessary to understand and remember that the quality of information is more important for the brain, not its quantity. Superficiality of perception of many objects in cartoons and a decrease in the value of individual impressions affect both speech and thinking.

9. ***The wrong behavior of cartoon characters is not punished by anyone.*** No one punishes a character who violates generally accepted rules. As a result, a preschool child develops an idea about the acceptability of such forms of behavior, and the standards of good and bad behavior, acceptable and unacceptable behavior are undermined.

10. ***Zombifying children with cartoons.*** A child is unable to tear himself/herself away from a cartoon on his/her own, without persuasion. They watch their favorite cartoon series several times a day.

Key words: cartoons for the formation of lexical competence of primary school students, pupils' perception, Accumulation of experience of perception, Active brain development, Information processing in the brain.

Петрусь Л.Я. (2025). Використання мультфільмів для формування лексичної компетентності учнів початкової школи. Дипломна робота освітньо-кваліфікаційного рівню «Бакалавр». Рівненський державний гуманітарний університет. Рукопис.

Теоретична цінність дослідження:

Ми **вперше** запропонували такі позитивні шляхи, яких слід дотримуватися в процесі перегляду мультфільмів учнями початкової школи.

1. ***Розвиток сприйняття учнів у початковій школі.*** У молодшому шкільному дитинстві, а частково й у молодшому шкільному віці, робота зорового сприйняття значною мірою залежить від кінестетичного та тактильного каналів. Під час перегляду будь-яких мультфільмів, програм, презентацій, фільмів ці два канали повністю неактивні. Це означає, що сприйняття не може повноцінно розвиватися.

2. Накопичення досвіду сприйняття учнями початкової школи. У майбутньому дитина спиратиметься на минулий досвід сприйняття, створюючи в мозку зорові образи (уявлення) та графічно (картинки). Оскільки у багатьох позитивних моментах перегляду телевізора основні параметри об'єкта є відсутніми, накопичений досвід не може служити спеціальною опорою для створення учнями власних образів, діти копіюють побачене. Це дуже чітко видно в дитячих малюнках, і якщо їх попросити намалювати персонажа мультфільму, вони намагатимуться точно передати побачене.

3. Активний розвиток мозку учнів початкової школи. Основний розвиток структур мозку завершується до 6-7 років. Мозок 6-річної дитини досягає $\frac{2}{3}$ розміру мозку дорослої людини, але має в 5-7 разів більше нейронних зв'язків між нейронами. Мозок 6-річної дитини може утворювати тисячі дендритних зв'язків між нейронами. Інактивовані нейронні зв'язки, тобто ті, що не зміцнюються різними видами активної діяльності, зникають до 10-11 років. У нервових клітинах мозку учнів початкової школи утворюється фермент, який руйнує всі недостатньо мієлінізовані нейронні зв'язки (мієлін - це жироподібна ізолююча речовина, що збільшує швидкість поширення нервового імпульсу).

4. Обробка інформації в мозку учнів початкової школи. Як ми вже згадували, мозок не може повноцінно розвиватися, якщо він позбавлений основної інформації, що надходить з тактильних та кінестетичних каналів. Ці імпульси також впливають на побудову зорових та слухових образів. Слід враховувати, що, багаторазово розглядаючи реальний об'єкт, дитина знаходить все більше і більше його характеристик, мозок щоразу встановлює новий необхідний зв'язок, рівень розуміння час від часу підвищується, процес сприйняття є активним і впливає на розумову діяльність учнів початкової школи.

5. Пасивне проведення часу, звичка «втекти в іншу реальність» учнів початкової школи. Діти звикають до пасивної діяльності, що в далекому майбутньому може викликати тягу до більш небезпечних розваг. Навчаючи

дитину отримувати задоволення, нічого не роблячи, або переживати сильні емоції в пасивній позиції, батьки можуть спровокувати звернення дитини до психотропних препаратів у старшому віці.

6. Дитинство – це дуже короткий, але найважливіший період у розвитку особистості учня. Багатьма вченими отримано велику кількість даних, які свідчать про те, що дошкільні роки – це час інтенсивного фізичного та духовного розвитку здібностей людини.

7. Сенсорні стандарти учнів у початковій школі. Дитинство у початковій школі – це період накопичення сенсорних стандартів у мозку учня. Засвоївши нереальні, намальовані образи, дитина втрачає можливості формувати правильні уявлення про дійсність. До кінця дошкільного періоду завершується формування перших обрисів світогляду дитини. Але світогляд не може бути сформований з карикатурних, намальованих персонажів учнів початкової школи.

8. Чергування діяльності та осмислення вражень учнів початкової школи. Дитині у початковій школі необхідно отримувати враження, але не менш важливо ретельно їх обробляти. Чим краще обробляються враження, чим більше зв'язків між ними встановлюється, тим вища її інтелектуальна активність. Дуже часто батьки бояться, що дитині дається недостатньо вражень. Але необхідно розуміти та пам'ятати, що для мозку важливіша якість інформації, а не її кількість. Поверховість сприйняття багатьох об'єктів у мультфільмах та зниження цінності окремих вражень впливають як на мовлення, так і на мислення.

9. Неправильна поведінка мультяшних персонажів ніким не карається. Ніхто не карає персонажа, який порушує загальноприйняті правила. В результаті у дитини дошкільного віку формується уявлення про прийнятність таких форм поведінки, а стандарти хорошої та поганої поведінки, прийнятної та неприйнятної поведінки підбиваються.

10. *Зомбування дітей мультфільмами.* Дитина не може самостійно, без умовлянь, відірватися від мультфільму. Улюблений мультсеріал дивляться кілька разів на день.

Ключові слова: мультфільми для формування лексичної компетентності учнів початкової школи, сприйняття учнів, накопичення досвіду сприйняття, активний розвиток мозку, обробка інформації в мозку.

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INTRODUCTION

Relevance of the use of cartoons for the formation of lexical competence of primary school students. At the stage of formation of Ukrainian society, in the process of active state-building, the problem of forming the national consciousness of its citizens becomes particularly relevant. The system of national education now presents the inexhaustible possibilities of cartoons, folk musical performing and art for forming the national consciousness of the younger generations in the Primary School.

Increased attention to building the spiritual potential of the nation and recognition of the dominant role of education in this process certainly actualizes the problem of training a teacher who is able to become a kind of mediator for a child in his/her knowledge of the world around him/her, a translator of cultural and artistic traditions, aesthetic, utilitarian, moral and legal, worldview experience of hundreds of generations, concentrated in folk art, including folklore, cartoons and musical works. This requires the future teacher to have formed professional competencies that determine his/her readiness to use cartoons as a means of educating pupils in Primary School. The above problem acquires particular importance in relation to the training of a future primary school teacher, whose pedagogical functions are directly implemented in the formation of the emotional and volitional sphere of pupils in Primary School. Primary school age is a special period in a person's life, which is able to become a kind of foundation for the self-development of the individual, creates favorable conditions for the formation of the foundations of national self-consciousness and national reflection.

The relevance of this study is due to the fact that the issues of using cartoons for the formation of lexical competence of primary school students have not been fully studied and require more attention and methodological development.

Despite the active use of English cartoons in the educational process of foreign languages, their diversity, the presence of a large number of video courses in foreign languages, the methodology of working with video materials has not yet been

sufficiently developed. It is necessary to develop criteria for the selection of English cartoons, principles of classification, methods of working with them, including exercises and tasks for their effective use. The above determined the choice of the research topic – *“The use of cartoons for the formation of lexical competence of primary school students”*.

The object of the research is the educational activity using cartoons for the formation of lexical competence of primary school students.

The subject of the research is the use of cartoons and a set of didactic materials that ensure the development of lexical competence of primary school students.

The aim of the research is to identify, develop, theoretically substantiate and experimentally test the pedagogical conditions for the effective use of English cartoons for the formation of lexical competence of primary school students, as well as to describe the features of teaching lexical competence in English using English cartoons (using the example of the cartoon “Snow White and the Seven Dwarfs”) in Primary school.

We formulated the assumption that the study of a foreign language would be more effective and efficient having been provided that video materials are used in the combination with developed didactic materials, compiled and used in accordance with the proposed Methodology of the use of cartoons for the formation of lexical competence of primary school students.

Based on the goals of our research, its object, the subject of the study and the assumption having been put forward, the following **research objectives** were formulated:

- to analyze theoretical studies of domestic and foreign authors on the research problem;
- to develop principles for the selection and use of English cartoons in the educational process for the formation of lexical competence of primary school students;

- to develop methodological support for listening to Walt Disney's cartoons (we proposed for children "Snow White and the Seven Dwarfs");
- to study the impact of using English cartoons at foreign language classes for the formation of lexical competence of primary school students;
- to test the proposed Methodology of the use of cartoons for the formation of lexical competence of primary school students in the educational process, to identify the effectiveness of its usage for the formation of lexical competence at the lessons of the English language.

Theoretical and Methodological Foundations of our research there are: theoretical studies of domestic and foreign authors on the research problem of the use of cartoons for the formation of lexical competence of primary school students (Бичкова, 2000; Ігнатова, 2002; Мудренко, 2002; Beagles-Ross & Gat, 1983); theoretical principles for the selection and use of English cartoons in the educational process for the formation of lexical competence of primary school students (Плахотник, 1995; Faltis & Hundelson, 1998); theoretical studies of the impact of using English cartoons at foreign language classes for the formation of lexical competence of primary school students (Hanson, 1992; Herx, 1986); the Methodology of the use of cartoons for the formation of lexical competence of primary school students in the educational process (Pezdek & Hartman, 1983); theoretical identification of the effectiveness of its usage for the formation of lexical competence at the lessons of the English language (Mykhalchuk, Levchuk, Ivashkevych Er. & Nabochuk, 2023).

To achieve the set of objectives, the following **complementary research methods** were used: theoretical study of the problem, theoretical analysis and systematization of the articles of modern scientific psychological, pedagogical and methodological literature on the research topic; classification; questioning of students to identify the effectiveness of this type of English cartoons for the use of cartoons for the formation of lexical competence of primary school students.

In our research paper we used such practical materials, as:

- Mickey Mouse cartoons (2024);

- Snow White and the Seven Dwarfs (1937).

The theoretical value of the research.

We **firstly proposed** such *positive movements in the process of watching cartoons of primary school students*.

1. ***Development of pupils' perception of pupils in Primary School.*** As we have already mentioned, in primary school childhood, and partially in primary school age, the work of visual perception largely depends on the kinesthetic and tactile channels. When watching any cartoons, programs, presentations, films, these two channels are completely inactive. This means that perception cannot fully be developed.

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10. ***Zombifying children with cartoons.*** A child is unable to tear himself/herself away from a cartoon on his/her own, without persuasion. They watch their favorite cartoon series several times a day.

In our research **we firstly propose various typologies of cartoons**, which propose to classify the named video materials depending on certain factors. The following typologies of cartoons are the most common:

1) by the purpose of creation — of cartoons specially created for educational purposes; non-educational video materials adapted for educational purposes; cartoons professionally filmed by order of an educational institution; cartoons independently filmed according to your own script;

2) by genre – cartoons that are feature films, video advertisements, cartoons, video clips, news blocks, fragments of talk shows, sports and historical chronicles, fragments of documentaries, etc.;

3) by the number of topics covered – situationally single-topic and situationally multi-topic;

4) by the production method – filming, re-editing;

5) by didactic purpose – instructional, illustrative, instructional-illustrative;

6) by the structure and degree of completeness – complete and fragmentary;

7) by the conditions of use of cartoons – materials for work under the guidance of a teacher and materials intended for independent work of students.

We added:

Objectives of the use of cartoons for the formation of lexical competence of primary school students:

- Teaching listening with the help of visual aids based on the English cartoons.

- Developing reading and speaking skills on the English cartoons' issues before and after watching video fragments.
- Fostering compassion and caring attitude towards animals, understanding the importance of protecting the environment.

We added:

The main *methodological tasks of a lesson* using a video cartoon of work on the topic are:

- teach conscious perception of information;
- imitate authentic examples of oral speech;
- use the language tools contained in the cartoon video film, taking into account the socio-cultural norms that exist in a foreign-language society.

The practical value of the research. In our research we proposed the exercises, which show how to use cartoons for the formation of lexical competence of primary school students.

The exercises of the post-demonstration stage are divided by us into *three types*: reproductive, reproductive-productive and productive or creative. The following methods of work can be recommended here:

- a) teacher-student dialogue. Questions can be asked in the following order: general, dividing, alternative, special. Thus, the plot of English cartoons is reviewed 3-4 times;
- b) students determine whether this or that statement of the teacher corresponds to the plot of English cartoons;
- c) the teacher retells the content of the fragment, which would contain phrases that do not correspond to the plot of English cartoons.

Approbation and implementation of the results of our research were tested and implemented into Rivne Lyceum "Center of Hope" named after Nadiya Marynovych of the Rivne City Council, meetings of the Department of Theory and Practice of Foreign Languages and Teaching Methodology of Rivne State University of the Humanities, reported at the conferences on modern

problems of teaching methods of foreign languages (Rivne, 2025). One article was published:

1. Petrus, L. (2025). DIFFERENT TYPES OF MNEMONIC STRATEGIES.

Матеріали VI Всеукраїнської науково-практичної конференції здобувачів вищої освіти та молодих вчених *«Актуальні проблеми сучасної іноземної філології»* (20 травня 2025 року). Рівне: РДГУ. С. 423–428.

CHAPTER I.

THEORETICAL STUDY OF USE OF EDUCATIONAL POTENTIAL IN PRIMARY SCHOOL

1.1. Educational potential of cartoons in Primary School

The use of cartoons in the professional activities of a primary school teacher undoubtedly requires the clarification of their pedagogical capabilities, which will allow us to project the probable educational effects on schoolchildren. First of all, let us define the basic definition of our research. In the literal sense, *cartoons* are interpreted as folk art. Folkloristic sources specify that this term comes from the English folk – race, people, lore – knowledge (in literal translation – “folk wisdom, ethnology”). Modern folklorist researchers define *cartoons* as traditional and modern oral tradition. It is the oral form of distribution and transmission through direct communication that is the main feature of *cartoons*. Scientists note that in terms of content and nature of distribution and functioning, *cartoons* are closely related to various spheres of life and they are integral part of traditional folk culture (Бурбело, 2000).

In the process of analyzing art history and cartoons literature (Бичкова, 1994), it was found that the originality of the forms of oral folk art, their diversity, as well as the relationships with the traditions of the cultures of related and neighboring ethnic groups allowed scientists to consider folklore as a special aesthetic phenomenon that had its own unique ethnic artistic specificity, as well as forms of reflecting reality. The cartoons heritage of any people, according to researchers, is a unique source of preservation of spiritual and cultural achievements, which has signs of national belonging and originality. It expresses aesthetic, moral ideals and values in a concentrated form, presents the worldview experience of hundreds of generations, and lays down the most important principles of folk Pedagogy and cartoons Methodology.

Numerous studies have established that the educational ideal embedded in cartoons is closely related to the mentality of the people, to their ethnopsychology (Barnard, 1993). He proves that it is the mentality as a deep level of collective and individual consciousness, a stable and at the same time dynamic set of guidelines of an individual, a demographic group in perception depending on ethnogenetic memory, culture, that forms a specific worldview that is reflected in oral folk cartoons. Ukrainian authors claim that the Ukrainian mental structure is distinguished by its emotional and sensual character, “cordocentricity”, which is quite clearly traced in the Ukrainian folklore tradition (Яхнюк, 2002).

An integral part of all cultural and spiritual heritage of the people is cartoons. Scientists note that this is the link that connects the distant past of humanity with the present. Self-knowledge of a person, according to the folklorist, will not be effective without penetration into Paleopsychology, and one of the ways of such transmission is the scientific decoding of cartoons information, as well as the education of feelings on cartoons texts and melodies (Костюк, 1989). In the researches of Ukrainian folklorists, ethnographers, Ukrainian scholars, and ethnomusicologists (Виселко, 2002), a deep analysis of cartoons has been carried out from the standpoints of verbal folkloristics (poetry, themes), Historical Linguistics (the connection between linguistic and musical syntax), ethnography (rituality), history (historical content of songs), and archeology (objects of musical cults, fossil musical instruments), Psychology (development of musical thinking, laws of perception and creativity). Regional features of cartoons are presented in the studies of scientists (Коломінова, 2000).

Researchers characterize Ukrainian cartoons as a set of melodies or other sound complexes reproduced by voice or on musical instruments, which are kept in the memory of their carriers – the Ukrainian people – and since ancient times have fed the oral tradition through their transmission from generation to generation. Scientists note that cartoons creativity entered the cultural and historical dimension as a worldview projection of the ethnic group onto the surrounding world, a measurement of its actions. This is a song story about the struggle for its survival, about wars,

everyday life, raising children, their morality. All this has found embodiment in musical cartoons (Пащук, 2002).

When clarifying the nature of cartoons, scientists note that, in addition to the general features, to which, in particular, scientists refer bifunctionalism, syncretism, orality, collectivity, improvisation, variability, it has a unique property: indivisibility, organic fusion in a separate artistic act of all components. It unites both the subjects themselves (creators, who are also performers) and the types of their activities (musical, plastic, verbal, artistic and visual) (Davis, 1998). In addition, according to researchers, cartoons are characterized by a hidden Psychologism. Scientists write that wedding songs, laments, dumas, historical songs, fairy tales, ballads, lyrical songs are imbued with Psychologism. These genres reflect the psychological experience of grief (lament), the psychological individualization of the hero (thoughts), and the drama of the situation (ballad). The Psychology of the lyric song helps to convey the folklore word, emotionally colored appeals (“my dear dove”, “my heart”) (Редько, Капп & Кохан, 2004).

In the context of our research, the systematization of the genre-generic diversity of cartoons requires clarification. It should be noted that the consideration of this problem is quite prominently presented in the scientific and folklore studies (Allan, 1991). Thus, the classification proposed by this researcher is based on literary, art and functional criteria, according to which the author distinguishes such generic categories and, accordingly, genres (genre-thematic groups) of cartoons, such as: epic folklore (bylinas, dumas, ballads, historical songs), lyrical folklore (social and everyday (Cossack, Chumach, Naymyt, recruit) and everyday (about women’s fate, love, humorous, dance, etc.) songs), dramatic folklore (New Year’s performances, game dialogue songs). The researcher notes that this taxonomy is not universal, as certain genre and even generic systems are distinguished that do not have a permanent place in it. This applies, in particular, to ritual creativity, children’s cartoons, labor songs, and instrumental music.

A similar approach to the classification of cartoons is found in the researches of other scientists (Grimes, 1990). However, the genre division by genera in cartoons

is somewhat different: the author of cartoons attribute the songfulness of calendar rites to the lyrical generic-stylistic layer, the epic with elements of lyricism consists of song chronicles, the humorous-satirical (in some a way – a dramatic one), such as dance songs. The researchers emphasize that the named genres and cycles typologically reflect different stages of development of human Cognitive Activity, and genetically relate to different historical layers of poetic creativity in the context of cartoons.

In modern reference literature on cartoons and ethnography, there are several approaches to the classification of cartoons' genres. In particular, depending on the means of music making used (voice, musical instrument), the authors distinguish three components of Ukrainian traditional music: vocal (melodies are played only by voice), instrumental (one or more musical instruments are used for music making), vocal-instrumental (both voice and musical instruments are used during music making). The latter is usually not separated, but it is considered cartoons along with vocal or instrumental music, for example, wedding *ladkaniya*, *kolyadki*, *schedrivki*, *ryndzivki* performed with instrumental accompaniment. According to the method of performance in Ukrainian folk vocal creativity, in cartoons the main musical genres are distinguished: epic melodies performed in melodeclamatory (singing) or *rubat* (free) manner; lyrical – in a *cantilena* (singing) character; dramatic – dance and related humorous songs; as well as two intermediate ones – lyric-epic and lyric-dramatic.

From the above it is clear that, despite certain differences, all the proposed classifications are dominated by the literary criterion, according to which the genre-generic division of cartoons is carried out according to the method of reproducing reality (epic, lyrical, dramatic) and the content of the work. In our research, we will adhere to this approach. Based on the research problem, children's cartoons will be of particular interest to us as a genre of musical folklore, which has a specific addressee – a child and is aimed at the formation of his/her personality. At all stages of the development of pedagogical science, cartoons was given special importance. Let us dwell on the most striking figures in the history of pedagogy and highlight the most expressive ideas related to the problems of our study.

Thus, the English cartoons occupied a prominent place in the researches of G. Skovoroda, which he considered a means of spiritual development of the individual. Researchers of the philosopher's (Бичкова, 1992) point to a close connection between their worldview and cartoons. According to Methodologists, this connection is felt in the poetic and figurative content of the thinker's lyrical works, their form and essential philosophical content, in the tendency to the chromatic type of music, which is evidence of an inner sense of national identity. The content of English cartoons are the basis of many of the philosopher's researches. English cartoons, as scientists note, the enlightener perceived it as a "three-thousand-year-old furnace" that "unburned" baked and fruitfully preserved centuries-old folk wisdom, folk customs and traditions, philosophy in his understanding is "all-round armament" and "the most perfect English cartoons" (Cennamo, Savenye & Smith, 1991). Scientists rightly notes that the figure of Hryhoriy Skovoroda, his creative heritage is something that to some extent grew out of the English cartoons' tradition and returned to it, flowed into this powerful river more perfect and high and enriched it. It is even difficult to imagine English cartoons oral tradition without English poets and their cartoons (Furmanovsky, 1997).

The popularizers of English cartoons were prominent writers and public figures of the 19th century. Their work absorbed the wealth of folk song culture and organically grew with it. In particular, analyzing the work of different authors, which draw our attention to the fact that English cartoons brightly colored the language of their works, which is felt in comparisons, epithets and symbols, in their songwriting, in excerpts of their poetry, which contain whole and partially reworked songs. Under the influence of English cartoons, the aesthetic and moral and ethical ideals of the author were formed. T. Shevchenko considered English cartoons to be an inexhaustible source of folk wisdom, which reflected the thoughts, hopes and aspirations of the people (Lonergan, 1984).

M. Kostomarov was a researcher of English cartoons and a collector of English cartoons. Famous authors wrote the articles about English cartoons, English songs in cartoons and English poetry, in which the ethnographer studies Ukrainian spring

English cartoons, and the collection about English cartoons collected in the western part of the South province in England in 1844, which contains 280 English cartoons. Scientists promoted the idea of Ukrainian nationality with their English cartoons, substantiated the independence of the English nation and the English historical process, which, in scientists' opinion, is the embodiment of the freedom-loving democratic spirit of the English people (Гриньова, 1997).

The problem of children and English cartoons worries everyone: parents, teachers and doctors. Today, television has become something like a toy or a book for almost every child. English cartoons influence the soul and the mind of a child, educates his/her tastes and views on the world. The inner world is still just forming, and everything that they receive from adults plays a significant role in its formation: games, fairy tales, joint activities, including television programs. They are not only a way of spending time, but also a means of education. For children of preschool age cartoons are mainly a means of education.

The word “cartoon” has various meanings based on several very different forms of fine art and illustration. Artists who produce cartoons are known as caricaturists. Originally used in fine art, a cartoon meant a preparatory drawing for a work of art, such as a painting. The modern meaning refers to humorous illustrations in print and animated films. The word “cartoon” is sometimes used to refer to comic strips, and can also refer to humorous drawings in fiction or nonfiction published in newspapers and magazines.

Cartoon animation, animation, cartoon is a type of cinema art, the works of which are created by filming successive phases of movement of drawn (graphic or drawn animation) or three-dimensional (three-dimensional or puppet animation) objects. Many parents sooner or later think about the influence of cartoons on their children. Most of the products of the American factory are not harmless, and many feel that there is a big difference between domestic old cartoons and foreign ones (from American to Japanese).

According to child psychologists, this difference is due to profound differences in the worldview (Кращий ірландський жарт. Це золото! (2024)). One should be

more careful when choosing a cartoon than when choosing a book, because visual images have a much stronger effect on a child. If we talk about cartoons, they are good because they reflect a normal picture of the world for a child. It is basically Orthodox, because evil in this picture of the world is not eternal, but good is eternal. And in this good picture of the world there is a negative character, who, as a rule, is easily re-educated. And it turns out that he is so evil only because no one was friends with him, no one loved him, no one sympathized with him. It is very important that in cartoons the evil character was presented in a humorous form, which balanced out his negative essence. Such a picture of the world harmonizes the child's psyche. Therefore, these cartoons are useful for children who are unhealthy or weakened by some kind of mental trauma. For children with communication problems (of which there are many now) they provide correct models of behaviour: how to make friends, how to be a good comrade, how to help others.

The best English cartoons are short parables, in which a deep spiritual meaning is hidden under a short entertaining story. Moreover, many cartoons not only show “positive” dolls and animals, but also provide a program for developing the qualities of a real person. For example, a fairly old cartoon “The Magic Bag” (directed by A. Polushkin, “Kuibyshevtelefilm”, 1975). The plot is recognizable: the well-mannered bear Spiridon has a grandson Ivashka, who loves to be naughty and do what he wants more than anything else. The animals complain, the grandfather worries and, finally, decides on a pedagogical experiment: he allows his grandson to be naughty, but at the same time fill the bag with pebbles after each good deed done. At first, he finds it difficult to find some useful application for his bear powers, then he sees more and more opportunities to help someone around him, and after a while the bag becomes full. The long-awaited freedom has arrived, but on other days there are also various urgent matters, so the time for pranks no longer comes.

There is a well-known spiritual law: “When there is no love and mercy in you, do acts of mercy and gradually you will educate your heart”. In the bear pedagogical method, the intrigue and danger lay in the fact that the grandfather allowed his/her grandson to be naughty afterwards. He took a risk, but the spiritual law worked. Of

course, we should not remember the good deeds we do (not put a pebble in our credit). But if the heart is not educated, we have to start somewhere.

It happens that “counting your pebbles” becomes a habit and a character trait, which is called vanity. You can explain this to a child if he/she really tries to do something good, but solely out of hope for praise, with the help of the cartoon “The Littlest Dwarf” (directed by M. Kamenetsky, “Ukrainian multfilm”). It is also about educating the heart, about how the smallest dwarf named Vasya learns to do good, in each of several episodes rescuing fairy tale heroes from trouble: Little Red Riding Hood, the seven kids, the three little pigs and others. There is a wonderful image of one “rescuer” in this cartoon. In the eternally telling fairy tale, the fox constantly carries away the cockerel with the golden comb behind dark forests and another fairy-tale landscape, and the cockerel is saved by his friend the cat. The cat has accumulated many merits. When the gnome Vasya comes running to call him for help, but this time the cat refused to save the rooster from the fox.

This cartoon is good not only because it has a positive Vasya who defeats the wolf, but also because Vasya is the smallest. This means that if someone needs help, height does not matter. In cartoons, as in life, the kindest and most responsive are most often not the big and strong, but the small and weak (if we mean muscles). This is what the cartoon “The Biggest Friend” (directed by P. Nosov, "Soyuzmultfilm") tells about (Методика навчання іноземних мов у середніх навчальних закладах, 2001).

In Africa, there lives an evil crocodile and an African girl with her friends – a puppy, a chicken, a bell and a hippopotamus. The hippopotamus claims the title of the biggest friend. But the evil crocodile is tired of all this friendship. He decided to eat the girl. Not very big friends helped her out all the time, but the hippopotamus got scared at a critical moment and ran away. In the end, the girl explains to the hippopotamus that everyone who helped her is small, but big friends. And he is so big and abandoned her in trouble.

Let’s look at this example: the enemy himself, a crocodile, gets into trouble. The crocodile is a fairly common cartoon character. Another crocodile character is in

the cartoon “Tari the Bird” (directed by G. Sokolsky, “Ukrainian multfilm”). As expected, this crocodile had everything scary: a scary tail, a scary mouth, and very scary teeth. And he never said a kind word to anyone, so everyone is afraid of him and doesn’t like him.

But the worst thing was that he was the only one in all of Africa who did not brush his teeth. When the crocodile’s teeth hurt, he suffered greatly. The jungle was happy, the animals were glad. But the bird Tari flew in, felt sorry for the crocodile and gave him his first lesson. And the crocodile did not brush his teeth because his legs were short. That’s why the crocodile was so angry. After all, as soon as the brave and kind bird Tari brushed the crocodile’s teeth, for the first time in his life he said a kind word: “Thank you”. The bird Tari took a big risk. And for a child, this is another important moment in learning about the world: it turns out that there are things in life that are more important than your own safety and even life. And a cartoon can tell about this without frightening (and therefore not scaring) a child, but, on the contrary, attracting the heart to such heroes of a cheerful and kind fairy tale.

1.2. Features of the content of English cartoons

Television is aimed at children, both small and growing. In order to attract children, there are many channels that show cartoons and TV series. When a child watches cartoons, it is as if he or she disconnects from everything that surrounds him or her. He or she does not react to normal speech, and after watching cartoons or TV series, it is not childish aggression that awakens in a small child, but sometimes fears.

An American cartoon, only at first glance, seems like a very harmless piece of work. Often it also seems like a very stupid and crude piece of work, but it does not carry any special semantic, and, especially, ideological, load. First of all, these cartoons have a completely different picture of the world. The world, the background on which the events of the cartoon take place, is hopelessly in evil. And only grains of good in the form of some ninja turtles try to fight evil. And evil, as a rule, is destroyed physically, which is absolutely unusual for our way of acting in fairy tales,

where they tried to fight evil in other ways: they tried to outwit it or persuade it. Some parents (without fully realizing everything), simply forbid their children to watch them. They perceive these cartoons as “very evil and not teaching goodness”. Many parents do not forbid their children to watch them. They do not forbid not because they did not feel the corrupting influence of this product, but because they have not even watched them. They do not watch these films because they are accustomed to the English system, when children will not be shown anything bad on TV. Not only older people are subject to this misconception, but also very young people are those ones who already know and have felt the depravity of modern media. In order for them to understand, it is necessary to specifically target such people to watch what their child watches. After carefully watching even a few such cartoons (especially if their attention is drawn to some particularly characteristic details of such cartoons), these people.

Such wonderful animated films of the Walt Disney Studio as Snow White, Bambi, Beauty and the Beast, The Lion King have a good beginning. But these films are not broadcast on television. And children most often watch not very high-quality products about mechanical monsters, vampires, ghosts and omnipotent robots. Almost all of these cartoons have a conflict, fight, battle, shootout, murder in the plots, that is, elements of aggressive behavior and violence. And almost all children are literally captivated by animation, and often refuse to play, just to sit in front of the TV. Doctor of Medical Sciences E. Glushkova believes that the more children watch TV programs, the more tired they are, and the more tired they are, the more they are drawn to the TV.

A child perceives almost all information in the form of images, from which his model of the world is then built. One of the most important images is the female image. Looking at the stereotypes of cartoon heroines, girls absorb the characteristics of female behavior, and a boy subconsciously forms an ideal of a woman, which he will then look for. And the criterion is not so much the appearance as the behavior of the cartoon heroines. Psychologists (Dubovyk, Mytnyk, Mykhalchuk, Rashkovska & Nabochuk, 2022) watched many Western films and came to the conclusion that the

behavior of most cartoon heroines is constructed in such a way that, with systematic viewing, it leads to the fading of the desire to continue the family line in the future.

The image of a woman, previously endowed with romance and mystery, is colored with realism, physiology and cruelty. Along the way, the qualities previously traditional for Russian women, which are glorified by good old Soviet fairy tales, such as chastity, shyness, selflessness, modesty, and motherhood as such, are ridiculed. It is also clearly possible to trace disrespect, cynicism, and sometimes cruelty in the heroes of some cartoons to their family, parents, brothers, sisters. In many cartoons, the main, positive hero is endowed with them. And these vices are imperceptibly absorbed by the child's consciousness, since positive heroes need to be imitated. Many heroines fight with taste, demonstrating their rightness. Youth unisex is in some way a continuation of cartoon unisex. And often the cartoon heroine is not only endowed with the qualities of the male sex, but also behaves like a superman. This is especially clearly expressed in fantasy cartoons.

Children like to watch cartoons, but not everything they like is good for them. When a child likes a knife and starts playing with it carelessly, parents take it away, but parents do not always think about what cultivates moral qualities in a child. In childhood, the foundation is laid, the qualities and priorities are laid that the child will then use throughout life. Many adults are not brought up properly enough, and such upbringing is transmitted to children. A child needs quality attention from parents, but often they are so immersed in their own problems that instead of their own attention, they give the child attention from the TV. Someone may object that children themselves want to watch cartoons. But adults must distinguish what is good for children and what is not.

1.3. Characters of modern English cartoons

Now let's take a closer look at the heroes and heroines of modern cartoons and TV series. For example, the well-known cartoon "Tom and Jerry" (directed by W. Hanna, D. Barberra). Tom the cat chases Jerry the mouse, choosing the most

sophisticated methods of destroying the poor mouse. And the mouse, meanwhile, is also trying to take revenge on the equally poor cat. And most likely, the child will do the same thing that these two cheerful and cute heroes do. Since parents gave such an opportunity as to watch a funny cartoon, it means there is nothing bad here. It means you can beat and joke about those who are weaker. After all, mom and dad allowed them to watch this, who teach the child to distinguish between good and bad with fairy tales.

And such kind, at first glance, cartoons as “Aladdin”, “Shrek”, in which, it would seem, there should be no catch on the part of the producers. But, having looked closely, you can notice that the image of a woman is presented here vividly. If in our kind of cartoons the gender of a woman is covered, not put on display, their feminine attributes are mainly expressed through internal qualities, spirituality, then the heroines of Western cartoons are physiological, have the forms of beautifully developed women, everything that should please adult men, and not small children, is very clearly expressed, and they skillfully use them, they have no chastity – what distinguishes products for children from films for adults. But the behaviour of the heroes is copied by children.

In English cartoons the most eroticism is clasped hands, kisses are only indicated, it is intimate, while Western heroes openly flirt with each other, you can touch a woman in any way, unceremoniously, rudely. For example, as in the popular cartoon Shrek carries his girlfriend on his shoulder, flirts with her. The subconscious grasps such moments and later in adult life the boy can consider such behavior towards a woman to be normal. From the point of view of psychologists (Pezdek & Stevens, 1984), eroticism, adult stereotypes of behavior in children's cartoons should not be shown. This forms sexual attraction in the child before the due date, for which the child is not yet emotionally and physically ready. Before the child's first interest in the opposite sex, he needs a fairy tale, a mystery. Only through romance and shyness in front of the opposite sex can a boy become a real man, only a modest, chaste girl is able to attract real men. Childhood shyness and embarrassment are one

of the conditions for creating a strong family in the future and continuing the family line in the future.

In Western cartoons, it is rare to find an image of a beautiful mother with truly feminine qualities, who will inspire a girl to imitate her. Modern Western cartoons with their images of women-mothers are capable of subconsciously discouraging girls from having children in the future.

Let's consider the English cartoon "Woody and his friends" (directed by W. Lance, S. Marcus). From just a few episodes of this endless cartoon, one can single out one frequently repeated plot: there is a certain person who is busy with something very important to him. As a rule, he is busy with something quite useful, if not socially (an employee of some company, providing services to the population), then for himself personally (building something for himself, growing, etc.). And there is an idle, conceited woodpecker Woody, always having fun. As a result of the action, it turns out that the hard worker who somehow interfered with the woodpecker in his business of entertainment suffers a crushing defeat, and the woodpecker appears as a kind of brave hero, terribly inventive, and presenting all his "enemies" as inept losers.

It is quite natural that if some child takes an example from this "hero", then his behaviour will inevitably come into conflict with the law. That is, this cartoon directly educates an antisocial personality. You might think that this is an accident and a blunder of the creators, but if you consider that such behaviour is found in the absolute majority of those cartoons, and consider the socio-psychological model underlying any English cartoon, then such content will be perceived as natural.

These cartoons show the normal behavior of an individual seeking satisfaction for his or her purely personal aspirations. As a rule, the aspirations for sole leadership and power superiority over others. If superiority is in the foreground, then the social acceptability of such superiority is in the background. Hence the frequent display of heroic behavior, such as completely antisocial behavior of the heroes. Having analyzed several particularly popular American cartoons. In all of them there is something that carries frankly antisocial content, but is presented as completely normal and acceptable. As foreign psychologist (Tatsuki, 2000) believes, the display

of such behavior in cartoons leads to the sublimation of the individual's antisocial inclinations.

This cartoon openly teaches competitive behaviour, as achieving superiority over others and superiority in any way and in any form. Cartoon characters receive fatal blows to the head with various objects, but always continue to behave as if they were absolutely healthy. In connection with this, cases of animal murders by young children have become very frequent in England. These children hit their pets with hammers and other heavy objects with all their might, and then wonder why their beloved pets, after such treatment, do not behave the same way as cartoon characters.

In English cartoons, as a rule, even the social behavior of some cartoon characters is presented as "heroic entertainment". For example, the series "Darkwing Duck". But most often, those cartoons describe anything but creative activity. Everyone and everything in these cartoons is having fun. They are having fun in a variety of ways and methods. Sometimes they even kill someone. There is never a team in these Western cartoons. All relationships between cartoon characters are usually competitive. Occasionally, as something optional, friendly. These cartoons always show the behavior and lifestyle of an inveterate individualist living in a hostile social environment.

In role-playing games, preschoolers often imitate their favorite characters. In the process of imitation and identification, they learn social roles, behavioral norms, value orientations; identification implies a strong emotional connection with the cartoon character, whose role the child accepts, putting himself in his place. But playing with characters will be stereotypical, the child will copy the gestures, behavior of the character, and there will be neither creativity nor development in the game, and the child himself will be exposed to the danger of copying biomechanical structures. Due to traditional imitation, incorrect thinking and image are formed, which contributes to conflict with parents.

1.4. Watching cartoons for the formation of lexical competence of primary school students

There are such *positive movements in the process of watching cartoons of primary school students*.

1. *Development of pupils' perception of pupils in Primary School.* As we have already mentioned, in primary school childhood, and partially in primary school age, the work of visual perception largely depends on the kinesthetic and tactile channels. When watching any cartoons, programs, presentations, films, these two channels are completely inactive. This means that perception cannot fully be developed.

2. *Accumulation of experience of perception of pupils in Primary School.* In the future, the child will rely on past experience of perception, creating visual images (representations) and graphically (pictures) in the brain. Since a lot of positives of watching TV, the main parameters of the object are absent, the accumulated experience cannot serve as a special support for creating pupils' own images, the children copy what they have seen. This is very clearly seen in children's drawings, and if they are asked to draw a cartoon character, they will try to accurately convey the copy.

3. *Active brain development of pupils in Primary School.* The main development of brain structures is completed by the age of 6-7 years old. A 6-year-old child's brain reaches 2/3 the size of an adult's, but it has 5-7 times more neural connections between neurons. The brain of a 6-year-old child can form thousands of dendritic connections between neurons. Inactivated neural connections, that is, those ones, which are not strengthened by various types of active activity, disappear by the age of 10-11 years old. An enzyme is formed in the nerve cells of the brain of pupils in Primary School that destroys all insufficiently myelinated neural connections (myelin is a fat-like insulating substance that increases the speed of propagation of a nerve impulse).

When watching any of this nerve impulses, even the most developmental from the psychological point of view films or programs, a pupil in Primary School cannot establish new connections because:

- 1) the main types of perception do not work;
- 2) visual perception is passive;
- 3) information does not require processing, but it is immediately absorbed (at least due to the aggressive attack of a rapid change of frames);
- 4) the brain does not have any time to establish a lot of connections between objects, “snatches” them fragmentarily;
- 5) when viewing the same image again, no new information is received, only the received template is reinforced.

4. *Information processing in the brain of pupils in Primary School.* As we have already mentioned, the brain cannot fully be developed if it is deprived of the basic information coming from the tactile and kinesthetic channels. These impulses also affect the construction of visual and auditory images. It should be taken into account that by repeatedly examining a real object, the child finds more and more of its characteristics, the brain establishes a new necessary connection each time, the level of understanding increases from time to time, the perception process is active and affects mental activity of pupils in Primary School.

When watching cartoons, a pupil in Primary School cannot meaningfully perceive what he/she sees differently, at a qualitatively new level. Neurons are “idle”, mental operations do not develop. In addition, in a short period of time, the brain receives an unrealistic amount of visual information for normal viewing. It sends signals about overload to the nervous system, and the latter tries to “bring reason” to the body, causing various impulses and nervous reactions. Extreme manifestations of the nervous system’s concern for the poor overloaded brain: nervous tics, enuresis, hyperactivity, affective reactions.

5. *Passive pastime, the habit of “escaping into another reality” of pupils in Primary School.* Children get used to passive activities, which in the distant future can cause a craving for more dangerous entertainment. By teaching a child to get

pleasure without doing anything, or to experience strong emotions in a passive position, parents can provoke the child to turn to psychotropic drugs in older age.

6. ***Childhood is a very short, but the most important period in the development of the personality of a pupil.*** Many scientists (Mayer & Gallini, 1990) have obtained a large amount of data showing that preschool years are a time of intensive physical and spiritual development of human abilities.

7. ***Sensory standards of pupils in Primary School.*** Primary school childhood is the period of accumulation of sensory standards in the brain of a pupil. By assimilating unreal, drawn images, the child loses the opportunities to form correct ideas about reality. By the end of the preschool period, the formation of the first outline of the child's worldview is completed. But a worldview cannot be formed from caricatured, drawn characters of pupils in Primary School.

8. ***Alternation of the activity and comprehension of impressions of pupils in Primary School.*** It is necessary for a child in Primary School to receive impressions, but it is equally necessary to carefully process them. The better the impressions are processed, the more connections are established between them, the higher the intellectual activity it is. Very often, parents are afraid that the child is given not enough impressions. But it is necessary to understand and remember that the quality of information is more important for the brain, not its quantity. Superficiality of perception of many objects in cartoons and a decrease in the value of individual impressions affect both speech and thinking.

9. ***The wrong behavior of cartoon characters is not punished by anyone.*** No one punishes a character who violates generally accepted rules. As a result, a preschool child develops an idea about the acceptability of such forms of behavior, and the standards of good and bad behavior, acceptable and unacceptable behavior are undermined.

10. ***Zombifying children with cartoons.*** A child is unable to tear himself/herself away from a cartoon on his/her own, without persuasion. They watch their favorite cartoon series several times a day.

Conclusions to Chapter I

In the Chapter I there were shown characters of modern English cartoons. In English cartoons the most eroticism is clasped hands, kisses are only indicated, it is intimate, while Western heroes openly flirt with each other, you can touch a woman in any way, unceremoniously, rudely. For example, as in the popular cartoon Shrek carries his girlfriend on his shoulder, flirts with her. The subconscious grasps such moments and later in adult life the boy can consider such behavior towards a woman to be normal. From the point of view of psychologists, eroticism, adult stereotypes of behavior in children's cartoons should not be shown. This forms sexual attraction in the child before the due date, for which the child is not yet emotionally and physically ready. Before the child's first interest in the opposite sex, he needs a fairy tale, a mystery. Only through romance and shyness in front of the opposite sex can a boy become a real man, only a modest, chaste girl is able to attract real men. Childhood shyness and embarrassment are one of the conditions for creating a strong family in the future and continuing the family line in the future.

In Western cartoons, it is rare to find an image of a beautiful mother with truly feminine qualities, who will inspire a girl to imitate her. Modern Western cartoons with their images of women-mothers are capable of subconsciously discouraging girls from having children in the future.

Let's consider the English cartoon "Woody and his friends" (directed by W. Lance, S. Marcus). From just a few episodes of this endless cartoon, one can single out one frequently repeated plot: there is a certain person who is busy with something very important to him. As a rule, he is busy with something quite useful, if not socially (an employee of some company, providing services to the population), then for himself personally (building something for himself, growing, etc.). And there is an idle, conceited woodpecker Woody, always having fun. As a result of the action, it turns out that the hard worker who somehow interfered with the woodpecker in his business of entertainment suffers a crushing defeat, and the woodpecker appears as a kind of brave hero, terribly inventive, and presenting all his "enemies" as inept losers.

It is quite natural that if some child takes an example from this “hero”, then his behaviour will inevitably come into conflict with the law. That is, this cartoon directly educates an antisocial personality. You might think that this is an accident and a blunder of the creators, but if you consider that such behaviour is found in the absolute majority of those cartoons, and consider the socio-psychological model underlying any English cartoon, then such content will be perceived as natural.

These cartoons show the normal behavior of an individual seeking satisfaction for his or her purely personal aspirations. As a rule, the aspirations for sole leadership and power superiority over others. If superiority is in the foreground, then the social acceptability of such superiority is in the background. Hence the frequent display of heroic behavior, such as completely antisocial behavior of the heroes. Having analyzed several particularly popular American cartoons. In all of them there is something that carries frankly antisocial content, but is presented as completely normal and acceptable. Foreign psychologists believe, the display of such behavior in cartoons leads to the sublimation of the individual’s antisocial inclinations.

This cartoon openly teaches competitive behaviour, as achieving superiority over others and superiority in any way and in any form. Cartoon characters receive fatal blows to the head with various objects, but always continue to behave as if they were absolutely healthy. In connection with this, cases of animal murders by young children have become very frequent in England. These children hit their pets with hammers and other heavy objects with all their might, and then wonder why their beloved pets, after such treatment, do not behave the same way as cartoon characters.

In English cartoons, as a rule, even the social behavior of some cartoon characters is presented as “heroic entertainment”. For example, the series “Darkwing Duck”. But most often, those cartoons describe anything but creative activity. Everyone and everything in these cartoons is having fun. They are having fun in a variety of ways and methods. Sometimes they even kill someone. There is never a team in these Western cartoons. All relationships between cartoon characters are usually competitive. Occasionally, as something optional, friendly. These cartoons

always show the behavior and lifestyle of an inveterate individualist living in a hostile social environment.

In role-playing games, preschoolers often imitate their favorite characters. In the process of imitation and identification, they learn social roles, behavioral norms, value orientations; identification implies a strong emotional connection with the cartoon character, whose role the child accepts, putting himself in his place. But playing with characters will be stereotypical, the child will copy the gestures, behavior of the character, and there will be neither creativity nor development in the game, and the child himself will be exposed to the danger of copying biomechanical structures. Due to traditional imitation, incorrect thinking and image are formed, which contributes to conflict with parents.

We proposed such ***positive movements in the process of watching cartoons of primary school students.***

1. ***Development of pupils' perception of pupils in Primary School.*** As we have already mentioned, in primary school childhood, and partially in primary school age, the work of visual perception largely depends on the kinesthetic and tactile channels. When watching any cartoons, programs, presentations, films, these two channels are completely inactive. This means that perception cannot fully be developed.

2. ***Accumulation of experience of perception of pupils in Primary School.*** In the future, the child will rely on past experience of perception, creating visual images (representations) and graphically (pictures) in the brain. Since a lot of positives of watching TV, the main parameters of the object are absent, the accumulated experience cannot serve as a special support for creating pupils' own images, the children copy what they have seen. This is very clearly seen in children's drawings, and if they are asked to draw a cartoon character, they will try to accurately convey the copy.

3. ***Active brain development of pupils in Primary School.*** The main development of brain structures is completed by the age of 6-7 years old. A 6-year-old child's brain reaches 2/3 the size of an adult's, but it has 5-7 times more neural connections between neurons. The brain of a 6-year-old child can form thousands of

dendritic connections between neurons. Inactivated neural connections, that is, those ones, which are not strengthened by various types of active activity, disappear by the age of 10-11 years old. An enzyme is formed in the nerve cells of the brain of pupils in Primary School that destroys all insufficiently myelinated neural connections (myelin is a fat-like insulating substance that increases the speed of propagation of a nerve impulse).

4. Information processing in the brain of pupils in Primary School. As we have already mentioned, the brain cannot fully be developed if it is deprived of the basic information coming from the tactile and kinesthetic channels. These impulses also affect the construction of visual and auditory images. It should be taken into account that by repeatedly examining a real object, the child finds more and more of its characteristics, the brain establishes a new necessary connection each time, the level of understanding increases from time to time, the perception process is active and affects mental activity of pupils in Primary School.

5. Passive pastime, the habit of “escaping into another reality” of pupils in Primary School. Children get used to passive activities, which in the distant future can cause a craving for more dangerous entertainment. By teaching a child to get pleasure without doing anything, or to experience strong emotions in a passive position, parents can provoke the child to turn to psychotropic drugs in older age.

6. Childhood is a very short, but the most important period in the development of the personality of a pupil. Many scientists have obtained a large amount of data showing that preschool years are a time of intensive physical and spiritual development of human abilities.

7. Sensory standards of pupils in Primary School. Primary school childhood is the period of accumulation of sensory standards in the brain of a pupil. By assimilating unreal, drawn images, the child loses the opportunities to form correct ideas about reality. By the end of the preschool period, the formation of the first outline of the child’s worldview is completed. But a worldview cannot be formed from caricatured, drawn characters of pupils in Primary School.

8. *Alternation of the activity and comprehension of impressions of pupils in Primary School.* It is necessary for a child in Primary School to receive impressions, but it is equally necessary to carefully process them. The better the impressions are processed, the more connections are established between them, the higher the intellectual activity it is. Very often, parents are afraid that the child is given not enough impressions. But it is necessary to understand and remember that the quality of information is more important for the brain, not its quantity. Superficiality of perception of many objects in cartoons and a decrease in the value of individual impressions affect both speech and thinking.

9. *The wrong behavior of cartoon characters is not punished by anyone.* No one punishes a character who violates generally accepted rules. As a result, a preschool child develops an idea about the acceptability of such forms of behavior, and the standards of good and bad behavior, acceptable and unacceptable behavior are undermined.

10. *Zombifying children with cartoons.* A child is unable to tear himself/herself away from a cartoon on his/her own, without persuasion. They watch their favorite cartoon series several times a day.

CHAPTER II.

THE METHODOLOGY OF USE CARTOONS FOR THE FORMATION OF LEXICAL COMPETENCE OF STUDENTS FROM PRIMARY SCHOOL

2.1. Ways of the use of cartoons for the formation of lexical competence of primary school students

At this stage of the use of cartoons for the formation of lexical competence of primary school students, not only the duration of the texts and the number of unfamiliar words gradually increase, but their nature also changes. At the primary stage of training, these are no longer just stories, but also lectures, interviews, reports, and speeches. Texts for listening, such as cartoons, are already used not only to complete written assignments, but also for communicative purposes: for messages, stories, discussions, and even for role-playing, business, and situational games. The final stage of developing lexical competence of primary school students is listening to fragments of radio broadcasts, watching news, and excerpts from feature films and documentaries. The main difficulty is that such audio or video recordings or television programs are full of information, and if students are not introduced to the topic or events in advance, there will be problems with understanding. This type of use of cartoons for the formation of lexical competence of primary school students should be preceded by the activity of pupils with the vocabulary and idioms, that is, difficult language material should be worked out in advance.

The teacher should remember that each exercise for the formation of lexical competence of primary school students should be preceded by clear detailed instructions, such as a task for its implementation. The task should be specific, understandable, accessible and given orally or in writing. At the senior stage, exercises with a terminated answer are productive, where independent answers are

assumed, and the key given to the exercise can only be one of the answer options. The student follows the model, but fills it with his own lexical and grammatical content. The order of performing such exercises is as follows:

- listen to the recording of the task;
- start performing the exercise recorded with pauses without answer options (without a key);
- listen to the exercise in the recording with a key;
- compare with your option;
- listen again and perform the exercise a second time, bringing your answer options as close as possible to the model given in the keys.

Such exercises help to make the transition from training exercises to creative tasks.

Sample tasks for working with a text to use the cartoons for the formation of lexical competence of primary school students:

- watch the cartoon and make a plan of the content;
- answer pre-set questions about the content;
- find the answer to pre-set questions about the content;
- choose the correct answers from a series of data;
- make questions about the content;
- complete the pre-set sentences;
- correct incorrect statements;
- illustrate the theses with examples from the text;
- arrange the sentences in accordance with the logic of the content of what you heard;
- select illustrations that correspond to the material presented in the text;
- make a plan for the text, which will later help you retell it;
- write out expressions from the text on the topic being studied;
- title the text you listened to;
- make notes of the content of a cartoon;
- highlight the main points of a cartoon;

- prepare a report on what you heard;
- use the text material to prepare a “Round Table” presentation.

If the listening text is selected for communicative purposes, the question arises: how does the teacher carry out control and is it necessary to correct errors during oral control? Keeping in mind that error correction is part of the learning process, and the teacher's task is to help students master communication skills in the language, sometimes it is better to do this without resorting to constant corrections. When monitoring listening skills, the teacher may not correct students' errors if he pays attention to the meaning of the utterance, since the more the student focuses on the content of the utterance, the less he/she monitors the correctness of grammatical forms. In this case, the student is a source of information, and the language being studied is a tool with which he conveys information in an artificially created situation, therefore, when answering, you should not interrupt the speaker and focus on errors. Let the fluency of speech develop better and the communicative focus of the utterance not be violated. It is better to suggest that students write down or remember the speaker's errors (in this case, lexical competence of primary school students will also develop).

If, however, during the oral control of lexical competence of primary school students the teacher pursues the goal of error correction, then it is best to resort to the self-control method. Sometimes it is enough to indicate the error with a facial expression, a gesture, a sign, a pause, then it is necessary to give time to think in order to give the correct answer. If the student cannot correct the error independently, you can resort to another method, such as to the help of the class or group, the positive side of which is the concentration of all students on this type of the activity.

We would like to describe factors that determine the success of perception and understanding of foreign language speech by ear as the use of cartoons for the formation of lexical competence of primary school students. The success of the use of cartoons for the formation of lexical competence of primary school students depends, on the one hand, on the listener (on the degree of development of speech hearing, memory, on the presence of attention, interest, etc.), on the other hand, on

the conditions of perception (temporal characteristics, number and form of presentation, duration of sounding) and, finally, on linguistic features, such as linguistic and structural-compositional complexities of speech messages and their correspondence to the speech experience and knowledge of students. A well-thought-out organization of the educational process (clarity and logic of presentation, maximum reliance on previous language experience, a variety of presentation methods, reliance on visual clarity) allows you to direct the attention of students to those moments that will help program their future activities with the perceived material.

From a psychological point of view, the process of the formation of lexical competence of primary school students has the following mechanism:

- 1) the process of speech perception;
- 2) the process of recognition;
- 3) the process of understanding.

The process of the formation of lexical competence of primary school students is also associated with three types of memory: short-term, long-term and operational. Since recognition is possible only on the basis of strong lexical, grammatical and pronunciation skills, a methodological conclusion arises from this: texts for listening should be offered after a certain amount of work on Vocabulary and Grammar.

As for difficulties, the analysis of phenomena that make it difficult to perceive speech by ear allows one to correctly select and calibrate the material used to teach listening comprehension, and serves as the basis for developing a system of exercises aimed at teaching students to overcome the difficulties considered. It is necessary from a certain moment to put the student in such conditions in which he will have to face these difficulties. First, the teacher isolates them and limits their number, then gradually increases this number and finishes the work with the procedure of speech perception in natural conditions, when all these difficulties appear in a complex.

At the primary stage of the use of cartoons for the formation of lexical competence of primary school students, not only the duration of the texts and the number of unfamiliar words gradually increase, but their nature also changes. These

are no longer just stories, but also lectures, interviews, reports, speeches. Texts for listening are already used not only for completing written assignments, but also for communicative purposes: for messages, stories, discussions, and even for role-playing, business, and situational games.

Thus, it is within the teacher's power, with the help of audiovisual means and by selecting interesting, varied material and exercises, to make the laborious process of teaching listening fascinating, emotionally attractive, capable of maintaining a high motivational level of students and forming a sustainable interest in learning a foreign language.

Currently, cartoons as educational recording is the most common means of auditory visual aids. However, one should not forget about a certain limitation of an audio recording, namely, the absence of the external side of natural speech: facial expressions, gestures, movements. More extensive opportunities are provided by audiovisual means: cinema, educational television, video recordings, which have great advantages over audio recordings, where the lack of visual clarity interferes with the perception of foreign-language speech. Cartoons, video films, film fragments, film loops are used to intensify the educational process and give it maximum communicative focus. They create an additional language environment and reproduce the speech situation by sound and visual means. In a short period of time allotted for viewing a video story or video fragment, the student receives a large amount of information at once through two channels: visual and auditory. The visual series helps to better remember language structures, expand the vocabulary and stimulates the development of speech and listening skills, cartoons are used for the formation of lexical competence of primary school students.

The use of cartoons in teaching a foreign language is based on one of the oldest and most basic methodological principles, such as the principle of clarity. Perception and processing of information are embodied in the form of auditory-visual synthesis, which formed the basis of an entire direction in the methodology of teaching foreign languages and served as a basis for the creation and development of audiolingual and audiovisual methods of teaching foreign languages. The development and

improvement of these methods led to the creation of completely new in form and content didactic materials, such as filmstrips, film fragments, films, cartoons, as well as to the creation of a new means of teaching foreign languages, such as educational television. The expediency of using cartoons in the educational process is explained by:

- 1) the availability of video materials that can be recorded from various sources;
- 2) the presence of a certain experience in using video equipment and video products;
- 3) the possibility of more active creative activity of the teacher.

At the initial stage of training, the frames of the video story in cartoons should be unambiguous so that the students' attention is focused not on the story itself, but on specific objects and situations. As the material being studied becomes more complex, the tasks themselves become more complex. They acquire a communicative character, for example, retelling a fragment or telling about your attitude to what you saw. There is an opportunity to work in pairs using a question-and-answer system, which imitates communication and develops speech skills. You can offer students the following tasks:

- characterize the characters;
- identify and describe the place and time of events;
- answer questions about the content;
- group lexical material according to thematic principles;
- find and identify specific language and lexical structures;
- convey the same idea using different language means;
- name memorable phrases, expressions, idioms;
- explain the motives of the characters' actions;
- reproduce the dialogue between the participants;
- act as a tour guide, commentator, announcer.

The last task is ideal for the final stage of work on a cartoon or cartoon fragment, when the demonstration can be done in a silent version. Such work is

appropriate at an advanced stage of training for students of a strong level. All the above tasks provide an opportunity to transfer the educational material to a new language situation. An example of authentic colloquial speech can be dialogues and polylogues of feature films. Naturally, the language of feature films is not purely spontaneous, colloquial informal speech, since dialogues are created by scriptwriters before being pronounced on camera by actors. Nevertheless, the main task of both actors, scriptwriters and directors is to create the speech naturalness of the film as much as it is possible.

Cartoons are traditionally used in the process of teaching foreign languages in both secondary and higher education. Thus, scientists note that perception of the spoken text of a film in English helps prepare students to understand the speech of different people. Scientists also state that everyday pedagogical experience of using cartoons, films suggests that cinema, being a fairly intense external stimulus, causes productive conditioned reflex activity and, consequently, is a powerful and effective means of promoting a faster and better acquisition of knowledge and skills (Mackenzie, 1998).

Taking into account the length of a cartoon, which averages 0,5-1,5 hours, the huge linguistic material of a full-length cartoon, the complexity of its understanding, both at the level of form and at the level of content, the difficulty of interpreting it as a work of art and the need for multiple repetitions, using the entire cartoon for teaching listening seems to us extremely cumbersome and ineffective.

The use of excerpts from cartoons has a number of advantages over the use of audio recordings, such as polylogues and dialogues in the process of teaching listening. When using video clips, students have visual supports that are the basis for correct, adequate understanding, since they contain such non-verbal information as facial expressions, facial expressions, articulation, gestures, body position, etc. Thus, Thomas J. Garza notes the following fact, that facts perceived by vision more easily become the student's personal experience, while verbal explanations reflect indirect experience. In addition, visual perception often cannot be replaced by words at all (Ryan, 1998). Experience in studying listening processes shows that even with double

listening to a text without visual supports, the level of understanding is significantly lower than with a single listening of a video cartoon.

As a didactic toolkit that allows us to technically implement the method we propose, we use such a multimedia means of video playback as software DVD players. In the process of developing listening skills, there are, in particular, two difficulties that can be solved using a film. The first difficulty is that the work on developing listening skills is closely connected with the work on teaching untranslated proficiency in a foreign language. Of all four types of speech activity (listening, speaking, reading, writing), proficiency in listening is the only one that can be realized only on the basis of untranslated proficiency in the language. ***A prerequisite for developing lexical competence of primary school students*** with limited proficiency in language material and underdevelopment of the skills themselves is untranslated inner speech, untranslated proficiency in all or almost all the material intended for listening. Untranslated comprehension (untranslated inner speech) is possible already at the initial stage of teaching foreign languages. The most effective way of developing internal untranslated speech will be speaking in a foreign language. In light of the specifics of listening analyzed above, it would be more correct to say that speaking is the best type of preparatory work for listening, and the best way to develop listening skills is to develop the listening mechanisms themselves, which have their own characteristics.

The second difficulty according to the use of cartoons for the formation of lexical competence of primary school students in working on this type of speech activity is related to the fact that understanding the foreign language speech of one person does not ensure understanding the speech of other people speaking the same language. It seems that a film can significantly help overcome the above difficulties. It has been established that listening skills are developed more successfully when the sound and visual channels of information receipt are used in interaction, which makes it easier for students to perceive the speech and makes it possible to judge what is said more fully than when messages are received separately. The consistent use of video materials according to the scheme: using cartoons as a content support -> using

cartoons as a semantic support -> using cartoons as a stimulus for speech ensures a uniform increase in difficulties in the process of forming foreign language skills and abilities. Thus, a set of exercises for developing foreign language skills and abilities using cartoons can be characterized as a sequence of educational activities in which video materials are used as support (of a substantive and semantic nature), as well as a stimulus for speech.

2.2. Peculiarities of the use of cartoons for the formation of lexical competence of primary school students

The use of cartoons can be considered as the highest form of situational clarity. The use of video materials in the process of teaching foreign languages can significantly increase the effectiveness of the teacher's teaching activities, since video materials represent examples of authentic language communication, create an atmosphere of real language communication, make the process of assimilation of foreign language material more lively, interesting, problematic, convincing and emotional. Cartoons combine spoken speech with a dynamic image of life situations, allowing you to clearly identify the main features of any situation.

It is well-known that the presentation of educational material using cartoons is characterized by a number of specific features. The following features can be attributed to these features:

1) information is presented by means of art, which determines the presence of a figurative model of introducing the material. The main characteristic of this model is the presence of a plot and composition. This fact emphasizes the closeness of the figurative model to art on the one hand, and on the other hand, the difference between such a model and traditional means of teaching foreign languages; in this case, an emotional presentation of the educational material and its emotional perception are assumed. The use of video in the lesson contributes to the emergence of the effect of participation and empathy with the characters, which in turn creates conditions for

real motivated communication in the lesson. Emotional motives in the activities of students are associated with the formation of an evaluative attitude;

2) the information in cartoons is presented dynamically, which enhances the effective aspect of learning, increases the density of communication in the classroom, and, consequently, increases the effectiveness of the entire educational activity. The dynamism and emotionality of the introduction of the material contribute to the memorization of information, increasing the likelihood of reproducing this content in the future;

3) the information presented using cartoons has a high degree of authority. The said authority of video information is ensured by the factor of authenticity of the video materials used in the educational process, which generates a high level of trust in the perceived information on the part of students.

In order to use cartoons most effectively in the process of teaching foreign languages, it is necessary to find out what are the advantages of this teaching tool and its limitations in a number of other technical teaching tools. We highlight the following positive characteristics of using video in the teaching process:

- the room does not require darkening, and, therefore, the contact between the teacher and the students is continuous;
- cartoons provide a great opportunity to use various modes of operation, for example, working with a freeze frame, working with a video track (with the audio track turned off), etc.;
- cartoons materials are easily used in various types of work: individual, paired, group, collective.

We also add another positive quality to the above: cartoon equipment allows you to divide a whole film into the required number of video fragments depending on the goals, individual needs and characteristics of the students and then work with each fragment separately. It should be remembered that when planning work with cartoon materials, it is necessary to have a clear idea not only of their functional capabilities, but also of their functional limitations, and also to measure the extent to which the use of cartoon materials is capable of realizing the specific goal of a certain lesson.

Otherwise, there is a danger of subordinating teaching activities to the logic of the functioning of cartoon materials and cartoons can turn into an expensive and sometimes simply unnecessary thing with extremely low educational value.

In our research **we firstly propose various typologies of cartoons**, which propose to classify the named video materials depending on certain factors. The following typologies of cartoons are the most common:

- 1) by the purpose of creation; we mean some cartoons specially created for educational purposes; non-educational video materials adapted for educational purposes; cartoons professionally filmed by order of an educational institution; cartoons independently filmed according to your own script;
- 2) by genre. They are cartoons that are feature films, video advertisements, cartoons, video clips, news blocks, fragments of talk shows, sports and historical chronicles, fragments of documentaries, etc.;
- 3) by the number of topics covered, such as situationally single-topic and situationally multi-topic;
- 4) by the production method – filming, re-editing;
- 5) by didactic purpose – instructional, illustrative, instructional-illustrative;
- 6) by the structure and degree of completeness – complete and fragmentary;
- 7) by the conditions of use of cartoons – materials for work under the guidance of a teacher and materials intended for independent work of students.

In the process of teaching foreign languages, cartoons can serve various functional purposes. Depending on the setting, duration of the presentation of the cartoons, the place of presentation of the cartoons' fragment in the system of work on the formation of foreign language skills and abilities, cartoons can function as:

- content support;
- semantic support;
- stimulus for speech.

2.3. Methods of working with cartoons for the formation of lexical competence of primary school students

Working with a cartoon fragment should be determined by the methodological task that is set before it to serve as a means of developing listening skills. Working with a film fragment consists of the following stages:

1. **Working with unfamiliar words.** You should not work with students on those unfamiliar words and phrases that can be understood by them from the situational context and do not affect the understanding of the plot line of the film fragment. On the one hand, this develops students' linguistic guesswork, and on the other hand, it helps to overcome the fear of encountering unfamiliar words in an understandable context. Work on new words should be carried out orally or on the basis of oral advancement, 2-3 lessons before the demonstration of the cartoon fragment, and it should not take more than 3-4 minutes.

So, the teacher proposes for children in Primary School in the 4th form such cartoons (Mickey Mouse cartoons, 2024), as the following pictures.

After watching the cartoons, the teacher explains to the children such terms from cartoons:

- **Disneyland in Paris** is France is the most popular tourist attraction, attracting twice as many visitors each year as the Eiffel Tower or the Louvre, and has more trees than all of Paris, including some of the most exotic and unseen species.

- **Disneyland in Paris** is a real tourist center with hotels, each of which opens its own world, with a lake, golf, train station. Disney has a lot of different entertainment, such as restaurants, bars, souvenir shops, concerts and performances. Life here does not stop until late at night. A whole world of leisure for all tastes and all ages!

Картинки :



Mickey Mouse, Minnie, Donal...

YouTube



Happy 60th Birthday, Disneyl...

Cartoon Brew



Disney History: The Timeless ...

Disney Experiences



Download Disneyland, Disney...

Pixabay



476 Cartoon Disneyland Stoc...

Getty Images



Larry on X: "Here's a digital p...

X

Fig. 2.1. **Mickey Mouse cartoons** (Mickey Mouse cartoons, 2024)

According to Walt Disney's idea, this **magical world** was created not only for children, but also for their parents, for family vacations and a joint stay in a **fairy-tale kingdom**. The main advantage of a tourist visiting Disneyland in Paris is that, in addition to getting to know France, he will have a wonderful opportunity, without crossing the ocean, to get to know "**An authentic piece of America**", to see the magical world of **Walt Disney**.

In the **amusement parks** you can wander around the haunted castle and **Alice's labyrinth**, see the heroes of the **Wild West and Tarzan**, visit the attractions with a time machine and learn all about **Hollywood special effects**. A visit to this park is a pleasure for both children and adults. Disneyland is so big that you will not have time to go around it and visit all the attractions in one day, for this reason tickets are sold both for one day and for several days.

2. Introductory talk.

Before the demonstration, the teacher should find out whether the students understand the title of the film fragment correctly. It is very important for the teacher to inform that there may be words that are unknown to the students. The teacher should advise them to try to guess the meaning of unfamiliar words and understand the statements.

Disneyland Resort in Paris is a complex, consisting of:

- two amusement parks: **Disneyland Park** and **Walt Disney Studios® Park**;
- 7 **Disney hotels** of various categories: **Disneyland, New York, Newport Bay Club, Sequoia Lodge, Cheyenne, Santa Fe, Davy Crocket Ranch**;
- **Entertainment centre Disney Village with restaurants, night clubs, discos and boutiques** open all night;
- **Selected hotels**: Kyriad Hotel, Mytravel,s Explorers Hotel, Holiday Inn, Movenpick Dreamcastle;
- **the village of Val Durope** (Val, d Europe), which has a large shopping center, the Sea Life aquarium and the Elise Val d, Europe hotel.

The complex also has golf courses, tennis courts and **the Manchester United children's football school**. **Disneyland** will whirl both children and adults into a sparkling whirlwind of **exciting attractions**.

3. Watching the cartoon fragment.

From the very beginning, the cartoon fragment should be shown in class at least twice. If the teacher sees that many students did not understand a significant part of the cartoon fragment, the fragment should be shown with the sound turned off, so that the teacher himself can comment on it, but necessarily in English, and then show the cartoon fragment again.

We proposed the children from Primary School such cartoon:

1. Snow White and the Seven Dwarfs (1937). Release Date is December 21, 1937.

Supervising Director: David Hand. Sequence Directors: Perce Pearce, William Cottrell, Larry Morey, Wilfred Jackson & Ben Sharpsteen.

Written by: Ted Sears, Richard Creedon, Otto Englander, Dick Rickard, Earl Hurd, Merrill De Maris, Dorothy Ann Blank & Webb Smith. Based on: “Snow White” by Brothers Grimm. Composed by: Frank Churchill, Leigh Harline & Paul Smith (the text of this cartoon is in Appendix A).

4. Checking the understanding of the cartoon fragment.

The main task facing the teacher at this stage is to check the students’ understanding of the content of the fragment. The following methods of work can be recommended here:

a) teacher-student dialogue.

Questions can be asked in the following order: general, dividing, alternative, special. Thus, the plot of the cartoon is reviewed 3-4 times.

We can ask students such questions:

- What is at the beginning of the story?
- When does a queen prick her finger with her needle?
- What does she say to herself?
- When does Snow White’s father the king marry again?
- Does she ask every morning “Mirror mirror on the wall, who is the fairest one of all?”
- What does the magic mirror always tell the queen?
- Why does the Queen have a great shock?
- Whom does the Queen grow to hate increasingly with time?
- What does Snow White realize?
- Why did Snow White say: “I will run away into the forest and never come home again!”
- What did Snow White discover in the forest?, etc.

b) students determine whether this or that statement of the teacher corresponds to the plot of the cartoon;

c) the teacher retells the content of the cartoon fragment, which would include phrases that do not correspond to the plot of the cartoon.

Students who notice such phrases should raise their hand, after which the teacher himself/herself can give the correct answer.

The main objective of the preparatory stage is to remove difficulties in perceiving cartoon video materials. To achieve this goal, it is necessary to complete exercises that involve the introduction and training of new lexical units, activation of already studied lexical and grammatical material. The said training should be organized both within the framework of language and conditional speech exercises. The following instructions are advisable ***at the preparatory stage for the formation of lexical competence of primary school students***:

- read and remember the phrases; fill in the gaps in the sentences using these phrases;
- open the brackets, putting the verb in the required aspect-tense form;
- describe the situation shown in the picture in 3-4 sentences, using new phrases;
- think of a continuation of the situations beginning with the following sentences, using the phrases given in brackets in them;
- add 3-4 sentences to the dialogue below, using the new phrases;
- combine the phrases given below into one mini-story, name it.

The receptive stage of the activity includes exercises on perception, understanding and memorization of information. In order to facilitate understanding and focus the attention of listeners on the most important information conveyed by cartoon video materials, the exercises include a number of settings that organize perception:

- watch a cartoon and answer the following questions;
- watch a cartoon and say what the video fragment is about (4-5 sentences);
- watch a cartoon, agree or disagree with the following statements;
- watch a cartoon and organize the following sentences in the order they follow in the video fragment;
- watch a cartoon and connect the beginning and end of the sentences with arrows to create a mini-narrative about the events seen;

- tell the plot of what you saw in a chain;
- watch a cartoon and finish the following sentences (focus on the video fragment you saw, etc.).

It should be remembered that when viewing cartoon video materials, a two-time, and in rare cases, three-time presentation of a cartoon video fragment is permissible. The number of presentations depends on the stage of training, the pursued learning goal, and the degree of complexity of the cartoon material. At the same time, the installation preceding the second viewing of the cartoon video fragment should be aimed at a more detailed understanding of the cartoon material.

The next stage is ***the analytical stage of work***, which aims to organize educational activities for conscious mastery of the structure of monologue and dialogue. This stage involves working with a written text, which is a transcript of the viewed video information. Referring to the written text is necessary because:

- a) the written text involves repeated reference to the analyzed materials;
- b) it relieves short-term memory, eliminating the need for extensive memorization of the material.

The set of exercises of the described stage involves analytical activity carried out at two levels:

- the analysis of the structure of a monologue or dialogic statement;
- the analysis of the structural and semantic components characteristic of a specific type of monologue (description, narration and reasoning) and dialogue (dialogue-questioning, dialogue-supporting an opinion, dialogue-persuasion, etc.).

At this stage, an algorithm for the program of constructing one's own monologue or dialogic statement is formed at a conscious level. Further, educational activities are organized within the framework of ***the reproductive stage***, which involves training students within the framework of conditional speech exercises. The content of the set of exercises is represented by tasks for retelling the text, expanding it, partially changing monologues and dialogues while maintaining their structure and basic characteristics.

Within ***the reproductive stage***, video materials function as a content support, therefore, the students' learning activities are based on the content of the information presented by the cartoon video materials. The exercises of the described stage can have the following settings:

- watch and say how the episode begins, what it is about, and how it ends;
- retell the plot from the point of view of...;
- reproduce the dialogues from this episode;
- think up two more lines for the dialogues heard in the cartoon video fragment;
- voice the cartoon video fragment;
- tell what the cartoon video fragment is about, changing the beginning (move the action to another time, place, etc.).

It is known that cartoon video materials are a synthetic unity of audio and video tracks. As a rule, most exercises are built with support from both tracks. However, ***exercises based on the use of only cartoon video or only audio tracks are no less effective.***

For example:

- listen and answer the questions;
- listen to the description of a historical place, which is one/one of the squares of London; draw its plan; watch the cartoon video clip, compare;
- watch the cartoon video clip without sound; guess what the main characters are talking about; watch the cartoon video clip; compare;
- listen to the cartoon video clip; tell what it is about; guess who the characters are, how old they are; watch the cartoon video clip, compare; etc.

The productive stage of work is the final stage of work on the formation of foreign language skills and abilities. The purpose of this stage is to provide practice in communication. Consequently, this stage is characterized by exercises that involve unprepared speech, which is carried out in individual, paired and group modes. In this situation, cartoon video materials act as a semantic support and incentive for speaking.

The content of the set of exercises is represented by commenting on events, discussing problems, dramatizations, role-playing games, discussions.

The exercises of the described stage can have the following settings:

- prove that the main character ...; to do this, describe her/his appearance, characterize her behavior;
- imagine that you are the director of the cartoon video clip you watched; explain the idea of the discrepancy between the cartoon video sequence and the words of the song;
- prove that the main character of the cartoon video clip you watched is a typical / atypical representative of the modern young generation;
- write a review of the cartoon video clip you watched, reveal the formula for its success;
- describe the social portrait of the hero to whom the following cartoons are addressed;
- after watching a block of cartoons, draw a conclusion about what age and gender category of heroes are addressed to, what means of the influence on a potential hero is used in each individual cartoon;
- watch a fragment from a cartoon; do you think that the main character was right in this situation; why do you think so; what would you do in the place of the main character; assume what will happen to the main characters next; look, compare;
- watch a fragment from a cartoon; draw a conclusion about what national character traits were revealed in the speech and behavior of the main characters, what new realities did you learn, what national tradition did you learn more about.

It should be noted that along with the proposed exercises based on the ***simultaneous functioning of audio and video***, tasks and exercises that rely only on the video track or only on the audio track are of educational interest. The named tasks and exercises can be accompanied by the following instructions:

- listen to a selection of sports news; write down what sports the sports commentator is talking about and in what sport the world record was set;

- listen to a fragment of a talk show; guess what problem is being discussed by its participants, what age category this TV program is addressed to;
- watch a fragment of a cartoon without sound; come up with a soundtrack for it; divide the roles, voice the cartoon; watch the cartoon with sound, compare;
- look at and analyze the interior in which the events take place; how the interior of the house characterizes its owner; confirm your statement with examples;
- look at and analyze the looks, facial expressions, gestures and behaviour of the characters; how this characterizes them; support your answer with arguments;
- watch (without sound) a cartoon video of a news selection; guess which events from the cartoon will be discussed, what events will be covered; watch, compare.

In conclusion, I would like to note that the proposed set of exercises can be effectively used at an advanced stage of education not only in a Primary school, but also in short-term courses of foreign language learning, as well as in secondary school.

2.4. Methodology and stages of the activity with a cartoon

Working with a cartoon is determined **by the methodological task** that is set before it – to serve as a means of developing listening skills.

Objectives of the use of cartoons for the formation of lexical competence of primary school students:

- Teaching listening with the help of visual aids based on the English cartoons.
- Developing reading and speaking skills on the English cartoons' issues before and after watching video fragments.
- Fostering compassion and caring attitude towards animals, understanding the importance of protecting the environment.

The main **methodological tasks of a lesson** using a video cartoon of work on the topic are:

- teach conscious perception of information;

- imitate authentic examples of oral speech;
- use the language tools contained in the cartoon video film, taking into account the socio-cultural norms that exist in a foreign-language society.

Working with a English cartoons includes three stages: pre-demonstration, demonstration and post-demonstration.

Pre-demonstration stage of the use of cartoons for the formation of lexical competence of primary school students (Before Watching) is a stage of psychological preparation of students for the perception of cartoon video materials, designed to restore and generalize knowledge on the problems of the topic already in the memory of the students.

Exercises at this stage are a kind of introduction to the topic and are conducted in the form of a conversation with or without illustrative material. At this stage, linguistic difficulties in perceiving the text of the film and difficulties in understanding its content are removed, new words are introduced and consolidated, functional types of statements used in the text are analyzed, understanding of previously studied lexical and grammatical material is checked, authentic conversational formulas unfamiliar to students, linguistic and cultural realities are analyzed, a socio-psychological background and content guidelines are formed for further perception of the form and content of the film. Here, possible difficulties in understanding are also removed by using techniques for practicing reading techniques and selective listening of individual fragments of the English cartoons' soundtrack.

Let's consider several of the most typical settings and tasks for this stage of working with the text and analyze their advantages and disadvantages.

Working with unfamiliar words. You should not work with students on those unfamiliar words and phrases that they can understand from the situational context and do not affect their understanding of the plot line of the cartoon fragment. On the one hand, this develops students' linguistic guesswork, and on the other, it helps them overcome the fear of encountering unfamiliar words in a clear context. Work on new words should be done orally or on the basis of oral advancement, 2-3 lessons before the film fragment is shown, and it should not take more than 3-4 minutes.

Introductory talk (A brief summary of the main topic by the teacher, an introduction to the problems of the film). Before the demonstration, the teacher should find out whether the students understand the title of the English cartoon or fragment correctly. It is very important for the teacher to inform that there may be words that are unknown to the students. The teacher should advise them to try to guess the meaning of unfamiliar words and understand the statements. This message can be turned into a short conversation, asking the students to determine what they already know about this problem, as well as to formulate the questions to which they would like to receive answers. This task is also a listening setup, since the students will be looking for these answers, and a knowledgeable teacher can always direct the discussion in the right direction and provoke questions that, as he knows, are covered in the English cartoons.

Discussion of questions/statements before viewing English cartoons. Before the actual showing of the English cartoon, students are offered pre-film guidelines: questions about the content, questions and answer options for students to choose from, tasks related to the subsequent retelling of the content, tasks to determine the sequence and dynamics of the behavior and interaction of characters, tasks to evaluate and characterize the information contained in the English cartoon. Of course, it will be possible to determine the correctness of the answer only after viewing, but isn't it interesting to anticipate events using your life experience and guesswork? After such an exercise, even skeptical students will listen more attentively, because it is no longer just a matter of some text, but also their insight. The task becomes personally significant.

What is the methodological subtext of such a task? How does it help to form the necessary listening skills and to what extent does it anticipate possible difficulties? Exercises and questions do not so much request information as they carry it. By getting acquainted with them and discussing the answers, our students hear the words that will then be used in the English cartoon, because the context has already been determined, and along with it, the semantic field has been determined. Here, both semantic and linguistic forecasting come into play, as well as speech hearing, which,

in turn, is helped by preliminary pronunciation of a significant part of the information. During listening, there is no need to be distracted by insignificant details, but you can concentrate on those moments that will be important for repeating the same task.

Here I would like to note that the setting itself is not everything. Much depends on the content of questions and statements, their semantic and linguistic value. With their help, you can highlight and remove those linguistic difficulties that will be encountered in the text of English cartoons; draw attention to precision words that may otherwise escape the attention of an inexperienced listener; emphasize those nuances of the content and semantic order that will be worthy of discussion in the future. If the proposed statements and questions are too straightforward, impersonal or primitive, then this alarms students, deprives the task of meaning, and with it, interest.

Guessing by title/new words/possible illustrations.

The teacher can ask students to guess the approximate content of the film by the title, by unfamiliar vocabulary that was explained in advance, or by illustrations.

Demonstration stage (While Watching).

The demonstration of English cartoons is accompanied by active learning activities of the viewers-trainees. They can be offered a program for managing the perception of the film in the form of an annotation, a scenario diagram, theses, a plan, key words and phrases. The trainees can also make notes in the supporting notes to the text of the English cartoons. At the same time, they can be recommended tasks to establish the nature of the combination of sound and visual series: to determine, for example, which statements sound against the background of the demonstration of certain events in the frame; to note the realities demonstrated in the English cartoons and the speech statements corresponding to them.

From the very beginning, the fragment should be shown in class at least twice. If the teacher sees that many students did not understand a significant part of the English cartoons' fragment, the fragment should be shown with the sound turned off so that the teacher can comment on it, but necessarily in English, and then show the fragment again. During the viewing, students complete the tasks that we discussed

above. However, when developing listening skills, there may be several viewings. In this case, it is very important not to lose motivation. The novelty of the tasks will help with this.

1. Listen to the text and insert the missing words in the following sentences.
2. Listen to the text and say which of the phrases below were used in it without any changes.
3. Listen to the text and say which definitions for the following words were found in it.
4. Complete the following sentences.
There are several possible options here.
 - 1) There is a beginning of a sentence, but the ending is missing.
 - 2) The middle of a sentence is missing.
 - 3) The beginning of a sentence is missing, but there is an ending.
5. Listen to the text and say what it said about something.
6. Listen to the text and find the Russian, English, etc. equivalent of the words in the parallel column.

Post-demonstration stage (After Watching).

The main task is that the teacher faces at this stage is to check the students' understanding of the fragment's content and the effectiveness of using the English cartoons perception guidelines proposed at the pre-demonstration stage during the English cartoon viewing process; the students' understanding of the content and the language and speech means used in the English cartoon is monitored. Particular attention should be paid to various types of retelling (compressed, selective, differentiated, word-by-word, communication-oriented).

It is also advisable to use question-and-answer work, dramatization, role-playing of the text (especially dialogues), subsequent dubbing of the English cartoons, reproduction and implementation of the communication situations shown in the film, their expansion, supplementation, transfer to situations of everyday life of students. After watching the fragment of English cartoons and completing a number of exercises for it, you can continue to use it to develop oral and written speech skills.

The exercises of the post-demonstration stage are divided into **three types**: reproductive, reproductive-productive and productive or creative. The following methods of work can be recommended here:

a) teacher-student dialogue. Questions can be asked in the following order: general, dividing, alternative, special. Thus, the plot of the film is reviewed 3-4 times;

b) students determine whether this or that statement of the teacher corresponds to the plot of the film;

c) the teacher retells the content of the fragment, which would contain phrases that do not correspond to the plot of the film.

Students who notice such phrases should raise their hand, after which the teacher himself/herself can give the correct answer. Creative exercises of this stage include retelling the plot, discussing the problems of the film and the emergence of these problems in real life, etc. So, we have shown the sequence of work on the English cartoons.

2.5. Evaluation of survey results of the use of cartoons for the formation of lexical competence of primary school students

After sequentially viewing the English cartoons episodes over three lessons (out of the planned 7), the students were given an anonymous questionnaire with questions to identify the difficulties that the students encountered during the work, their opinions on the need to use this type of work in teaching and the effectiveness of this type of the activity (Table 2.1).

Table 2.1

Questionnaire for evaluation of the use of cartoons for the formation of lexical competence of primary school students (in %, final view of the formal experiment)

Questions for Primary School students	Yes	No	Some more explanation
Do you like learning languages through cartoons?	100	0	Sometimes I understand everything while watching the cartoon, in other cases not
Did you understand everything while watching the cartoon?	56,44	43,56	
Did the image accompanying the speech help you?	88,23	1,77	
What caused difficulties?			
Speed of speech	65,21		
The presence of slang and colloquial features	34,79		
Did the preview exercises help you to overcome some of the difficulties?	93,24	6,76	
Do you need to re-watch a passage to better understand it?	92,13	0	
What types of work caused the greatest difficulties after watching the film?			
Discussion of the episode	34,55		
Discussion of the heroes, their behavior	33,90		I still don't understand anything - 7,87
Discussion of the problem in general	31,55		
Would you like to continue working on language learning through English cartoons?	100	0	
Which films would you prefer?			
I prefer feature films	23,18		

I prefer animated films	76,82		
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In our experimental research participated 22 students from the 4th form. Let us describe Survey results. The analysis showed good assimilation of the material, which allows us to conclude: the modern method of using video films for teaching listening helps to speed up and improve the process of assimilation of the material. The majority of students (100%) positively assessed this type of listening (we mean English cartoons). Difficulties in understanding the audio text were mainly associated with the pace of speech and the peculiarities of the conversational style (the presence of slang and jargon vocabulary, abbreviated and reduced forms).

Many students (92,13%) wanted to watch the fragment of English cartoons again. It was also noted that the pre-viewing exercises contributed to a better understanding of English cartoons. The most difficult type of tasks after viewing was the discussion of the fragment, its characters, problems, as such the main problems were related to the production of unprepared oral speech (a dialogue and a monologue). This type of listening was used for teaching in experimental classes for the first time. It aroused great interest, excitement among students and a desire on their part to continue teaching listening in this way.

So, we would like to propose some main practical recommendations for working with English cartoons based on the experience of conducting listening based on English cartoons (in our experiment English cartoon “Snow White and the Seven Dwarfs”) and the analysis of anonymous questionnaires from students on the assessment of this type of activity, we have developed the following recommendations:

- 1) If the text of English cartoons contains non-standard vocabulary, it is recommended to create a dictionary and place it before the main material with exercises and tasks for the film, and also to familiarize students with the features of informal conversational speech.

2) If necessary, in cases of incomplete understanding of the text and the impossibility of discussing its details, it is recommended to re-watch the episode or part of it.

3) For this type of listening, a more advanced material and technical base is desirable, such as a large screen for projection, allowing all students to see the image well.

So, the use of cartoons for the formation of lexical competence of primary school students in the process of teaching foreign languages can significantly increase the effectiveness of the teacher's teaching activities, since English cartoons represent examples of authentic language communication, create an atmosphere of real language communication, make the process of assimilation of foreign language material more lively, interesting, problematic, convincing and emotional.

It is important to emphasize the importance of using English cartoons in the educational process when teaching listening to spoken language. Firstly, because screen media are common and favorite for modern children, and meeting them in English lessons brings them joy. Secondly, the very use of this means helps the teacher to reveal his or her creative abilities. Thirdly, the use of screen media helps the teacher to expand the range of situations within the topic being worked on, each time introducing something new that arouses the interest of students and gives them an impulse to speak out and, therefore, allows for a more complete implementation of the communicative focus of the learning process.

The process of the formation of lexical competence of primary school students based on English cartoons includes three stages (pre-demonstration, viewing and post-demonstration), each of which uses a variety of tasks and exercises specific to each stage, allowing both to simplify the process of perception and understanding, and to control understanding.

The analysis of anonymous questionnaires to identify the effectiveness and difficulties of this type of listening of English cartoons showed good assimilation of the material, which allows us to conclude: the modern method of using English

cartoons for the formation of lexical competence of primary school students helps to speed up and improve the process of assimilation of the material.

Conclusions to Chapter II

The teacher should remember that each exercise for the formation of lexical competence of primary school students should be preceded by clear detailed instructions, such as a task for its implementation. The task should be specific, understandable, accessible and given orally or in writing. At the senior stage, exercises with a terminated answer are productive, where independent answers are assumed, and the key given to the exercise can only be one of the answer options. The student follows the model, but fills it with his own lexical and grammatical content. The order of performing such exercises is as follows:

- listen to the recording of the task;
- start performing the exercise recorded with pauses without answer options (without a key);
- listen to the exercise in the recording with a key;
- compare with your option;
- listen again and perform the exercise a second time, bringing your answer options as close as possible to the model given in the keys.

Such exercises help to make the transition from training exercises to creative tasks.

Sample tasks for working with a text to use the cartoons for the formation of lexical competence of primary school students:

- watch the cartoon and make a plan of the content;
- answer pre-set questions about the content;
- find the answer to pre-set questions about the content;
- choose the correct answers from a series of data;
- make questions about the content;
- complete the pre-set sentences;

- correct incorrect statements;
- illustrate the theses with examples from the text;
- arrange the sentences in accordance with the logic of the content of what you heard;

- select illustrations that correspond to the material presented in the text;
- make a plan for the text, which will later help you retell it;
- write out expressions from the text on the topic being studied;
- title the text you listened to;
- make notes of the content of a cartoon;
- highlight the main points of a cartoon;
- prepare a report on what you heard;
- use the text material to prepare a “Round Table” presentation.

From a psychological point of view, the process of the formation of lexical competence of primary school students has the following mechanism:

- 1) the process of speech perception;
- 2) the process of recognition;
- 3) the process of understanding.

The process of the formation of lexical competence of primary school students is also associated with three types of memory: short-term, long-term and operational. Since recognition is possible only on the basis of strong lexical, grammatical and pronunciation skills, a methodological conclusion arises from this: texts for listening should be offered after a certain amount of work on Vocabulary and Grammar.

The expediency of using cartoons in the educational process is explained by:

- 1) the availability of video materials that can be recorded from various sources;
- 2) the presence of a certain experience in using video equipment and video products;
- 3) the possibility of more active creative activity of the teacher.

At the initial stage of training, the frames of the video story in cartoons should be unambiguous so that the students' attention is focused not on the story itself, but

on specific objects and situations. As the material being studied becomes more complex, the tasks themselves become more complex. They acquire a communicative character, for example, retelling a fragment or telling about your attitude to what you saw. There is an opportunity to work in pairs using a question-and-answer system, which imitates communication and develops speech skills. You can offer students the following tasks:

- characterize the characters;
- identify and describe the place and time of events;
- answer questions about the content;
- group lexical material according to thematic principles;
- find and identify specific language and lexical structures;
- convey the same idea using different language means;
- name memorable phrases, expressions, idioms;
- explain the motives of the characters' actions;
- reproduce the dialogue between the participants;
- act as a tour guide, commentator, announcer.

As a didactic toolkit that allows us to technically implement the method we propose, we use such a multimedia means of video playback as software DVD players. In the process of developing listening skills, there are, in particular, two difficulties that can be solved using a film. The first difficulty is that the work on developing listening skills is closely connected with the work on teaching untranslated proficiency in a foreign language. Of all four types of speech activity (listening, speaking, reading, writing), proficiency in listening is the only one that can be realized only on the basis of untranslated proficiency in the language. ***A prerequisite for developing lexical competence of primary school students*** with limited proficiency in language material and underdevelopment of the skills themselves is untranslated inner speech, untranslated proficiency in all or almost all the material intended for listening. Untranslated comprehension (untranslated inner speech) is possible already at the initial stage of teaching foreign languages. The most effective way of developing internal untranslated speech will be speaking in a foreign

language. In light of the specifics of listening analyzed above, it would be more correct to say that speaking is the best type of preparatory work for listening, and the best way to develop listening skills is to develop the listening mechanisms themselves, which have their own characteristics.

We proved that the presentation of educational material using cartoons was characterized by a number of specific features. The following features can be attributed to these features:

1) information is presented by means of art, which determines the presence of a figurative model of introducing the material. The main characteristic of this model is the presence of a plot and composition. This fact emphasizes the closeness of the figurative model to art on the one hand, and on the other hand, the difference between such a model and traditional means of teaching foreign languages; in this case, an emotional presentation of the educational material and its emotional perception are assumed. The use of video in the lesson contributes to the emergence of the effect of participation and empathy with the characters, which in turn creates conditions for real motivated communication in the lesson. Emotional motives in the activities of students are associated with the formation of an evaluative attitude;

2) the information in cartoons is presented dynamically, which enhances the effective aspect of learning, increases the density of communication in the classroom, and, consequently, increases the effectiveness of the entire educational activity. The dynamism and emotionality of the introduction of the material contribute to the memorization of information, increasing the likelihood of reproducing this content in the future;

3) the information presented using cartoons has a high degree of authority. The said authority of video information is ensured by the factor of authenticity of the video materials used in the educational process, which generates a high level of trust in the perceived information on the part of students.

In order to use cartoons most effectively in the process of teaching foreign languages, it is necessary to find out what are the advantages of this teaching tool

and its limitations in a number of other technical teaching tools. We highlight the following positive characteristics of using video in the teaching process:

- the room does not require darkening, and, therefore, the contact between the teacher and the students is continuous;
- cartoons provide a great opportunity to use various modes of operation, for example, working with a freeze frame, working with a video track (with the audio track turned off), etc.;
- cartoons materials are easily used in various types of work: individual, paired, group, collective.

In our research **we firstly propose various typologies of cartoons**, which propose to classify the named video materials depending on certain factors. The following typologies of cartoons are the most common:

- 1) by the purpose of creation — of cartoons specially created for educational purposes; non-educational video materials adapted for educational purposes; cartoons professionally filmed by order of an educational institution; cartoons independently filmed according to your own script;
- 2) by genre – cartoons that are feature films, video advertisements, cartoons, video clips, news blocks, fragments of talk shows, sports and historical chronicles, fragments of documentaries, etc.;
- 3) by the number of topics covered – situationally single-topic and situationally multi-topic;
- 4) by the production method – filming, re-editing;
- 5) by didactic purpose – instructional, illustrative, instructional-illustrative;
- 6) by the structure and degree of completeness – complete and fragmentary;
- 7) by the conditions of use of cartoons – materials for work under the guidance of a teacher and materials intended for independent work of students.

In the process of teaching foreign languages, cartoons can serve various functional purposes. Depending on the setting, duration of the presentation of the cartoons, the place of presentation of the cartoons' fragment in the system of work on the formation of foreign language skills and abilities, cartoons can function as:

- content support;
- semantic support;
- stimulus for speech.

The main objective of the preparatory stage is to remove difficulties in perceiving cartoon video materials. To achieve this goal, it is necessary to complete exercises that involve the introduction and training of new lexical units, activation of already studied lexical and grammatical material. The said training should be organized both within the framework of language and conditional speech exercises. The following instructions are advisable ***at the preparatory stage for the formation of lexical competence of primary school students***:

- read and remember the phrases; fill in the gaps in the sentences using these phrases;
- open the brackets, putting the verb in the required aspect-tense form;
- describe the situation shown in the picture in 3-4 sentences, using new phrases;
- think of a continuation of the situations beginning with the following sentences, using the phrases given in brackets in them;
- add 3-4 sentences to the dialogue below, using the new phrases;
- combine the phrases given below into one mini-story, name it.

The receptive stage of the activity includes exercises on perception, understanding and memorization of information. In order to facilitate understanding and focus the attention of listeners on the most important information conveyed by cartoon video materials, the exercises include a number of settings that organize perception:

- watch a cartoon and answer the following questions;
- watch a cartoon and say what the video fragment is about (4-5 sentences);
- watch a cartoon, agree or disagree with the following statements;
- watch a cartoon and organize the following sentences in the order they follow in the video fragment;

- watch a cartoon and connect the beginning and end of the sentences with arrows to create a mini-narrative about the events seen;
- tell the plot of what you saw in a chain;
- watch a cartoon and finish the following sentences (focus on the video fragment you saw, etc.).

It should be remembered that when viewing cartoon video materials, a two-time, and in rare cases, three-time presentation of a cartoon video fragment is permissible. The number of presentations depends on the stage of training, the pursued learning goal, and the degree of complexity of the cartoon material. At the same time, the installation preceding the second viewing of the cartoon video fragment should be aimed at a more detailed understanding of the cartoon material.

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- a) the written text involves repeated reference to the analyzed materials;
- b) it relieves short-term memory, eliminating the need for extensive memorization of the material.

The set of exercises of the described stage involves analytical activity carried out at two levels:

- the analysis of the structure of a monologue or dialogic statement;
- the analysis of the structural and semantic components characteristic of a specific type of monologue (description, narration and reasoning) and dialogue (dialogue-questioning, dialogue-supporting an opinion, dialogue-persuasion, etc.).

At this stage, an algorithm for the program of constructing one's own monologue or dialogic statement is formed at a conscious level. Further, educational activities are organized within the framework of ***the reproductive stage***, which involves training students within the framework of conditional speech exercises. The content of the set of exercises is represented by tasks for retelling the text, expanding

it, partially changing monologues and dialogues while maintaining their structure and basic characteristics.

Within ***the reproductive stage***, video materials function as a content support, therefore, the students' learning activities are based on the content of the information presented by the cartoon video materials. The exercises of the described stage can have the following settings:

- watch and say how the episode begins, what it is about, and how it ends;
- retell the plot from the point of view of...;
- reproduce the dialogues from this episode;
- think up two more lines for the dialogues heard in the cartoon video fragment;
- voice the cartoon video fragment;
- tell what the cartoon video fragment is about, changing the beginning (move the action to another time, place, etc.).

It is known that cartoon video materials are a synthetic unity of audio and video tracks. As a rule, most exercises are built with support from both tracks. However, ***exercises based on the use of only cartoon video or only audio tracks are no less effective.***

For example:

- listen and answer the questions;
- listen to the description of a historical place, which is one/one of the squares of London; draw its plan; watch the cartoon video clip, compare;
- watch the cartoon video clip without sound; guess what the main characters are talking about; watch the cartoon video clip; compare;
- listen to the cartoon video clip; tell what it is about; guess who the characters are, how old they are; watch the cartoon video clip, compare; etc.

The productive stage of work is the final stage of work on the formation of foreign language skills and abilities. The purpose of this stage is to provide practice in communication. Consequently, this stage is characterized by exercises that involve unprepared speech, which is carried out in individual, paired and group modes. In this

situation, cartoon video materials act as a semantic support and incentive for speaking. The content of the set of exercises is represented by commenting on events, discussing problems, dramatizations, role-playing games, discussions.

The exercises of the described stage can have the following settings:

- prove that the main character ...; to do this, describe her/his appearance, characterize her behavior;
- imagine that you are the director of the cartoon video clip you watched; explain the idea of the discrepancy between the cartoon video sequence and the words of the song;
- prove that the main character of the cartoon video clip you watched is a typical / atypical representative of the modern young generation;
- write a review of the cartoon video clip you watched, reveal the formula for its success;
- describe the social portrait of the hero to whom the following cartoons are addressed;
- after watching a block of cartoons, draw a conclusion about what age and gender category of heroes are addressed to, what means of the influence on a potential hero is used in each individual cartoon;
- watch a fragment from a cartoon; do you think that the main character was right in this situation; why do you think so; what would you do in the place of the main character; assume what will happen to the main characters next; look, compare;
- watch a fragment from a cartoon; draw a conclusion about what national character traits were revealed in the speech and behavior of the main characters, what new realities did you learn, what national tradition did you learn more about.

It should be noted that along with the proposed exercises based on the ***simultaneous functioning of audio and video***, tasks and exercises that rely only on the video track or only on the audio track are of educational interest. The named tasks and exercises can be accompanied by the following instructions:

- listen to a selection of sports news; write down what sports the sports commentator is talking about and in what sport the world record was set;

- listen to a fragment of a talk show; guess what problem is being discussed by its participants, what age category this TV program is addressed to;
- watch a fragment of a cartoon without sound; come up with a soundtrack for it; divide the roles, voice the cartoon; watch the cartoon with sound, compare;
- look at and analyze the interior in which the events take place; how the interior of the house characterizes its owner; confirm your statement with examples;
- look at and analyze the looks, facial expressions, gestures and behaviour of the characters; how this characterizes them; support your answer with arguments;
- watch (without sound) a cartoon video of a news selection; guess which events from the cartoon will be discussed, what events will be covered; watch, compare.

In conclusion, I would like to note that the proposed set of exercises can be effectively used at an advanced stage of education not only in a Primary school, but also in short-term courses of foreign language learning, as well as in secondary school.

CONCLUSIONS

Theoretical investigation of the problem of the use of cartoons for the formation of lexical competence of primary school students and our empirical research allowed us to do some *general conclusions* to our research:

I. We proposed such ***positive movements in the process of watching cartoons of primary school students.***

1. ***Development of pupils' perception of pupils in Primary School.*** As we have already mentioned, in primary school childhood, and partially in primary school age, the work of visual perception largely depends on the kinesthetic and tactile channels. When watching any cartoons, programs, presentations, films, these two channels are completely inactive. This means that perception cannot fully be developed.

2. ***Accumulation of experience of perception of pupils in Primary School.*** In the future, the child will rely on past experience of perception, creating visual images (representations) and graphically (pictures) in the brain. Since a lot of positives of watching TV, the main parameters of the object are absent, the accumulated experience cannot serve as a special support for creating pupils' own images, the children copy what they have seen. This is very clearly seen in children's drawings, and if they are asked to draw a cartoon character, they will try to accurately convey the copy.

3. ***Active brain development of pupils in Primary School.*** The main development of brain structures is completed by the age of 6-7 years old. A 6-year-old child's brain reaches 2/3 the size of an adult's, but it has 5-7 times more neural connections between neurons. The brain of a 6-year-old child can form thousands of dendritic connections between neurons. Inactivated neural connections, that is, those ones, which are not strengthened by various types of active activity, disappear by the age of 10-11 years old. An enzyme is formed in the nerve cells of the brain of pupils in Primary School that destroys all insufficiently myelinated neural connections

(myelin is a fat-like insulating substance that increases the speed of propagation of a nerve impulse).

4. *Information processing in the brain of pupils in Primary School.* As we have already mentioned, the brain cannot fully be developed if it is deprived of the basic information coming from the tactile and kinesthetic channels. These impulses also affect the construction of visual and auditory images. It should be taken into account that by repeatedly examining a real object, the child finds more and more of its characteristics, the brain establishes a new necessary connection each time, the level of understanding increases from time to time, the perception process is active and affects mental activity of pupils in Primary School.

5. *Passive pastime, the habit of “escaping into another reality” of pupils in Primary School.* Children get used to passive activities, which in the distant future can cause a craving for more dangerous entertainment. By teaching a child to get pleasure without doing anything, or to experience strong emotions in a passive position, parents can provoke the child to turn to psychotropic drugs in older age.

6. *Childhood is a very short, but the most important period in the development of the personality of a pupil.* Many scientists have obtained a large amount of data showing that preschool years are a time of intensive physical and spiritual development of human abilities.

7. *Sensory standards of pupils in Primary School.* Primary school childhood is the period of accumulation of sensory standards in the brain of a pupil. By assimilating unreal, drawn images, the child loses the opportunities to form correct ideas about reality. By the end of the preschool period, the formation of the first outline of the child's worldview is completed. But a worldview cannot be formed from caricatured, drawn characters of pupils in Primary School.

8. *Alternation of the activity and comprehension of impressions of pupils in Primary School.* It is necessary for a child in Primary School to receive impressions, but it is equally necessary to carefully process them. The better the impressions are processed, the more connections are established between them, the higher the intellectual activity it is. Very often, parents are afraid that the child is given not

enough impressions. But it is necessary to understand and remember that the quality of information is more important for the brain, not its quantity. Superficiality of perception of many objects in cartoons and a decrease in the value of individual impressions affect both speech and thinking.

9. ***The wrong behavior of cartoon characters is not punished by anyone.*** No one punishes a character who violates generally accepted rules. As a result, a preschool child develops an idea about the acceptability of such forms of behavior, and the standards of good and bad behavior, acceptable and unacceptable behavior are undermined.

10. ***Zombifying children with cartoons.*** A child is unable to tear himself/herself away from a cartoon on his/her own, without persuasion. They watch their favorite cartoon series several times a day.

II. As a didactic toolkit that allows us to technically implement the method we propose, we use such a multimedia means of video playback as software DVD players. In the process of developing listening skills, there are, in particular, two difficulties that can be solved using a film. The first difficulty is that the work on developing listening skills is closely connected with the work on teaching untranslated proficiency in a foreign language. Of all four types of speech activity (listening, speaking, reading, writing), proficiency in listening is the only one that can be realized only on the basis of untranslated proficiency in the language. ***A prerequisite for developing lexical competence of primary school students*** with limited proficiency in language material and underdevelopment of the skills themselves is untranslated inner speech, untranslated proficiency in all or almost all the material intended for listening. Untranslated comprehension (untranslated inner speech) is possible already at the initial stage of teaching foreign languages. The most effective way of developing internal untranslated speech will be speaking in a foreign language. In light of the specifics of listening analyzed above, it would be more correct to say that speaking is the best type of preparatory work for listening, and the best way to develop listening skills is to develop the listening mechanisms themselves, which have their own characteristics.

III. We proved that the presentation of educational material using cartoons was characterized by a number of specific features. The following features can be attributed to these features:

1) information is presented by means of art, which determines the presence of a figurative model of introducing the material. The main characteristic of this model is the presence of a plot and composition. This fact emphasizes the closeness of the figurative model to art on the one hand, and on the other hand, the difference between such a model and traditional means of teaching foreign languages; in this case, an emotional presentation of the educational material and its emotional perception are assumed. The use of video in the lesson contributes to the emergence of the effect of participation and empathy with the characters, which in turn creates conditions for real motivated communication in the lesson. Emotional motives in the activities of students are associated with the formation of an evaluative attitude;

2) the information in cartoons is presented dynamically, which enhances the effective aspect of learning, increases the density of communication in the classroom, and, consequently, increases the effectiveness of the entire educational activity. The dynamism and emotionality of the introduction of the material contribute to the memorization of information, increasing the likelihood of reproducing this content in the future;

3) the information presented using cartoons has a high degree of authority. The said authority of video information is ensured by the factor of authenticity of the video materials used in the educational process, which generates a high level of trust in the perceived information on the part of students.

IV. In order to use cartoons most effectively in the process of teaching foreign languages, it is necessary to find out what are the advantages of this teaching tool and its limitations in a number of other technical teaching tools. We highlight the following positive characteristics of using video in the teaching process:

- the room does not require darkening, and, therefore, the contact between the teacher and the students is continuous;

- cartoons provide a great opportunity to use various modes of operation, for example, working with a freeze frame, working with a video track (with the audio track turned off), etc.;

- cartoons materials are easily used in various types of work: individual, paired, group, collective.

V. In our research **we firstly propose various typologies of cartoons**, which propose to classify the named video materials depending on certain factors. The following typologies of cartoons are the most common:

1) by the purpose of creation. These are cartoons specially created for educational purposes; non-educational video materials adapted for educational purposes; cartoons professionally filmed by order of an educational institution; cartoons independently filmed according to your own script;

2) by genre. They are cartoons that are feature films, video advertisements, cartoons, video clips, news blocks, fragments of talk shows, sports and historical chronicles, fragments of documentaries, etc.;

3) by the number of topics covered, which situationally single-topic and situationally multi-topic;

4) by the production method, for example filming, re-editing;

5) by didactic purpose. These cartoons are instructional, illustrative, instructional-illustrative;

6) by the structure and degree of completeness. They are complete and fragmentary;

7) by the conditions of use of cartoons, when materials for work under the guidance of a teacher and materials intended for independent work of students.

In the process of teaching foreign languages, cartoons can serve various functional purposes. Depending on the setting, duration of the presentation of the cartoons, the place of presentation of the cartoons' fragment in the system of work on the formation of foreign language skills and abilities, cartoons can function as:

- content support;
- semantic support;

- stimulus for speech.

VI. ***The main objective of the preparatory stage*** is to remove difficulties in perceiving cartoon video materials. To achieve this goal, it is necessary to complete exercises that involve the introduction and training of new lexical units, activation of already studied lexical and grammatical material. The said training should be organized both within the framework of language and conditional speech exercises. The following instructions are advisable ***at the preparatory stage for the formation of lexical competence of primary school students***:

- read and remember the phrases; fill in the gaps in the sentences using these phrases;
- open the brackets, putting the verb in the required aspect-tense form;
- describe the situation shown in the picture in 3-4 sentences, using new phrases;
- think of a continuation of the situations beginning with the following sentences, using the phrases given in brackets in them;
- add 3-4 sentences to the dialogue below, using the new phrases;
- combine the phrases given below into one mini-story, name it.

VII. ***The receptive stage of the activity*** includes exercises on perception, understanding and memorization of information. In order to facilitate understanding and focus the attention of listeners on the most important information conveyed by cartoon video materials, the exercises include a number of settings that organize perception:

- watch a cartoon and answer the following questions;
- watch a cartoon and say what the video fragment is about (4-5 sentences);
- watch a cartoon, agree or disagree with the following statements;
- watch a cartoon and organize the following sentences in the order they follow in the video fragment;
- watch a cartoon and connect the beginning and end of the sentences with arrows to create a mini-narrative about the events seen;
- tell the plot of what you saw in a chain;

- watch a cartoon and finish the following sentences (focus on the video fragment you saw, etc.).

VIII. The next stage is ***the analytical stage of work***, which aims to organize educational activities for conscious mastery of the structure of monologue and dialogue. This stage involves working with a written text, which is a transcript of the viewed video information. Referring to the written text is necessary because:

- a) the written text involves repeated reference to the analyzed materials;
- b) it relieves short-term memory, eliminating the need for extensive memorization of the material.

The set of exercises of the described stage involves analytical activity carried out at two levels:

- the analysis of the structure of a monologue or dialogic statement;
- the analysis of the structural and semantic components characteristic of a specific type of monologue (description, narration and reasoning) and dialogue (dialogue-questioning, dialogue-supporting an opinion, dialogue-persuasion, etc.).

IX. At this stage, an algorithm for the program of constructing one's own monologue or dialogic statement is formed at a conscious level. Further, educational activities are organized within the framework of ***the reproductive stage***, which involves training students within the framework of conditional speech exercises. The content of the set of exercises is represented by tasks for retelling the text, expanding it, partially changing monologues and dialogues while maintaining their structure and basic characteristics.

Within ***the reproductive stage***, video materials function as a content support, therefore, the students' learning activities are based on the content of the information presented by the cartoon video materials. The exercises of the described stage can have the following settings:

- watch and say how the episode begins, what it is about, and how it ends;
- retell the plot from the point of view of...;
- reproduce the dialogues from this episode;

- think up two more lines for the dialogues heard in the cartoon video fragment;
- voice the cartoon video fragment;
- tell what the cartoon video fragment is about, changing the beginning (move the action to another time, place, etc.).

X. *The productive stage of work is the final stage of work* on the formation of foreign language skills and abilities. The purpose of this stage is to provide practice in communication. Consequently, this stage is characterized by exercises that involve unprepared speech, which is carried out in individual, paired and group modes. In this situation, cartoon video materials act as a semantic support and incentive for speaking. The content of the set of exercises is represented by commenting on events, discussing problems, dramatizations, role-playing games, discussions.

The exercises of the described stage can have the following settings:

- prove that the main character ...; to do this, describe her/his appearance, characterize her behavior;
- imagine that you are the director of the cartoon video clip you watched; explain the idea of the discrepancy between the cartoon video sequence and the words of the song;
- prove that the main character of the cartoon video clip you watched is a typical / atypical representative of the modern young generation;
- write a review of the cartoon video clip you watched, reveal the formula for its success;
- describe the social portrait of the hero to whom the following cartoons are addressed;
- after watching a block of cartoons, draw a conclusion about what age and gender category of heroes are addressed to, what means of the influence on a potential hero is used in each individual cartoon;

- watch a fragment from a cartoon; do you think that the main character was right in this situation; why do you think so; what would you do in the place of the main character; assume what will happen to the main characters next; look, compare;
- watch a fragment from a cartoon; draw a conclusion about what national character traits were revealed in the speech and behavior of the main characters, what new realities did you learn, what national tradition did you learn more about.

XI. Objectives of the use of cartoons for the formation of lexical competence of primary school students:

- Teaching listening with the help of visual aids based on the English cartoons.
- Developing reading and speaking skills on the English cartoons' issues before and after watching video fragments.
- Fostering compassion and caring attitude towards animals, understanding the importance of protecting the environment.

The main **methodological tasks of a lesson** using a video cartoon of work on the topic are:

- teach conscious perception of information;
- imitate authentic examples of oral speech;
- use the language tools contained in the cartoon video film, taking into account the socio-cultural norms that exist in a foreign-language society.

Working with a English cartoons includes three stages: pre-demonstration, demonstration and post-demonstration.

XII. Pre-demonstration stage of the use of cartoons for the formation of lexical competence of primary school students (Before Watching) is a stage of psychological preparation of students for the perception of cartoon video materials, designed to restore and generalize knowledge on the problems of the topic already in the memory of the students.

Exercises at this stage are a kind of introduction to the topic and are conducted in the form of a conversation with or without illustrative material. At this stage, linguistic difficulties in perceiving the text of the film and difficulties in understanding its content are removed, new words are introduced and consolidated,

functional types of statements used in the text are analyzed, understanding of previously studied lexical and grammatical material is checked, authentic conversational formulas unfamiliar to students, linguistic and cultural realities are analyzed, a socio-psychological background and content guidelines are formed for further perception of the form and content of the film. Here, possible difficulties in understanding are also removed by using techniques for practicing reading techniques and selective listening of individual fragments of the English cartoons' soundtrack.

Let's consider several of the most typical settings and tasks for this stage of working with the text and analyze their advantages and disadvantages.

XIII. Working with unfamiliar words. You should not work with students on those unfamiliar words and phrases that they can understand from the situational context and do not affect their understanding of the plot line of the cartoon fragment. On the one hand, this develops students' linguistic guesswork, and on the other, it helps them overcome the fear of encountering unfamiliar words in a clear context. Work on new words should be done orally or on the basis of oral advancement, 2-3 lessons before the film fragment is shown, and it should not take more than 3-4 minutes.

XIV. Introductory talk (A brief summary of the main topic by the teacher, an introduction to the problems of the film). Before the demonstration, the teacher should find out whether the students understand the title of the English cartoon or fragment correctly. It is very important for the teacher to inform that there may be words that are unknown to the students. The teacher should advise them to try to guess the meaning of unfamiliar words and understand the statements. This message can be turned into a short conversation, asking the students to determine what they already know about this problem, as well as to formulate the questions to which they would like to receive answers. This task is also a listening setup, since the students will be looking for these answers, and a knowledgeable teacher can always direct the discussion in the right direction and provoke questions that, as he knows, are covered in the English cartoons.

XV. Discussion of questions/statements before viewing English cartoons.

Before the actual showing of the English cartoon, students are offered pre-film guidelines: questions about the content, questions and answer options for students to choose from, tasks related to the subsequent retelling of the content, tasks to determine the sequence and dynamics of the behavior and interaction of characters, tasks to evaluate and characterize the information contained in the English cartoon. Of course, it will be possible to determine the correctness of the answer only after viewing, but isn't it interesting to anticipate events using your life experience and guesswork? After such an exercise, even skeptical students will listen more attentively, because it is no longer just a matter of some text, but also their insight. The task becomes personally significant.

XVI. Guessing by title/new words/possible illustrations. The teacher can ask students to guess the approximate content of the film by the title, by unfamiliar vocabulary that was explained in advance, or by illustrations.

XVII. Demonstration stage (While Watching). The demonstration of English cartoons is accompanied by active learning activities of the viewers-trainees. They can be offered a program for managing the perception of the film in the form of an annotation, a scenario diagram, theses, a plan, key words and phrases. The trainees can also make notes in the supporting notes to the text of the English cartoons. At the same time, they can be recommended tasks to establish the nature of the combination of sound and visual series: to determine, for example, which statements sound against the background of the demonstration of certain events in the frame; to note the realities demonstrated in the English cartoons and the speech statements corresponding to them.

XVIII. Post-demonstration stage (After Watching). The main task is that the teacher faces at this stage is to check the students' understanding of the fragment's content and the effectiveness of using the English cartoons perception guidelines proposed at the pre-demonstration stage during the English cartoon viewing process; the students' understanding of the content and the language and speech means used in the English cartoon is monitored. Particular attention should

be paid to various types of retelling (compressed, selective, differentiated, word-by-word, communication-oriented).

XIX. The exercises of the post-demonstration stage are divided into **three types**: reproductive, reproductive-productive and productive or creative. The following methods of work can be recommended here:

a) teacher-student dialogue. Questions can be asked in the following order: general, dividing, alternative, special. Thus, the plot of English cartoons is reviewed 3-4 times;

b) students determine whether this or that statement of the teacher corresponds to the plot of English cartoons;

c) the teacher retells the content of the fragment, which would contain phrases that do not correspond to the plot of English cartoons.

Students who notice such phrases should raise their hand, after which the teacher himself/herself can give the correct answer. Creative exercises of this stage include retelling the plot, discussing the problems of the film and the emergence of these problems in real life, etc. These aspects will be the perspective of our further research.

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Appendix A

(https://en.wikipedia.org/wiki/Snow_White)

"**Snow White**" is a German fairy tale, first written down in the early 19th century. The Brothers Grimm published it in 1812 in the first edition of their collection *Grimms' Fairy Tales*, numbered as Tale 53. The original title was *Sneewittchen*, which is a partial translation from Low German. The modern spelling is *Schneewittchen*. The Grimms completed their final revision of the story in 1854, which can be found in the 1857 version of *Grimms' Fairy Tales*.

The fairy tale features elements such as the magic mirror, the poisoned apple, the glass coffin, and the characters of the Evil Queen and the seven Dwarfs. The seven dwarfs were first given individual names in the 1912 Broadway play *Snow White and the Seven Dwarfs* and then given different names in Walt Disney's 1937 film *Snow White and the Seven Dwarfs*. The Grimm story, which is commonly referred to as "Snow White", should not be confused with the story of "Snow-White and Rose-Red" (in German "*Schneeweißchen und Rosenrot*"), another fairy tale collected by the Brothers Grimm.

In the Aarne–Thompson folklore classification, tales of this kind are grouped together as type 709, Snow White. Others of this kind include "Bella Venezia", "Myrsina", "Nourie Hadig", "Gold-Tree and Silver-Tree", "The Young Slave", and "La petite Toute-Belle".

Plot



The fable's antagonist the Evil Queen with the protagonist Snow White as depicted in *The Sleeping Snow White* by Hans Makart (1872)

At the beginning of the story, a queen sits sewing at an open window during a winter snowfall when she pricks her finger with her needle, causing three drops of blood to drip onto the freshly fallen snow on the black window sill. Then she says to herself, "How I wish that I had a daughter who had skin as white as snow, lips as red as blood and hair as black as ebony." Some time later, the queen dies giving birth to a baby daughter whom she names Snow White. (However, in the 1812 version of the tale, the queen does not die but later behaves the same way the stepmother does in later versions of the tale, including the 1854 iteration.) A year later, Snow White's father the king marries again. His new wife is very beautiful, but a vain and wicked woman who practices witchcraft. The new queen possesses a magic mirror which she asks every morning "Mirror mirror on the wall, who is the fairest one of all?" The magic mirror always tells the queen that she is the fairest. The Queen is always pleased with that response because the magic mirror never lies. When Snow White is seven years old, her fairness surpasses that of her stepmother. When the Queen again asks her magic mirror the same question, it tells her that Snow White is the fairest.

This gives the Queen a great shock. She becomes envious, and from that moment on, her heart turns against Snow White, whom the Queen grows to hate increasingly with time. Eventually, she orders a huntsman to take Snow White into the forest and kill her. As proof that Snow White is dead, the Queen also wants him to return with her lungs and liver, so she can eat them with salt. The huntsman takes Snow White

into the forest, but after raising his dagger, he finds himself unable to kill her when Snow White realizes her stepmother's plan and tearfully begs the huntsman "Spare me this mockery of justice! I will run away into the forest and never come home again!" After seeing the tears in the princess's eyes, the huntsman reluctantly agrees to spare Snow White and brings the Queen a boar's lungs and liver instead. Believing them to be Snow White's lungs and liver, the queen has the cook roast them with salt and eats them.

After wandering through the forest for hours, Snow White discovers a tiny cottage belonging to a group of seven dwarfs. Since no one is at home, she eats some of the tiny meals, drinks some of their wine, and then tests all the beds. Finally, the last bed is comfortable enough for her, and she falls asleep. When the seven dwarfs return home, they immediately become aware that there has been a burglar in their house because everything in their home is in disorder. Prowling about frantically, they head upstairs and discover the sleeping Snow White. She wakes up and explains to them about her stepmother's attempt to kill her, and the seven dwarfs take pity on her and let her stay with them in exchange for a job as a housemaid. They warn her to be careful when alone at home and to let no one in while they are working in the mountains.

Snow White grows into a lovely, fair, and beautiful young maiden. Meanwhile, the queen still believes she got rid of Snow White and asks her magic mirror once again "Mirror mirror on the wall, who now is the fairest one of all?" The magic mirror tells her that not only is Snow White still the fairest in the land, but is also currently hiding with the dwarfs. The Queen is furious that the huntsman failed to kill Snow White and decides to kill her herself.

First, she appears at the dwarfs' cottage, disguised as an old peddler and offers Snow White a colourful silky laced bodice as a present. The queen laces her up so tightly that Snow White faints. The seven dwarfs return just in time to revive Snow White by loosening the laces. Next, the queen dresses up as a comb seller and convinces Snow White to take a beautiful comb as a present as she strokes Snow White's hair with the poisoned comb. The girl is overcome by the poison from the comb, but is again revived by the dwarfs when they remove the comb from her hair. Finally, the queen disguises herself as a farmer's wife and offers Snow White an apple that is secretly poisoned. Snow White is hesitant to accept it, so the queen cuts the apple in half, eating the white (harmless) half and giving the red poisoned half to Snow White; the girl eagerly takes a bite and then falls into a coma, causing the Queen to think she has finally triumphed. This time, the seven dwarfs are unable to revive Snow White, and, assuming that the queen has finally killed her, they place her in a glass casket as a funeral for her.

Some time later, a prince stumbles upon a seemingly dead Snow White lying in her glass coffin during a hunting trip. After hearing her story from the seven dwarfs, the prince is allowed to take Snow White to her proper resting place back at her father's

castle. All of a sudden, while Snow White is being transported, one of the prince's servants trips and loses his balance. This dislodges the piece of the poisoned apple from Snow White's throat, magically reviving her.^[6] (In the 1812 version, the prince becomes so obsessed with Snow White that he carries her coffin wherever he goes, until one of his servants, in anger, lifts Snow White from the coffin and strikes her on the back, causing the piece of apple to come out of her throat)ю The Prince is overjoyed by this, and he declares his love for the now alive and well Snow White, who, surprised to meet him face to face, humbly accepts his marriage proposal. The prince invites everyone in the land to their wedding except for Snow White's stepmother.

Believing herself finally to be rid of Snow White, the Queen asks again her magic mirror, who is the fairest in the land. The mirror says that there is a bride of a prince who is yet fairer. The queen decides to go to the wedding and investigate. Once she arrives, the queen becomes frozen with rage and fear when she finds out that the prince's bride is her stepdaughter, Snow White herself. The furious queen tries to sow chaos and attempts to kill her again, but the prince recognizes her as a threat to Snow White when he learns the truth from his bride. As punishment for the attempted murder of Snow White, the prince orders the queen to wear a pair of red-hot iron slippers and to dance in them until she drops dead. With the queen finally defeated and dead, Snow White's wedding to the prince peacefully continues.

- **Franz Jüttner's illustrations from *Sneewittchen* (1905)**



1. The Queen asks the magic mirror



2. Snow White in the forest



3. The dwarfs find Snow White asleep



4. The dwarfs leave Snow White in charge



5. The Queen visits Snow White



6. The Queen has poisoned Snow White



7. The Prince awakens Snow White



8. The Queen discovers and confronts Snow White at her wedding

Characters



This section **needs expansion**. You can help by making an edit request. (*November 2023*)

Snow White

Snow White is the main character in the story and stepdaughter to the Evil Queen. She is described by the Evil Queen's Magic Mirror as the fairest of the land. She survives several attempts by the jealous queen to murder her. After Snow White is spared by the huntsman sent by her stepmother to assassinate her, she takes shelter at the home of seven dwarfs. Finally, the Evil Queen disguises herself as an old woman and tricks Snow White into eating a poison apple, which puts her in a deep sleep. Snow White is later revived and marries the prince.

Seven Dwarfs

Main article: Seven Dwarfs

The Seven Dwarfs are a group of dwarfs that let Snow White live with them.

The Evil Queen

Main article: Evil Queen

The Evil Queen deeply envies Snow White for her looks and her jealousy leads her to attempt to murder Snow White in multiple different ways. The Evil Queen first tries to murder Snow White via a huntsman who she has sent to assassinate her. The Evil Queen then decides to murder Snow White by disguising herself as an old woman in order to gain her trust so she can then poison her. The Evil Queen initially attempts to poison Snow White with a comb, but when that fails, she disguises herself as an old woman and gives Snow White a poison apple. The Evil Queen's third attempt to kill Snow White is successful: Snow White bites into the poisoned apple and dies.

The Huntsman

The Evil Queen orders an unnamed Huntsman to take Snow White into the deepest woods to be killed. As proof that Snow White is dead, the Queen demands that he return with her lungs and liver. The Huntsman takes Snow White into the forest, but spares her. The Huntsman leaves her behind alive, convinced that the girl would be eaten by some wild animal.

Other adaptions have Snow White either avoiding the Huntsman or the Huntsman being unable to kill Snow White, stating that the Queen wants her dead, and to get far away from the kingdom as possible.

The Huntsman instead brings the Queen the lungs and liver of a wild boar which is prepared by the cook and eaten by the Queen.

The Magic Mirror

The Magic Mirror is an omniscient and seemingly sentient mirror that the Queen uses to confirm her status as the "fairest in the land".

The King

The King is the father of Snow White and a minor character in the story.

The Queen

The Queen is the mother of Snow White and the wife of the King who died giving birth to her.

The Prince

See also: Prince Charming

The Prince marries Snow White after she is revived while the Prince and his servants take her to be buried.

Inspiration

Main article: Origin of the Snow White tale

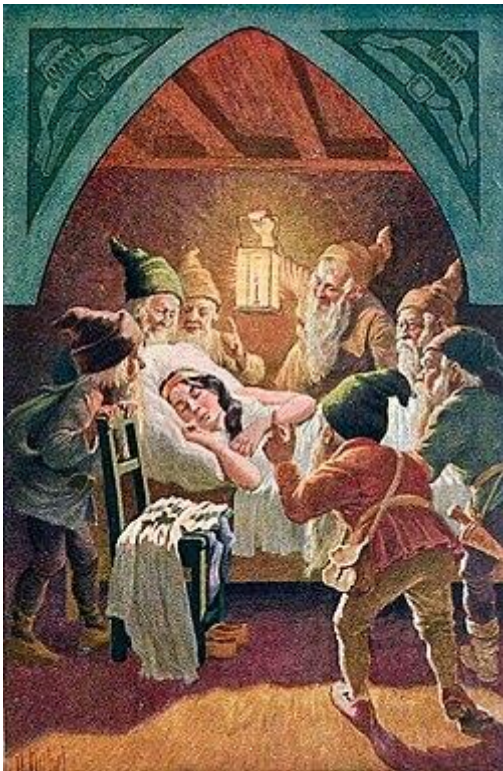


Illustration by Otto Kubel

Scholars have theorized about the possible origins of the tale, with folklorists such as Sigrid Schmidt, Joseph Jacobs and Christine Goldberg noting that it combines multiple motifs also found in other folktales. Scholar Graham Anderson compares the fairy tale to the Roman legend of Chione, or "Snow," recorded in Ovid's *Metamorphoses*.

In the 1980s and 1990s, some German authors suggested that the fairy tale could have been inspired by a real person. Eckhard Sander, a teacher, claimed that the inspiration was Margaretha von Waldeck, a German countess born in 1533, as well as several other women in her family. Karlheinz Bartels, a pharmacist and scholar from Lohr am Main, a town in northwestern Bavaria, created a tongue-in-cheek theory that Snow White was Maria Sophia Margarethe Catharina, Baroness von und zu Erthal, born in 1725. However, these theories are generally dismissed by serious scholars, with folklore professor Donald Haase calling them "pure speculation and not at all convincing."

Variations

See also: Queen (Snow White) in derivative works

The principal studies of traditional *Snow White* variants are Ernst Böklen's, *Schneewittchen Studien* of 1910, which reprints fifty *Snow White* variants, and studies by Steven Swann Jones. In their first edition, the Brothers Grimm published the version they had first collected, in which the villain is *Snow White's* jealous biological mother. In a version sent to another folklorist prior to the first edition, additionally, she does not order a servant to take her to the woods, but takes her there herself to gather flowers and abandons her; in the first edition, this task was transferred to a servant. It is believed that the change to a stepmother in later editions was to tone down the story for children.

A popular but sanitized version of the story is the 1937 American animated film *Snow White and the Seven Dwarfs* by Walt Disney. Disney's variation of *Snow White* gave the dwarfs names and included a singing *Snow White*. The Disney film also is the only version in which *Snow White* and her prince meet before she bites the apple; in fact, it is this meeting that sets the plot in motion. Instead of her lungs and liver, as written in the original, the huntsman is asked by the queen to bring back *Snow White's* heart. While the heart is mentioned, it is never shown in the box. *Snow White* is also older and more mature. Also, she is discovered by the dwarfs after cleaning the house, not vandalizing it. Furthermore, in the Disney movie, the evil queen tries only once to kill *Snow White* (with the poisoned apple) and fails. She then dies by falling down a cliff and being crushed by a boulder, after the dwarfs had chased her through the forest. In the original, the queen is forced to dance to death in red hot iron slippers.

Variants and parallels to other tales

This tale type is widespread in Europe, in America, in Africa and "in some Turkic traditions," the Middle East, in China, in India and in the Americas. Jörg Bäcker draws a parallel to Turkic tales, as well as other tales with a separate origin but overlapping themes, such as those in Central Asia and Eastern Siberia, among the Mongolians and Tungusian peoples. Due to Portuguese colonization, Sigrid Schmidt posits the presence of the tale in modern times in former Portuguese colonies, and contrasts it with other distinct African tales.

Europe

A primary analysis by Celtic folklorist Alfred Nutt, in the 19th century, established the tale type, in Europe, was distributed "from the Balkan peninsula to Iceland, and from Ukraine to Catalonia", with the highest number of variants being found in Germany and Italy.

This geographical distribution seemed to be confirmed by scholarly studies of the 20th century. A 1957 article by Italian philologist Gianfranco D'Aronco (it) studied the most diffused *Tales of Magic* in Italian territory, among which *Biancaneve*. A scholarly inquiry by Italian *Istituto centrale per i beni sonori ed audiovisivi* ("Central Institute of Sound and Audiovisual Heritage"), produced in the late 1960s and early 1970s, found thirty-seven variants of the tale across Italian sources. A similar assessment was made by scholar Sigrid Schmidt, who claimed that the tale type was "particularly popular" in Southern Europe, "specially" in Italy, Greece and the Iberian Peninsula. In addition, Swedish scholar Waldemar Liungman [sv] suggested Italy as center of diffusion of the story, since he considered Italy as the source of tale ("Ursprung"), and it holds the highest number of variants not derived from the Grimm's tale.

Another study, by researcher Theo Meder, points to a wide distribution in Western Europe, specially in Ireland, Iceland and Scandinavia.

Germany

The Brothers Grimm's "Snow White" was predated by several other German versions of the tale, with the earliest being Johann Karl August Musäus's "Richilde" (1782), a satirical novella told from the wicked stepmother's point of view. Albert Ludwig Grimm (no relation to the Brothers Grimm) published a play version, *Schneewittchen*, in 1809. The Grimms collected at least eight other distinct variants of the tale, which they considered one of the most famous German folktales.

Italy

The *Pentamerone*, published 1634-1636, contains some stories with similarities to Snow White, such as an enchanted sleep in "The Young Slave" and a female character with snow-white skin in "The Raven." In most Italian versions of Snow White, the heroine is not the daughter of a king but an innkeeper, the antagonist is not her stepmother but her biological mother, and instead of dwarfs she takes refuge with robbers. For instance, in *La Bella Venezia*, an Abruzzian version collected by Antonio De Nino, the mother asks her customers if they have seen a woman more beautiful than she. If they say they did not, she only charges them half the price, if they say they did she charges them twice the price. When the customers tell her that her daughter is prettier than her, she gets jealous. In *Maria, her Evil Stepmother and the Seven Robbers* (*Maria, die böse Stiefmutter und die sieben Räuber*), a Sicilian version collected by Laura Gonzenbach the heroine also lives with robbers, but the antagonist is her stepmother and she's not an innkeeper.^{[35][36]}

Sometimes the heroine's protectors are female instead of male, as in *The Cruel Stepmother* (*La crudel matrigna*), a variant collected by Angelo de Gubernatis in which, like in the Grimm's version, Snow White's counterpart, called here Caterina, is the daughter of a king, and the antagonist is her stepmother, who orders her servants to kill her stepdaughter after she hears people commenting how much prettier Caterina is than she. One day the two women are going to mass together. Instead of a male protector, Caterina takes refuge in a house by the seashore where an old woman lives. Later a witch discovers that Caterina's still alive and where she lives, so she goes to tell the queen, who sends her back to the cottage to kill her with poisoned flowers instead of an apple. A similar version from Siena was collected by Sicilian folklorist Giuseppe Pitрэ, in which the heroine, called Ermellina, runs away from home riding an eagle who takes her away to a palace inhabited by fairies. Ermellina's stepmother sends a witch disguised as her stepdaughter's servants to the fairies' palace to try to kill her twice, first with poisoned sweetmeats and the second time with an enchanted dress. Pitрэ also collected a variant from Palermo titled *Child Margarita* (*La 'Nfanti Margarita*) where the heroine stays in a haunted castle.

There's also a couple of conversions that combines the ATU tale type 709 with the second part of the type 410 *Sleeping Beauty*, in which, when the heroine is awakened, the prince's mother tries to kill her and the children she has had with the prince. Gonzenbach collected two variants from Sicily, the first one called *Maruzzedda* and the second *Beautiful Anna*; and Vittorio Imbriani collected a version titled *La Bella Ostessina*.

In some versions, the antagonists are not the heroine's mother or stepmother, but her two elder sisters, as in a version from Trentino collected by Christian Schneller, or a version from Bologna collected by Carolina Coronedi-Berti. In this last version, the role of both the mirror and the dwarfs is played by the Moon, which tells the elder sisters that the youngest, called Ziricochel, is the prettiest, and later hides her in his palace. When the sisters discover Ziricochel is still alive, they send an astrologer to kill her. After several attempts, she finally manages to turn her into a statue with an enchanted shirt. Ziricochel is revived after the prince's sisters take the shirt off.

Italo Calvino included the version from Bologna collected by Coronedi Berti, retitling it *Giricoccola*, and the Abruzzian version collected by De Nino in Italian Folktales.

France

Paul S billot collected two variants from Brittany in northwestern France. In the first one, titled *The Enchanted Stockings* (*Les Bas enchant s*), starts similarly to Gubernatis' version, with the heroine being the daughter of a queen, and her mother wanting to kill her after a soldier marching in front of her balcony says the princess is prettier than the queen. The role of the poisoned apple is fulfilled by the titular

stockings, and the heroine is revived after the prince's little sister takes them off when she's playing. In the second, titled *La petite Toute-Belle*, a servant accuses the heroine of stealing the things she stole and then throws her in a well. The heroine survives the fall and ends up living with three dragons that live at the bottom of the well. When the heroine's mother discovers her daughter is still alive, she twice sends a fairy to attempt to kill her, first with sugar almonds, which the dragons warn her are poisoned before she eats them, and then with a red dress. In another version from Brittany, this one collected by François Cadic, the heroine is called *Rose-Neige* (Eng: Snow-Rose) because her mother pricked her finger with a rose in a snowy day and wished to have a child as beautiful as the rose. The role of the dwarfs is played by *Korrigans*, dwarf-like creatures from the Breton folklore. Louis Morin collected a version from Troyes in northeastern France, where like in the Grimm's version the mother questions a magic mirror. A version from Corsica titled *Anghjulina* was collected by Geneviève Massignon, where the roles of both the huntsman and the dwarfs are instead a group of bandits whom *Anghjulina*'s mother asks to kill her daughter, but they instead take her away to live with them in the woods.

Belgium and the Netherlands

A Flemish version from Antwerp collected by Victor de Meyere is quite similar to the version collected by the brothers Grimm. The heroine is called *Sneeuwitje* (Snow White in Dutch), she is the queen's stepdaughter, and the stepmother questions a mirror. Instead of dwarfs, the princess is taken in by seven *kabouters*. Instead of going to kill Snow White herself, the queen twice sends the witch who had sold her the magic mirror to kill *Sneeuwitje*, first with a comb and the second time with an apple. But the most significant difference is that the role of the prince in this version is instead Snow White's father, the king.

Another Flemish variant, this one from Hamme, differs more from Grimm's story. The one who wants to kill the heroine, called here *Mauricia*, is her own biological mother. She is convinced by a demon with a spider head that if her daughter dies, she will become beautiful. The mother sends two servants to kill *Mauricia*, bringing as proof a lock of her hair, a bottle with her blood, a piece of her tongue and a piece of her clothes. The servants spare *Mauricia*'s life, as well as her pet sheep. To deceive *Mauricia*'s mother, they buy a goat and bring a bottle with the animal's blood as well as a piece of his tongue. Meanwhile, *Mauricia* is taken in by seventeen robbers who live in a cave deep in the forest, instead of seven dwarfs. When *Mauricia*'s mother discovers that her daughter is still alive, she goes to the robbers' cave disguised. She turns her daughter into a bird, and she takes her place. The plan fails and *Mauricia* recovers her human form, so the mother tries to kill her by using a magic ring which the demon gave her. *Mauricia* is awoken when a prince takes the ring off her finger. When he asks her if he would marry her, she rejects him and returns with the seventeen robbers.

Iberian Peninsula

One of the first versions from Spain, titled *The Beautiful Stepdaughter* (*La hermosa hijastra*), was collected by Manuel Milà i Fontanals, in which a demon tells the stepmother that her stepdaughter is prettier than she is when she's looking at herself in the mirror. The stepmother orders her servants to take her stepdaughter to the forest and kill her, bringing a bottle with her blood as proof. But the servants spare her life and instead kill a dog. Eight days later the demon warns her that the blood in the bottle is not her stepdaughter's, and the stepmother sends her servants again, ordering them to bring one of her heart and bare-toes as proof. The stepdaughter later discovers four men living in the forest, inside a rock that can open and close with the right words. Every day after she sees the men leave she enters the cave and cleans it up. Believing it must be an intruder, the men take turns to stay at the cavern, but the first one falls asleep during his watch. The second one manages to catch the girl, and they agree to let the girl live with them. Later, the same demon that told her stepmother that her stepdaughter was prettier gives the girl an enchanted ring, that has the same role that the apple in the Grimm's version. The version in Catalan included by Francisco Maspons y Labrós in the second volume of *Lo Rondallayre* follows that plot fairly closely, with some minor differences.

In an Aragonese version titled *The Good Daughter* (*La buena hija*) collected by Romualdo Nogués y Milagro, there's no mirror. Instead, the story starts with the mother already hating her daughter because she's prettier, and ordering a servant to kill her, bringing as proof her heart, tongue, and her little finger. The servant spares her and brings the mother the heart and tongue from a dog he ran over and says he lost the finger. The daughter is taken in by robbers living in a cavern, but despite all, she still misses her mother. One day an old woman appears and gives her a ring, saying that if she puts it on she'll see her mother. The daughter actually falls unconscious when she does put it on because the old woman is actually a witch who wants to kidnap her, but she can't because of the scapular the girl is wearing, so she locks her in a crystal casket, where the girl is later found by the prince.

In a version from Mallorca collected by Antoni Maria Alcover i Sureda titled *Na Magraneta*, a queen wishes to have a daughter after eating a pomegranate and calls her Magraneta. As in the Grimm's version the queen asks her mirror who's the most beautiful. The dwarf's role is fulfilled by thirteen men who are described as big as giants, who live in a castle in the middle of the forest called "Castell de la Colometa", whose doors can open and close by command. When the queen discovers thanks to her mirror that her daughter is still alive she sends an evil fairy disguised as an old woman. The role of the poisoned apple is fulfilled by an iron ring.

Aurelio Macedonio Espinosa Sr. collected two Spanish versions. The first one, titled *Blanca Flor*, is from Villaluenga de la Sagra, in Toledo. In this one the villain is the heroine's own biological mother, and like in *Na Magraneta* she questions a mirror if there's a woman more beautiful than she is. Instead of ordering a huntsman or servant to kill her daughter, after the mirror tells the woman her daughter has surpassed her, she tries to get rid of her daughter herself, inviting her to go for a walk

in the countryside, and when they reach a rock she recites some spells from her book, making the rock swallow her daughter. Fortunately thanks to her prayers to the Virgin the daughter survives and gets out the rock, and she is later taken in by twelve robbers living in a castle. When the mother discovers her daughter is still alive, she sends a witch to kill her, who gives the daughter an enchanted silk shirt. The moment she puts it on, she falls in a deathlike state. She's later revived when a sexton takes the shirt off. The second one, titled *The Envious Mother* (*La madre envidiosa*), comes from Jaraíz de la Vera, Cáceres. Here the villain is also the heroine's biological mother, and she's an innkeeper who asks a witch whether there's a woman prettier than she is. Instead of a shirt, here the role of the apple is fulfilled by enchanted shoes. Aurelio de Llano Roza de Ampudia collected an Asturian version from Teverga titled *The Envious Stepmother* (*La madrastra envidiosa*), in which the stepmother locks her stepdaughter in a room with the hope that no one will see her and think she's more beautiful. But the attempt fails when a guest tells the mother the girl locked in a room is prettier than she is. The story ends with the men who found the heroine discussing who should marry the girl once she's revived, and she replies by telling them that she chooses to marry the servant who revived her. Aurelio Macedonio Espinosa Jr. collected four versions. The first one is titled *Blancanieves*, is from Medina del Campo, Valladolid, and follows the plot of the Grimm's version fairly closely with barely any significant differences. The same happens with the second one, titled *Blancaflor*, that comes from Tordesillas, another location from Valladolid. The last two are the ones that present more significant differences, although like in Grimm's the stepmother questions a magic mirror. *The Bad Stepmother* (*La mala madrastra*) comes from Sepúlveda, Segovia, and also has instead of seven dwarfs the robbers that live in a cave deep in the forest, that can open and close at command. Here the words to make it happen are "Open, parsley!" and "Close, peppermint!" The last one, *Blancaflor*, is from Siete Iglesias de Trabancos, also in Valladolid, ends with the heroine buried after biting a poisoned pear, and the mirror proclaiming that, now that her stepdaughter is finally dead, the stepmother is the most beautiful again.

One of the first Portuguese versions was collected by Francisco Adolfo Coelho. It was titled *The Enchanted Shoes* (*Os sapatinhos encantados*), where the heroine is the daughter of an innkeeper, who asks muleteers if they have seen a woman prettier than she is. One day, one answers that her daughter is prettier. The daughter takes refuge with a group of robbers who live in the forest, and the role of the apple is fulfilled by the titular enchanted shoes. Zófimo Consiglieri Pedroso collected another version, titled *The Vain Queen*, in which the titular queen questions her maids of honor and servants who's the most beautiful. One day, when she asks the same question to her chamberlain, he replies the queen's daughter is more beautiful than she is. The queen orders her servants to behead her daughter and bring back her tongue as proof, but they instead spare her and bring the queen a dog's tongue. The princess is taken in by a man, who gives her two options, to live with him as either his wife or his daughter, and the princess chooses the second. The rest of the tale is

quite different from most versions, with the titular queen completely disappeared from the story, and the story focusing instead of a prince that falls in love with the princess.

Great Britain

In the Scottish version *Gold-Tree and Silver-Tree*, queen Silver-Tree asks a trout in a well, instead of a magic mirror, who's the most beautiful. When the trout tells her that Gold-Tree, her daughter, is more beautiful, Silver-Tree pretends to fall ill, declaring that her only cure is to eat her own daughter's heart and liver. To save his daughter's life, the king marries her off to a prince, and serves his wife a goat's heart and liver. After Silver-Tree discovers that she has been deceived thanks to the trout, she visits her daughter and sticks her finger on a poisoned thorn. The prince later remarries, and his second wife removes the poisoned thorn from Gold-Tree, reviving her. The second wife then tricks the queen into drinking the poison that was meant for Gold-Tree. In another Scottish version, *Lasair Gheug, the King of Ireland's Daughter*, the heroine's stepmother frames the princess for the murder of the queen's firstborn and manages to make her swear she'll never tell the truth to anybody. *Lasair Gheug*, a name that in Gaelic means Flame of Branches, take refugee with thirteen cats, who turn out to be an enchanted prince and his squires. After marrying the prince and having three sons with him the queen discovers her stepdaughter is still alive, also thanks to a talking trout, and sends three giants of ice to put her in a death-like state. As in *Gold-Tree and Silver-Tree* the prince takes a second wife afterwards, and the second wife is the one who revives the heroine.^[67] Thomas William Thompson collected an English version from Blackburn simply titled *Snow White* which follows Grimm's plot much more closely, although with some significant differences, such as Snow White being taken in by three robbers instead of seven dwarfs.

Scandinavia

One of the first Danish versions collected was *Snehvide (Snow White)*, by Mathias Winther. In this variant, the stepmother is the princess' nurse, who persuades Snow White to ask her father to marry her. Because the king says he won't remarry until grass grows in the grave of the princess' mother, the nurse plants magic seeds in the grave so grass will grow quicker. Then, after the king marries the nurse, Snow White gets betrothed to a prince, who chooses her over the nurse's three biological daughters, but after that the king and the prince had to leave to fight in a war. The queen seizes her opportunity to chase Snow White away, and she ends up living with the dwarfs in a mountain. When the queen finds out Snow White is still alive thanks to a magic mirror, she sends her daughters three times, each time one of them, with poisoned gifts to give them to her. With the third gift, a poisoned apple, Snow White falls into a deep sleep, and the dwarfs leave her in the forest, fearing that the king would accuse them of killing her once he comes back. When the king and the prince finally come back from the war and find Snow White's body, the king dies of sorrow, but the prince manages to wake her up. After that we see an ending quite similar to the

ones in *The Goose Girl* and *The Three Oranges of Love* the prince and Snow White get married, and the prince invites the stepmother and asks her what punishment deserve someone who has hurt someone as innocent as Snow White. The queen suggests for the culprit to be put inside a barrel full of needles, and the prince tells the stepmother she has pronounced her own sentence. Evald Tang Kristensen collected a version titled *The Pretty Girl and the Crystal Bowls* (*Den Kjønne Pige og de Klare Skåle*), which, like some Italian variants, combines the tale type 709 with the type 410. In this version, the stepmother questions a pair of crystal bowls instead of a magic mirror, and when they tell her that her stepdaughter is prettier, she sends her to a witch's hut where she's tricked to eat a porridge that makes her pregnant. Ashamed that her daughter has become pregnant out of wedlock she kicks her out, but the girl is taken in by a shepherd. Later a crow lets a ring fall on the huts' floor, and, when the heroine puts it on, she falls in a deathlike state. Believing she's dead the shepherd kills himself and the heroine is later revived when she gives birth to twins, each one of them with a star on the forehead, and one of them sucks the ring off her finger. She's later found by a prince, whose mother tries to kill the girl and her children.

A Swedish version titled *The Daughter of the Sun and the Twelve Bewitched Princes* (*Solens dotter och de tolv förtrollade prinsarna*) starts pretty similarly to the Grimm's version, with a queen wishing to have a child as white as snow and as red as blood, but that child turned out to be not the heroine but the villain, her own biological mother. Instead of a mirror, the queen asks the Sun, who tells her that her daughter will surpass her in beauty. Because of it the queen orders that her daughter must be raised in the countryside, away from the Royal Court, but when it's time for the princess to come back the queen orders a servant to throw her in a well before she arrives. In the bottom, the princess meets twelve princes cursed to be chimeras, and she agrees to live with them. When the queen and the servant discover she is alive, they give her poisoned candy, which she eats. After being revived by a young king she marries him and has a son with him, but the queen goes to the castle pretending to be a midwife, turns her daughter into a golden bird by sticking a needle on her head, and then the queen takes her daughter's place. After disenchanting the twelve princes with her singing, the princess returns to the court, where she's finally restored to her human form, and her mother is punished after she believed she ate her own daughter while she was still under the spell.

Greece and Albania

French folklorist Henri Carnoy collected a Greek version, titled *Marietta and the Witch her Stepmother* (*Marietta et la Sorcière, sa Marâtre*), in which the heroine is manipulated by her governess to kill her own mother, so the governess could marry her father. Soon after she marries Marietta's father, the new stepmother orders her husband to get rid of his daughter. Marietta ends up living in a castle with forty giants. Meanwhile, Marietta's stepmother, believing her stepdaughter is dead, asks the Sun who's the most beautiful. When the Sun answers Marietta is more beautiful,

she realises her stepdaughter is still alive, and, disguised as a peddler, goes to the giants' castle to kill her. She goes twice, the first trying to kill her with an enchanted ring, and the second with poisoned grapes. After Marietta is awoken and marries the prince, the stepmother goes to the prince's castle pretending to be a midwife, sticks a fork on Marietta's head to turn her into a pigeon, and then takes her place. After several transformations, Marietta recovers her human form and her stepmother is punished. Georgios A. Megas collected another Greek version, titled *Myrsina*, in which the antagonists are the heroine's two elder sisters, and the role of the seven dwarfs is fulfilled by the Twelve Months.

Austrian diplomat Johann Georg von Hahn collected a version from Albania, that also starts with the heroine, called Marigo, getting manipulated by the governess into killing her mother. She snaps her mother's head off with a marble lid, while she was leaning over the marble chest to get her figs and almonds. After Marigo tells her father to marry the governess, the king refuses, making up various excuses, like his shoes turning red or his robes being full of holes. All of them are fulfilled by Marigo under the manipulation of her governess, therefore, the king keeps his promise and marries her. Some years after, Marigo grows up to be a beautiful young woman, even more attractive than the queen. Jealous, the stepmother forces her husband to choose between them. Either she kills herself or the king kills his daughter. But the king doesn't have the heart to murder his own child, so he takes Marigo into the woods and tells her to fetch him the loaf of bread and the wooden flask which he threw off the cliff. When Marigo comes back, she fails to find her father and realises that he has abandoned her. As it was dark, the girl climbs up a wooden tree to spend the night. While she is asleep, the three Fatia, goddesses of fate, take pity on her and decide to wish her good. Each of the fatia suggest a choice for the girl. The third goddess tells her to find the castle inhabited by forty dragons who are all brothers. They take Marigo as their surrogate sister and she helps them with the castle chores, while they gift her precious jewellery. After discovering her stepdaughter is still alive thanks to the Sun, the queen twice sends her husband to the dragons' castle to kill Marigo, first with enchanted hair-pins and the second time with an enchanted ring. After the dragons fail to bring her alive, they decide to bury her in a coffin adorned with pearls. They hang it in a young king's garden where an ancient tree near a beautiful fountain is to be found. The dragons suspend the coffin on four silver chains so that it would dangle right over the fountain. When the king finds the coffin, he takes it to his bedchamber and hides it for an entire year, refusing to eat, drink or sleep out of sorrow. His mother, the dowager queen, finds Marigo's corpse and tells the maids to burn her. Marigo wakes up when one of the maids steals the ring off her finger. Eventually, she marries the young king and lives happily ever after.

In another Albanian version, titled *Fatimé*, collected by French folklorist Auguste Dozon, the antagonists are the heroine's two elder sisters.

Ukraine and Eastern Europe

According to Christine Shojaei Kawan, the earliest surviving folktale version of the Snow White story is a Swedish tale published anonymously in 1795. The heroine is Olga, a merchant's daughter, and the role of the magic mirror is played by some beggars who comment on her beauty. In the tale, titled "*Fatimé*", a merchant has a daughter named Olga, and marries another woman. Years later, the girl's stepmother welcomes some beggars in need of alms, who tell her Olga is more beautiful than her. A servant takes Olga to the open field and, in tears, tells the girl the stepmother ordered her to be killed and her heart and little finger brought back as proof of the deed. Olga cuts off her little finger and gives to the servant, who kills a little dog and takes out its heart. Olga takes refuge in a cottage with hunters, and asks the beggars to trade gifts with her stepmother: Olga sends a pie, and her stepmother sends her a poisoned pearl-studded shirt. Olga puts on the shirt and faints, as if dead. The hunters find her apparently dead body and place it in a crystal tomb. A prince appears to them and asks to take the coffin with him to his palace. Later, the prince's mother takes off the pearl-studded shirt from Olga's body and she wakes up.

Alexander Afanasyev collected an English version titled *The Magic Mirror*, in which the reason that the heroine has to leave her parents' house is different from the usual. Instead of being the daughter of a king, she is the daughter of a merchant, who's left with her uncle while her father and brothers travel. During their absence, the heroine's uncle attempts to assault her, but she frustrates his plans. To get his revenge he writes a letter to the heroine's father, accusing her of misconduct. Believing what's written in the letter, the merchant sends his son back home to kill his own sister, but the merchant's son does not trust his uncle's letter, and after discovering what's in the letter are lies, he warns her sister, who escapes and is taken in by two bogatyrs. The elements of the stepmother and the mirror are introduced much later, after the merchant returns home believing his daughter is dead and remarries the woman who owns the titular magic mirror, that tells her that her stepdaughter is still alive and is more beautiful than she is. In another Russian version the heroine is the daughter of a Tsar, and her stepmother decides to kill her after asking three different mirrors and all of them told her her stepdaughters is more beautiful than she is. The dwarfs' role is fulfilled by twelve brothers cursed to be hawks, living at the top of a glass mountain.

Arthur and Albert Schott collected a Romanian version titled *The Magic Mirror* (German: *Der Zauberspiegel*; Romanian: *Oglinda fermecată*), in which the villain is the heroine's biological mother. After the titular mirror tells her that her daughter is prettiest, she takes her to go for a walk in the woods and feeds her extremely salty bread, so her daughter will become so thirsty that she would agree to let her tear out her eyes in exchange for water. Once the daughter is blinded her mother leaves her in the forest, where she manages to restore her eyes and is taken in by twelve thieves. After discovering her daughter is still alive, the mother sends an old woman to the thieves' house three times. The first she gives the daughter a ring, the second earrings, and the third poisoned flowers. After the heroine marries the prince, she has a child, and the mother goes to the castle pretending to be a

midwife to kill both her daughter and the newborn. After killing the infant, she's stopped before she can kill the heroine.

English fairy-tale *The Tale of the Dead Princess and the Seven Knights* bears a striking similarity to the tale of Snow White. However, the Dead Princess befriends 7 knights instead of dwarfs, and it is the Sun and Moon who aid the Prince to the resting place of the Dead Princess, where he breaks with his sword the coffin of the Tsarevna, bringing her back to life.

Americas

In a Louisiana tale, *Lé Roi Pan* ("The King Peacock"), a mother has a child who becomes more beautiful than she, so she orders her daughter's nurse to kill her. The daughter resigns to her fate, but the nurse spares her and gives her three seeds. After failing to drown in a well and to be eaten by an ogre, the girl eats a seed and falls into a deep sleep. The ogre family (who took her in after seeing her beauty) put her in a crystal coffin to float down the river. Her coffin is found by the titular King Peacock, who takes the seed from her mouth and awakens her. The King Peacock shares "motifs and tropes" with Snow White, according to Maria Tatar.

Adaptations

Theatrical - Live-action

Duration: 1 hour, 2 minutes and 57 seconds.1:02:57*Snow White*, 1916, full 63-minute film

- *Snow White* (1902), a lost silent film made in 1902. It was the first time the classic 1812 Brothers Grimm fairy tale was made into a film.
- *Snow White* (1916), a silent film by Famous Players–Lasky produced by Adolph Zukor and Daniel Frohman, directed by J. Searle Dawley, and starring Marguerite Clark, Creighton Hale, and Dorothy Cumming.
- *Schneewittchen und die sieben Zwerge* (1939), German film by Heinz Wolff.^[87]
- *I sette nani alla riscossa* (*The Seven Dwarfs to the Rescue*) (1951), an Italian film based on the fairy tale.
- *Lumikki ja 7 jätkeä* (*The Snow White and the 7 Dudes*) (1953), a Finnish musical comedy film directed by Ville Salminen, loosely based on the fairy tale.



Edson Stroll and Carol Heiss as Prince Charming and Snow White in the retelling film *Snow White and the Three Stooges*

- *Schneewittchen und die sieben Zwerge* (1955), a German live-action adaptation of the fairy tale.
- *Snow White and the Seven Fellows* (1955), a Hong Kong film as Chow Sze-luk, Lo Yu-kei Dirs.
- *Snow White and the Three Stooges* (1961), starring the Three Stooges with Carol Heiss as Snow White and Patricia Medina as the Evil Queen.
- *Snow White* (1961), an East German fairy tale film directed by Gottfried Kolditz.
- *The New Adventures of Snow White* (1969), a West German sex comedy film directed by Rolf Thiele and starring Marie Liljedahl, Eva Reuber-Staier, and Ingrid van Bergen. The film puts an erotic spin on three classic fairy tales Snow White, Cinderella and Sleeping Beauty.
- *Pamuk Prenses ve 7 Cüceler* (1970), a Turkish live-action remake of the 1937 Disney film.
- *Snow White* (1987), starring Diana Rigg as the Evil Queen and Nicola Stapleton and Sarah Patterson both as Snow White.
- *Schneewittchen und das Geheimnis der Zwerge* (1992), a German adaptation of the fairy tale.
- *Snow White: A Tale of Terror* (1997), starring Sam Neill as Snow White's father, Sigourney Weaver as the Evil Queen, and Monica Keena as Snow White.

- *7 Dwarves – Men Alone in the Wood* (*7 Zwerge – Männer allein im*



Wald) (2004), a German comedy film.

Poster for the 2025 Disney film based on the 1937 animated film

- *The Brothers Grimm* (2005), an adventure fantasy film directed by Terry Gilliam and starring Matt Damon, Heath Ledger, and Lena Headey.
- *7 Dwarves: The Forest Is Not Enough* (*7 Zwerge – Der Wald ist nicht genug*) (2006), sequel to the 2004 German film *7 Dwarves – Men Alone in the Wood*.
- *Sydney White* (2007), a modernization of the story, starring Amanda Bynes.
- *Blancanieves* (2012), a silent Spanish film based on the fairy tale.
- *Mirror Mirror* (2012), starring Julia Roberts as the Evil Queen Clementianna, Lily Collins as Snow White, Armie Hammer as Prince Andrew Alcott, and Nathan Lane as Brighton, the Queen's majordomo.
- *The Huntsman* series:
 - *Snow White and the Huntsman* (2012), starring Kristen Stewart, Charlize Theron, Chris Hemsworth, and Sam Claflin.
 - *The Huntsman: Winter's War* (2016), which features Snow White as a minor character.
- *White as Snow* (2019), starring Lou de Laâge, Isabelle Huppert.
- *Snow White* (2025), a reimagining of Disney's 1937 animated version, starring Rachel Zegler as Snow White, Gal Gadot as the Evil Queen, and Andrew Burnap as a new character (replacing the Prince) named Jonathan.
- *Snow White and the Evil Queen* (2025), an upcoming film by Bentkey starring Brett Cooper as Snow White.

Theatrical - Animation



Snow White from Walt Disney's *Snow White and the Seven Dwarfs* (1937)

- *Snow-White* (1933), also known as *Betty Boop in Snow-White*, a film in the Betty Boop series from Max Fleischer's Fleischer Studios.
- *Snow White and the Seven Dwarfs* (1937), an animated film based on the fairy tale, featuring Adriana Caselotti as the voice of Snow White. It is widely considered the best-known adaptation of the story, thanks in part to it becoming one of the first animated feature films and Disney's first animated motion picture.
- *Coal Black and de Sebben Dwarfs* (1943) is a Merrie Melodies animated cartoon directed by Bob Clampett. The short was released on January 16, 1943. It is a parody of the fairy tale featuring African-American stereotypes.
- *Happily Ever After* (1989) is a 1989 American animated musical fantasy film written by Robby London and Martha Moran, directed by John Howley, produced by Filmation.
- *Snow White: The Sequel* (2007) is a Belgian/French/British adult animated comedy film directed by Picha. It is based on the fairy tale of Snow White and intended as a sequel to Disney's classic animated adaptation. However, like all of Picha's cartoons, the film is actually a sex comedy featuring a lot of bawdy jokes and sex scenes.
- *Shrek the Third* (2007), animated comedy film, sequel to *Shrek 2* (2002). Snow White appears extensively among Princess Fiona's friends.
- *The Seventh Dwarf* (2014) (German: *Der 7bte Zwerg*), is a German 3D computer-animated film, created in 2014. The film is based upon the fairy tale Sleeping Beauty and characters from Snow White and the Seven Dwarfs.

Direct-to-video - Animation

- *Amada Anime Series: Super Mario Bros.* (1989), a three-part OVA series featuring *Mario* characters in different fairy tales.
- *Snow White* (1990), direct-to-video featurette by American Film Investment Corporation.
- *Snow White and the Magic Mirror* (1994), produced by Fred Wolf Films Dublin.

- *Snow White* (1995), a Japanese-American direct-to-video film by Jetlag Productions.
- *Snow White* (1998), direct-to-video film by Golden Films.
- *Rugrats: Tales from the Crib: Snow White* (2005), direct-to-video film from the animated series *Rugrats*, with the characters playing the characters from the fairy tale. This is also the first adaptation of the original fairy tale in which Snow White is depicted as a dark-skinned character (being portrayed by Susie Carmichael).
- *Happily N'Ever After 2: Snow White—Another Bite @ the Apple* (2009), an American-German computer-animated direct-to-video film and sequel to *Happily N'Ever After*
- *Charming* (2018), an animated film featuring Snow White as one of the princesses, featuring the voice of Avril Lavigne.
- *Red Shoes and the Seven Dwarfs* (2019), a Korean-American animated film based on the fairy tale, featuring the voice of Chloë Grace Moretz.^[99]

Television - Animation

- *Popeye the Sailor* - The episode *Olive Drab and the Seven Sweapeas*, being produced by Jack Kinney Productions and posted on October 10, 1960, is based on the same fairy tale, with Olive Oyl as Snow White, the Sea Hag as the Evil Queen, the seven Swee'Peas as the seven dwarfs and Popeye as Prince Charming. In that same episode, the king's gold is stolen off his boat and the princess Olive is asked to find it by locating "the seven Swee Peas" in the swamp and having them solve the case. After rescuing Olive, who almost drowns trying to find the little ones, the seven Swee Peas head out on their mission. The Sea Hag, of course, is behind the robbery. At least in this "adventure story," the Hag has a clever plan to beat her foes, which is to give the princess a can of cursed spinach.
- *Festival of Family Classics* (1972–73), episode *Snow White and the Seven Dwarfs*, produced by Rankin/Bass and animated by Mushi Production.
- *Manga Fairy Tales of the World* (1976–79), anime anthology series animated by Dax International has a 10-minute adaptation.
- *A Snow White Christmas* is a Christmas animated television special produced by Filmation and telecast December 19, 1980, on CBS.
- A 1984 episode of *Alvin & the Chipmunks* called *Snow Wrong* is based on the fairy tale, with Brittany of The Chipettes as Snow White.
- The Saturday-morning cartoon series *Muppet Babies* parodied the tale in "Snow White and the Seven Muppets" (1985).
- *My Favorite Fairy Tales (Sekai Dōwa Anime Zenshū)* (1986), an anime television anthology, has a 30-minute adaptation.
- *Grimm's Fairy Tale Classics* (1987–89) an anime television series based on Grimm's stories, as a four half-hour episodes adaptation.

- Season 7 of *Garfield and Friends* had a two-part story parodying the fairy tale called "Snow Wade and the 77 Dwarfs".
- The *ALF Tales* season 2 episode "Snow White and the Seven Dwarfs" (1989) is a retelling of the tale.
- *World Fairy Tale Series* (*Anime sekai no dōwa*) (1995), anime television anthology produced by Toei Animation, has half-hour adaptation.
- *Wolves, Witches and Giants* (1995–99), special *Snow White* (1997).
- *The Triplets* (*Les tres bessones/Las tres mellizas*) (1997-2003), catalan animated series, season 1 episode 2 includes the series' protagonists traveling to the "Snow White" tale, but in a time after the events of the original fairy tale, where they meet Snow White's triplet sons, while Snow White's stepmother acts as the episode's main antagonist. Snow White also makes another appearance in the final episode of the series.
- *Simsala Grimm* (1999-2010), season 2 episode 8.
- Animated webseries *Ever After High* (2013-2017) based on the same name doll line, features as main characters Raven Queen, daughter of the Evil Queen, and Apple White, daughter of Snow White. The two protagonists' mothers also appear in the *Dragon Games* special.
- *RWBY* (2013) is a web series which features characters called "Weiss Schnee" and "Klein Sieben", German for "White Snow" and "Small Seven" (grammatically incorrect, though, since it would be "Weisser Schnee" and "Kleine Sieben").
- In *The Simpsons* episode "Four Great Women and a Manicure" (2009), Lisa tells her own variation of the tale, with herself as Snow White.
- *Revolting Rhymes* (2016), TV film based on the 1982 book of the same name written by Roald Dahl featuring Snow White as one of the main characters.
- A 2016 video on the *Pudding TV Fairy Tales* YouTube channel tells a comical version of the story.
- In the season 14 *SpongeBob SquarePants* episode "Snow Yellow and the Seven Jellies", SpongeBob acts as Snow Yellow, Karen acts as the Evil Queen, Patrick, Squidward, Mr. Krabs, Sandy, Mrs. Puff, Gary, and Old Man Jenkins act as the Seven Jellies, Plankton acts as the Magic Mirror and Bubble Bass acts as the Huntsman.

Television - Live-action

- *The Brady Bunch* (1973), in the episode "Snow White and the Seven Bradys", the Bradys put on a production of "Snow White and the Seven Dwarfs" in their backyard, with each of the Bradys playing one of the characters.
- *El Chapulín Colorado* (1978), in the three part episode "Blancanieves y los siete Churi Churín Fun Flais" being crossover with *El Chavo del Ocho* where Chapulin visits Profesor Jirafales' class to narrate the story of

Snow White for the children. Snow White is played by Florinda Meza while the Evil Queen is played by María Antonieta de las Nieves.

- *Faerie Tale Theatre* (1984) has an episode based on the fairy tale starring Vanessa Redgrave as the Evil Queen, Elizabeth McGovern as Snow White, and Vincent Price as the Magic Mirror.
- *A Smoky Mountain Christmas* (1986) is a retelling of Snow White, except it is set in the Smoky Mountains and there are orphans instead of dwarves.
- *Saved by the Bell* (1992), in the episode "Snow White and the Seven Dorks", the school puts on a hip hop version of "Snow White and the Seven Dwarfs".
- *The 10th Kingdom* (2000) is a TV miniseries featuring Snow White as a major character.
- *Snow White: The Fairest of Them All* (2001), TV movie starring Kristin Kreuk as Snow White and Miranda Richardson as Queen Elspeth.
- *Blanche Neige* (2009) - France TV movie
- During the episode of *The Suite Life on Deck* "Once Upon a Suite Life" (2010) is shown a version of the fairy tale with the characters of the series in the roles of the characters from the tale
- *Once Upon a Time* (2011) is a TV series featuring Snow White, Prince Charming, their daughter Emma Swan, and the Evil Queen as the main characters.
- *Seven and Me [it]* (2016) - Italian-French TV series focused on Snow, a modern-day girl who discovers she is a descendant of Snow White after seven dwarfs arrive at her house to be her guardians.^[100]

Direct-to-video - Live-action

- *Neberte nám princeznú* (1981) (English: Let the Princess Stay with Us) is a modern version of the Snow White and the Seven Dwarfs fairytale, starring Marika Gombitová. The musical was directed by Martin Hoffmeister, and released in 1981.
- *Grimm's Snow White* (2012), starring Eliza Bennett as Snow White and Jane March as the Evil Queen Gwendolyn.
- *Snow White: A Deadly Summer* (2012) is an American horror film directed by David DeCoteau and starring Shanley Caswell, Maureen McCormick, and Eric Roberts. The film was released straight to DVD and digital download on March 20, 2012
- *Snow White's Christmas Adventure* (2023), starring Jennifer Mischiati as Snow White, with Rayna Campbell and Elijah Rowen.^[101]

Music and audio

- *Sonne* (2001) is a music video for the song by Neue Deutsche Härte band Rammstein, where the band are dwarfs mining gold for Snow White.

- *Charmed* (2008), an album by Sarah Pinsker, features a song called "Twice the Prince" in which Snow White realizes that she prefers a dwarf to Prince Charming.
- *The Boys* (2011), Girls' Generation's third studio album, features a concept photo by Taeyeon inspired by Snow White.
- Hitoshizuku and Yamasankakkei are two Japanese Vocaloid producers that created a song called Genealogy of Red, White and Black (2015) based upon the tale of Snow White with some differences, the song features the Vocaloids Kagamine Rin/Len and Lily.
- *John Finnemore's Souvenir Programme S5E1* (2016) features a comedy sketch parodying the magic mirror scene.
- The music video of *Va Va Voom* (2012) features Nicki Minaj in a spoof of the fairy tale.

Literature

- German author Ludwig Aurbacher used the story of Snow White in his literary tale *Die zwei Brüder* ("The Two Brothers") (1834).
- *Snow White* (1967), a postmodern novel by Donald Barthelme which describes the lives of Snow White and the dwarfs.
- *Snow White and the Seven Dwarfs* (1971), a poem by Anne Sexton in her collection *Transformations*, in which she re-envisions sixteen of the *Grimm's Fairy Tales*.
- *Snow White in New York* (1986), a picture book by Fiona French set in 1920s New York.
- *O Fantástico Mistério de Feiurinha* (1986), a fairytale crossover written by Pedro Bandeira where Snow White and her prince are among the main characters. In 2009 it was adapted into the film *Xuxa em O Mistério de Feiurinha*.
- "Snow White" (1994), a short story written by James Finn Garner, from *Politically Correct Bedtime Stories: Modern Tales For Our Life & Times*.
- "Snow, Glass, Apples", a 1994 short story written by Neil Gaiman, which all but explicitly rewrites the tale to make Snow White a vampire-like entity that is opposed by the Queen, while the prince is strongly implied to have necrophiliac tastes.
- *Black as Night*, 2004 novel by Regina Doman set in contemporary New York City.
- *Six-Gun Snow White* (2013), a novel by Catherynne M. Valente retelling the Snow White story in an Old West setting.
- Three modern-day "adaptations of... popular international fairy tales" were recorded in Puerto Rico. Two named "*Blanca Nieves*" ("Snow White") and the third "*Blanca Flor*" ("White Flower").

- *Tímakistan* (2013), a novel by Andri Snær Magnason, an adaptation of *Snow White*.
- *Boy, Snow, Bird* (2014), a novel by Helen Oyeyemi which adapts the Snow White story as a fable about race and cultural ideas of beauty.
- *Winter* (2015), a novel by Marissa Meyer loosely based on the story of Snow White.
- *Girls Made of Snow and Glass* (2017), a novel by Melissa Bashardoust which is a subversive, feminist take on the original fairy tale.
- *Sadie: An Amish Retelling of Snow White* (2018) by Sarah Price

Opera and ballet

- *Biancaneve* (1940), ballet by Riccardo Zandonai.
- *Biancaneve o il perfido candore* (1993), opera by Fabrizio De Rossi Re.
- *Blanche Neige* (2008), ballet by Angelin Preljocaj.

Theatre

- *Snow White and the Seven Dwarfs* (1912), a play by Jessie Braham.
- *Snövit* (1950), play by Astrid Lindgren.
- *Snow White and the Seven Dwarfs* (1969) musical by Frank Churchill, Larry Morey, Jay Blackton and Joe Cook. Adaptation of the 1937 Disney film.
- The story of Snow White is a popular theme for British pantomime.

Comics

- *The Haunt of Fear* (1953) was a horror comic which featured a gruesome re-imaging of Snow White.
- *Prétear* (*Prétear - The New Legend of Snow-White*) is a manga (2000) and anime (2001) loosely inspired by the story of Snow White, featuring a sixteen-year-old orphan who meets seven magical knights sworn to protect her.
- *Stone Ocean* (2002), the sixth part of the long-running manga series, *JoJo's Bizarre Adventure* by Hirohiko Araki features Snow White as one of the various fictional characters brought to life by the stand, *Bohemian Rhapsody*. She also appeared in its anime adaptation.
- *Fables* (2002), a comic created by Bill Willingham, features Snow White as a major character in the series.
- *MÄR* (*Märchen Awakens Romance*) is a Japanese manga (2003) and anime (2005) series where an ordinary student (in the real world) is transported to another reality populated by characters that vaguely resemble characters from fairy tales, like Snow White, Jack (from Jack and the Beanstalk) and Dorothy from The Wizard of Oz.

- *Snow White with the Red Hair* is a manga (2006) and anime (2015) which open with a loose adaptation of the fairy tale, with a wicked prince pursuing a girl with strikingly red hair.
- *Junji Ito's Snow White* (2014) is a manga by Junji Ito retelling the story with Snow White repeatedly resurrecting from murders at the hands of the Queen.
- *Monica and Friends* has many stories that parody Snow White. Notably one of the stories "Branca de Fome e os Sete Anões" was adapted into an animated episode.

Video games

- *Snow White: Happily Ever After*, a North America-exclusive video game that was released in 1994 for the Super Nintendo Entertainment System.
- *Dark Parables* (2010–present), a series of computer video games featuring fairy tales. Snow White appears as a recurring character in a few installments.

Other

- The Pucca Spring/Summer 2011 fashion show was inspired by Snow White and her wicked stepmother, the Queen. The opening model, Stella Maxwell, was dressed as a Lolita-esque modern day Snow White in a hoodie, miniskirt and high heels. Due to her towering shoes, she fell on the catwalk and dropped the red apple she was carrying.
- Joanne Eccles, an equestrian acrobat, won the title of Aerobic World Champion (International Jumping of Bordeaux) in 2012. She interpreted Snow White during the first part of the event.
- In the doll franchise *Ever After High*, Snow White has a daughter named Apple White, and the Queen has a daughter named Raven Queen.
- *The Wolf Among Us* (2013), the Telltale Games video game based on the comic book series *Fables*, with Snow White appearing as one of the main characters.
- In the Efteling amusement park, Snow White and the dwarfs live in the Fairytale Forest adjoining the castle of her mother-in-law.

Religious interpretation

Erin Heys' "Religious Symbols" article at the website *Religion & Snow White* analyzes the use of numerous symbols in the story, their implications, and their Christian interpretations, such as the colours red, white, and black; the apple; the number seven; and resurrection.