FAIRY TALES FOR LANGUAGE TEACHING

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by
Laura Talley
Fall 2015
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A Project

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ABSTRACT

FAIRY TALES FOR LANGUAGE TEACHING

by

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Master of Arts in Teaching International Languages

California State University, Chico

Fall 2015

This project advocates for the use of fairytales as an authentic source of effective material for language instruction. The argument is based on a view of knowledge as distributed and learning as social and process oriented and includes discussion of the role of stories and prior knowledge in comprehension. Included in this view of learning is the role of community and participation in all learning and especially for language learning.

The project discusses ESL Sociocultural Learning Theory and the importance of authentic materials to language instruction. As part of the discussion of the role of authentic materials, the project looks specifically at literature as an authentic cultural product before presenting information about fairy tales as a genre and cultural product. Fairytales, as the offloaded cultural knowledge created by the community, both smaller and larger, are a rich source of such material.
The existing scholarship on the use of fairy tales in foreign and second language classes is reviewed, including the general conclusions that fairy tales are excellent sources of instructional material. The significant findings of such scholarship claim fairy tales support learning as motivating material that lowers learners’ affective filters while including important linguistic structures. Alongside this, as cultural products fairy tales also teach about the target language culture and can be used to develop intercultural communication skills. The format and variety of fairy tales produced also make them appropriate for diverse instruction.

Included in the project is an experimental syllabus using fairy tale materials used for an academic writing university course. Examples of student work and a survey taken by students upon completion of the course are included in the appendices of the project.

Using the discussed theories and pedagogy, this project presents curriculum for ESL/EFL courses intended to prepare learners to attend an English speaking university. The curriculum describes the significant assignments and practices using fairytale materials for two courses. The first course, for intermediate learners, focuses on building proficiency and confidence in the target language. The second course focuses on developing academic language to prepare learners to enter an academic community.
CHAPTER I

INTRODUCTION TO THE PROJECT

Background

Teaching is about learning. How we learn depends on how we define what knowledge is, and how we think of learning and knowledge is changing. New research is moving away from the idea of knowledge as a commodity to be given to students, and toward a concept of learning based in the processes, whether mental, physical, or social, that produce or create knowledge. A theory of learning based in social participation and doing, with a focus on the student as opposed to the teacher, is especially relevant in language learning. Language is about communicating with others, and is an ongoing process that is heavily context dependent. Language instruction is being influenced by these ideas, especially as language is invariably a social and cultural experience, and communication is based on interacting in diverse ways. Language learning therefore needs to be based on social and communicative methods that provide learners with authentic language in the classroom that reflects the language needed in the real world, while still meeting requirements of the classroom. These needs may be better served by using the target language in context as opposed (or at least as a supplement) to the often decontextualized language taught in classrooms--language that ill prepares learners for interacting with native speakers of the target language.
Purpose

One of the most effective ways to do this is to base language instruction on authentic materials and use activities that reflect the contexts the language is used in by native speakers. Authentic materials as defined by Mishan (2005) in *Designing Authenticity into Language Learning Materials* include language produced by a real speaker/writer of the language that is intended to communicate a real message (to another native speaker). Choosing appropriate authentic material can be challenging, as there is a great variety and range of levels and content. One type of text that can accomplish this goal is the fairy tale. Fairy tales are a source of good authentic material as they are an open genre that are often familiar to learners through common international versions or through similarity to tales within their native culture. Their typically short length and repetitive content make them good for low level learners as well, while more complex and longer versions are available to more proficient learners. As fairy tales are usually intended for children, they are appropriate for younger learners, but they also have content regarding social values, cultural norms and universal human themes that can be used for adult discussions. Fairy tales, aside from being a genre that is comfortable to learners and containing key cultural knowledge, also exist in a very broad range of media. They include both oral and literary versions, both established texts like those of the Brothers Grimm and new versions being written today. They also feature prominently in films, music, advertising and references in daily language. This variety creates ample material to choose from to suit a broad spectrum of learners and proficiency levels. Alongside this, the narrative format of tales, and often of the material written about them, can aid in language learners’ comprehension. This project provides an argument for the
use of fairy tales as materials in the language learning classroom and with the curriculum suggesting one way they could be used.

Scope and Limitations of Study

This project outlines the learning theories and ESL pedagogy that influenced the curriculum design before discussing fairy tales themselves. The literature review will end with an overview of the existing scholarship on the use of fairy tales in second and foreign language instruction, specifically in English as a Second Language (ESL) or English as a Foreign Language (EFL). The curriculum and arguments of this project are focused on young adult learners that range from the Intermediate to the Advanced level by the standards of the American Council of Teaching Foreign Languages (ACTFL). It is also intended to reflect the common language learning goals, called the Five ‘Cs’: Communication, Cultures, Connections, Comparisons and Communities (ACTFL, 2015). The target learners would be students interested in studying at an English speaking university. The curriculum is intended to be applicable to ESL and EFL classes preparing learners for English university study.

As the project is untested curriculum the claims and validity of the specific materials are largely unproven. The included preliminary research is limited by the sample size, sixteen, of the class used as well as the incomplete analysis of collected data. Despite this the reception of tasks using fairy tale materials was generally positive in the experimental syllabus class and the existing scholarship supports its use.
Significance

This project is attempting to further the knowledge of the field by making connections between composition and foreign language pedagogy by suggesting appropriate authentic material for ESL/EFL instruction. The search for appropriate and effective material for instruction, to create authentic and contextualized language, is happening in both fields. This project uses recent scholarship by academics such as Newkirk (2014) and Smith (2012) discussing the role of stories in comprehension as a way to connect the ideas of composition to those of foreign language instruction. Specifically by suggesting curriculum using fairy tales, stories, for ESL/EFL instruction.
CHAPTER II

SURVEY AND REVIEW OF THE LITERATURE

The human brain runs on stories…. stories are far more easily remembered and recalled than sequences of unrelated facts…. Thinking thrives on stories, on the construction and exploration of patterns of events and ideas, and reading often offers greater scope for engaging stories than any other kind of activity.

Smith, 2012, p. 192

This chapter reviews the pedagogy and learning theories that have influenced the project and existing literature specific to the use of fairy tales in foreign language classrooms. They are presented beginning with broader learning theory that discusses how people learn and what knowledge is before becoming more specific to language learning. The review then looks at the idea of scripts and stories as part of comprehension and understanding that reflect learning as natural. After providing a theoretical background the chapter then discusses the use, and importance of, authentic materials for language instruction and specifically looks at fairy tales as authentic material well suited to such instruction using as a framework the Sociocultural Theory and Mishan’s (2005) discussion of the importance of authenticity for language learners. Fairy tales are then discussed as an authentic cultural product that reflects the background theories of this literature review. The chapter concludes with a review of the existing scholarship on the use of fairy tales in foreign language courses with some examples specific to ESL.
Learning Theories

To think about how to teach one must first have an understanding of what learning and knowledge is. Distributed cognition as presented in *Distributed cognitions: Psychological and Educational Considerations* by Gavriel Salomon (1997) is the idea that knowledge is not a thing contained in individual minds but exists in the interactions and processes of people with others and tools; that is, “the ‘mind’ rarely works alone. The intelligences revealed through these practices are distributed – across minds, persons, and the symbolic and physical environments, both natural and artificial” (Salomon, 1997, p. 47). While traditional schooling, including language teaching, has long treated knowledge as a commodity given to the learner by the teacher, newer ideas such as distributed cognition encourage viewing knowledge, such as of a language, as existing within and interacting with the surrounding world. A culture’s community, language and knowledge is something created not by individuals and not existing within individuals, but is spread over all those who are part of and interact within it: “a distributed phenomenon insofar as it is brought to bear, and acquired, in everyday interactions among people, no two of whom share all of the culture of the group to which they belong” (Salomon, 1997, p. 15). Language as the basis for communicating with others both orally and through written text is inherently tied to interaction and as such language learning cannot be separated from how it is used to participate in communities.

grow into the intellectual life of those around them” (p. 88). Along with discussing social learning theory, he also focuses on language and how it is linked to perception: “speech plays an essential role in the organization of higher psychological functions” (Vygotsky, 1980, p. 23). He specifically looked at children learning and discussed the role of play and imagination in their development, noting that “play creates a zone of proximal development” (p. 102). The zone of proximal development is the space between what an individual can do on their own and what they can accomplish with assistance (Vygotsky, 1980, p. 86). As “an essential feature of learning” this zone is where learning takes place (Vygotsky, 1980, p. 90). Vygotsky (1980) provides the link between the bigger idea of Distributed Cognition and the role of language in learning.

Both Salomon (1997) and Vygotsky (1980) reflect the changing view of what knowledge is and have obvious implications on how to teach that lead back to more traditional and generally informal instructional methods such as apprenticeship. Jean Lave and Etienne Wenger (1997) look at examples of apprenticeship and learning in *Situated Learning: Legitimate Peripheral Participation*, in which they study five apprenticeship models including Alcoholics Anonymous (AA) organizations, describing legitimate peripheral participation (LPP) as examples of how learning happens in apprenticeships. Lave and Wenger (1997) look at instructional methods based on the assumption that humans are social and accomplish tasks and learn through more social means: “learning is a way of being in the social world, not a way of coming to know about it” (Lave & Wenger, 1997, p. 24). They discuss the world we all exist in as social, made up of overlapping communities, and referred to as communities of practice (COP). Lave and Wenger (1997) describe a community of practice as “a set of relations among
persons, activity, and world, over time and in relation with other tangential and overlapping communities,” (98) which would include as a community those who speak the same language. While they do not specifically address language learning, language learners are working to join the larger community made up of speakers of the target language as well as more specific social and work related communities. Lave and Wenger (1997) also tie this to the idea of legitimate peripheral participation (LPP), noting that this learning takes place through increasing participation in a process or community where “learning is, as it were, distributed among coparticipants, not a one-person act” (p. 15). Legitimate peripheral participation is the idea that people learn through increasing participation and involvement in the practices of a community, as when a language learner enters a community/country where the target language is spoken. The speakers of the same language belong to a larger community within which exist many smaller communities, the generations, professions, interest groups, and others, to which the speakers belong. Language learners are trying to enter the larger language community as well as more specific communities, such as when emigrating to the U.S. to join its larger English community, where they may join a university, a smaller community. Lave and Wenger (1997) discuss how participants, such as language learners, begin participating in a community and become more knowledgeable, more fluent in the language, as they participate more. A person begins as a novice, ignorant of the knowledge and practices and becomes increasingly involved and knowledgeable, moving towards becoming an expert and full participant of the community. Just as distributed cognition follows the idea of knowledge and learning existing in a way that cannot be separated into a separate place and instruction such as a school, “learning would be likely to take place whenever
people interact under conditions of LPP” (Lave & Wenger, 1997, p. 19). This reflects the idea that knowledge cannot be truly understood and learned outside of a context, paralleling the ideas of distributed cognition and learning as social discussed above. As I will discuss further on, these ideas also match the current views regarding the importance of authentic language in instruction. Enabling language learners to become full participants, fluent speakers able to communicate and accomplish tasks in the language, which is the main goal of instruction.

Lave and Wenger (1997) also discuss how a key part of joining a community involves assuming the identity of a community member such as the identity of a language speaker. As a person learns and increases their participation, they begin to assume the identity of a community member: “learning involves the construction of identities… identity, knowing and social membership entail one another” (Lave & Wenger 1997, p. 53). Learning a language is generally based on an intrinsic and/or extrinsic need to join a community that speaks the language. Lave and Wenger (1997) use the example of Alcoholics Anonymous (AA) members and how they assume the identity of an AA member, joining the community of practice through storytelling. “[N]ewcomers are not told how to tell their stories, yet most people who remain in A.A. learn to do this . . . First, he must be exposed to A.A. models” (p. 82). Language learners are similarly attempting to join a community, to assume an identity as a target language speaker. To do so they, as do the A.A. novices, must learn the appropriate narratives that indicates a participant’s status as a member of the community. In the case study the A.A. novices listen to others’ stories as models, functioning as model texts that lead to community membership and identity. Just as when becoming a participant in any community people
must learn the language and how the community speaks to one another, “learning to become a legitimate participant in a community involves learning how to talk (and be silent) in the manner of full participants” (Lave & Wenger, 1997, p. 105). The role of how to present and organize information becomes important as it plays a crucial role in effective intercultural communication.

In James Paul Gee’s (2014) *What Video Games Have to Teach Us About Learning and Literacy*, the idea of learning and literacy as social and cultural products as opposed to being purely intellectual pursuits is discussed. Gee identifies semiotic domains and learning as participation, paralleling the ideas of Salomon (1997), Vygotsky (1980), and Lave and Wenger (1997) discussed above. The points Gee (2014) makes regarding learning and identity are particularly relevant to language learning. He discusses in his book the role of identity in learning and the importance of making connections between identities, breaking identity into three different kinds: virtual, real-world, and projective. Gee (2014) talks about how video games, especially role playing games such as *Arcanum*, his example, allow players to take on new identities as well as explore their current identities: “video games recruit identities and encourage identity work and reflection on identities in clear and powerful ways” (p. 46). He uses role playing games as an example of how they do this, discussing how creating a virtual identity makes our own values and choices more explicit as the virtual reflects the real-world identity. The key identity as he discusses it seems to be “projective,” a term he says is “playing on two senses of the word, ‘project,’ meaning both ‘to project one’s values and desires onto the virtual character’ and ‘seeing the virtual character as one’s own project in the making’” (Gee, 2014, p. 51). This projective identity creates a space that is
both virtual and real-world which transcends the limitations of each individual identity. By creating this identity with its space to play, change and develop, learners or gamers can take on the values and characteristics of different domains which creates more involved learning. This kind of adopting of identity allows a learner to take on the identity, for instance “scientist,” of a member of a domain, “science,” as a way to try out the identity. For many language learners there is a difficulty making the switch from being a language learner (someone who struggles and cannot fully participate) to being a language speaker (someone who can interact with other speakers and participate). This shift in identity can be key to a learner’s confidence and comfort using a language by helping learners take on the identity of a speaker earlier through such play.

Taking on identity and beginning to participate within a community includes becoming aware of the different organizational structures, scripts and formats of the new language and context. These structures, scripts and formats are how we communicate information in socially and culturally appropriate ways, according to Frank Smith (2012) in *Understanding Reading: A Psycholinguistic Analysis of Reading and Learning to Read*:

> These conventional ways of telling a story, of relating sequences of events, are known as story grammars. They are the framework upon which various characters, plots, motives, and resolutions are linked in related episodes and represented in ways that will be intelligible. If a story makes sense to us, if it sounds like a story, this is not because the story is told in an appropriate way but also because we know the appropriate way in which stories are told, at least in our culture. (Smith, 2012, p. 47)

Acquiring these “story grammars” comes naturally in a first language. But without authentic language, and often explicit discussion, they can be difficult to acquire in a second language. It requires exposure to authentic language coupled with discussion of
how it is used by native speakers in real life contexts. It is through this kind of exposure that language learners build up background knowledge and models of language that they need. While this is a natural process in a first language that happens unconsciously, it is often treated and thought of as a difficult and unnatural one in a foreign language. This is an attitude and perspective that can work against the language learner. Smith (2012) addresses this, noting how reading is often treated as an unnatural and difficult skill when taught to children, much as foreign language is, yet “‘Unnatural’ is a concept that doesn’t exist outside language” (p. 1). Reading, broadly defined as interpretation of situations, events, people or texts, is something we begin doing very early on: “we have been reading—interpreting experience—constantly since birth and we all continue to do so” (Smith, 2012, p. 2). In short, communicating, whether through verbal or nonverbal language, is natural to humans as social creatures. For both reading and language learning, learners depend on classroom instruction to provide them with the experiences they need to build the background knowledge necessary to make sense of information and accomplish tasks: “people usually accumulate information without trying, in the course of engaging in interesting experiences” (Smith, 2012, p. 55). Smith (2012) discusses that as readers we depend on prediction (educated guesses based on prior knowledge, context and reasoning gained through experience) to make sense of the world. Just as learning to read uses our understanding of how the [oral] language is structured to facilitate comprehension even though written and oral language are different, learning the organization and structures of the target language is important to help language learners comprehend verbal and print input.
For language learners this means creating a familiarity with the clues that exist in the larger language context of the society and culture that uses the language. These can aid language learners in beginning to participate in the target language: “conventions are the common currency of every language transaction…. Learning a language or learning to read involves learning a tremendous number of conventions.” (Smith, 2012, p. 51). Those acquired in a first language are often different from those of the target language of learners, and these differences can lead to breakdowns in communication: “discourse structures and story grammars are part of our own cognitive structure, part of the way we organize our knowledge of the world” (Smith, 2012, p. 47). This suggests why stories, such as fairy tales, can be good authentic material for language instruction as will be discussed later on.

The way a society or culture tells stories often reveals not just sociocultural knowledge but also reflects how they present and organize information. “[O]ur theories of the world must include story schemes, specifications of how stories are organized and how they unfold” (Smith, 2012, p. 22). These story schemes are part of how we make meaning out of language, and it is meaning that people attend to and remember. Learning the story schemes of the target language means learners understand more of the meaning of the oral or written texts they will interact with and be better able to make comprehension-aiding predictions: “Prediction is the core of reading. All of our schemes, scripts, and scenarios–our prior knowledge of places and situations, of written discourse genres, and stories–enable us to predict when we read and thus to comprehend, experience, and enjoy what we read” (Smith, 2012, p. 25). It is an understanding of these story schemes that builds the natural-feeling understanding that aids learners in
identifying as a participant in the community, as a speaker of the language, by facilitating their comprehension.

In Thomas Newkirk’s (2014) *Minds Made for Stories: How We Really Read and Write Informational and Persuasive Texts*, he discusses how narratives are how we make sense of the world: “[T]he minds we use to comprehend are veritable narrative machines—we dream in stories, remember in stories, create our identities, individual and collective, through stories” (p. 34). While narrative is often dismissed as a simpler or easier genre of text and discourse, Newkirk (2014) discusses it as “the ‘mother of all modes,’ a powerful and innate form of understanding” (p. 6) that is key to sustained reading and comprehension. Stories form the patterns and schemes of language that are how we interpret and make sense of the world. They are the most common and accessible pattern for human beings, and the preferred way to learn information (Newkirk 2014, 10-12). Similar to how Smith (2012) discusses the importance of prior knowledge and familiarity with conventions to comprehension, Newkirk (2014) talks about the need for a plot for motivation and comprehension:

... a reader must sense a pattern, what I will call a ‘plot’. In other words, ‘purpose’ is not entirely something that the reader brings to the text—but an orientation that the writer helps the reader form ... Structure only has meaning, human efficacy, if it holds together the temporal moments of our reading. (Newkirk, 2014, p. 13)

He goes on to argue that the roots of the term *understanding* tend to lead people to a view of reading, or more generally of knowledge, as an extractable commodity rather than seeing knowledge as more dynamic. This leaves something lacking: “missing from this perspective is the sense of reading as an ‘experience’ and undergoing, a patterned movement through time,” (Smith, 2014, p. 14). This model of
knowledge complements the theories of distributed cognition, social learning and community participation from Salomon (1997), Lave and Wenger (1997) and Smith (2012). Narrative is how we communicate and comprehend, making it the most authentic and common mode; these are important attributes for language learners, as will be seen in the discussion of Mishan (2005) below. The use of materials that feature or are based on narratives, including fairy tales, would then help language learners gain proficiency in the target language more than using materials created inauthentically and lacking plot, as many texts created for second language instruction do.

Narrative is the more authentic form used to convey information in a multiplicity of situations: “it is not literary form but an embodied and instinctive mode of understanding” (Newkirk, 2014, p. 23). It is a form that naturally aids comprehension, as it is how we make sense of things; narrative is more engaging and reflective of real world language: “We are always asking, ‘What’s the story?’” (Newkirk, 2014, p. 22). As humans we are predisposed to narrative; it is the (often unconscious) cultural pattern or form we use to construct meaning and identity. Stories are how we begin to associate with what is being communicated to us. “The tools and skills we normally associate with literature are essential to maintaining attention, and enabling comprehension and critical thinking” (Newkirk, 2014, p. 72). Stories are how we get to the clearer thinking that is needed for more complete participation. Stories are in many ways how we think, as Newkirk (2014) argues; it follows that using stories can aid students’ comprehension of material as well as providing them with the story schemes, plots and characters that are important cultural background knowledge for language learners. Stories are how we often
preserve or pass on information as well as communicate more generally, and the communication of information is the purpose of language.

Second Language Learning Theory and Pedagogy

[D]ifferent disciplinary perspectives sometimes seem to conflict in ways that resemble the well-known Asian fable of the three blind men describing an elephant: one, feeling the tail, says it is like a rope; another, feeling the side, says it is flat and rubbery; the third, feeling the trunk, describes it as being like a long rubber hose. While each perception is correct individually, they fail to provide an accurate picture of the total animal because there is no holistic or integrated perspective…. three different perspectives are presented here: linguistic, psychological, and social.

Saville-Troike, 2012, p. 3

The theories outlined above reflect views of knowledge and learning in general; this section focuses more specifically on second language pedagogy and methodology. In Introducing Second Language Acquisition, Muriel Saville-Troike (2012) gives an overview of current second language theory and methodology. Language learning is often portrayed as a difficult task that, ranges from a great challenge to even nearly impossible to learn because a foreign language is different from a learner’s native tongue. Yet language learning is something so natural all people do it, learning their native/first language beginning at a young age. That it becomes something challenging and seemingly unnatural when taught later on seems counterintuitive and works against learners: “Humans are born with a natural ability or innate capacity to learn language” (Saville- Troike, 2012, p. 13). This is similar to how Smith (2012) discusses learning and reading. Key to learning a language according to sociocultural theory is interaction with other speakers and with the products of the target language culture: “a key concept in this
approach is that interaction not only facilitates language learning but is a causative force in acquisition; further, all of learning is seen as essentially a social process which is grounded in sociocultural settings” (Saville-Troike, 2012, p. 118). This focus on interaction with others and with the products of the target culture coincide with the theories of distributed cognition, legitimate peripheral participation and communities of practice, and features a focus on learning as a process. Once language learners leave the classroom they must interact and communicate with other speakers of the language to accomplish real life goals and meet their needs. By providing activities that use “collaborative means for learners to build discourse structures and express meanings which are beyond the current level of their linguistic competence,” instructors can practically prepare students to meet their actual language needs (Saville-Troike 2012, p. 112).

The Role of Authenticity

[T]each them an inauthentic form, and later on they can learn the real one (‘You’ll need this later’). These inauthentic forms have the virtue of simplicity, and seem more teachable. But when we strip human motives from our teaching, I suspect that we make learning harder and not easier.

Newkirk, 2014, p. 17

In Freda Mishan’s (2005) *Designing Authenticity into Language Learning Materials*, she discusses the importance of using authentic materials for language instruction. Mishan (2005) claims that “the arguments for the use of authentic texts in language learning may all be reduced to one quintessential point: that their use enhances language acquisition” (p. 21). Much of the material used in foreign language instruction is created for language learners, often by simplifying texts or creating general language
formulas in a way that is intended to facilitate comprehension and aid acquisition. Yet doing so is actually counterproductive as it takes away the context and real language, the negotiation of meaning, that are important to the learner:

... elaborative modification involves adding features to the text which resemble conversational adjustments, such as repetition, paraphrases, contextual and extralinguistic clues and greater topic-saliency.... adjustments may be interpreted in pedagogical terms as the ‘negotiation of meaning’ so central to Communicative language teaching. (Mishan, 2005, p. 23)

It is this elaboration, this authentic language that is more natural both for native speakers and language learners. Authentic texts also use real world language, of the kind one native speaker uses with another, that the language learner will encounter outside the classroom. Using it in the classroom better prepares learners for communicating, both through exposure to the language and by making them comfortable with actual language, since “it can raise confidence and enhance learning where students consider they are being treated as ‘native speakers’” (Mishan, 2005, p. 29). Part of making learners more comfortable and confident with the target language is attending to the affective filter of learners. The affective filter is one of Krashen’s five hypotheses claiming that input, language, will not be processed if this filter, the feelings of the learner, is up (Saville-Troike, 2012, p. 48). This makes selecting authentic material for curriculum very important, and one of the sources for such material that Mishan (2005) discusses is literature.

**Literature as Authentic Material**

While Mishan (2005) looks at all types of authentic materials, from radio and TV to artwork, she specifically examines literature in the fifth chapter of *Designing Authenticity*. Literature, with a capital L, is usually considered the “elite canon with
intrinsic textual and moral value” (Mishan, 2005, p. 97). Mishan (2005) works with a more inclusive definition of literature arguing for the use of the three dimensions (as she names them) of literature: canonical literature, contemporary literature, and the literature of popular culture. As Mishan (2005) says, there is “a dynamic interaction between text and reader” (97) that can be used to help motivate learners when literature is used as instructional material. Alongside this motivation literature also offers a context for the language, “[the] use in the language classroom of material from all three dimensions can help portray a fully rounded picture of the TC (target culture) to language learners” (Mishan, 2005, p. 100). Literature offers language within a context that provides insight into the target culture, since “works of literature can provide extended contemplations on a society’s current concerns, complementing information from the media which might be less in-depth if more up-to-date and factual” (Mishan, 2005, p. 100). Literature offers a context that opens up the culture to learners and can be used to “encourage critical analysis and questioning of cultural ideologies as well as linguistic conventions” (Mishan, 2005, p. 103). Along with providing a jumping off point for cultural and critical analysis, literature can also be useful “in illustrating colloquial functions of linguistic forms” (Mishan, 2005, p. 105). Reading literature is also a personal process and the response to literature can be used beneficially; “this personal, affective response to literature is central to the way it is used for language learning” (Mishan, 2005, p. 105) and therefore reflects social learning as described above. In a class, literature offers students many opportunities to respond to and discuss the text: “once the material has engaged the learners, class or group discussions can ensue, either spontaneous or controlled/directed by the teacher, in which learners deploy their communicative skills”
(Mishan, 2005, p. 108). Literature lowers the affective filter, so using authentic literature that native speakers of the target language also enjoy makes the experience more satisfying to learners, as well as building their confidence.

In “Using Literature for Language Teaching in ESOL” Gregory Strong (1996) discusses and encourages the use of literature, specifically a wide variety that offers students choices, as part of a communicative classroom. Echoing Mishan (2005), Strong (1996) says literature offers a context for studying language and a way to acquire new vocabulary and grammatical structures as well as developing reading skills. Strong (1996) also describes literature as a way to explore and teach cultural values: “it is in the discovery of these different values that greater understanding grows of another culture as well as awareness of one’s own culturally-bound values” (303). Literary texts also offer a motivating challenge to students as they are more complex and difficult than textbooks, but also more engaging. The “story grammar,” defined by Strong (1997) as the essential elements used by all to tell stories, provides a schemata for learners that can be taught to improve reading comprehension, as Smith (2012) and Newkirk (2014) also suggest, and these essential elements can be used as a basis for group work.

Along with Strong (1997) and Mishan (2005), V. V. Suntharesan (2013) also researched the use of literature in second language instruction in “Exploiting Literature in the Teaching of English as a Second Language.” This article argues for including literature in ESL instruction, claiming literature is the “sum product of the language” and therefore contributes to learner motivation, creates a good classroom environment, and overall has a positive impact on learning. Suntharesan (2013) then situates the objectives of students’ knowledge of literature within the personal growth model, noting that
personal pleasure in reading literature makes it relatable to learners. The text essentially becomes “a stimulus for the development of language” (Suntharesan, 2013). She then notes the challenges of using literature of an appropriate difficulty level, and allowing adequate time for students to process and respond to the literature, arguing for literature as authentic material that provides context for language, allowing teachers to “concentrate on teaching how a language can be used rather than teaching about the language” (Suntharesan, 2013). As a contextualized form of language, this also offers access to the cultural norms of the target language. The article argues that using literature creates an opportunity for learners to have interactive discourse regarding the social, political and/or historical background of the literature. Literature also creates more interest in and exposure to the lexical and syntactical aspects of language. Suntharesan researched her claims by using two groups, a control group with a regular syllabus and one with a syllabus based on literary forms. Each group had a Pre- and Post-test, with pretest scores putting the groups at roughly the same level and the posttest showing the experimental group as having greater gains: “the experimental group scored higher marks due to the effect and usefulness of the literary texts they studied” (Suntharesan 2013). Suntharasen’s (2013) research demonstrates the positive impact of using literature in the language learning classroom, supporting the claims of Mishan (2005) and Strong (1997).

One such form of literature that is approachable and often of a manageable length is the fairy tale. I use the term “fairy tale” broadly, to describe the type of short stories, typically including supernatural elements and characters, that are usually told to children and contain a moral or lesson, whether explicit or implicit. These stories are reflective of the culture and society that produces them, as well as the time period of
production. They often have psychological and emotional ties for those who tell them, reflecting Newkirk’s (2014) claim that “as humans, as time-bound mortals, we must tell stories” (p. 146). Mishan (2005) specifically mentions fairy tales as literature that works to exploit the cultural schemata that are often trans-cultural:

the most obvious ones are universal literary genres, such as fairy tales and legends: ‘Fairy tales, unlike modern short stories, cast foreign language readers into a role that is known to them despite some cultural differences. It is therefore easier for them to develop the appropriate schema. (Kramsch 1985: 359). (p. 103)

Fairy tales may be rhythmic and use repetition as they are often written in (or adapted from) the form of a song or poem, and therefore have what Mishan (2005) calls the ‘music’ of a language:

The new learner of a second language is also particularly sensitive to the harmonies or ‘music’ of the language…this receptivity can be exploited in the L2 classroom, as it is with young children, in the learning of language as much (or indeed more) for its sound, its harmonies, rhythms and rhymes, as from its meaning. (Mishan, 2005, p. 109)

The repetition and rhetorical devices of fairy tales are good for helping students recognize this “music.” Because fairy tales are not limited to written text but are retold orally and translated into other media such as film or audio, that “music” of the language can be used in a variety of ways to further enrich learners’ experience.

Fairy Tales as Academic Texts

Bruno Bettelheim (2010), in *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, discusses fairy tales from the perspective of child psychology. According to Bettelheim, fairy tales are the product of a written and oral tradition, the creation of communities large and small throughout the world and over time. He discusses fairy tales as representations of inner issues and psychological conflicts that
children face which can be used to help them sort through issues for healthy development:

The fairy tale…. is very much the result of common conscious and unconscious content having been shaped by the conscious mind, not of one particular person, but the consensus of many in regard to what they view as universal human problems, and what they accept as desirable solutions. (Bettelheim, 2010, p. 36)

As Bettelheim (2010) describes fairy tales, they are a product of distributed cognition, such as discussed in Salomon (1997), and are inherently social; this makes them particularly fitting material for social learning. Fairy tales are the product of a social tradition; they evolve over time and contain past and current (in the revised versions created) norms and customs. This is seen most explicitly in tales that clearly state a lesson or moral, which is culture and context specific. Such examples directly teach the (young) audience specific meanings, and “the child finds this meaning through fairy tales” (Bettelheim, 2010, p. 5).

Fairy tales are authentic in how they are actually used, both in the past and today, to teach social and cultural values that are relevant to learning to communicate in a new language and culture. For Bettelheim (2010) fairy tales are a way to form and structure a child’s imagination and daydreams and give them direction as well as addressing the anxieties and dilemmas of the child which connects to what Vygotsky (1980) says about the role of play, imagination, and rule creation in development. They also offer a representation of cultural and universal ideas that are important for children to learn in order to become full members of their community. The tales are the representation of offloaded cultural knowledge of the community that produces and/or revises them, as they might be described using distributed cognition’s terminology, which “suggest[s] that myths and fairy tales were derived from, or give symbolic expression to, initiation rites or other rites
... these tales meet a strongly felt need and are carriers of such deep meaning” (Bettelheim, 2010, p. 35). While Bettelheim (2010) discusses the role of fairy tales for children’s psychological development, his conclusions are relevant to using fairy tales as language learning material as well. They are authentically used to teach culture and language already, fairy tales are recognized as containing knowledge important to language learners. Bettelheim’s (2010) discussion of an example from *Thousand and One Nights* demonstrates this clearly:

(Here it should be recalled that in Hindu medicine—and the *Thousand and One Nights* cycle is of Indian-Persian origin—the mentally deranged person is told a fairy story, contemplation of which will help him overcome his emotional disturbance) . . . The other figure of the frame story, Scheherazade, represents the ego, as is clearly suggested by our being told that “she had collected a thousand books of chronicles of past peoples and bygone poets. Moreover, she had read books of science and medicine; her memory was stored in verses and stories and folklore and the sayings of kings and sages, and she was wise, witty, prudent and well-bred”—an exhaustive enumeration of ego attributes. (Bettelheim, 2010, p. 88)

Bettelheim’s (2010) example explicitly describes stories as containing knowledge as well as Scheherazade’s value as an individual for knowing the stories. The stories are also described as being used to treat a mentally deranged person, reflecting their importance and influence on people, even though this is an extreme example. This makes the tales dynamic material for language instruction that reflects a social and contextualized pedagogy.

Jack Zipes (2005) similarly discusses the cultural relevance of fairy tales in one of his many books on the subject, *The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm: Texts, Criticisms*. His study reinforces the idea that tales are a natural product of the society and culture:
Fairy tales are a good choice for authentic materials as there are oral versions as well as literary versions that can be used as literature, as Mishan (2005) recommends. Just as the oral tales were spread, adapted and became written versions, the written versions are now transforming into a wide variety of movie, TV and other media versions with new twists and reinterpretations that reflect modern issues and social mores. As a genre created in such a collaborative way, as “a fruitful interaction between oral storytelling and literary reproduction and the invention of tales” (Zipes, 2005, p. xii), fairy tales become more open and less intimidating for students. When dealing with famous literature or explicitly leveled ESL texts, learners can often become intimidated as there already exist ‘correct’ and accepted interpretations and analyses. The existence of such “correct” meanings puts undue pressure on learners, who fear they may be “wrong” in their understanding or interpretation of the text. The most common tales are all openly borrowed and interpreted so there is less pressure to demonstrate a ‘correct’ understanding or interpretation. This openness is based on the long tradition of borrowing and retelling; “all the early writers of fairy tales borrowed from other literary and oral tales, thus their narratives can be regarded as retellings that adapt the motifs, themes, and characters to fit the tastes and expectations of the audiences for which they were writing” (Zipes, 2005, p. xii). Zipes’ (2005) description of the fluidity of tales shows why they are still being reinterpreted today, and are therefore less intimidating targets for reinterpretation by the
language learners. The learners can feel as though they are entering this long tradition of retelling based on their own tastes and context instead of trying to get the correct answer from the text. This may lower their affective filter and encourage their learning.

While currently seen as written and created for children, fairy tales were not historically intended for children in their older versions, but were revised and edited as they became viewed as instructional material for children. This is a key point Zipes (2002) makes in another of his works, *The Brothers Grimm: From Enchanted Forests to The Modern World*. Zipes (2002) explains that the famous fairy tale authors consciously edited and revised the German fairy tales they collected to meet the needs of their audience, which included:

... the endeavor to make the tales stylistically smoother; the concern for clear sequential structure; the desire to make the stories more lively and pictorial by adding adjectives, old proverbs, and direct dialogue; the reinforcement of motives for action in the plot; the infusion of psychological motifs; and the elimination of elements that might detract from a rustic tone. (p. 30)

These changes to tales, based on the motivations of the authors, are often referred to as contamination. This contamination is part of what makes fairy tales relevant and rich material for language learning: “On the one hand, this method of contamination makes the original pure substance of the tale impure, but on the other it revives the tale and gives it new life” (Zipes, 2002, p. 31). This makes it approachable and flexible material that can suit a variety of learning contexts from beginning learners to more advanced academic discussion.
Fairy Tales in the Language Classroom

[O]ur theories of the world must include story schemes, specifications of how stories are organized and how they unfold. Smith, 2012, p. 22

As well as containing important cultural and social knowledge, fairy tales also need to contain the linguistic structures and vocabulary that language learners need to be used for instruction. The more quantitative characteristics of fairy tales are examined in “Fairy Tales and ESL Texts: An Analysis of Linguistic Features Using the Gramulator” by R. M. Rufenacht, P. M. McCarthy and T. A. Lamkin (2011). This article explores two hypotheses:

1] the language of fairy tales will be similar to the language of ESL texts because they are both for audiences with limited English skills; however [2] the content of fairy tales will be different from the content in ESL texts because fairy tales are focused on traditional narratives while the language in ESL texts is typically focused on helping students to learn the culture of the target language. (Rufenacht, McCarthy & Lamkin, 2011, p. 288)

The authors conducted an experiment comparing 50 fairy tales, 100 ESL texts and 150 baseline texts (drawn from narrative, history and science school texts) using the Contrastive Corpus Analysis (CCA) Gramulator tool. The results of the study suggested a high correlation between fairy tales and ESL texts, specifically noting that “the two tests provide evidence that fairy tale texts contain more of the features of upper ESL” and that “fairy tales have a higher level of Narrative features than ESL texts” (Rufenacht, McCarthy & Lamkin 2011, p. 290). They conclude:

The combined results indicate 1) there is a high correlation between fairy tales and ESL texts, 2) the fairy tales contain a significant amount of ESL language structures, and 3) that fairy tales also contain a high amount of baseline text features. Therefore, the linguistic features of fairy tales (as identified through a n-gram analysis) can be considered similar to ESL texts, and we argue that they have
the potential to be used as material for second language learners. (Rufenacht, McCarthy and Lamkin, 2011, p. 291).

While the study provides promising evidence of fairy tales as good material based on more quantifiable characteristics (linguistic structures), the authors did also recognize there were discrepancies in file lengths as well as the fact that most of the fairy tales used were based on translated tales. Both of these factors could have affected the analysis and suggest a need for more studies to assess text similarity and suitability. While they establish the linguistic validity for using fairy tales for language instruction, most other scholars who have studied their use in the classroom have focused on the social and cultural content, as well as how they can be used to motivate or engage students.

J. C. Davidheiser (2007) is one such scholar who discusses the use of fairy tales as cultural materials in “Fairy Tales and Foreign Languages: Ever the Twain Shall Meet.” He describes using his experience incorporating fairy tales into curriculum for three courses: first, The Literature and Culture of Fairy Tales, a first year course taught in English; second, Elementary German; and third, German 310, the German Fairy Tale. The first incorporation of fairy tales into curriculum was for the First Year Program and was a course conducted in English. Both team-taught and solo-taught, the class was intended to “awaken first-semester students to the richness of cultures beyond their own” (Davidheiser, 2007, p. 220). The success of this course prompted the inclusion of fairy tales into the Elementary German course: “Statistics for the First Year Program show that for four years running, more students chose the Literature and Culture of Fairy Tales for their first semester at the university than any other” (Davidheiser, 2007, p. 221). As well
as being used for culture courses and beginning language, Davidheiser (2007) also used fairy tales for an advanced German course by using Grimms’ tales in their original German (p. 223). Based on these experiences, Davidheiser (2007) advocates for the use of fairy tales as materials good for language learning as well as learning about culture: “whether at the elementary foreign language level or in more advanced courses, fairy tales provide an avenue for coming to good terms with both the structure and the culture of the target language” (p. 215). Fairy tales provide good fodder for discussions based on content such as the morals which can be debated and analyzed for rhetorical functions. Additionally, Davidheiser (2007) brings up the fluid nature of fairy tales and how their continual change and evolution makes them a more adaptable and open genre for learners: “with fairy tales, much borrowing has taken place and many adaptations have been made to particular times and cultures . . . fairy tales cross not only cultures and genders, but social strata as well” (p. 217). This, similar to Mishan’s (2005) conclusions, can positively impact learning.

Planaria Price (2001) in “The Magic of Folktales for Teaching English and Culture” discusses her use of fairy tales while teaching ESL. Like Davidheiser (2007), she discusses fairy tales as cultural material that offers learners access to the references and allusions that are used by native speakers on a daily basis. Price (2001) discusses the importance of becoming proficient in more than the grammar of a language as a way to become an active member of a community; her argument is reminiscent of Lave and Wenger’s (1997) discussion of learning within communities of practice. Price (2001) uses an anecdote about a student, Kozo, “a professor of English Literature in Japan,” to illustrate the power of fairy tales even for language learners with extremely high
proficiency (p. 5). While observing a lesson based on *The Three Little Pigs* in Price’s (2001) class, this professor experienced an insight connecting the fairy tale to a moment from a movie, *The Shining*, that he had not understood while watching it: “For Kozo, a professor of English lacking the cultural hooks, it had meant nothing. Now, he finally understood, totally, intellectually and viscerally. He was now a member of the ‘family’” (Price, 2001, p. 5). Even with high language proficiency he was unable to fully appreciate material in the target language without the cultural knowledge that native speakers use and have access to, and fairy tales helped provide this knowledge for him. Fairy tales are a product of the culture, culture which cannot truly be separated from the language, and by using them as material for language instruction learners reap the benefits of more authentic language: “They are actually internalizing the complete experience” of the language (Price, 2001, p. 4). Price (2001) promotes fairy tales as language learning material because they include the cultural hooks of the target culture that are necessary for comprehension as well as contextualizing language structures that aid in language acquisition. Retold by each generation, fairy tales are part of the background knowledge people draw on frequently in real life.

Obergfell’s (1983) *Fairy Tales as a Cultural Context in the French Classroom* discusses the use of fairy tales as meaningful and contextualizing cultural material for young adult beginning to low-intermediate level language learners. Obergfell (1983) argues for fairy tales as cultural context in two stages: first, for the beginning student as attractive and entertaining material; and second, for the intermediate student as a path to explore the deeper cultural realities and patterns. Speaking of the French classroom example, Obergfell (1983) says, “reading this fairy tale [a Perrault tale] with proper
direction and guidance may lead to an understanding of some facets of the French national character” (p. 441). Comparing the tales of different cultures, often the same tale retold by different author(s), is a way to give students access to the “national mentality” and themes or values of the target culture (Obergfell, 1983, p. 443). Obergfell (1983) uses the example of comparing the French, German and American versions of “Little Red Riding Hood” to look at each nation’s writing style, themes and the values they espouse to the next generation. This offers insight for language learners who need to familiarize themselves with the target language writing styles and learn how it may differ from what they are accustomed to in their first language.

The comparison of fairy tale variants also offers insight into what topics and material are considered appropriate culturally. Whether the fairy tale includes explicit violence or sexual themes or ignores these darker ideas in favor of a more sanitized version for children, these attributes reflect the view of the culture that produces them. As is discussed using an example comparing American and French tales:

The acknowledgment that sex even exists is, of course, mostly omitted from American children’s literature, but it is present throughout French children’s literature and once more underscores the realism of the French. Denying the existence of sex and violence, as American children’s literature has chosen to do is alien to the French, who present an even, balanced, and realistic picture of both sides, good and bad, of life, human nature, and nature in general. (Obergfell, 1983, pp. 444-445)

By discovering and exploring these socio-cultural and rhetorical themes, especially in relation to one another, learners can gain access to the perspective of the target language, allowing them to improve their overall communicative skills in the language.

Bette Brickman (1998) discusses a writing-task case study regarding cultural values, intercultural skills, and the affective filter in “A Moral to the Story: Folktales in
the ESL Writing Class 1998.” In the short article, she outlines the discussion project of an advanced ESL university writing class where students retold and explained their favorite folktales and compared their different versions as well as the purpose (usually a moral or lesson) behind them. Based on her experience with the activity, “not only did the project allow students to examine their own culture, it also allowed them to share it with others through publication in the folk tale booklet” (Brickman, 1998, p. 68). This further supports the use of fairy tales in language instruction as argued above.

**Synthesis**

The above authors, Davidheiser (2007), Price (2001), Obergfell (1983) and Brickman (1998), all discuss how they have used fairy tales within the classroom and promoted their use as material suitable to teach culture and language skills. Alongside these more overarching arguments for the use of fairy tales as language learning material, the tales are also beneficial for the ways they may lower the affective filter to more generally promote language acquisition. Each genre of literature is written within a certain story schema, a familiar format or organization that is often shared across cultures, as discussed by Smith (2012) and Newkirk (2014). Literature, and particularly fairy tales, work to exploit these cultural schemata for the benefit of learners; as Mishan (2005) argues, “the most obvious [genres] are universal literary genres, such as fairy tales and legends” because they cast their audience into familiar roles already known to them, even if there are cultural differences (p. 103). Presenting language within a familiar context, or schema, aids acquisition while lowering the affective filter of learners by creating a comfortable situation.
When instructors trigger students’ previous knowledge first, students begin from a more familiar, comfortable place, and are positioned to join the community of practice of the target language classroom and beyond. Along with lowering the affective filter, the use of authentic material that native speakers of the target language also enjoy makes the experience more satisfying to learners while simultaneously building their confidence. It is not ‘dumbed down’ language common to textbooks, but actual, worthy language they are comprehending and using. Beyond being appealing material, fairy tales also activate learners’ schemata for various literary traditions of the world. These basic schemata are familiar to learners and aid in lowering the affective filter and utilizing prior knowledge, allowing them to focus their energy on the language directly because they are already familiar with the content and structures of the material (Smith 2012; Newkirk 2014; Brickman, 1998). Because they are the creation of each society/culture and/or the exchanges between societies and cultures, the various fairy tale traditions reflect distributed cognition within their communities of practice. They are the packaged values and expectations of the culture, and are designed to be appealing, making them engaging for students. Price (2001) focuses on this motivating aspect of fairy tales, claiming “they are universal in their delight and appeal to the human mind and heart. The stories captivate the students” (Price, 2001, p. 2). This interest has a positive effect in class. This appeal to the reader and engagement between text and learner aids in lowering the affective filter (Davidheiser, 2007), and creates a better environment for language acquisition as described by Mishan (2005).
CHAPTER III

METHODOLOGY

Standards and Objectives of the Curriculum

This chapter describes the research done that influenced the design and creation of curriculum and instructional materials found in Appendices A-B. Those appendices include curriculum for two consecutive courses designed for English as a second language learners. This section presents a rationale to explain more specific curricular design choices alongside a syllabus to outline how the two consecutive courses could proceed. The existing scholarship, summarized above, supports the use of fairy tales for language instruction as an authentic cultural product that suits a sociocultural teaching methodology. The curriculum found in Appendix A is intended to be used in an intensive ESL/EFL program for students planning to attend an English speaking university. It is designed as two courses to be taught sequentially, with the first intended for intermediate language proficiency students focused on developing greater proficiency and confidence with English, the Basic Interpersonal Communication Skills (BICS), as well as providing more familiarity with target language culture. The second course is intended to build on the first to prepare for an academic context, the Cognitive Academic Language Proficiency (CALP) as it is referred to, to prepare students for an English speaking university.
When designing the curriculum the 5 Cs; Community, Communication, Culture, Connections, and Comparisons were used as standards (ACTFL, 2015). These are the goals created by the National Standards for Learning Languages, with the Common Core State Standards’ College and Career Readiness and 21st Century skills in mind, “to clarify what language learners would do to demonstrate progress on each Standard” (ACTFL, 2015). The first, Communication, is focused on communicating in multiple languages to function at interpersonal, interpretive and presentational levels. The second, Culture, is about broadening student perspectives related to language and culture, looking at perspective as both practices and as products to improve interactional competence and understanding. The third, Connections, describes the goals of relating student learning and experience to other disciplines in order to function in academic and career situations. The fourth, Comparisons, describes the goals of gaining insight from comparisons between languages and culture in order to improve interactional competence. The final ‘C’, Communities, echoing the ideas of Lave and Wenger (1997), focuses on the ability to communicate to participate within a community through interaction and collaboration.

The first class is intended for intermediate level students as described by the American Council on the Teaching of Foreign Languages (ACTFL). The intermediate level is generally described as the ability to use practical/basic language skills within familiar situations. Intermediate writing skills, according to ACTFL (2015), are “characterized by the ability to meet practical writing needs, such as simple messages and letters, requests for information and notes,” mostly in present tense. Intermediate speakers are described by ACTFL standards as, “distinguished primarily by their ability
to create with the language when talking about familiar topics related to their daily life. They are able to recombine learned material in order to express personal meaning” typically in present time (ACTFL, 2015). An intermediate listening level is described by ACTFL as “understand[ing] speech that conveys basic information” within familiar contexts (2015). The final skill, reading at the intermediate level, is characterized by relying on contextual clues to “understand information conveyed in simple, predictable, loosely connected texts” (ACTFL, 2015). As can be seen from the different skill descriptions, intermediate proficiency is generally characterized by the ability to use language in typically simpler and more familiar contexts. The goal of the first intermediate course is to develop learners’ ability to connect their discourse, use multiple tenses, demonstrate good vocabulary and generally “meet basic work and/or academic needs” following the ACTFL (2015) description of Intermediate High and Advanced Low proficiency descriptions. The assignments and tasks are intended to foster these language skills. While the intermediate course will include a focus on written language skills, there will be a greater focus on speaking, listening and reading skills than in the more advanced course. The general goal of the first course is to improve students’ proficiency and build confidence in preparation for more academic English contexts.

The second course is intended to develop advanced proficiency skills with a focus on academic language specifically. Because of this academic focus, more emphasis will be placed on reading and writing skills, though being able to listen and speak in ways appropriate to an academic setting also remain important. Advanced writing proficiency as defined by ACTFL (2015) means the ability to informally and to some degree formally correspond as well as use the major time frames with paraphrasing and elaboration as
necessary to clarify; writers at this level can “produce connected discourse of paragraph length and structure.” Along with improved writing skills, the other main goal of the second course is to improve reading, especially of more difficult and scholarly texts. Advanced reading is described by ACTFL (2015) as being able to compensate for limitations using contextual clues as well as being familiar with conventions. Upon completion of the second course, learners will ideally have a solid command of Advanced skills and a beginning command of Superior skills that reflect an ability to read material without prior familiarity, particularly lengthy professional and academic texts.

The Curriculum

For the curriculum, I have chosen to use more developmental assessment and portfolios, using both individual and group work, to encourage community building and social learning as well as to incorporate a focus on process and revision. In “Teaching and Assessing Academic Writing via the Portfolio: Benefits for learners of English as an additional language,” Romova and Andrew (2011) ask the research question, “in what ways are multi-draft portfolios useful for the teaching, learning and assessment of AW?” (p. 112). They looked at using portfolios as assessment tools in a tertiary level academic writing (AW) class in New Zealand. Romova and Andrew (2011) used a process-focused pedagogy theorizing that it could be used for summative as well as micro and macro assessment of students’ progress, emphasizing the “role in socialising learners to target discourse communities” (p. 112). Their theoretical background, which discusses learning as social, writing as culture-specific and the AW class as a way into a community, echoes very closely the ideas of Lave and Wenger (1991), Gee (2014) and others discussed in the
Literature Review, even referencing some of the aforementioned authors’ works. After collecting the data from the 41 participants, they found four themes emerged from the student reflections:

(1) the challenge of referencing; (2) the development of understandings of discursive forms; (3) the range of learning capital inherent in the draft-focused portfolio-based writing process; and (4) the impact of teacher feedback. (Romova & Andrew, 2011, p. 116)

The study concluded that portfolio assessment helps students have more agency in their learning, as well as “providing a valuable, authentic, learner-controlled experience of learning” that also provides space to negotiate new identities and literacies (Romova & Andrew, 2011, p. 119). As Mishan (2005), Gee (2014) and Lave and Wenger (1997) discussed, this authenticity and use of identity is significant in language learning.

Like Romova and Andrew (2011), Stuart (2002) undertook similar research about alternative assessment. She discusses how she used a class magazine project in an Intensive English for Communication (IEC) course, “Improve Your Students’ Writing with a Class Magazine.” She breaks the magazine project into four phases (planning, work, editing and production), and encourages its use as “a communicative writing project that allows the students to write about topics in which they are interested” (p. 1); she adds that this project works at every level with appropriate modifications (Stuart, 2002, p. 1). While I do not use the same phases as Stuart, and use fairy tales to focus topic choices as opposed to completely free choice, my curriculum similarly uses modeling and analysis to make explicit the expectations of an American/English speaking audience and teaches grammar only within the context of and as needed by students’ current work.
Burner (2014) reviews the literature on the use of portfolio assessment specifically for language classes in “The Potential Formative Benefits of Portfolio Assessment in Second and Foreign Language Writing Contexts: a review of literature.” Burner (2014) advocates for Portfolio Assessment (PA) as an assessment based in social constructivist learning theory that reflects the work of Vygotsky (1980) and Lave and Wenger (1991) among many others. Portfolio Assessment focuses on learning as a process and the development of the student: “the focus is not merely the product of the writing, but also the development of text over time through revision and editing, self-reflection, and self-awareness about one’s own writing abilities” (Burner, 2014, p. 141). As well as reflecting more authentic language use, shown to be key by Mishan (2005), for second and foreign language students, “authenticity seems to be an important benefit of using PA in SL/FL contexts” (Burner, 2014, p. 143), and additionally reduces anxiety for learners according to the scholarship reviewed. This last point, the reduction of anxiety, also ties into how the use of PA affects learner motivation: “based on the research literature, it is fair to claim that one of the potential benefits of PA in SL/FL contexts is that it motivates students to write and learn in a new language” (Burner, 2014, p. 145). Based on the above researchers’ findings, using portfolio assessment would be effective in promoting social, authentic and process-oriented learning.

Preliminary Research

Alongside the literature review of Chapter 2, preliminary research using a syllabus incorporating fairy tales for a section of English 130E: Academic English at California State University, Chico, was done. The experimental syllabus in Appendix C
outlines the assignments created for the first year composition course for international ESL students attending California State University, Chico. There were sixteen students enrolled, the majority being first year freshmen with some second through fourth year students. The class focused on first year composition skills but incorporated some fairy tale materials and themes as a testing ground for the use of fairy tales in an ESL class. The survey given to students upon completion of the course can be found in Appendix E with the survey results in Appendix F. Of the sixteen students, fifteen participated in the survey intended to obtain feedback from students on their prior knowledge of fairy tales and whether it aided them in the class tasks. It was also intended to gauge whether students found the use of fairy tales supportive and/or interesting. In Appendix D are examples of student work collected from three of the assignments used. When making decisions about the curriculum, the function of assignments piloted in the English 130E class was considered. Future work could include an analysis of the student work, and survey results could be used to consider the claims made about the positive influence of using fairy tales in language instruction, with specific attention directed at how the language skills as described by ACTFL (2015) appear and develop in the student work.

Curriculum Rationale

This section is intended to explain the reasoning behind curriculum design decisions as well as breaking down the main assignments of each course in some detail. The paired design of the courses reflects the view of learning as a process rather than as discrete events, and the importance of building prior knowledge in supporting participation. Additionally, the curriculum encourages communication and collaboration
with others and makes connections to different disciplines as well as different materials, following the goals outlined by the 5 ‘C’s. The first course is intended to build intermediate learners’ proficiency and confidence. In the first course, learners will begin by reading fairy tale texts in various media and using the material to build English literacy skills, while also becoming more aware of the target culture in order to improve intercultural communication.

**Course One**

After each outline of the units taken from the curriculum in Appendix A is an elaboration of the unit with some explanation of how it seeks to meet the goals and develop the skills as described by the 5 ‘Cs’ and ACTFL.

**Unit one: What’s the story? What’s a story?** Students will read/view a total two tales (such as: Perrault’s “Cinderella” and Jacob’s “Jack and the Beanstalk” and/or the Disney movies “The Little Mermaid” and “Pinocchio”) and write short summaries with reviews (an opinion) of each. The texts chosen should be readily available to the learners. To practice students will read example movie/book reviews from current materials as examples of how they are written (examples such as the summary on the back of a book or movie case). Depending on available time movies and readings will be begun in class and if possible a movie night could be organized as an extra community-building way to view one as well as making movies more accessible to students.

1. Summary 1 of the fairytale viewed/read in class, also completed in class.
   a. Summary 2 of another (second or other) fairytale viewed/read
      
      Draft for peer feedback
   b. Final turned in either during Unit 2 or with final portfolio
Unit two: What’s your (national, ethnic, family, cultural…) story? The unit will begin with modeling and practice activities that incorporate the summary skills used in the first unit. The main task of this unit is: Tell Me a Story. Students will choose or find a story common to their native country or language, one they remember being told when young or that is representative of their cultural story traditions. They will write a summary of the tale as well as provide some background information (the author of the tale, if it is from a collection or part of an oral tradition, their earliest remembered experience hearing it-who told them the story). They will then present, tell, their story and turn in the final written version of the summary with background information.

1. Draft of ‘Tell me a story’ including the summary and background information for in-class group work/feedback.

2. Presentation

3. Final draft

The tasks of this first course focus on developing the summarizing and literacy skills associated with the ACTFL Intermediate writing level, as well as building on students’ intermediate speaking/listening skills to practice using tenses other than present and about less familiar topics. Unit 1, ‘What’s the/a story?’ begins with assignments and tasks related to summarizing different versions of fairy tales, including tales assigned by the instructor and ones brainstormed by the students. To start the unit there will be in class brainstorming of what tales they are already familiar with and what are the most common to the area. Beginning with summarizing tasks provides practice for intermediate language skills while using the most common or familiar tales triggers learners’ prior knowledge. The brainstorming is intended to be community building and
to develop learners’ confidence through the use of prior knowledge that can be used to introduce the next unit. Establishing what the common and known tales of the class are can also provide a focus for the teacher when choosing examples and material. In Unit 2, ‘What’s your story?’ the task of summarizing and presenting a tale from their own background reflects the Comparison goal of the 5 ‘Cs’. It is intended to trigger thinking about societal and cultural similarities and differences, and through this improve intercultural communication. Looking at familiar stories in Unit 1 as well as making basic comparisons with their own culture/language stories in Unit 2 encourages conversation more naturally, as shown in the existing scholarship. Having learners find a story from their own background utilizes their prior knowledge again while they make connections between their first language and culture and that of the target language. The task incorporates reading and some translation skills while also including oral interpersonal and presentational practice through peer work and final presentations. These comparisons of tales should be used to transition into Unit 3.

Unit 3: Who’s telling the story? The unit will begin with activities using biographical information in class alongside an introduction to finding articles or information. Students will then choose a fairy tale author (from provided options or of their own choice) to research, finding at least 2-3 articles about them.

Option A: Using the three or more articles students will then write a biographical article about them including their basic biographical information, the works/tales they wrote and any beliefs or organizations that influenced their writing.

This option would be appropriate to a class with a higher proficiency level or if more time is available to incorporate supportive activities and more drafts.
Option B: Using the two or three articles found the students will create a modified annotated bibliography by writing summaries of each article. The final product will be the collection of summaries with article information (author, title, source-book, magazine, website, etc.)

This option would be appropriate for a class with a lower level or more varied proficiency levels or if there is a time restriction.

1. First article summary (as a in-class Quick Write)
2. Draft including minimum required sources for peer feedback
3. Revised draft for teacher feedback
4. Final draft

*A similar task was used in the Experimental Syllabus as part of introducing the Literature Review and practicing the language skills of it. Students read two short articles in class, one that discussed the Brothers Grimm, and used them to look at how their background affected their revision and editing of tales. The other article was used to begin connecting that with later uses of the Grimms’ work, specifically by the Nazis in WWII. Students appeared to find the task interesting and some used the articles or similar topics in their work later on in class.

Following the summarizing tasks from Units 1 and 2, in Unit 3: ‘Who’s telling the story?’ learners will move onto assignments that begin using more outside sources and incorporating more reading practice. While continuing to build on the summarizing skills, learners will begin making connections between different tales and their classmates’ tales, reflecting the Connections goal and standards of the 5 ‘Cs’. Ideally some of the different tales chosen during Unit 2 can be used for comparisons that lead
naturally to looking at who wrote them and why they wrote them the way they did. The task is also intended to introduce the basic idea of authorship as it relates to creating and interpreting texts. At the end of this unit learners should be encouraged to begin thinking of themselves as authors.

Unit 4: What’s a new story? What’s your own story? Students will create their own version of a story by rewriting a fairytale of their choosing to reflect modern characters and/or settings and including a significant plot change or twist (defined by the class). After creating their own individual tales and workshopping within groups they will choose one or combine theirs to create a skit in their groups. They will present their skits after rehearsing, with each member participating equally, and turn in their individual tales as well as group script.

1. Outlining/brainstorming stories
2. Draft for workshopping
3. Revised individual story
4. Draft of skit script
5. Rehearsal of Skit
6. Skit Performances
7. Final skit script and final individual stories

The final task will be broken into two units, the first intended to be more creative while using prior knowledge and the information from the first half of the class. In Unit 4: “What’s your/a new story?” they will create their own new tales, beginning with some group activities to prepare for such creative writing. Writing their own story allows them to create something reflective of their own experience and ideas,
encouraging them to take more ownership of their learning. To aid learners in the creative process, multiple collaborative and workshop activities would be included. Unit 4 will include some overlap with Unit 5 as they will work in the groups to create a skit based on one student’s tale, or a combination of several students’ tales. As they decide on the skit script, they will begin reflecting on their own writing through the tasks of Unit 5. This second part of revising their own story will be more focused on collaboration and presentational communication.

**Unit 4.2: How do you (decide to) tell a story?**

Option A: Students will write a review of another group’s skit (each student assigned a different skit so that within each group the members write about a different skit). The reviews will summarize the story portrayed and give an opinion.

Option B: Students will write one or two sentences giving an opinion/review for each skit presented. Groups will then be given the reviews of their skits and incorporate them into their magazine as an advertisement. The advertisement will include a description of the skit (summary of the story) and selected quotes from the peer reviews.

Alongside the review work of the skits students will also do reflective work (written and in group discussion) about how they wrote their own stories as well as creating a collaborative story for the skits. They will be asked to connect how they wrote with how the author’s discussed in Unit 2 wrote.

1. Reviews
2. Reflective writing

Unit 4.2, ‘*How did you tell your story?’* will mark the time when the course shifts from a focus on summarizing and basic communication skills to practicing more advanced
proficiency skills required in academic contexts. It will build on the previous task looking at the idea of authorship and conducting some basic research. It is intended to shift the focus onto the students themselves as authors and begin to think about audience in basic ways as well as provide reflection on how they accomplish tasks. It will include more summarizing tasks as constructive repetition and build on those skills by incorporating more review/opinion and reflective tasks. Creating a collaborative story for the skit after their individual stories allows for more communication and oral language practice. It also provides an opportunity to see how others work and how they work with others on the same/similar task. Doing so while beginning more reflective tasks should lead to thoughtful reviews of each other’s work that also make more explicit the skills and cultural knowledge that were used. Collaborative and reflective work will be the focus of the final unit.

**Unit 5: Telling the story.** Last week (two weeks if possible) will be for the groups to work together making final revision, design and editing choices to complete their magazine. Students will work within their groups as well as consult with the instructor to finalize and polish their final Magazine portfolios. It will also be time to publish the portfolios (depending on resources and time).

1. **Final Portfolios**
2. **Revised Assignments (Summary, Their (cultural/national/family) story, Biographical article, New story, Skit scripts and reviews)**

The final unit is for learners to work within their groups to make final revision, editing and design decisions while producing their complete portfolios. The final portfolio should be collaborative and creative, and is intended as a more holistic
assessment of the class. While each student will have a minimum of three works in the final product, the final portfolio will be a group product. Students will be able to pick from the main assignments of the class as well as some of the in-class tasks (that meet similar criteria regarding length and content). The work they choose to include and exclude, as well as the rest of the work done during the class, should indicate to the instructor whether the goals and objectives of the course were met. They will be able to go back to past assignments to make final revisions based on feedback received while evaluating their own work to decide what should be included. Peer feedback and group work during the class should typically be done within their groups, although activities for different groups to work together or to break up groups should periodically be used to encourage community building and interaction within the class as a whole. As the portfolio will be modeled after a magazine, students will be encouraged to include any artistic work they may create that is related to the material, as well as adding material that would be appropriate. Ideally, time throughout the course will be set aside to allow for group work and planning on the final portfolios at the end of each task. How much time will depend on the individual course, though at least ten minutes at the end of each unit should be given to groups to discuss the final portfolio. How the magazine is put together will depend on the resources of the class but it can range from utilizing online templates to create e-magazines to lower technology options such as cutting and pasting with paper.

Upon the conclusion of the intermediate course students should have control over intermediate skills and begin demonstrating some advanced skills as described by ACTFL (2015). Students will begin the second course intended to develop academic, or advanced, language proficiency that is needed to successfully participate in an English
speaking academic community. The second course will use the background knowledge, and practice skills developed in the first to begin building the academic language, CALP skills, as necessary for success at an English language university. It also uses more of the assignments used in the Experimental Syllabus class as it was also for a class focused on academic writing.

**Course 2**

As in the discussion of Course 1 above, each outline of the units taken from the curriculum in Appendix A is followed by an elaboration of the unit with some explanation of how it seeks to meet the goals and develop the skills as described by the 5 ‘Cs’ and ACTFL.

**Unit 1: Why/How are they telling this story?** This unit will introduce the idea of argument, author and audience in writing. Students will analyze an advertisement, public service announcement or video/text making a statement using a fairy tale or fairy tale theme for the way it argues (sells) and to whom (audience) and by who (author). Students will then create their own advertisement in their small groups, video or print depending on resources. They will present their advertisements alongside an explanation for the argument and audience they choose.

1. Choosing an advertisement
2. Draft for peer feedback
3. Revised draft
4. Group project making an advertisement
5. Presentation of advertisements
6. Final draft of Advertisement Review in the portfolio.
*This assignment was used in the Experimental Syllabus though the group task of creating an advertisement was not used there. It was added to incorporate more interactional and presentational language.

Unit 1 of the course will start with a more explicit focus on argument and build on the ideas of authorship and audience introduced in the intermediate course. A text, such as “Backpacks and Briefcases” by Writing Spaces, that introduces some of the ideas of rhetoric should be used to begin what will be an ongoing discussion about writing. Looking at advertisements using fairy tale themes and plots will utilize learners’ prior knowledge, built up in the first course, to look at how information is presented. As well as looking at the advertisements as cultural products reflective of the Culture goal. Advertisements are engaging examples of rhetoric as they often have clear arguments and claims (they are selling something) that make them good examples of how rhetoric is used in writing. They are also generally short and use images that provide important context for language learners. Practice reviewing will be done through looking at examples of advertisements in class and group/pair work specifically as modeling of what is expected in the Review Assignment. The review assignment will consist of each learner choosing an advertisement using a theme or plot from a fairy tale, writing a summary and analyzing the advertisement for its argument, author and audience. They will also work in groups to create their own advertisement for which they will make conscious and explicit decisions regarding the audience and argument they are using. This attention to argument, author and audience is intended to naturally lead to the next task involving similar practices with more academic texts.
Unit 2: Did they tell this story well? Students will begin conducting research on a topic related to fairy tales of their choosing. They will find two articles, one a scholarly source, and write summaries/paraphrases and evaluate the articles. The first will be for a regular, though moderately difficult, source while the second should use a scholarly article. Alongside the scholarly article should be supportive activities as it is difficult reading. The evaluations will include a summary or paraphrasing of the information (using quotes) and mention of the audience and author and how they presented the information. Those students who are more proficient should be pushed to begin connecting the sources in the second one as well as how it will be used in their larger paper.

1. Finding first article
2. Draft of first Article Evaluation for peer feedback
3. Final draft of first
4. Finding second article (in class writing summary of part or all).

**Beginning Literature Review Unit**

5. Draft of second Article Evaluation for peer feedback

Second draft of Article Evaluation for peer feedback and in class work to begin putting sources together/outlining Literature Review

*A longer Article Evaluation Assignment was used in the Experimental Syllabus. I found it to be a supportive assignment that naturally built toward the larger assignment. It also helps learners to focus on reading skills specifically and provides more guided practice finding sources.*
Unit 2 will begin work with more academic texts using the same skills practiced in the first unit. It will be broken into two parts and is intended to overlap with the next and main task, the literature review. It is also intended to build on the analysis skills and awareness of author and audience practiced in the Advertisement Review as well as begin preparing them for what is expected in an English speaking university. Tasks that seek to meet the Culture and Communities goals. The first Article Evaluation will be practice research that may or may not be used in the actual literature review. Working within the class students will be guided through searching for an academic article with accompanying discussion about what makes an article scholarly, and identifying the basic components or format. Supportive tasks will be included as part of pre-reading, post-reading and prewriting as support. The first Evaluation will only have two drafts, one for peer feedback and workshopping and then a final revised version. The second Evaluation will use an article students find on their own and include two drafts. The first will be subject to the same type of peer feedback as Evaluation 1 while the second will include revisions and additions connecting the second article to the first (or another article if they have changed topics or angles). There will be a final workshopping session before turning in a final revised Evaluation. The work and writing of either Evaluation is intended to be included in the literature review assignment.

Unit 3: Collecting all the stories (getting the big story/picture). Students will write a literature review using 5-7 sources, including at least one that is scholarly, about a topic related or connected to fairy tales. In the literature review each source should be summarized, including using some quotes to practice citations. Sources should also be connected to one another or the larger topic chosen or at least presented in a logical way.
Possible topics that can be suggested to students:

- **History:** Research the biography of a major fairy tale author or the context and/or evolution of a significant or famous work/collection.

- **Technology:** Research the technology associated with publishing and disseminating fairy tales (printing press, computers, publishing and disseminating works)

- **Socialization:** How fairy tales are used in society or how they are a cultural product.

- **Business:** The commercial use of tales in advertising and media, how they have produced industries such as Disney or copyright laws

- **Music:** Looking at the composition of music in fairy tale movies or shows or looking at references to fairy tales in contemporary music.

1. Brainstorming/Outlining with topic approval by instructor

2. First draft for peer feedback

3. Second draft for teacher feedback (with small group or individual conferences if possible)

4. Translating the literature review into a presentation

5. Final draft in portfolio

*This assignment is modeled closely on the Literature Review assignment of the experimental syllabus.*

The literature review assignment will continue the skills used when beginning the Article Evaluations. Learners will practice finding and evaluating sources, using
summarizing skills practiced in the intermediate course, as they did for the Article Evaluations, while also beginning to connect sources to each other, and ideally, a central topic or argument. The Literature Review assignment will be focused on building reading proficiency and demonstrating comprehension of texts. Additionally, this will also facilitate students working towards the more advanced goal of making connections between texts and to the larger community within their writing, reflecting the Connections and Communities goals. It will include multiple drafts and accompanying pre and postwriting activities while incorporating previous work such as the first Article Evaluation. Students will work with peers and receive feedback, from within their groups, as well as receiving feedback from the instructor on the next to last draft. Alongside written instructor feedback should be small group or individual conferences depending on time constraints.

**Unit 4: Presenting the big picture.** Students will present their literature reviews to one another in a gallery walk format. Half the class will act as audience while the other half presents and then vice versa. Presentations will include an explanation of the research they conducted and responding to questions.

Students will also finalize and polish their portfolios, including working within their groups for peer feedback before making final revisions. Final portfolios will include their Advertising Review, Article Evaluation 1 and 2, and the Literature Review, as well as any other related student work that they choose to include.

After completing the literature review, learners will prepare a presentation of the information gathered for it. This will provide learners with the opportunity to practice presentational speech in a supportive environment. The final presentations will be part of
a gallery walk done in class, or, if possible, as part of a larger event to encourage participation in the wider local community, reflecting the Communities goal. By using a gallery walk-style event, there is less pressure on students than if they were presenting alone to a larger audience. It also creates a more conversational environment offering more interactional language practice.

The final portfolio of this course will be developmental, showcasing how learners have developed over the weeks alongside self-reflection. The portfolios of this class will be individual unlike the group portfolio of the intermediate course. Learners will still work within their groups for feedback, revision and design decisions in order to reap the benefits of collaboration for their portfolios while still creating a product that showcases their individual work and development. The portfolios will demonstrate how they have met the 5 C’s and their general development over the course.
CHAPTER IV

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary, Conclusions and Implications

A main premise of the theories discussed is to view knowledge as distributed (Salomon 1997) and learning as a process. Vygotsky (1980) argues that the learning process is social and built on interactions similar to the ideas of Lave and Wenger (1991), specifically interactions and participation within a Community of Practice. Learning is closely tied to participation within a community which makes building a community within the classroom through peer work and collaboration an integral part of second language development. Knowledge is distributed not just among people but also among tools and contexts, making the materials incorporated into instruction key for successful learning. The importance of context in aiding comprehension is also emphasized by Smith (2012) and Newkirk (2014), with both specifically discussing the role of narrative and story scripts in supporting comprehension.

Language is inextricably tied with culture, making the inclusion of authentic materials important to language instruction (Mishan, 2005). Part of what makes instructional materials authentic is using them for communicative purposes within a community that uses the target language. Using authentic materials, such as fairy tales, reflects a more authentic and natural learning process. Bettelheim (2010) and Zipes
(2002, 2005) both assert the value of fairy tales based on how they reflect human psychology, aid in child development, and reflect sociocultural values and customs. This includes functioning as instructional material for new community participants (such as children), making it suitable for language instruction as well.

The implications of the literature review and preliminary research suggest that fairy tales are a rich source of authentic material for ESL/FL instruction. Davidheiser (2007) looks at the successful use of fairytales to teach both culture and foreign language at a university level. Obergfell (1983) also researched using fairytales in a foreign language class and concluded that they had a positive impact. Price (2001) and Brickman (1998) both used fairy tales as material in ESL classes. Price (2001) found they engaged the learners and helped them make connections to cultural references from outside the classroom. Using fairy tales or other folk tales can provide learners with more background knowledge that supports learning while also lowering the affective filter that can interfere with progress. As Rufenacht, McCarthy and Lamkin (2011) discuss, fairy tales also contain the structures and vocabulary needed by ESL/EFL learners. The use of fairy tales in the language classroom is not truly revolutionary as they have been used in activities for a long time. Yet the continued revisions of tales into new movies, TV shows and texts, as well as the references used in music and everyday life, means they can be used in fresh and new activities that can continue to be relevant to current language learners. Fairy tales are authentic cultural products inherently social and participatory as well as having linguistic and contextual information important to second language learners.
The larger implications of this project relate to the importance and effectiveness of using authentic cultural materials in language instruction. Fairy tales are a specific example of the type of material that can be used, but the curriculum presented could utilize other types of materials as well. The curriculum, as well as being beneficial for second and foreign language instruction, could be used for other culture or transitional (high school to university, between schools, etc.) courses with some modification.
REFERENCES
REFERENCES


CURRICULUM

The curriculum is designed around a 3hr/week class for a language school, intensive English program or ESL college prep program with 10 week sessions. The length and scheduling of assignments can be modified and some suggestions for such modifications are offered in the curriculum below as well as in the unit organizer found in Appendix B.

**Intermediate/First Course:** Focus on BICS: Building proficiency and confidence

*Teacher notes:*

The intermediate course will begin with general introductions and class information. During the first week students will be put into small groups of 3-5, depending on class size, to create the portfolio groups. These groups will be who they work with most, specifically for workshopping and feedback. If needed, adjustments or re-grouping can be done, though it would become more difficult and interfere with the final product if done later in the course. Collaboration between groups and interaction with others in class should be encouraged and incorporated through other activities. Each group will produce a Magazine portfolio made of work from each member (a minimum of 2-3 tasks/assignments). Class tasks and assignments are intended to imitate magazine style writing with some appropriate modifications. It is described as a magazine to encourage creativity and incorporate multimodal work that appeals to a wider variety of learners. To help learners identify as people who create the groups should be described as editor groups with the learners alternatively taking on the roles of author, editor and publisher depending on task.

1. What’s the story? What’s a story?

Unit one: 1 to 1½ weeks

Students will read/view a total two tales (such as: Perrault’s “Cinderella” and Jacob’s “Jack and the Beanstalk” and/or the Disney movies “The Little Mermaid” and “Pinocchio”) and write short summaries with reviews (an opinion) of each. The texts chosen should be readily available to the learners. To practice students will read example
movie/book reviews from current materials as examples of how they are written (examples such as the summary on the back of a book or movie case). Depending on available time movies and readings will be begun in class and if possible a movie night could be organized as an extra community-building way to view one as well as making movies more accessible to students.

1. Summary 1 of the fairytale viewed/read in class, also completed in class.
2. Summary 2 of another (second or other) fairytale viewed/read
   a. Draft for peer feedback
   b. Final turned in either during Unit 2 or with final portfolio

*If for a longer course this unit could be extended by including more in class work time and support for the second summary and adding a third review task done outside of class as further practice. It is the shortest of the units either way.*

2. What’s your (national, ethnic, family, cultural…) story?

Unit 2: 1½ to 2 weeks

The unit will begin with modeling and practice activities that incorporate the summary skills used in the first unit. The main task of this unit is: Tell Me a Story. Students will choose or find a story common to their native country or language, one they remember being told when young or that is representative of their cultural story traditions. They will write a summary of the tale as well as provide some background information (the author of the tale, if it is from a collection or part of an oral tradition, their earliest remembered experience hearing it—who told them the story). They will then present, tell, their story and turn in the final written version of the summary with background information.

1. Draft of ‘Tell me a story’ including the summary and background information for in-class group work/feedback.
2. Presentation
3. Final draft

*The presentation form will depend on available time. If more time is available, learners should be encouraged to make more creative presentations that utilize whatever*
resources are available. Presenting can take the form of: oral storytelling with or without props, a puppet show, a video, a slide show, etc.

3. Who’s telling the story?
Unit 3: 2 weeks
The unit will begin with activities using biographical information in class alongside an introduction to finding articles or information. Students will then choose a fairy tale author (from provided options or of their own choice) to research, finding at least 2-3 articles about them. *Option A:* Using the three or more articles students will then write a biographical article about them including their basic biographical information, the works/tales they wrote and any beliefs or organizations that influenced their writing. *This option would be appropriate to a class with a higher proficiency level or if more time is available to incorporate supportive activities and more drafts.*

*Option B:* Using the two or three articles found the students will create a modified annotated bibliography by writing summaries of each article. The final product will be the collection of summaries with article information (author, title, source-book, magazine, website, etc.)

*This option would be appropriate for a class with a lower level or more varied proficiency levels or if there is a time restriction.*

1. First article summary (as a in-class Quick Write)
2. Draft including minimum required sources for peer feedback
3. Revised draft for teacher feedback
4. Final draft

*This task is to introduce doing research, so the articles found can be from any source that meets provided criteria.*

4. What’s a new story? What’s your own story?
Unit 4: 3 weeks
Students will create their own version of a story by rewriting a fairytale of their choosing to reflect modern characters and/or settings and including a significant plot change or
twist (defined by the class). After creating their own individual tales and workshopping within groups they will choose one or combine theirs to create a skit in their groups. They will present their skits after rehearsing, with each member participating equally, and turn in their individual tales as well as group script.

1. Outlining/brainstorming stories
2. Draft for workshopping
3. Revised individual story
4. Draft of skit script
5. Rehearsal of Skit
6. Skit Performances
7. Final skit script and final individual stories

4.2 Telling the story?
Unit 4: continued

Option A: Students will write a review of another group’s skit (each student assigned a different skit so that within each group the members write about a different skit). The reviews will summarize the story portrayed and give an opinion.

Option B: Students will write one or two sentences giving an opinion/review for each skit presented. Groups will then be given the reviews of their skits and incorporate them into their magazine as an advertisement. The advertisement will include a description of the skit (summary of the story) and selected quotes from the peer reviews.

Alongside the review work of the skits students will also do reflective work (written and in group discussion) about how they wrote their own stories as well as creating a collaborative story for the skits. They will be asked to connect how they wrote with how the author’s discussed in Unit 2 wrote.

1. Reviews
2. Reflective writing
5. Last week (two weeks if possible) will be for the groups to work together making final revision, design and editing choices to complete their magazine. Students will work within their groups as well as consult with the instructor to finalize and polish their final Magazine portfolios. It will also be time to publish the portfolios (depending on resources and time).

1. Final Portfolios
2. Revised Assignments (Summary, Their (cultural/national/family) story, Biographical article, New story, Skit scripts and reviews)

**Advanced (second course):** Building academic language (CALP) skills
This course will focus on developing academic language skills and supportive practices to prepare learners for study in an English speaking university (or professional work). Students will again be put into groups of 3-5, depending on class size, for portfolio work. The focus of the groups will be less on collaboration and more on providing peer feedback and brainstorming/discussion.

The portfolio will be individual and contain the revised assignments of the course along with any other related work the students choose to include.

1. Why/How are they telling this story?

Unit 1: 3 weeks

This unit will introduce the idea of argument, author and audience in writing. Students will analyze an advertisement, public service announcement or video/text making a statement using a fairy tale or fairy tale theme for the way it argues (sells) and to whom (audience) and by who (author). Students will then create their own advertisement in their small groups, video or print depending on resources. They will present their advertisements alongside an explanation for the argument and audience they choose.

1. Choosing an advertisement
2. Draft for peer feedback
3. Revised draft
4. Group project making an advertisement
5. Presentation of advertisements

6. Final draft of Advertisement Review in the portfolio.

2. Did they tell this story well?
Unit 2: 2 weeks
Students will begin conducting research on a topic related to fairy tales of their choosing. They will find two articles, one a scholarly source, and write summaries/paraphrases and evaluate the articles. The first will be for a regular, though moderately difficult, source while the second should use a scholarly article. Alongside the scholarly article should be supportive activities as it is difficult reading. The evaluations will include a summary or paraphrasing of the information (using quotes) and mention of the audience and author and how they presented the information. Those students who are more proficient should be pushed to begin connecting the sources in the second one as well as how it will be used in their larger paper.

1. Finding first article
2. Draft of first Article Evaluation for peer feedback
3. Final draft of first
4. Finding second article (in class writing summary of part or all).

*Beginning Literature Review Unit*

5. Draft of second Article Evaluation for peer feedback
   Second draft of Article Evaluation for peer feedback and in class work to begin putting sources together/outlining Literature Review

3. Collecting all the stories (getting the big story/picture)
Unit 3: 2-3 weeks
Students will write a literature review using 5-7 sources, including at least one that is scholarly, about a topic related or connected to fairy tales. In the literature review each source should be summarized, including using some quotes to practice citations. Sources should also be connected to one another or the larger topic chosen or at least presented in a logical way.
Possible topics that can be suggested to students:

- History: Research the biography of a major fairy tale author or the context and/or evolution of a significant or famous work/collection.
- Technology: Research the technology associated with publishing and disseminating fairy tales (printing press, computers, publishing and disseminating works)
- Socialization: How fairy tales are used in society or how they are a cultural product.
- Business: The commercial use of tales in advertising and media, how they have produced industries such as Disney or copyright laws
- Music: Looking at the composition of music in fairy tale movies or shows or looking at references to fairy tales in contemporary music.

1. Brainstorming/Outlining with topic approval by instructor
2. First draft for peer feedback
3. Second draft for teacher feedback (with small group or individual conferences if possible)
4. Translating the literature review into a presentation
5. Final draft in portfolio

4. Presenting the big picture

Unit 4: 2-3 weeks

Students will present their literature reviews to one another in a gallery walk format. Half the class will act as audience while the other half presents and then vice versa. Presentations will include an explanation of the research they conducted and responding to questions.

Students will also finalize and polish their portfolios, including working within their groups for peer feedback before making final revisions. Final portfolios will include their Advertising Review, Article Evaluation 1 and 2, and the Literature Review, as well as any other related student work that they choose to include.
### CURRICULUM UNITS

#### Intermediate Course

<table>
<thead>
<tr>
<th>Unit 1</th>
<th>What’s a Fairy Tale</th>
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<tbody>
<tr>
<td></td>
<td>- Reading or viewing a fairy tale in class after brainstorming common tales they already know. Followed by discussion of what a fairy tale is (including beginning a discussion of the components/characteristics of a fairy tale). (suggested tales: Perrault’s “Cinderella”, Jacob’s “Jack and the Beanstalk”, and Disney’s “The Little Mermaid” and/or “The Jungle Book”) - Reading blurbs (back of movie case, store description of book, story summaries…) together. preferably including one for the tale read/viewed in class just before *if possible using examples from magazines or showing the type expected for the assignment. -What’s a summary, writing one in class of a tale viewed/read together - Watching/reading a second tale -Writing one about a second read/viewed tale outside of class - working with draft in class (in new groups) to introduce the idea of and how to workshop/give feedback - Turn in summary with some revisions</td>
</tr>
</tbody>
</table>

<p>| Week 1 (maybe a little Week 2) | Before beginning the Unit the first class or two will be for general introductions, class information and forming the groups they will work in. Also ongoing assignments (such as Real Life References Journal- description below) would be explained. |</p>
<table>
<thead>
<tr>
<th><strong>Unit 2</strong></th>
<th><strong>What’s your story?</strong></th>
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</thead>
<tbody>
<tr>
<td>- Looking at examples (international versions of……., beginning comparisons) [Choose a western fairy tale that has a good/clear counterpart from another tradition]</td>
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<td></td>
<td>- Compare/Contrast exercise</td>
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<td>- Reading a magazine version of a story (if possible)</td>
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<td></td>
<td>- continuing the discussion about the components/characteristics of a fairy tale</td>
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<td></td>
<td>-QW and sharing about what stories they grew up with, their favorites (Tell Me a Story). Choosing a tale and writing out a summary/beginning to translate if necessary</td>
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<td></td>
<td>-Sharing summaries for feedback/practice and drafting/outlining backgrounds</td>
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<td></td>
<td><em>Specific practice with some past tense (for including writing about when they first heard/read the story they chose)</em></td>
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<td></td>
<td>-Presenting stories to class</td>
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<td></td>
<td>-Turning in What’s your story/final peer (some teacher if time) feedback</td>
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<td></td>
<td>- post-writing reflection on writing</td>
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<td></td>
<td>- Grammar lesson based on common mistakes/problems of previous work</td>
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<td></td>
<td>- Portfolio group time</td>
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**Week 2 & 3**

*Possible rearranging of groups if necessary or seems productive (any issues or conflicts arising or just to switch it up and encourage more interaction before they have done serious planning on portfolio)*

*Collecting RLR Journal for feedback and response*

<table>
<thead>
<tr>
<th><strong>Unit 3</strong></th>
<th><strong>Who’s Telling the Story</strong></th>
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<tbody>
<tr>
<td>- Reading short article about an author and class discussion</td>
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<tr>
<td></td>
<td>- Finding articles, writing short summary for class (discussing fairy tale authors)</td>
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<td></td>
<td>- Finding second article (in class if possible), outlining what to write</td>
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<td></td>
<td>-Draft of Who’s and workshopping</td>
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<td></td>
<td>-Looking at using sources in writing as needed for the task</td>
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<td></td>
<td>-Draft of Who’s for teacher feedback (Depending on time and resources try to send to tutors and/or have conferences)</td>
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<td>- Final draft</td>
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<td></td>
<td>-Portfolio group time</td>
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<td></td>
<td>(mini grammar lesson if time/need)</td>
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</tbody>
</table>

**Week 4 to 6**

*RLR Journal*
<table>
<thead>
<tr>
<th>Unit 4</th>
<th><strong>What’s your new story?</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>-RRH and Jack in the future activity</td>
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<tr>
<td></td>
<td>- Using previous discussion of fairy tale components/characteristics to create fairy tale vocabulary that can be used in writing tales (signal phrases, common words, etc.)</td>
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<tr>
<td></td>
<td>-Brainstorming new stories</td>
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<tr>
<td></td>
<td>-Draft of story for workshopping (in groups)</td>
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<td></td>
<td>-Work Day</td>
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<td>-Post-writing activity focused on reflection regarding their decisions</td>
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<td></td>
<td>-Explanation of skit criteria, Script writing and Skit rehearsals</td>
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<td></td>
<td>-Skits presentations</td>
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<td></td>
<td>-Writing reviews of skits</td>
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<td></td>
<td>- Reviews can be done as each group writing short summaries and opinions about another’s skit</td>
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<tr>
<td></td>
<td>- Or reviews can be each audience member writing their opinions/feedback and each group taking them and selecting quotes to pair with their script or summary of the skit (as with movie reviews*).</td>
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<td></td>
<td>- Grammar lesson based on common mistakes/problems</td>
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<table>
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<tr>
<th>Week 6 to 9</th>
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<tbody>
<tr>
<td></td>
<td>*practice using future tense QW/activity</td>
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<tr>
<td></td>
<td>* Grammar lesson (based on issues/common errors in Who’s)</td>
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<tr>
<td></td>
<td>*RLR Journal (last)</td>
</tr>
<tr>
<td></td>
<td>* Doing the review in this way also offers the opportunity for learners to take on the identity of critic as follows Gee’s ideas of identity.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit 5</th>
<th><strong>Telling the story</strong></th>
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<tbody>
<tr>
<td></td>
<td>Editing and peer feedback for final revisions</td>
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<tr>
<td></td>
<td>Putting magazines together (group work), publishing portfolios</td>
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<tr>
<td></td>
<td>Presenting magazines - gallery walk?</td>
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</tbody>
</table>

**Real Life References Journal** - as a suggestion of an ongoing assignment

Students will write down any phrases or general references to fairy tales (or if they think it might be) as well as any new slang, vocabulary, phrases or general questions they have. Optionally, prompts can be used to introduce topics, encourage reflection, etc. It will be collected at regular periods (determined by the teacher) for feedback and response from the teacher.

- Entries could be included in the final portfolios as extra text (modified or unmodified)
- Entries can also be used in class to start discussion
# Advanced Course

## Unit 1

<table>
<thead>
<tr>
<th>Why/How are they telling this story?</th>
<th>Week 1 to 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Thinking about academic language activity (TED talk, short reading…)</td>
<td>Intros, Class info, QW: what do you remember/what did you learn in the other class before starting Unit 1</td>
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<tr>
<td></td>
<td>- difference between academic and regular language</td>
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<td></td>
<td>- Looking at examples of ads using fairy tales</td>
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<tr>
<td></td>
<td>- Breaking down the fairy tale (looking at signal phrases, parts of writing…) and starting by looking at what the parts of a tale are. Then the more specific phrases and signs that indicate information (how they know it’s a beginning/middle/end, etc.) and applying it to articles/ads and later on to academic articles</td>
</tr>
<tr>
<td></td>
<td>- In class activity reviewing ads in class</td>
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<td></td>
<td>- Draft of Review and workshop/peer feedback</td>
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<td></td>
<td>- group work making their own ad (print or video)</td>
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<td></td>
<td>- Review due</td>
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<td></td>
<td>- Grammar lesson based on common errors/problems</td>
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</tbody>
</table>

## Unit 2

<table>
<thead>
<tr>
<th>Did they tell this story well?</th>
<th>Week 3 to 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Reading strategies with practice/modeling in class with articles. What are scholarly articles/how are they structured/parts of them</td>
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<tr>
<td>- Introducing Article Evaluation and finding first article (if possible including a trip to a library or at least bringing laptops into the classroom) Talking about researching tricks (where to look, databases, cite buttons…)</td>
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<tr>
<td>- Reverse outlining and summarizing the article in class</td>
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<tr>
<td>- First Article Evaluation due</td>
<td></td>
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<tr>
<td>- Finding a second article and (introducing literature review and topic choices)</td>
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<tr>
<td>- In class activity (charts/tables/outlines) connecting Article 1 and 2</td>
<td></td>
</tr>
<tr>
<td>-Draft of Article Evaluation for peer feedback Due</td>
<td></td>
</tr>
<tr>
<td>- Grammar lesson based on common errors/problems</td>
<td></td>
</tr>
</tbody>
</table>
| Unit 3 | Collecting the stories/Literature Review  
- Finding more sources  
- Creating outlines for the literature review  
- Annotated bibliographies as both inside and outside of class work. Writing summaries of sources.  
- Draft of lit review for peer feedback (using Art Evals and AnBib as start)  
- Planning portfolio time/work day  
- Outlining what the presentation is  
- Grammar lesson based on common errors/problems | Week 5 to 7  
(overlapping with Unit 2) |
|---|---|
| Unit 4 | **Telling the whole story**  
- Draft of lit review for teacher feedback  
(conferences if possible)  
- Literature Review Revisions  
- Preparing Presentations and Group work time (to practice presentations and for peer feedback on final revisions) | Week 6/7 to end |
| Unit 5 | **Portfolios and Presentations**  
- Presenting lit reviews  
- Finalizing portfolios | basically Unit 4 continued |
EXPERIMENTAL SYLLABUS

**Syllabus ENGL 130E Academic Writing**  
Instructor: Laura Talley  
laura.c.talley@gmail.com  
litalley@mail.csuchico.edu  
Office: SSKU 109  
Office hours: Tuesday/Thursday 12:15p - 1p and by appointment.

**Course Description**  
English 130, “Academic Writing,” is a core General Education course that introduces you to the challenges of university level writing, reading, and critical thinking. Students enrolled in English 130 must demonstrate the ability to criticize, analyze, and advocate ideas with persuasive force in writing. A grade of C- or better is needed to pass this course.

**Course Website:** [http://comphacker.org/comp/engl130talley/](http://comphacker.org/comp/engl130talley/)

In this class, you will:
- Write and read in order to enter ongoing public conversations and investigate pressing issues
- Pursue authentic questions with intellectual openness and curiosity, making connections between multiple areas of our lives
- Find, evaluate, interpret, and synthesize primary and secondary sources and integrate our own ideas with those of others
- Revise texts into focused arguments for specific audiences and purposes
- Respond in depth to other people's writing and use peer and instructor feedback effectively in our own
- Learn, analyze, and apply genre conventions such as organizational styles, forms of evidentiary support, modes of presentation, and citation practices
- Reduce errors in grammar, syntax, punctuation, and spelling

**In this Section/Theme**  
We will be looking at ideas surrounding literacy and rhetoric using fairy tales as an example or focus.

**Course Responsibilities**  
**Writing and Revision:** Our section of English 130 rests upon the assumption that writing is a social process based in a struggle to make sense of ideas, and that that struggle happens over time, between and among people in reading, writing, and discussion. You will write a lot and revise constantly.

**Written Peer Response:** We will often read each other’s writing and offer feedback and support. Students frequently feel as though they don’t have the authority to comment on their fellow students’ writing, but we will work throughout the course to show how, as writers, we don’t need to be “experts”; we just need to be open to sharing ideas and
reading with care. Writing is about communication and peer feedback offers the opportunity to see how well you’re communicating.

**Reading and Research:** The reading we do for this course will be challenging: some of it is detailed, written for a specialized audience other than college freshmen. Some of it is written in a style that is unfamiliar and daunting. Rather than avoid essays and articles on topics you care about because they seem unfamiliar, part of the work of English 130 is to develop strategies for creating meaning from these texts, and dialogue with their points and ideas in our own writing.

**Attendance and Class Participation:** Since a great deal of writing and discussion will occur in class, I expect everyone to be present and actively involved each day. I also expect not just that you have read over the readings I assign, but have taken steps to understand them: identifying points you agreed or disagreed with, concepts that might help you in writing course papers, interesting points of departure for further research and reflection. This is not a lecture course, so your comments and questions to some extent determine the shape and direction of the course.

**In this course, you are allowed 3 absences. After the 4th you lose a whole letter grade, and 6 or more absences is failing.**

**Course Resources**

**The Library:** Is a great resource for materials and help (through librarians and online) as well as offering a variety of work spaces. Please, take advantage of this resource throughout your college career.

**ESL Resource Center:** A walk-in tutoring center for international and ESL students, they help with papers, presentations or any other language related schoolwork. Open 10a-4p Monday through Friday, Siskiyou 128.

**The Student Learning Center:** In addition to your classmates, mentors, and me, the Student Learning Center provides an opportunity to talk with writing assistants about the work you are doing for this and other classes. They are located on the third floor of the Student Services Building (SSC 340). You can reach them by phone, 530-898-6839, or by email: slc@csuchico.edu

**Chico State Non-Discrimination Policy:** Cal State does not discriminate on the basis of sex, sexual orientation, disability, race, color, or national origin. The CSU complies with both the Rehabilitation Act of 1973, and Title VI of the Civil Rights Act of 1964, as amended by the American Disabilities Act (1990). If you have a disability and need reasonable accommodation for equal access to education and services at CSU, Chico, please talk with me or call Disability Support Services (x5959).

**The Internet:** An obvious resource for both scholarly and less formal information.

- **Google Scholar:** A google search for scholarly articles and books.
- **Google/Other Search Engines:** To search for anything
- **Meriam Library Site:** A site to search for texts available in the library as well as access to many scholarly journals and articles
- **Wikipedia:** sometimes questionable (not good as a source) but good for quick info and as a jumping off point

**Attendance**

Your are **allowed 3 absences after which you lose one full letter grade.** More than two week of absences is an automatic fail.
Assignments:
[All assignments should be titled Last Name_Assignment Name and include your full name, the date and assignment name in the document.]

(Subject to change)

1. Review of an advertisement, public service announcement or video/text making a statement using a fairy tale or fairy tale theme.
   Write about how the specific tale or general themes/plots of fairy tales are used to sell/convince/appeal to the audience. What sort of arguments/rhetorical devices did they use?
   Created in Google Docs. The first should be 2-3 pages, double spaced, MLA format with a works cited page/links to the texts used.
   Each will include a...
   a. Rough Draft with Peer Review
   b. (Printed/hard copy) Second Draft for revision and peer review
   c. Final Draft
   d. Optional 2 Revisions (must come to office hours to discuss revisions or go to ESL Center tutor for help)

2. Research Paper: 7+ pages, 5 sources minimum—minimum 3 scholarly, MLA format, works cited, created in Google Docs

Choose one of the five topics below:

1. History: Research the biography of a major fairy tale author (such as the Grimm Brothers, Perrault, Hans Christian Anderson, Roald Dahl or any other from anywhere). Or research the background and/or evolution of a major work such as the Grimms’ Brothers or Arabian Nights. Or, research a historic event that was influenced by or influenced fairy tales (such as how the Nazi’s used the Grimms’ tales for propaganda).

2. Technology: Research the technology associated with publishing and disseminating fairy tales (printing press, computers, publishing and disseminating works)

3. Socialization: Research how fairy tales are used in society or how they are a cultural product. Such as the portrayal of gender/ethnicity in tales, how they teach or reflect social expectations/norms or are used to instruct, or the psychology of fairy tales.

4. Business: The commercial use of tales in advertising and media, how they have produced industries such as Disney or copyright laws

5. Music: how composers create and make decisions regarding the music used in movies and commercials.

Then we will complete the following steps:
   a. Begin research to find a minimum 3 scholarly sources, total of 5 sources
      i. First Article Evaluation
b. Outline/Rough Draft with peer review
   i. Second Article Evaluation
   c. Second Draft with Say/Do (Hard Copy)
   d. Third Draft with Peer (and teacher) review (Google Doc)
   e. Final Draft
   f. Optional 2 Revisions with visit to office hours to discuss revisions

3. **Project** (based on Assignment 3)
   Remediate (make into a new form) your Research Paper to present at Write On! at the end of the semester.

**Small Assignments:**
1. Weekly Quick Writes and In Class/Other Writing Tasks
2. **Reading/Writing Journal**
   a. Writing reflecting on the reading/writing you have done over the last week
      Each entry should be a maximum of 1 page, done within a single Google Doc (each entry being a new page, with date, in the Document)
   b. Every other week until Spring Break and then a final entry after Research Paper finished (total of 6 entries)
   c. Prompts to follow when reflecting on your writing [Prompts are to help you get started, and are not required. If you do use them pick 1-3 to use per entry]
      i. I think the text was talking about….
      ii. Important quotes
      iii. Where/How you read and what (Was it a good place to read, was the reading difficult, how did you work through difficult readings)
      iv. I was trying to say … in my writing task
      v. Where they were writing, what they did to be more productive (writing practices)
      vi. What I learned this week/What I got from class/What I did
      vii. Talk about your literacy background (when/how did you learn to read/write? What kind of reading/writing do you do? For school? Outside of school? In your first language? In English?)

3. **2 Article Evaluations** (for the Research paper)
   a. Using scholarly articles they find for their Research Paper students will summarize the article and evaluate its usefulness/applicability to their paper topic
   b. The first will be done before the first draft of the Research Paper -- Due March 6
   c. The second will be done after the first draft of the Research Paper--Due March 26
      The second Article evaluation will be to summarize a new scholarly source for your research paper and then evaluate how it fits into
your research paper. How it connects to the other sources you are using and your larger topic or thesis.

**Required Texts**
- *Backpacks vs. Briefcases: Steps Toward Rhetorical Analysis* by Carroll
- *How Movies Teach Manhood* by Colin Stokes
- *Reading Games: Strategies for Reading Scholarly Sources* by Karen Rosenberg
- *The Danger of a Single Story* by Chimamanda Ngozi Adichie
- *Annoying Ways People Use Sources* by Kyle Stedman

Articles you find for research (be prepared to discuss the articles you find and use in class)

**Grading**
- Review
- Research Paper
- Project
- Journal
- 2 Article Evaluations
  - Peer Feedback - 20% of total grade (4% for each; Review, Research, Journal, and 2 Article Evaluations)
  - Quick Writes/In-Class Writing tasks - 5%
STUDENT EXAMPLES

Student Work Examples Generated in Experimental Syllabus Course

Review Assignment
Review Example 1

KS2
February 20, 2015

This article is about an award-winning advert from The Guardian which featured the fairy tale about three little pigs. It demonstrated how news and information published in newspaper could bring influence and impact into one’s life. Not only that, it also shows how media coverage from the print and online about certain sensitive information could affect the reaction outcome from the society. The advert is taken from a fairy tale of the three little pigs and a big bad wolf. The wolf plan to blow down the pigs’ house so he could have them as his meal. But in the end, the wolf failed his last attempt to blow off the concrete house and got killed by the pigs in return. The media focused on the question of whether the murder of an intruder is justifiable.

In this advert, The Guardian was trying to appeal to the audience through Logos, in which facts and details are required to be published for the public to read. It began with the wolf having been boiled alive to death, and it alarmed the security which it activated troops of specials police force for the capturing of the three little pigs. Rightfully so, it portrays realistically how our world react to crimes when they happen. To legally charge the three little pigs on murder of the wolf, a trial was convened as they stand innocent in
the belief that their actions are morally and logically right. During this trial, many backgrounds works were carried out by detectives, investigators, reporters, police crime specialists, and various people who were in process to collect all the evidences and details on the crime scene for each of their purposes. The Guardian followed up this trial very closely with its publication, and deeply attracted the public’s attention to the three little pig trial.

In a poll finding about how the readers view about this trial of the murder of the wolf, a significant majority of the readers, actually feel more for the three little pigs and supported their actions because they will do similarly if they were to face an intruder to their house. Whereas minority of the readers from the poll finding feel that murder is still a justified crime which has to be prosecuted. In the advert, a youtube video was released showing that the wolf diagnosed with Asthma, which in fact, the wolf should not be able to blow down the pigs’ wooden house at all based on theory. The advert also display it is able to create Pathos which showed that the influenced viewers in the advert to feel sympathize on both the three little pigs and the wolf. The three little pigs were facing financing difficulty on their mortgages, and the wolf showed that he is suffering from asthma. The result of pathos had huge groups of people supported the three little pigs for its killing action that was related to their mortgages issue had influence the similarly affected people to stand up, and voice out their mortgages problems in the various social medias. Another result of pathos for the wolf had made some people believed that the wolf is the victim and offered him offerings at his premise.

The exigence The Guardian was showing in this advert was to create a strong self-awareness to allow people to know they are able to access their most updated and
detailed news and information by web, print, tablet and mobile devices. With these accessibilities, people from all over the world can easily access into *The Guardian* to get the latest news, information and updates not only in United States, but also all around the world. No matter where the readers are and the time zone differences is, as long as people have access to the internet, they will be able to keep closely to *The Guardian* reports and have their discussions and comments on its Facebook and Twitter platforms.

The advert does attracts various group of audiences with each of its updates regarding the three little pigs case. In the beginning of the advert, it showed a group of adults of all places in the world to give how they felt about the action done by the three little pigs. As the case progressed to the wolf suffering from asthma, there were another group who would use simulation and theory to indicate that the wolf could not do any harm to the three little pigs’ house. People including the children began to sympathize the wolf by offering their blessing at the wolf’s premise. The three little pigs attracted large number of adult audiences who faced the same popular difficult situation as the three little pigs who were unable to follow up the payments of their mortgages. And lastly it drew huge audiences of adults that created a mass riot which concluded with a reform debate. Even though this is just an advert example of its audiences, it is very much based on statistic records on its printed readers and its online platforms followers and commenters that it is confident it is able to target which group of audiences. *The Guardian* is a daily newspaper that had broadened its network into web and mobile technologies, so that it could attracts its reader all over the world. Not only that, its audiences can be of all ages, that’s includes children reading their short stories, students reading on articles to broaden their knowledge and understand the happenings around the
world, working adults keeping on track of the news around them, politicians to understand or get their feedbacks of their policies that affects the people they may had left out, soldiers to read news about their homelands when they were relocated out of state for long term assignments, retired adults to leisurely read what they would like and much more.

With viewership that sparked incrementally towards the web and mobile users, *The Guardian* had creatively made an advert that won the Cannes Lion international festival of creative award in 2014. With this award, *The Guardian* made use of this opportunity to release this advert in various popular online platforms like youtube, twitter and so on. It definitely helped *The Guardian* to increase its fame and popularity around the world. Moreover, it certainly attracted my attention effectively and I began to follow their news daily. Through its gains, it does has constraint. As it is a two minutes duration advert, it could only reach out to the people who could access from the internet, and to the people who goes for movies or games where the advert may buy a time space to show. A two minutes duration will be extremely costly if it had to advertise to various main channels for getting awareness by the viewers who usually watch television. Moreover, even an excellent but lengthy advertisement for TV audiences may have inverse effect if it is advertised every time where there is an advertisement break. For this, they will need to layout carefully on the timing where they could effectively attract most of its audiences which is no simple task. Therefore in order to get into the television viewers, they had to recreate a significantly shorter clip of their advert, which may be too short and difficult to make a good short clip to describe fully what they intended to attract the viewers.
To conclude, it is interesting to understand how persuasive these details and images from the events that the murder of the wolf had allowed different rhetoric theories involved. Where different groups of people with their judgments can relate vigorously in accordance to how their affected lives relates comparably relevant to the three little pigs which they considered as victims towards another group of people who judged the asthmatic wolf is in no better condition to be able do any damage to the three little pigs house. That leads to many people who were behind payments of their mortgages and came finally the riot to have a reform debate on the issue overall. As I enjoyed reading news daily, retrieving information and ideas from these daily news will easily sway to the direction of how the news is been written. Therefore if a news publishing film do not have a reliable source to have their news published to the readers, it may leads to unexpected conclusion. The three little pigs advert done by *The Guardian* had amazingly captured how its daily news by its print and web, could anticipate readers to participate in their Facebook and Twitter.

**Works Cited**

https://www.youtube.com/watch?v=vDGrfhJH1P4
Review Example 2

Honey Nut Cheerios "Little Red Riding Hood" commercial

The advertisement industry is a very old market, that started a very long time ago. People started to advertise their products and business in many ways. One of the famous ways to advertise is to use fairy tale themes in a commercial. Currently, there are many companies taking fairy tale stories and creating innovative commercials that help them to sell their products. Many of them use the same stories with different twists. For example, a Honey Nut Cheerios commercial used the fairy tale story “Little Red Riding Hood” and they used it in a way that will help them advertise their product based on their audience.

The Honey Nut commercial used “Little Red Riding Hood” fairy tale on their commercial. The video started with a beautiful young girl who wore a Red hood and a wolf who wore a grandmotherly gown. The girl was visiting her grandma, but she noticed her grandma looked different and because of that she asked her “What big teeth you have?” The wolf started to get closer to her and said it’s to help me to eat better and he seems ready to eat her, but suddenly a bee distracted him by coming through the door with a giant box of cereal which made the wolf confused on whether to eat the cereal or the girl. Then he decided to eat the cereal. In the end of the video he apologized to the girl for what had happened to her grandma.

This commercial is focusing on advertising the product by using a very well-known fairy tale story that almost everyone has heard about or read to their children. They tried to show how delicious and healthy the cereal is by making the wolf want to eat the cereal instead of the girl. I think by creating this commercial they want to show how a person can change his or her bad habits to good habits very easily, and anybody can do
that. They also want to show how you can change your habits that might hurt some people with better habits that you and other will benefit from. In the middle of the commercial the bee started to mention that honey can make any breakfast more delicious and healthy, and that kind of pathos argument that the company try to make. I think that was a really creative way to grab the audience’s attention rather than write it on the screen or make a real man talk about it. This is because most of their audience are kids and parents, so they want to tell the parents the health facts without losing the kids attention as well as making the parents love the product.

The target audience for this commercial is young kids from ages 6-10 and parents. I think they made this commercial half cartoony and half real, so the kids will pay attention to the commercial. When a kids sees a commercial on television and love it, they ask their parents to buy it and sometimes they even cry and beg to have that item. The desire of children will help the company to have more customers and make more profit. They did not make the entire commercial cartoon-like because they want the parents to enjoy the commercial as well which will make them agree to buy it for their kids.

In conclusion, using a fairy tale story in a commercial is a very creative way to get the audience’s attention because it moves their emotions and grabs some memory from their childhood, and most kids love fairy tales. The end I found that this ad use mostly pathos argument to grasp the audience attention. That way they will have the parents’ attention and the children’s attention that will appeals to a wider audience, rather than a small one. Most fairy tale stories, if not all of them, have happy endings which will have positive effect on the commercials that in the end you will have beneficial product and you will happy.
Research Paper Examples

Research Example 1

JL

Correlation between fairy tales and children psychologically

Every person has their childhood that is different from each other, and they are affected by childhood psychologically. There is not a standard way of teaching children. Some parents think that being strict is good for their children, but some people don't want to raise their kids in this way. However, they have a common thing to do. They give their kids some fairy tales stuff through books or movie. Do they think about value of fairy tales seriously? Watching fairy tales video is just a common and ordinary thing, so they could think that it has no problem. I two thoughts about fairy tales. One of those is 'Fairy tales affect kids' and another one is 'Fairy tales don't affect kids'. My main angle for those is psychological side.

When I think about this discussion at first, I could think a discussion about correlation of violent video games and real life. It was very sensitive issue because people that play video games insisted that they are not reserved criminal, but some people that think violent video games affect people's crime want to prohibit violent video game for this reason. Actually, It is also sensitive issue in South Korea. The government decided to prohibit playing online video games after 10:00pm for underage people. If video games affect people psychologically, fairy tales could affect people too. I think that it is same issue because both of them are media, and people receive contents from them by one-way. However, people that tried to prohibit violent video games don't care about fairy tales seriously. There are too much violent and scary stuff in fairy tales too. In data
of Villanova University, there is no correlation between violent video game and real life, "If videogames are really the equivalent of flight simulators training people to kill (Bushman, 2008; Gentile & Anderson, 2003; Grossman, 1998), it is difficult to explain why homicide rates would go down after millions of these “murder simulators” have been sold" (Markey, et al).

In this citation, the "murder simulators" means the violent video game. In their research, there was no proof between violent video game and homicide rates. As the pictures that I attached to next pages, violent video game sales are increasing, but crime rate are decreasing, they proved that there is no correlation between violent video games and real life statistically.
Statistically, it is proved that violent video games don't affect real life. People bought many violent video games, but crime rate were not related with sales of video games. However, is it right comparison? People play violent video games are almost adult because the rate of violent video games are only for adult. Of course, fairy tales and video games both of them are a kind of media. Audience receive contents from them. However, the important point is that main target of fairy tales is children. Kids are not psychologically
mature yet. They can not critically think like adult because they didn't learn yet, and they have not much experience in society. According to an article about Nazi that brainwashed kids through fairy tales, *But his boss, Goebbels, warned Mr Schonger and his colleagues not be too heavy handed. "Children will see through propaganda quicker than their parents ever could," he said.* (Allan Hall). In this article about Nazi uses fairy tales for brainwash kids, children are exposed more than adult about brainwashing. According to BPD study that is psychological disease, “Consistent with our first hypothesis, our findings indicate that, when controlling for other types of childhood abuse, childhood emotional abuse is uniquely associated with BPD” (Kuo, et al). In this article about correlation between children emotional abuse and Borderline Personality Disorder, children is described as they are affected by something very easily. According to study about role of parent for kids, “especially the mothers, did play a role in the children's career learning and the development of career aspirations.” (Liu, Jianwei, Mary McMahon, and Mark Watson). In this article about parental influence to children, children need a role model, so they can make their healthy emotion. After putting these articles together, I could surmise that children can be affected by their environment. Therefore, they could get influence by media like fairy tales.

Violent video games and real life are not related. Kids are able to get influence by environment very easily. Taken together of these two results, adults do not get influence from media like violent video games, but kids are affected by environment easily because they are not psychologically mature, and they have no much experience in society. In this point, I could deduct a fact that adults are psychologically mature and they have much experience in society, so they are able to distinguish real and virtual reality. In other way, kids can be affected by environment like video games and fairy tales. Therefore, parent have
to consider this fact, and they should check some media before kids watch or read those media because kids are not psychologically mature yet. The reason why there is a rating in movie like R rating is same phenomenon.

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Distorted Perspectives on Women in Fairy Tales and Their Effects on Children

Fairy tales are great friends of children. I was one of normal children who spent my childhood with a lot of fairy tales. To quote Bettelheim, “fairy tales are unique, not only as a form of literature, but as works of art which are fully comprehensible to the child, as no other form of art is.” (Bettelheim, Bruno. *The Uses of Enchantment: The meaning and importance of fairy tales*. Vintage, 2010.) Fantastic world of fairy tales does not only give imagination and enjoyment to children, but also provides lessons and morals which are helpful for kids to grow up and learn how to adjust to society. Regardless, fairy tales are hilarious and alluring so children are easily fascinated with factors of world of fairy tales such as various characters and fantastic parts like magic and mysterious creatures. Especially, the effect of princess and pixie stories to girls are much stronger than any other factors of fairy tales. Journalist Peggy Orenstein indicated this tendency in her column, “To call princesses a ‘trend’ among girls is like calling Harry Potter a book.” It is not only a trend, but also institutionalized sensations. She also mentioned “princess craze and the girlie-girl culture that has risen around it” is abundant in the modern society (Orenstein). For little girls, beautiful princesses and pixies are sort of role models, and they long for being those kind of girls with beautiful clothes and handsome princes. Therefore most girls become really fanatic about them. This phenomenon is generally worldwide, after the images of beautiful women in fairy tales are fixed and spread more and more after Disney started making animations of princesses.
such as Snow White or Cinderella and releasing a variety of goods using characters of princesses.

These images don’t always have a good impact on little girls. In fact, they have been giving wrong and distorted impression to female children. Because they are young and immature, children absorbs perceptions that fairy tales in all their forms without doubt and that affects them seriously after they grow up, at the back of their minds. In fact, “earlier fairy tales were intended to teach girls and young women how to become domesticated, respectable, and attractive to a marriage partner”. (Baker-Sperry, Lori., and Grauerholz, Liz. “The pervasiveness and persistence of the feminine beauty ideal in children’s fairy tales”. *Gender and Society*, 2003) They have had an enormous influence on girls creating androcentric and sexist mindsets to this day as well. Crooked images by fairy tales on female can be classified in two ways, in terms of appearance and personality.

Firstly, fairy tales lead children to lookism, which makes people regard that only customary beauty as good and other appearances as bad. Most fairy tales lead children to obtain perception of lookism, which make people regard that customary beauty is unconditionally good and other different appearances are all bad. It is easy to deduce that each character’s moral character is based on their physical appearances in the fairy tales, especially for women. According to Baker-Sperry and Grauerholz, “It is women’s beauty that is emphasized in terms of the number of references to beauty, the ways it is portrayed, and the role feminine beauty plays in moving the story along.” (Baker-Sperry, Lori., and Grauerholz, Liz. “The pervasiveness and persistence of the feminine beauty ideal in children’s fairy tales”. *Gender and Society*, 2003.) Therefore girls try to emulate
that absurd standard of beauty which doesn’t accept differences since they were young.

Orenstein suggested that “Maybe Princess is the first salvo in what will become a lifelong struggle over her body image, a Hundred Years’ War of dieting, plucking, painting and perpetual dissatisfaction with the results.” (Orenstein, Peggy. “What’s Wrong With Cinderella?” The New York Times. 23 Dec. 2006.) Nowadays, because of the media, the invasion of societal standards of beauty which are enforced on children became stronger. Even though current standards of beauty are criticized a lot and many people try to revise them, visual images by animations are still indoctrinating children and producing numerous victims obsessed with a strict perspective of lookism. To quote Moms and Katsman, “Over the past 20 years, several articles have proposed a link between the thin female beauty ideal and the muscular male body ideal portrayed in the media with a range of psychological symptomatology including body dissatisfaction and eating disorders,” (Morris, Anne M. and Katzman, Debra K., "The Impact of the Media on Eating Disorders in Children and Adolescents." Paediatrics & Child Health. Pulsus Group Inc, n.d. Web. 2015.) and we cannot deny that fairy tales in various media are considerably responsible for this problem. While it cannot be assured that fairy tales are the biggest reason of children’s preoccupation on beauty because there is much stronger and more sensational stimulus by mass media and pop culture. Nevertheless, considering that experiences we encounter when we are young give significant impact the whole life, fairy tales can be a primary culprit that foster attitude of lookism which has the potentiality to aggravate children to be obsessed with distorted images of beauty.

Furthermore, this uniform standard of beauty planted in children’s mind can be the cause of mental traumas. To some children who are thought to be different from
others, for instance, handicapped children, while reading fairy tales, they might think of themselves as wrong people who do not resemble main characters of the stories who are in the good side and idealized in their appearance because they are not good-looking like characters of the stories. This thought lets them feel depressed and gives a bad influence on psychological maturity due to self-hatred. In severe cases, some children may get mental disorders like depression and even start self-mutilation. Also, fixed standard of beauty in only one way can be a reason for bullying. Children are more affected by peer groups than adults, and tilting in conformity is a crucial factor of peer groups. Therefore some children who are not regarded to be the same in appearance or resemble villains of the fairy tales could be teased and violently treated. This is not an unusual happening. Bullying somebody because he or she is ugly is rife in the world of children and teenagers. Even a world-famous pop star like Lady Gaga confessed that she also had a sad incident of being bullied for being ugly in her life. (Weiss, Shari. “Lady Gaga: I Was Bullied in High School 'for Being Ugly’” NY Daily News. 25 May. 2011.) Like this, direct and indirect effects of distorted image of beauty by fairy tales perform a role of maintaining strict social view of female looks and harm children by hurting their mind with dichotomous thinking which relates whether someone is beautiful or not to good and evil.

Secondly, fairy tales indoctrinate children with thoughts that women should be passive and accept roles assisting men. Danish claimed that “the woman's portion of the story involves staying trapped in the castle and awaiting her rescue – much as once women would once have stayed at home with their parents until they met a man who could support them.” (Danish, Elizabeth. “Influence of Fairy Tales on Children.” Health
Guidance, n.p., n.d. Web. 15 Apr. 2015.) This is a sort of humor, but the fact which shocks us is that her opinion is undeniable. Generally, most female characters in the fairy tales are subordinate to male characters. They do only two things: wait for male characters like most of the princesses or help them devotedly like Tinker Bell in Peter Pan. Of course, not every female character in the world of fairy tales is inactive. Some characters zealously do their best to achieve what they want to get or their goals, and they are villainesses in high percentages. Nanda pointed out this problem.

Ambitious women in the fairy tales are always portrayed as evil from within, ugly and scheming, wielding over other women and men. As for example, the stepmother in Snow White, the evil stepmother in Cinderella, and the stepmother of Hansel and Gretel who left the children in the forest. (Nanda, Silima. "The Portrayal of Women in the Fairy Tales." The International Journal of Social Sciences And Humanities Invention. Volume 1 issue 4. 2014.)

If they are not villainesses, they are usually depicted as immature and reckless tomboys. It is hard to find active female characters which are portrayed positively in the fairy tales. Under the law of dichotomy classifying females as passive admirable ones and active abominable ones, girls begin to internalize passive female models without doubts, because the fairy tales give tacit lessons that being obedient is a good attitude and they do not want to break social expectations and be blamed.

Certainly, it is the problem itself that girls start to embody the perspective that there is a separation between male roles and female roles regardless of restricting girls’ attitude to passive roles. Current society is changed in a positive way by thinking gender
equality is obvious and encouraging people to break down the old-fashioned wall of division of gender roles. Nevertheless, fairy tales and their derivatives are often still reproducing the old perceptions which should be eliminated. Despite the fact that the number of liberated women increased significantly and the view of people on gender roles got flexible, people are still keeping traditional way of thinking in their mind and impact of the fairy tales is one of main reasons. With ‘lessons’ of the fairy tales on the perspective of ideal women, it is as if girls are building their own jail imprisoning their possibility of growth in their brains.

Today, newly-produced fairy tales are adjusted to keep pace with the gender equality trend. Disney broke traditional image of princesses with the standard of western beauty and introduced diverse princesses such as an Asian heroine, Mulan and the first black princess, Tiana. Also the personality of main female characters became adventurous and enthusiastic as you can see in Rapunzel in Tangled and Anna in Frozen. Meanwhile, impacts of traditional fairy tales’ character are still immense. In addition, Disney doesn’t promote their new-typed princesses a lot. Their interest and attention are still concentrated on traditional princesses. In this situation, to revise this unfairness to women, people should pay more attention to add more gender equal factors in the fairy tales. Revision of existing fairy tales can be one of the solutions as Linda T. Parsons introduced in her work. With revised versions of Cinderella, Parsons suggested that people can “learn new things beyond appearance and recognize love based on friendship and mutual respect.” (Parsons, Linda T. "Ella Evolving: Cinderella Stories and the Construction of Gender-Appropriate Behavior". Children’s Literature in Education, Vol. 35, No. 2, Jun 2004)
Minds and perspectives of children are not perfect and they are like sponges absorb everything they learn and experience. Tonn also cited in her work, emphasizing incompleteness of childhood. (Tonn, Theresa L. Disney's Influence on Females Perception of Gender and Love. October, 2008.)

Young children's experiences of the world are inherently more limited than those of older children or adults. Their frames of references are more narrowly focused on specific instances; incoming information is processed on the basis of previous experiences and not, as with adults, though more abstract knowledge that allows for inferential leaps across contexts. (Manley-Casimir & Luke, 1987)

Therefore, we should focus on fairy tales which have huge effects on children while they are setting the first impression of the world and society. The first moment is always important. Our efforts trying to removing flaws from the fairy tales can lead to make a better world full with gender equal ideas and fairness.

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Project Examples
Project Example 1
YP
ENGL 130E

Project Proposal

1. Background & Research (1 page) Why are you interested in this topic? Why is this a topic that others should be interested in? Summarize the research you have completed briefly

Rape is a topic I have been concerned with for years. As a woman, I think rape is a topic that we are afraid to talk about because rape is terrifying, even thinking about it scares us. We avoid it unconsciously, when we heard about someone getting raped, we feel sympathy but after that we do not talk about it anymore. Even if we did, we will be talking about how to avoid rape like how should we wear, what should we do to avoid it, but I think it is not fair. Being a women, it feels like we should always in a preparation situation that something bad might happen to us anytime, we should protect ourselves from that through whatever we did. We are not free and we are not safe. Why is it? To me, it seems unfair. Why not man think of how to keep themselves from raping women? I think it is time for women to be free and not to be staying under magnifier when bad things happen. So I start up this research paper and hoping that readers can understand victim blaming and why is it wrong.

I had my internship in a counselling center a couple years back then, I have seen a lot of heartbroken people, listening to a lot of depressing true stories. Sometime I heard about rape victims cases and I feel the most for them. As a woman, I think going through rape is
the most horrible thing in the world. The effect of rape will be able to last for a lifetime and some victims might not be able to get a normal life after that. I had read one article about a rape victim who suicide after she told her fiancé that she had been raped a couple years back then, but the fiancé left her. I have been listening to stories that women were treated differently in rape case and that had ruin their life, I think society should have awareness on this and it is time to make chances, That is why I think this is a good topic for the society not just for individual. It is so sad to know that sometimes the victim blame themselves for being rape. They think they were raped because they are careless. I believed this is the effects of victim blaming in the society. People tend to think that those who wear sexy “want” to have sex, that is why they got rape but this is not right. I believe we all have the right to wear whatever we like; we have the right to be pretty. That is nothing wrong, we should not put the blame on clothing. The society did not blame men for their clothing when they got raped, they can wear whatever they want but why when it comes to women, society treat it differently. I strongly feel that this is discrimination. I believe it is time women stand out and tell we should be treated with respect and stop blaming us when bad thing happen to us, especially in rape case, because no one want rape to happen on themselves. This is not a “one man thing”, it is a “society thing”, the entire society should give more concern about it and know that practicing victim blaming is cruel.

2. Audience (half page) What do you hope to get out of this project (not counting a grade)? Who will the audience be? What will they take from it?

When I first started this project, it was not purely about the grade I got. I was angry when I read an article online saying someone had published an article in Malaysia saying that it is women fault as they invite men to rape them. The purpose of this article start up
with me wanted to know more about victim blaming. After doing this project, now I have a better understanding of victim blaming, such as how people think about rape and how they practise victim blaming. I hope this project can help to create awareness on victim blaming and bring up the point that it is not right doing it.

My audiences of this project are the students in California State University, Chico. This project will first target on the students because it is the easiest to reach out for. Other than that, I believe students have the power to make big changes in society as in future they will the ones who in charge of the society. I think it is important to root the concept of not practicing victim blaming in the mind of students because it will be easier and better compare to adults who had prejudice about rape. I believe university students are people who can think rationally and they dare to make changes when they know something in the society is wrong.

From this project they will discover some little things or words they said is actually practicing victim blaming. They will know better about victim blaming and how the victim feels when they are blame for what happened to them. I wanted to let the audiences feels or even just know how bad it is to practice victim blaming. Only by that they know how bad it hurts the victim and then only people will stop doing it. I also wanted them to know rape can happen to anyone around us, including the people we love. If the society keep practicing victim blaming, the people we love will be hurt not just once, but every time people do it.

3. The Project (1-2 pages) What will the project look like and what will it do? What media will you use and why (the affordances/constraints)? How will you organize it?

The project will probably in PowerPoint form. It will be starting with a little game about victim blaming, letting the audience choose the “victim blaming claim” towards the
poor girl at the side of the claim such as sexy outfit, drunk, careless, etc. The audience will get better marks when they blaming the victim but at the same time the heart of the girl will be broken. The audience needs to choose between breaking the heart or getting higher score in the game. The game will end and a sentence “you get higher point when you blame her but did you realize her heart is broken when you do so? Getting high score is like trying to make sense of the rape. It does not make sense when you blame her instead it breaks her heart again.” Then it will start with slides about victim blaming.

The constraint of this project is the way to make the games works. I have lack of knowledge about using technology. I believe it will better to get the little game done in Adobe Flash but I have to figure out how to use it before the deadline and I think it will be quite impossible. I think using power point will be better but it will not work as smooth as flash did and if it is in power point it will be part of the slide not a game. The game will help audience feel more as they are the one who make the decision to hurt the victim with victim blaming and get higher point. If it is in power point, the effect will decrease or even unable to create the effect.

I will first introduce victim blaming and the factors people blame the victim. Then I will shows some responses to victim blaming such as the videos and articles. I will then end with conclusion of stop victim blaming urging the audience to stop practicing it and hope they could make chances after that.

4. Sources


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Project Proposal Example 2

Project Proposal:

1. Background & Research
   a. Why are you interested in this topic?
      • I think my topic is interesting because it is diffuse these days and nobody taking action about it. Also there are some people does not know about this problem
   b. Why is this a topic that others should be interested in?
      • Our children are very important to us and we have to take actions to stop any thing that may affect them.
   c. Summarize the research you have completed briefly
      • my research is about the tips or ways ads companies do to attract children and who should stop these companies from advertise to children.

2. Audience
   a. What do you hope to get out of this project (not counting a grade)?
      • open our eyes about how companies hide their ways of advertise for children without even the parents know.
   b. Who will the audience be?
      • parents and anybody deal with kids, like teachers and babysitters.
   c. What will they take from it?
      • They should understand how these companies sneaking to their homes without their attention.

3. The Project
   a. What will the project look like and what will it do?
      • I did not decide how exactly I will do my project, but I might do a board with description of my research or I might do presentation slides
   b. What media will you use and why?
   c. How will you organize it?

4. Sources
Works Cited


APPENDIX E
**FAIRY TALES FOR LANGUAGE**

**TEACHING SURVEY**

1. First Language:

2. Age:

3. Sex:

4. How familiar were you with fairy tales from your home country/in your home language before this class? (1 – 5 scale: 1 = not at all, 5 = very familiar)
   a. Comments or Short Written Response:

5. How familiar were you with Western fairy tales (Grimms Brothers, Disney, etc.) before this class? (1 – 5 scale: 1 = not at all, 5 = very familiar)
   a. Comments or Short Written Response:

6. Did your familiarity with fairy tales help you with writing assignments and activities in this class? (1 – 5 scale: 1 = not at all, 5 = very familiar)
   a. Comments or Short Written Response:

7. Would you take a class that used fairy tales to help you learn a second language? (1 – 5 scale: 1 = not at all, 5 = very familiar)
   a. Comments or Short Written Response:

8. Do you think using fairy tales in language instruction would help students learn to read, write, speak and listen to English?
SURVEY RESPONSES

What is your first language
mandarin - 1
Arabic - 3
Korean - 2
Portuguese - 1
english - 1
Chinese - 7

How old are you?
18 - 20 (4) 26.7%
21 - 23 (8) 53.3%
24 - 26 (1) 6.7%
27 - 30 (1) 6.7%
30+ (1) 6.7%

Sex
Male - (9) 60%
Female - (6) 40%

How familiar were you with fairy tales from your home country/in your native language before this class?
(Not at all) 1 - (very familiar) 5
1 (2) 13.3%
2 (1) 6.7%
3 (1) 6.7%
4 (8) 53.3%
5 (3) 20%

Written responses
- 6
- 4
- familiar
- I do know that Brazil has a lot of Fairytales. Different from Grimm Brothers' ones,
Brazilian fairytales are more related to nature and forest. We do not have castles, princes and princesses, and so forth as our folk tales. However, we have magic creatures from the forest that shows us the importance and power of mother Earth. We also have folk tales from the slavery time, talking about sad moments black people suffered.
- Very familiar
- Only very familiar to those I am really interested in
- I grew up watching Disney fairy tale, I am not familiar with my home country fairy tale.

**How familiar were you with Western fairy tales (Grimms Brothers, Disney, etc.) before this class?**

*Not at all* 1 - *(Very familiar)* 5

1 (1) 6.7%
2 (2) 13.3%
3 (5) 33.3%
4 (5) 33.3%
5 (2) 13.3%

**Written Responses**
- I am an almost 30 years old man. So, I was raised under those Disney fairytales, which ones have lots of Grimms ideas and meanings.
- I think I am only familiar to the common western fairy tales. (Snow white, little red riding hood, etc.)
- Familiar
- I grew up watching Disney fairy tales.
- Familiar

**Did you familiarity with fairy tales help you with writing assignments and activities in this class?**

*Not at all* 1 - *(Very familiar)* 5

1 (0) 0%
2 (0) 0%
3 (5) 33.3%
4 (7) 46.7%
5 (3) 20%

<table>
<thead>
<tr>
<th>Actually I most knew nothing about the western fairy tales before, so I am not very familiar with them.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes, It did. I learned how to write a article of fairy tales, and I got it how wo write MLA format of paper. Fairy tales is funny for learning.</td>
</tr>
<tr>
<td>Because I had a familiarity with fairy tales, it was easy to relate what I wanted to state and the contents of fairy tales. And also I could have an awareness of problems created by fairy tales. I think my background knowledge about fairy tales allowed me to have this kind of perspective.</td>
</tr>
<tr>
<td>My familiarity with fairy tales makes me better understand my research</td>
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<tr>
<td>---</td>
</tr>
<tr>
<td>Yes, I think that the class would not be easy if I didn't know anything at all about fairy tales because it was all about them.</td>
</tr>
<tr>
<td>I think even if I am not familiar with fairy tale I will be able to write because I believe that it depend on your ability to write and your writing skills</td>
</tr>
<tr>
<td>I think it is pretty helpful. Although before this class I never know about the original story about Sleeping Beauty but after this class I get to know different version of it through my research. Being familiar with Sleeping Beauty story from Disney help me to understand the original story better and easier.</td>
</tr>
<tr>
<td>I'm familiar with my topic- - the little mermaid. It's my favourite fairy tale.</td>
</tr>
<tr>
<td>I am not sure if my familiarity with fairy tales had helped me in writing assignments and activities. But I do clearly learned a lot of good knowledge and skill from Laura on how to improve in my writing. Impressively, her use of fairy tales theme to guide me to write better is mysteriously effective, without really realising it. Maybe the familiarity of some fairy tales had made my english writing more easier as I do not need to use more time to understand fully about the story in order to do my assignment.</td>
</tr>
<tr>
<td>I think the fairy tale is the first way that I known the west culture, I think if we want to study different language and some courses, we need to know some about culture and then to study it.</td>
</tr>
<tr>
<td>I know more about fairy tales during class session. When I do research for my paper, I look up for youtube which has a bunch of information about it.</td>
</tr>
<tr>
<td>When I was a little kid, I could watch or read some fairy tales in my country. In this class, the interested thing was that fairy tales that I watched before are very similar with those in USA like story.</td>
</tr>
<tr>
<td>Fairytales is an easy topic to write about. Moreover, it is good to analyse and then express our own ideas and beliefs while writing.</td>
</tr>
<tr>
<td>I was not very interested in fairy tales, but this class helped me having a lot of new information about fairy tales and I liked it. I like the history of disney and the grimms brothers.</td>
</tr>
</tbody>
</table>
**Would you take a class that used fairy tales to help you learn a second or foreign language?**

<table>
<thead>
<tr>
<th>Response</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>60%</td>
</tr>
<tr>
<td>No</td>
<td>6.7%</td>
</tr>
<tr>
<td>Maybe</td>
<td>33.3%</td>
</tr>
</tbody>
</table>

It depends. Even though I cannot deny this method is a good way but there are more choices to take.

Yes, this is a kind of fun to study English for me.

Familiarity with fairy tales let me approach the class and assignments easily, but I don't think this has tremendous advantages comparing with other topics.

Yes! I really like reading fairy tales and fairy tale movies. I think this type of class can help us learn English in an interesting way.

Yes I think so

If The class is with you Laura Talley for sure I will take it

I think fairy tale will help because most people are familiar with these stories which will make it easier to learn and easier to write assessment.

Yes, I think it will be so much more interesting. As a women, I believe fairy tales make a strong connection to me. I believe learning second language with it will be easier and fun.

Fairy tales are so interesting that it will attract people's attention. It's good way to learn foreign language instead of learning boring knowledge.

Yes, fairytales does bring back some good memories. And the morale and lesson learned from each and every fairytales are relatively unique. Even for people who may not know about the specific fairy tales could help them if they made the effort to read the story which can reignite a unique inner feeling that we once had before. I quite confident it will work well. And of course, the audiences must have the basic interests to begin with, else even with the best equipment and teachers, he will not be able to gain anything.

Well, I think I can try, it is not easy work. I have tried use English to introduce a Chinese traditional fairy tale.

I don't think I would love to learn a second language through fairy tales. To be honestly, I was so sick with fairy tales, when we started writing with fairy tales' material. I feel like when you put writing with fairy tales, that could make you lose interest on fairy tales.
Fairy tales are very common thing for every countries. There are people from diverse countries in this class, and we could approach a topic easily because we already knew these fairy tales.

Fairytales and childhood stuff are more easy to analyse. Consequently, it would be easy to reach the goals that class is aiming for me. In addition, fairytales are interesting to me because I love learning culture. Fairytales usually bring a strong mass of country and society culture.

If I would take a class, I would just take it to have more information about fairy tales. Otherwise, I am not so interested in fairy tales or I mean I wasn’t watching or reading stories a lot about fairy tales in my childhood.

Do you think using fairy tales in language instruction would help students learn to read, write, speak and listen to English?
Yes (13) 86.7%
No (0) 0%
Maybe (2) 13.3%

I think the language used in most of fairy tales is easier to understand for a learning speaker, thus I think it is a good way learn a second language by fairy tales.

Yes, it is same because of fun.

I think students can feel friendly to packets about fairy tales. However, I also think those kinds of topics which make students feel friendly also exist a lot. I think the matter is the level of assignments keeping pace with levels of students. Even though the topic is familiar, if the level is too high, students feel boring and experience frustration.

Most fairy tales edition are for children. It was written in the way that easy for reader to understand, not like a scholarly article sometimes its hard to understand even by native speaker.

Yes that's helpful!

I think that fairy tails can be helpful in teaching this material because it relates to the age, and the fun fact that we are studying something that we love.

because some people know already the stories on their native language they will be able to understand it on English.

I think it will be helpful as most of us are familiar with fairy tales. Even though some people might not like fairy tale but it will be easier to get their attention rather than something they do not know.
Interesting! Learning a new language is quite boring, but if you can connect interesting thing with new language, people will love learning new thing.

Of course it will. Especially for example if I am learning English, and the theme is of western fairy tales. It would not only allow me to learn basic English skills, it can also allowed me to learn the culture or the way of life of the western people. If learning in Chinese, Chinese folktales will definitely help western learners to learn the Chinese culture and language effectively as well. But time is a critical, to improve English, time is definitely one of the key, and the students willingness to learn the language.

Yes, of course! we can learn culture, and read the book, write the some thing and introduce to some people.

Maybe, however, in my case, absolutely not. I guess it works varies from person to person.

There are people of different English level in this class, and fairy tales that include easy word are very helpful for every students.

That is how we start to learn our native language, with fairy tales and folk tales. For the beginners, simple texts with lots of pictures illustrating the meaning of the scene. For the advanced ones, elaborated texts or texts analyzing the meaning of fairytales and society.

It would be helpful because when you have interesting stories, pictures, and movies, It lets you wanna watch more and read more.