



CONSTRUCTIVISM on MADURA'S CHILDREN TALES

PhD, Imron Wakhid, Harits
Trunojoyo University, Indonesia
ORCID Number:0000-0003-1848-7753

Abstract

Trend in the learning process today tends to explore the learner's competencies with several things, like Engage, elicit, explore, explain, Elaborate and Extend. In the principles of the constructivism, this is a salient connection between the learners and the teacher to engage the social experiences of the student. The prior knowledge and experiences of the learners will take a substantial role in the constructivism. At least when discussing about the constructivism, it cannot separate with Albert Bandura and Jean Piaget's theory. If Bandura focuses on the social's views in Piaget focuses on psychology's views. While the theory of Constructivism applies to the Madura's children tales, such as Madura stories, the K-W-L method from Donna Ogle is appropriate to examine the stories. K is to know, W is What do you want to know and L is what do you learn. These three aspects are a synergy to analyze the story and to explore the learner's competency based on Piaget and Bandura.

Keywords: Constructivism, K-W- L, Madura's children tales

Introduction

In line with the children stories source packs especially the folktales/fairy tales engages with their reading experiences and other experiences (history, social, culture) such as their prior knowledge about the literary works like the stories. The learners who have the prior knowledge and experiences dealt with some stories will be much easier to comprehend the story and could give much deeper analysis and criticism to the folktales/fairy tales. It is because the folktales/fairy tales from many different countries in Asia to Europe actually have the universal similarities. Perhaps some stories have their own uniqueness according to their own tradition,



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but the themes are similar, giving the moral messages to their posterity. In the process of teaching and learning in the children literature class, the engagement of some aspects like prior knowledge or schemata, experiences, and social environment as the basic of the social and historical background are needed to accomplish the aim of children stories learning. Thus, such all aspects are used to reconstruct the students' knowledge to gain the success of children stories appreciation. This theory is best known as the constructivism theory.

The constructivism is an extensive approach that includes the theories developed from the cognitive tradition and the socially – psychologically – interactionistic point of view (Vermeersch in Dostal, 2005, p.48). This theory is connected with the social experiences and human behavior and focusing the active role of the subject to cognize the world. For the constructivist the learning perspective is the changing of meaning according to pupil's experiences. Then the learners will create the new ideas in learning based on the previous knowledge. The constructivism, which uses the learner's environment which influences him/her is one way to solve such problem in children literature class. This term is suggested by Piaget (1926, Anderson 1977) then it spread out as the main theory in learning. Piaget advocates the child development and learning in the process of constructivism, he is eventually not the social constructivist, but his idea has given much inspiration to the social constructivism in the following era. The next constructivism after Piaget is much more emphasizing in the social context and culture or called social constructivism. The constructivist such as Vigotsky, Bruner, and Bandura employed the social context as the main idea in their theory.

Bruner's concept of constructivism obviously is based on the cognitive development theory from Piaget. He hereby suggests the framework of instruction with the cognition based. On the other hand, Bruner advocates the usage of the current and past knowledge to contract the new idea of learning, this is hopefully could make the learners are more active in the process of instruction. Bruner (1966) defines constructivism as an active process in which learners construct new ideas or concepts based upon their current/past knowledge. Further Bruner addresses four major aspects of instruction: (1) predisposition towards learning, (2) the ways in which a body of knowledge can be structured so that it can be most readily grasped by the



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learner, (3) the most effective sequences in which to present material, and (4) the nature and pacing of rewards and punishments. Meanwhile Social constructivist theory emphasizes the importance of culture and context in understanding what is experienced in the wider community and in constructing knowledge built on this understanding (Derry, 1999; McMahon, 1997 in Pritchard and Woollard, 2010, p.7). There is two types of social context in constructivism, first it is from learners point of view, it is his/her own particular culture and the second is according to the interaction among the learners.

In constructivist point of view, learners' environment will be the focus in the learning process together with their experiences, and knowledge. "...an activity and development of a learner gets into the center of attention (Juvova, Chudy, Neumeister, Plischke, Kvintova, p.2). Constructivism itself can be defined as learner conceptions of knowledge are derived from a meaning-making search in which learners engage in a process of constructing individual interpretations of their experiences (Applefield, Huber, Moallem, p.6). Then, Desforges looks the constructivism from the different point of view because he probes the constructivism from the process of mental in human's mind or it is called cognitive constructivism (Piaget). He suggests that constructivist should identifying learner's existing schemata and then arranging experiences that challenge those schemata and that provoke the construction of more advanced intellectual structures (p.71). Its intellectual structure relates with the students schemata or their prior knowledge for one topic of discussion and develop the new knowledge on it. Thus, the use of prior knowledge (schemata) will support the learners while they attempt to solve the problem in learning process. The teacher can help his/her students to recall their prior knowledge to comprehend one topic in the classroom. According to Byrness (1996) "Schemata serve several functions in learning: categorizing, remembering, comprehending and problem solving." First, schemata or prior knowledge links categorize our experiences more efficiently for processing. This categorization of information facilitates the processes of remembrance (recall), and comprehension (understanding), all of which make problem solving more productive".



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According to the definition of constructivism above, there are two main stream of constructivism principles, (1) knowledge is not passively received but actively built up by the cognizing subject; (2) the function of cognition is adaptive and serves the organization of the experiential world, not the discovery of ontological reality (Husen, Postlethweite, P.114). For the first principle, it needs the mutual interrelation between the learner and the teacher. Both of them must be active in the learning process, and the teacher is as the facilitator to trigger and explore to optimize learners' competence. Here, the learners do not only react to experience, but they reflect on it, and theorize it, developing mental structures or schemata for understanding it (Desforges, p.69). While, the second principle, in learning process it requires the contextual experience and social environment that support the learning process to get the aim of learning.

Based on the constructivist theory of learning, the following three basic concepts can be distinguished (Siebert, 1999):

1. Learning is the reflection of teaching – constructivism does not admit the fact that the self-realization can be determined, instructed, and informed from the surrounding environment.
2. Learning is an adoption of reality – the learner's own activity is emphasized, however it attributes cognitive openness to reality and is based on a single representative model.
3. Learning is an autonomously controlled cognitive system, which interacts with its own conditions, this differentiates and modifies the independence of its own structure. This is a radically constructivist thesis.

Constructivism is definitely relevant with the teaching children literature in the classroom. This method empowers the learners' real world experiences and social as well as cultural context of content. This method hereby appreciates the different perspective from the learners. These principles enable the learners' giving their opinions from the different point of views according to their experiences and their prior knowledge (schemata). It fits with the children literature teaching



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principles. During literary works could analyze and criticize using the different perspectives and theories, both intrinsically and extrinsically, the use of constructivism as the learning strategy will support the learners' understanding of the whole content of literary works and gives the different way in literary criticism.

Practicing constructivism in the teaching process in the class must apply the active and meaningful learning process. It must be student- centered, while the teacher as the facilitator during the learning process. The learners use their prior knowledge to link with the new ideas. It is according to Ausubel (1968) "To learn meaningfully, students must relate new knowledge (concepts and propositions) to what they already know." The prior knowledge linkages or schemata are very important aspect in constructivism based learning. Because the schemata affect the process of acquiring the new information of the learners. Leinhardt (1992 in Tan et al. 2003) states it is also true that prior knowledge can inhibit or interfere with our acquisition of new information. Schemata is growth from time to time, it is not stagnant things. While the information is received thus moment by moment the schemata will be developed.

Schemata are very effective instrument to comprehending the topic of learning. Using schemata, it could effectively obtain the new perception of the knowledge. Further, in the process of acquiring the new knowledge, schemata select the incoming information then it is organized in the human mind. While the learner needs to engage and interpret the new idea of knowledge, he/she just makes a recall. The schemata are a kind of mental process where it there is a lot of incoming information, it will be enriched and enable the learners to recall the knowledge when they attempt to integrating and assimilating with the new materials.

Meanwhile, applying the constructivism method in Madura tales in the classroom needs the special strategies. It is because Madura tales are unique and several learners have forgot their culture though it is their own culture. For examples when in the classroom the teacher wrote 'Joko Thole'. In the learners' mind they suggest it is a ferry to cross the Madura, though actually it is the name of Madurese legend and it was so close with the Madurese history and social's



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life as well. It is not easy for the younger generation to recognize it. Thus, using the constructivism strategies with K-W-L from Donna M. Ogle it is expected to uncover the uniqueness and teach Madura tales to the young generation.

Discussion

Furthermore, when it is applied in the folktales/fairy tales as practiced in the classroom it is an important exploring the learner's curiosity of what is the content, how is its historical background, what kinds of the literature aspects etc. For instance according to the principles of constructivism that is applied in teaching folktales/children stories, Ausubel (1968) proposes the mental scaffolding to obtain the new information. Based on Vigotsky, then develop the cooperative learning to engage some of supporting elements in teaching aspects. The Vigotsky concept of scaffolding is developed by Donna Ogle with the K-W-L technique. It is the way of the teacher exploring the learner's prior knowledge. It is suitable with the principle of scaffolding, putting it all together. Ogle (1986,2008) remarks K-W-L (Ogle, 1986) is a process in which the teacher models and guides active engagement with informational texts. Such principles make up three factors, called KWL method. K is what you KNOW, W is what you WANT to know, and L is what you Learned. Below is the example of the table.

K	W	L
What you KNOW	What you WANT to know	What you LEARNED

Ogle's Scaffolding chart

Further, The K - W – L chart can be used to observe and reconstruct the learner's prior knowledge, especially their knowledge dealt with the folktales/ children stories that they have read in the previous time. This table also gives the guideline both for the teacher and learners to engage during the process of teaching and learning folktales/fairy tales in the class. This chart is functioned to discuss the topic, theme, and in the end of learning it is used to determine the learning outcomes. The K-W principles give at the beginning of the process to explore the



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learner's prior knowledge, experiences, and competences of the stories (folktales/fairy tales) and the process of comprehending the stories. During the process the learner's attempt to recall and reconstruct their knowledge, experiences and coincidentally the learners mind map their new idea about the stories. In the second step, the W process, the learners try to brainstorm and make some of inquiry questions knowing more detailed aspects and acquiring the deep message and the structure of the folktales. In such step, the teacher could ask the learners to collaborate and discuss with their partners and groups. The principle of collaborative learning was advocated by Vigotsky, one of the proponents in the constructivism. At last, the L step is the final phase of this exploring stories process. This process is the final result of their observation and investigation of the stories. The learners actively explore the meaning and importance of their learning process. The next, the teacher gives some of the feedback to the learners' discussion result.

The next, K-W-L chart is one of the appropriate and overwhelming strategies to inquiry, to explore, and to engage the understanding and comprehending of the learners within the text. The first phase of K or what they Know is the process of brainstorming. The teacher encourages the learners to suggest and explore their opinion of the targeted topic. In the case of folktales/fairy tales comprehending, the teacher could extend the questions in associated with the deeper aspects such as what do you know about the social life? What do you know about the historical context of the tales? What do you know about the authors? During the process of brainstorming, the learners could work independently because the teacher wants to know their real understanding and viewpoint within Czech, Slovenia, and compared with Madura tales. Their own preposition is definitely important as the inquiry process for the basic understanding. The table below show the process of the brainstorming (K) for the learners of children literature in the children literature class at University of Trunojoyo, Indonesia. They try elaborating their knowledge and engage their prior knowledge and experiences to answer it. They try to internalize the 1-2 stories from European (Czech and Slovenia) folktales/fairy tales as their limited viewpoint of European folktales/fairy tales especially from Czech and Slovenia. The



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hand in hand solution hereby focuses on the chance for reading the folktales/ fairy tales previously (1/2 stories).

What you **KNOW**

Please figure out what you have already known about European tales and also Madura traditional tales

(please answer by your own)

1. Traditional tales in both cultural concepts have driven me into things I may know after do comprehensive reading and consider particular conclusion of divergences. I will proceed to break down the divergences into three stages.

The first stage is night time—European is known as working people as well as American. Activities depicted in the folktales which are principally night work hours, take ball dance in fairy tales for instances. However, this climate is not fashionable due to Madura culture, they work at afternoon and head back home at night to get some sleep.

Second stage is what truly bad is not always that bad. The devil depiction of European tales prefer not always be evil; they are indeed recto verso—two sides—like it can be either kind or hostile. In contrast, this traditional trait may have prevailed, or even preserved in Madura tales. Devil and Satan are always combination of traditional creature which thrust human to do anything worse.

The final stage is adoration of religion. The previous stage displays why Satan is always bad in most Madura folktales, it is because indeed their believe concept still remains forever. Madura tales make a really deep cut in religion section. Stating in their religion that Satan and things are bringing negative vibes and so they should abnegation. Therefore, their religion truly affects the way folktales created whilst European folktales indifference the ideas of specific religion or believe; even occasionally there are few of tales constantly put religion exposure depend on aim of author and genre.

.2.As I know European tales is told about the historical place, the story that happen in the past time but we can accept the story using our logic, the plot is not simple like in Indonesian folklore. European tales usually include devil on the story, but sometimes the devil was not an evil.

Madura traditional tales is tales many of magic that cannot to be logically. Madura tales also include religious



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value of Madurese.

3. Honestly, I don't really know about Madura traditional tales because I come from Ponorogo so my family never told me about Madura tales. My family often told me about Javanese tales or the popular tales like "Asal-usul Reog Ponorogo", "Malin Kundang", "Bawang Merah, Bawang Putih", "Tangkuban Perahu", "Asal-usul nama Banyuwangi", and many more. But, after I asked my friend who come from Madura and I do searching on Internet then I know some Madura traditional tales like "Legenda Asal-Usul Nama Madura", "Legenda Joko Tole", "Pak Molla", and many more. Some of Madura folktales are talking about the struggle of people who want to be a king in a palace. But if we take a look on European traditional tales, some of the story use fairy as their power of the story. European people, believes on fairy. Because that in their traditional tales, they use the fairy power there.

4. According to me, Most of European tales are used to inserting some magical aspects like fairy tale or heaven. Sometimes, I do find materials aspect and femininity in them, especially for the old European tales. The tales are made up full of problems and adventures, which catch more attention from the readers. For example, when I read two of Czech tales by the title *Kate and the Devil* and *The Golden Hills* I couldn't stop to read until they end. Because in my experience, I never found the interesting stories like them before. The way the authors describe and insert new ideas must be given such praise.

While Madura tales are full of moral value about God, parents, and religion. Some magical agent such as *Dukun* also inserted, like the Javanese tales. Besides that, the origin of place is the most of theme of their story.

5. European Tales full of imaginations with many unexpected plot and characters. The culture in the story of European tales is difficult to found. Sometimes the culture seems like global culture since the influence of western to the other country. Madura Tales Rich of the influence of Javanese culture and Islam. Kingdom centric.

shows the list of the learners' preposition after they read 1-2 folktales/fairy tales from Czech and Slovenia independently and randomly. The learners much emphasize on the characters, plot, and tradition in their brainstorming. From the K activity, the learners mostly try to engage their new experiences reading European folktales/fairy tales with their prior knowledge and current knowledge of their own folktales/fairy tales, some of them Madura and Java such as the legend from both of the islands. In Madura according to the respondents' opinion (Madura leaners) the majority of folktales/fairy tales is the legend, it is the ordinary human who have



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the power like gods or goddess. Lynch – Brown and Tomlison (1999) remarked legend is based on either real or supposedly real individual and their marveleous deeds (p.99). The learners almost could not find the fairy tales in Madura, they do not discover the fairy characters during their process of reading. Otherwise the characters in the Madura folktales are the powerful man or woman such as in *Joko Tole* and *Ke'lesap* stories.

Meanwhile the characters in European tales (Czech and Slovenia) have more variants, somehow it could be the man who has the magical power like the legend in Madura (Jason and Argonauts) and it could be the fairy even the devil. The devil character is something new for the respondents and it makes them in surprise. They make notes that the devil in Czech and Slovenia folktales/fairy tales context are totally different with the Madura tales context that put the devil always the wicked characters. The hero has to struggle very hard to defeat the devil, and it is the core in Madura tales. The respondents also compare the plot in both of the tales. The long tradition in literary folktales/fairy tales in Europe makes the respondents much more interesting to the way of the author's conveying the conflicts in the folktales/fairy tales. The adaptation of the folktales/fairy tales in Europe has brought to the better version of the tales and it makes the stories have the literature values. It differs from Madura folktales/fairy tales that mostly are the wonder folktales/fairy tales. The plot and conflicts in the wonder folktales/fairy tales is not really important because the purpose stress on the delivering the moral messages. In Madura Island there are thousands of folktales/fairy tales unluckily not a lot of them are rewritten and only few of them are documented.

Besides the characters and plot, the respondents also try engaging the tradition and the social life between Europe (Czech and Slovenia) and Madura Island tradition. They do not know too much about Czech and Slovenia but at least they try to use their brainstorming as the starting point of the further activities. Based on the respondents' brainstorming, the Madura Island folktales/fairy tales tradition is kingdom – centric because the stories always involves the noble family like the marriage between prince and princess, the conflict between one king and another, the queen sacrifice, and the banished princess. Furthermore in European



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folktales/fairy tales particularly Czech and Slovenia, the respondents remark that there are some of feminism values in the story. They discover some woman characters as the heroine in the stories, some of them also taking the important role in the stories. It is definitely different with Madura folktales that almost the hero is man then the woman is only object and media of conflict in the story.

The religion and belief takes an essential role in folktales/fairy tales brainstorming in tradition based. All of Madura folktales and fairy tales closely associated with the Islam and Hindu tradition, it affects to the social stratification or kingdom centric (Hindu). While in Czech and Slovenia some of them are got the Christianity influence such as the concept of from zero to hero (the third/ youngest will be the winner). An interesting viewpoint is the opinion through their analysis of the social life comparison between Europe and Madura. The working hour affects the plot and setting of the story. The setting of the ball for an instance, it reflects the night scene in European folktales/fairy tales. The night scene is really nice when the people go for the party, make some of the social interaction with others and even some of the love contact like the falling in love between two characters usually are happened at night during the party. The night life in European tales is glamorous, exciting, and luxurious. It is in acquaintance with the habit of the society where they work till the evening then the night is the time for relaxation and social interaction. On the other hand, in Madura the working hour is from morning to afternoon and generally they work as the farmer and fisherman. In the evening thus is time for sleeping, therefore there is not a lot of activities at night only taking a rest together with their family. This social habit particularly affects to the Madura folktales/ fairy tales. It could not be found the tradition of the ball at night in Madura tales. No folktales/fairy tales in Madura has the night setting mostly it is in the morning and at noon. Night party is not the tradition in Madura even though it is party for the wedding as well. The social background brainstorming analysis is interesting, and it is logic according to the short observation through the 2-3 Czech and Slovenia folktales/ fairy tales though the learners do not come to Europe yet. It proves that the folktales/fairy tales represents the culture and tradition. By reading the folktales/fairy tales and engage with the illustration that accompany inside, the learners can



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grasp the cultural understanding across nation. Such analysis is very meaningful to extend their comprehending of the tales. The connection between the setting and the social background of the story support the better engagement of the learners with the story because Madura Island and Europe definitely have different social and cultural background.

The second step is K-W-L chart is W or What you want to KNOW? In this phase the teacher attempts to explore the learners' hopes from the process of learning folktales/fairy tales. After the brainstorming they have already known briefly about the uniqueness from both of different tales across nation. The teacher can ask them to make some of the questions according to their short observation to extend the understanding between the comparative study between Czech/Slovenia and Madura Island folktales/fairy tales. They could incorporate with their friend, elaborate the problem and list the questions together. Although they discuss it before, but the learners have their own curiousness as a result they have the variant of question that make it differs from one and others.

What you want to KNOW

Please specify what you want to know about European particularly Czech and Slovenia tales and Madura Tales (inquiry/ as many as you can)

(you can collaborate with your friend)

First respondent

1. Do European folktales involve animal in the plot? I mean it's about animal, like animal story.
2. Do they have myth folktales, especially in Slavic folktales, completely telling prophecies and witch?
3. I wonder, what's the most interesting part of animal folktales regardless value that sinks in the tales itself? (European, Slavic, Madura)
4. Is there any folktales emphasis on races, black and white people for instance? If so, what is the title to be honest?
5. Since Madura most folktales fashionable in people always relate to origin of someplace or something, do European tales have such a merit tales?
6. Do European folktales embrace season (S/S/F/W) much in their folktales or even as an essential item in their folktales?
7. Most of folktales are anonymous, what about Slavic tales, are all them have no authors?
8. Do European and Slavic folktales set in real place and nature?
9. Is there any contemporary folktales created in European which are contextually adapted from the tales with no author?



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10. In three folktales you offer me to, do they have any folktales to encourage adolescence (not children) to preserve traditional attitude in their value?

Second respondent

I want to know, why they believe in fairy? And why they often use fairy power on their story?

Although the story is about the struggle of someone to get a position in some palace or place, to make them strong and can get the position, they often use fairy power in it.

And then, I want to know why European traditional tales more interesting than Indonesian traditional tales?

As well as we know that “The Golden Hill” story is mostly same with “Jaka Tarub” story from Indonesia. But why, when I read it, “The Golden Hill” story more interesting than “Jaka Tarub” itself?

Third respondent

I want to know about the extrinsic element (culture, habit, socio-economic, politics) in European particularly Czech which I influenced the plot.

Then in Madura tales, I want to know about the other story except Jokotole and Putri Kuning.

Fourth respondent

The uniqueness of culture in Czech.

- Mythological creatures in Czech.
- Are there some similarities in between Czech tales and Madura tales.
- The interesting conflicts and fights.
- The moral value.
- A good quotation about life.
- Interesting illustration pictures.

Madura Tales:

- The historical of some kingdoms and places in Madura.
- The legend characters.
- The correlation between the tales and the setting of place in the reality.
- The moral value.
- A good quotation about life.
- Interesting illustration pictures.



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Fifth respondent

Actually I want to read more Czech tales like two of stories ever be known in my class by Mr. Imron, because I think of other funny and interesting stories like them. I want to know about the methods and symbols used by the authors. Why always about fairy, heaven, and also tales will consist of Narratology by Vladimir Propp? Perhaps it relates to their culture, but I'm sure culture isn't the only reason. Why they never discuss about the origin of place like in Indonesia? Actually what that make they have different point of view about their theme?

So does Madura tales, why always about origin of place, religion, and moral value like usual. If this is about culture, why they are different with European tales in the way of story, but same in the way of inserting about Narratology.

The W Step

Curiousness to the folktales/fairy tales across nation has brought the learners into the dept exploration and the myriads of questions rising up in their mind. The east and west comparison in culture, tradition, habit, social life and politics come and engage into the learners' mind and it needs to be analyzed more. The close reading activity for the learners lead them into some of the deep understanding and it is a trigger to enter the next level of analysis. It is not merely about the topic and theme anymore but they want to know the historical, cultural, and political background that accompanying the folktales/fairy tales across nation. The uniqueness of the characters also becomes the focus of their further exploration of tales. During this step the teacher compile as many as can the questions from the learners. It is definitely the substance activity because their questions are as the gateway to come into the further analysis and activities for the next level of discussion and material. This activity also could measure the learner's understanding and prior knowledge. The learners who could make many interconnected questions have the broader prior knowledge and better understanding of folktales/fairy tales. By contrast when they could not give many interconnected questions they have the low level of understanding and knowledge. This case because the process of



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elaboration and engagement obviously depends on such as the learners reading experiences, engagement with the different culture, and the close reading process in the classroom.

The uniqueness of the folktales/fairy tales across nation particularly is the way out to continue learners' interest to the cultural, social, political and historical background. For examples the question about the animal characters in Czech and Slovenia folktales/fairy tales, in *Fire Bird* (Czech) and *the Golden Bird* (Slovenia) the animal as one of the main characters in the story. The vixen (Fire Bird) and The Bear (The Golden Bird) is the helper of the hero. Both of them have functioned as the fairy mother like in *Cinderella* story, seven dwarfs in *Snow White*, and the huntsman in *Little Red Riding Hood*. These animals as the helper probably only found out in the Slavic tradition stories (Czech, Slovenia). This uniqueness hereby attracts the learners to analyze and lead them to look for other uniqueness.

The social background makes the learners interesting to continue their folktales/fairy tales' observation. The diversities and race issues are the salient viewpoint in the notion of the social background of the folktales/fairy tales. The curiousness to some of the different characters from the different ethnic groups emerges in the process of inquiry. In respondents' mind that Europe does not the diversity, they thus try to the further observation in association with the different races of the characters in the story. The characters such as the black people (referring to Africa ethnic group) obviously could be found in some of Slavic stories (Czech and Slovenia). In Slovenia such character (the black people) can find out in the famous folksong and folktale, entitled *Lepa Vida* or *Beautiful Vida*. This folktale represents the woman's dream about her wealthy life and she was kidnapping by unidentified people (The character is black people) who brought her to Africa. Its story has two kinds of ending, one of them is tragic because she was leaving home and never coming back and the second version is happy ending. In this story, Vida obtained her hopes and she could back home together with her family again. This story proves that there also found the diversity and different race in Slavic story, the black people who kidnapping Vida and bring her to Africa. In Czech tales also could be found the different race character, it is in Nemcova's tale entitled, *The Black Princess*. This story was also depicted the black princess as the main character in the story who lived in the underground



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palace. The young man, Radovid, hereby married her and ignoring whether she is black or white. Thus the questions from the W phase are really deep inquiry because all of questions lead to the detailed observation of the folktales/fairy tales across nation such as the setting of the folktales/fairy tales. The setting of the Slavic tales refers to the life experiences and the literary history when the folktales/fairy tales found and written. The setting of the Black Sea sometimes is within the Czech tales though there is no sea in current Czech country. The Black Sea is located in Eastern Europe and it has the border with Russia and Turkey. The setting of the Black Sea possibly comes to Czech tales during the Hapsburg Empire.

The respondents are curious to the fairies character in the Slavic folktales/fairy tales either. The diversities and uniqueness of the fairies in the tales trigger the learners to probe some of weird characters and they compare it with Madura's tales. The animal as the helper (vixen, bear), mother's spirit, dream, the real fairy and even it is Lucifer as well. While in Madura tales the helper is himself/herself, it is the man/woman who has the magical and magnificent power. The power is the given from God, Gods and Goddess. The differences in fairies are caused by the different process of acculturation and adaptation of the tales. Madura's tales basically are Hinduism and Islam tradition (religion based). Also, in Madura tales mostly the folktales/fairy tales are not rewritten yet, it strongly affects to its variants including the variants of characters such as the fairy as the helper. On the other hand, the Slavic tales (Czech/Slovenia) have some engagements with the different culture and religion. It also has been through the process of adaptation. For example, Czech and Slovenia was under the Hapsburg empire for hundreds years. The process of germanization in Czech and Slovenia contributes to the changing of culture and tradition although they have their own tradition. The Brother Grimm tales gave much influence toward Czech and Slovenia tales including the fairies characters.

The next is the session as the background and point of view in the Slavic story. The respondents are really interested in this notion because the session background giving the dramatization effects to the story. It somehow determines the flowing of plot in the tales and



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the ending at the same time. The story from Karel Jaromir Erben , *the Snow Maiden*, this setting is during the winter till the end of winter and change into the spring. The plot and the ending of the story totally depend on the session. When the spring came, the sun rose, then the Snow Maiden was melted. Another tale, such as *Enchanted Castle* written by Kavcic, impliedly tell the session when the main character, youngest daughter of the merchant asking for three shoots of the singing tree. The singing tree that she planted then it can sing beautifully by the end of the year (it is probably in the winter session). Its trees hereby are as the media in the story that changing the life of the youngest daughter. The ending shows that the youngest girl married with the handsome prince and she could release the castle from the enchantment.

The last phase of learners' activity is L, or What you Learn. This step is the outcome of their learning process, their engagement, their exploration, and their scaffolding process. When the teacher lets them discussing and cooperating with their friends and group in the classroom, therefore the final result compiled and summarized in this step. This is the last process after the learners attempt to brainstorm their idea of folktales/fairy tales, continue to the next level by inquiring using some questions. The teacher supports them by providing some materials they needed and the meaningful information connected with the folktales/fairy tales from Europe particularly Slavic (Czech, Slovenia). The information can be in the form of the historical, social, and cultural background as well as the author biography and its literary history. The student can obtain the information by their own such as through the internet, magazine, and other media. The teacher then asks the learners comparing with Madura folktales. In this case some of the folktales are provided, but about the social, cultural, and historical background, the learners look for it by their own. It is not really hard for the respondents, because almost all of them are from Madura ethnic. They have already lived in Madura, mostly since their childhood, therefore they have engaged with Madura social life, culture, and tradition for many years. The table below shows their L activity compilation.



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L = what you Learn

Question : Please write your opinion and observation after all of you have already read the Madura stories and Czech Stories briefly

First respondent

I divide what I learned into subtopics involving: geographically, culturally, and socially. These elements matter to compare between the two epic folktales of Madura and Czech. Firstly, we know that Madura represents Indonesia as tropical island and Czech represents Europe as subtropical climates, in details, it means that the way land is constructed is totally different in both continents. Further, in Madura, it overemphasis on what the land looks like, which has been conventionally perpetuated as harsh, drought, and lacks of ponds or lakes exist. Therefore, the author brings up the issue as always as the characteristic of Madura island. Whilst Madura bombardier the readers with geography situation, not much European folktales -- especially Czech -- flaunt their geological location as main background of the folktales. Secondly, serve ourselves culture aspect in folktales is an obligation to counterbalance its plot. Most Madura folktales often prevail occult and prophecy into story, and make the details in serious package rather than humorous way whilst in Europe folktales such a thing is displayed in different ways, it could be satire, or humorous. Next is working hours, as we know that Madurese culturally work in the morning until dusk, however, European give different watershed on working hours, they intercept theirs from morning to night. Lastly, social condition can be assumed as a reflection of literature, we cannot assail this fundamental claim. Point one, an old single woman is always interesting as protagonist, they even set in wealth and or poverty. Point two, ancient kingdoms are set as background of the story. Point three, an ending of a story frequently conveys the reader to take lessons on how to bring everyone piece, welfare and blessing. However, in Czech folktales, such strong lesson and social condition as Madura folktales prevail barely to be discovered. While European reflects a condition of social in which they often provided wealthy.

Second respondent

After I read the story above, I think that Madura stories is full with magic. Magic that I mean here is they use the power of fairy or someone who has another power more than anyone else. The story also still about kingdom and struggle to get the throne or some position in it. I think, the end of Madura stories will be use as the name of a place in Madura or as the story about any place in Madura also. This is really different with Czech stories. Even some of Czech stories is use a power of fairy, but some of them feel like something that cannot imagine by our mind. For example like Kate and The Devil stories, how can the devil is afraid with Kate? We know that here, Kate is just a human and devil is a devil who have an evil power there. So I think this is a unique story, anyway. I can conclude that both od Madura stories and Czech stories are very interesting to read. Both of them has a uniqueness and something that can entertain us as the reader. It also can increase our knowledge about the story of Madura and Czech. As well as we know that in this era, so many people that do not know about stories like that. They more interests to reading stuff like a romance novel or romance stories even they know if that is not really increase their knowledge.



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Third Respondent

According to me, as I have ever stated before that Madura stories are full of moral education. Most of them, as well as Javanese stories tell about kindness and relationship to the God. Sometimes, the magic power comes from dukun__the magical agent in the form of old man or woman. So far, many Madura stories I've read are about the origin of places and kingdom.

For Czech Stories, honestly it made me interest in the first time when Mr. Imron shared the stories in my class. I was admiring of the stories that made more complicated with exciting ending that can't be supposed before. I think, they also never tell about the origin of place (Or my hypothesis is wrong because I really never meet the Europe stories by the form of Legend a place). Again, just like *Kate and the Devil* story, the author involves Lucifer and some devils from hell. As well as *The Golden Hill* story which involves an angel as the character, means that here is the different between Madura and Czech stories about the way they deliver their belief in magic power.

The length between those stories also different, Czech automatically is longer than Madura stories, because we know that the problems also made more complicated and unusual. I think, Madura stories also can be made longer by adding some complicated problem in order the story can flow well and enjoyable. But it also depends on the culture and respond of people who read the stories, furthermore In my opinion, for the kind of story like folktales or fairytales the story which more complicated and ended unusual is more interesting. But, I enjoy both Madura and Czech stories. I've ever thought that I am going to lose folktales or fairytales after I read novel and short stories. But, after I read the Czech story, honestly I began to interest again to read folktales.

Fourth Respondent

According to my observation of Madura Stories and Czech Stories, I think there such differences between the two stories. Madura Stories focus on morality, value, and religious. The prominent figure in the three Madura stories is a woman who has problem with a man for example Syarifah Ambami with her husband, Bendoro Gung with her father, and the angel with her husband. Their patience face their problem reflects their high morality. Meanwhile Czech stories as I know it focus on entertaining with the genre romance and comedy.

Fifth respondent

Czech Tales is unexpected and more complicated than Madura Tales. As we know that Indonesian tales, especially Madura tales has no official printed book. If we compare both of them, we could find that both ideas of the story are great. Yet, the way of how the writer explores the idea is quite different. Czech tales is more interesting through the complicated development of the plot. The structure of the sentences and vocabularies is sample and it made the readers quite easy to understand the story. On the other hand, Madura tales is quite boring with the straight language and simple plot and conflict



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L step of scaffolding method

The learners in L phase elaborate their outcome of the close reading process into one to two paragraphs of summary. They compare the Slavs tales (Czech, Slovenia) and the Madura Island tales from many perspectives. Not entirely of their prepositions are true because they have a limited time for reading, but it could be used as the basic method for the folktales/fairy tales analysis. The learners also give some suggestions how to build up the story and make it more interesting, particularly for Madura Folktales/fairy tales. The suggestions are given after they engage with Slavic Tales that according to the learners are more complicated in its plot. The engagement with the literature context in comparing the tales across nation contributes to the process of reading and writing literary works especially reading and writing folktales/fairy tales as well as teaching children literature. This becoming very meaningful for the learners and authors when they want to write and rewrite the undocumented tales. The respondents engage and assimilate all of their prior knowledge and reading experiences in this L step. They engage with their current experiences during the learning process of the folktales/fairy tales. The level of the prior knowledge and experiences surely determine the process of engagement and the outcome of the last process of the scaffolding method. The learners with the more prior experiences could figure out the L step deeper and more detailed. For an instance, the first and the third respondent who give the holistic analysis toward the comparative study of the folktales/fairy tales between Slavic and Madura. Both of them view the folktales/fairy tales across nation from some different viewpoints. The literature aspects, sociological, religion, and educational views are the milestone of their outcome in this L step. Their opinion are not only focus on the development of the plot, conflict, and the figurative languages but also stress on the cultural, historical, and religion background that make the folktales/fairy tales across nation different. Meanwhile other respondents view the comparative study of folktales/fairy tales across nation only from one or two viewpoints. The rest of them look from the educational aspects such as the historical, sociological, or cultural viewpoint and others view them from the literature aspects only.



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Conclusion

The process of children literature observation and examining the learners practiced the scaffolding method. This method matches with the idea from Nikolajeva and Barone about the engagement. The learners have to engage their intellectual and emotional connection to find out and explore the narrative domain such as plot, characters, figurative language, and setting then they have to engage it with the historical, social, and cultural background of the children literature to get the better understanding. The scaffolding method is a part of the constructivism approach that is used in this research. Therefore getting the literary engagement (final result of children literature comprehending) the learners begins with the brainstorming process. They make notes what they know about the folktales/fairy tales, they reconstruct their prior knowledge and experiences using brainstorming strategy. They recall their past and current knowledge. The next the learners practice the inquiry with writing some of the related questions. After the teacher provides some materials and instructs them to read, the last phase is the exploring and engaging their capacity to construct their idea of the children literature across nation.

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