

## The concept of Children's Literature. A case study using pre-service teachers

### El concepto de literatura infantil. Un estudio de caso con maestros en formación inicial

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#### Abstract

The aim of this article is to reflect on the results obtained after a quantitative and interpretive study was conducted with pre-service teachers. The research problem concerns the concept of Children's Literature, its present state and, above all, the opinions of the participants about its different aspects. This research provided us interesting data that helped us to reach conclusions in our search concerning the right placement of Children's Literature in society.

Using a survey methodology, the sample was of one hundred and seven students from the fourth course of the Preschool Teacher's Degree (University of Murcia). The results will encourage us to go further into such aspects as a better knowledge of characters and plots by these students; the quality of children's literature texts; or, to study questions related to the definition of this discipline, taking into account the influence that the audiovisual element has on it.

#### Resumen

El propósito de este artículo es reflexionar acerca de los resultados obtenidos en un estudio de corte cuantitativo-interpretativo realizado con profesorado en formación inicial. El problema abordado tiene que ver con el concepto de literatura infantil, la actualidad del mismo y, sobre todo, las impresiones de los futuros maestros acerca de diferentes dimensiones relacionadas con él. Esta investigación nos ha proporcionado datos elocuentes que nos ayudan a ubicar de forma adecuada este tipo de literatura en el ámbito social.

Mediante una metodología tipo encuesta se ha trabajado con una muestra de 107 estudiantes de cuarto curso de la especialidad de Grado en Educación Infantil pertenecientes a la Universidad de Murcia. Los resultados obtenidos nos llevan a profundizar en aspectos como el conocimiento de personajes y tramas que el alumnado posee, sobre la calidad de los textos de la literatura infantil; o, ahondar en las preguntas que conciernen a la definición de esta disciplina, sobre todo, teniendo en cuenta la incidencia que sobre ella tiene lo audiovisual.

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## Introduction

This text shows a study related to the role played by children's literature in the educational environment and more specifically in the context of training of teachers of Childhood Education. The fact that literature is related to heritage makes its forms and modes lie in the heart of culture (Asiáin, 2014); for this reason, texts -whether oral or written- play a key role in the early stages of people's training (García-Raffi, 2014).

Thanks to the historical background, Children's Literature can currently be seen as a specific subject of study that requires, on the one hand, a formal situation where both sphere and space (with specific university subjects) are taken into account and, on the other, it also requires a fact that is highly related to its own academic and social perception.

In this paper, our contribution is to deepen on the attitude that those students who are in the initial stage of training as Teachers of Childhood Education have towards children's literature, so that we can identify any potential stereotypes regarding this type of literature. By approaching the thoughts of those future professionals who are to work with children and especially with texts for children, it should be easier to define the subject conceptually, associating these findings with issues that have already been referred to by classic authors of academic literature who have led the way in this field.

### ***Revising the concept of children's literature within the framework of teacher training***

From the point of view of their curriculum, teachers, notably those who develop their professional career in the lower levels of education (Childhood Education and Primary Education), study subjects that are related to literature, its teaching and more specifically to texts for children. It is important to gauge their opinion concerning the expectations of these subjects

in order to verify the existence of this stereotyped element referred to in the introduction. It is also important to identify those progresses of society that have and impact on the educational environment within the framework of the two-way relationship between both of them; in this sense, those teachers who are undergoing training are often the best information carriers (Imbernón, 2014).

Getting to know if the qualifier "children" conditions how the subject is understood is one of the major challenges traditionally addressed by language and literature teaching. This debate is still unresolved and prolonged in time and all the arguments for and against are usually defended in a very sound way. Similarly, another important point of interest that often causes clashes between academics is related to the link between children's literature and its purely pedagogical purpose or its conception as an aesthetical element dealt with from the point of view of its artistic nature.

The fact that two groups such as educators/teachers/librarians and children handle this subject makes it more difficult to define it. For example, in his book, Nodelman (2008) outlines the reasons why adults cast a long shadow over these productions that are supposed to be aimed at children. Such intervention and projection make these works reach a more plural audience and somehow remove all the labels of children's literature and all the prejudices that may exist about it. Beauvais (2013) also goes deeper into this issue by explaining power relations between adults and children when the former are the authors of the texts read by the latter.

This relation has an impact on the dual regard of children's literature, because adults predetermine the artistic object but in time children make such form their own through their opinion about it. Therefore, adults create and children mould the product through their reactions, generating a social and cultural overlapping that is not usually easy to outline and identify in the academic environment.

It is mainly for this reason that this debate on the specificity of children's literature remains open and therefore the dialectical background leads us to mention the contributions made by Sánchez-Corral (1992; 1995), Nikolajeva (1998, 2016), Colomer (1999, 2010), Cerrillo (2003, 2007, 2016), Díaz-Plaja (2009), López Valero, Encabo & Jerez Martínez (2013), Mínguez (2015), Selfa (2015), Nascimento *et al.* (2016), López-Valero, Hernández-Delgado & Jerez-Martínez (2017) or Short, Lynch-Brown & Tomlinson (2017). One of the issues in the heart of the discussions is defined by the categorisation of this type of texts within the framework of this type of literature, whereby they are sometimes underestimated due to the qualifier "children". Specifying its scope and making its users aware are some of the reasons for this study. The trivialisation of this term often results in the discipline being construed quickly and with lack of rigour and being seen as something exclusive for children and insufficient value is placed on it. As far as this circumstance is concerned, Cerrillo & Sánchez (2006) underline the value of this type of literature and give it a significant status by looking at the historical evolution and by defining its features.

The relevant dimensions that we want to outline in our study to define the opinion of teachers undergoing training will focus on five aspects that -in our opinion- are essential to define the subject. Therefore, the concept's perception, the audio-visual influence, the role played by commercial factories, the relation with classic texts and the existence of gender stereotypes when used in teaching practice are some elements under study included in our research.

The study presented herein is a specific representation of educational reality, which is closely linked to children's literature, as it includes teachers undergoing training who study that subject specifically and who will work directly on the texts used in this subject together with its users: children.

## Methodology

The methodology selected has to do with a quantitative approach, specifically with a survey-type. We selected this modality to search for the measurement, significance and meaning of the concept of children's literature for these teachers undergoing training. The sample is made up of 107 students of Year 4 of the BA Degree of Teacher of Childhood Education from Universidad de Murcia (academic year 2016/2017). The female dominate this group of students as it is made up of 103 women and only 4 men. 54.2% of them is aged between 21 and 22 and 45.8% is aged between 23 and 46.

Therefore, the first question of this research regarding the concept and regard of children's literature in the academic-social sphere and specially among teachers at present is dealt with in the first questions of the questionnaire: This study also has the following subobjectives: a) differentiating between the concept of children's literature and social phenomena such as trademark (for example Pixar, Disney, etc.); b) analysing the reasons why certain texts are called classics of children's literature and the social and educational implications generated therefrom; and c) studying the perception teachers have of children's literature and how they apply or intend to apply it.

A questionnaire/survey made up of fifteen closed-ended, multiple-choice questions referring to the different dimensions sought in the objectives of this research was the measurement instrument used to obtain the data (appendix 1). It is an *ad hoc* instrument validated by two experts in the field of language and literature teaching.

It was a simple procedure because the questionnaire was applied to the sample in a session by providing the students with the guidelines referred to anonymity and obtaining coherent answers focused on their thoughts, avoiding political correctness.

## Results and discussion

After obtaining the data upon applying the questionnaire (appendix 2), we comment on the results we consider to be more significant and interesting for this research. Therefore, the first question of this research regarding the concept and regard of children's literature in the academic-social sphere and especially among teachers at present is dealt with in the first questions of the questionnaire:

- 1.- Do you see children's literature as a specific type of literature?
- 2.- Do you think the qualifier "children" makes people believe that children's literature texts are of a lower quality?
- 3.- Do you think children's literature refers to literature of children, literature for children, or both?

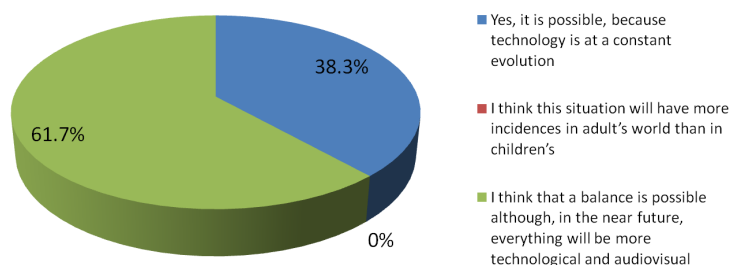
Regarding question number one, a low proportion -27.1%- believes children's literature is aimed at a child audience, while the rest (answers b and c) believes children's literature texts can be read by all kinds of people or do not label this type of literature. Question number two, which complements our conceptual search, shows that 52.3% of the respondents think texts are "labelled" and it seems that they can be read by children exclusively. In last place, the last question shows that 73.8% of the students believe children's literature refers both to literature of children and literature for children.

As we can see, the first three questions related to the concept of children's literature those teachers undergoing training shows that, on one hand, they claim that this type of literature is not read by children exclusively but also that these texts are socially associated to a specific type of literature, aimed at a specific target audience. A significant majority do not believe that a distinction should be made between literature for children and literature of children and believe that both of them are included in the concept of children's literature.

Still delving deeper in the concept issue, we find a second series of questions:

- 4.- Do you think children's literature is confined to written texts exclusively?
- 5.- Do you think watching films is also a reading modality?
- 6.- Do you think future generations of children will opt for audio-visual materials instead of physical books?

The answers to question number four show that respondents discard option a), which states that children's literature is confined to written texts and are distributed between those who think audio-visual materials and written texts are forms of children's literature, stressing that 54.2% chose answer "c) both", as the two situations referred to may arise, which is a reference to the coexistence of written texts and audio-visual materials. This answer reveals signs of change of social trend that affect the concept as well. As far as question number five is concerned, 59.8% of the answers show that although it is not like reading a book, a different type of text is read. For this reason, it could be asked if there are new ways of reading, as stated in the contribution made by Martos & Campos (2013). Regarding question number six (graph 1), most students chose answer c). 61.7% think that there may be a balance between physical and audio-visual texts, although everything will certainly turn more technological and audio-visual.



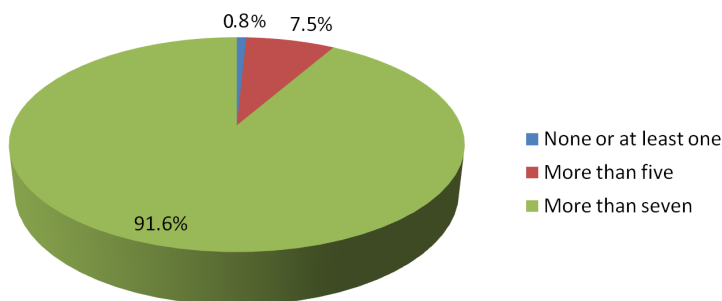
Graph 1. Do you think future generations of children will opt for audio-visual materials instead of physical books?

When answering these first three questions, those analysed show that it is necessary to take into account the audio-visual environment when defining the concept of children's literature, as the students underlined this circumstance and even predict that the trend is to steer towards the audio-visual reading modality.

In the research question, the students were asked how does the concept of children's literature differ from social phenomena under the form of trademarks (for example, Pixar, Disney, etc.). It is related to the following questions of the questionnaire:

- 7.- How many Disney/Pixar films did have you watched when you were a child, a teenager and nowadays?
- 8.- Did you know that Disney/Pixar films are usually adaptations of tales or traditional stories?
- 9.- Do you think Disney/Pixar films have any educational value?

The answers to question number seven show that 91.3% has watched more than seven films of the Disney/Pixar factory as children (graph 2). This is an important fact in order to configure the concept of children's literature. A combined proportion amounting to 91.6% has read the original texts used in the Disney/Pixar film adaptations. In last place, a significant 77.6% of the students thinks this type of films convey values and somehow educate children.



Graph 2. How many Disney/Pixar films did have you watched when you were a child, a teenager and nowadays?

As can be seen, the Disney/Pixar factory has an important impact on the training and behaviour of these students and determine their conception of children's literature. Mixed perceptions regarding text is fairly common, that is to say, getting to know characters and tales through audio-visual forms and believing this knowledge is thus acquired. If we link this finding to the previous series of questions, we find a matter of debate regarding the possible definition of the concept of children's literature in the 21<sup>st</sup> century.

The third research question linked to the study refers to the reasons why certain texts are called classics of children's literature and the social and educational implications generated therefrom. The following questions arise:

- 10.- Have you read the original version of the classic tales?
- 11.- Do you think classic tales are still valid nowadays or do you think their values are "old-fashioned"?
- 12.- In addition to film adaptations, do you know any other art forms related to classic tales?

When analysing the answers to question number ten, we find that a combined proportion amounting to 59.8% has not read the original versions of the tales. Additionally, questions are divided regarding question number eleven, as 37.4% of the students say that classic tales are valid nowadays, while 45.8% say they are old-fashioned and that many of them are stereotyped; such circumstance is not very positive in the educational sphere. As far as question number twelve is concerned, a high proportion, 64.5% of the students, knows other art forms related to classic tales, some musical works and paintings.

Based on the data obtained from these questions, it is concluded that the nature of classic tales assigned by the students to those works known by them lies in whether they have watched the

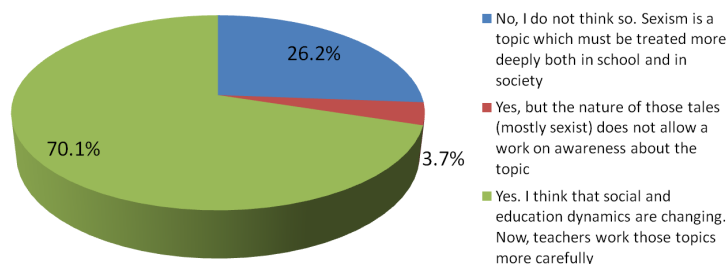
film adaptation or not (in this case, we refer to the previous view obtained from the previous series of questions) instead of in reading the original tales. This somehow conflicts the statement of Calvino (1992, p. 34) referring to the classics: "The Classics are those books which constitute a treasured experience for those who have read and loved them; but they remain just as rich an experience for those who reserve the chance to read them for when they are in the best condition to enjoy them". This situation shows that it is the mass media that have made classic tales be classic, not the fact that people read such texts. This fact lies in the initial research questions by asking if the concept should be limited to texts of a physical nature or if such concept should be expanded.

In last place, the final series of questions was related to the following research question: How do educators perceive children's literature and how do they apply or intend to apply it? Three final questions arouse:

- 13.- Do you think there are sexist stereotypes in classic tales?
- 14.- Do you think the assignments made to female and male characters in these tales are a flawed educational model?
- 15.- Do you think teachers are aware of the potential sexism existing in classical tales frequently used in their classrooms?

The last questions focused on the work carried out by the educators and more specifically on the potential gender differentiation generated when using children's literature and classic tales more specifically. According to the answers to question number thirteen obtained, we find that 54.2% thinks that the characters are pigeonholed and that the same pattern is almost always followed). As far as question number fourteen is concerned, 73.8% thinks social roles have changed and therefore the assignments of male and female characters in tales are not necessarily an educational model. In last place, regarding question

number fifteen, 70.1% think that social and educational dynamics are changing and that this kind of issues are now dealt with more carefully in the classrooms (graph 3).



Graph 3. Do you think teachers are aware of the potential sexism existing in classical tales frequently used in their classrooms?

Based on the answers, it is concluded that although these classic tales of children's literature contain certain gender discrimination elements, these teachers in the initial stage of their training say this element does not involve any immanence because teachers tend to use this resource in order to achieve better education for children. Therefore, children's literature would be applied in an informative way, which allows for children to be prepared for certain issues of their lives now and in the future.

## Conclusions

Upon analysing the data obtained, most significant conclusions reveal that those teachers undergoing training do not think children's literature texts are not less important works. On one hand, they think audio-visual texts involve another type of reading and should therefore be taken into account. In this sense, a balanced future between the use of physical texts and texts of an audio-visual nature is held in store for us, although we are on a path towards the latter. The contribution made by these answers to the main objective of the research related to reflecting and defining the concept of children's literature in the academic-social sphere is not very specific on one hand

but also enlightening on the other. In other words, although we cannot define the specific state of this subject, we can state that, upon analysing the answers, there is a shift in the way it is perceived mostly motivated by the emergence of technologies; indiscriminate use of different formats, physical books and audio-visual productions with content for children, make teachers undergoing training conceive an immediate future without any reference to a restrictive concept of text for children.

The data obtained and analysed show that trademarks (for example, Pixar or Disney) are very much present in these future teachers' training, and also interferes the way they get to know texts for children to a significant extent, especially classic tales. They have watched a large number of productions of said factory and their knowledge of literature is conditioned by this fact. This notable trend should make academicians and theorists consider cognitive reductionism regarding these texts or they should maybe take this background into account in order to combine it with those works that are presented in a physical format that involves traditional reading.

This reflection on the emergence of technologies and their impact on the thoughts of said future teachers is also related to their vision of classic texts, which is affected as it does not fully match Calvino's definition (1992). It seems this trend towards a purported modernity leads future teachers not to admit the reasons why the Italian author defined texts as "classics". Despite this situation, there is a split between the importance and the usefulness attached to the values conveyed through classic tales or stories. In certain answers, they are seen as positive and valid, while in others they are seen as old-fashioned. According to Imbernón (2017), teachers must adjust to the demands of a complex society, where changes condition their everyday work.

When discussing the remaining objective, studying how children's literature is perceived

and how they intend to apply it, as far as gender gaps are concerned, we first of all find that those teachers undergoing training tend to state there is greater awareness in the educational sphere despite the existence of unequal treatment between the sexes in classic stories, no discriminatory values are conveyed and they work for the sake of equality between the sexes. From the point of view of researchers, these answers should be called into question, asking ourselves if they are stem from reality or from a desire. In any case, the contribution of children's literature to the potential creation of sexist stereotypes is proven and the answers obtained do confirm that what happens regarding the role played by men and women in the development of so-called texts for children is very important for future teachers.

To sum up, this study related to the concept of children's literature conducted with students of the BA Degree of Teacher of Childhood Education makes contributions to the definition sought that should consider technological elements as an essential part to understand the concept of literature. The background this students who will become teachers soon includes both traditional texts and also a great amount of audio-visual experiences. This reception configured their thoughts in a specific way and therefore their vision of the subject often combines references to characters from film imagery, although their origin is a classic tales.

Regarding the search for literary training proposed by Cerrillo (2016), we think it would be interesting to see the aforesaid background as motivator to take reading to those people and that way attain a more holistic though that suits the conditions and requirements of the social context of the 21<sup>st</sup> century. New forms of literacy propose audio-visual materials as a paradigm but some authors such as López-Valero, Jerez-Martínez & Encabo (2016) do not rule out reading as part of them but instead see it as a cornerstone of the knowledge construction that people can and should acquire.

On the basis of this study, future research or enquiries emerge, such as consulting this sample or similar ones regarding the characters and storylines to confirm their actual knowledge of them. The quality of children's literature texts could also be analysed or, as we previously stated, we could explore in greater depth the definition of children's literature taking into account such impact of audiovisual materials thereon.

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## Appendix 1. INITIAL QUESTIONNAIRE (Year 4 of the BA Degree of Teacher of Childhood Education)

**Name:**

**Age:**

**1.- Do you see children's literature as a specific type of literature? (cross one answer only)**

- a) Yes, because it is aimed at children.
- b) No, because it can be read by all types of people, whether children or adults.
- c) I think literature should not be labelled and these texts for "children" should just be seen as literary texts.

**2.- Do you think the qualifier "children" makes people believe that children's literature texts are of a lower quality? (cross one answer only)**

- a) Yes, because they may seem to be simpler because they are initially aimed at children.
- b) Yes, because they are socially "labelled" and it seems that only children can read them.
- c) No, not necessarily. I think this denomination does not have any impact.

**3.- Do you think children's literature refers to literature of children, literature for children, or both? (cross one answer only)**

- a) To literature of children because it is initially conceived for them and it may also be created by them.
- b) To literature for children, because it is created for them by adults.
- c) Both, as the two circumstances referred to may arise.

**4.- Do you think children's literature is confined to written texts exclusively? (cross one answer only)**

- a) Yes, I do. Otherwise, it would not be called literature. It would be some other type of form.
- b) The presence of audio-visual elements may make us ask ourselves if other types of productions can be included in Literature.
- c) Both, as the two circumstances referred to may arise.

**5.- Do you think watching films is also a reading modality? (cross one answer only)**

- a) Yes, because they also have a storyline and one must follow and construe it.
- b) The conditions are different to those when you read a book. Therefore, I do not think so.
- c) Although it cannot be read as a book, a different type of text is read.

**6.- Do you think future generations of children will opt for audio-visual materials instead of physical books? (cross one answer only)**

- a) Yes, maybe, because technology continues to evolve.
- b) I think this fact will have greater impact on adults.
- c) I think there may be a balance although everything will certainly turn more technological and audio-visual.

**7.- How many Disney/Pixar films did have you watched when you were a child, a teenager and nowadays? (cross one answer only)**

- a) None or one at least.
- b) No more than five.
- c) More than seven.

**8.- Did you know that Disney/Pixar films are usually adaptations of tales or traditional stories? (cross one answer only)**

- a) Yes, I do. But I have not read or do not know the original texts.
- a) Yes, I do. But I have not read the original texts, although I have heard of them.
- c) Yes, I do. And I have read or know most of the texts from which they come.

**9.- Do you think Disney/Pixar films have any educational value? (cross one answer only)**

- a) Yes, I do. They convey values and somehow educate children.
- b) No I do not. I think they are for amusement purposes only. Education comes from family and school.
- c) No, I do not. They are industrial products that indoctrinate children rather than educate them.

**10.- Have you read the original version of the classic tales? (cross one answer only)**

- a) Yes, I have. I have been curious about them and approached them.
- b) No, I have not. I have only been in contact with film adaptations.
- c) No, I do not. I received most information about tales from children's films.

**11.- Do you think classic tales are still valid nowadays or do you think their values are "old-fashioned"? (cross one answer only)**

- a) Yes, they are valid nowadays. The term "classic" means that its contents still have some social value.
- b) No, social changes make the features of the characters do not march the way people are today.
- c) No, I do not. They are fashioned, as many are stereotyped and such circumstance is not very positive in the educational sphere.

**12.- In addition to film adaptations, do you know any other art forms related to classic tales? (cross one answer only)**

- c) No, I do not. I only know the film adaptations. Mainly those related to Disney.
- a) No, I do not. I am surprised that there may be drawings or music related to them, for example.
- b) Yes, I do. I know a few musical works and some paintings.

**13.- Do you think there are sexist stereotypes in classic tales? (cross one answer only)**

- a) Yes, I do, especially regarding female characters. They display a submissive, non-educational model.
- b) Yes, I do. The characters are pigeonholed and that the same pattern is almost always followed.
- c) It depends of the tale's reception and the interpretation by the reader.

**14.- Do you think the assignments made to female and male characters in these tales are a flawed educational model? (cross one answer only)**

- a) Yes, I do, because social roles have changed and they do not match those stories being told.
- b) No, I do not, because it depends on how the reader construes each tale.
- c) Yes, I do. Because the reader may identify with the behaviour of the male or female character of the tale.

**15.- Do you think teachers are aware of the potential sexism existing in classical tales frequently used in their classrooms? (cross one answer only)**

- a) No, I do not think so. Sexism is an issue that should still be dealt with in greater depth both at school and in society.
- b) Yes, but the nature of tales (which are sexist *per se*) does not allow for a great awareness rising tasks on the issue to be carried out.
- c) Yes, I do. I think social and educational dynamics are changing. These issues are dealt with more carefully nowadays

## Appendix 2. FREQUENCIES AND PROPORTIONS

### 1.- Do you see children's literature as a specific type of literature?

Answer a)		Answer b)		Answer c)	
Frequency	Proportion	Frequency	Proportion	Frequency	Proportion
29	27.1%	39	36.4%	39	36.4%

### 2.- Do you think the qualifier "children" makes people believe that children's literature texts are of a lower quality?

Answer a)		Answer b)		Answer c)	
Frequency	Proportion	Frequency	Proportion	Frequency	Proportion
22	20.6%	56	52.3%	29	27.1%

### 3.- Do you think children's literature refers to literature of children, literature for children, or both?

Answer a)		Answer b)		Answer c)	
Frequency	Proportion	Frequency	Proportion	Frequency	Proportion
7	6.5%	21	19.6%	79	73.8%

### 4.- Do you think children's literature is confined to written texts exclusively?

Answer a)		Answer b)		Answer c)	
Frequency	Proportion	Frequency	Proportion	Frequency	Proportion
10	9.3%	39	36.4%	58	54.2%

### 5.- Do you think watching films is also a reading modality?

Answer a)		Answer b)		Answer c)	
Frequency	Proportion	Frequency	Proportion	Frequency	Proportion
20	18.7%	23	21.5%	64	59.8%

### 6.- Do you think future generations of children will opt for audio-visual materials instead of physical books?

Answer a)		Answer b)		Answer c)	
Frequency	Proportion	Frequency	Proportion	Frequency	Proportion
41	38.3%	0	0.0%	66	61.7%

### 7.- How many Disney/Pixar films did have you watched when you were a child, a teenager and nowadays?

Answer a)		Answer b)		Answer c)	
Frequency	Proportion	Frequency	Proportion	Frequency	Proportion
1	0.9%	8	7.5%	98	91.6%

### 8.- Did you know that Disney/Pixar films are usually adaptations of tales or traditional stories?

Answer a)		Answer b)		Answer c)	
Frequency	Proportion	Frequency	Proportion	Frequency	Proportion
9	8.4%	64	59.8%	34	31.8%

**9.- Do you think Disney/Pixar film have any educational value?**

Answer a)		Answer b)		Answer c)	
Frequency	Proportion	Frequency	Proportion	Frequency	Proportion
83	77.6%	6	5.6%	18	16.8%

**10.- Have you read the original version of the classic tales?**

Answer a)		Answer b)		Answer c)	
Frequency	Proportion	Frequency	Proportion	Frequency	Proportion
43	40.2%	36	33.6%	28	26.2%

**11.- Do you think classic tales are still valid nowadays or do you think their values are "old-fashioned"?**

Answer a)		Answer b)		Answer c)	
Frequency	Proportion	Frequency	Proportion	Frequency	Proportion
40	37.4%	18	16.8%	49	45.8%

**12.- In addition to film adaptations, do you know any other art forms related to classic tales?**

Answer a)		Answer b)		Answer c)	
Frequency	Proportion	Frequency	Proportion	Frequency	Proportion
30	28.0%	8	7.5%	69	64.5%

**13.- Do you think there are sexist stereotypes in classic tales?**

Answer a)		Answer b)		Answer c)	
Frequency	Proportion	Frequency	Proportion	Frequency	Proportion
42	39.3%	58	54.2%	7	6.5%

**14.- Do you think the assignments made to female and male characters in these tales are a flawed educational model?**

Answer a)		Answer b)		Answer c)	
Frequency	Proportion	Frequency	Proportion	Frequency	Proportion
79	73.8%	15	14.0%	13	12.1%

**15.- Do you think teachers are aware of the potential sexism existing in classical tales frequently used in their classrooms?**

Answer a)		Answer b)		Answer c)	
Frequency	Proportion	Frequency	Proportion	Frequency	Proportion
28	26.2%	4	3.7%	75	70.1%