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## Empowering Children through Storytelling: A Fairy Tale Curriculum for Middle School Students

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Empowering Children through Storytelling:  
A Fairy Tale Curriculum for Middle School Students

By

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A Master's Essay submitted to the faculty of the  
Graduate Program in English in partial fulfillment  
of the requirements for the degree of

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University of St. Thomas  
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## Abstract

In addition to being psychological and educational tools, fairy tales are useful texts for promoting an inclusive classroom. Underrepresented and marginalized students have the potential to find meaningful connections to fairy tales because these narratives have been told and retold in diverse media and cultural contexts. If given the right reading context and environment, these fairy tales can also help students become storytellers of their own lives. As educators, we must repurpose them in our classrooms as an invitation to give voice to each individual student so they can create their own narrative retellings. These lesson plans aim to challenge existing fairy tale frameworks and inspire students to create new narratives. These lessons serve as an invitation for students to bring their voices and perspectives to the study of fairy tales, thus increasing their confidence as well as their skills in critical reasoning and analysis.

## CRITICAL INTRODUCTION

The purpose of this essay is to explain how fairy tales can be used in the middle-school language arts classroom to reach students from diverse backgrounds. Scholars and theorists in a variety of fields argue that fairy tales can be used as psychological and educational tools for helping students deal with their fears and dreams while strengthening their ability to bring about social and personal change. They argue that fairy tales provide students with opportunities to strengthen their awareness of stereotypes imposed by society. Kornei Chukovsky and Miriam Morton state that a child's main purpose when reading fairy tales "is to exercise his newly acquired skill of verifying his knowledge of things. Necessity compels [him or her] to conduct a tireless classification of all phenomena" (40, 41). In addition to being psychological and educational tools, fairy tales are useful texts for promoting an inclusive classroom. Underrepresented and marginalized students have the potential to find meaningful connections to fairy tales because these narratives have been told and retold in diverse media and cultural contexts. If given the right reading context and environment, these fairy tales can also help students become storytellers of their own lives. Fairy tales are texts produced from an oral tradition of storytelling and thus cannot be traced to any original text or author; consequently, they can be retold by anyone. As educators, we must repurpose them in our classrooms as an invitation to give voice to each individual student so they can create their own narrative retellings.<sup>1</sup>

As a middle-school teacher in Minnesota metropolitan public schools, I have used fairy tales in the classroom for the past three years. My initial aim was to introduce students to classic tales and thus complicate the Disney narratives that most of my students knew. I began by having students read fairy tale adaptations produced by the Brothers Grimm, Charles Perrault,

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<sup>1</sup> See Haase who argues that fairy tales transcend time and space and can encourage the development of personal autonomy. He encourages students to read a variety of tales present in order to interpret them as their own.

Hans Christian Andersen, and Oscar Wilde. As this critical introduction will show, I ultimately changed my approach, integrating a more diverse reading list and deepening my psychological research, thus transforming my pedagogical practice. What follows is the story of how my approach to teaching fairy tales as a teacher in the middle-school has been transformed by scholarship.

When I first started teaching fairy tales, I noticed my students were entertained by fantastic and gruesome tales, which provided me with an opening to teach them the skills of literary analysis. During lessons, we focused on the state standards associated with learning vocabulary, character type, plot, setting, motifs, figurative language, inferences, and evidence. Students also practiced analytical and creative writing while focusing on different literary terms. Once we had worked with a story for about a week while addressing key skills, we compared and contrasted it to the Disney version of the tale. I knew that because these stories were successful in holding my students' attention, I would be able to successfully teach the lessons and achieve the objectives associated with the unit.

I also knew, based on research, that the study of fairy tales might have psychological benefits for students. Psychological theorists argue that fairy tales can help students daydream and therefore confront fears having to do with reality. As Gaston Bachelard states, "these tales are the realization of childhood fears" (20). Reading and engaging with fairy tales, like daydreaming, can enable children to imagine themselves within the tale. Bachelard adds, "we give ourselves the illusion that both the problem and the solution are ours" (21). Reading has the ability to create a safe place where students can put themselves in the character's position while evaluating choices and decisions. Bruno Bettelheim, like Bachelard, argues that fairy tales help children find meaning in life, work out problems in their unconscious mind, deal with existential

problems, and develop a sense of individual character. This is possible if the child is able to engage with the tales critically. Bettelheim also contends that fairy tales are the perfect genre for promoting psychological growth because children find them emotionally satisfying:

For a story truly to hold the child's attention it must entertain him and arouse his curiosity. But to enrich his life, it must stimulate his imagination; help him to develop his intellect and to clarify his emotions; be attuned to his anxieties and aspirations; give full recognition to his difficulties, while at the same time suggesting solutions to the problems which perturb him. In short, it must at one and the same time relate to all aspects of his personality—and this without ever belittling but, on the contrary, giving full credence to the seriousness of the child's predicaments, while simultaneously promoting confidence in himself and in his future. (5)

As I read this psychological research, I wondered if fairy tales could have such psychological benefits.

Some scholarship has shown that when children take on character roles, it helps them deal with anxieties through an inner dialogue. Paul Moxnes, for example, conducted an experiment with college students where students took character roles from fairy tales and then assessed and reflected on the character traits associated with the roles and themselves in order to learn how to deal with anxiety more effectively and become better leaders (7). Moxnes' theory coincides with Bachelard's and Bettelheim's because he believes that "fantasies come first, then facts" (19). In his study, he provided students with an interactive learning approach that allowed them to identify with a character's personality traits and roles and then assess and reflect on who they were as a person and how they could strengthen areas of weakness while learning how to

better communicate with others. At the end of the experiment, Moxnes states, “Making choices and decisions – or even avoiding them – creates awareness and learning. Students benefit most from the truths that they discover by themselves; not necessarily from those presented to them by the teachers or peers” (18). He thus emphasizes the fact that it is important for students to be able to identify with a character of their choice in order to discover new truths and grow. He also states that the program succeeded because it “[struck] a narrative chord, anchored in universal myths” (18).

I concluded my fairy tale unit with a final project where students got to choose any tale written by any author from any culture that interested them. The majority of the tales students chose came from *The Classic Fairy Tales* anthology edited by Maria Tatar. For example, students chose different versions of Cinderella such as Strabo’s “Rhodopis” (Greece), Li Shih-yuan’s “Yeh-hsien” (China), and Inea Bushnaq’s “The Princess in the Suit of Leather” (Egypt). Students had over 60 tales to choose from out of *The Classic Fairy Tales* and they also had the option to find a tale not in the book. I saw that more students excelled when working on this project than in the mini-units focusing on stories by the Brothers Grimm, Charles Perrault, Hans Christian Andersen, and Oscar Wilde. I also noticed that students were attracted to stories that linked to their home culture in some way. For example, many of my Latinx students chose to read a version of Hansel and Gretel called “Fulano de Tal and His Children” by Julio Lopez. Students were excited on a whole different level; they were able to find a deeper connection to the story they chose, not only because they got to choose it but also because they could identify more fully with the main character. At this point, I dove deeper into the theory and critical pedagogy behind fairy tales and learned that students succeed at a greater level when they are able to identify closely with the protagonist’s culture, race, gender, or ethnicity. Although I still

rely on Bachelard's and Bettelheim's psychological theory, I believe that students from marginalized groups have the potential to learn the most when they encounter narratives that speak to their life experience and provide opportunities for them to question and retell fairy tale narratives that seem to deny individual agency. In the pages that follow, I will detail the results of my research before presenting revised lesson plans for teaching fairy tales in the middle-school classroom.

### *The Intertextuality of Tales*

Fairy tales are ideal texts for reaching a diverse student body and promoting active storytelling because they are by definition intertextual and thus always subject to retelling. Perry Nodelman states, "For folklorists, the most significant fact about such stories is that they can be told in many different ways" (144). The patterns, structures, forms, and motifs of fairy tales are adapted and innovatively retold across different cultures. Nodelman adds, "All tales are merely versions, all versions are equal to each other if not in value then at least in authenticity" (147). By comparing different versions of a single tale, students learn that the story belongs to everyone and can be retold through various cultural points of view. Fairy tales continue to be written and adapted today in order to address the concerns of specific spaces, times, and cultures; therefore, they remain relevant to diverse audiences over time.<sup>2</sup> Maria Tartar states, "These collections, like our postmodern retellings, remind us that there is no original when it comes to fairy tales. To the contrary, these stories circulated in multiple versions, reconfigured by each teller to form a uniquely new tale with distinctly different effects, hence the advantages of referring to multiforms of a tale rather than variants" (xiii). In today's world, we need to give voice to students who have been marginalized and we can do so not only by exposing them to different cultural retellings of tales they may have encountered in singular form via a Disney film but also

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<sup>2</sup> See also Bloch who argues that fairy tales, unlike legends, are not bound to their own time.



by empowering them to retell the stories in ways that are relevant to their own lives.<sup>3</sup> Even literary fairy tales by Oscar Wilde and Hans Christian Anderson aren't really original. Rather, as Jack Zipes states, "As a whole, [the literary fairy tale] formed a multi-vocal network of discourses through which writers used familiar motifs, topoi, protagonists, and plots symbolically to comment on the civilizing process and socialization in their respective countries. These tales did not represent communal values but rather the values of a particular writer" ("Breaking the Disney Spell," 418-19).<sup>4</sup> Many authors have made fairy tales their own depending on the specific time in history.<sup>5</sup> For example, Terrell A. Young explains that the Brothers Grimm wrote fairy tales to enhance ideas of German nationalism (166). Pamela Gates states, "with each retelling, the tale changes just a bit. These tales usually attempt to explain what the world was like long ago, and they provide a way for children and young adults to have a better understanding of how earlier generations tried to make sense of their world" (47-48). For example, Verna Aardema writes picture books such as, *Oh, Koko! How could You!*, that are inspired by traditions in central Ghana (Gates 48). Diane Wolkstein's story *Bouki Dances the Kokioko* came from a Haitian performance of the tale (Gates 48). We must invite our students to re-imagine fairy tales in ways that speak to their own historical moment. Tatar states, "Fairy tales are always more interesting when something is added to them. Each new telling recharges the narrative, making it crackle and hiss with cultural energy" (xiii).

### *Fairy Tales and Identity Formation*

Fairy tales have the ability to reach outside the boundaries of time and space, which makes them widely accessible to many people (Gates 47). Yet the fairy tales students most often encounter in

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<sup>3</sup> See also Bacchilega who argues that fairy tales are uniquely suited for adaptation to 21<sup>st</sup> century contexts.

<sup>4</sup> See also Benjamin who argues that fairy tales are timeless and indeterminant which leaves interpretation up to the reader.

<sup>5</sup> See Propp who argues that fairy tales are composed of narrative parts that can be recombined in any cultural or historical context.

the classroom feature characters who are white and male. Jemimah L. Young, Marquita D. Foster, and Dorothy Hines state that when students cannot identify with characters such as white princesses in fairy tales, it facilitates “self-loathing and maladaptive constructions of what it means to be beautiful and desirable” (106). In our current time and space, it is our job as teachers to introduce fairy tales to students not as stable, white-authored texts about white children but to present a variety of fairy tales that respond to diverse cultural contexts and show students that they too can use their voices to create new narratives and challenge existing ones. As Zipes notes, fairy tales, when taught as texts in process, challenge master narratives (“Once Upon a Time,” 278). He identifies three ways this aim is achieved:

One is to stimulate children to express their own ideas, play with them, and recognize the differences between the master narrative and their stories.

The second, which in a sense is only a rephrasing of the first, is to encourage children to recognize that stories change and that changing stories often means changing worlds or worldviews. The third, which may result from success with the first two, is to liberate children from the assumption that the options they have when faced with bullying, rivalry, brutality, enmity, cruelty, ruthlessness, vehemence, and ugliness of every kind are limited to a standard and universally approved repertoire. (279)

Reading variations and rewritings of fairy tales is beneficial to students. Once students read different versions of the same tale, Zipes encourages them to offer their own versions (280).

Altering a story provides students with opportunities to practice critical thinking skills, especially the ability to imagine different outcomes and possibilities for social and personal change.

Sara Cleto and Brittany Warman argue that fairy tales undermine the idea of a default white standard by acknowledging the trauma students have encountered in their lives. They state, “A text is relatable when students can recognize themselves or their own lives in some aspect of it” (103). Engaging with fairy tales in a particular way can help students give voice to experiences that may have been painful or untellable (104). Cleto and Warman used modern versions of fairy tales, such as Jane Yolen’s *Briar Rose*, Susan Gordon’s “The Powers of the Handless Maiden,” and Christopher Barzak’s “The Boy Who Went Forth,” in the classroom and asked students to compare and contrast them to the more well known Grimm versions.<sup>6</sup> Students were challenged to add a third layer of comparison by writing a fairy tale version of their life and then sharing it with their peers. Cleto and Warman state that they used the “familiar fairy tale to talk through trauma more broadly, of using a fairy tale to say something too awful to speak aloud in any other way, and to share an experience that would otherwise be inaccessible to outsiders” (108). Different concepts and underlying meanings arise when we expose students to a diverse array of fairy tale retellings and give students from marginalized communities the opportunity to share their versions of the tale.<sup>7</sup> Reading tales from diverse cultures provides a safe place for students to work through anxieties they are presently dealing with or have experienced in the past. When marginalized students imagine and read their narratives to their peers in small groups, they are given a voice that other students who hear the story may be able to identify with as well.<sup>8</sup> When listening to classmates’ stories, students will have the opportunity to widen their perspectives and learn about others who may have had different experiences than themselves. It is important to read and listen to stories that do not follow “the perceived default standard of

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<sup>6</sup> See also Worthy and Bloodgood who argue that comparing traditional and twenty-first-century fairy tales is a powerful tool for reading instruction. Cleto and Warman however, take students’ skills to the next level by having them compare the stories to their own lives.

<sup>7</sup> See also Rowe who argues that in traditional fairy tales women’s voices are only represented in a semiotic way.

<sup>8</sup> See also Warner who states that fairy tales can be used as a tool for consolation (406).

white, male, heterosexual, middle-class, non-disabled, and/or nontraumatized individual” (Cleto and Warman 104). It is this active engagement – revising, refiguring, retelling – that corresponds with Bettelheim’s views<sup>9</sup> while expanding on them to be more inclusive of difference and beneficial for marginalized students.

Research on fairy tale pedagogy makes us sensitive to the needs of particular groups of marginalized students. Young, Foster, and Hines argue that African-American girls are not taken into account in the choice of readings in language arts classrooms (102). Because the middle-school curriculum rarely focuses on the experiences of African-American students, except in slave narratives or literature dealing with racial subjectification, they often feel marginalized and excluded.<sup>10</sup> Students need to be able to identify with characters that have had a similar lived experience in order to form a deep personal connection to reading and storytelling. Young, Foster, and Hines propose that “[t]here needs to be a (re)centering of Black girls’ voices in ways that challenge the idea that ‘even Cinderella is white’” (103). African-American girls must be exposed to and seen within the subject that they are learning while also given the opportunities for counternarratives and resistance to injustice” (104). Young, Foster, and Hines’ approach to teaching fairy tales is designed to help students look to the future with a sense of creative possibility:

An enslaved status (whether physically, intellectually, creatively, or culturally) not only retrains individuals from being engaged in acts of resistance but also seeks to dismantle the development of “freedom dreams” that can cause an individual to critically challenge bondage. When Black girls are prohibited from

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<sup>9</sup> Bettelheim argues that fairy tales can help children deal with traumatic events from the past by bringing coherent sense and order into a child’s life (5).

<sup>10</sup> See also Hurley who also argues that children of color are underrepresented in fairy tales. Where they are present, they are stereotypically represented.

having *freedom dreams* and remain in an enslaved status in English language arts classes, then they are being disenfranchised within the spaces where their narratives are necessary for social change. (qtd. in Young, Foster, and Hines 103-104)<sup>11</sup>

In this sense, Young, Foster and Hines are building upon earlier psychological research on fairy tales. As Bachelard tells us, fairy tales create the space for children to be able to daydream in order to confront current anxieties and problems. When children dream via the tale, they take on the perspective of the characters and negotiate problems and solutions. In order to take on a character's perspective, children must see themselves as that character. When marginalized students see their identities reflected in fairy tales, they can solve problems and imagine a positive future.

Young, Foster, and Hines, along with Zipes, suggest using counter fairy tales, also known as countertales or counternarratives, as a tool for helping marginalized students identify with characters in fairy tales (103). Counter fairy tales allow students to rewrite popular versions of fairy tales from their own cultural perspective. Once the tale is re-written, the original tale and the new version are compared and contrasted. The purpose of using counter fairy tales is to confront stereotypes and allow marginalized students to understand that their own experiences may be different than the plots presented in the fairy tale. For example, during one counter fairy tale lesson, a teacher read "Goldilocks and the Three Bears" and then asked students, "how would the story change if Goldilocks was an 11-year-old black girl from your neighborhood?" Then, students wrote a new version of the tale from this perspective while being advised to avoid stereotypes (Young, Foster, and Hines 107). Young, Foster, and Hines state that counter fairy

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<sup>11</sup> Young, Foster, and Hines are responding to Saidiya Hartman and Jared Sexton's article, "People of Color Blindness: Notes on the Aftermath of Slavery" to explain why dreaming and fantasizing is important to students from marginalized communities.

tales are used to “facilitate the (re)centering of Black girls’ voices as literacies of resistance” (107).

In addition to examining fairy tales in terms of racial stereotyping, it is also important to examine the gender norms they convey. Deidre F. Baker states, “The conscious consideration and questioning of gender definitions . . . can prod [students] to break out of the stultifying restrictions about sex and identity imposed upon them, drummed into them by our culture on every side” (248). In order to help confront gender stereotypes, Jennifer M. Bonds-Raacke created a lesson framework where her students watched Disney movie versions of fairy tales in order to identify which parts conveyed gender stereotypes and which parts portrayed gender in non-stereotypical ways (233).<sup>12</sup> At the end of the lessons, students shared information on how the lessons had changed their thoughts about Disney and Fairy tale movies. One student stated, “Before taking this class I did not realize how important movies and television are in our lives” (233). Another remarked, “I was amazed at how much more I noticed about the movie while looking for stereotypical and non-stereotypical portrayals. Often times I think I take movies too much as being fiction and do not analyze some of the messages that they are giving” (234). Even though Bonds-Raacke doesn’t suggest having students write counter fairy tales, I can see how this would be beneficial. By rewriting fairy tales that promote non-stereotypical gender roles, students could critically examine their own personal narratives in order to critically examine themselves.

After conducting this research, I realized how what texts we teach and how we teach them affects students’ sense of identity and agency. Amy Rector-Aranda states, “Education has substantial power to either challenge or to perpetuate societal injustices, the effects of which

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<sup>12</sup> See also Calum Mittie who states, “Fairy tales encourage damaging social and gender expectations – we need to teach young people to create their own happily ever after.”

influence the schools again in a repeating cycle” (3). I revised my lesson plans for teaching fairy tales with this idea in mind. My aim was to create an inclusive classroom that empowers students, especially those who have been historically marginalized and traumatized in school environments. These lesson plans aim to challenge existing fairy tale frameworks and inspire students to create new narratives. These lessons serve as an invitation for students to bring their voices and perspectives to the study of fairy tales, thus increasing their confidence as well as their skills in critical reasoning and analysis.

## LESSON PLANS

### *Introduction*

The lesson plans provided below are for middle-school students in grades 6-8. All lessons are scaffolded in order for students to develop the skills necessary to produce a counter fairy tale in the last lesson; thus I recommend that teachers carry them out in the order they are presented here. Lessons may take between 1 to 3 class periods depending on the length of individual class sessions. Lessons can be adapted to be used with any fairy tale story based on the interests and needs of students. In Appendix A, I list examples of fairy tale stories that can be used.

### *Lesson 1*

#### **Learning Target:**

Determine and locate character traits with evidence from a fairy tale. Analyze gender stereotypes of characters in a fairy tale and how they could be changed to be more open and accepting of difference.

#### **Justification for Lesson:**

This lesson is based on students' prior knowledge and practice with the following terms: stereotypes, gender stereotypes, character traits, direct and indirect characterization, evidence, and annotation.

This lesson starts with the fairy tale “The Sleeping Beauty in the Wood” by Charles Perrault because it contains a lot of gender stereotypes associated with being a prince or princess. It is important to review any knowledge students may have based on traditional fairy tales and Disney adaptations in order to break down stereotypes, see that there are other versions of the tales, and eventually write their own counter fairy tales. Before reading each tale, it is important to look at the copyright information--year published, author, and country of origin--in order for students to understand the cultural and historical contexts in which they were produced and use this information as a basis for comparing and contrasting versions of the same tale. I also show clips from Disney’s *Sleeping Beauty* to make sure all students have a similar foundational knowledge of the fairy tales that have been most popularly depicted. Zipes states, “If children or adults think of the great classical fairy tales today, be it *Snow White*, *Sleeping Beauty*, or *Cinderella*, they will think Walt Disney” (“Breaking the Disney Spell” 414). The clips also show examples of gender stereotypes students may be familiar with that also repeat throughout most Disney movies. Zipes explains that characters in Disney movies “are fleshed out to become more realistic, they are also one-dimensional and are to serve functions in the film. There is no character development because the characters are stereotypes, arranged according to a credo of domestication of the imagination” (“Breaking the Disney Spell” 434).

It is important for the teacher to use a mixture of whole class, group, partner, and individual instruction in order to properly scaffold the lesson and allow for gradual release of responsibility. The teacher will read this first fairy tale to the class in order to model how to identify and analyze gender stereotypes from the text in the graphic organizers. I recommend using a timer to encourage students to stay focused on the task at hand and to gauge how long certain tasks are taking. The use of sentence starters helps students who might experience writer’s block and prepares them for writing their own counter fairy tales.

Fairy Tale(s)	Activities	Formative Assessment
“The Sleeping Beauty in the Wood” by Charles Perrault	KWL Chart	Exit Ticket
Clips from Disney’s <i>Sleeping Beauty</i>	Challenge Question	
	Pair/share	



	Character Trait Graphic	
	Organizer	
	Annotation	

## Directions

**Preparation:** Prior to class, the teacher should make copies of the fairy tale for the class and should write a character trait chart on the white board in front of the class (see Appendix B).

**Preview:** The teacher reviews learning targets with the class.

**KWL Assignment, Part 1:** Students take out their notebooks and draw a KWL chart taking up half a sheet of paper (see Appendix C). The teacher asks students to make 3 columns and to label the first 1 K, the second 1 W, and the third 1 L. The teacher explains to students that the K stands for what you already know, the W stands for what you want to know, and the L stands for what you have learned. The teacher asks students to work with their shoulder partner and fill out everything they know in the K column about *Sleeping Beauty*. The teacher sets a timer for 4 minutes and displays the timer on the board while the student pairs fill out the K column together. The teacher then adds the challenge question to the board: Make a prediction about what might be different or change in the story “The Sleeping Beauty in the Wood” in comparison to the Disney version (characters, events, problems, and solutions).

**KWL Assignment, Part 2:** The teacher next asks students to fill out the W column with their shoulder partner noting anything they want to know about “The Sleeping Beauty.” She also directs their attention the challenge question on the board. She asks students to answer this at the bottom of their KWL charts when they are done. While the students are working, the teacher writes sentence starters on the board below the challenge question: I predict that \_\_\_\_\_ might be different in “The Sleeping Beauty.” Or I predict that \_\_\_\_\_ might change in “The Sleeping Beauty.” The teacher sets the timer for 5 minutes and displays the timer on the board while partners fill out the W column together.

**Assessing Disney Stereotypes:** Students return to their own desks and set their KWL charts aside. The teacher shows 3 clips from Disney’s *Sleeping Beauty* to the class. She then asks students to turn to their shoulder partner and share something they noticed or something that surprised them in the Disney clips. The teacher asks students to number off, with each student numbered 1 or 2. She then adds a 1 next to the prince’s name and a 2 next to the princess’ name in the character trait graphic organizer. The teacher asks student to copy the character trait graphic organizer from the board corresponding to the character they were assigned. The chart should take up the whole sheet of paper.

**Assessing Gender Stereotypes in “The Sleeping Beauty in the Wood”:** The teacher passes out copies of “The Sleeping Beauty in the Wood” by Charles Perrault and asks students to note the copyright information—year published, author, and country of origin. The teacher tells students they will be noting the prince’s and princess’ character traits on their graphic organizers. The teacher reads the story and stops to model how to annotate the text and fill out the graphic organizer. She reminds students that character traits can be implicit or explicit. She then asks students to underline character traits associated with the prince or princess in their story and add these traits to the graphic organizer. The teacher continues reading while stopping at character traits in order to model how to annotate and fill out the graphic organizer. The teacher continues to read and then stops again and asks the students to do a 30-second pair/share of what trait they just came across in the text. Students are then asked to share their insights with whole the class. The whole class annotates and adds to their graphic organizers.

**KWL Assignment, Part 3:** When students have finished reading the story, they fill out the L column on the KWL charts individually. The teacher sets the timer for 5 minutes and displays it on the board. After students have completed this task, the teacher places students into groups of 3, assigning 1 the role of note taker. She then asks students to use their graphic organizers to make a list of gender stereotypes from the text. She sets a timer for 8 minutes and displays it on the board while students make their lists. The teacher interrupts the group work activity and points out 2 places in the text where the gender stereotypes appear problematic and annotates them in her text. She asks students to mark 2 other spots where gender stereotypes appear problematic and annotate them in the text with their groups. She sets a timer for 4 minutes and displays it on the board while students mark their texts. The teacher interrupts the group-work activity and asks students to share examples of what they found and marked. She adds examples to the board as students share. Students mark these examples in their own texts.

**Writing Activity:** Based on the stereotypical examples listed on the board, the teacher models how to rewrite the story to eliminate stereotypes (e.g., by changing the way a character is portrayed or described or by changing an event). Students return to their groups and review their list of stereotypes while adding alternative ideas to change them. The teacher sets a timer for 15-20 minutes and displays the timer on the board while students add their alternative ideas. The teacher checks in with groups to see their progress. While the students are still working with their groups, the teacher adds the exit ticket to the board: What place in the text was the most problematic area relating to gender stereotypes? Why? How would you change it? Respond in at least 5 sentences.

**Exit Ticket:** The teacher tells students to return to their desks. She asks them to take out a piece of paper and explains the exit ticket. Students complete the exit ticket individually and they turn it in when they finish. While students work on the exit ticket, the teacher adds sentence starters to the board to help students: The most problematic gender stereotypical area in “The Sleeping Beauty in the Wood” by Charles Perrault was when \_\_\_\_\_. It is problematic because \_\_\_\_\_. It could be better changed to \_\_\_\_\_. The teacher walks around the room and monitors students while offering help.

**Learning Target:**

Make a text-to-self connection between a fairy tale and your own life. Determine, identify, and locate gender stereotypes within a fairy tale. Analyze gender stereotypes of characters in fairy tales and how they could be changed to avoid gender stereotypes. Compare and contrast similar versions of a fairy tale. Create a new version of a character who is identifiable and original.

**Justification for Lesson:**

This lesson is based on students' prior knowledge and practice with the following term: dialogue.

This lesson builds on the previous lesson by adding in 2 new fairy tale versions different than Disney's *Sleeping Beauty* and Perrault's "The Sleeping Beauty in the Wood." As texts for this lesson, I chose "Tsélané and the Marimo" by T. Arbousset and F. Daumas (South Africa). I also chose "Little Red Riding Hood and the Wolf" by Roald Dahl (United States) because it is a comical tale that in some ways is non-gender conforming.

This lesson also builds upon lesson 1 by asking students to identify and revise gender stereotypes but doing so in a way that is less teacher-directed. The quick-write is used for students to connect to the previous lesson's learning target and in preparation for this lesson. It also gives students a chance to reflect on their experience in relation to the fairy tales and gender stereotypes. Even though the teacher reads these tales, she allows for gradual release of responsibility. The teacher starts by modeling how to annotate, then invites students to share with each other. By the end of the lesson, students annotate gender stereotypes on their own. Because this is the first time students have been asked to identify them on their own, a partner check is built in before sharing the examples with the class. The body biography serves as a creative way for students to illustrate a new way to portray a character while avoiding gender stereotypes. Analyzing how gender stereotypes in a fairy tale could be changed to be less restrictive is a prominent part of this lesson but students expand on this idea by creating a character they can identify with. This provides opportunities for students to express their individual voice. In order to prepare them to write their own counter fairy tale, students practice writing dialogue in groups as part of the body biography activity.

Fairy Tale(s)	Activities	Formative Assessment
"Tsélané and the Marimo" by T. Arbousset and F. Daumas	Quick-write	Body Biography
"Little Red Riding Hood and the Wolf" by Roald Dahl	Pair/share	
	Annotation	

	Venn Diagram
	Gallery Walk

## Directions

**Preparation:** Prior to class, the teacher should have copies of the fairy tales, should cut enough life-size butcher paper for groups of 5 cut, have enough markers for 5 groups available, and should write the quick-write on the white board in front of the class. Quick-write: Predict which gender stereotypical character traits or events we may read in the *Little Red Riding Hood* fairy tales. Are there specific gender stereotypes we've learned about that you don't identify with? How would you describe yourself instead?

**Preview:** The teacher reviews learning targets with the class.

**Quick-write Assignment:** The teacher instructs the whole class to take out their notebooks for the quick-write assignment. The teacher explains the quick-write to the class. Next, she sets a timer for 10 minutes and displays the timer on the board while the students write. The teacher monitors the class while they work. The teacher adds sentence starters to the board to help students: From what we have read, I don't identify with \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_. I don't identify with being \_\_\_\_\_ because \_\_\_\_\_. I would describe myself as \_\_\_\_\_ instead.

**Review:** The teacher passes out "Tsélané and the Marimo" by T. Arbousset and F. Daumas and asks students to note the copyright information—year published, author, and country of origin. The teacher reviews what annotation means with the class, next she asks students to pair/share what it means, and finally, she calls on students to share. The teacher asks students to pair/share 1 gender stereotype they marked in "The Sleeping Beauty in the Wood" by Charles Perrault.

**Assessing Gender Stereotypes in "Tsélané and the Marimo":** The teacher explains that while she reads, everyone will occasionally stop to annotate gender stereotypes. (These could be in the form of a character trait, a character's action, or an event.) The teacher reads "Tsélané and the Marimo" and stops the first 2 times to provide examples of gender stereotypes to students. The teacher and students annotate them in the text. The teacher continues reading and stops before a paragraph containing a few stereotypes. She advises the students to look for stereotypes coming up in the next paragraph and to be sure to annotate them. The teacher reads the next paragraph and then stops again. She asks the students to pair/share the examples they just read and then asks the students to volunteer their examples with the class. The teacher finishes reading the story while the students annotate gender stereotypes on their own. When the story is finished, the teacher asks students to pair/share. They compare examples they annotated at the end of the story and mark examples they missed. The teacher sets the timer for 3 minutes and displays the timer on the board while the students share with each other. Next, the teacher asks the whole class to

share examples of gender stereotypes found in the text that they discussed with their partner. While the students share, the teacher adds the examples to the board.

**Assessing Gender Stereotypes in “Little Red Riding Hood and the Wolf”:** The teacher passes out “Little Red Riding Hood and the Wolf” by Roald Dahl and asks students to note the copyright information—year published, author, and country of origin. The teacher reminds the students to annotate gender stereotypes as she reads. The teacher reads “Little Red Riding Hood and the Wolf” 2 times while the students annotate gender stereotypes in the text. The teacher directs the whole class to open their notebooks to a blank page. She asks students to share examples of gender stereotypes they found in the text. The teacher adds the examples to the board as the students share. The students also record the examples being shared.

**Venn diagram Assignment:** The teacher asks the students to open up to another blank page in their notebooks. The teacher models how to draw a Venn diagram on the board and labels the stories on each side. The students add the Venn diagram to their paper while making sure they use the whole page. Next, the teacher models how to fill out the Venn diagram: differences for the stories are listed in the outer circles and similarities between the stories are listed in the inner circle. The teacher shares 2 examples for each area from the story. Then, she assigns the students to groups of 3. The teacher instructs the groups to work together and to use their annotated copies of the text and their list of gender stereotypes to help them fill out their Venn diagrams. The teacher sets the timer for 10 minutes and displays the timer on the board while students fill out their Venn diagrams in groups. The teacher monitors the class and helps students. Next, the teacher instructs the whole class to add ways the character Little Red Riding Hood did not follow gender stereotypes to their Venn diagrams. Students return to their groups and add to their diagrams. The teacher sets the timer for 5 minutes and displays the timer on the board while students add examples.

**Writing Assignment:** The teacher directs students to return to their seats and asks the whole class to look at the gender stereotypes listed in their Venn diagrams. The teacher models ideas for changing stereotypical parts of the stories and specifically Little Red Riding Hood based on the stereotypical examples listed on the board. She writes these ideas on the board. Then, she asks students “How would you make Little Red Riding Hood?” Individually, students list alternate ways to portray Little Red Riding Hood for both stories on the back of their Venn diagrams. The teacher sets the timer for 8 minutes and displays the timer on the board while students add alternate ideas for changing Little Red Riding Hood.

**Body Biography Project:** The teacher explains and introduces the body biography project to the whole class. She explains that she will assign groups of 5 and designate specific areas for the groups to work. She states that the goal of this project is to create a new version of “Little Red Riding Hood” that defies gender stereotypes. She adds that it is up to the group to decide how they want to revise her character. The teacher advises the students to think about the ways they identify with Little Red Riding Hood or the ways they could change her in order to identify with her more closely. The teacher tells the students that they can use their list of ideas on the back of their Venn diagrams for help or they can come up with new ideas. She advises students that they might want to change how she looks, how she is dressed, her possessions, her name, her character traits, her actions, or her words. The teacher provides students with the following directions for the project while listing them on the board:

1. 1 student grabs 1 piece of butcher paper, another student grabs 2 handfuls of markers.
2. Using the paper provided, trace 1 person's head, hands, arms, and legs to create a border for Little Red Riding Hood's body.
3. Write the character's name at the top & group names on the back.
4. Anywhere on the paper, add 5 adjectives to describe the character's traits.
5. Anywhere on the paper, add 3 pieces of new dialogue that depict the character's traits.
6. Anywhere on the paper, add 3 symbols to help represent who the character is.
7. Make the character colorful.

The teacher assigns groups of 5. The students work on their body biographies for 1-2 hours. The teacher monitors the students and keeps track of how they are using their time and how much more time they need. The teacher also gives time warnings when they have 15, 10, and 5 minutes left. As the groups finish, the teacher hangs up the life size body biographies on the board and the students return to their desks.

**Gallery Walk:** The teacher explains the gallery walk and instructs the students or groups of students at a time to get up and walk by the body biographies in order to view them as art. The teacher models the kind of questions and observations people offer when viewing art.

### *Lesson 3*

#### **Learning Target:**

Identify aspects of plot and conflict in fairy tales. Compare and contrast conflicts in different versions of a tale. Analyze the perspective of a character in a fairy tale to compare and contrast it with your lived experience.

#### **Justification for Lesson:**

This lesson is based on students' prior knowledge and practice with the following terms: internal and external conflict, character vs. character, character vs. environment, character vs. society, character vs. self, parts of plot, exposition, rising action, climax, falling action, resolution, perspective.

I chose "The Three Gowns" by John Bierhorst (Puerto Rico) and "The Princess in the Suit of Leather" (Egypt) by Inea Bushnaq to show students multiple fairy tale versions of *Cinderella*. It is important for students to see that fairy tales have origins from across the world and that they are not single-origin tales from Europe. Using stories from different countries and cultures gives students the opportunity to identify with characters in the tales and expands their cultural knowledge.

Admit slips are used at the beginning of the lesson to encourage students to think about different ways a story might be told. Students are given the opportunity to share their ideas and voices

while suggesting changes. This activity connects to the formative assessment at the end of the lesson which is intended to bring the students full circle. The teacher reads and analyzes “The Three Gowns” to model how to study plot and conflict. By allowing differentiation, the teacher can target student needs by allowing some students to silent-read “The Princess in the Suit of Leather” and other students to work in a small group with the teacher while they read. The teacher can also use differentiation by working with a small group of students. The teacher encourages student voice and leadership by having students fill out the plot diagram for the second story on the board. It is important for students to look to their peers and not simply their teacher for the correct answer. Students can gain interpretations and points of view from each other. Students are given choice in the “What if?” questions, which gives them a chance to express themselves and targets their interests. The “What if?” questions and exit ticket give students the chance to work individually. The exit ticket gives students the chance to speculate about conflicts and solutions related to character development in order to prepare them to create their own counter fairy tales in lesson 5.

Fairy Tale(s)	Activities	Formative Assessment
“The Three Gowns” by John Bierhorst	Admit Slip	Exit Ticket
“The Princess in the Suit of Leather” by Inea Bushnaq	Plot Diagram	
	Annotation	
	Pair/share “What if?” Questions	

**Directions**

**Preparation:** Prior to class, the teacher should draw a plot diagram drawn on the board large enough to add events, cut enough half sheets of paper for 1 per student, and write the admit slip question on the board: Describe an event that you are familiar with from Cinderella that you wish to see depicted differently, the teacher should have predetermined which fairy tale has more conflicts, printed copies of the “What if?” question sheets (See Appendix D), and have enough single sheets of paper for each student.

**Preview:** The teacher reviews learning targets with the class.

**Admit Slip Assignment:** The teacher passes out 1 half sheet of paper to each student and directs them to start answering the question on the board. While the students are writing, the teacher adds sentence starters to the board to help students: I remember the event when \_\_\_\_\_ happens in *Cinderella* and I hope that \_\_\_\_\_ happens instead. I remember that \_\_\_\_\_ is described as \_\_\_\_\_ in the story and I hope \_\_\_\_\_ is described as \_\_\_\_\_. Students turn in their admit slips when they are done.

**Review:** The teacher passes out “The Three Gowns” by John Bierhorst and asks students to note the copyright information—year published, author, and country of origin. The teacher asks students to take out their notebooks and draw the plot diagram from the board using a full sheet of paper. The teacher reviews the plot diagram with the students.

**Assessing Parts of Plot in “The Three Gowns”:** The teacher explains to the students that while she reads, she will be stopping so that everyone can annotate parts of the plot. The teacher reads “The Three Gowns” and identifies plot elements (e.g., rising and falling actions) and annotates them in her text. The students annotate the parts of plot in their texts too. When she finishes reading the story, the students add parts of the plot from their annotations to their plot diagrams. The teacher adds them to the plot diagram on the board while the students work on their own. The students compare what they have written on their plot diagrams to what the teacher has on the board. The teacher asks the students if they have any questions. The teacher asks the students to pair/share what surprised them and what they liked better in this story compared to the “Cinderella” version they are familiar with.

**Assessing Parts of Plot in “The Princess in the Suit of Leather”:** The teacher asks students to open to a blank sheet of paper in their notebooks and draw another plot diagram that takes up a whole page. The teacher passes out “The Princess in the Suit of Leather” by Inea Bushnaq and asks students to note the copyright information—year published, author, and country of origin. The teacher directs students to silent-read “The Princess in the Suit of Leather” while annotating parts of plot in the text. The teacher gives students 20-30 minutes to read the story while she monitors the classroom. The teacher provides differentiation and reads the story aloud to a small group of students in an area of the classroom or hall that does not distract the other students. When the class finishes reading the story, the teacher tells students to add parts of the plot from their annotations to their plot diagrams. Next, the teacher asks the students to compare their plot diagrams with their shoulder partner’s. The teacher asks the class for volunteers to come up to the board to help fill out the plot diagram. Students who come up to the board can choose which part of the plot they want to add to the plot diagram while other partner groups continue to share with each other.

**Comparing and Contrasting Conflicts:** The teacher asks the students to return to their individual seats and then she reviews the plot diagram with the whole class. She tells the students to make sure that they identified the correct parts of the plot. The teacher asks students to individually view both plot diagrams side by side. Next, she asks students to determine which story had more conflicts. Students volunteer to share their thoughts with the class. The teacher and the students determine the story with the most conflicts and the teacher erases the other plot diagram from the board. The teacher asks for student volunteers to share the different types of conflicts from the fairy tale and lists them on the board. The teacher and students categorize the conflicts as internal vs. external, character vs. character, character vs. environment, character vs. society, and character vs. self, and the teacher writes this on the board.

**“What if?” Questions Assignment:** The teacher passes out the “What if?” question sheets to the students and explains the directions (See Appendix D). The students work on the “What if?” questions individually while the teacher monitors the class to determine when they are done. The teacher can work with a small group of students depending on the students’ needs. When the



students are almost done working on the “What if?” questions, the teacher puts a piece of paper on each student’s desk. The teacher writes the exit ticket question on the board: “What if?” you were in the story. Describe the character you would be, list a conflict you would encounter, and explain how you would resolve the conflict. When the students are done with their “What if?” questions assignment, they turn it in.

**Exit Ticket:** The teacher explains the exit ticket to the students. She allows at least 15 minutes for the students to complete it. At the end of class, as students leave the classroom they hand the teacher their exit ticket.

#### *Lesson 4*

#### **Learning Target:**

Analyze the perspective of a character in a fairy tale to compare and contrast it with your own lived experience. Take on the perspective of a character and create dialogue for a character in a fairy tale.

#### **Justification for Lesson:**

I chose “Chonguita” by Pilar Ejercito (Phillipines) because it is a vivid retelling of “Beauty and the Beast.” In these lessons, the fairy tales I have included are from different cultures and time periods. My goal in using fairy tales from different cultures is to show students how many different versions of tales there are and to expose them to different authors’ perspectives. Reading multiple versions of a text helps students think about how they might create their own personal narrative retelling of a fairy tale.

I chose to use an activity called “30-Second-Expert” to help students promote their voices. This activity is also student-led, giving students the opportunity to connect with their peers while practicing paraphrasing and gaining new perspectives and points of view. The table-text activity allows for student choice based on which character they identify with the most. Table-Text also encourages students to learn new perspectives and points of view by having them share dialogue and create a story together. The act of creating the whole story as a group gives them the practice necessary for creating their counter fairy tales in the next lesson.

<b>Fairy Tale(s)</b>	<b>Activities</b>	<b>Formative Assessment</b>
“Chonguita” by Pilar Ejercito	30-Second-Expert	Exit Ticket
	Pair/share	
	Table-Text	

## Directions

**Preparation:** Prior to class, the teacher should draw the 30-Second-Expert activity on the board (see Appendix E), gather together enough post-it notes for every student, cut enough butcher paper large enough to cover 5 desks for 5 groups, and assemble enough single sheets of paper for each student (see Appendix E).

**Preview:** The teacher reviews learning targets with the class.

**30-Second-Expert Activity, Part 1:** The teacher asks the students to take out their notebooks and draw the 30-Second-Expert activity, copied from on the board, on a full sheet of paper. Individually, students write down as many things as that they know about *Beauty and the Beast* at the top of their 30-Second-Expert sheets. The teacher sets the timer for 5 minutes and displays the timer on the board while the students add what they know about *Beauty and the Beast*. While the students work, the teacher adds helpful ideas on to the board: character traits of the characters, conflicts, parts of plot, ending, resolution, antagonist, etc.

**30-Second-Expert Activity, Part 2:** The teacher models the 30-second-expert activity to the whole class. She explains that when she is done talking, the students will stand up with their notebook and find someone in the room who they do not sit next to. The teacher advises students to partner with the classmate they first make eye contact with. The teacher explains that once the students are standing next to their partners, they will introduce themselves by saying, “Hi my name is...,” even if they already know each other. The teacher designates a Partner A and a Partner B. The teacher tells the students that Partner A will start. The teacher continues explaining that Partner A will have 30 seconds to share as much as they know about *Beauty and the Beast* and that they can use their notes or share from the top of their head. When the timer goes off, Partner A must stop talking and Partner B will have 1 minute to share what they heard. The teacher recommends to the students a sentence starter to use: “It sounds like you know that \_\_\_\_\_.” The teacher tells the students that when Partner A’s turn is done then Partner B becomes the expert. Partner B then has 30 seconds to share everything they know and Partner A will have 1 minute to paraphrase what they heard them say.

**30-Second-Expert Activity, Part 3:** Students participate in the 30-Second-Expert activity while the teacher sets the appropriate time on the timer each time and displays the timer on the board.

**30-Second-Expert Activity, Part 4** The teacher asks the students to return to their desks and instructs them to individually fill out the bottom portion of the 30-second-expert activity. The teacher sets the timer for 4 minutes and displays the timer on the board while students add what they learned about “Beauty and the Beast” to their sheets.

**Assessing Dialogue in “Chonguita”:** The teacher passes out “Chonguita” by Pilar Ejercito and asks students to note the copyright information—year published, author, and country of origin. The teacher instructs the students to silent-read “Chonguita” while circling dialogue as they read. The teacher gives students 10-15 minutes to read the story while she monitors the classroom. The teacher also chooses a small group of students to read the story aloud to in an area of the classroom or hall that does not distract the other students. While the students read, the teacher passes out 1 post-it note to each student and adds the next set of directions to the board:

On your post-it note, write down your name and 1 character you would like to be. Choices: King, Don Pedro, Don Diego, Don Juan, Old Man, Monkey, Chonguita, or Chonguita's mom.

**Writing Activity:** When students start to finish reading or when they finish, the teacher gives them the directions for the post-it note and tells them to start thinking about the character they wrote down on it. The teacher asks: "What did your character say? Or if they did not have any dialogue in the story, what do you imagine they would have said?" The teacher collects the post-it notes from the students and tells them to take out a scratch piece of paper to brainstorm dialogue ideas for the character they chose. While the students brainstorm dialogue ideas for their characters, the teacher creates 5 groups of 5 based on the post-it notes collected, while trying to get as many different characters in each group as possible.

**Table-Text Activity, Part 1:** The teacher asks the students to help arrange the desks into groups. She then tapes the butcher paper on top of the desks in order to fully cover them and create a table. The teacher assigns the students to their groups. The teacher asks students to bring their brainstormed notes and a writing utensil with them to their groups. When the students are sitting in their groups, the teacher instructs the students to write down their name and character's name on the butcher paper closest to their body. (This way students know which person is which character.) The teacher explains to students that they will review the "Chonguita" by sharing parts of plot in chronological order. The teacher advises students to think about the plot diagram and she draws 1 on the board with each part labeled. The teacher explains the activity saying that the student named the king will start by sharing a summary about the exposition and the group members will continue sharing clockwise. The king starts because it is the first character that appears in the story.

**Table-Text Activity, Part 2:** In their groups, the student who is the king starts by sharing what happened in the exposition of the fairy tale. The students continue sharing by moving clockwise around the circle until each group member has identified the parts of the plot in chronological order.

**Table-Text Activity, Part 3:** The teacher explains to the whole class the directions for the Table-Text activity. The teacher tells students that the goal of this activity is for students to put themselves in the perspective of their character and to create new dialogue for the story. The teacher advises them that this might mean adding dialogue. The teacher asks the students to please stick to the general plot sequence but to feel free to change how the events happen, what people say, and what takes place. The teacher continues explaining the directions by stating that the King starts by writing down something he might say during the exposition and then the other characters will continue by writing down phrases or words in response to the king while following the plot until their group gets to the resolution.

**Table-Text Activity, Part 4:** Students participate in the table-text activity while the teacher monitors the students and gives guidance as needed. When each group has finished, the teacher asks the students to turn in the butcher paper and return their desks to their original spots. While the students are handing in the butcher paper and reorganizing the desks, the teacher adds the exit ticket to the board: What stuck with you from the Table-Text activity? How would you ultimately change the story?

**Exit Ticket:** The teacher passes out blank sheets of paper to each student and explains the exit ticket to the students. The teacher allows at least 8-10 minutes for the students to complete it. At the end of class, the students hand the teacher their exit ticket as they leave the classroom.

### *Lesson 5*

#### **Learning Target:**

Create a personal narrative retelling of a fairy tale. Make text-to-self connections with a character in order to create a new identity for them.

#### **Justification for Lesson:**

I chose to use “Chonguita” by Pilar Ejercito from the previous lesson because students had already practiced skills with this text. They have already had practice analyzing different versions of the story’s plot and dialogue while gaining new perspectives from their peers.

I developed the Chronological Sequence of Events assignment because it is a linear way for students to view the plot. It might help some students think about plot better or in a new way. At the end of this lesson when students read their tales to the class, I ask their classmates to record parts of the stories they liked, characters they identified with, text-to-self connections, and new perspectives they learned. The goal is for students to make connections with their peers.

Fairy Tale(s)	Activities	Formative Assessment
“Chonguita” by Pilar Ejercito	Chronological Sequence of Events	Counter Fairy Tale
	Pair/share	

#### **Directions**

**Preview:** The teacher reviews learning targets with the class.

**Chronological Sequence of Events Activity, Part 1:** The teacher asks students to take out their “Chinguita” stories and brainstorm notes from the previous lesson. The students take out their notebooks and open to a new page. The teacher asks the students to make a numbered list of 8 while skipping every 3 lines. The teacher explains to students that they are going to do the same

thing that they did with a plot diagram but in a different layout. Individually, students fill out the 8 most important events from “Chonguita” on their lists. The teacher tells the students to refer to their texts to help them fill out their list. The teacher monitors the students to determine when they are finished.

**Chronological Sequence of Events Activity, Part 2:** When the students finish, the teacher sets a 30 second timer and displays the timer on the board. She tells the students that they have 30 seconds to get up, choose a partner, and sit in desks next to each other. The teacher starts the 30 second timer. The teacher instructs the students to compare the 8 events they have written down with their partner. The teacher sets another timer for 6 minutes and displays the timer on the board. When the timer ends, the teacher asks students to move back to their seats.

**Chronological Sequence of Events Activity, Part 3:** The teacher tells the students to look at the events they have listed on their paper. She asks them to think about which character they wrote dialogue for and which event they found most engaging. Next, she asks the students to circle 1 event on their list that they would like to change and rewrite. Then, she instructs the students to open to a blank page in their notebooks and begin brainstorming how they want to rewrite the part of the story that they just circled. As the students begin brainstorming, the teacher adds questions to the board: What would you do if you were the character? How would you act? What would you say? What would you do? Try changing the following elements: title, character name, exposition, character traits, character actions, character decisions, dialogue, scenes between characters, conflicts, and resolutions.

**Chronological Sequence of Events Activity, Part 4:** Students work at their own pace and begin writing a rough draft and then move to a final draft. The teacher gives the students 1-2 hours to work on this assignment. When students finish, the teacher tells the students that they will have the opportunity to share their own fairy tale with the class if they want.

**Chronological Sequence of Events Activity, Part 5:** The students read their tales to the class. The students listening use their notebooks to record parts of the stories they liked, characters they identified with, text-to-self connections, and new perspectives they learned.

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Appendix B

<b>The Prince or The Princess</b>	<b>Character Traits</b>	<b>Evidence (Parts of plot) with Page Number</b>

Appendix C

<b>K</b>	<b>W</b>	<b>L</b>

## Appendix D

## “What if?” Questions. . .

Name \_\_\_\_\_

Hr \_\_\_\_\_

Choose 3 out of the 6 questions to answer and complete. Use complete sentences.

!

1. What if . . . the princess or prince didn't have to deal with the conflicts they encountered? Which conflict was the largest one they had to encounter? How might they act instead if they didn't have that conflict?
  
2. What if . . . the prince or princess lived during our time right now? How would they have been able to solve their conflicts more easily?
  
3. What if . . . the prince or princess lived during our time right now? Would they have encountered more conflicts? If so, which?
  
4. What if . . . you could eliminate 1 of the conflicts in the story. Describe the conflict you would eliminate.
  
5. What if . . . you could add a conflict in the story. Describe a conflict you would add.
  
6. What if . . . you were the main character and encountered the conflicts in the story. How would you feel and what would you do? How would you have tried to resolve them?

Appendix E

30-Second-Expert

What you know about *Beauty and the Beast*:

I learned. . .

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